León Gallery
FINE ART & ANTIQUES

asian cultural council

The Maria de los Angeles del Rosario Tuason-Quimson Collection

THE
Asian Cultural Council Auction 2022

5 MARCH 2022 | 2:00 PM

AUCTION
5 March 2022
Saturday, 2:00 PM

PREVIEW
Saturday to Friday
26 February - 4 March 2022
9:00 AM - 7:00 PM

VENUE
G/F Eurovilla 1
Rufino corner Legazpi Street
Legazpi Village, Makati City
Metro Manila, Philippines

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FRONT COVER
LOT 50
Betsy Westendorp (b. 1927)
Portrait of Doña Nene Quimson in Valentino

BACK COVER
LOT 63
Lee Aguinaldo (1933 - 2007)
Brown Circulation No. 2

TABLE *of* CONTENTS

THE ASIAN CULTURAL COUNCIL AUCTION 2022

i FOREWORD

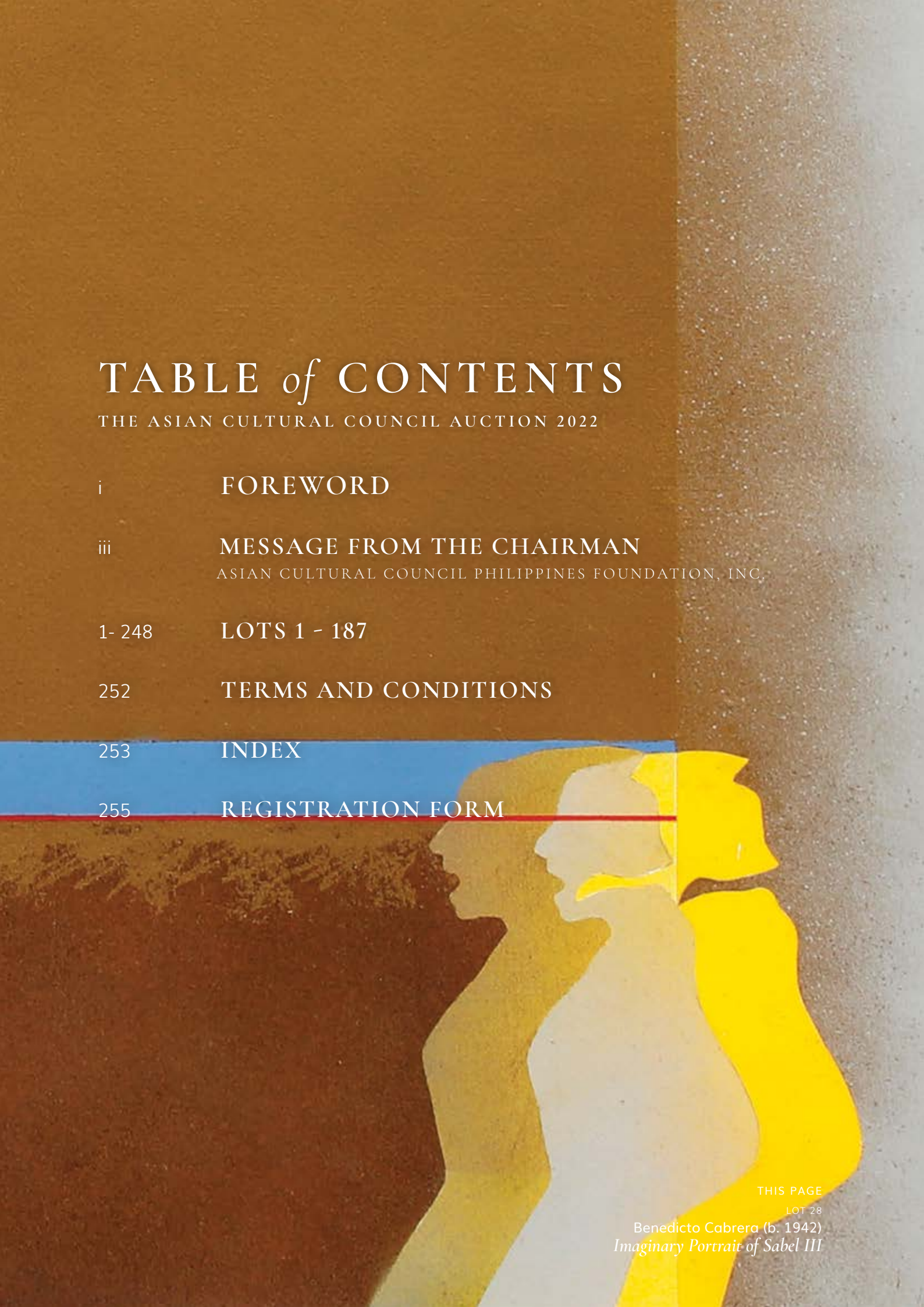
iii MESSAGE FROM THE CHAIRMAN
ASIAN CULTURAL COUNCIL PHILIPPINES FOUNDATION, INC.

1- 248 LOTS 1 - 187

252 TERMS AND CONDITIONS

253 INDEX

255 REGISTRATION FORM



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LOT 28

Benedicto Cabrera (b. 1942)
Imaginary Portrait of Sabel III

León Gallery
FINE ART & ANTIQUES

FOREWORD

DEAR FRIENDS *and* CLIENTS,

The start of every year is always a new beginning. And as we embark on our first auction, which is traditionally earmarked for the Asian Cultural Council (ACC), allow me to share the forthcoming highlights of the sale.

There are once more treasures with impeccable provenance from the well-heeled aristocrats of Manila, led by ***Doña Nene Tuason Quimson*** whose holdings include the lost goddess of Escolta commissioned by Felix Roxas y Arroyo himself to from across Filipino art history from ***Felix Resurreccion Hidalgo***, ***Fabian de la Rosa*** to ***Betsy Brias Westendorp***.

I would also like to note that very many of the wonderful works represented here are pieces that are doubly important because they stand on the cusp of the artist's first taste of greatness.

One of these — a jewel in the crown, in fact, of the ***Tuason-Quimson collection*** — is the mesmerizing work "Odalisca (Odalisque)" from ***Juan Luna***'s fertile stay in Rome. It is the same period that would produce the "Death of Cleopatra" as well as the monumental "Spoliarium" which would catapult him — and the Philippines — for the first time to international renown in the arts. (Incidentally, the "Cleopatra" is finally back on exhibit where it belongs at the Prado Museum in Madrid.)

Then, just 68 years later, in the first flush of Neo-Realism, we have ***Hernando R Ocampo***'s "JC." This amazing work commemorates the iconic organization, the Jaycees, which in 1950 when this painting was created, would host the first World Congress in the Philippines, where a Filipino would be elected to lead it on the international level. (This beauty once belonged to the father of the fashion doyenne Criselda Lontok of Lipa City.)

From that same exhilarating time in the 1950s, there is an exceptional ***Arturo Luz*** titled "Duetto (Duet)," 1955 that was entered in the Art Association of the Philippines' annual competition, considered the bellwether of Filipino talent. It also has the markings of the path-finding Philippine Art Gallery for good measure.

A pair of seminal Lee Aguinaldos comes from the collection of ***Arch. Leo Coronel,*** a patron of both the AAP and the PAG. It will be recalled that the masterpiece "Egg Vendors" by Anita Magsaysay Ho once hung in his office at the ElPo Compound in Grace Park along with other mid-century .

Anita Magsaysay Ho once more returns to centerstage with an exemplar of her rare "inkblot"series which she learned in Tokyo and took up seriously while on another sojourn to Montreal. Dubbed 'the female Amorsolo', Anita's gentility of spirit shines through in all her paintings.

The maestro ***Fernando Amorsolo*** is once more represented with another stunning selection ranging from the 1930s in what I like to consider the dalagang bukid as our very own Mona Lisa, an uncommon view of Fort Santiago's Baluarte de Sta. Barbara, as well as his iconic themes of 'planting rice' and 'mango gatherers." There are also a pair of elegant portraits from the ladies of the Tambunting clan. (And a surprise from Manansala of the country's beloved President Ramon Magsaysay, who was as you know, the cousin of Anita.

The holdings of ***Don Beniting Legarda*** continue to yield more astonishing finds, including an ivory San Antonio of exceptional beauty; but there are many other gems such as a Joya from the celebrated journalist ***Letty Magsanoc***, ***BenCabs*** from his most pursued periods, as well as ***Ronald Venturas*** that assure him of his international renown.

The Asian Cultural Council is committed to support the Filipino artist and one in which León Gallery stands with them and once more we salute them in their vision.

On behalf of Team León Gallery, may you have an engaging and prosperous 2022!

Sincerely yours,

Jaime L. Ponce de Leon
Director
LEÓN GALLERY

asian cultural council

MESSAGE FROM THE CHAIRMAN

ASIAN CULTURAL COUNCIL
PHILIPPINES FOUNDATION, INC.

We are delighted to celebrate this year, the 60th anniversary of the Asian Cultural Council and ACC Philippines' (ACCP) 22 years of building solidarities and affirming the exceptional talent of our very own artists.

We offer our immense gratitude to the entire ACCP alumni of artists, scholars, educators and mentors, institutions and organizations whose exemplary accomplishments echoed the ACC mission of advancing international understanding and mutual respect.

With sincere gratefulness, we recognize the generous help and kindness of our patrons and benefactors, trusted partners and like-minded allies in promoting Filipino excellence and creativity by supporting our fundraising events.

We commend team Leon Gallery and Director Jaime Ponce De Leon for journeying with us over the last six years with remarkable dedication. Such generosity and cooperation accelerate our goal to provide grants to more artists through the ACC Philippine Fellowship Program.

Through its existence, ACC has been continuously pursuing active ways in raising funds to help talented and deserving artists. Along the way, a sense of commitment is forged and shared as new connections are built and many more chooses to join in the cause of giving.

As we continue working for our common aim, we hope and pray for brighter and productive times ahead. With all your magnanimous support, let ACC's anniversary be more than a counting of years, but a remembrance of years that count.

A blessed 2022 to all!

Ernest L. Escaler
ACC Philippines Chairman

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Jaime L. Ponce de Leon

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Lisa Guerrero Nakpil

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THE ASIAN CULTURAL COUNCIL AUCTION 2022

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LOT 64

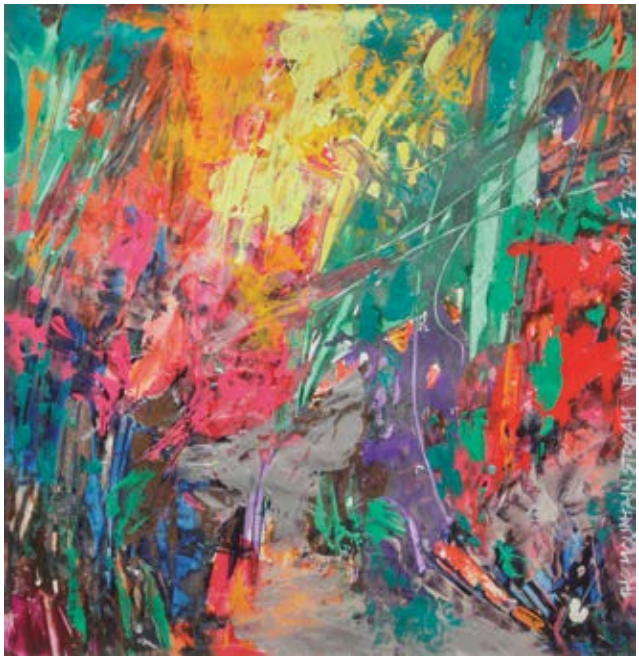
Juan Luna (1875 - 1899)

Odalisca (Odalisque)

1

Jerry Elizalde Navarro (1924 - 1999)

The Mountain Stream, Bali
signed and dated 5.20.91 (lower right and verso);
dedicated *14 Dec '96 To Drs Benny & Mona,*
May this will remind you of us and we hope that
the coming year will be fruitful for you two
and the children.Jerry & Emma (verso)
acrylic on paper
13 3/4" x 13 1/4" (35 cm x 34 cm)



P 100,000

National Artist Jerry Elizalde Navarro's 40-year long career reflects in his signature and vibrant art style. His unique take when it came to painting was a wide and free range that extended from abstract expressionism, cubism, pointillism, assemblage, and more that were presented in a variety of mixes in watercolors, acrylics, and oils.

In many ways, Navarro's unique free mindset is reflected through his vivid take on different art styles, and in this particular artwork, he portrays a mountain stream in Bali. The piece itself is somewhat unclear, as it is a blend of vivid colors spread across the canvas. The stream itself in the center is clearer and is surrounded by all of these colors, the nature of what could be trees and other fauna are depicted in vivid colors that range from bright to small hints of deeper colors. Above the stream are brighter shades of yellow and orange depicting light that reveals the rest of the surrounding nature and almost reflect on the waters. The stream and nature almost blend together as they get lost further down the waters and into the light. Being surrounded and lost within these bright colors that evokes this liveliness and emotion of joy and happiness, as if it is inviting the viewer to follow the stream itself and explore and think more on what else is there in this painting. Navarro reflects not only the liveliness of the art and culture and the beauty of the nature of Bali, but the artistic freedom that leaves the viewers to lose themselves in thought.

2

Ronald Ventura (b. 1973)

Untitled
signed and dated 2002 (lower left)
oil on wood
12" x 12" (30 cm x 30 cm)

P 200,000

An alluring and enchanting female nude, Ventura's style in this work is characterized by painstaking detail. Every edge shadowed, and every prominent contour accentuated to bestow the unidentified woman with life. Indeed, the artwork inheres an artistic conviction that produces a thoughtful, environing mood, an emphatic allure that stirs the mind.

For years, he has been crafting his signature style: a highly realist idiom that juxtaposes common objects with surreal details, challenging and breaking through the limits of perception. Ventura perfectly utilizes his understanding of the human condition as the structural basis for his artistic practice. Ventura's imagery and graphic content have been the subject of great acclaim for many reasons — both thematic and aesthetic.

3

Mauro Malang Santos (1928 - 2017)

Woman
signed and dated 2 -I -06 (lower right)
oil on canvas
14 1/4" x 14 1/4" (36 cm x 36 cm)

P 300,000

** This lot is sold to benefit the Asian Cultural Council*

Accompanied by a certificate issued by Pinto Art Museum confirming the authenticity of this lot

The art of Mauro Malang is often seen as a celebration of everyday life, rural folk, and the indomitable spirit of the Filipino people. His works were often without the gloominess and harsh realities that other artists would infuse in their depiction of the common folk. That is not to say that his works were willfully ignorant of his surroundings and of reality. Instead, they were seen as revolutionary in the way they depicted hope and upliftment without disparaging the social realities that tethered them to the ground.

Though he was originally known for his cartoons and newspaper comics, Malang eventually shifted to a much more abstract and cubist approach as his practice. He would trade his pen and ink for oils and acrylics as he shifted from creating cartoons to painting women dressed in traditional clothing and carrying baskets with fruits through his newfound style. Malang never stopped experimenting with new combinations, styles, and form; a feat that was especially apparent in his latter works.

4

Cesar Legaspi (1917 - 1994)

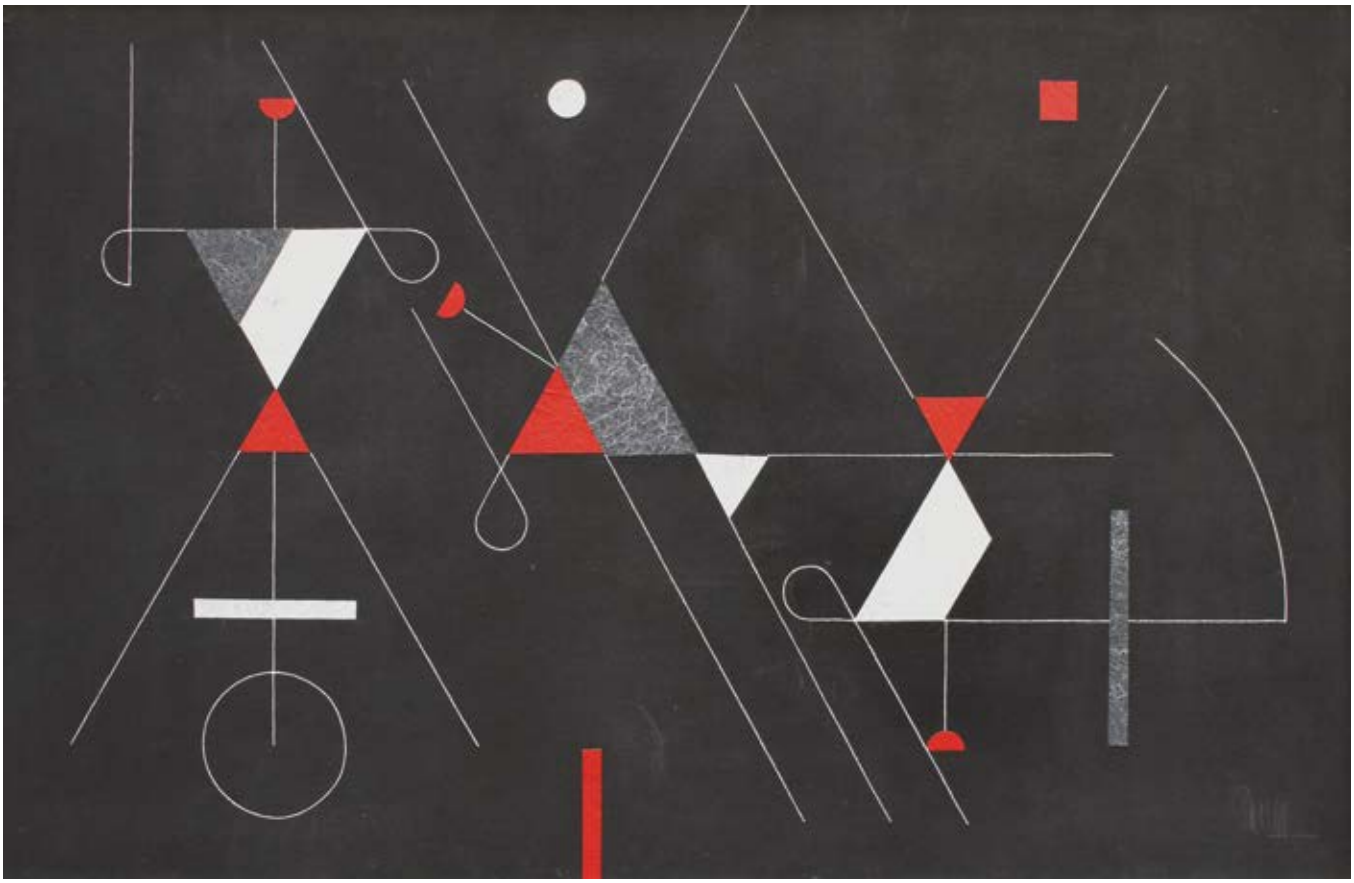
Yellow Kapok
signed and dated 1985 (lower right)
oil on canvas
24" x 35" (61 cm x 89 cm)

P 700,000

The national artist, Cesar Legaspi has been described as a pioneer in the art field as he was later referred to as part of the "Thirteen Moderns" or the "Neo-Realists". Alongside contemporaries such as Hermando Ocampo, he had developed a unique style that made him stand out during his time. Through his career as a painter, Legaspi had been part of many exhibitions abroad, one being the Wraxall Gallery in London in 1982. At the same time, he was a member of the Art Association in the Philippines and the head of the "Saturday Group" artists until his death in 1994.

Legaspi's career and contributions to the modern art world had indeed left a great impact, as his style of cubism mixed into fragmentation techniques with expansive interacting forms along with themes on social commentary of the time created artworks that speak volumes of powerful meaning. Many of his works do focus on themes of real-world problems such as poverty, as it is depicted through combinations of disoriented shapes and figures to evoke powerful and deep emotions to the viewer. However, in contrast to his other works in this particular piece, Legaspi utilizes his distinct style of cubism into depicting a scene of a yellow kapok flower in bloom.

The three flowers are set upon a branch as they are placed in front of a background of the wind and sky in white and different shades of blue. The flowers themselves are contrasted from the background as they are in brighter shades of yellow and white while different warped shapes are formed together to depict the petals of the flower itself. Although it may not be striking in social commentary at first glance, Legaspi still manages to evoke emotion through the scene he has painted as he draws attention to the three lone flowers in bloom as they are surrounded by the wind and sky. With his blend of cubism and fragmentation technique, Legaspi shows a balance between the feeling of isolation and the beautiful serenity of the lone image of three yellow kapok flowers.



5

Arturo Luz (1926 - 2021)

Black Red Performance
signed (lower right)
dated 2009
acrylic on canvas
36" x 56" (91 cm x 142 cm)

P 2,000,000

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

PROVENANCE
Acquired directly from the artist

Arturo Luz's iconic cast of characters—from circus folk, horn players, and fiddlers to unicyclists—inhabit a stark world, pared down to its simplest metaphors, animated only now and then, by sculptural blocks of color. His acrobats, musical instruments, and bicycles have been objects of fascination since the 1960s, perhaps because they demonstrate most of the power of the unseen, creating an invisible dialogue with sound and motion. Schooled first by Pedro Amorsolo and then at the University of Santo Tomas and other academies in New York and Paris, Luz has described himself as semi-representational and semi-abstract. Trio performing contains the rigorous shorthand that Luz has developed in his particular geometric language. Luz's signature non-cluttered approach to abstraction, linear simplicity, and geometric technique is revealed. Playfulness and fun are hinted at, qualities often noted on his abstractions. Luz's preference for the stark, elemental, and simple reflects in his works, in effect making him a pioneer of Philippine minimalism.

6

Ronson Culibrina (b. 1991)

Per-kilo
signed and dated 2020 (lower left)
oil on canvas and bamboo
40" x 40" (102 cm x 102 cm)

P 300,000

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

EXHIBITED
Secret Fresh Gallery, *Batangan*, San Juan, August 23 - September 5, 2020

In line with his pursuit of presenting thought-provoking pieces that cater to the contemporary era, Ronson Culibrina has been exploring environmental themes and the ecological consequences of haphazard industrialization and rapid urbanization for over four years now. Culibrina said of his current subjects:

"My art is a personal expression and retelling of aspects of my life, but—at the same time—it connects well with other people's experiences and the broader social fabric. My works then visualize metaphorically the idea of balancing amid a rapidly changing lifestyle and environment. Lately, I have been fixated on using an iridescent palette which magnifies the chaotic convergence of figures."

The *Batangan* series, to which this piece belongs, continues his previous works that focus on the aggressive "developments'' affecting coastal communities. The title refers to the balancing device used in traditional boats, consisting of a wooden framework protruding from the boat's body on both sides. Culibrina uses the batangan as a metaphor "for the balancing acts that life necessitates in the game of survival." In coastal communities, specifically in Culibrina's native Talim Island in Laguna de Bay, the concept of balance relates to various facets of living in such environments. It describes the conflict between progress in modern society and ecological conservation. In this piece, Culibrina depicts a locality in shambles. He juxtaposes biotic, abiotic, and manufactured elements with a hand projecting from a weighing scale and its fingers crossed. The hand gesture communicates a vehement cry amid the havoc; it is a plea for help and, at the same time, a glimmer of hope. With this piece, Culibrina begs the question: Is progress more vital than environmental preservation? Or is there a way to pursue both without sacrificing the other?

7

Andres Barrioquinto (b. 1975)

Pink Skull
signed and dated 2015 (lower right)
oil on canvas
48" x 48" (122 cm x 122 cm)

P 300,000

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

Andres Barrioquinto's oeuvre gradually evolved from the disturbing to the more sublime facets of human angst and trepidation. His ability to shift creatively through different painting styles while preserving his trademark of underlying somberness has continuously captivated audiences worldwide. Owing to his stoicism, Barrioquinto's mind can only be construed from what he demonstrates through his art.

In this piece, Barrioquinto evokes an engrossing peculiarity. Typically, the image of a skull represents the harrowing experience of demise. On the contrary, Barrioquinto presents the antithesis of it. He uses the skull to symbolize strength and overcoming challenges. Its bright color represents the "death" of an old life. The dead of night has waned, and life is revitalized; a rebirth has happened. Amid the constant cycle of suffering, the work is a poignant reminder for us to continue living and prospering.

The monochromatic flowers, albeit used as the background, set the piece's overall mood. More than a perplexing backdrop, they serve as instruments providing a deeper introspection on the main subject. They encapsulate beauty amid the madness, a struggle between pleasure and misery. After all, our lives are grounded in contradictions that, when combined, result in a fascinating and genuine existence.

Barrioquinto shared in a 2021 interview with Lifestyle Asia, *"I think challenges are given in life. I think it's in my character to want to embrace these challenges. I was born in struggle, so living in it is just natural for me. Happiness is just a side effect, and it's always fleeting and unpredictable. Find your largest burden to carry, and bear with it."*

LEO VALLEDOR

THE FILIPINO INSIDER OF A TREND-SETTING NEW YORK MOVEMENT

by LISA GUERRERO NAKPIL

Leo Valledor could easily have been a character straight out of the mystery-thriller about California life, *L.A. Confidential*. His mother ran card games out of her house and would eventually be shot (and subsequently die) for her trouble. His father, on the other hand, "followed the crops up and down the coast" but whose primary occupation was being "a playboy." That father would disappear for long spells, finally abandoning his family for good when Leo was just a child. Valledor would thus be orphaned at age 12 and would essentially raise himself.

The San Francisco where Leo grew up was in the Fillmore district which was seething with jive and jazz clubs. In a series of interviews for the *Archives of American Art of the Smithsonian Institution*, his cousin and fellow artist Carlos Villa, would describe their neighborhood as "a ghetto within another ghetto within a metropolis."

The Filipinos of the area belonged to an association called the *Native Sons of Lapog*. Lapog was a small town in Ilocos Sur, the Philippine province from where many of the first wave of migrants came.

By all accounts, Valledor had a fractured background, an Asian heritage that had an uncanny command of the English language and a grasp of stateside culture, thanks to his parents' American colonial teachers. Additionally, he would have a coming of age in an atmosphere of African-American *zootsuits* and the lifestyle of the Mexican *rasquache* (or low-rider culture.)

"He was pretty much by himself," exclaimed Villa. "And yet, at about 16 and 17 years old, he was doing these paintings in his house that were ten-by-ten-foot abstract paintings." Valledor would get by thanks to the idea of the Filipino extended family, possibly renting out rooms in the house he inherited to the fleet of uncles and *manongs* (the Ilocano term for an older male) who would arrive "fresh off the boat."

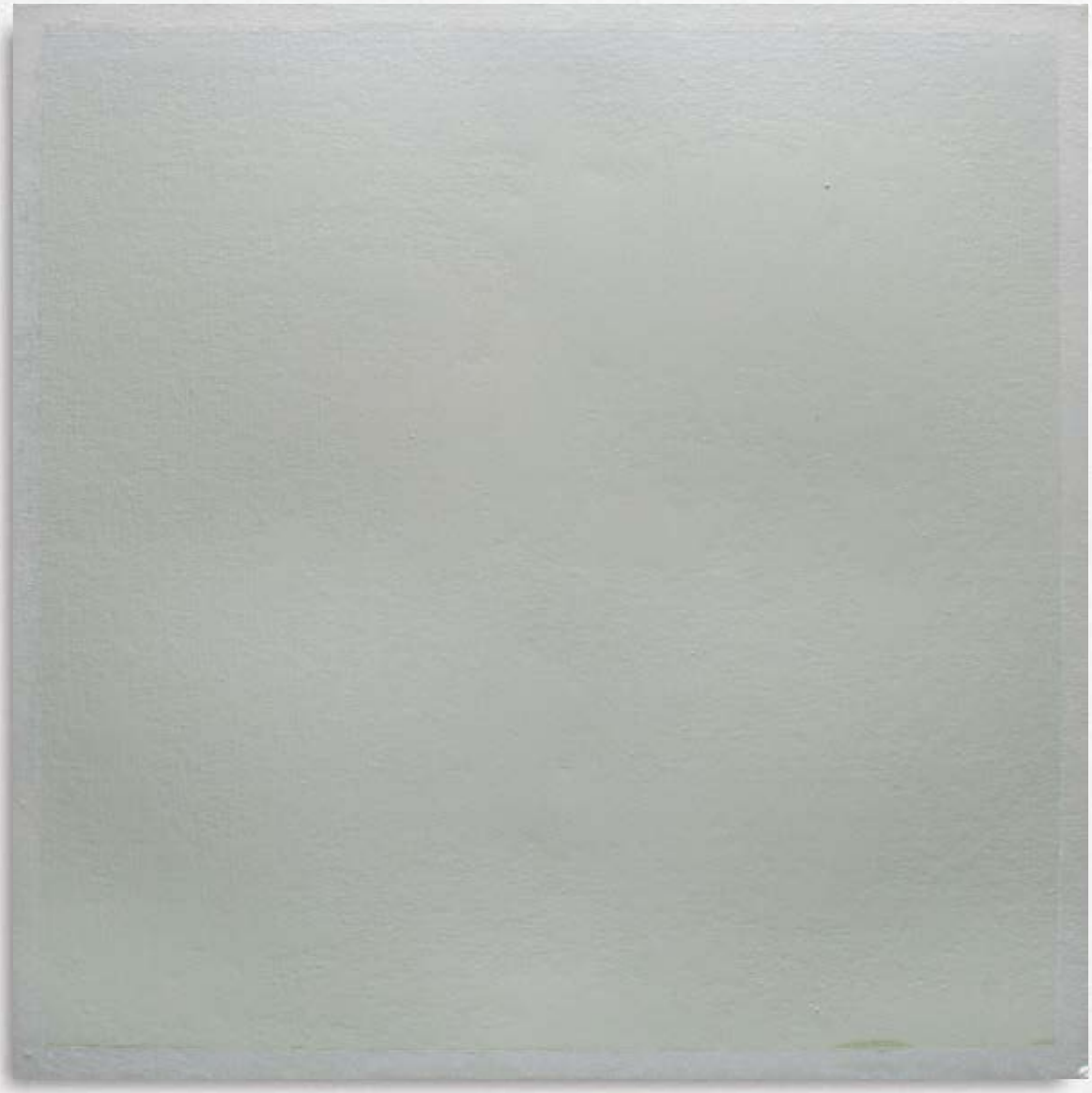
Artists of Park Place Gallery

Valledor would receive a scholarship for the California School of Fine Arts—which opened an entirely new world for him and would eventually lead him to New York City. He would declare that he had fallen in love with abstract art.

In *Reimagining Space : The Park Place Gallery Group in 1960s New York*, Linda Dalrymple Henderson would write, "To understand the history of a gallery as unprecedented as Park Place, one must look first at California, where the majority of its members attended art school and met each other.

Valledor was a key piece in the puzzle. As a founding member of the Park Place group, he brought with him his formative experiences in the melting-pot "ghettoes" of San Francisco's Fillmore, where he would be imprinted with an atmosphere of art, painting, poetry, and music. This was further reinforced by the communal nature not just of the Six Gallery but also of his Filipino background.

Park Place would become an address from which alliances and creativity would flow. Villa would remember, "Park Place was a loft building down in Tribeca, and it was on one of the streets that one of the Twin Towers was built. And at Park Place, they had a $35 a month rent , So I had a loft as soon as I got there to New York. I was connected."



8

Leo Valledor (1936 - 1989)

Alone
dated 1968 (verso)
oil on canvas
48" x 48" (122 cm x 122 cm)

P 1,600,000

PROVENANCE
Artist's estate

LITERATURE
Guerrero Nakpil, Lisa. *Leo Valledor: The Outsider of Park Place*. León Gallery. Makati City. 2020. p. 26.

EXHIBITED
Art Fair Philippines 2020, The Link, Ayala Center, Makati City, February 21 - 23, 2020

Leo Valledor (1936 - 1989) with his painting *Echo (for John Coltrane)*, 1967.

Valledor was thoroughly well-connected in an age brimming with possibilities in the civil rights movement and the space race. Martin Luther King would give his "I Have A Dream" speech in the 1963 March on Washington; a man would be on the moon by 1969.

The Park Place shows attracted attention almost as soon as the space opened. Its exhibitions featured paintings and sculpture together, revolutionizing the way that new, avant-garde artists could present their art in marked contrast to the more conservative Madison Avenue galleries. Its cavernous spaces invited the creation of large works and interactions with sculpture, music, and the spoken word.

Park Place became a significant part of the New York art scene until the late 1960s, putting a face on the city's art scene for young artists and leading the move to Soho as a center for happenings that would in turn become the lightning rod for a whole new scene. It made art blisteringly cool. Paula Cooper, who would go on to establish her own gallery, was its second director. Valledor would eventually return to his native California where he would continue to produce his avant-garde art.

Five of Leo Valledor's works are in the permanent collection of the San Francisco Museum of Modern Art (SFMOMA). In 2019, The Whitney Museum of American Art, New York acquired two paintings by Leo Valledor for its permanent collection: *Odelight* and *Serena*, both from the year 1964, both acrylic on canvas and each measuring 35 15/16 × 109 ½ inches. They were a generous gift from Valledor's fellow Park Place founder, the sculptor Mark di Suvero.

Leo Valledor is regarded as a pioneer of the Minimalism movement that would dominate the landscape throughout the 1970s.

The work at hand pushes the boundaries of what Valledor would regard as the difference between "how you see" and "what you see". In "Alone", he tests perception by presenting the sparest of colors and shapes.

9

Ibarra dela Rosa (1943 - 1998)

Landscape
signed and dated 1995 (lower center)
oil on canvas
48" x 65" (122 cm x 165 cm)

P 200,000

PROVENANCE
Private Collection, Makati City

Ibarra de la Rosa was among the original members of the Dimasalang Group of Progressive Artists. He became one of the most prolific painters of his time due to his numerous followers and buyers. His first exhibition at the La Solidaridad Gallery in Manila was succeeded by more than sixty shows in the leading Philippine galleries of his time, such as Hidalgo, Quad, Kamalig, Luz, and Galerie Bleue. De la Rosa was a recipient of the highly coveted CCP Thirteen Artists Award and the Araw ng Maynila Award.

Perhaps De la Rosa's most significant contribution to Philippine art is a captivating synthesis of the various elements of a typical landscape, such as forests and gardens. He weaves them into a magical brand of inherently impressionistic art that concurrently borders the surreal. His pointillist-like brushstrokes, which he called "wipings," is credited as his trademark technique. In this piece, De la Rosa evokes the Fauvists' radical application of unusual colors, breathing new life and concocting a unique emotional connection to landscape painting. He conveys untroubled moments of contemplation, inviting the viewer to indulge in pleasant reveries that are deeper than reality. The viewer's consciousness is engrossed in the varicolored, lush flora, transporting them towards a pure Elysian experience. De la Rosa's application of harmoniously cascading colors results in an opus that is universally appealing to art critics, collectors, and enthusiasts.

10

Onib Olmedo (1937 - 1996)
Untitled (Nude Woman)
oil pastel on felt paper
27 1/2" x 21 1/2" (70 cm x 55 cm)

P 100,000

Accompanied by a certificate issued by Ms. Gisella Olmedo Araneta confirming the authenticity of this lot

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

11

Onib Olmedo (1937 - 1996)
Untitled
ca. 1980
pastel on paper
28 1/2" x 22.4" (71 cm x 57 cm)

P 100,000

Accompanied by a certificate issued by Ms. Gisella Olmedo Araneta confirming the authenticity of this lot

There is a sense of unease and familiarity that makes this particular piece by the renowned modernist Onib Olmedo so captivating and profound. Olmedo was a pioneer of the figurative expressionist movement that defined the Filipino visual arts landscape of the 60s and 70s. His style defied the conventions of the genre through his exaggerated forms, distorted dimensions, and amplified symmetry. His portraits captured the spirit of the age, reflecting not only his style's core principles, but the burgeoning energy that defined the country's sociopolitical and cultural atmosphere. Thus his works were not created in an attempt to beautify or romanticize the world around him, but rather to unearth the realities hidden within our collective experiences. This untitled pastel on paper piece seemingly showcases Olmedo understanding of human nature. An understanding that welcomes and accepts complexity that often comes with relating to other beings. Despite this complexity, Olmedo's piece accepts the situation in a similar way that Albert Camus' Sisyphus remains steadfast in his unending turmoil, through a state of bliss built upon the acceptance of human nature.

MASTER OF SHIPS AND SEAS

ALFREDO CARMELO

by LISA GUERRERO NAKPIL

12

Alfredo Carmelo (1896 - 1985)

Farewell at Barcelona Port
signed and dated XII - 1974 (lower right)
oil on canvas
28" x 45" (72 cm x 116 cm)

P 1,600,000

PROVENANCE
Artist's estate

LITERATURE
Guillermo, Alice. *Alfredo Carmelo: His Life and Art*. Metropolitan Museum of Manila. Manila. 1990. p. 43.

EXHIBITED
Metropolitan Museum of Manila, *Alfredo Carmelo: His Life and Art*, Manila, 1990

Alfredo Casas Carmelo was the country's foremost painter of ships and seas. His first obsession, however, was with the sky which led him to study aviation in Germany —and which, in turn, led to another preoccupation that would make also make him famous, lithography. (His father Don Eulalio, was founder of the venerable printing firm, Carmelo & Bauermann.)

Carmelo would study at the Leipzig School of Lithography until World War I cut his education short.

He would return to Manila to study with Don Rafael Enriquez, who was then the Director of the Escuela de Bellas Artes in the capital. (Carmelo was the nephew of Don Rafael and counted as his relative Félix Resurrección Hidalgo.) Although he would be at the academy for less than a year, Carmelo is said to have begun painting even as a child.

His works would soon be featured in a series of exhibitions in the United States, from Los Angeles (1947), Washington (1948), and New York (1952), and Madrid (1951.)

Building on this reputation, he would have his first one-man show at the Philippine National Museum under the auspices of the influential Art Association of the Philippines; and he would begin winning prizes at its competitions, bellwethers of Filipino talent. His entry "Bergantiu Goleta Waiting for the Tide" would take the Third Prize in the Conservative category in the AAP Semi-Annual Art Exhibition in 1953. (This would be the same year that Fernando Zóbel and Anita Magsaysay-Ho would take first and second place in the Modern category.) In 1954, Carmelo would receive a special award for "Best Marine Painting" at the AAP's 7th Annual Art Exhibition, with the entry "Cedric the Saxon."

(1) Alfredo Carmelo with his paintings and (2) with one of his beloved flying machines.

In *'Farewell at Barcelona Port'*, Carmelo remains true to form combining his interest for history, nautical lore and penchant for the accurate detailing of the various ships and boats he would depict. In this work, he paints the ancient Spanish port at the turn of the century, seemingly after a light rain fall. It charmingly highlights a small group of people bidding their friends goodbye. Three different ships, from a full masted schooner, a skiff to a ferryboat for which Barcelona was famous for, are faithfully portrayed.

13

Ronson Culibrina (b. 1991)

Sa Habagatan
signed and dated 2018 (lower left)
oil, charcoal, and resin on canvas
48" x 60" (122 cm x 152 cm)

P 400,000

Ronson Culibrina is usually known for his paintings that parodies the works of old masters, which he would superimpose with whimsical elements from contemporary pop culture to open up reflections on history, cultural influences, and diaspora. However, the past four years witnessed a paradigm shift in his imagery, refocusing his subject matter on exploring environmental themes and the ecological consequences of industrialization and rapid urbanization. In this context, Culibrina poses the question "For whom," as he ponders on the issue of purported development in the name of socio-economic progress and who truly benefits from it. Since 2017, Culibrina has mounted exhibitions (Talim, 2017; Above Sea Level, 2018; and Salva Vida, 2019), inspired by his hometown in Talim Island on the shores of the Laguna de Bay.

"I saw how my hometown transformed from a quiet, fishing town into a busy urban area—and it fueled my fascination with the clash between tradition and modernity, which I explore a lot in my art. The site, sights, and people also made their way into my art, so my formative years in my hometown still play a crucial role in my artistic process," Culibrina said of his inspiration for his current themes.

14

Fernando Amorsolo (1892 - 1972)

Untitled
signed and dated Manila 1925 (lower right)
oil on wood
9" x 12 1/2" (23 cm x 30 cm)

P 800,000

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

PROVENANCE
Private Collection, USA
Victor Morgan was in the Merchant Marine during World War II and often visited Manila. Victor brought the painting back to West Virginia where it became property of Harry Burke, his nephew, by descent. Painting was a gift from Victor to Harry's grandmother and has hung in the family residence since being brought to West Virginia at the end of WWII.

The 1920s spanned Fernando Amorsolo's "Golden Era," where his works exuded sophistication at their finest, thus attaining clarity in composition and coherence in style and themes. He would paint prodigiously, and his works would receive high praises from the art critics and art collectors of his time. During this period, Amorsolo's illuminated, highly optimistic depictions of the pastoral established the foundations of pre-war Philippine painting.

Seascapes form an integral facet of Amorsolo's spectacle of the idyllic. As with his landscapes, Amorsolo's seascapes were created on the spot during his sojourns. Here, Amorsolo exhibits his mastery of quickly but accurately depicting the transience of light in a natural setting. As the artist once expressed: "Light changes rapidly, and you have to be fast in order to change the mood with which you started out."

This piece encapsulates Amorsolo's artistic genius in effectively illuminating the entire composition, even when using a sparse light source. As one can observe, packets of light are obscured by a billow of clouds. By shrouding the source of illumination, Amorsolo intends to give the viewer a more immersive experience. He encapsulates a breathtaking sunset by dissecting its phases and deliberately setting it in "slow motion," at least on his canvas. The pink-tinged orange sky seems to slowly unfold as the vast clouds gradually roll by as if engaged in the act of surprising the viewer. Amorsolo then perfectly captures an almost divine transition—from clouded to unclouded, intimately revealing a blazing view of a romantic sunset.

15

Manuel Baldemor (b. 1947)

St. John the Baptist
signed and dated 27 Mayo 1975 (lower right)
oil on canvas
36" x 24" (91 cm x 61 cm)

P 120,000

PROVENANCE
Private Collection, Makati City

The acclaimed works of visual artist Manuel Baldemor are heavily steeped into the social and cultural landscape of the Filipino people. He does not incorporate the necessary images and motifs that are inherent to Filipino culture, but he also manages to capture the phenomenological aspect of being Filipino as well. He does so by incorporating a sense of community and camaraderie into the visual space of his canvases. His communities are seemingly interwoven together in a rich and detailed tapestry, exuding a feeling of friendliness that is common amongst Filipino communities such as towns and barangays.

16

Cesar Legaspi (1917 - 1994)

Nude
signed and dated 1985 (upper right)
pastel on paper
28 3/4" x 21" (73 cm x 53 cm)

P 80,000

Accompanied by a certificate issued by Mr. Dennis K. Legaspi confirming the authenticity of this lot

Throughout his artistic career and stylistic evolutions, Legaspi's abstract renderings of the human body, particularly the human torso, have evolved as he utilized expressionist distortion and cubist, fragmented techniques. Set in an engaging almost abstract field, the arms, shoulders, and spines of his subjects are prominent. The engaging gradient hues of various tonal subtleties and intensities he often utilized remind one of H.R. Ocampo's influence in his techniques and color sensibility; it was Ocampo who introduced the concept of color symphony and the color wheel to Legaspi back in the day. The nude works of Cesar Legaspi seemingly combine both Legaspi's mastery over his craft and his eventual novel approach to his practice. showcasing the potential of control and constraint. Often produced during his "Saturday Group" constitutionals, his nude drawings offer us a glimpse into both his technical prowess and artistic vision.

KALEIDOSCOPE WORLD

THE MUSINGS OF MALANG SANTOS

17

Mauro Malang Santos (1928 - 2017)

Barrio Scene
signed and dated 28.3.73 (lower right)
oil on canvas
34" x 34" (86 cm x 86 cm)

P 4,000,000

Accompanied by a certificate issued by Mr. Soler Santos confirming the authenticity of this lot

The grand old man of visual arts, Mauro Malang Santos (Jan. 20, 1928-June 10, 2017). Photo from Philippine Star.

Malang's barrio scenes have a formidable intensity without resulting in shock effects. He is not interested in depicting a realistic image but rather in creating an illusion of mass and size. Malang effectively concocts a visually playful composition by keeping his visual viewpoint very abstracted, even if it is on the street level. The street has the character of a unique community deriving from the houses lining it, the busy and raucous market at one end, and its close-knit inhabitants. The houses are represented by a series of simple, geometric forms, sharply lit but unstable and awkward. Malang's visual interest lies in a close-up shot in which the geometry of the makeshift dwellings offered a secure structure on which to deploy, in their different ways, their patterns of broken color and sensitively rendered surfaces.

18

Gabriel Custodio (1912 - 1993)

Street Scene Manila
signed and dated 1964 (lower right and verso)
oil on canvas
25" x 35" (64 cm x 89 cm)

P 70,000

At a young age, the rudiments of art had already been imparted into the creative mind of Gabriel Custodio through the artistic honing of his grandaunt, Valentina Velasco, a nun who also dabbled in painting and sculpting. Custodio further sharpened his artistic flair at the University of the Philippines School of Fine Arts, where he was taught by Filipino masters Fernando Amorsolo and Fabian de la Rosa. Custodio graduated with a bachelor's degree in 1939. In 1952, he opened his art studio along Taft Avenue. Three years later, Custodio would win the 1955 United Nations International Art Competition with his piece *My Fishing Village*. The work currently hangs at the UN Headquarters in New York City. In 1959, Custodio, together with his contemporary Miguel Galvez, mounted an exhibition sponsored by the Department of Foreign Affairs.

A painter trained in the academic representational tradition, Custodio employed thick impastos, which gave his paintings a rich textural quality. His murals at the Saint George Greek Orthodox Church in Salcedo Village, Makati, are among his most significant works. Aside from being the co-founder of the Academy of Filipino Artists and the Talahib Art Group, Custodio also led the Friday Group, an artists' collective which met every Friday at his studio for sketching sessions.

19

Norma Belleza (b. 1939)

Mother and Child
signed and dated 1993 (lower left)
oil on canvas
30" x 24" (76 cm x 61 cm)

P 120,000

Art critics have described Norma Belleza's approach to folk painting as rugged yet exceptionally dramatic. Through her art, Belleza pays homage to the folk people. Her interpretation of the genre is attributed to her profound understanding of the ordinary people—their lifestyles, resilience, and strength of character amid the challenges brought by their everyday living. To highlight the qualities of her subjects, Belleza employs a grainier yet strikingly evocative brushstroke. Her palette exudes an uplifting spirit that humanizes both her subjects and her viewers.

In this particular work, Belleza portrays a traditional subject in Filipino art—the mother and child. The pair is surrounded by market goods, indicating that they make ends meet through selling everyday commodities. The bright colors, most notably the warm yellows, are accentuated, thus emphasizing the optimism of her subjects. Not to be overlooked is an image of the Holy Family on the lower right that signifies the devotion and intimate connection of the Filipino Catholic family to Jesus, Mary, and Joseph. Belleza humanizes her subjects through a seemingly candid snapshot of their lives, putting them in their actual conditions to establish rapport with the viewer.

20

Gabriel Barredo (1958 - 2020)

Untitled
mixed media
27" x 12" x 15" (68 cm x 30 cm x 38 cm)

P 80,000

An artist well known for his sculptures and other mixed media presentations, Gabriel Barredo uses found objects as materials and structure to bring a new life to his art pieces. Each of his sculpture pieces mix together various elements of cultural and religious themes with recycled components of different reused objects that range from large to small and still manages to convey beautiful works with deeper meaning and emotions.

This particular piece is no different, in that Barredo continues to use his signature style and technique of found materials integrated into his sculptures. The piece itself shows a man in a crucified position against the face of a woman decorated in a crown of ornaments and jewelry looking down on him from a bright circular background. Two smaller faces are placed on both sides below the crucified man as the base of the piece is surrounded with crucifixes. It depicts religious imagery and a hint of southeast Asian cultural elements. Metal pieces of screws, wires, springs, and other pieces found from a lamp have been shaped together to create this scene. Barredo shows his skill by having a dynamic of realism through the use of reused materials that emphasize the raw and heavier religious meanings being conveyed from the artwork itself. Works such as this show the deeper understanding and complex techniques that Gabriel Barredo is known for.

THE MOST FILIPINO OF PURSUITS

AMORSOLO'S ICONIC 'PLANTING RICE'

21

Fernando Amorsolo (1892 - 1972)

Planting Rice
signed and dated 1962 (lower right)
oil on canvas
24" x 34" (61 cm x 86 cm)

P 5,000,000

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

PROVENANCE
Private Collection, Manila

The fusion of Fernando Amorsolo's psyche and the soul of the Philippine countryside established an indissoluble bond that is now immortalized in the former's canvases. Seven months after he was born in Paco, the Amorsolo family moved to Daet. Amorsolo spent the first thirteen years of his life enjoying the fertile rice fields and abaca plantations, innocently acquainting himself with his rural environment in the process. At the age of 13, after his father's death, Amorsolo and his mother and siblings moved into Fabian de la Rosa's home. During this time, de la Rosa had emerged as the master of genre painting; he had just won the gold medal at the 1904 St. Louis World's Fair with his iconic piece, *Planting Rice*.

The young Amorsolo would occasionally witness his uncle's painting excursions in the studio, eventually becoming an apprentice to the latter. According to Sylvia Amorsolo-Lazo, his father "observed and learned the basic rudiments in painting while in the studio." De la Rosa would become Amorsolo's first mentor and earliest influence. These circumstances would serve as catalysts for one of Amorsolo's most enduring subjects—the Rice Cycle.

Most of Amorsolo's rice cycle opuses were executed in Central Luzon, known as the "Rice Granary of the Philippines." One may remark on the predominance of women in these paintings. He sought to emphasize their unheralded roles. Women account for up to 60% of the required labor in rice farming in Southeast Asia. They are traditionally engaged in the primary functions of rice production, such as weeding, paddy cultivation, transplanting, harvesting, and winnowing. These realities on the ground are enshrined on Amorsolo's genre paintings, substantiating his profound familiarity with the practices of the countryside.

As with other variations of this iconic subject, this piece depicts peasants in their brightly colored rural clothes. The sunlit setting that complements the farmers' blissful facial expressions exudes strength and vitality, implying the significance of rice in our physical sustenance and shaping our cultural unity. As written by Amorsolo-Lazo: "The figures that peopled his landscape were representative individuals of Amorsolo's time and place, whose feelings the artist had internalized and for whom he had faith that even when painted at a far distance as a mere fleck of color, a peasant or maiden, would register across as a living being in touch with the land."

22

Kiko Escora (b. 1970)

Spectacle for the Ladies
signed and dated 1997 (lower left)
oil on canvas
60" x 55" (152 cm x 140 cm)

P 200,000

Viewing Kiko Escora's depictions of fierce, edgy youths is like browsing through the inside front cover of some high-end punk magazine fashion advertisements. "Every person has a unique way of looking at life." An insight portrayed in words by Escora is an emotion expressed in a canvas and interpreted by the individual's recognition of intelligence mixed with beauty. Kiko prefers using a mixture of oil and acrylic. His inputs come from the people around him, be it strangers or friends. Escora says: "The ideas that I put in my canvas are not really new, but I would like to think that my work is unique, different from any painter's work. I'm more into the context of my work. Some artists are into traditional painting, into the aesthetics of things. The materials that they use - that's just it. There is no meaning beyond them. I work in narratives, stories, and pictures."

Kiko Escora is one of the most prolific contemporary artists today. A truly talented individual, Escora draws inspiration from a wide range of current sources he is versed in—from graphic design to fashion and music. His sensual, borderline racy depictions of men and women give them a certain forceful allure.

23 PROPERTY FORMERLY IN THE COLLECTION OF THE MUSEUM OF PHILIPPINE ART (MOPA)
PROPERTY FROM THE LETTY JIMENEZ-MAGSANOC COLLECTION

Jose Joya (1931 - 1995)

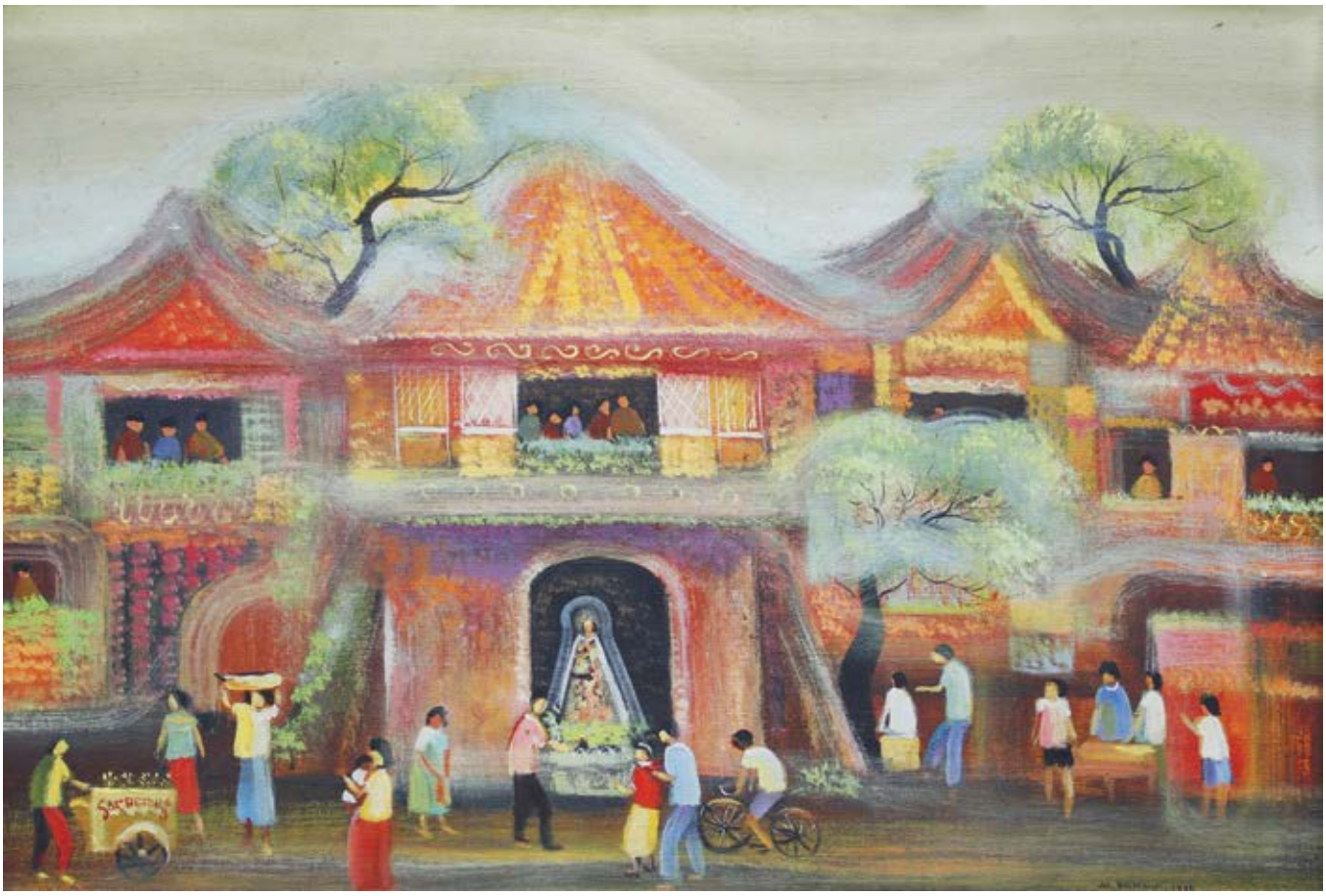
Seaside Embankment
signed and dated July 30, 1974 (lower right)
oil on paper
14" x 22" (36 cm x 56 cm)

P 1,400,000

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

EXHIBITED
Silangan Art Gallery, *Sining Pilipino*, 1974

First shown at the Sining Pilipino exhibition at the Silangan Art Gallery in 1974 and previously part of the collection of the Museum of Philippine Art (MOPA), Joya's *Seaside Embankment* presents a playful palette of blues. Squares of different sizes form a composite picture, perhaps of the sea, like pixels. The core of the composition is a large square painted in a muted sky blue surrounded by deeper navies and more vibrant azures, wispy whites. There are also squares of color of clay or maybe rust. Writing in 1973, Joya compared this method of composition to an eye of a storm, where a tightly knit core disperses into wild explosions of color. In the case of this particular work, the subdued tone of the core expands into smaller squares of more vivid pigments. While the core catches our attention with its visual density, it is the intricate dynamic of the smaller pixels that entices us to stay with the image a while longer. Flecks of aqua, almost gray blues, and streaks of white paint create an illusion of blurring or glare. This intricacy eases us into a corner of the painting, wherein the core's density is given relief; we see the horizon. We see the sea receding, its surface glistening from an absent sun.



24

Manuel Baldemor (b. 1947)

Procession
signed and dated 1980 (lower right)
oil on canvas
24" x 36" (61 cm x 91 cm)

P 120,000

Manuel Baldemor is a bona fide man of the arts, perhaps the present-day embodiment of the Renaissance man. Baldemor possesses exemplary skills in numerous fields in the arts: painting, sculpting, writing, book illustration, and printmaking. Born and raised in the humble yet artistic town of Paete, Laguna, Baldemor's passion for the arts stemmed from the folk arts of his hometown. He then strived to pursue this passion when he studied at the University of Santo Tomas College of Architecture and Fine Arts (now divided into two distinct colleges: the College of Architecture and the College of Fine Arts and Design), earning him a bachelor's degree in painting in 1968.

Baldemor is best known for his subjects that manifest a folk-art character, rendering them in well-defined geometric forms. Most of his subjects focus on his hometown: the culture, the people, and their lifestyle. His signature manipulation of color is also one of his most vital points in painting, fascinating art critics, art lovers, and various audiences from different parts of the globe. Art critic Leonidas Benesa even dubbed him as "The Folk Artist." In the 1970s, he developed his trademark of fusing his nostalgia and reminiscence from his rural origin. The artist has been executing this style for more than four decades, depicting his visualization of an ideal Philippines through the application of the Folk Modernist style. Baldemor's oeuvre continues to be the epitome of Philippine art's crowning glory, earning him the title "The Master Innovator in the Art World."

25

Oscar Zalameda (1930 - 2010)

Sailboats
signed (lower right)
ca. 1960
oil on canvas
24" x 30" (61 cm x 76 cm)

P 800,000

PROVENANCE
Private Collection, Manila

There is a very distinct quality to Oscar Zalameda's cubism. His use of linear elements and bright colors, meld with his unique style of abstraction, has allowed him to create brilliant compositions that emanate a very European temperament. The lines and forms that characterized Zalameda's early landscapes are still evident in most of his succeeding works. This influence could be traced to a fruitful stay in Mexico during the late 1950s and an admiration for the Mexican muralist, Diego de Rivera, via the Latin pinks and fruity reds. Daubed and dragged, sensuous and saturated by the piling of pigment and building up unexpected juxtapositions, this extraordinarily free painting only hints at the forms of the composition. The broad sketchy patchwork of brushstrokes results in a dynamic surface. In this predetermined, solidly unified structure, the artist distributes the graduated planes of the surface and the areas of light and shade in rhythmic patterns.

26

Jerry Elizalde Navarro (1924 - 1999)

The Bali Fantasy
signed and dated 1.6.94 (left)
acrylic on canvas
20" x 42" (51 cm x 107 cm)

P 800,000

Jerry Elizalde Navarro's conversations with Botong Francisco sparked his interest in the island of Bali. Botong wanted to see "The Last Paradise on Earth" but never made it. In an Inquirer article dated October 15, 1989, Navarro mentioned: "In Bali, I thought of my friend, the late Carlos V. Francisco, who might have given his right arm just to see Bali close, like from ringside." Sensational tourism reports about Bali only intensified Navarro's desire to encounter the island's sheer beauty. Hence, Navarro always thought of Bali as a worthwhile experience for every artist who seeks to broaden their visual vocabulary and acquire new creative depths.

Navarro commenced the Bali paintings beginning in 1989 during his first visit to the island, to which he would return occasionally. In the same Inquirer article, he wrote: "Bali stuns you with colors. A very vigorous and free profusion of colors in the Bali palette plays a major role in the unfolding of life there." Bali offered Navarro a unique tropical palette inspired by its landscapes, biodiversity, and culture.

Navarro proved his capacity in innovating his art to meet the coloristic demands of the Balinese by operating within the realms of his Asian sensibility. The use of naturally occurring colors is essential in Balinese culture. Navarro stressed this importance in his Bali paintings as an homage to the culture he had grown to love. This acknowledgment made Navarro witness Bali as a fusion of underlying dynamic forces resulting in an explosion of colors rather than a purely visual extravaganza.

27

Emmanuel Garibay (b. 1962)

Duetto
signed and date 2007 (lower right)
oil on canvas
43" x 46" (110 cm x 117 cm)

P 400,000

Emmanuel Garibay's works aim to present a socially relevant Christ. When Christ's image appears in Garibay's art, the artist subverts the authority of the Church who has, for centuries, propagated the notion of Christ as "King" and "Redeemer of Mankind." In this piece, Garibay juxtaposes the image of Christ with that of a vagrant or *tambay* in Filipino colloquial terms. They are depicted sitting alongside each other. Christ is bare-chested and wearing his crown of thorns. His bodily expressions signify the *Cristo Expirante* or the "expiring Christ" pose. On the other hand, the man's facial expression bears the marks of persistent misery and distress resulting from the absence of a livable and sustainable socio-economic disposition. With this piece, Garibay aims to "Filipinize" the image of Christ, one who is able to partake in the sufferings of the ordinary Filipino genuinely. Christ here is devoid of the Western-centric religious iconography propagated by centuries of colonialism, which continues to be ingrained in our collective psyche. He is not in majestic regalia but one with whom the oppressed could closely identify.

Garibay says: *"I am concerned to find a Jesus who is contextualized into our own life and national situation. A Filipino Jesus continues to be part of the colonial past that is still present. This is a Jesus with a four-hundred-year history who looks white. The Church continues to support this colonial view and allows it to be embellished with gold, and therefore more importantly with power and authority."*

MASTER CLASS BY BENCAB

CONJURING 'SABEL

28

Benedicto Cabrera (b. 1942)

Imaginary Portrait of Sabel III
signed and dated 1970 (lower right)
acrylic on paper
22" x 22" (56 cm x 56 cm)

P 3,000,000

PROVENANCE
Private Collection, Manila

LITERATURE
Reyes, Cid and Krip Yuson. *BENCAB*. Mantes Publishing, Inc. Manila. 2002. p. 95.

The Art and Times of the Seventies, by Corazon S. Alvina, Augusto MR Gonzalez III, Jaime C. Laya, Lisa Guerrero Nakpil, Marian Pastor Reyes; Januarius Holdings, Inc. 2020. Page 54 with a Full Color Illustration on page 55.

Sabel's soul has always been imbued in Benedicto Cabrera's creative psyche. First introduced in 1966, Bencab's Sabel has gone through several reinterpretations reflecting a specific period and movement in the art world—from Abstract Expressionism to Pop Art, then Minimalism. It has come to encapsulate BenCab's versatility and artistic metamorphosis. Indeed, BenCab's *Sabel* is a tour de force, arguably the artist's *magnum opus*.

Cid Reyes writes in the book *BENCAB*:
"In the 1970s, with the onslaught of Minimalism, the figure of Sabel resurfaced as a sleek, shape-specific form, recast in space with the fluidity of the human body. BenCab sent the Sabel image on a spin of varying idioms, riveted by turns on a planar/geometric structure and a gestural/painterly surface. It seemed the Sabel image could not be transfixed on a permanent pictorial setting."

Reyes further adds:
"His skill was greatly aided by his use of a new painting medium—acrylic... It made an ideal medium for the flooding of a darkly brooding atmosphere. And because the emotionalism of BenCab's early works was keyed to an intense pitch, the chromatism he favored tended towards the moody blacks and the intermediate greys, and the earthy browns and their modulations from siennas to sepias."

In this piece, BenCab concocts a unique synthesis. Reyes called this as infusing "tension into the image by deliberately blurring the line between the figurative and the abstract." This piece sees BenCab venture into hard-edge painting. A central geometric portal with sharp contours serves as the focal point. Sabel is nowhere near BenCab's paradigmatic symbol for social and existential distress. Her figure appears as silhouettes seemingly emerging from the portal. The bold, unvarying colors offer a feast of multi-layered, nearly transparent surfaces.

In a 1978 interview with Reyes, BenCab stated: "In so many of the paintings I did of her, she was merely a "device," as it were, on which I could anchor a composition. I mean, many of those paintings were almost abstract; you could hardly distinguish Sabel anymore. She became just a "structure" to base my paintings on."

At the time of creating this piece, BenCab had just received the Thirteen Artists Award, becoming one of its first recipients. The CCP awarded it to "the country's most active, most aggressively ambitious talents... a new generation that promises to dominate Philippine art of the seventies." As such, this piece sees BenCab beginning to cement his legacy and assert his virtuosity, culminating in his proclamation as a National Artist in 2006.

29

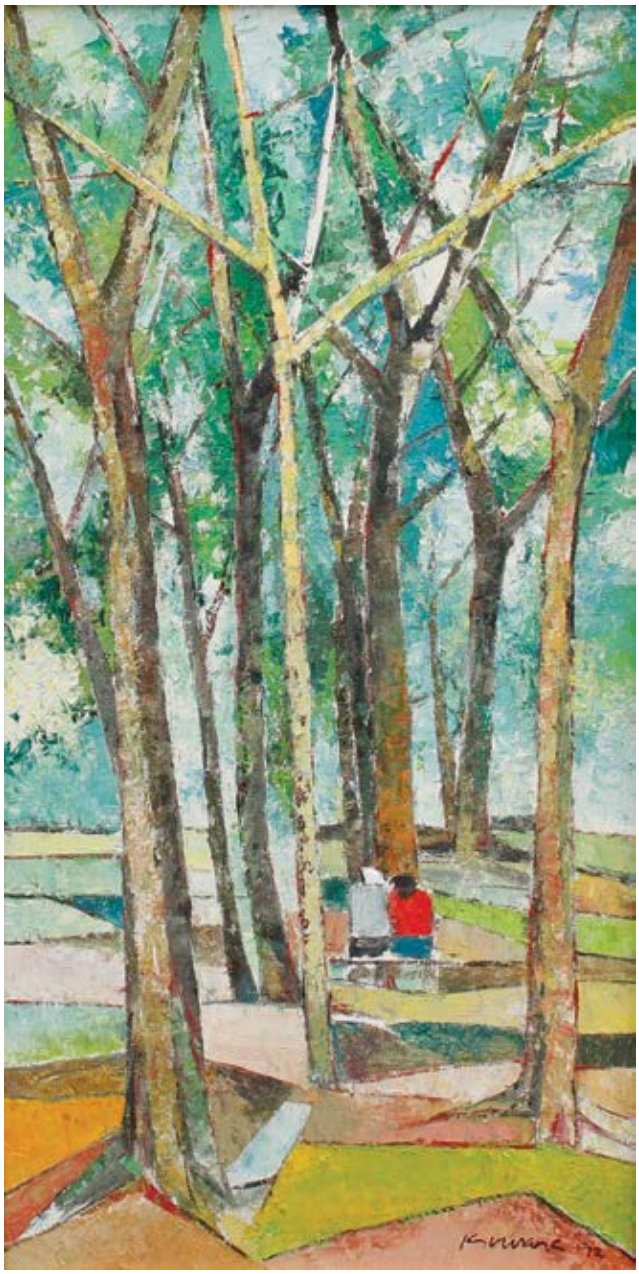
Ang Kiukok (1931 - 2005)

Parks and Wildlife
signed and dated 1992 (lower right)
oil on canvas
24" x 12" (61 cm x 30 cm)

P 1,200,000

Accompanied by a certificate issued by Finale Art File confirming the authenticity of this lot

LITERATURE
The Art and Times of the '80s and '90s by Corazon s. Alvina, JJ Atencio, Tina Arceo Dumlao, Jerome Gomez, Antonio S. Lopez, Lisa Guerrero Nakpil; Januarius Holdings Inc., 2021. Page 26 with Full Color Illustrations on pages 16 and 27.



Alfredo Roces wrote in *Kiukok: Deconstructing Despair*: *"In the 1990s, Kiukok joined a group of artists—among them Cesar Legaspi, Onib Olmedo, Romulo Olazo—painting in plein air usually at a small reserve near the University of the Philippines. Here, he reverts to his Modernist mode in foresting his canvas with trees as orderly orchestration of trunks and limbs."* The "small reserve" that Roces pertains to is the Ninoy Aquino Parks and Wildlife Center, a 22.7-hectare zoological and botanical garden, located along Elliptical Road in Diliman, Quezon City. It is home to more than 1,400 individual mammals, birds, and reptiles and around 3,000 species of trees, 100 of which are endemic to the Philippines. The park, which Kiukok frequented during the 1990s, is the focal point of this piece.

Kiukok's pictorial representation of the park exudes a captivating visual intensity. Kiukok seemingly transports the audience to a tranquil view from his window. Interestingly, a reversal of roles seems to occur in this piece. The towering trees serve as the "main actors," breathing life into the canvas. The two human figures, dwarfed by the vast expanse occupied by the verdant greens, act as if they were still life compositions, dependent on their environment for viability and survival. Here, nature connects all creatures, serving as a vital source of sustenance. Even in the context of a garden setting, Kiukok emphasizes the crucial role of nature in nurturing all lifeforms. Specifically, the artist stresses how green spaces, especially in urban areas, promote physical and psychological well-being, as well as social cohesion and inclusion.

30

Oscar Zalameda (1930 - 2010)

Lovers
signed (lower right)
oil on canvas
33" x 37" (84 cm x 94 cm)

P 600,000

PROVENANCE
Private Collection, Makati City

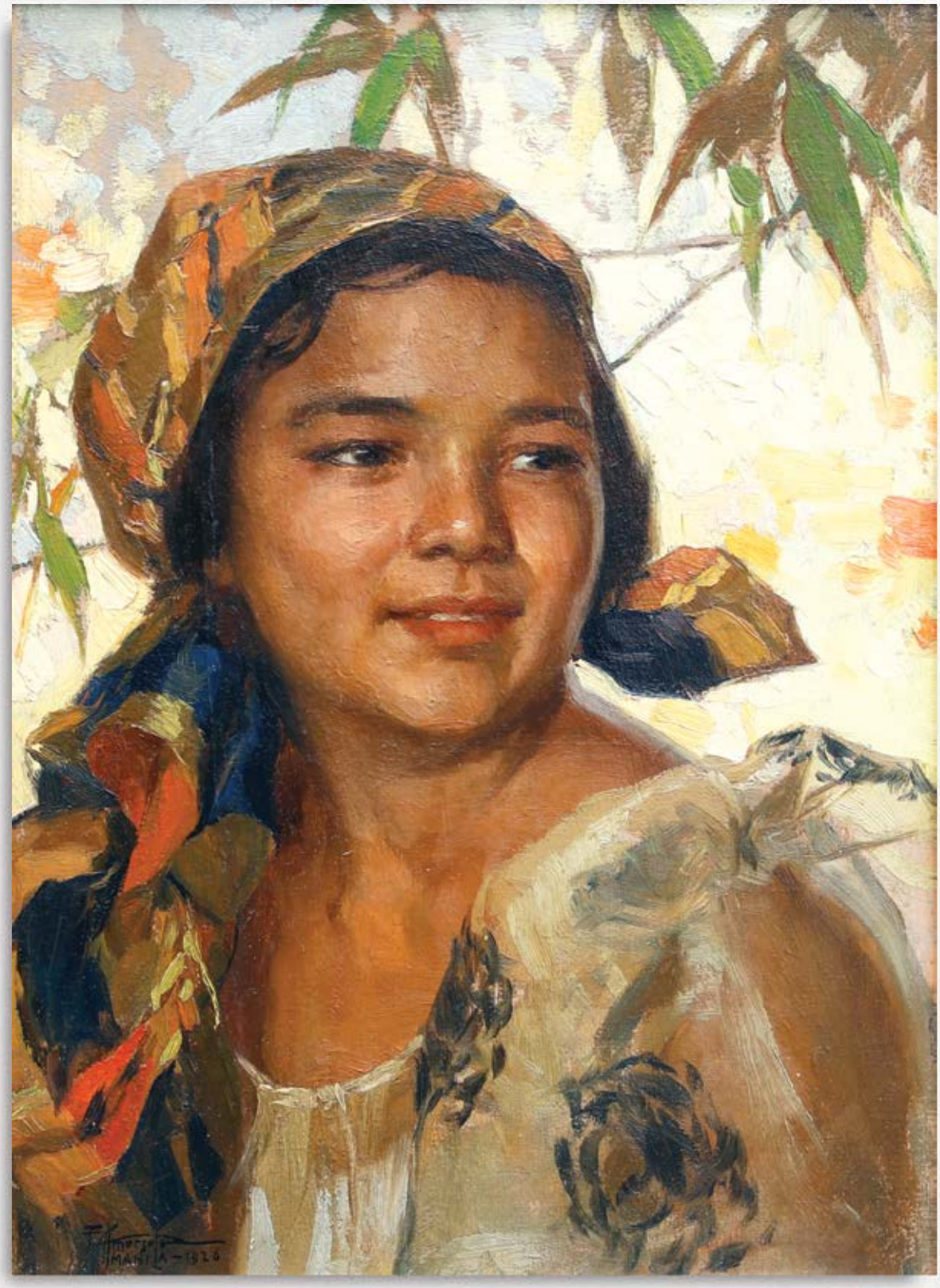
Oscar Zalameda is one of the most recognized Filipino artists today. A Modernist virtuoso known for his distinct Cubism, Zalameda has captured the hearts of many with his brilliant renditions of rustic Filipino themes. A multi-award-winning artist, Zalameda's stylistic genius and jet-set lifestyle truly made him a sensation. Zalameda's oeuvre eloquently reflects his international worldview—one born of experience and taste. With his inviting imagery, he boasts to the world the beauty of his homeland and its people.

In this work, we see Zalameda's take on a young Filipino couple in courtship. The flowers imply the independence and resilience of the Filipina; her assiduous nature has been the subject of numerous Classical iconography. The lovers' simple attire adheres to the Filipinos' humble and honest nature. Indeed, a stunning genre piece from the iconic Modernist.

A FILIPINA MONA LISA

FROM THE GOLDEN AGE OF AMORSOLO

by LISA GUERRERO NAKPIL



Fernando Amorsolo (1892 - 1972)

A Typical Filipina Beauty
signed and dated Manila, 1926 (lower left)
oil on wood
14" x 10" (36 cm x 25 cm)

P 4,000,000

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

PROVENANCE
Private Collection, USA
Cynthia Colpitts, from Durham, North Carolina, inherited the two Amorsolos from her father, Clayton Leonard Seitz who was the vice president for Cornelius Vandrebilt Starr and Co Insurance in the Philippines. They were incarcerated in the Sto. Tomas Camp in Manila for 3 years, where Cynthia was born. Her mom was pregnant when they entered the camp. To her recollection her dad got the paintings from Amorsolo before the war in Manila.

Fernando Amorsolo would be dubbed as "one of the most important artists in Philippine art history by the collector and scholar Ramon N. Villegas. Writing in a monograph published by León Gallery, Villegas would say that "Amorsolo was an exceptional portraitist and was best known for rural landscapes. He was the first Filipino to be declared National Artist for the Visual Arts."

His golden age was no doubt, noted Villegas,"the two decades between the 1920s and the 1930s."

The stunning "Dalagang Bukid (The Country Girl)" is one of the earliest of a favorite theme that epitomized Amorsolo's zenith of Filipina beauty. The farm lass' skin is the color of burnished copper, with expressive eyes averted coyly from the viewer. A slight smile plays on her lips. Her raven hair is covered with a traditional scarf whose colors echo the umbers and greens of the Philippine countryside. In contrast, her sheer blouse and sleeves are hand painted with delicate strokes. She appears to be sheathed by light, surrounded by a bamboo glen.

Villegas' biography reveals that "when Amorsolo's father died young, the family stayed with his mother's cousin, the master painter Fabián de la Rosa, The young Fernando took care of de la Rosa's fencing foils and cleaned his paint brushes. He helped his mother make ends meet by selling water color postcards to a local bookstore for ten centavos each."

But before that, the family had followed his father's fortunes to Bicol, where he stayed till he was 10 or 11 years old, enough time to steep himself in the rhythms, sights and colors of the Filipino countryside.

While studying at the University of the Philippines School of Fine Arts, Villegas would note, the young Amorsolo would support himself by doing illustrations. Records would show that he would do *"a lot of graphic and commercial design, covers of children's textbooks, novels, cartoons and illustrations pulp novels and for serious political, as well as satirical publications. He even designed the label for Ginebra San Miguel."*

Fernando Amorsolo, 1917.

"The latter job was propitious," adds Villegas, *"for he caught the eye of the owner Don Enrique Zóbel, a leading businessman and a patron of the arts. He was so impressed that he offered to send Amorsolo to the Academia de Bellas Artes de San Fernando in Madrid for further studies, with a generous stipend. The artist took the standard entrance exam at the Academia. To Amorsolo's surprise, after evaluating his work, the school informed him that they would accept him, not as a student but as a professor at the school."*

"Amorsolo spent seven months in Madrid, and travelled the country. He visited art galleries and museums to study the works of Diego Velasquez, El Greco, Goya, Monet, Manet, Van Dyck, and Ignacio Zuloaga. Amorsolo was to emulate John Singer Sargent and Anders Zorn for their portraiture. It was from Joaquín Sorolla y Bastida (1863–1923), the Valenciano painter known for his paintings of people and landscapes under the bright Spanish sunlight that Amorsolo learned most."

"He built upon Sorolla's technique of utilizing the sun to draw out the most dramatic effects from the heightened sunlit colors and dramatic contrasts between light and shade. Mastery of this technique would set Amorsolo apart from his Filipino contemporaries," says Villegas.

"Amorsolo painted prodigiously during the 1920s and the 1930s. His "Rice Planting" (1922) became one of the most popular images of the time. By the 1930s, Amorsolo's works were exhibited widely both in the Philippines and abroad."

"His brightly lit, bucolic pastoral images set the tone for Philippine painting for most of the 20th century.

"In his lifetime, Amorsolo's work was sought by local and expatriate collectors, because his paintings represented the best and most memorable aspects of Philippine life."

32

Arturo Luz (1926 - 2021)

Rojo No. 6
signed (lower right) and dated 1999 (verso)
acrylic on canvas
36" x 24" (91 cm x 61 cm)

P 700,000

PROVENANCE
Luz Gallery, Makati City
León Gallery, *The Spectacular Mid-Year Auction 2017*, Makati City, 10 June 2017, Lot 116

Arturo Luz is the quintessential Filipino modernist who embodied the style's trademark minimalism, rendering his subjects in a manner that preserved their principal substance. Luz shows the depth of his achievements in abstraction, as exemplified by the work "Rojo No. 6". Here, an upright rectangle and curvilinear shape (the extension of a perfect circle) in warm gold enact their dialectical relationship against a vibrant red hue, balanced by a svelte line near the lower right side of the painting. With a pared-down lyric, the work has the serenity and succinctness of a haiku.

This minimalist piece immortalizes the enduring devotion of Luz to his abstract ingenuity. Art critic Rodolfo Paras-Perez described the works of Luz as "one of the most significant and major shows ever attempted on a contemporary artist." In an homage to Luz after his passing, CNN Philippines wrote: "Luz's oeuvre allows lines to acquire luminescence, a clarity formed by simplicity and austerity but is vital and vibrant. Perhaps it is this luminescence that has given his presence in the Philippine art world longevity and will bestow generations to come with a radiant feeling or form." For this reason, Luz will go down in Philippine art history as an artist who zealously committed his life to the blossoming of contemporary Filipino art.

33

Victorio Edades (1895 - 1985)

Untitled
signed and dated 1979 (lower right)
oil on canvas
9" x 17 1/2" (23 cm x 44 cm)

P 600,000

PROVENANCE
León Gallery, *The Kingly Treasures Auction 2015*,
Makati City, 5 December 2015, Lot 32

LITERATURE
The Art and Times of the Seventies, by Corazon S. Alvina, Augusto MR Gonzalez III, Jaime C. Laya, Lisa Guerrero Nakpil, Marian Pastor Reyes; Januarius Holdings, Inc. 2020. Page 54 with a Full Color Illustration on page 119.

This work from 1979 recalls the human contours of 1928's "The Builders" with hints of the angularity of Cezanne, to whom Victorio Edades looked up to. As a flashback, in 1922, when Edades was working in the United States, the traveling exhibit of the Armory show opened his eyes and that of the American public to the artistic ferment of Europe in the twenties. Edades was also to find inspiration in the modernist idiom of Cezanne, Picasso, and Gauguin. Modernism as a movement in the Philippines opened formally in 1928 at the Columbian Club in Manila with a bang—an exhibition of works by Edades. The most controversial painting in this landmark exhibition was *The Builders*, a dark and heavily textured work depicting men working in a quarry. His works departed entirely from the classicism of de la Rosa and the pastoral style of Amorsolo. Both as an artist and a writer, he waged a tireless campaign through endless debates carried on in the press with conservative writers and artists for the cause of modern art. Edades not only introduced Modernism in Philippine art. He also gave it its earnest guidance.

THE DAWNING OF THE MID-CENTURY

HR OCAMPO, ARTURO LUZ AND THE PHILIPPINE ART GALLERY

by LISA GUERRERO NAKPIL

On June 9th, 1950 — exactly in the middle of the first year of the mid-century, the Manila Times (circulation : 1 Million readers a day) ran a small notice buried on page 5, headlined "AAP to Sponsor First Neo-Realist Art Exhibition."

It was scheduled the following weekend from June 17 to 25 at the Manila Hotel.

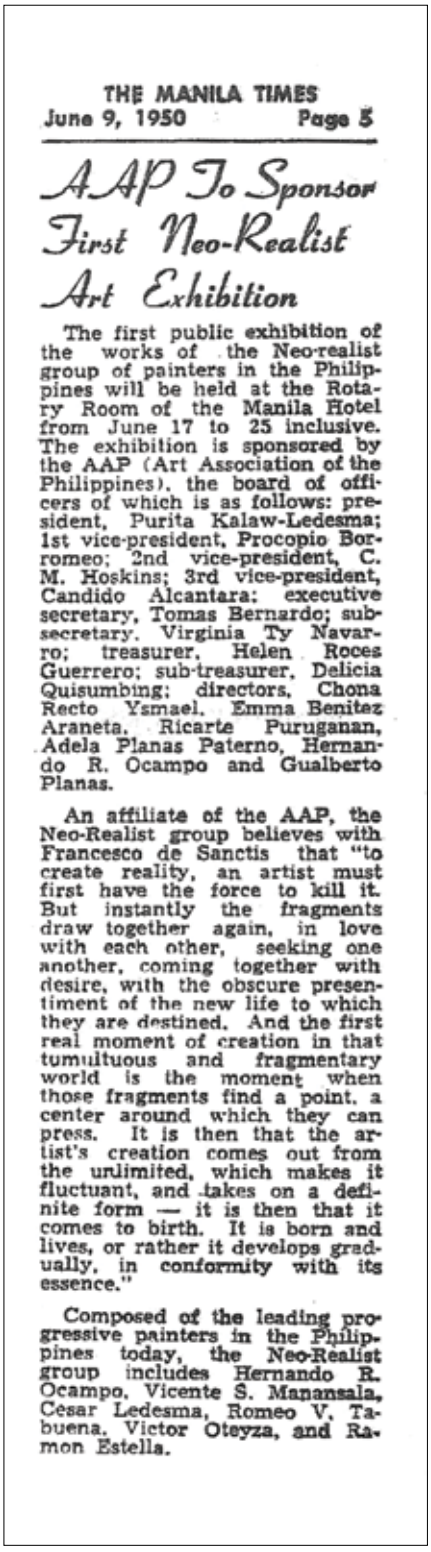
And it would be the first time the word "Neo-Realist" would be said in public — the announcement went on to explain that it had taken its cue from the 19th-century literary critic, Francesco de Sanctis. "To create reality," it quoted de Sanctis, "an artist must have the force to kill it. But instantly, the fragments draw together, seeking one another, with the obscure presentiment of the new life in which they are destined."

The Neo-Realists were only the second building block in the story of Filipino Modern Art. The first was the Art Association of the Philippines, founded by Purita Kalaw-Ledesma. The third part of this foundation was the Philippine Art Gallery which was founded in 1951, by the imagination and tenacity of Lyd Arguilla, who not surprisingly was a guerrilla fighter during World War II.

The PAG was not the country's first art gallery — but it was certainly the first to exclusively champion the cause of abstract art. It was nothing short of sensational.

Fernando Zóbel would call the PAG "the meeting place of modern art." It was a smoldering cauldron of creativity, really, encompassing not just painters and sculptors, but also novelists, poets, journalists, ad-men (advertising was in its infancy and was considered as glamorous as the 'Mad Men' in the tv series), society girls, Cold War spies, and multinational head honchos. It thoroughly captured the zeitgeist of Manila in the 1950s, glamorous, cosmopolitan and brimming with that mid-century term "pizzaz" and energy.

Speaking of multinationals, HR appears to have created this particular work for an important multinational occasion : the first international Jaycee World Congress to be held in Manila, which featured another important



THE MANILA TIMES
June 9, 1950 Page 5

AAP To Sponsor First Neo-Realist Art Exhibition

The first public exhibition of the works of the Neo-realist group of painters in the Philippines will be held at the Rotary Room of the Manila Hotel from June 17 to 25 inclusive. The exhibition is sponsored by the AAP (Art Association of the Philippines), the board of officers of which is as follows: president, Purita Kalaw-Ledesma; 1st vice-president, Procopio Borromeo; 2nd vice-president, C. M. Hoskins; 3rd vice-president, Candido Alcantara; executive secretary, Tomas Bernardo; subsecretary, Virginia Ty Navarro; treasurer, Helen Roces Guerrero; sub-treasurer, Delicia Quisumbing; directors, Chona Recto Ysmael, Emma Benitez Araneta, Ricarte Puruganan, Adela Planas Paterno, Hernando R. Ocampo and Gualberto Planas.

An affiliate of the AAP, the Neo-Realist group believes with Francesco de Sanctis that "to create reality, an artist must first have the force to kill it. But instantly the fragments draw together again, in love with each other, seeking one another, coming together with desire, with the obscure presentiment of the new life to which they are destined. And the first real moment of creation in that tumultuous and fragmentary world is the moment when those fragments find a point, a center around which they can press. It is then that the artist's creation comes out from the unlimited, which makes it fluctuant, and takes on a definite form — it is then that it comes to birth. It is born and lives, or rather it develops gradually, in conformity with its essence."

Composed of the leading progressive painters in the Philippines today, the Neo-Realist group includes Hernando R. Ocampo, Vicente S. Manansala, Cesar Ledesma, Romeo V. Tabuena, Victor Oteyza, and Ramon Estella.

first, the election of the first Filipino (and first Asian) to be the Jaycee World President. (That would be Ramon V. del Rosario, incidentally. The founding members of the Philippine Jaycees reads like a who's who of business :Apart from del Rosario, there would be Oscar Arellano, Rafael Estrada, Fred Benitez, Gregorio Feliciano, Oliverio Laperal, Jose Mayuga, Eugenio Puyat, Graciano Yupangco and the man who started it all, Artemio Vergel de Dios.

The painting depicts the brotherhood for which the Jaycees were famous for : Two men work in tandem to soothe and save a Filipina mother and child. IThey Jaycees shortly after its inception would become known for blood banks and child care centers. In the distance, clearly surpassed by the progress of the present, are the ruins of a once-fallen Manila.

Purita Kalaw-Ledesma would call Lyd Arguilla "art's nursemaid and housekeeper." She would coax artists into producing more works and more importantly, to turn them in on time for an exhibition. Kalaw-Ledesma — with the eye of an archivist — noted with satisfaction that Lyd had started the science of cataloguing. The PAG tags would become increasingly meticulous and thus give us important records, such as the one for this 1955 Arturo Luz.

After completing a three-year course at the California College of Arts & Crafts in Oakland followed by studies at the Brooklyn Museum of Art School and a year in the Parisian Academie de Grande Chaumiere, Luz would return to Manila in 1952. In that same year, he would have his first solo show — and be elected president of the influential Art Association of the Philippines.

His cool, spare works distilled the brave new mid-century world and he joined the exclusive roster of the Philippine Art Gallery, the first establishment to champion exclusively the cause of non-objective art.

In 1955, the two worlds of conservative and modern art — as the AAP would politely term these warring factions —would collide at the 8th Annual Competition organized by the Association. Protesting the win of another important prize, this time sponsored by the Rotary Club, the conservatives staged a walkout, taking down their paintings from the walls and settiing up across the street. This work "Duelto" was entered in the competition, along with "Procession" — the latter took home the first prize in the "modern" category.

It was clearly the dawning of a new age.

(1) José T. Joya, Carmen Rivera, Manuel Rodríguez, Arturo Luz, Fernando Zóbel, Cesar Legaspi, Nena Saguil, and Fernando Ocampo, 1953. Image from the Fernando Zóbel archives. (2) Philippine Art Gallery (PAG) party. (3) Arturo Luz's study for the *Procession*.

BECOMING ARTURO LUZ

THE BEGINNINGS OF A MODERNIST ICON

by LISA GUERRERO NAKPIL

Arturo Luz (1926 - 2021)

Duetto (Duet)
signed and dated 1955 (verso)
oil-enamel on wood
26" x 20" (66 cm x 51 cm)

P 7,000,000

PROVENANCE
Private Collection, Ohio, USA

"His sense of form is alive and distinguished: he knows abstraction and austerity, the sense of space and balance, he distorts with intuitional rightness and grace — in other words, he is a real artist."

— JOSÉ GARCIA VILLA,
National Artist for Literature, writing in 1952 on Luz' prizewinning work at the 5th AAP Exhibition

As a result of winning 'best in show' for the modern category for "Bagong Taon" at the 5th Art Association of the Philippines' annual exhibition of 1952, Arturo Rogerio Luz would be catapulted into the public eye.

Among his many admirers would be the internationally renowned poet, José Garcia Villa, writing from New York, to heap him with praises. (Garcia Villa would be named one of the two first National Artists for Literature in 1973; Arturo Luz, for the Visual Arts, in 1997.)

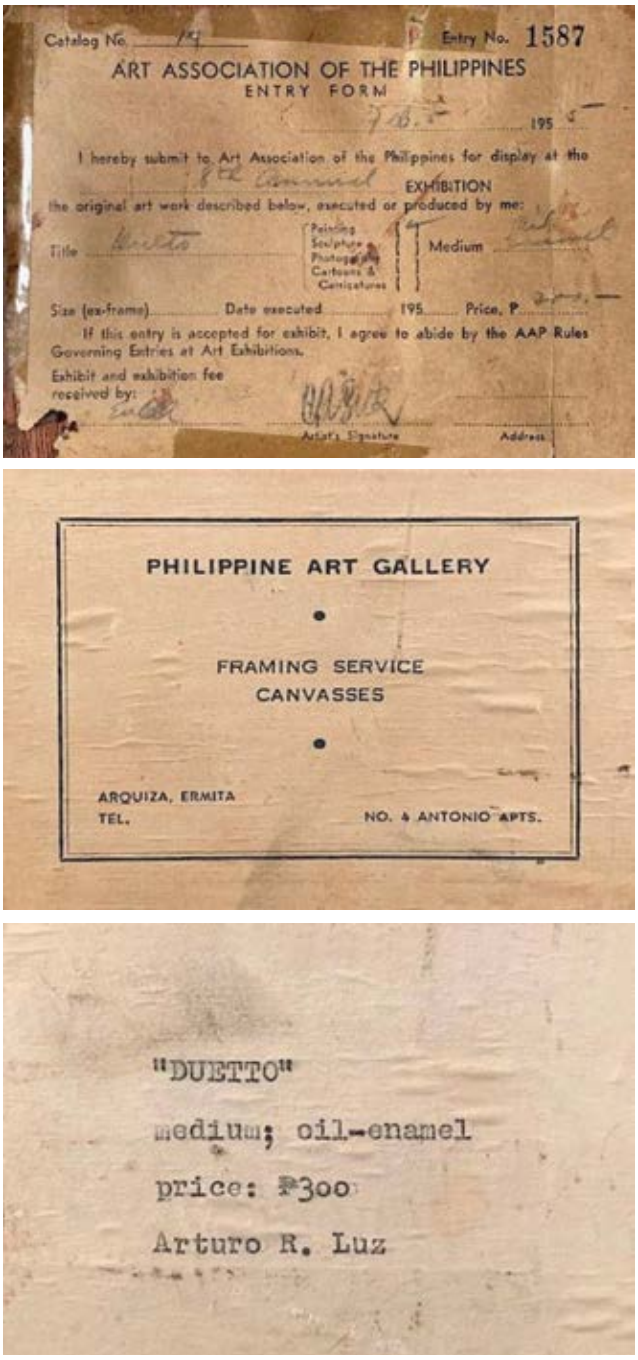
Luz would make it to the cover of the widely circulated Sunday Mirror Magazine which would feature him at work (Included in the inside pages was fellow artist Larry Alcala, also of the same age of 24, who would also be declared National Artist much later in 2018.) At the time, the article reported, Luz' process involved making several preliminary sketches, even finding inspiration in various photographs. It would reportedly take him a week to turn out a single painting.

In 1955, the date of this painting, Luz would once more take the top prize at the AAP competition, with "Procession" giving his followers assurance that his previous win was not a fluke.

Indeed, "Duetto" has all the most recognizable aspects for which Luz would become rightly famous : the elegant and spare geometry of the figures; the angularity that nevertheless made them brisk and alive; and through it all that element that can never be named but only described, giving it a sense of magic.

Luz had developed a visual language all his own, both child-like and playful as it recalled the stick figures that a tot would first draw; but also wittily sophisticated. He would single out a cast of characters — musicians, clowns, cyclists, revelers — that one could easily identify as well as identify with, in all their moments of revealing interaction.

In "Duetto", a pair of dueling flute-players appear to be outdoing each other. One can almost hear the fervor with which they play in the alternating harmonies. A field of raucously marked lines and Luz' signature star patterns appear to fill the air with musical notes.



1) Tag for Entry No. 1587 for the 8th Annual AAP Exhibition, dated February 5, 1955, signed by Arturo Luz, stating the title, *Duetto*; medium in oil enamel, and price P300. (2) Philippine Art Gallery tag for its framing services (3) A third tag with the information on artist, medium and price.

35

Mark Andy Garcia (b. 1984)

Things are Different Now
signed and dated 2013 (lower right)
oil on canvas
48" x 48" (122 cm x 122 cm)

P 160,000

EXHIBITED
Art Cube Gallery, *Things Are Different Now*,
Makati City, March 9 - 22, 2013

Mark Andy Garcia took his bachelor's degree in fine arts from the Technological University of the Philippines. Art critic Alice Guillermo pointed out that Garcia is known to be the most autobiographical of all artists, and experiencing his works can be likened to encountering a journal of personal experiences. Inherent in his works is an outpour of colors, shapes, and textures, exhibiting unrelenting expression and emotional depths. Thus, Garcia's works are often akin to dreams—surreal, hazy, but imbued with an unmistakable emotional depth that resonates with even the hardest of hearts. Garcia's artistic philosophy can also be seen in his technique. The artist is widely recognized for his highly-textured pieces that exhibit his gestural, instinct-driven brushstrokes. Garcia's eclectic and erratic style adds another dimension to his works, relating the contextual substance of his pieces with their physical manifestations.

36

Don Salubayba (1978 - 2014)

Who are the People in the Neighborhood
dated 2004
mixed media on paper
48" x 48" (122 cm x 122 cm)

P 100,000

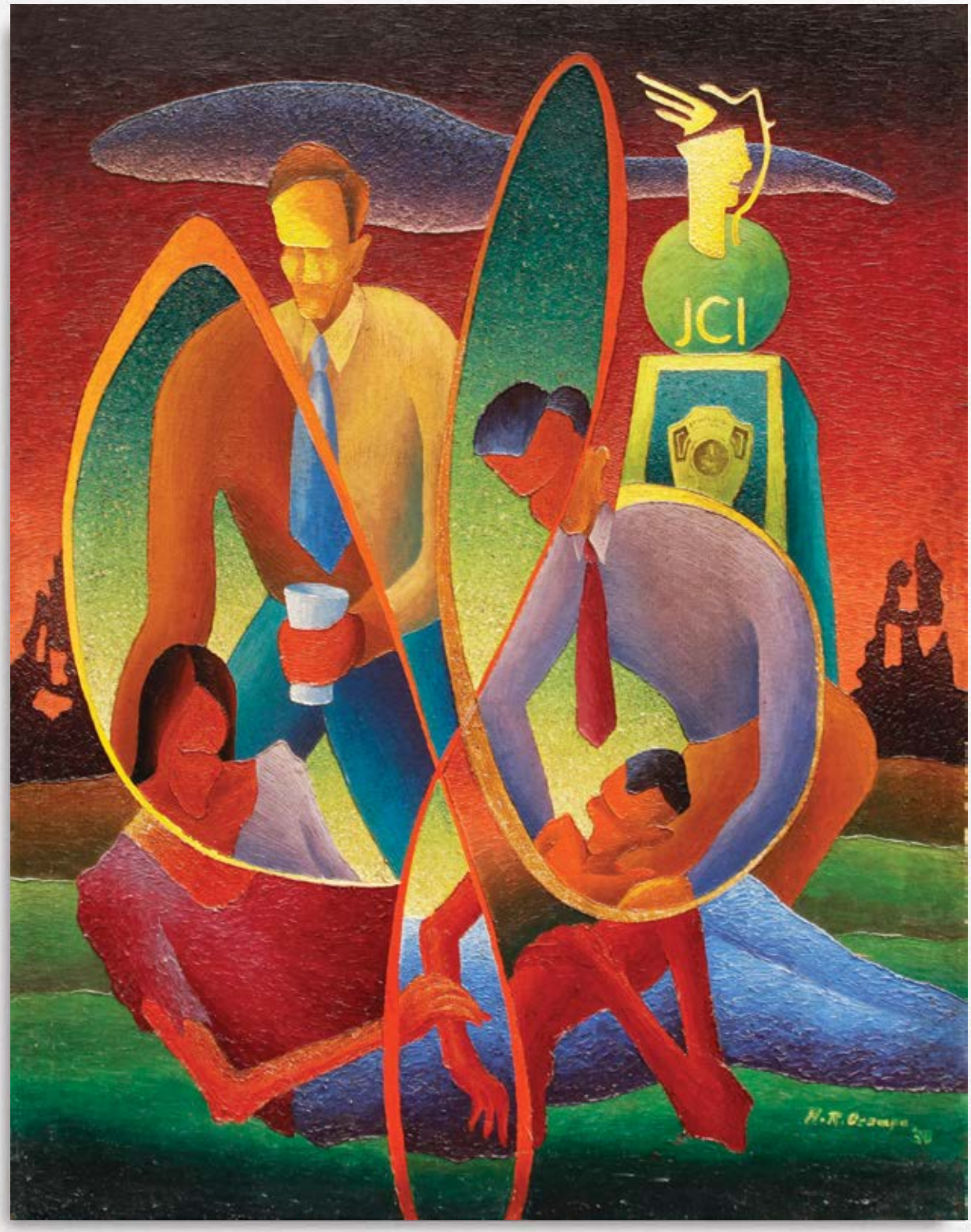
** This lot is sold to benefit the Asian Cultural Council*

For Filipino visual artist Don Salubayba, the past should not only be seen as a record of events, but an active aspect that shapes and defines both our present and our future. His works effectively reflect this artistic philosophy through the way his works present themselves as amalgamations of different and distinct styles and influences. By doing so, Salubayba effectively maps out the ways different things, concepts, and ideas exist in an interconnected tapestry of sorts. This particular piece titled *Who Are the People in the Neighborhood* explores the diversity that is inherent to human life. The work features a number of human faces, each one distinct from one another, and each one seemingly a wholly unique inner world. Despite this, when viewed as a whole, Salubayba presents us a structure that implies a narrative that, although wordless, is seemingly built upon history and community.

THE BROTHERHOOD OF MAN

H.R. OCAMPO

by LISA GUERRERO NAKPIL



Hernando R. Ocampo (1911 - 1978)

JC
signed and dated 1950 (lower right)
oil on canvas
28" x 22" (71 cm x 56 cm)

P 4,000,000

PROVENANCE
Acquired directly from the Artist, and from thence
by descent to his daughter Criselda Lontok Fernandez

(1) HR Ocampo, 1950s. (2) "*Nativity*" by HR Ocampo (1947)

Not too many people realize that Hernando R. Ocampo was not only a painter but also a writer and a journalist. He would be the editor of the Manila Chronicle's Sunday Magazine from 1950 to 1953 as well as radio show producer and a movie scriptwriter. He was also an active member of the "civil society" of that time, participating not only in the Art Association of the Philippines and the Philippine Art Gallery as well as the Boy Scouts and the Community Chest.

His interest in the brotherhood of man is evident in the work "JC" which is a capsule history of this civic organization, the Jaycees, in the Philippines.

The Philippine Jaycees, or the Junior Chamber International Philippines, was formally founded in 1948 in Manila. In a year's time, it had spread like wildfire, and would have 22 chapters in all the major cities of the country. Its first national convention was ion 1949, and Ramon V. del Rosario would be elected the first president.

In short order, by 1950, the Philippines had so impressed the international Jaycee organization that it was agreed that the 5th World Congress would take place in Manila — Mr. del Rosario would be voted in as the first Filipino world president. It was in step with the mood of Manila in the mid-century : Boundless energy and optimism.

Mr. Gaudencio "Didi" Braseros Lontok was the prototypical Jaycee, young, talented, and enterprising — and eager to take his rightful place in the arena of international business. (He was engaged in putting together deals for American sanitary paper products.) The entrepreneur collected and drove sports cars, often at a breakneck pace around Batangas. Both Braseros and Lontok are old families from what was once the coffee capital of the world.

Guadencio was one of the founders of the Jaycee chapter in Lipa City; and was also involved in the milestone 1950 World Congress.

This unique piece would pass on directly to his daughter, the noted fashion designer Criselda Lontok Fernandez.

For the work at hand, created in that momentous year, HR Ocampo's official biographer, Angel de Jesus, would call this period as pivotal. It was after all at the very boundary of HR's 'proletarian' period immediately post-war and what HR would call his "transitional" period. In this era, HR would present figurative works but with "faces without features to depict a certain universal humanity." It would be in tune with the message of brotherly love portrayed in this work.

In line with HR's artistic progression, de Jesus would recount that Ocampo would simplify figures and natural objects, "eliminating details of the human anatomy, disregarding perspective and his forms became increasingly distorted.

HR would thus become the Philippines' foremost proponent of the use of color, and certainly its most expert. In "JC", the hues are true to this period, with his recognizable greens, reds and blues of the time. Its timeless motifs make it a moving classic.

38 PROPERTY FROM AN ITALIAN COLLECTION

Jigger Cruz (b. 1984)

Horizontal Farewells
signed and dated 2013 (lower right)
oil on layered canvas and wood
including frame: 43" x 31 1/2" (109 cm x 80 cm)

P 1,400,000

PROVENANCE
Primo Marella Gallery

Cruz's art style has been known to push deeper meanings with each and every layer of different materials he uses to create his pieces, a part of the reason for his unique art style is that he is color blind and he uses tactile and sensorial materials to further convey himself and his artworks. This art work in particular is an example of his signature style, in that Cruz has an already painted canvas of what it seems to be two naked women embracing one another but most of the scene is covered in layers of tactile and sensorial materials leaving only a glimpse of the women. The rest of the layers are of scattered dark shades of different colored oils, burned materials, scratched and cut papers, and spray can paint of black, orange, and purple with a few hints of yellow.

The dynamic of defacement and vandalization somehow works together with the original painting under the layers. Although there is no clear logical placement for the different layers, Cruz's clash of both a classical art style and his contemporary styles synthesize in this piece. There is an added mystical element of revealing only a glimpse of the classical painting while being covered in layers of other materials. This gives a deeper perspective and understanding of the connection between the old classical art and the modern dynamic style, at the same time the deeper meaning of the artwork itself. Works such as this prove Jigger Cruz's skill in expressing important messages meant to reflect the contemporary world.

39 PROPERTY FROM AN ITALIAN COLLECTION

Jon Jaylo (b. 1975)

Walking on Water
signed and dated 2013 (lower right)
oil on canvas
with frame: 31 1/2" x 26 1/2" (80 cm x 67 cm)

P 180,000

PROVENANCE
Flower Pepper Gallery, Pasadena, California

EXHIBITED
Flower Pepper Gallery, *Mad Hatters*, Pasadena, November 23, 2013 - January 24, 2014

Jon Jaylo's oeuvre serves as his visual diary. His works cut across an often-melodramatic thread of surreal narratives synthesized with conscious introspection that, when carefully examined, becomes a mirror to his entrenched thoughts.

In this piece, Jaylo depicts a boy smilingly playing the violin. He is shown seated on an anthropomorphic "four-legged" hat. It is as if the hat has a life of its own. It is "walking on water," seemingly transporting the boy through the vast expanse. Figuratively, to "walk on water" is to perform an impossible task or venture into the extraordinary. This piece symbolically alludes to the difficulty of traversing the road towards achieving one's goals and ambitions. However, the boy's facial expression in this work represents resilience amid hardships, with the hat representing his support system. With this work, Jaylo espouses the old adage "no man is an island." The artist conveys to the viewer that no one is ever wholly reliant on himself. At a particular point, every human has to rely on the company and comfort of others to advance and overcome a world filled with adversities.

THE MEDIUM IS THE MESSAGE

THE INNER WORKINGS OF VENTURA

Ronald Ventura (b. 1973)

a) *Waves*
signed and dated 2010 (lower right)
oil on canvas
48" x 72" (122 cm x 183 cm)

b) *Sunset Drama*
dated 2010
fiberglass/resin/polyurethane paint
20" x 21" x 18 1/2" (51 cm x 53 cm x 47 cm)

P 5,000,000

PROVENANCE
Primo Marella Gallery, Milan

LITERATURE
Marella, Primo Giovanni et al. *Ronald Ventura: Realities*. Damiani editore. Italy. 2011. pp. 153-154.

EXHIBITED
Primo Marella Gallery, *Fragmented Channels*, Milan, June 24 - September 10, 2010

Unlike many artists who are faced with the constant challenge of defining themselves through the style and visual language of their practice, Ronald Ventura took on the task of confronting it through his diverse art, and makes some powerful visual statements with stunning directness. With his new ways of seeing, Ventura exerts his influence in overturning notions on presenting the human body, or formal problems once dominated late modern painting, or conceptions of the ideal as against the products of academic classicism of a still earlier age. His artistic canon is thus diverse and multifaceted, effectively showing the level of mastery he has over his craft.

The works and practice of Ventura are said to mirror those of American artist David Reed. Both artists have veered from the instantaneous and somewhat gratifying effects of art, specifically those found in Modernist pieces, in favor of a much more conceptual and engaged approach. This particular philosophy is present in these two pieces that were part of a landmark exhibit by Ventura titled *Fragmented Channels*. The exhibit sought to synthesize Ventura's technical skill and his unique insight into the contemporary world. Thus, the works featured were not only varied in their subjects, but were diverse in terms of the media and materials used. The exhibit featured a number of dioramas which are relatively similar to those one would find in historical museums. But instead of recreating historical and pivotal events, Ventura shows us scenes of everyday life. Among them is *Sunset Dreams* which reveals to us that the eventual dissolution of a relationship is not as dramatic or climactic as the scenes we see on TV, but are more akin to a slow and uneventful decay. *Waves* on the other hand was among the oil paintings present at the exhibit. The work features a typical living room setting rendered in monochrome, albeit for one central figure. An old cathode-ray TV is displaying a broadcast in full color. A closer inspection reveals to us that the broadcast is fragmented and glitched in a way that obstructs us from learning its true purpose. Both of the works can be seen as an exercise of perception. In which a world that is dominated by consumption and creation of media also presents us with the possibility of shifting and distorted perceptions in lieu of what can be considered as truth.

41 PROPERTY FROM AN ITALIAN COLLECTION

Nikki Luna (b. 1977)

Rebel Woman
signed and dated 2010 (verso) each
light box, lace, plaster resin
41 1/2" x 41 1/2" (105 cm x 105 cm)

P 200,000

PROVENANCE
Sotheby's Hong Kong, *Modern And Contemporary Southeast Asian Paintings*, Hong Kong, 3 October 2010, Lot 33

A multi-faceted contemporary artist, Nikki Luna synthesizes a variety of perspectives, and experiences into a practice that does not only seek a sort of aesthetic coherence, but emancipation and justice for those in which her art is built upon. She effectively ties together fringe and underrepresented narratives and communities and re-contextualizes them as a way of revealing the often elusive structures that tie them together. Most of Luna's works are created through a feminist lens, and thus tackle issues such as misogyny, abuse, and women's rights. This particular piece titled *Rebel Woman* exists within Luna's established artistic canon. The most striking and notable aspect of this mixed media piece are the six AK-47s. Cast in plaster resin, the AK-47 or the Kalashnikov Rifle is not only seen as an instrument of death, but a symbol of rebellion; and in most societies in the 20th and 21st century--the mark of the enemy. But Luna seemingly subverts this idea by infusing the piece with visual cues that go against the imagery and idea one often associates with the weapon. The weapon's utilitarian gun metal grey and brown palette is replaced by a much more pastel hue, evoking a feel that is relatively more welcoming. While the inner chambers of the weapon are webbed with lace, a comparatively softer material compared to the usual metal and steel. But Luna's approach does not only end in her use of imagery, but extends itself to the actual physicality of the object. Luna's work emphasizes the strength that is attributed to femininity and feminine characteristics. Effectively espousing the idea that in times of struggle, care is often seen as the most revolutionary act.

42 PROPERTY FROM AN ITALIAN COLLECTION

Yasmin Sison (b. 1972)

Flow 2
signed and dated 2008 (verso)
oil on canvas
59" x 79" (150 cm x 200 cm)

P 800,000

PROVENANCE
Primo Marella Gallery, Milan

EXHIBITED
4th Prague Biennale, *South East B(l)ooming (Curated by Primo Marella Gallery in Collaboration with Eleonara Battiston)*, Karlin Hall, Prague, Czech Republic, May 14 - July 26, 2009

Yasmin Sison is a contemporary visual artist from the Philippines whose works often revolve around figurative representations of nostalgia and memory. Early in her artistic career, Sison dabbled with the medium of abstract expressionism, exploring the freedom and potential of abstraction through the medium's rich emphasis of color and gesture. But, as Sison's career matured, she began branching out into more figurative works that emphasized representational imagery drawn from her real-life experiences. This development emphasizes an important development in Sison's artistic practice; one that situates experiences at the very center of what it means to be truly human.

This piece titled flow showcases Sison's unique figurative style as she explores themes of acceptance, innocence, and emancipation. The piece features a masked child garbed in a white dress floating amidst the surface of a flowing body of water. Her expression suggests that she is in a state of not only bliss but of contentment as well; implying a form of emancipatory acceptance with regards to her current situation. This state of being is supplemented by the way her limbs are outstretched and relaxed, conforming to the shape of the flowing tides. Despite the viewer's unawareness of where she came from, and where she is headed, one effectively feels the infectious feeling of freedom of a figure who seemingly embodies that we all once shared once upon a time.

IRONY AND WHIMSY

VENTURA'S VIEW OF THE INNER WORLD

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Ronald Ventura (b. 1973)

Human Study (Series No. 1 - 10)
10 pcs.
oil on canvas mounted on a clipboard
signed and dated 2009 each
13" x 9" (33 cm x 23 cm)
with acrylic case: 16" x 11 1/2" (41 cm x 29 cm) each

P 3,000,000

PROVENANCE
Private Collection, Italy

LITERATURE
Marella, Primo Giovanni et al. *Ronald Ventura: Realities*. Damiani editore. Italy. 2011. pp. 134-137.

A disturbing atmosphere of peculiarity permeates Ronald Ventura's *Human Study series*. The works in this series allude to the modern-day horrors borne out of postmodern culture. The subliminal and seemingly harmless exposure of humanity to a culture that cultivates a dystopian system is graphically depicted, in line with Ventura's hyperrealist vision. The spectacle that comes with Ventura's dramatic employment of a monochromatic palette becomes a vision of reality distorted by the horror one can only imagine existing in books and films.

Ventura's *Human Study* serves as a metaphor for the corruption and decay of human existence resulting from capitalist hegemony. Here, the human body is shown as imbued in consumerism, excessive media consumption, and individualism, subsequently leading to societal alienation, isolation, and detachment. The figures are in a state of disarray and confusion. Their appearances are almost unrecognizable. They are devoid and completely stripped of the humanity that enables us to genuinely connect with ourselves and mankind in general.

Ventura conveys a sense of helplessness of living within a system that is not livable and sustainable for humanity. Ventura's thematic intent is brilliant, more so with his inimitable degree of detail and allegorical depth. Through these works, Ventura asserts: *"Art provides [a] stimuli that people can respond to in so many different ways. And in looking at art, people can learn more about their society, alongside their personal values. That is the main function of art, to provide leads or cues for people to reflect more deeply and question."*

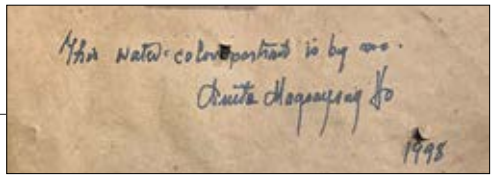
44

Anita Magsaysay-Ho (1914 - 2012)

Portrait of a Lady
signed and dated 1948 (lower right)
watercolor on paper
6 1/2" x 5" (17 cm x 13 cm)

P 60,000

Accompanied by a certificate issued by Ms. Doris Magsaysay-Ho confirming the authenticity of this lot



Authentication in the handwriting of Anita Magsaysay Ho, 1998.

Anita Magsaysay Ho could have easily remained a society swan, one of the elegant creatures that people Manila's upper crust.

Her family was a branch of the enterprising and enormously wealthy Yangco clan. Don Luis Yangco was dubbed the "King of Manila Bay and Pasig" for the number of boats and barges he owned that plied the coast of Luzon. He was a patriot, an early supporter of Bonifacio and the Philippine Revolution and was arrested for his involvement. His only son Don Teodoro Rafael Yangco was Anita's uncle.

Anita would be educated in both the University of the Philippines as well as the cutting-edge Cranbrook Academy in the United States.

Her father Ambrosio Magsaysay would be assistant manager of the Yangco Steamship Company from 1917 to 1923 before striking out on his own in various roles in the Metropolitan Water District including the building of the Ipo Dam and the completion of Balara Filters. including. She would wed Robert Ho, whose family had shipping interests in Asia in 1947. The following year, her father Ambrosio would continue the tradition of the family business and found Magsaysay Lines with Robert Ho.

Her cousin was the beloved Philippine President Ramon Magsaysay.

At the onset, Anita would begin by painting for her other well-connected friends, those of de buena familia, and this is one such example. In it a simply dressed lady, with a carefully arranged chignon and dressed in a frock with a 'sweetheart' neckline of the period, looks out at the viewer with friendly candor.

Most importantly, Anita has written in her own hand the authentication of the work. "This watercolor portrait is by me — (signed) Anita Magsaysay-Ho, 1998. *(Lisa G. Nakpil)*

45

Pacita Abad (1946 - 2004)

Oh Happy Days
signed and dated 2003 (lower right)
edition of 4/6
stencilled, hand-coloured pressed paper pulp
66" x 52" (168 cm x 132 cm)

P 360,000

Accompanied by a certificate issued by Galleria Duemila, Inc. confirming the authenticity of this lot

PROVENANCE
Singapore Tyler Print Institute

LITERATURE
Abad, Pacita and Cid Reyes. *Pacita Abad: Circles in My Mind (Prints and Paper Pulp Works)*. Singapore Tyler Print Institute. Singapore. 2003. p. 8.

EXHIBITED
Singapore Tyler Print Institute, *Pacita Abad: Circles in My Mind*, Singapore, October 31, 2003 - January 25, 2004

Cultural Center of the Philippines, *Pacita Abad: Circles in My Mind*, Pasay, September 9 - October 31, 2004

Singapore Management University School of Economics, *Pacita Abad Gallery at Singapore Management University*, Singapore, October 5, 2005 - December 31, 2020

Though Abad originally adopted a relatively figurative style to her practice, it wasn't until her exposure to different forms of global art that her practice truly blossomed to what we celebrate today. Aside from her move to San Francisco, which opened up a young Pacita to the world of art, Pacita's trip across multiple nations and countries such Turkey, Iran, Afghanistan, Pakistan, India, Sri Lanka, Myanmar, Thailand, Laos, Taiwan and Hong Kong drastically changed her life and plans, as she decided to pursue the arts rather than law. Through her travels, she learned various disciplines and techniques such as Indonesian batik-making, African tie-dyeing, Korean ink-brush painting. She was then able to apply these techniques that are just as multifaceted as her experiences. This particular piece titled Oh Happy Days is emblematic of her widely-regarded and critically acclaimed practice, which are often attributed to her richly colored paintings, textile collages, and mixed-media assemblages. This mixed media piece seemingly stems primarily from Abad's own experiences. It features an amalgamation of different items, objects, forms, and figures, relating to the viewer the subjects of interest that Abad herself has regarded as pivotal throughout her career. It is a piece that expresses the pure bliss and emancipation that art has relegated to Abad's life, as well as the possibility of art holds for other individuals.

THE INFINITE CHARM OF THE 19TH CENTURY

THE SCHOOL OF FÉLIX RESURRECCIÓN HIDALGO

by LISA GUERRERO NAKPIL

Philippine School (19th Century)

After Félix Resurrección Hidalgo
El Aguador (The Water Carrier)
ca. 1890
oil on canvas
49 1/2" x 35 1/2" (126 cm x 90 cm)

P 2,000,000

This infinitely charming work is best described as from the school of Félix Resurrección Hidalgo (1855 1913), from his Philippine works in that age of his nascent talent in the 1870s.

Félix Resurrección Hidalgo's first paintings of note were *paisajes* country scenes of his beloved country. These would be exhibited at a career defining show at the Tea tro Circo de Bilibid and were destined for exhibition at the Centennial Exposition of 1876 in Philadelphia.

One of the works included in the show was the famous *La Banca*, depicting a lady delicately clambering onto a river boat, attended to be a boatman, oar poised aloft. A washerwoman and her child wait patiently behind her on shore.

These prototypes of late 19th century Manila come alive once again in this particular work that features another tableau by the water. In it is a slightly older '*aguador*' or water carrier, selling his precious liquid at the river's edge from fairly well etched wooden buckets. He is reminiscent of Hidalgo's male figures in both *La Banca* and the *La Pescador de Sacag* (now in the collection of the Prado Museum.) A woman and her child, each carrying an earthenware pot, renowned for preserving the cool temperature and sweetness of water, are poised to take their share. The older female, dressed in indigo and red, also draws from Hidalgo's *La Vendadora de Lanzones (The Lanzones Vendor)*, also to be found in the National Museum of Spain.

(1) *La Banca*, by Félix Resurrección Hidalgo, 1876. Collection of Eleuterio Pascual. (2) *El Pescador de Sacag* (*The Fisherman of Sacag*), Félix Resurrección Hidalgo, 1875. Prado Museum. (3) *La Vendadora de Canzone's* (*The Vendor of Lanzones*, Félix Resurrección Hidalgo, 1875. Prado Museum.

47

Jose Joya (1931 - 1995)

Untitled (Abstract)
framed ceramic plate
dated 1975 (verso)
plate D: 13" (33 cm)
frame: 18" x 18" (46 cm x 46 cm)

P 200,000

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

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

48

Emmanuel Garibay (b. 1962)

Guitarist
signed and dated 2004 (lower left)
oil pastel on paper
19 1/2" x 13 3/4" (50 cm x 35 cm)

P 100,000

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

The works of Emmanuel Garibay revolve around themes of the ordinary people – their ways of living, their struggles, and their innate resilience. Garibay genuinely portrays the common people, brushing off their whitewashed depiction found in the works of most Filipino artists. He stated that a significant facet of his artistry is the individual's relationship to the community – a collective awareness that Garibay deemed as "lacking in the consciousness of the Filipinos."

From the late 1990s to the mid-2000s, Garibay continued to exalt the ordinary Filipino in his art. His works began to show new subject matters, such as musicians, mother and child, and the Filipino family. Garibay's use of colors became noticeably lighter as he included subjects painted with brighter hues. Regarding the shift in focus on his subject, Garibay explained: "I wait for the right time for me to paint these subjects. I don't stay long in the same style. I work every day, and the truth is, you don't feel the same way every day." Garibay also expounded on the relationship between his artistry and his subjects: "When I paint, it's all about my ideas, so even if I paint some sentimental themes, it has to be according to how I would like it to be. It should be the kind of relationship that exists between two persons."

49

Benedicto Cabrera (b. 1942)

The Hunters
signed and dated 1983 (lower right)
acrylic on handmade paper
13" x 10" (33 cm x 25 cm)

P 400,000

** This lot is sold to benefit the Asian Cultural Council*

BenCab brings together aspects of painting in works that highlight one of the country's most impressive cultural images: the Filipina in traditional colonial garb. With an eye for detail and an assured technique, he brings his subjects to life with a lush sense of nostalgia. It is hard to disconnect the radical change in fashion that has characterized the twentieth century from the radical shift in art that accompanied. Same goes with the Filipiniana fashions of the tail end of the nineteenth century and the advent of sepia-colored photographs at the turn of the century, both of which BenCab explores with his Larawan themes. Historical fashion and painting, boon companions in the past, have continued their relationship in our century, and the interchange between them is often deliberately provocative. Whether the clothes shown in works of art are charming or elegant, or historical, it is clear that fashion in painting is not just a matter of surface appearances but points to deeper social and cultural realities as well. Bencab is not interested in depicting a realistic image but rather creating an illusion of ethereal volume and size.

lots 50 - 67

NENE QUIMSON

(MARIA DE LOS ANGELES DEL ROSARIO TUASON – QUIMSON)
A FILIPINA LADY OF THE FIRST WATER

by AUGUSTO MARCELINO REYES GONZALEZ III

Nene Quimson with her Westendorp portrait, wearing Valentino.

Prewar Manila was a vibrant city filled with grand visions and ambitions. Philippine Independence was in the air. It was second only to Shanghai, China in terms of modernity, progress, and glamour. Throughout the city, public parks were aplenty, fountains gurgled, great trees arched over the avenues, and the people had reasons to enjoy the outdoors. Many new buildings were being constructed. All kinds of American and European luxury goods were available at the Escolta. Everyone was well–dressed, be they businessmen or vendors. Cleanliness was everywhere. Optimism was the norm. It was peaceful, disciplined, and progressive. Manila was a beautiful city that could compare to the world capitals. Social gatherings were frequent, and famous ladies like Angela Calvo Olgado–Zóbel, Victoria Ledesma Lopez–Araneta, and the young Madrigal–Paterno sisters Macaria ("Nena"), Paz ("Pacita"), Josefina ("Pinang"), and Consuelo ("Chito") gave parties left and right (Maria Luisa "Ising" was too young). It was a world of affluence, traditions, elegance, refinement, principles, and manners. And it was in that golden world where Nene Tuason–Quimson was born.

Nene recalled comically that her nickname should have been Nena, although there was little difference between the two. Her parents Pindong and Nening were expecting a baby boy to be a younger brother to their elder son Boy (Jose Ramon), but a baby girl came out. As an odd compromise, she was named Nene instead of Nena. She and her three siblings Lita, Boy, and Boling grew up in the prewar residence of her parents Pindong and Nening on Santol street in Santa Mesa, on land that had long belonged to the very old Tuason clan. The area was dotted with handsome prewar residences of Tuason relatives and other prominent Manila families. The Tuason–del Rosario house was in the 1930s Modern style that could have been designed by Juan Nakpil or Pablo Antonio. In 1959, her father Pindong Tuason transferred his family to the postwar La Vista development in Quezon city, on land that was also ancestral Tuason. It was a modern residence that had sloping gardens and pleasant views of the Marikina valley where, yes, there was also ancestral Tuason land.

Pindong's and Nening's youngest daughter was educated at the exclusive Saint Scholastica's College operated by Belgian and German Benedictine nuns in Manila. The all–girls school had a sterling reputation for producing intelligent, diligent, and hardworking young ladies. After graduating from high school, Nene and younger sister Boling were taken by their parents Pindong and Nening abroad for 18 months/1 ½ years; 8 months were spent in New York city for Pindong's eye operation and recovery. In 1953, fresh out of high school at only 17 years old, Nene married her beau John (Juan Tuason Quimson), who was ten years older than she. They would be together for 35 years until John's passing in 1988.

Among the Tuason cousins, Nene was closest to her first cousin Chuchay (Carmen Dos Remedios Tuason), the onetime Miss Philippines, daughter of Pindong's younger brother Celso Zaragoza Tuason and Rosario Dos Remedios. Nene's close friends were invariably DBF "de buena familia" daughters: Menchu de las Alas–Concepcion, Judy Araneta–Roxas, Marilen Espiritu, Buda de Leon, Maridol Sy–Quia – Mabanta, Meldy de la Paz Ongsiako–Cojuangco, Nelly Tionko Lacson–Gonzalez, and Chito Paterno Madrigal. (Nelly Tionko Lacson was Mrs Manuel Juan Tuason Gonzalez ["Dindo"]); Manuel Juan Tuason Gonzalez ["Dindo"] was Juan Tuason Quimson's ["John"] maternal first cousin, their mothers Paz Gonzalez Tuason–Gonzalez ["Paching"] and Consuelo Gonzalez Tuason–Quimson–Casas ["Tutung"] were sisters).

Doña Nene Quimson with the personages of her world: from popes to politicians, tycoons and international celebs. (Inset is from 2001 Tatler feature of Manila's Best Hostesses).

After the 1986 Revolution, President Corazon Sumulong Cojuangco–Aquino appointed John Tuason Quimson as Ambassador to the Court of Saint James in London. It was an appropriate and laudable decision by Cory, as social position, high education, and personal elegance were qualities frankly valued by the conservative British establishment. John was a perfect choice for the Philippine Ambassador to the United Kingdom of Great Britain and Northern Ireland. Unfortunately, two and a half years into his tenure in 1988, John passed away.

After her husband John's untimely passing on 12 November 1988, with all her children grown with their own families, and an "empty nest," Nene the widow finally decided that she would just enjoy life, have more time with friends, travel, and spend more time at her favorite places. It was at that time that she set up bases in Chelsea, London, Ascot, New York, and Boca Raton. Those early widowhood years had Nene constantly on the move, and it would be her way of life for the next thirty years.

Nene was a lady who took pride in her homes and gardens. She was "house proud" and consequently had high standards regarding domestic upkeep. She had a loyal core staff whom she deployed wherever needed. What was interesting was that, as she deployed her local staff abroad, conversely, she employed her foreign staff in Manila.

A Tuason granddaughter once comically described the Tuason way of life as: "Popeye y comer, comer y Popeye!" meaning "Smoke and eat, eat and smoke!" or "Tobacco and food, food and tobacco!" (Popeye referring to Popeye the Sailor Man the 1929 cartoon character perennially smoking a pipe and eating a can of spinach). Nene went much further than her Tuason elders and laid her tables not only with wonderful food but also beautiful chinaware, glassware, silverware, and linens. She said she liked to cook, or better yet, she liked to supervise the cooking. While her breakfast tables were informal even casual, her lunch and dinner tables were invariably formal and set in the English style with layered chinaware and an array of silverware and glassware per place setting.

Like her father Pindong Tuason, who liked to take his "La Quadra" (The Square) a group of four (often more, so it was also "La Cuadra" The Horse Stable) Wack–Wack golf buddies who were mostly his family and Tuason–

Legarda–Prieto–Valdes relatives to travel everywhere (his younger brother Toto [Severo Zaragoza Tuason] and his first cousins Manoling and Chino [Manuel and Jose Mariano Legarda Valdes], the equally generous and gallant Nene took her friends, relatives, and family on several trips for company and fun as well. (Like many Filipinos, Pindong and his brothers Nicasio, Celso, Toto, and sister Lulu [elder sister Carmencita passed away young] enjoyed many happy times postwar from the 1950s–60s. They started dying off in the 1970s. Pindong passed away in 1982.)

Golf was an inherited passion. Nene recalled: "My siblings and I practically grew up on a golf course, as my parents (Pindong and Nening) were always playing it." During their younger years (1960s–70s), John and Nene used to play golf everyday at the MGC Manila Golf Club with Chito Madrigal and friends. It was a nice group. They would play in the daytime and there were wonderful dinners given nightly by various members of the group. Same group, different houses. Nene played golf for forty–three years of her young life but stopped when John died in 1988; she played from the age of 10 all the way to 53. She used to do brisk walking seven miles a day on and off the golf course. That was the reason for her slim figure.

Bridge (or Contract Bridge), a trick–taking card game of skill, risk, and luck, was another inherited passion. "As a child of parents who played bridge, I also learned to play it." Nene reminisced. Pindong and Nening Tuason were avid bridge players and their Philippine Bridge Club was headquartered at their JMT building. Nene continued: "My husband played it for twenty–three years (1988 – 23 = 1965) but I did not play due to my other commitments. But now, I guess I am taking it quite seriously. Our bridge team participated in the Pacific Open and Beijing Olympics followed by the first International Mind Sports Game tournament. It was a stiff competition and we did our best."

"Bridge, for me, is a kind of therapy. Isn't it well–known that those who play bridge seldom get Alzheimer's disease?" She was hoping that the 2012 Olympics in London would have a Bridge tournament and that she would be invited to represent the Philippines.

Bridge took Nene everywhere. At a tournament of the Philippine Bridge Club in Medina, Seattle, she was introduced by her good friend, an English Lord, to none other than THE Bill Gates who was then a newbie at bridge.

Like all Tuason women, she was good with her hands. She liked crafting: she did sewing, embroidery, crochet, needlework, and petit–point embroidery. As with everything Nene, her crafting hobbies took on a perceptibly royal air, as they were the very same pastimes of royal and aristocratic ladies in Europe and rich women in the United States.

With her favorite bridge partner, Bill Gates.

Like a true Tuason, she liked music. She liked playing the piano. When in New York, she frequently attended classical music and opera performances at the Lincoln Center and at Carnegie Hall. She even attended pop music concerts. The music of Michael Jackson and Madonna were not alien to her. She liked dancing. Disco music was not alien to her. She liked cooking. But she didn't do it herself. She would instruct other people to do it for her, following her recipes.

Nene's principal philanthropy was The FWA – UK Filipina Women's Association – United Kingdom, the charitable organization that she established with London–based Filipina friends in 1988. "It was the knowledge that there was no Philippine women's organization in the UK and that it was time there was one, with the avowed aim of raising funds for the education of the underprivileged but deserving children in the Philippines, and of course, to uplift the image of the Filipino woman." Nene explained. At that time, Filipina women in the UK were disparaged as mere domestic helpers of the Arabs and there was little regard for Filipina professionals. As the wife of the Philippine Ambassador, Nene sought to uplift the reputation and improve the general perception of all the Filipina women in the UK. And she succeeded beyond measure. "Education is the most important thing to give to the young people." Nene declared about one of her charities. She was a donor

to the Asian Cultural Council in New York. Not known to many, she supported many Filipino musical scholars quietly for many years. Among them, Hiyas Hila.

Maria de los Angeles del Rosario Tuason ("Nene," o 02 August 1935 – + 27 November 2021) was the youngest daughter of Jose Maria Zaragoza Tuason ("Pindong") of the patrician Tuason family and Magdalena Locsin del Rosario ("Nening") of the industrialist family that spawned the PHINMA conglomerate.

Jose Maria Zaragoza Tuason ("Pindong," +1982) and Magdalena Locsin del Rosario ("Nening," +1968) had four children: Julia ("Lita") passed away at 10 years old; Jose Ramon ("Boy") married Mercedes Reinares Arrastia; Consuelo ("Boling") married (1) Angel Heredia (2) Vicente Reyes; Maria de los Angeles ("Nene") married Juan Tuason Quimson ("John").

Pindong Tuason was an entrepreneur extraordinaire, an excellent lawyer–businessman who inherited the legendary Tuason nose for business. At a time when many of his social peers were still managing and relying on their inherited haciendas, the forward–looking Pindong liquidated his inherited agricultural lands and real estate properties and invested the proceeds in corporate assets. As a direct result, he had seats on the boards of the country's major corporations. An astute investor, Pindong was always on the lookout for the next best thing (Doubtless, he would have been fascinated by Bill Gates, Steve Jobs, Elon Musk). A visionary, "JMT" (Jose Maria Tuason) was a force to reckon with in Philippine business. Even Pindong's maternal first cousin, Salvador Zaragoza Araneta, himself a highly successful man, admired Pindong's business savvy.

Maria de los Angeles del Rosario Tuason married Juan Tuason Quimson ("John," o 26 July 1925 – + 12 November 1988) on 11 February 1953 and they had six children: Consuelo ("Wito"), John ("Baby John"), Angeles ("Lita"), Ana Maria ("Annette"), Enrique, Jose Luis ("Joey").

Juan Tuason Quimson was the eldest son of Luis S Quimson (the first Filipino pilot) and Consuelo Gonzalez Tuason ("Tutung," daughter of Pindong's elder brother Juan Jose Tuason y de la Paz ["Tintong"] and Rosario Gonzalez ["Lolai"] of Cadiz, Spain). Consuelo Gonzalez Tuason–Quimson–Casas ("Tutung") was the one who built the first structure of the Lourdes Hospital in Mandaluyong city in the late 1940s for her second husband Dr Carlos Casas and she later donated it to the Missionary Sisters Servants of the Holy Spirit (SSpS).

With President Rodrigo Duterte (then Mayor of Davao), and with President Corazon Aquino.

Nene's eldest daughter Wito reminisces: "She was heaven and earth, fire and rain, yin and yang. At times. she was hard to figure out, hard to get on with. At other times she was a joy to be with and super fun, discoing with us as teenagers in Regine's.

Although she professed to be black and white in her beliefs she herself was a multi coloured rainbow - in personality, in fashion, in her choice of varied friends and in her many interests.

Tiny though she was, she was a bigger than life figure and dominated my entire life landscape. She married at 17 yo and had me at 18 she was still a child herself barely an adult.

And although like most mothers and daughters, we had our ups and downs she was my best friend, she was my phone pal we would talk to each other even 4 times a day, my chismis partner, my critic and my mentor.

Mum I promise you it will surely be difficult to envision the future without someone like you by my side."

50 PROPERTY FROM THE DOÑA NENE QUIMSON COLLECTION

Betsy Westendorp (b. 1927)

Portrait of Doña Nene Quimson in Valentino
signed and dated 1991 (lower left)
oil on canvas
64" x 48" (163 cm x 122 cm)

P 400,000

LITERATURE
Reyes, Cid. Betsy Westendorp (Volume 1). De La Salle University Publishing House. 2017. p. 81.

Nene's elder son John remembers: "Mom was old school and there was a certain formality to her, a certain distance. One could not be a 'cozy friend' with her, she just wasn't the kind. Even we kids couldn't approach her out of the blue... there was a certain way that that had to be done. I guess she belonged to that conservative generation. You know, the perfect manners and distance and all.

"She was always well–groomed and well–dressed as soon as she was out of her room, even in "pambahay" houseclothes at home. All the more whenever she was partying in town.

"Life at home with Mom was organized. Breakfast was a casual affair with everything on the table or on the long cabinet at the side and pretty much 'serve yourself.' However, lunch and dinner were formal, dressy ones. You know, all those plates and glasses and cutlery and staff to move everything. That was how we lived everyday with Mom.

"However, despite all the formalities, we kids knew she loved all of us unconditionally."

Nene Tuason–Quimson was among the very last of the patrician grandes dames of Manila.

Nene Tuason–Quimson with her resources and style joined the likes of lawyer–businesswoman Chito Paterno Madrigal, the swanlike sylph Meldy de la Paz Ongsiako–Cojuangco, the impossibly chic Baby Araneta–Fores, and a very few others in the pantheon of the all–time great Filipina ladies (from prewar: Victoria Ledesma Lopez–Araneta, Pacita Ongsiako de los Reyes, Conching Chuidian Sunico). As the esteemed social columnist Maurice Arcache liked to say: "Beauty, Brains, Breeding, and Bucks!!!" It's one thing to have an inheritance and it's entirely another thing to have style. (Many heiresses and socialites do not have style.) But to have both is an amazing privilege granted to very few. It is not enough to marry into a fortune, one must be born to it, and then, one must develop the style commensurate to one's resources in order to be regarded as one of the "social greats." Tall order. There is no style where there are no resources, after all. And then the requisite heart of gold: Nene was a generous giver and had many charities but in true patrician fashion kept them mostly to herself. As Carolina Tuason y Gil de Sola de Zaragoza, another Tuason grande dame (daughter of Gonzalo Tuason y Patino and Isabel Gil de Sola, illegitimate daughter of Reina Isabel II de Espana), used to advise family members: "You know what you have, others don't have to know." In those respects, there were essentially no differences between the American legends Marjorie Merriweather Post and Doris Duke and the Filipinas Chito Paterno Madrigal and Nene Tuason–Quimson.

ACKNOWLEDGMENTS:
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"Primos Unidos"
"The World of Felix Roxas"
Consuelo Tuason Quimson
John Tuason Quimson
Nilda T Resano, Dulia Prado, & Eleanor Sy–Templeman

Jaime Ponce de Leon
Lisa Guerrero Nakpil

LOS TUASON DE MANILA

Jose Maria Zaragoza Tuason ("Pindong," +1982) was a son of Demetrio Asuncion Tuason y de la Paz ("Queso") and Natividad Zaragoza y Roxas.

Demetrio Tuason y de la Paz and Natividad Zaragoza y Roxas had seven children: Jose Maria Zaragoza Tuason ("Pindong") married Magdalena Locsin del Rosario ("Nening"); Carmen Zaragoza Tuason ("Carmencita") married Alejandro Roces Legarda ("Mandu"); Nicasio Zaragoza Tuason married Pilar Lim ("Pilaring"); Celso Zaragoza Tuason married Rosario Remedios ("Chiching"); Lourdes Zaragoza Tuason ("Lulu") married 1) Eduardo Matute ("Danding") 2) Ignacio Lacson Arroyo; Severo Antonio Zaragoza Tuason ("Toto") married Paz Jurado Acuna ("Ning"); Teresa Zaragoza Tuason ("Teresing") married Emilio Gonzalez LaO'.

The back of her house in Ascot, England, where a lot of garden parties took place.

Demetrio Asuncion Tuason y de la Paz ("Queso") was a son of Jose Severo Tuason y Patino (o 1833 – + 03 February 1874), fourth Lord of the Tuason "mayorazgo" (noble estate) and the Marikina native Teresa de la Paz y de los Santos (o 15 October 1841 – +1890).

Jose Severo Tuason y Patino and Teresa de la Paz y de los Santos had seven children: Jose Victoriano Tuason y de la Paz (1864–78, heir presumptive to the Tuason "mayorazgo"; he died young at 13 years in an accident in Metz, Germany [now in France]); Juan Jose Tuason y de la Paz ("Tintong," 1865–1916) married Rosario Gonzalez of Cadiz, Spain ("Lolai"); Maria Teresa Eriberta Tuason y de la Paz ("Tata," 1867–1951, spinster); Mariano Severo Tuason y de la Paz (1868–1940, bachelor); Demetrio Asuncion Tuason y de la Paz ("Queso," 1870–1927) married (1) Ellen Foley (2) Natividad Zaragoza y Roxas ("Naty"); Augusto Umberto Tuason y de la Paz (1872–1936) married Maria Paves; Maria Soterrana Cristina Tuason y de la Paz ("Muti," 1873–1936) married Vicente Garcia–Valdes.

After the untimely passing of Jose Severo on 03 February 1874 at only 41 years of age, Teresa the young 32 year–old widow married his 21 year–old relative, Benito Cosme Legarda y Tuason II (o 27 September 1853 – + 27 August 1915) on 07 March 1875 and they had three children: Benito Legarda y de la Paz III ("Bitong") married the Barcelona–educated heiress Filomena Roces y Gonzalez; Consuelo Legarda y de la Paz ("Titang") married the real estate heir and tobacco company executive Mauro Prieto y Gorricho; Rita Legarda y de la Paz ("Chata") married (1) L James Donaldson–Sim (British manager of the Manila Railroad Company) (2) Dr Benito Valdes y Salvador.

Natividad Zaragoza y Roxas was a daughter of Jose Zaragoza y Aranquizna and Rosa Roxas y Arce ("Chata"). Jose Zaragoza was a man of letters and a bon vivant who published the important, landmark magazine "La Ilustracion Filipina" for several years; he was a Spanish mestizo, a son of the Spanish auditor of "Compania General de Tabacos de Filipinas," the precursor of the behemoth "Tabacalera" tobacco company. Rosa Roxas y Arce was a businesswoman/entrepreneur par excellence whose main investments were in Manila commercial and residential real estate; among many Manila properties, she owned seven large houses (one for each child) along upscale Calle San Sebastian (later Calle R Hidalgo), the most elegant neighborhood of Manila from the 1830s to the 1870s. Rosa Roxas y Arce was a member of the patrician Roxas clan of Manila, a granddaughter of Antonio Roxas y Ureta and Lucina Arroyo both from Binondo) and was a second cousin to the heiress sisters Carmen de Ayala y Roxas de Roxas and Trinidad de Ayala y Roxas de Zóbel (granddaughters of Domingo Roxas y Ureta, Antonio Roxas' brother; Domingo and Antonio were the sons of Mariano Roxas and Ana Maria de Ureta).

A sister of Natividad, Carmen Zaragoza y Roxas, married Atty Gregorio Araneta y Soriano from Molo, Iloilo and begat the Araneta de R Hidalgo clan. A brother, Elias, married Rosario Velez y Infante, a Spanish mestiza hacendera from Guagua, Pampanga. Another brother, Salvador Zaragoza y Roxas, married the heiress Carolina Tuason y Gil de Sola, daughter of Gonzalo Tuason y Patino and Isabel Gil de Sola (viuda de Agustin Westernhagen, onetime owner of Botica Boie), an illegitimate daughter of Reina Isabel II de Espana. Natividad's youngest sister, Margarita Zaragoza y Roxas, married Carlos Preysler y Gonzales; Margarita was the great–grandmother of the famous Spanish–Filipina socialite Isabel Arrastia Preysler.

The Tuason clan goes back more than 260 years to the times before the British Occupation of Manila from 1762–64. During the first half of the 1700s, an industrious Sangley trader from Fujian named Son Tua settled in the Manila entrepot to expedite his business of exporting basic commodities and luxury goods of Chinese origin to the galleons of the lucrative but risky Manila–Acapulco trade. Grown rich through many years of hard work and serendipity, Son Tua volunteered his services to the Spaniards for the defense of Manila against the British. After the British left Manila in 1764, the Spaniards rewarded the loyal Son Tua with a land grant: He could own all the land he could traverse in one day. The shrewd Son Tua stationed many horses in various locations in the lands he wanted. His horses galloped through vast lands in what are now Quezon city and Marikina city. He covered thousands of hectares on that single day. Son Tua later hispanized his name to Antonio Maria Tuason.

In 1795, the Spanish King Carlos IV gave the Antonio Maria Tuason family the right to establish a "mayorazgo" noble estate that would descend with primogeniture like the Spanish aristocracy. Thus, the Tuasons were the only Filipino family raised to the Spanish "hidalguia" nobility, the only ones of Chinese origin, in fact.

Antonio Maria's son Vicente Dolores, the second Lord of the Tuason "mayorazgo," purchased the 3,000–hectare Hacienda de Mariquina and added it to the family holdings. Vicente Dolores' son Mariano Tuason, the third Lord of the "mayorazgo," purchased the Hacienda de Santa Mesa/Nagtahan and also added it to the family holdings. Marikina and Santa Mesa, Diliman, and Cubao in Quezon city, were the areas most associated with the extremely affluent Tuason family.

The Antonio Maria Tuasons were the first Chinese–Filipino family to attain great wealth and prominence in all of Manila and Las Islas Filipinas from 1764 followed by the rise of the Indo–Portuguese Barretto and Spanish Rocha families in the 1780s, the Spanish mestizo industrialist Domingo Roxas in the 1830s (Roxas–de Ayala–Zóbel–Soriano), the Spanish cavalryman Jose Damaso de Gorricho in the 1840s (Pardo de Tavera and Prieto), the Sangley trader Palanca Tan–Quien–Sen in the 1850s (Limjap, et al; Palanca Tan–Guin–Lay a later fortune), the Chinese mestizo trader and ship chandler Maximino Paterno Molo de San Agustin in the 1860s (Paterno and Madrigal), and the other Chinese–Filipino taipans in the 1880s–90s (Mariano Velasco Chuachengco, Telesforo Chuidian, Mariano Limjap y Barrera, Ariston Bautista y Lintingco, Guillermo Cu–Unjieng). During the Revolution of 1896, two of the richest Spanish–Filipinos Pedro Pablo Roxas y de Castro and Gonzalo Tuason y Patino, found political refuge in Paris, France, never to return to the motherland.

And that is how the Tuason, Legarda, Prieto, Valdes, Nieto, Rocha, Barretto, Calvo, Roces, Roxas, de Ayala, Zóbel, Soriano, Melian, Zaragoza, Araneta (de R Hidalgo), Velez, Infante, Brias, Toda, Preysler, de Gorricho, Pardo de Tavera families are all interrelated/interconnected. And by a stretch, the Ugarte, Aboitiz, and Ortigas families as well. By blood and marriage.

ACKNOWLEDGMENTS:

"Teresa de la Paz and her Two Husbands: A Gathering of Four Families"
"Primos Unidos"
"The World of Felix Roxas"
Salvador Zaragoza Araneta
Benito J Fernandez Legarda
Georgina Zóbel Padilla–Macrohon
Rosemarie Tuason Toda–Delgado

51 PROPERTY FROM THE DOÑA NENE QUIMSON COLLECTION

Betsy Westendorp (b. 1927)

Untitled
signed and dated 1986 (lower left)
oil on canvas
50" x 37" (127 cm x 94 cm)

P 700,000

Westendorp's works have exhibited much detail in creating scenes in classical and realist depictions of landscapes, portraits, and flora. This particular artwork of her's is an example of Westendorp's style of adapting her influences into a beautiful depiction of a scene of flora and fauna. She focuses much on these details to emphasize the beauty of the flowers as they stand out from much of the canvas. The flowers themselves are centered, as they are painted in a lively white and yellow with its roots painted in green reaching down to the earthly ground but they are surrounded by a fading background of gray and blue that begin to blend with the surrounding flora itself. The scene is almost melancholic, as the colors of the flowers blend together with the background, as if it is a fog consuming the flowers into the faded scene. Through her fine brushing techniques and detailed coloring dynamic, Westendorp creates this scene of a balance of fine details of beauty and sadness with her style of classical and realist elements to emphasize the subtle meaning behind the art piece.

Betsy Westendorp (b. 1927)

Untitled
signed and dated 1986 (lower right)
oil on canvas
81 1/2" x 131" (207 cm x 333 cm)

P 7,000,000

The flowers in Betsy Westendorp's works are seemingly in eternal blossom, signifying the artistic freedom the artist had found in the delight of painting such subjects. In her interview with art critic Cid Reyes, Westendorp had this to say about her passion for flowers: *"Before, whenever I would receive some flowers—like carnations or roses—I would paint them. I find flowers fascinating. Flowers for everybody."*

While the artist has painted a variety of floral species, such as the hydrangeas, poppies, peonies, birds of paradise, azaleas, irises, sunflowers, and water lilies, Westendorp's oeuvre is dominated by the orchid. Since orchids make up one of the most diverse groups of flowering plants in nature, it came to no surprise that it pervaded Westendorp's artistic psyche. As Cid Reyes put it, "this hothouse tropical flower is ultimately the subject, the image, that drove her floral art to its peak of excellence." Reyes further added that in Westendorp's paintings of orchids, many of them in large-scale dimension, "we behold a magnificent tumble of sheer gorgeousness, in filigreed clusters or preening petals, glowing in a complex bleeding of myriad colors."

The Spanish art critic Elena Flores rhapsodized on Westendorp's paintings of orchids, saying: *"The flexible stems bend down and leap into the void showily and capriciously to the rhythm of a colorful cascade: white, rosy, purplish, yellow, red, they have the resplendent explosion of fireworks as they open into space, multiplying their number into handsome and kaleidoscopic figures. Over the background of shady, blue, earthy tones, the light at dusk or dawn indicate a shady location of dense vegetation, stands out a dazzling floral picture."*

Doña Nene Quimson's dining room with the painting and Betsy Westendorp with the painting as background by Denise Weldon.

53 PROPERTY FROM THE DOÑA NENE QUIMSON COLLECTION

Betsy Westendorp (b. 1927)

Untitled
signed and dated 1993 (lower right)
oil on canvas
32" x 46 1/2" (81 cm x 118 cm)

P 700,000

Amidst the exciting innovations in Philippine Modernism, Westendorp managed to bring out the beauty of what was right under our noses, the flora, fauna, and scenery of the Philippine Islands. Westendorp's works, especially those featuring natural life, have opened our eyes to the intrinsic beauty that we've often taken for granted. Westendorp's nuanced and intimate approach to art can be attributed to the fact that she is Filipino by marriage, given that, prior to her esposal, Westendorp was only familiar with the landscapes of her home country of Madrid. When Westendorp arrived in the Philippines, she was moved by a relatively different culture, but by the novel sceneries that enveloped her new home. Thus, Westendorp's fresh perspective managed to bring out the often unobserved beauty of our everyday experience.

Among Westendorp's most well-regarded works are those depicting the country's natural flora. Clearly influenced by Impressionism of Claude Monet. Yet infused with her own unique stylistic touch, Westendorp's flowers are seemingly rife with depth and life. This particular piece is emblematic of the kind of vigor Westendorp imbues her work with. The petals of Westendorp's meticulously rendered Hydrangeas give a sense of luminosity and movement, as if mimicking the usual atmosphere in which one would encounter such a delicate bouquet. While the background features Westendorp control over her Impressionistic inclinations.

54 PROPERTY FROM THE DOÑA NENE QUIMSON COLLECTION

Romulo Galicano (b. 1945)

Novaliches
signed and dated 1977 (lower right)
pastel on paper
22 1/2" x 30" (57 cm x 76 cm)

P 200,000

A student of nature, revered Filipino artist Romulo Galicano is known for his awe-inspiring and beautiful depictions of natural scenery. Though Galicano himself was well-traveled and thus painted a variety of foreign landscapes, cities, and towns, it is his works featuring localities in the Philippines that had an unmistakable sense of charm and nostalgia. This particular piece features a landscape located in the township of Novaliches. Despite its sparse color palette, Galicano's intricate brushwork lends this piece's relatively monochromatic treatment a sense of reserved dynamism—unearthing the richness of his subject-matter with only a handful of shades and tones. The overall charm is in the details, as one can see in this painting in which the folk elements are rendered in fluid brush strokes that show both his mentor's and the French impressionists' influence on his art style. But what truly makes this particular painting is the way a small ray of light has made its way to one of the trunks present in the works, effectively giving off a warm orange glow that is much more intense than the rest of the canvas. This vibrancy, coupled with the pastel hues, effectively infuses a scene devoid of human activity with charm, nostalgia, and emotion.

THE LOST GODDESS OF ESCOLTA

TREASURE FROM THE TUASON TROVE

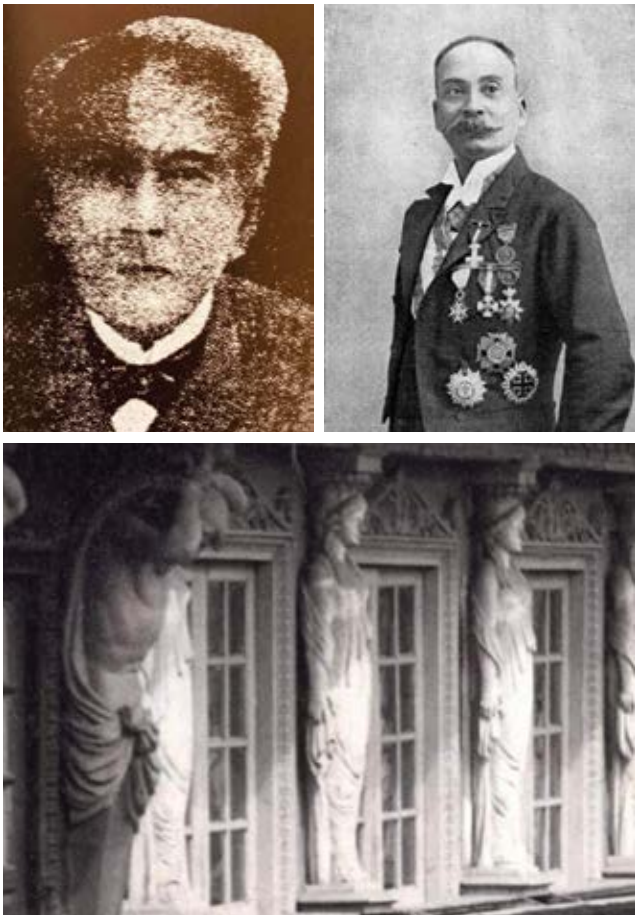
by AUGUSTO MARCELINO REYES GONZALEZ III

Caryatids, by definition, are female figures which function as columns that support entablatures in classical Greek architecture. This beautiful, detailed female figure is wearing a "peplos," a Doric belted tunic and, unlike the six caryatids at the Erechtheion in Athens, Greece, has well–articulated hands and feet. Rendered in molave hardwood, one of several caryatids and atlantes which once supported the uppermost entablature of the three–storey Edificio Tuason (originally Edificio Barretto de Ycaza) on #09 Escolta, they were most probably created by professional sculptors and not by carpenters. Since the architect Felix Roxas y Arroyo practiced frequent collaborations with artists in his projects, those fine architectural figures must have been created by a talented sculptor/sculptors affiliated with the "Gremio de Escultores" (Guild of Sculptors), which at that time included Romualdo de Jesus, Isabelo Lacandola Tampinco, Felino Abdon, Bonifacio Arevalo, Ciriaco Arevalo, Anselmo Espiritu, Manuel Flores, Vicente Francisco, Jose Guzman, Crispulo Hocson, Ramon Martinez, Graciano Nepomuceno, Marcelino Nepomuceno, et al.

Edificio Barretto de Ycaza (Barretto de Ycaza building) on #09 Escolta was sold by Enrique Ma Barretto de Ycaza y Esteban to Demetrio Tuason y de la Paz in the 1890s. It was designed and built by Felix Roxas y Arroyo in 1870. It was renamed Edificio Tuason (Tuason building). The magnificent three–storey building was a casualty of the Great Escolta Fire of 31 December 1917 but somehow, many of the hardwood Atlantes and Caryatids survived practically unscathed and were taken home by the Tuasons as souvenirs of the burnt building.

Enrique Ma Barretto de Ycaza y Esteban descended from an extremely affluent Indo–Portuguese business dynasty and was known to the Spanish authorities in Manila as "El Principe Negro" because of his immense wealth and great style. He lived like a European prince with pomp and ceremony in his palatial homes. His main life achievement was the establishment of "La Fabrica de Cerveza de San Miguel" along with his partner Pedro Pablo Roxas on 29 September 1890, feast day of Saint Michael the Archangel. Unfortunately however, Barretto the bon vivant was an inveterate gambler with several other vices to boot. There was a pressing financial reason for the sale of the Edificio Barretto de Ycaza on the Escolta to Demetrio Tuason. He gradually lost the immense Barretto de Ycaza family fortune he had inherited.

Demetrio Tuason y de la Paz was an important businessman of his time. He was a respected figure and his business circle included the great Spanish mestizo and Chinese mestizo entrepreneurs of Manila at the turn of the century --- his uncle Gonzalo Tuason y Patino, Pedro Pablo Roxas y de Castro, Jacobo Zóbel y Zangroniz, Mauro Prieto y Gorricho,



(1) Felix Arroyo Roxas, Architect of the Tuason Bldg.,who commissioned the caryatid (2) First owner of what would later be the Tuason Building (home of the caryatid). (3) A copy of the Elgen marbles from the Acropolis in Athens.

Ariston Bautista y Lintingco, Maximino Paterno Molo de San Agustin, Vicente Ruperto Sy–Quia y Romero, Mariano Velasco Chuachengco, Telesforo Antonio Chuidian y Chuaquico, Mariano Limjap y Barrera, Enrique Yuchengco, Guillermo Cu–Unjieng, et al.

As a son of an extremely affluent father and an enterprising mother, Demetrio ("Queso") inherited vast agricultural lands in Diliman (Quezon city), Marikina, and Santa Mesa and many commercial and residential real estate properties in Binondo, Tondo, Santa Cruz, Escolta, and Quiapo. An excellent businessman ahead of his time, Demetrio took the profits from those lands and invested them in new businesses and corporations. Demetrio managed to enlarge his Tuason inheritance. It was a business model his children emulated.

Demetrio Tuason y de la Paz ("Queso") was the third son of Jose Severo Tuason y Patino, fourth Lord of the Tuason "mayorazgo," and the Marikina native Teresa de la Paz y de los Santos.

Natividad Zaragoza y Roxas ("Naty") was a daughter of the Spanish mestizo Jose Zaragoza y Aranquizna, publisher of "La Ilustracion Filipina" magazine and bon vivant, and highly successful businesswoman Rosa Roxas y Arce ("Chata"), who accumulated a fortune in Manila real estate holdings. Rosa Roxas y Arce was a second cousin to the heiress sisters Carmen de Ayala y Roxas de Roxas (Sra de Pedro Pablo Roxas), Trinidad de Ayala y Roxas de Zóbel, and Pedro Pablo Roxas y de Castro. Her father Mariano Leon Roxas y Arroyo was a first cousin to the siblings Margarita Roxas y de Ubaldo de Ayala, Bonifacio Roxas y de Ubaldo, and Mariano Roxas y de Ubaldo. Coincidentally, Mariano Leon Roxas y Arroyo was a brother of Felix Roxas y Arroyo, architect of the Edificio Tuason on the Escolta. Rosa's grandfather Antonio Roxas y de Ureta (married Lucina Arroyo) was a brother of Domingo Roxas y de Ureta (married Maria Saturnina de Ubaldo), father of the siblings Margarita, Bonifacio, and Mariano Roxas y de Ubaldo.

Demetrio Tuason y de la Paz ("Queso") married Natividad Zaragoza y Roxas ("Naty") and had seven children: Jose Maria Zaragoza Tuason ("Pindong") married Magdalena Locsin del Rosario ("Nening"), Carmen ("Carmencita") married Alejandro Roces Legarda ("Mandu"), Nicasio Zaragoza Tuason married Pilar Lim ("Pilaring"), Celso Zaragoza Tuason married Rosario dos Remedios ("Chiching"), Lourdes Zaragoza Tuason ("Lulu") married (1) Eduardo Matute ("Danding") (2) Ignacio Lacson Arroyo, Severo Antonio Zaragoza Tuason ("Toto") married Paz Jurado Acuna ("Ning"), Teresa Zaragoza Tuason ("Teresing") married Emilio Gonzalez LaO' ("Bololo").

(1) Portrait of Demetrio Tuason y de la Paz. (2) Tuason Family, 1921.

FELIX ROXAS Y ARROYO *by* AUGUSTO MARCELINO REYES GONZALEZ III

Felix Roxas y Arroyo was the first Europe–trained Filipino architect. He was a son of the Spanish and Chinese mestizos Antonio Roxas y de Ureta and Lucina Arroyo of Binondo (his father was a brother of Domingo Roxas y de Ureta, ancestor of the Roxas–de Ayala–Zóbel–Soriano clan). At a time when it was not yet easy and fashionable for rich young men to study in European universities (before 1869 and the opening of the Suez Canal), Roxas bravely went to the United Kingdom and studied architecture. He studied the great buildings of London --- Westminster Abbey, The Tower of London, Saint Paul's Cathedral, (newly–constructed) The Houses of Parliament /Westminster Palace --- and, through well–connected British friends, visited the great English city and country houses --- Chiswick House, Devonshire House, Spencer House, Apsley House in London, and Knole, Petworth House, Blenheim Palace, Syon House, Osterley Park House, Strawberry Hill, (newly–constructed) Highclere Castle outside the capital. He traveled all over the United Kingdom and all over the Continent, studying the great public buildings, palaces, and houses, making sketches and accurate plans which served him in good stead once back in Las Islas Filipinas. He worked for a few years as an architect in the United Kingdom and in India. Back in Manila in 1858, famous as an "arquitecto" who had studied and worked in Europe and armed with impressive social connections by virtue of his Roxas family, he designed and built government buildings, churches and convents, and private residences in the span of a long career. He was appointed by the Spanish government as Municipal Architect of Manila from 1877–80. Apart from the Spanish friars and government officials who were the builders before him, Roxas was the first Filipino architect to introduce a variety of European architectural styles, and more importantly, scientific, precise scale and proportions, to Filipino buildings. It would be a full 30 years after his return before the colonial government would establish the "Escuela Practica y Professional de Artes Oficios de Manila" in 1890 which was a school for the training of "maestros de obras" or builders, not architects.

Felix Roxas Sr set the professional stage for his Roxas nephews who were sent to Europe for tertiary studies and became "ilustrado" lawyers, doctors, architects, and engineers from the 1870s onwards.

Roxas Sr designed and built several buildings, churches, and residences in Manila and environs but extensive documentation, including his personal archive, were all destroyed in February 1945 during World War II. He was known to have rebuilt the Ayuntamiento de Manila after the 1863 earthquake. He was also known to have rebuilt the Santo Domingo church in Intramuros in the Neo–Gothic style after the 1863 earthquake. He also built the San Ignacio church in Intramuros, although he did not live to see its completion in 1899. He most probably built several commercial buildings along the Escolta, among them the Edificio Barretto de Ycaza which became the Edificio Tuason, and most probably, Edificio Roxas which was redesigned as the Regina building in 1930 (upon its acquisition for PHP 1 million pesos --- on 10 monthly PHP 100,000.00 installments --- by the Pampanga sugar baron Jose Leoncio Hizon de Leon Sr from the Zóbel–Roxas family as represented by Joseph R McMicking, husband of Mercedes Roxas Zóbel).

San Ignacio church in Intramuros, during its existence (1899 – 1945), was the most elegant church of its time, as well as the most fashionable. It was not a very large church, but its Neoclassical architecture by Felix Roxas and supremely elegant carved Neo–Renaissance decorations of native hardwoods by Isabelo Tampinco and Agustin Saez were wonders to behold and equal to the most beautiful churches in Rome, Paris, London, and Madrid. As it was the Jesuit church with a mostly American clergy, and as the Ateneo Municipal was the school of choice for the sons of rich Filipinos, its Sunday congregation was the most select in the city. The families of leading Spanish mestizo and Chinese mestizo industrialists, the rich families of

A Caryatid (From the Edificio Tuason on the Escolta, originally the Edificio Barretto de Ycaza, 1870)

1870
Philippine hardwood (molave),
the figure itself is 1.8288 meters tall/6′0″ feet
very heavy (requires 10 men to lift and transfer)
94" x 24" x 14" (239 cm x 61 cm x 36 cm)

P 1,000,000

PROVENANCE
Ex Coll: Ma Angeles del Rosario Tuason–Quimson
Jose Maria Zaragoza Tuason
Demetrio Tuason y de la Paz
Enrique Ma Barretto y de Ycaza

Details of the caryatid and the caryatid holding court at the home of Mrs. Quimson.

Taft avenue, Vito Cruz, Malate, Dewey boulevard, Ermita, San Miguel de Tanduay, R Hidalgo street, Pampanga, Iloilo, and Negros sugar barons, all came to attend Sunday holy mass at the Iglesia de San Ignacio not only to fulfill their Sunday obligations but also to see and be seen by their social peers. On Sunday mornings, Arzobispo street and adjoining streets in Intramuros were crammed with the big American and European cars of San Ignacio's fashionable churchgoers.

Among Felix Roxas' prestigious residential projects, the houses of his Roxas first cousins Pedro Pablo Roxas – Carmen de Ayala and of Jacobo Zóbel – Trinidad de Ayala on Calle General Solano in San Miguel and of Rafael Enriquez and of Mariano Zamora – Martina Paterno on Calle San Sebastian in that barrio were justly famous for their architecture and interior decoration.

In the early 1900s, the American Thomasite teacher Maria Morilla Norton visited the Pedro Pablo Roxas – Carmen de Ayala residence on Calle General Solano and the Rafael Enriquez residence along Calle San Sebastian and waxed rhapsodic about their splendid architecture and refined interior decoration in her monograph "Studies in Philippine Architecture."

Norton described the Pedro Pablo Roxas – Carmen de Ayala residence with its pair of inwardly curving stairs at the façade and the enfilade of salons inside.

The Roxas – de Ayala residence was distinguished by that pair of inwardly curving stone stairs at its semicircular façade. The large home with its manicured gardens was reminiscent of a French country villa during the Second Empire of Napoleon III (1852–70). It was consistently described by several accounts as "a very elegant home." Given the cosmopolitan sensibilities of the extremely affluent Roxas and de Ayala families, the house with its enfilade of salons was most probably furnished in the Spanish taste, as well as the French. It even had a private chapel which was used for the wedding of their daughter Margarita Roxas y de Ayala to the Spanish engineer Eduardo Soriano y Sanz in the 1890s.

Norton described the Rafael Enriquez residence as stately with its many Classical Greek Ionic columns of 8 diameters high in its various halls.

The Enriquez residence was originally distinguished by a deep balcony that spanned the length of its façade, in a style best described as "Island Spanish Colonial." One could only imagine how pleasant it was to sit in that balcony and enjoy the breezes and the passing sights on the street below. However, by the early 1900s, that balcony had been walled over; probably a concession to the need for more interior space. Sadly, the distinct open character of the house had been irretrievably altered.

Maria Morilla Norton declared that the Pedro Pablo Roxas – Carmen de Ayala and Rafael Enriquez residences were the most elegant she had seen in the country.

A postwar visit to the Mariano Zamora – Martina Paterno residence on #917 Calle San Sebastian/#968 R Hidalgo street, was an experience in elegance. One passed the large wooden doors to a "zaguan" with a high ceiling and a floor of large "piedra china" blocks. Both sides of the "zaguan" had big rooms used for any purpose --- offices, storerooms, staff quarters, even spare bedrooms for distant relatives. One proceeded right to go up the first three marble steps to a "descanso" also in marble, before finally ascending a "pasa senorita" staircase with an impressive, thick, molded wooden banister and thick turned balusters. On the left of the staircase was a large painting by Felix Resurreccion Hidalgo in a gilded frame. One emerged to the "caida," a large entrance hall with golden mean proportions and floors of 45.72 cm/18" inch wide "narra" wood planks. It was furnished with Chinese and European furniture and decorations, with a sprinkling of Filipino. On the caida wall facing the sala was another large painting in a gilded frame, this time by Juan Luna y Novicio. One turned left passing through double doors to a large "sala" which also served as a "salon de baile" (ballroom/dance hall) during big parties. The hall also had perfect golden mean proportions. The walls were hung with smaller paintings by Luna, Hidalgo, and their contemporaries in gilded frames. The "sala" was eccentrically furnished with exotic Syrian mother–of–pearl inlaid furniture and French gilded mirrors and Boulle–style lacquered commodes which the Zamora–Paterno family had purchased on their travels. On both sides of the hall were pairs of double doors which led to commodious "cuartos" bedrooms. The bedroom furnishings were mostly by Ah Tay, the famous Binondo cabinetmaker. Towards the far end, facing R Hidalgo street, was a gallery perfect for catching the afternoon breezes. One left the "sala" and passed through the "caida" to emerge to the house's most stunning and unexpected architectural features --- two successive interior courtyards/gardens open to the sky, the first surrounded by four bedrooms, and the second which led to the "comedor" dining room with a classic black–and–white tiled floor. It was a wonderful sight to wake up to in the morning in the 1800s. The comedor also had golden mean proportions and was furnished with a "sola pieza" dining table and Neo–Renaissance style dining chairs with cartouches and griffins on their crests. Off the dining room was the large "cocina" kitchen, which concluded suitably with a pair of stone service staircases to a courtyard which led to the "caballeriza" horse stables and the back garden filled with fruit trees and vegetable plantings, which finally ended by an "estero" which at that time still had clear water. The entire house was a showcase of Felix Roxas Sr's cosmopolitan sensibilities --- of his years in Europe and India --- adapted to Philippine conditions. It was a very beautiful house and certainly one of Manila's finest residences from the 1800s.

Various views of Edificio Tuason through the years, showing the elegant row of Caryatids.

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Isidra Reyes

56 PROPERTY FROM THE DOÑA NENE QUIMSON COLLECTION

Fernando Amorsolo (1892 - 1972)

A Woman in Awe
signed and dated 1948 (lower right)
oil on canvas
11 5/16" x 8 5/16" (28 cm x 21 cm)

P 2,400,000

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

Fernando Amorsolo also lived a prolific career as an acclaimed painter of innocent feminine charm. The maestro has been regarded as the greatest Filipino painter of women. The country lass is one of his passionate endeavors to produce a distinctive Filipino icon with which the people could collectively identify. Employing his penchant for the Classical-Romantic style, he strived to incorporate warm, luscious hues to the pristine beauty of a youthful countrywoman. As a painter of peasants and idyllic countryside living, Amorsolo remained a sharp observer in his vivid renditions of high-spirited figures where romanticism and realism come into play. It is highly discernible that his eye for detail—from the woman's facial expression to her clothes, comes from keen observation. Amorsolo perfectly encapsulates his mastery of the harmonious fusion of light and shadow in a rural setting, with the whole composition exuding euphoric radiance due to his blissful depiction of the woman. Behind the smiles of his unidentified subject lies the innate nostalgia found only in our collective subconscious.

Juan Luna (1875 - 1899)

Portrait of a Woman
pen and ink on paper
9 1/2" x 5" (24 cm x 13 cm)

P 400,000

Aside from his large, academic paintings, Luna did many small, more intimate works, including portraits. A number of Luna's works show spontaneity and an elusive, 'spur of the moment' quality. Ramon Villegas once wrote that: "These quick sketches and close-in reviews of his world were done to satisfy only his own standards, to see if what he saw in his mind was as pleasing as what his brush could paint, and what his eyes could see." The same can be said about these pencil on paper sketches.

The casual sketchy qualities of the fleeting moment, which the Impressionists sought to capture on canvas are discernible in Luna's sketches. They also invite a more lasting acquaintance with the artist than other mediums allow. Here, interest in the "unfinished" qualities of a good sketch complete with impromptu vitality is what the informal side of Luna shares with the Impressionists, but nothing else. The informality is balanced by the decisiveness of line and casual assurance of the resulting anonymous portrait. Luna's mastery of using pen and ink show the spontaneity and spur-of-the-moment quality of oil sketches. In its size, erudite detailing, and happily unapologetic academism, Luna's portraiture of everyday people are as much a chronicle of the European zeitgeist as it is a work of art.

A RETURN TO INTRAMUROS OF MEMORY

AMORSOLO'S FORT SANTIAGO

by LISA GUERRERO NAKPIL

Fernando Amorsolo (1892 - 1972)

Baluarte de Sta. Barbara, Fort Santiago
signed and dated 1936 (lower right)
oil on canvas
13" x 16" (33 cm x 41 cm)

P 4,000,000

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

The Baluarte de Sta. Barbara, 1906. (Photo from Ms. Marla Hendriksson, Manila Nostalgia. Other details provided by Ms. Isidra Reyes and Prof. Jose Victor Torres, also in Manila Nostalgia.)

At age 16, Amorsolo would begin that inexorable climb that would make him the most famous artist of his time. He would win the first of his accolades, a contest organized by the an influential organization called the Asociacion Internacional de Artistas de Manila, for an exposition for the fine arts in 1908. The following year, he would enter the School of Fine Arts of the University of the Philippines, where his uncle — Fabian de la Rosa and heir to the classical old masters Luna and Resurrección Hidalgo — was also his mentor.

Amorsolo would be among the first six graduates to complete the then-five year course. Upon graduating, he would do well enough in a competitive examination to be recruited as a teacher in Elementary Drawing.

He would work at the publishing firm of Cacho Hermanos where Jorge Pineda reigned supreme as the remarkable illustrator of the Renacimiento.

Amorsolo would next attract the attention of the industrialist Don Enrique Zóbel de Ayala, whose concerns among others included the distillery Ginebra San Miguel. Amorsolo's label of the avenging archangel slaying the devil-serpent is still used to this day.

In 1919, Zóbel de Ayala would bankroll his education in Spain in the vey same academy, the Real Academia de Bellas Artes de San Fernando, where all the Filipino greats had gone. Ramon N. Villegas noted that Amorsolo's test results were so excellent that he was invited to join the academy not as a student but as an instructor.

Amorsolo would say in later years that it was in Madrid that his art became what it was always destined to become, basking in the dramatic draughtsmanship of Diego Velasquez and the impressionistic light of Joaquin Sorolla (1863 - 1923).

It was thanks to Sorolla that Amorsolo discovered the infinite possibilities of Philippine light : The rose-colored streaks of its sunrises and sunsets; the reflections on dappled rice fields; the shade of a gnarled mango tree; even the dancing flames of a campfire.

We see Sorolla in the pale pink sky and opaque clouds of daybreak, its romantic haze speaking of the cool, dewy morning. The outlines of a bustling Manila and the boats moored on the Pasig River recede into a dreamlike memory.

What remains sharply in focus is one of the many bastions of Fort Santiago; this one is the august Baluarte de Sta. Barbara, so named after the patron saint of artillerymen.

"The Fort continued to serve as military headquarters early in the American regime," describes the tome 'Intramuros of Memory.' "Structures were erected on top of the plataforma, formerly a bare stone platform for cannon guarding the river's mouth."

It originally featured the Casa del Castellano, or the residence of the Fort's commandant. (Beneath it was the storehouse for gunpowder, perhaps the safest place in the entire post.) Upon the Americans takeover of Intramuros in 1898, the new dispensation would begin renovations of this ancient Spanish fortification. The commandant's house was enlarged and a second floor was added to the top of the bastion.

The Baluarte is to be found at the end of Malecon Drive (today, named after Bonifacio) and Amorsolo introduces an interesting narrative to the landscape : unfinished huts, one near the water, the other outside the walls, hint at the other lives lived by Filipinos, while the American flag flies solitarily above.

59 PROPERTY FROM THE DOÑA NENE QUIMSON COLLECTION

Félix Resurrección Hidalgo (1855 - 1913)

Landscape
signed (lower right)
pastel on board
9" x 12" (23 cm x 30 cm)

P 600,000

The works of Félix Resurrección Hidalgo utilize not only the painterly quality of oil but also the precise movement of brushstrokes to create motion. Hidalgo may have been a romantic but he was also a realist in basing his art upon experiences directly perceived in nature. Hidalgo's achievements as a painter are unparalleled, and while Juan Luna is arguably the more famous of the two, numerous art critics consider Hidalgo the more superior painter in terms of quality and invention.

The artistic prowess that Hidalgo acquired as early as his years at the *Academia de Dibujo y Pintura* intensified the dynamism of his paint handling. This characteristic is seen in this ethereal piece depicting a dreamy Parisian sunset landscape. Art critic Alfredo Roces wrote: "...Hidalgo was more than anything else an artist, and it was to his art that he dedicated his entire life, sublimating all else. There are two major periods in Hidalgo's artistic career: one lived in the Philippines and the other, professionally practiced in Europe for more than 30 years. The first is his Philippine Period paintings dating from 1876 to 1879, and the second is his European Period from 1880 to about 1911. His personality stamped a certain elusive sensitivity: a wispy, fragile quality in all his paintings."

60 PROPERTY FROM THE DOÑA NENE QUIMSON COLLECTION

Félix Resurrección Hidalgo (1855 - 1913)

Portrait of a Lady
signed (lower right)
charcoal with chalk highlights on paper
11 1/2" x 9 1/2" (29 cm x 24 cm)

P 400,000

Before Félix Resurrección Hidalgo took brush to hand, he most often began studies in pencil, ink, chalk, or watercolor, which all offered an intimate view of his artistic process. The academic drawings that survive to this day are sometimes fragmentary, others more finished. Drawn with a loose, casual accuracy, Hidalgo's portraits of various people serve as testaments to the artist's ability to turn memories into delightful fictions. Just like his style of painting, Hidalgo dramatized the subject of a picture, making weathered houses, crags larger than life, and surprisingly no stormy skies.

AMORSOLO'S FRUITS OF AN ETERNAL SUMMER

Fernando Amorsolo (1892 - 1972)

Mango Gatherers
signed and dated 1970 (lower right)
oil on canvas
33 1/2" x 48" (85 cm x 122 cm)

P 7,000,000

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

PROVENANCE
Acquired directly from the artist

The life and career of Fernando Amorsolo spanned an era of unprecedented transformation for the Filipino people. Urbanization, technological breakthroughs, and changing ideals rose to greater heights each succeeding decade. However, the nostalgia for simpler times during this period of advancement would linger in the subconscious domain of the Filipino psyche. This fervent longing would serve as one of the catalysts for Fernando Amorsolo's pastoral works. A spectacle of idyllic countryside living imbued with classical Filipino values would pervade the artistic vision of Amorsolo.

Amorsolo's approach to genre paintings encompasses his burning desire to reminisce about the glory days of his youth in Daet. As Sylvia Amorsolo-Lazo recalls: *"The rural scenes that Papa painted were based on the actual day-to-day chores of the simple and poor people that he observed as a young lad until his growing years."*

Among the sceneries that the young Amorsolo may have witnessed in the vast agricultural fields of Daet were peasants enjoying a blissful afternoon under the cool canopy of the mango tree while harvesting the fruits of their labor. *Mango Gatherers* is one of the idyllic pieces from the grand master that immortalizes this delightful spectacle. Here, men, women, and children pleasantly partake in a collective endeavor. With this piece, Amorsolo hopes to preserve and perpetuate the Filipino native principles of communal living and *pakikisama*. He deemed these values gradually vanishing due to the individualistic culture that colonial modernity had propagated. The artist also emphasizes the inherent relationship between the community and the individual. Fostering the traditional Filipino ideals, Amorsolo conveys that harmony and unity form the nucleus of our collective identity as a nation. Amorsolo paints not just for the sake of self-absorption but, more importantly, for the advancement of a profound consciousness of our oneness as Filipinos.

Apart from the evocative underpinnings of his work, it is also crucial to discern the creative prowess Amorsolo demonstrates in every piece he paints, even in his later years. One immediately notices that the afternoon sunlight permeating through the leaves and branches of the tree provides natural illumination to the composition. Amorsolo fittingly situates the lightest light and the darkest dark. The backlit figures accentuate the vividness of the tropical sunlight. As noted by Alfredo Roces, "the color-richness of Amorsolo's shadow areas is what exudes the quality of Philippine light."

The villagers are positioned within the shadows of the tree, except for the lady carrying a basket of mangoes. The sunlight directly illuminates her sweet, innocent face. This emphasis evokes Amorsolo's affinity for the dalagang *bukid*, a recurring motif in the artist's oeuvre. The bright colors of the townsfolk's clothes complement the surroundings' refreshing, tropical greens. A gentle radiance caresses the backdrop, giving prominence to the thriving flora of the forest.

Until his passing in 1972, Amorsolo continued redefining his interpretation of the classic Filipino landscape that has become one of his defining legacies in Philippine art.

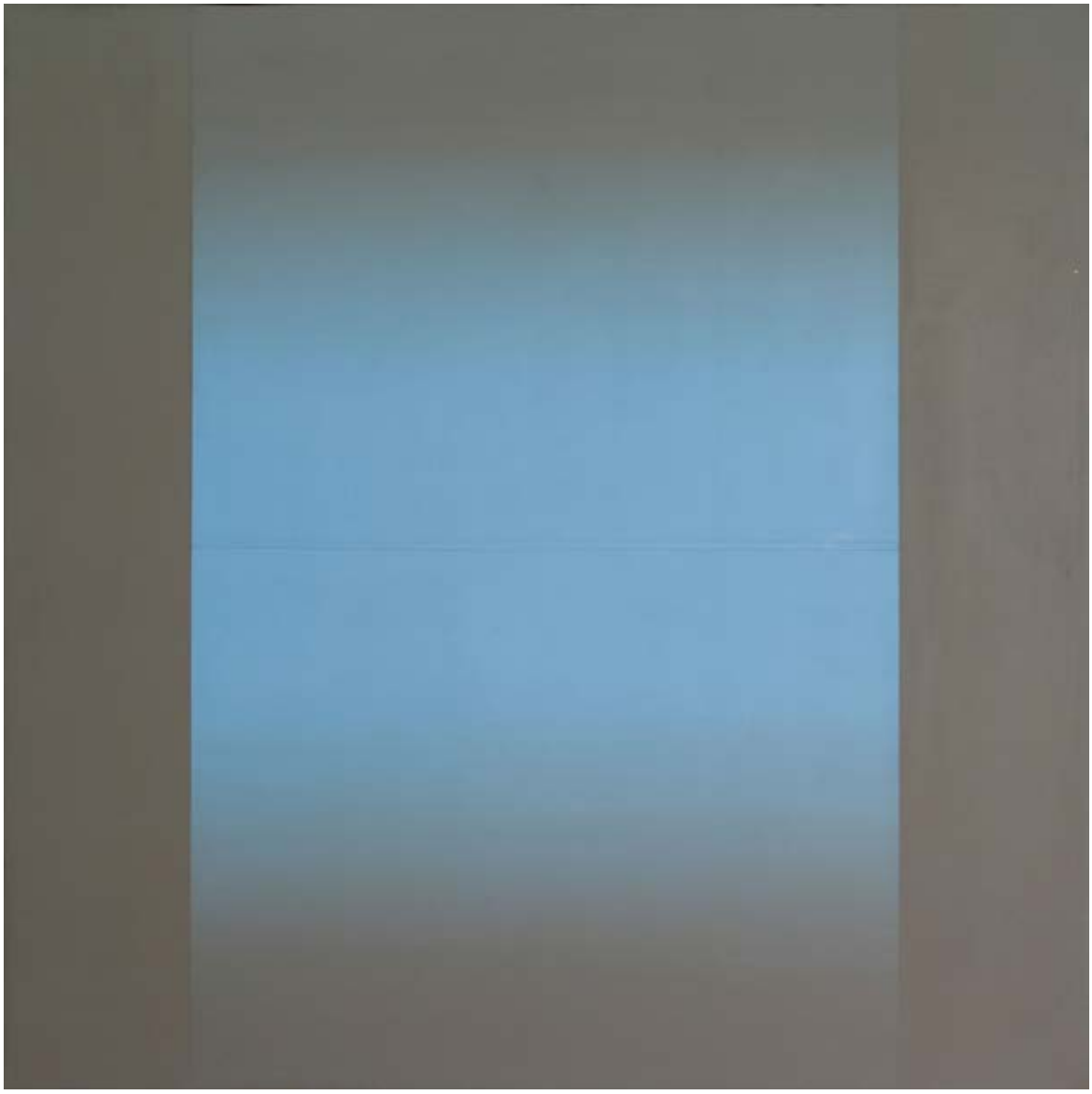
62 PROPERTY FROM THE DOÑA NENE QUIMSON COLLECTION

Félix Resurrección Hidalgo (1855 - 1913)

Young Boy
signed (lower right)
charcoal with chalk highlights on paper
14" x 9 1/2" (36 cm x 24 cm)

P 700,000

As an integral part of the fine art canon, drawing has been affirmed in Philippine art as early as the 19th century, maybe earlier. The dignity and importance of drawing for many artists are evident in their extraordinary output covering every facet of life and experience. And the genuine quality of Hidalgo's development as an artist can, in fact, only be seen in his drawings, which are numerous and display a remarkable facility and boldness of execution.



63 PROPERTY FROM THE DOÑA NENE QUIMSON COLLECTION

Lee Aguinaldo (1933 - 2007)

Brown Circulation No. 2
signed and dated July 14, 1975 (verso)
aquatec (acrylic)
24" x 24" (61 cm x 61 cm)

P 1,600,000

Aguinaldo's *Circulation* series is often seen as the logical evolution of his earlier Linear works. This piece, titled *Brown Circulation #2*, emphasizes the core purpose of the titular series; which is to explore the inherent relationship between the color brown and the different hues and levels of lumination often linked to it though a color field painting. At the very center of the piece are various iterations of blue painted in a spectrum. These elements are then supplemented by two distinctly brown spaces. By presenting two iterations of the same color, with the center acting as a spectrum, and its flanking sides acting as solid mass, Aguinaldo presents us with the reality of the visual experience; effectively suggesting that singular elements are often only fully appreciated when presented alongside their opposites. This piece emphasizes the often understanded yet revolutionary genius inherent to the practice of Lee Aguinaldo.

THE SULTAN AND THE SUBVERSIVE

JUAN LUNA AND JOSÉ RIZAL

by LISA GUERRERO NAKPIL

Sultans and Subversives : (L-R) Félix Resurrección Hidalgo, Juan Luna, Trinidad Pardo de Tavera and Jose Rizal peer out of a picture frame at Hidalgo's studio.

If there was one man who seemed to be destined for greatness in 1882, it was not José Rizal who would spring to mind between the two. It would have been rightly Juan Luna who seemed to have been favored by both fate and circumstance.

Discharged from the Manila Academy of Art under tantalizingly unknown circumstances in 1876, Luna was nevertheless taken under the wing of the gentle but skillful teacher Lorenzo Guerrero. It was Guerrero who convinced his parents to allow the young Juan Luna to accept a government grant and propelled him to set sail for Madrid to continue his artistic education.

By 1877, he was enrolled in the Royal Academy of San Fernando and with the impetuousness and ambition that would distinguish his life, Luna would decide to move to Rome the very next year with a new mentor, Don Alejo Vera who he had convinced to take him along as his manchador or painting assistant.

Don Alejo would eventually return to Madrid and leave Luna to "shift for himself"; but it was not long before Luna had found a room in an artists' colony on the Via Margutta, where he would fall into the company of the Benlliure brothers, also students from Spain.

(1) Via Margutta street scene. (2) Closeup signature of Luna.

In 1881, he would complete "The Death of Cleopatra" which was exhibited in the Exposicion General de Bellas Artes in Madrid and which received a silver medal. (Late last year, it took its rightful place on display at the Prado, the national museum of Spain.)

The 'Cleopatra' would set Juan Luna firmly on the course of an upward trajectory and it was the fertile period in Rome to thank for that.

His fellow pensionados, Miguel Zaragoza and Félix Resurrección Hidalgo, would both soon arrive in Rome in 1882 to spend their scholarship's last year in the Italian capital. They would be accompanied by the flamboyant Pedro Paterno, who unlike the starving artists was a certified heir to millions back in Manila.

They would all drink in the exotic, electric atmosphere of the Italian capital and its obsession with the voluptuous mysteries of the Orient that is expressed in the painting 'Odalisca' or 'Odalisque.'

It was in this year that he would paint a beauty from the sultan's harem serenaded by an African servant. It's a heady depiction of a favorite European trope of the East: a pale beauty lounges provocatively on the overstuffed velvet cushions of an ornate couch. Her head and arms are thinly veiled, her wrists weighed down with gold bracelets. There is a flash of pink flesh revealed by a half-open singlet. A richly dressed Nubian seems to be almost leering, obviously enthralled.

The painting would situate Luna squarely in the cusp of his own destiny, for Zaragoza, who would win a fresh grant to stay two more years, would report that in the next months, Luna would be working mysteriously on "a huge canvas."

That would certainly be none other than the landmark 'Spoliarium' which would bring Luna — and the Philippines — for the first time to international renown — by winning the first of the gold medals at the Exposicion Nacional de Bellas Artes of 1884 in Madrid. It would take the capital by storm and would become the most talked about painting for the next two years. Jose Rizal, a student of medicine at the time but already recognized as one of the most eloquent of the Filipino ilustrados, would toast his achievement at a dinner organized by Pedro Paterno.

It was a time ready for change — Rizal would complete and publish his first novel Noli Me Tangere in 1887, a work that would alter the course of Filipino history — and Rizal's own destiny. By writing this searing commentary, he would create powerful enemies in the Catholic church who would eventually engineer his exile to Dapitan. (Was his exile and subsequently imposed silence a trade-off for the freedom of his family?)

The letters presented in this same auction — that record his last few months on earth — give us an insight into not merely the fate of this hero but also the impending battle for the Filipino soul.

LUNA IN ROME

THE AGE OF 'CLEOPATRA', THE 'SPOLIARIUM', AND THE 'ODALISQUE"

by LISA GUERRERO NAKPIL

Juan Luna dressed like a Roman emperor with fellow ilustrados, Pedro Paterno and his brother are seated in the foreground.

Rome would prove to be the most fertile ground for Luna's successes in the Madrid salons. It would produce the 'Death of Cleopatra' and the 'Spoliarium' that would book-end his career in Spain.

Juan Luna would arrive in Rome under the tutelage of the Spanish painting master Don Alejo Vera in 1878 and work with him till 1881 on his various commissions. After Alejo's return to Madrid, Luna would next move into a warren of some 40 artist studios on the Via Margutta, peopled by other pensionados of the Spanish Academy in Rome. He would share his living quarters and studio with the Benlliure who would become famous artists in their own right. (Mariano Benlliure's bust of Arthur Ferguson, a high-ranking colonial official under the American regime, now shares the same hall where Luna's Spoliairium is displayed.)

Carlos da Silva, executive director of the Juan Luna Centennial, would detail some of the paintings from this period — including those in watercolor, a medium in which Luna would have acute mastery, making them appear almost undistinguishable from his oil works.

In 1880 to 1881, Luna created several pieces, including the 'Death of Cleopatra' which was "presented, entered, and exhibited" at the Exposicion General de las Bellas Artes in Madrid in 1881. It would, says da Silva, be awarded a 'Silver Medal (2nd Class)' and was subsequently purchased by the Spanish government.

Luna would begin work on what Miguel Zaragoza, a comrade-in-arms and fellow pensionado, would describe as "a huge canvas." That would almost certainly be the"Spoliarium" on which he toiled, beginning in 1883. This masterpiece would receive a Gold Medal (1st Class) at the extremely important Exposicion Nacional de Bellas Artes in Madrid, a kind of Olympics but in the fine arts, in 1884.

'Odalisca' or 'Odalisque' — which was painted in between both works in 1882 — is a secret look at the

most closely guarded inner sanctum of the sultan's palace — the harem. It would be a European obsession with the mysteries of the Orient, its unimaginable wealth, beauties held in captivity, and intoxicating decadence; and it is plain that Luna became enamored of it himself while steeped in the legendary capital of the caesars.

The word 'harem' itself means both the forbidden and the sacred and refers to the living quarters of the pasha's women, his wives and daughters but also his concubines and female slaves. Only eunuchs (or men who had been castrated) were the only males allowed to serve; and they did so, following a strict color line. White eunuchs were permitted outside the palace; but only black eunuchs had access to the harem, the most

RIGHT: 'Death of Cleopatra', by Juan Luna, takes its rightful place on exhibit at the Prado Museum of Spain. BOTTOM: Detail of "Odalisca" by Juan Luna, Rome, 1882.

Juan Luna (1875 - 1899)

Odalisca (Odalisque)
signed and dated Roma 1982 (lower right)
watercolor on paper
25 1/2" x 36 1/2" (65 cm x 93 cm)

P 5,000,000

private area of the seraglio. In Luna's 'Odalisca' he is depicted as a minstrel serenading one of the sultan's mistresses as she falls smiling into sleep's embrace.

The carefully guarded creatures of the harem were also delicately pampered, as glimpsed in the opulent furnishings of the room that Luna has painted: There are stately columns and intricately tiled walls. It appears to be a terrace that overlooks a lush garden. There are brass decorations (including a Moroccan filigree lamp) and rich carpets.

The 'Odalisca' lounges provocatively on a long chaise, dressed in silk and velvet. She strikes a pose that Luna would repeat in various portraits of the wanton woman, including the work of 1885, famous for being in the Don Luis Araneta collection.

This tantalizing masterpiece completes Luna's dreams of the Orient with this heady triumvirate of 'Cleopatra', Spoliarium' and the 'Odalisca" — which may even have been the first of its name.

It is certainly a record of an age that would make Juan Luna rightly famous and put the Philippines and Filipinos as the equal if not better than anyone on the world stage.

(1) Juan Luna, leftmost, in Rome, with fellow art students, including the Benlliure brothers, Miguel Zaragoza and their millionaire friend, the flamboyant Pedro Paterno. (2) The '*Odalisque with a Slave*' by Ingres is one example of the European obsession with the harem. (Harvard Art Museum). (3) *Odalisque*, 1885, by Juan Luna was painted when he had moved to Paris from Madrid. (4) A room in her Ascot home with the Juan Luna.

65 PROPERTY FROM THE DOÑA NENE QUIMSON COLLECTION

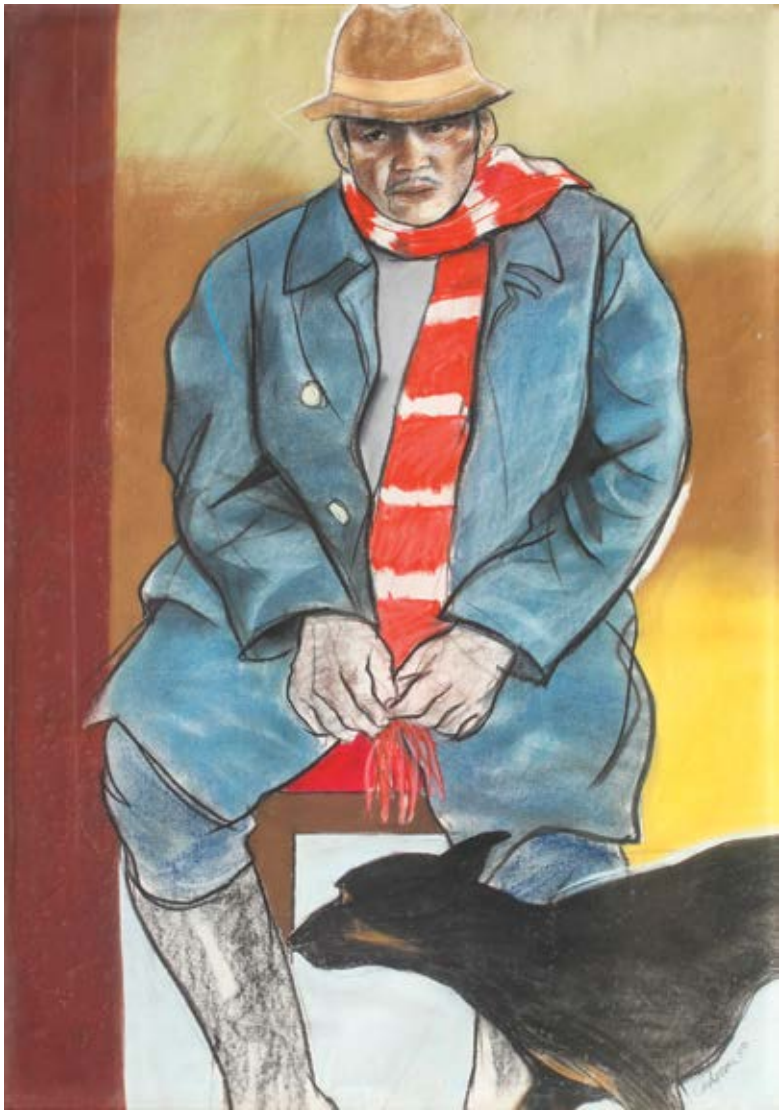
Benedicto Cabrera (b. 1942)

Untitled
signed and dated 1987 (lower right)
pastel on paper
26" x 19" (66 cm x 48 cm)

P 800,000

Benedicto Cabrera has been drawing portraits since his adolescent years. As a student at the Arellano High School in Manila, BenCab produced black and white portraits of prominent personalities of his time, such as James Dean and Elvis Presley, and sold them to his classmates for ten pesos. After dropping out of college in 1963, BenCab ventured into his first full-time job at the United States Information Service (USIS) as a layout artist. There, he made a portrait of then-US president Lyndon B. Johnson, used for one of the local USIS publications. Also, during this time, he drew portraits at night in a popular bohemian hangout, eventually making a name for himself on Manila's art scene.

While Bencab has done portraits of distinguished and influential figures, his oeuvre is brimming with the faces of the masses—ordinary Filipinos he encountered every day. In this piece, BenCab draws an image reminiscent of his iconic Sabel. The sepia tone implies the artist's intense emotionalism. BenCab's art has always been committed to searching for a distinctive mark for our national identity, most evident in his Larawan series. Thus, it is not surprising that part of this undertaking revolves around what Cid Reyes referred to as a "kaleidoscopic tapestry of every facet of being Filipino."



66 PROPERTY FROM THE DOÑA NENE QUIMSON COLLECTION

Benedicto Cabrera (b. 1942)

Portrait of a Man with Dog
signed and dated 1987 (lower right)
pastel on paper
39" x 27" (99 cm x 69 cm)

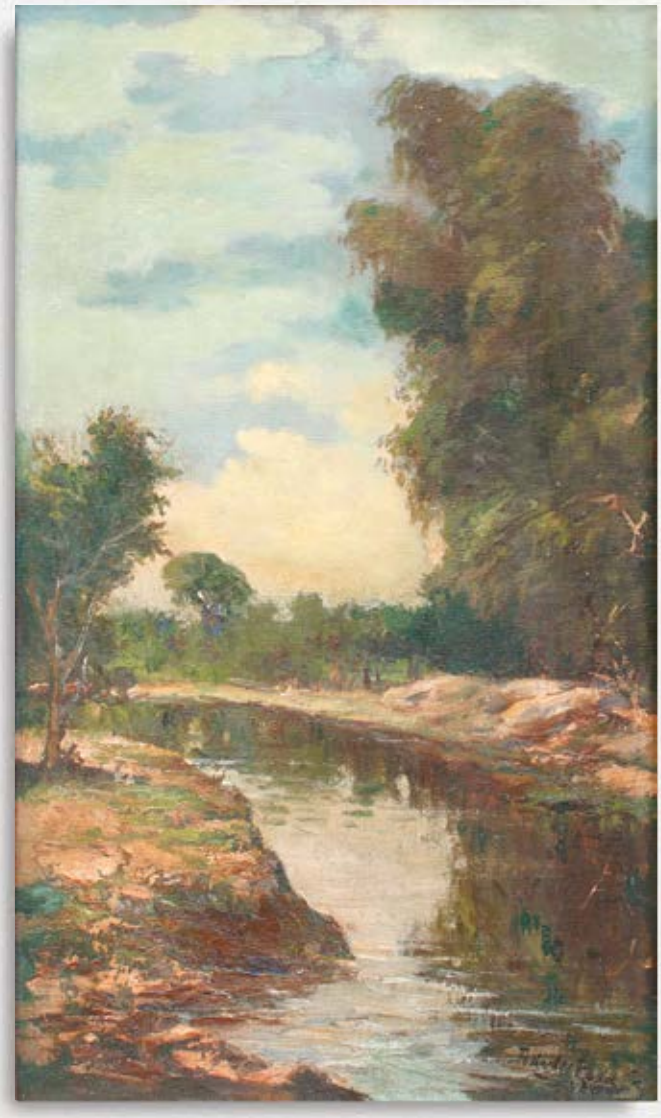
P 800,000

Progressing from the colonial portraits that served as the primary catalyst for his *Larawan* series, Benedicto Cabrera ventured into the subject of Filipino expatriation—the *Larawan II*. He started with portraits of expatriate writers and artists he knew. These were succeeded by images of other displaced Filipinos abroad, from old-timers in the United States to domestic helpers in Europe.

BenCab's *Larawan II* serves as pictorial memoirs of the Filipino expatriate, dissecting the various facets of alienation, isolation, and detachment. In this piece, BenCab depicts a solitary man, sitting and staring blankly, with a lone dog accompanying him. The man's face bears no expression at all. He has probably become worn out from all the despair and inconsolable grief he has experienced from being away from his native soil. The man's thick clothing and the scarf around his neck symbolize the "coldness" that comes with despondency. He yearns for the warmth and love associated with the comfort of one's home. Even his companion animal could not mend his circumstances. With this work, BenCab paints a picture of the Filipino in exile, who has been left with no choice but to be withdrawn from his homeland, either in the arduous exploration of one's identity or the distressing search for sustainable socio-economic conditions.

TWIN VIEWS OF FILIPINO COUNTRY LIVING

by LISA GUERRERO NAKPIL



Fabian de la Rosa (1869 - 1937)

Views of the Pasig River
signed (lower right) each
oil on canvas
20 1/2" x 12" (52 cm x 30 cm) each

P 1,400,000

Like his uncle, the equally talented Simon Flores, Fabian de la Rosa would find himself enrolled as well at the Manila Academia in Intramuros. Orphaned at age 16, however, he would have to drop out in his third year. He would remain a lifelong friend with his teacher, the most admired of his time, Don Lorenzo Guerrero.

De la Rosa would soon take his talent for painting to the sidewalk, selling small works to tourists for fifty centavos each. He is said to have honed his talents from both the city and the country, from where he became acquainted with the minutiae of daily life by dint of hard work and the use of his powers of observation.

In this striking pair of views of the Pasig River, he demonstrates the dexterity that would make him one of the most sought-after landscape painters — a watershed moment that he would establish as the link between the two other great artists from his bloodline : Simon Flores and Fernando Amorsolo.

Both exemplify what the art critic Aurelio Alvero would call the pinnacle of de la Rosa's artistry : when *"seeking atmospheric vibration, and unshackled by academic details, he boldly strikes a different note."*

The twin reflections on the water show different facets of Filipino country life: the first, captures the coolness of an early morning breeze while the second, depicts the warmth of a summer afternoon. One expresses the solitude brought with the oneness of nature; the other, the busyness of a happy home life; two neighbors living side by side, demonstrated by a pair of thatch roofs, clotheslines bowed down with laundry.

Between 1893 and 1897, Fabian de la Rosa would begin to make a name for himself, alongside his contemporaries Jorge Pineda and Ramon Peralta. He would become successful enough to be impatient and in 1898, began lobbying for the annual Madrid art scholarships be re-instated. It would be the only that he could possibly afford to study abroad. His chances would be swept away by the Philippine Revolution and the Philippine-American War that followed soon after. Nevertheless, he would continue to build a clientele of the wealthy who would come to his studio to be immortalized in portraits.

At the pivotal St. Louis World's Fair of 1904 — where the newly-minted American empire was eager to show off its latest possession — Fabian de la Rosa brought home the gold for his work "*Planting Rice*". It was the passing of the baton from Spain's enfant terrible Juan Luna to the verdant vistas of Fabian de la Rosa. The new colonial caesars had correctly divined that art was the final act of conquest.

68

Marcel Antonio (b. 1965)

Untitled
signed (lower right)
oil on canvas
24" x 30" (61 cm x 76 cm)

P 120,000

The works of visual artist Marcel Antonio are rich in descriptive elements and narrative layers, and his subjects show how humanity is faring in a challenging world with pressing conditions. Depicting the sitting woman with distinct poses and facial features that show boredom, ennui, loneliness, and longing, among other emotions, is also one of the more specific things Antonio is known for. Now a revered mid-career Filipino artist, he continues to render humanity with a sincere exacting approach in his narrative and pseudo-narrative figurative paintings. In this particular work, the sitting woman seems to show both random contemplation and lack of excitement in a disposition relatable to many. Suggestive are the woman's pose and the overall composition and elements.

69

Diosdado Lorenzo (1906 - 1984)

Barrio Scene
signed and dated 1978 (lower left)
oil on masonite board
24" x 32" (61 cm x 81 cm)

P 200,000

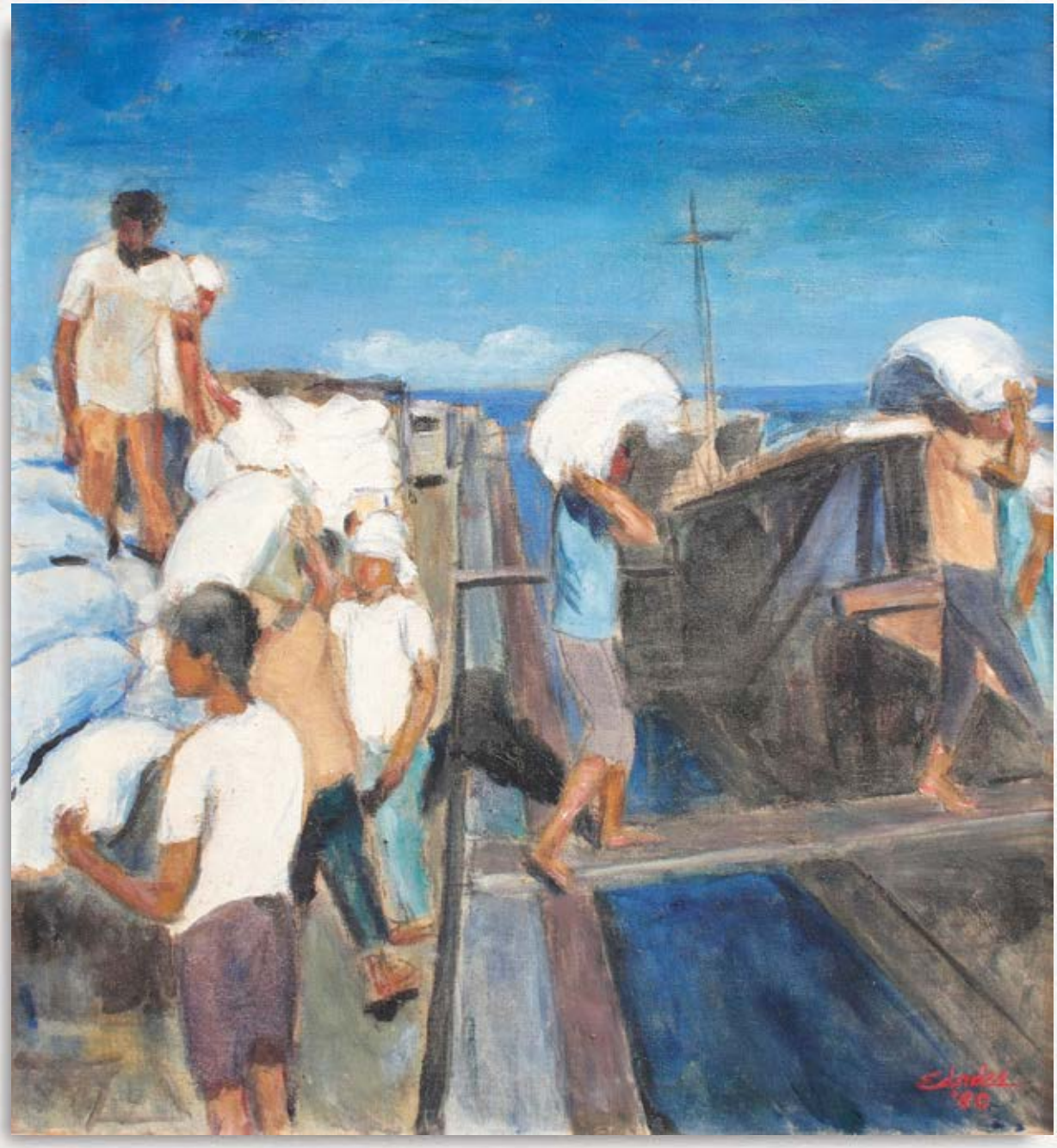
PROVENANCE
Private Collection, Manila

Diosdado Lorenzo is celebrated for the vitality and radiance of his art. As stated by Imelda Cajipe Endaya, "many appreciate Lorenzo's work as a refinement of Philippine modernist painting." Leonidas Benesa also had high acclaims for the artist, saying: *"Lorenzo was the first Filipino painter to attract attention to paint as paint on canvas, in impasto so that color and texture are one...done in vibrations of warm colors and rich in textural qualities."*

Perhaps the most striking features of this painting are its colors. The subject strays away from the narrative, emphasizing the beauty of the colors. The rich and warm hues painted lightly and the sumptuous brushstrokes have become a trademark of Lorenzo's artistry. Details are relinquished to achieve an overall effect in an expressionistic manner, accentuating its light and colorization. The composition is seemingly weightless and delicate, but the intensity can be felt through its complementary colors. Through the use of this kind of harmony, Lorenzo encapsulates art as a timeless form.

THE DOCK WORKERS OF DAVAO

PAINTED BY THE FIRST MODERNIST, VICTORIO EDADES



70

Victorio Edades (1895 - 1985)

Kargadores at Davao Port
signed and dated 1980 (lower right)
oil on canvas
28 1/4" x 26" (72 cm x 66 cm)

P 800,000

PROVENANCE
Liongoren Gallery, Quezon City

Heralded as the "Father of Philippine Modern Art", Victorio Edades' works signified an epochal shift within the canons of Filipino art. By introducing modern ideas into the Philippine art scene, Edades managed to revolutionize the conventions of Filipino art by broadening the possibilities of artistic practice and aesthetic value beyond the likes of the Classical and Traditional schools of art. His defiance to what the Conservatives structured as "art" was a conscious call for real artistic expression. Thus, his pieces were in stark opposition to the bright, nostalgic, and idyllic scenes that pervaded the hegemonic artistic canon. His pieces often featured roughly constructed figures of laborers burdened by the realities of their work. He attested that "art is ever the expression of man's emotion, and not a mere photographic likeness of nature." To express his individual emotion, the artist is privileged to create in that distinctive form that best interprets his own experience. To quote curator Ditas Samson: *"What was the first exposure of Filipino artists to modernism? Aside from photographs from Life magazine and conversations with each other, it had to be from the works of Victorio Edades."*

Although he was born in Bolosan, Pangasinan, Edades would retire with his family to Davao City in 1962; and would live there, continuing to paint until his death.

71

Michael Cacnio (b. 1969)
Federico Aguilar Alcuaz (1932 - 2011)

a) *The Master's Handiwork*
signed and dated 2016
brass on wood
24" x 24" x 14 1/2" (61 cm x 61 cm x 37 cm)

b) *Untitled*
signed and dated 1978 (lower right)
oil on canvas board
9" x 12 3/4" (23 cm x 32 cm)

P 800,000

Accompanied by a certificate issued by Galleria Nicolas confirming the authenticity of this lot and separately, the painting is accompanied by a certificate issued by Mr. Christian Michael Aguilar

Although Michael Cacnio started professionally as a painter, he eventually found his artistic métier in the art of sculpting brass, initially exploring the native games of his childhood. A graduate of the University of the Philippines - College of Fine Arts, Cacnio was a recipient of the Ten Outstanding Young Men in 2006 and is internationally acclaimed as a world-class brass sculptor of the social realist genre, conducting solo exhibits in Asia, Europe, and the United States. In 2007, he became the first Filipino artist to have his works featured in the first solo exhibit in the European Commission headquarters in Barleymont, Brussels.

Cacnio's extensive body of work encapsulates Filipino traditions, customs, and contemporary realities. His oeuvre features an all-encompassing array of traditional Filipino figures. His characters, taken from Filipino traditional archetypes, reveal enduring truths about family life, human nature and the community. His choice of brass serves as his homage to its long history as a medium in our traditional arts, one that can be considered as a heritage material. Brass emphasizes the meticulously carved details of his sculptures, leaving a refined and exquisite impression. The blank faces of his figures are no coincidence as their plainness forms a rapport with the audience, proving that there is familiarity in anonymity.

72 PROPERTY FROM THE CORITO KALAW COLLECTION

Napoleon Abueva (1930 - 2018)

Untitled
signed and dated 1969 (upper right)
wood
11 1/2" x 20" x 2 1/2" (29 cm x 51 cm x 6 cm)

P 180,000

PROVENANCE
Acquired directly from the artist

As a sculptor who mastered the techniques and approaches of both academic representational style and modern abstraction, Napoleon Abueva transformed and shaped Filipino sculpture. Abueva created sculptures that adhered to Modernism integrated into his Filipino sensibility through utilizing indigenous and contemporary materials. Although Abueva was at the forefront of Modernism in Philippine sculpture, he constantly rejected such designation, saying: "One's imagination and feeling towards a certain subject should be interpreted in one's chosen medium, irrespective of the prevailing style of the period as the subject is best fitted for execution, for a good piece of art transcends any period and has perpetual value." Either in figuration or abstraction, Abueva's works evoke potency and sensitivity *en masse*.

An Elegant 19th Century Escritorio

ca. 1850
narra with bone inlay
43 1/2" x 49" x 25" (110 cm x 124 cm x 64 cm)

P 800,000

PROVENANCE
Acquired from Osmundo Esguerra ca. 1990

A chest of drawers with an *escritorio* or fall front desk is not ordinary. Found only in houses whose owners were men of affairs, they were usually found in the cuarto mayor or master's bedroom and thus served as the repository of important deeds or documents. Secret drawers concealed among the numerous compartments of the escritorio also safeguarded valuables and money. The top drawer can be pulled down to reveal a generous writing surface and several compartments for storing and organizing all kinds of personal matters. It is a piece much sought after by serious collectors and hard–driving executives alike.

A Pair of Silver Candeleros

Central Luzon
1800 - 1850
Mexican silver 80%, of Filipino workmanship
2100g each
22 1/4" x 10" x 10"
(56 cm x 25 cm x 25 cm) each

P 300,000

PROVENANCE
A gentleman collector

by AUGUSTO MARCELINO REYES GONZALEZ III

This pair of solid silver candeleros has oversized candle stands, silver wax guards supported by goblets placed on top of graceful, elongated urns with discreet "ysot" prickwork decorations of leaves on their upper sections. The lower sections are decorated with chased reeding topped by small acanthus leaves. The turned baluster bases of the urns stand on curved hexagonal plinths which straddle the ornate, triangular, convex main bases of the candeleros. These are decorated in their central sections with chased trellised cartouches of stylized pineapples topped by intertwined "palmeros" leaves, also chased. The sides are also decorated with palmeros leaves. A series of small acanthus leaves wrap around the bases. The ensembles presage the design and construction of the smaller solid silver "paliteras"/"palilleras" toothpick holders which started appearing on affluent dining tables from the second quarter of the 1800s onwards. This pair of candeleros comes from the Augustinian territory of Central Luzon.

Each candelero is composed of several parts --- candle stand, wax guard, goblet, urn, stand, plinth, triangular base --- and there is a metal rod and a bolt inside secured by a triangular wooden block that keeps it together. Two metalworking techniques which were used to decorate it are the ancient "ysot" (quick, expert prickwork with a pick), and repousse (hammering to relief from the reverse side).

These candleholders of Mexican silver 80% stood on the two "gradillas" levels of traditional, pre–Vatican II Catholic altars, three on either side of the tabernacle alternating with three "ramilletes" (artificial flower bouquets in paper, silk, or silver). The traditional ensemble totaled twelve candleholders and twelve "ramilletes" on the two levels of the altar.

The Augustinians were the first religious order to arrive in the islands. The veteran navigator Fray Andres de Urdaneta landed with four other friars in Cebu on April 1565 --- Martin de Rada, Diego de Herrera, Pedro de Gamboa, and Andres de Aguirre. They set up base in the first Spanish settlement established by the Adelantado Miguel Lopez de Legazpi, on the site of the burnt hut where the statuette of the Santo Nino presented by Magellan to Rajah Humabon's wife Juana in 1521 was discovered, and proceeded with the evangelization of the natives. Martin de Rada traveled to the nearby islands to further their missionary work. In June 1565, Andres de Urdaneta and Andres de Aguirre returned to the Augustinian monastery in Mexico City to report on their pioneering missionary work in the islands.

Arriving in Manila, the Augustinians were assigned a large plot of land inside "Ciudad Murada" or Intramuros to build their headquarters. The San Agustin Church and Convent complex was completed in 1571. For over three hundred years, San Agustin was the base for the evangelization of Las Islas Filipinas and the rest of Asia. From Manila, the Augustinians fanned out to Bulacan and Pampanga all the way to the Ilocos. They built great churches in the Bulacan towns of Calumpit, Quingua (present–day Plaridel), Bigaa (present–day Balagtas), Hagonoy, Malolos, and Guiguinto as well as in the Pampanga towns of Lubao, Bacolor, Apalit, Macabebe, Betis, and San Fernando.

THE FILIPINO SPORTING MEN

IMMORTALIZED IN MOTHER OF PEARL

75

A Pair of Carved Mother of Pearl Shells

a) *Depicting a Cockfight*
19th century
mother of pearl
8 3/4" x 9" (22 cm x 23 cm)

b) *Depicting Horse Racing*
19th century
mother of pearl
8 3/4" x 9" (22 cm x 23 cm)

P 100,000

PROVENANCE
Private Collection, Madrid, Spain

Engraved mother-of-pearl shells usually feature carvings of landscapes and rural scenes. One would need the skill and proper tools to work on this kind of material because of its limited surface and brittleness. The details of the shells themselves indicate great artistic skill was behind these works with a variety of ways in which different tools specifically for carving were used to create the subtle and fine detail shown here. It is unknown who the original artists were, however according to the book "Pearl of the Orient: The Philippines in a Shell" by José Maria A. Cariño and Sonia P. Ner, 19th century Chinese craftsmen were most likely responsible as they resemble a strong influence of art styles found in China, and to Southeast Asian countries such as Vietnam and Bruma. These carved shells are usually better-preserved than the painted ones as the etched designs are permanent unless the shell itself gets cracked or broken. These particular shells feature scenes in cockfighting, locally known as sabong, and horse racing, which are events that people enjoy and evoke a sense of thrill and excitement.

The cockfighting carving shows much attention to its surrounding, as a crowd gathers behind fences to witness the event, three men are seen by the side as they are placing bets, and the scene expands further to a background of a village with people walking around and seen peeking out of the windows of small houses while at front of a faded landscape of trees by the distance. The scene of the horse race although shows less detail, it is consistent in similar style to the cockfighting scene, as it shows a crowd of people gathered behind a fence witnessing the race while some are under a hut resembling the style of the houses from the previous shell carving. The subtle detail seen in these two shells harken back to the Chinese influence, as the styles seen here show similarities in how houses resemble pagodas and the landscapes and backgrounds show great detail resembling Chinese paintings. According to José Maria A. Cariño and Sonia P. Ner, to immerse oneself into engraved shells such as these, one must place it in front of light as it reveals and highlights the greater detail and beauty behind the craftsmanship of these shells.

SOURCE
Cariño, José María A. and Sonia P. Ner. *Pearl of the Orient: The Philippines in a Shell*. Ars Mundi, Philippinae. Manila. 2007.

THE MOST SIGNIFICANT TIME:

JOSÉ RIZAL IN HONGKONG AND DAPITAN (1891-1896)

by MICHAEL CHARLESTON "XIAO" CHUA

For an artist, anything connected, or any work done at a significant time of his life or at a time when he also produced his most beautiful masterpieces is deemed important. For our nation, José Rizal is the foremost hero of the country. His works and writings as part of the Propaganda Movement in lobbying for reforms, including his political essays, history annotations in the work of Antonio de Morga, and his novels *Noli Me Tangere* and *El Filibusterismo* are part of the works that imagined and inspired the birth of the nation and changed our history.

Yet, although most agree that his works and writings while in Europe are extremely significant as landmarks in our history, some argue that he was not able to translate his ideas into action. Many historians even suggest that Rizal does not deserve to become our National Hero because he did not even talk about being a nation in the first place, he only wanted us to become Hispanized Filipinos. Thus, he did not have a concept of a Filipino nation.

But as Floro Quibuyen, author of the book *A Nation Aborted: Rizal, American Hegemony, and Philippine Nationalism*, correctly pointed out, Rizal had an action plan of creating the nation, albeit implicitly, in planning to organize a social group which aims to, "To unite the whole archipelago into one compact, vigorous, and homogenous body." If they were already a body or a group. What "one body" are you going to create as you unite? It can only be the nation. And on the other aims he listed his vision for what we should be as the nation, "Mutual protection in every want and necessity; Defense against all violence and injustice; Encouragement of instruction, agriculture, and commerce; and Study and application of reforms."

He thought of organizing Filipinos in the islands itself after having some conflicts with his compatriots in Europe and realizing, as he wrote Mariano Ponce, "the battlefield is in the Philippines." But before coming home, he stayed in Hongkong from 20 November 1891 to June 1892. There, he was able to finally establish a clinic at No. 2 Rednaxela Terrace, D' Aguilar Street, and in a way, officially became part of what would be the "Overseas Filipino Workers Phenomenon." This is where he wrote the Constitution of the La Liga Filipina.

It was also here that Rizal was able to reunite with his family after all the pain and anxieties bought by Rizal's patriotic ideas and the family's subsequent eviction from their childhood home by their Dominican landlords. In the 9 December 1891 Rizal letter to his sister Maria written in Tagalog, the uncertainty is so evident you really cannot tell if he was worried, joking or asking for pity, "I have not written you for such a long time that I no longer know whether you are still alive or if you still remember me." By that time, he was already accompanied by his father Francisco Mercado, his brother, Paciano and his brother-in-law Silvestre Ubaldo (Bestre), as all the men in the family were already being persecuted in one way or the other. He reported his father as "always cheerful, ...always walking around." In the letter, he asked Maria to kiss his mother Teodora Alonso and his other sisters Panggoy and Trinidad if she was with them. He then told them of his plan to settle and create a plan in Sandakan, North Borneo. In telling her sister to take care of their nephews and other sisters, Rizal struck a hopeful note, "They must be patient and our day will come." Unfortunately, the plan for a Sandakan settlement did not bear fruit, but his mother and sisters were able to follow him to Hongkong and they welcomed the New Year 1892 together. Thus, his stay, and this letter, are an important part of our history.

With his parents, brother and sisters with him, and with his fame as an ophthalmologist, a rare profession at the time, on the rise, one could only wonder what great reason Rizal could have to leave everything in Hongkong behind and return to the lion's den? It seems that the establishment of the La Liga Filipina was top priority, and he deemed it extremely important.

Rizal returned to the Philippines on 26 June, and immediately travelled the new Manila-Dagupan Railroad to meet friends that might help the cause. On 3 July, Rizal established the La Liga Filipina in the house of Doroteo Ongjungco. In attendance, Andres Bonifacio, who eventually founded with his friends the Kataastaasang Kagalang-galang na Katipunan ng mga Anak ng Bayan (Highest and Venerable Association of the Sons of the People).

But his arrest, only three days after the meeting, frustrated his dream of organizing himself his concept of the nation. On 17 July, he arrived in Dapitan, Zamboanga del Norte, which could be considered at that time one of the farthest corners of the colony. Beyond its border is already the Sultanate of Maguindanao. The exile was meant to break his spirit. Rizal,

a well-travelled Filipino, a cosmopolitan man, is now boxed within a provincial setup between a colony.

Despite being "on lockdown," Rizal tried to be productive. It is in Dapitan that he tried to crystallize his vision of the La Liga Filipina. When he wins a prize in the Manila lottery with his warden, Comandante Politico-Militar of Dapitan Don Ricardo Carnicero, he buys a piece of land he called "Talisay." This is where he got into agriculture, engaged in organizing the Dapitanons into a cooperative, opened a clinic where the poor could come free of charge, and organized a small school for both his nephews and the local kids with attention paid to the aptitude of each child. He also engaged in civic work, using his environment as a pedagogical tool, he created a relief map of Mindanao in the town plaza. One time, Rizal realized that even though Dapitan was beside the sea, no one knew modern fishing. So, he asked her sisters to send him a fishing net, and then, he asked them to send two fishermen to Dapitan, not only to teach fishing to Dapitanons but because it can be lucrative. With this, Quibuyen said that Rizal was ahead of his time, saying that he was able to demonstrate in Dapitan three things—progressive education, social entrepreneurship, and community development. This is what he could and would have done if given a chance to be a public servant. He was a one-man NGO.

But as Noel Villaroman wrote in his definitive book *Dapitanon*, despite his productivity, Rizal had episodes of depression, that is why he would request the authorities for some of his family to be allowed to stay with him in Dapitan. In his letter to his sister Maria on 28 August 1895, Rizal said, "If they will come here and can endure our situation, I would not wish to leave this place anymore, and I would just engage in farming as long as they live." He reiterated his wish in his letter to Maria on 6 June 1895 and extended it to other relatives, "Please tell Sra. Lucia that she can send me her children as soon as I am settled." There was a time when his mother, sisters and nephews stayed with him.

In the letter dated 3 June 1896, two months before he left Dapitan on 3 June 1896, he wrote his mother in Spanish thanking her for her love and affection and also thanking her for the food that was sent to him. It gives us a glimpse of his relationship with and his love for his parents.

Simply put, the letters show us Rizal, the *Dapitanon*, very human, longing for family as he went through perhaps the most important part of his life, when he attempted to socially engineer the little town to be a little more dynamic — and how he was able to accomplish many things despite his human frailties. The Hongkong and Dapitan eras in Rizal's life must always be connected because it is in this time of his life, he tried to make it real the nation he imagined by empowering the people of a most sleepy town.

We must remember Rizal and hold him dear as a reminder of the price he had to pay, with the ultimate sacrifice of his life.

11, 14 February 2022, Room 604, Citadines Metro Central Dubai / Dubai International Airport, United Arab Emirates

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SIDEBAR STORY ON LOLA MARIA RIZAL *by* PAZ B. LAUREL, 1999

Maria Rizal (1859 - 1945) Born in Calamba, Laguna on April 9, 1859. Died in San Pablo, Laguna on September 1, 1945 in Burgos, Zamora St,) surrounded by her widowed daughter Encarnacion Cruz and grandchildren Pacita and Marita and their families.

Maria Rizal, José Rizal's confidante in the family.

After the marriage of her only daughter Encarnacion Cruz to Rosendo Banaad, Maria Rizal settled in San Pablo in her own house which everyone fondly called "the chalet." It was predominantly painted green from its roof, to its outer walls, up to its iron gates; and was surrounded by a flower garden in front with a sizeable fountain and a fruit and vegetable garden in the back yard.

It is largely in the chalet that she lived mostly up to the start of World War II when her only son Mauricio (Moris) took her to Manila thinking it would be a safer place.

My parents' house was a few walking blocks from Lola Maria and it seemed I belonged to two homes: My parents' and my lola's whenever my parents were busy.

When I look back through my past, I feel that the chalet — with the babbling fountain, the flowering garden and Lola's many assorted pets, her parrot, the dog Hansero, a golden pavo real (peacock), the goldfish in the fountain, a small turtle who would run loose in the garden —I realize I had as a child lived in a dream world with a doting Lola who every day would prepare merienda after my siesta.

76

Very Rare & Important Letter from José Rizal to His Sister Maria Rizal

signed by José Rizal
dated HongKong, 9-12-1891
written in Tagalog
single sheet, writing on both sides
pen and ink on lined paper
10 3/4" x 8" (27 cm x 20 cm)

P 1,000,000

PROVENANCE
From José Rizal (1861-1896) to Maria Rizal (1859-1945), from thence by descent to her only daughter Encarnacion Cruz

LITERATURE
Letters of Jose Rizal to His Family (1876-1896), José Rizal with a foreword by Alejandro R. Roces, National Historical Institute, 1993. Pages 329, 330

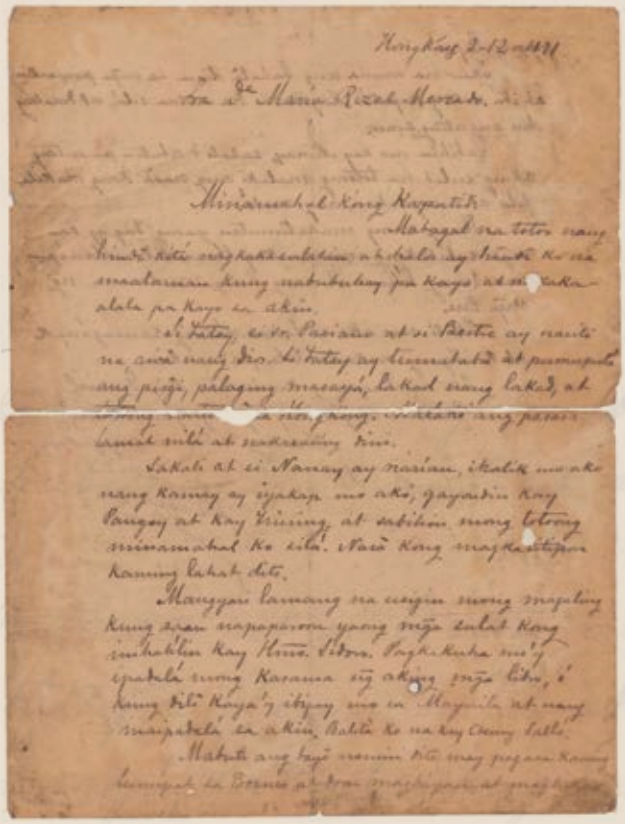
Rizal addresses the letter to Maria Rizal Mercado and writes from HongKong. (Maria is the elder sister closest to his age and was believed to be his confidante in the family.) He reports that his father, brother Paciano and 'Bestre are there and "we are well off here."

He confides their plan for the future and that is to quit the Philippines : "We have hopes of moving to Borneo to live there and engage in farming."

It seems to be a happier time but there are dark forebodings. In one paragraph, he asks Maria "to take care of our nephews and other sisters there. They must be patient and our day will come."

One of his last instructions is : "Don't forget those letters I left with Brother Isidoro. Look for them secretly so that the priests may not know about them."

so Rizal had just published his second novel 'El Filibusterismo' in that same year, 1891; and he was in the crosshairs of the Spanish colonial government.



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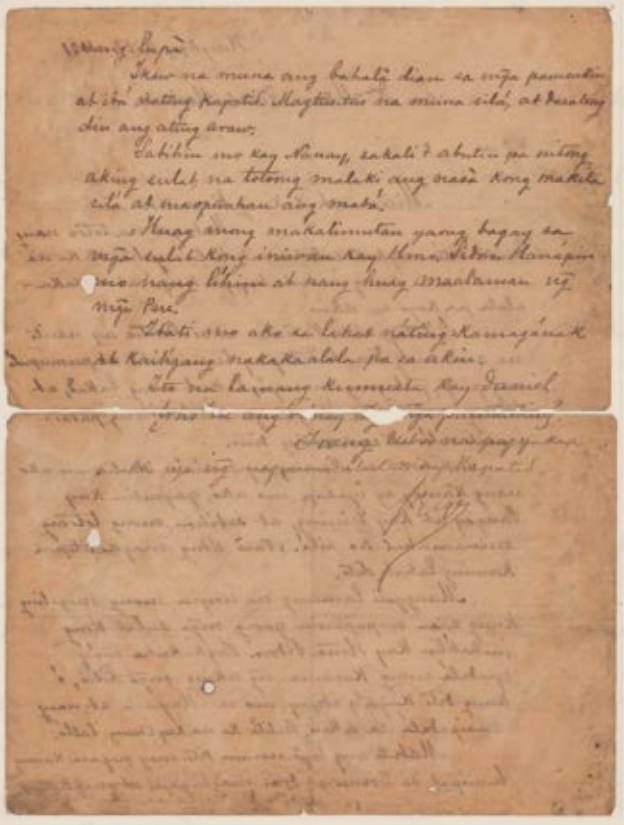


Back

77

Very Rare & Important Letter from José Rizal to His Sister Maria Rizal

signed by José Rizal
dated Dapitan, 28 August 1895
written in Tagalog
one sheet, with writing on both sides
pen and ink on graph paper
8 1/4 " x 5 1/4" (21 x 13 cm)

P 1,000,000

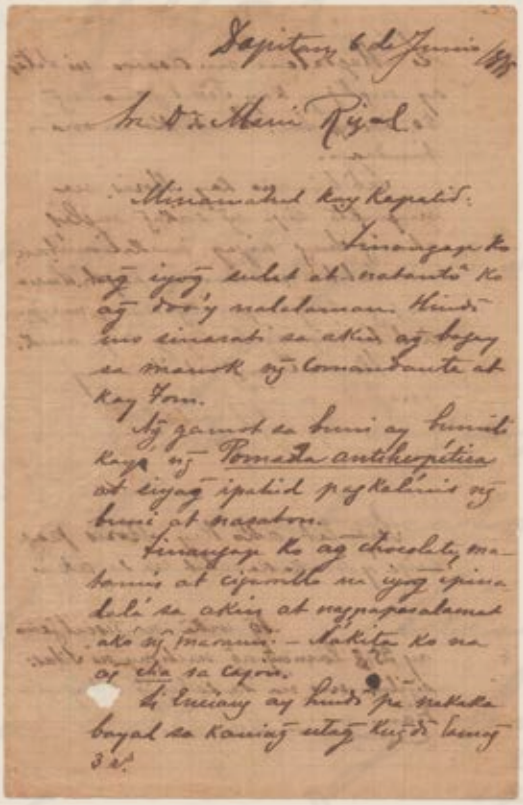
PROVENANCE
From José RIzal (1861-1896) to Maria Rizal (1859-1945),
from thence by descent to her only daughter Encarnacion Cruz

LITERATURE
Letters of Jose Rizal to His Family (1876-1896), José Rizal with a foreword by Alejando R. Roces, National Historical Institute, 1993. Pages 395

Rizal addresses the letter to Maria Rizal and thanks her for "the chocolate, sweets, and cigarettes... as well as tea that he has "already found in the box."

He sends his most famous advice to her son Moris : "Please tell Moris to speak English so that he would not forget it" — and a piece of practical wisdom to all young people of the internationalism and borderlessness of the world.

Jose Rizal



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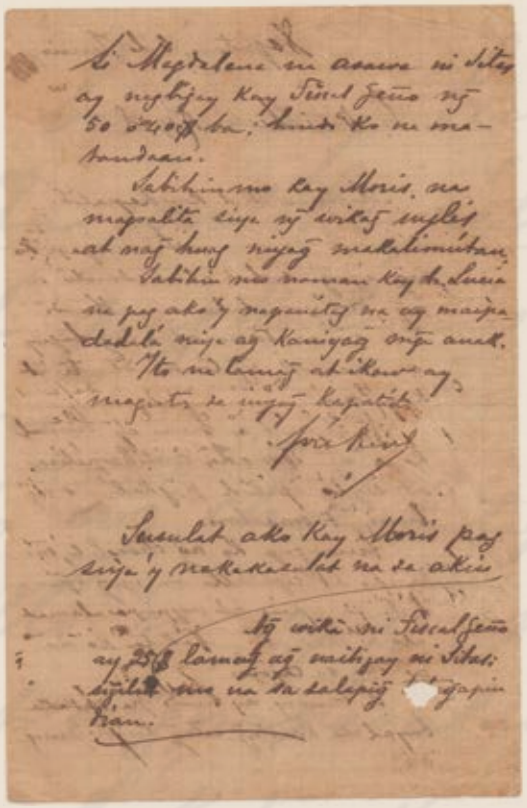


Back

78

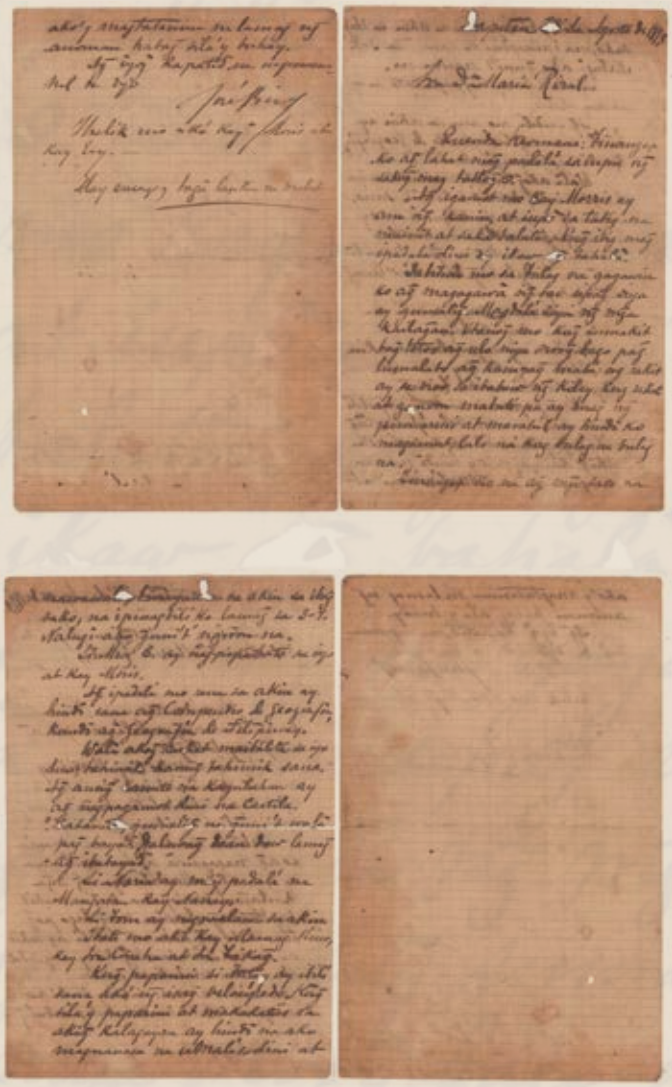
Very Rare and Important Letter from José Rizal to His Sister Maria Rizal

signed by José Rizal
dated Dapitan, 28 August 1895
written in Tagalog
two sheets, with writing on three sides
pen and ink on graph paper
8 1/4 " x 5 1/4" (21 x 13 cm)

P 1,000,000

PROVENANCE
From José Rizal (1861-1896) to Maria Rizal (1859-1945), from thence by descent to her only daughter Encarnacion Cruz

LITERATURE
Letters of Jose Rizal to His Family (1876-1896), José Rizal with a foreword by Alejandro R. Roces, National Historical Institute, 1993. Pages 401, 402



Rizal addresses the letter to Maria Rizal and sends a prescription for a minor ailment of her son Moris.

There is a sense that Rizal has resigned himself somewhat to his fate in Dapitan, perhaps helped along by the arrival of 'Miss B' (his affectionately formal name for Josephine Bracken) earlier that year.

He writes, "If Father is coming here I wish he would buy me a velocipede (the new-fangled precursor of the bicycle.) If they will come here and can endure our situation, I would not wish to leave this place anymore and I would just engage in farming so long as they live."

AN UNPUBLISHED LETTER TO RIZAL'S MOTHER
MORE NEWS ABOUT MISS BRACKEN
RIZAL'S GROCERY LIST
NEWS OF A FEVER

79

Very Rare and Important Letter from José Rizal to His Mother (Teodora Alonso)

signed by José Rizal
dated Dapitan, 3 June 1896
written in Spanish
one sheet, with writing on both sides
pen and ink on graph paper
8 1/4 " x 5 1/4" (21 x 13 cm)

P 1,000,000

PROVENANCE
From José Rizal (1861-1896) to Maria Rizal (1859-1945),
from thence by descent to her only daughter Encarnacion Cruz

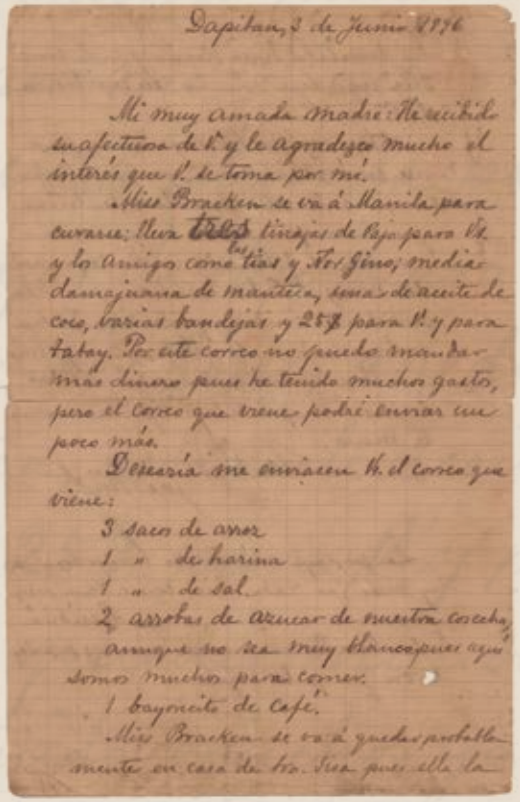
Rizal addresses the letter to "mi muy amada madre" (my beloved mother.)

He sends news of Miss Bracken who leaves for Manila for a little rest; she arrives with various gifts including pajo, coconut oil, several trays and $25 for her and for "tatay (father.)" He apologizes for not sending more because he's "had a lot of expenses", but will send a little more with the next letter.

He adds a list that he would like to have sent to him : three sacks of rice, one of flour and one of salt, several kilos (arroba) of sugar (of which he notes he consumes much) and a "bayoncito" of coffee.

Rizal assures his mother, that although he "has gotten sick again but he was cured instantly because now he "knows more about the kind of fever that runs here."

In just two more months, he would sail home to Manila on 31 July 1896 to meet his destiny.


Dapitan, 3 de Junio 1896

Mi muy amada madre: He recibido su afectuosa de V. y le agradezco mucho el interés que V. se toma por mí.

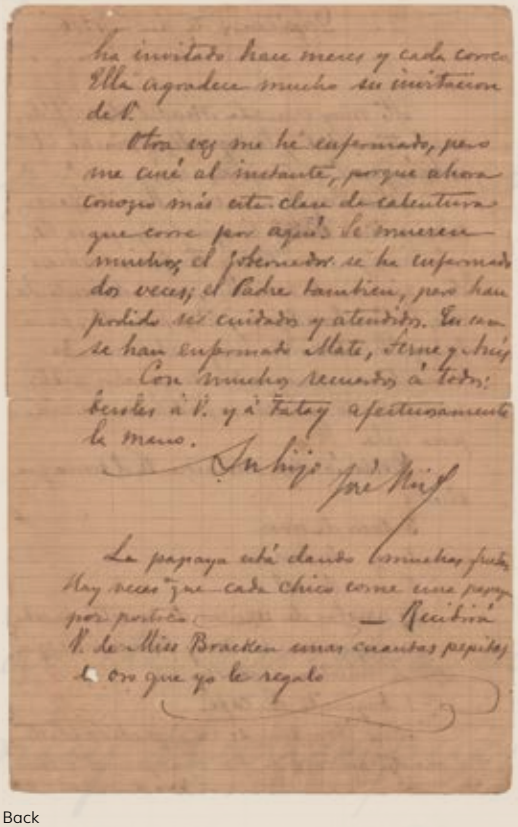
Miss Bracken se va á Manila para curarse; lleva tres tinajas de Pajo para V. y los Amigos como las tías y Nor Gino; media damajuana de manteca, una de aceite de coco, varias bandejas y 25$ para V. y para tatay. Por este correo no puedo mandar más dinero pues he tenido muchos gastos, pero el correo que viene podré enviar un poco más.

Desearía me enviasen V. el correo que viene:

3 sacos de arroz
1 " de harina
1 " de sal.
2 arrobas de azucar de nuestra cosecha, aunque no sea muy blanco pues aquí somos muchos para comer.
1 bayoncito de café.

Miss Bracken se va á quedar probablemente en casa de tra. Tisa pues ella la

Front


ha invitado hace meses y cada correo. Ella agradece mucho su invitacion de V.

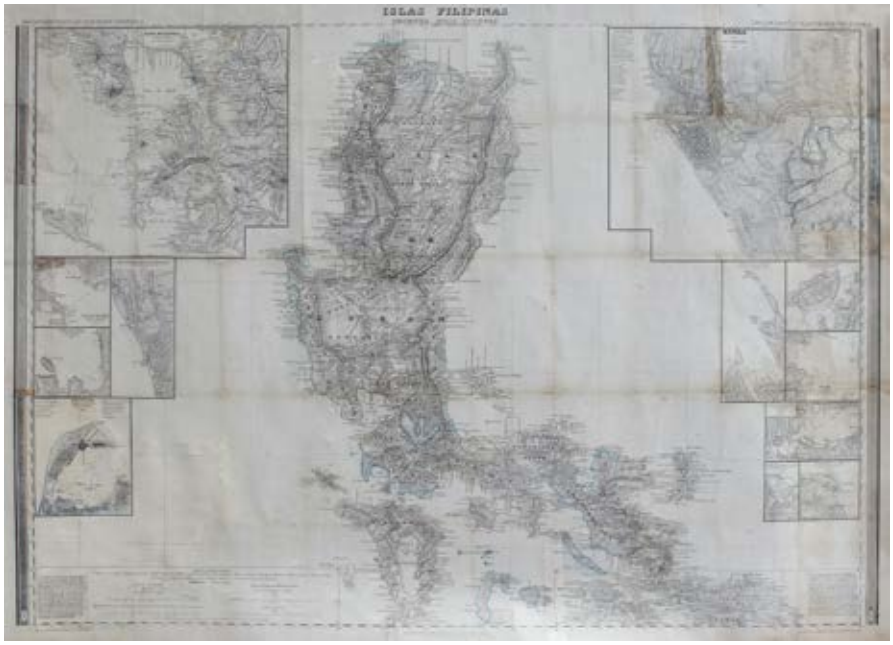
Otra vez me he enfermado, pero me curé al instante, porque ahora conozco más esta clase de calentura que corre por aquí. Se mueren muchos; el Gobernador se ha enfermado dos veces; el Padre tambien, pero han podido ser cuidados y atendidos. En casa se han enfermado Mate, Ferne y Anís.

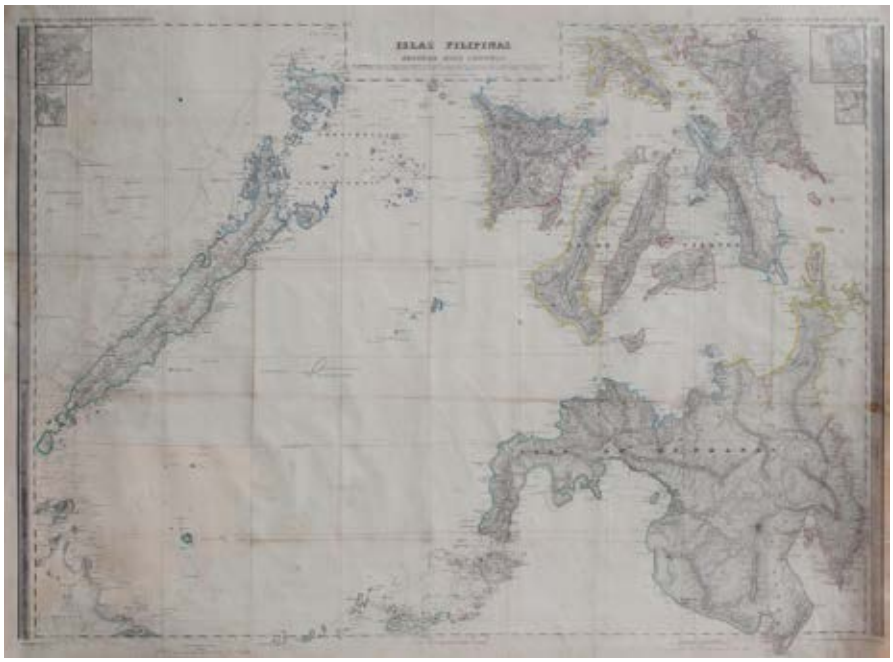
Con muchos recuerdos á todos: besoles á V. y á Tatay afectuosamente la mano.

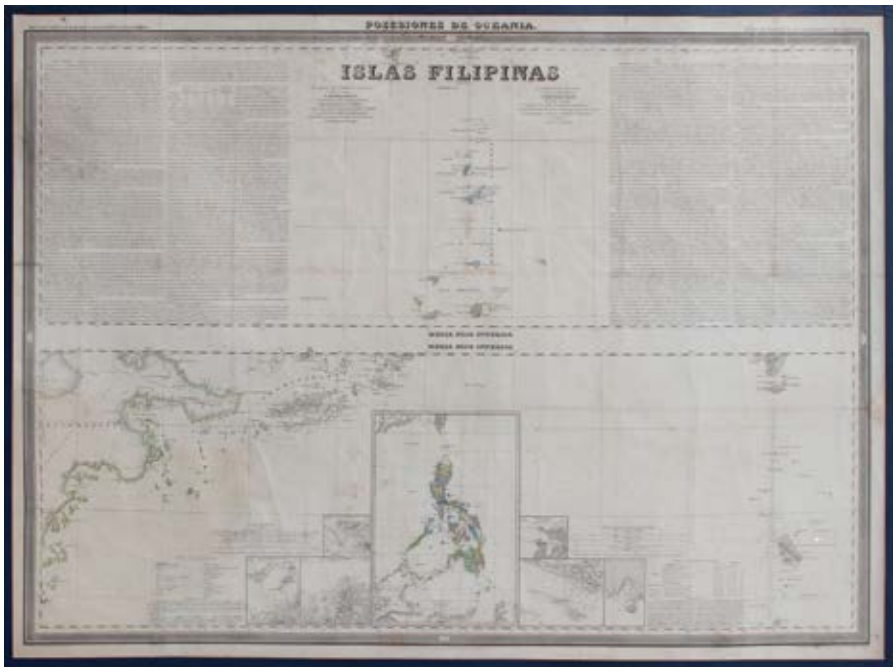
Su hijo José Rizal

La papaya está dando muchas frutas. Hay veces que cada chico come una papaya por postre. — Recibirá V. de Miss Bracken unas cuantas pepitas de oro que yo le regalo

Back


ISLAS FILIPINAS


ISLAS FILIPINAS


POSESIONES DE ESPAÑA.
ISLAS FILIPINAS

Three Part Map of the Philippines

a) *Islas Filipinas Primera Hoja Central*
31 1/4" x 43 1/8" (79 cm x 109 cm)

b) *Islas Filipinas Segunda Hoja Central*
31 3/4" x 43 1/8" (81 cm x 109 cm)

c) *Islas Filipinas Posesiones de Oceania (Media Hoja Superior & Media Hoja Inferior)*
32 3/4" x 44" (83 cm x 112 cm)

P 80,000

** This lot is sold to benefit the Asian Cultural Council*

This three-part map captures colonial Philippine cartography at its most authoritative. Being the first modern topographical map of the country anchored on scientific surveys, this is inarguably the premier map of the 19th-century Philippines. The production of this map is a full circle journey of rigorous empirical research that started with Felipe Bauzá's hydrographic surveys, the *Carta General de Filipinas* (1792)

This map encapsulates Francisco Coello's view of *Las Islas Filipinas*. Born Francisco Coello de Portugal y Quesada, he emerged as one of the leading Spanish cartographers of the 19th century. A native of Jaén, Spain, Coello joined the military in 1833, enlisting himself in the Special Army Corps of Engineers Academy of Guadalajara. Upon graduating with honors from the academy, he joined the Corps of Military Engineers. Coello subsequently served in the First Carlist War (1833 – 1839) and later in Algeria, where he rose to the rank of Colonel. In 1846, Coello was appointed Director-General of the Corps of Engineers, where he would supervise a string of monumental projects that would forever revolutionize the cartography of the Spanish Empire at its twilight. Coello would collaborate with Pascual Madox in systematically gathering and authenticating sources to bring forth the most comprehensive and most geographically accurate collection of large-scale maps of Spain and her surviving colonies during the middle of the 19th century.

Coello and Madox's joint project was referred to as the *Atlas de España* y sus posesiones de Ultramar. From 1848 onwards, maps from the atlas were issued individually. Although the project was never fully completed due to Coello's death and the commencement of the Spanish-American War, 46 parts of the atlas had been produced. Nevertheless, the *Atlas de España* was a monumental project, for it depicted the first scientifically produced topographical maps of the Philippines. The three-part map on hand was one of the collection's earliest and most important issues. The three distinct parts, which, when joined together, form a complete map of the Philippines, are as follows: a.) *Islas Filipinas. Primera Hoja Central* (1849), b.) *Islas Filipinas. Segunda Hoja Central* (1850), and c.) *Islas Filipinas Posesiones de Oceania. Media Hoja Superior. Media Hoya Inferior* (1852).

The *Primera Hoja Central* shows the islands of Luzon and Mindoro. It also consists of 12 insets, which includes detailed maps of 19th-century Manila and its suburbs, the bays of Manila and Matnog, and several ports: Mariveles in Bataan, Limbones and Cavite in Cavite, San Miguel, Masbate, and San Jacinto in Masbate, San Jose in Occidental Mindoro, and Sorsogon. The *Segunda Hoja Central* encompasses Palawan, the Visayas, Mindanao, and North Borneo. The third part, the *Islas Filipinas Posesiones de Oceania*, constitutes two substantial sections. The first is the Media Hoja Superior, which features the islands of Batanes. It also includes a detailed essay on the historical geography of the Philippines. It was written by Pascual Madox and is consistent with the Diccionario geográfico-estadístico-histórico, an exhaustive geographic handbook of Spain and her colonies, jointly organized by Coello and Madox. Situated below the *Superior* is the M*edia Hoya Inferior*, which shows the Sulu archipelago and the Sultanate of Borneo. It also features six insets, depicting Zamboanga, the bay of Maluso, Jolo, and the ports of Santa Maria (in Zamboanga), Baras (in Lanao del Sur), and Isabela (in Basilan). *Inferior* also includes a small, colorful, general map of the Philippines in the center.

Coello's map became the groundwork of all general topographical mapping of the Philippines for the rest of the 19th century, including being the basis for Anselmo Ollero's *Carta Itineraria de la Isla de Luzon* (1882) and Ramon Prats' *Islas Filipinas* (1887). Importantly, it was also the general map utilized by warring forces of the Spanish-American War of 1898 and the Philippine-American War (1899 – 1902). Maps from the *Atlas de España* were also highly coveted for their accuracy and superior lithographic production. And as such, this three-part map is a rarity, for it possesses completeness and intactness in form. Source: *https://exhibits.stanford.edu/ruderman/catalog/wk931mh3595*

FERNANDO ZÓBEL AND THE NIMS

This collection of drawings and letters converges the paths of two men of the arts: a celebrated visual artist and a distinguished poet and translator.

John Frederick Nims and Fernando Zóbel crossed paths at Harvard University, where the latter took up degrees in history and literature from 1946 to 1949. At Harvard, Zóbel would start venturing into painting even without any formal training. Nims and Zóbel's four decades of friendship would be marked by written communication that unravels a little-known aspect of the renowned visual artist's persona.

This collection intimately reveals the playful and cordial facets of Fernando Zóbel's personality. Although pictures from Zóbel's iconic Saeta series are to be found here, many of the drawings in this collection, such as a unicorn, a rocking horse, and a depiction of John Nim's office, are manifestations of the comical facet of Zóbel's character, which is not frequently demonstrated in his reserved and consciously deliberated abstract works. These drawings are notable deviations from Zóbel's oeuvre since the artist is well-known and renowned for his abstractions.

After Zóbel gifted two *Saeta* paintings to the Nims in 1959, he remained in touch with the couple for the next twenty-four years. Zóbel maintained his friendship with John and Bonnie, corresponding with them through letters beginning in October of 1959. Their correspondence continued sporadically until 1983, the year before Zóbel's passing. Art Professor and author of a monograph on Zóbel, John Seed, says: "Zóbel was an avid letter writer who told one friend that when he lived in Manila, it seemed like letter writing was "...all I ever did there." Aided by his secretary at the Ayala Company, he would sometimes send out as many as ten carbon copies of the same letter to different friends, leaving a blank after "Dear..." so that individual names could be typed in. A few of his letters to the Nims family are carbon copies, but most of them intimate and hand-written."

Seed further adds: "Zóbel's letters to the Nims family contain a wealth of anecdotes from the artist's life: comments about art and culture as well as his views of literary and artistic personalities. Poetry and poets are frequently discussed, and the first letter in the collection includes Zóbel's attempts to write and translate Haiku poetry with the aid of his Japanese gardener. The letters, many ornamented with drawings, give a fresh, first-person account of important events in Zóbel's life and remind us [of] his intellectual vitality and incisive wit."

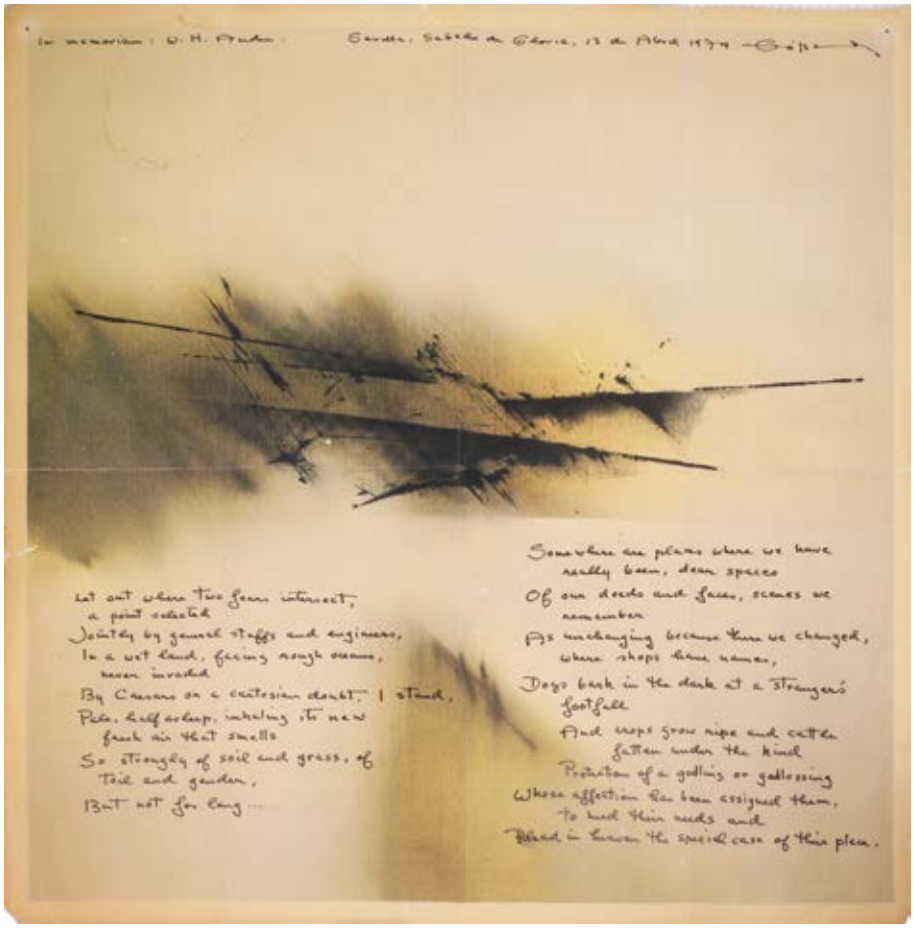
The drawings at hand are all signed by Zóbel and gifted to John and Bonnie, with the letters dedicated by the artist to the couple.

In one of the letters, Zóbel exhibits his poetic eloquence, writing:

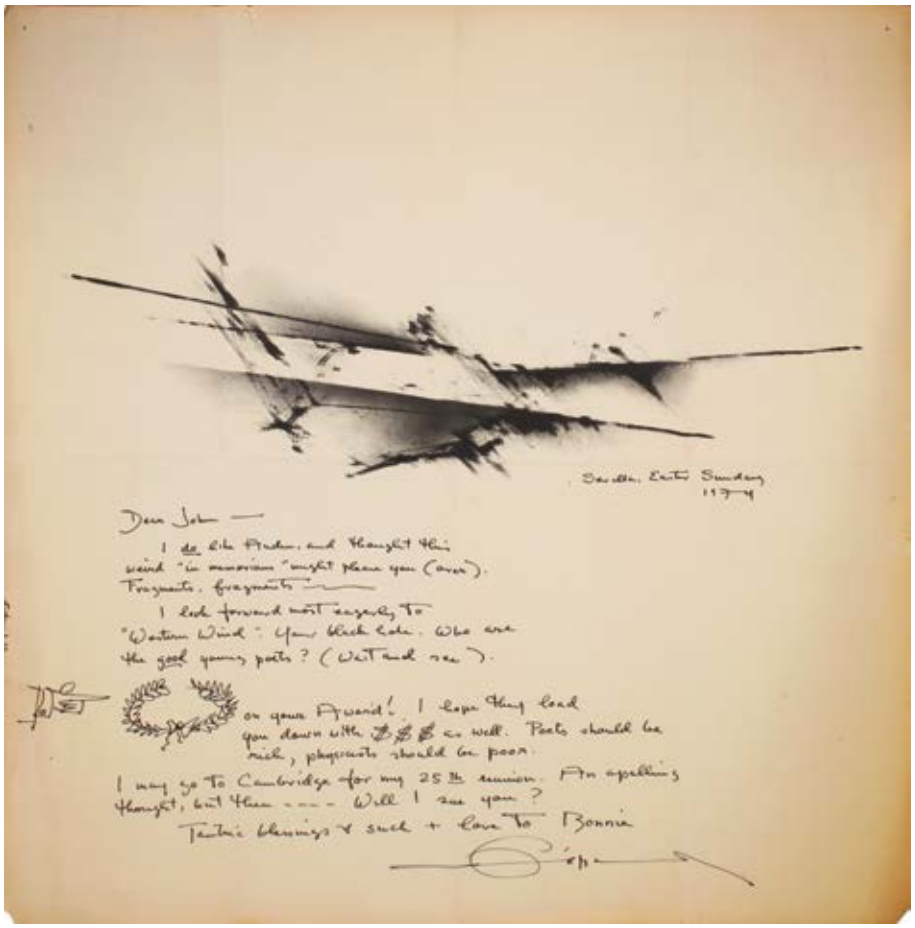
"Let out where two years intersect,
a point selected
Jointly by general staffs and engineers,
In a wetland, facing rough oceans,
never invaded
By Caesar's or a cartesian doubt, I stand,
Pale, half asleep, inhaling its new
fresh air that smells
So strongly of soil and grass, of
Toil and gender,
But not for long..."

Zóbel also expressed his anticipation for Nim's 1974 book titled *Western Wind: An Introduction to Poetry, saying*: "I look forward most eagerly to 'Western Wind.' Your black hole. Who are the good, young poets? (Wait and see)."

As such, this lot is an indispensable addition to collectors of Zóbel's works, who want to have in one's possession tangible pieces of the artist's dynamic cleverness and crisp sense of humor.

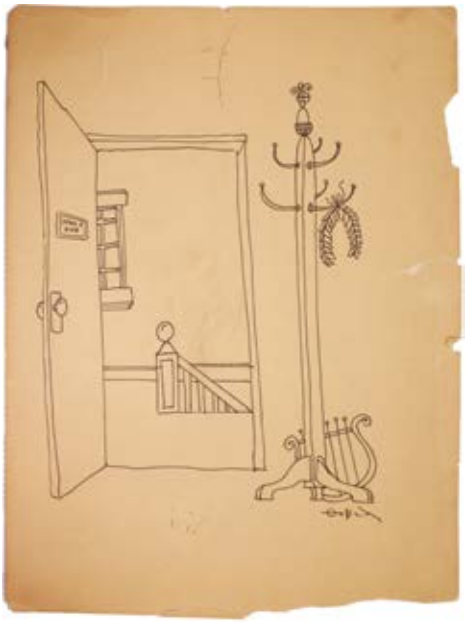


a) Front



a) Back

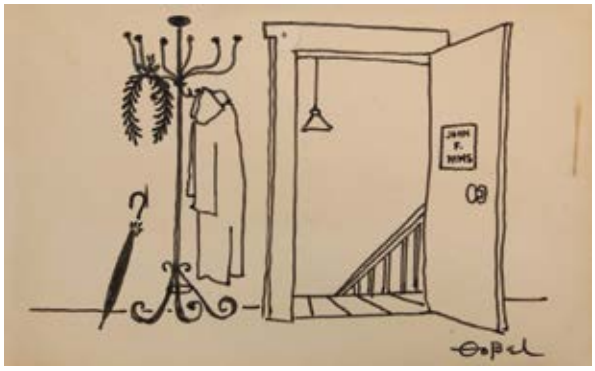
b)



c)

d)

e)



f)

g)

h)

81

Fernando Zóbel (1924 - 1984)

a) *Sevilla, Sabado de Gloria and Easter Sunday*
signed and dated 1974 (lower right)
large 2 sided poem and illustrated letter
front & back
print and ink on paper
14.5" x 14.3" (37 cm x 36 cm)

b) *Untitled*
hand signed (lower right)
etching, 15/30
document size: 9.4" x 7.1" (23 cm x 18 cm)
image size: 5.9" x 3.8" (14 cm x 9 cm)

c) *John Nims Office*
(Ink "Poet's Office" Cartoon)
signed (lower right)
pen and ink on paper
13.4" x 9.9" (19 cm x 25 cm)

d) *Saeta I*
hand signed and dated 1962 (lower right)
etching, A/P
document size: 10" x 12 3/4" (25 cm x 32 cm)
image size: 3.8" x 4.70" (9 cm x 11 cm)

e) *Small Illustrated Letter*
signed (lower right)
dated 1977
pen, ink and watercolor on paper
6.5" x 9.5" (17 cm x 24 cm)

f) *John Nims Office*
(Small "Poet's Office" Cartoon)
signed (lower right)
pen and ink on paper
4" x 6.5" (10 cm x 17 cm)

g) *Unicorn (Pantomines Pegasus Cartoon)*
signed (lower right)
pen and ink on paper
11.5" x 14" (29 cm x 36 cm)

h) *Rockin Chair (Rocking Pegasus Cartoon)*
signed (lower right)
pen and ink on paper
7 3/4" x 11" (19 cm x 28 cm)

P 700,000

PROVENANCE
Gifts from the artist to John Frederick Nims and Bonnie Larkin Nims

An 18th Century Ivory Corpus on a Giltwood Frame

ivory and 22k gold
christ: 17 1/2"
with frame: 32" x 29" (81 cm x 74 cm)

P 1,200,000

PROVENANCE
Romeo Jorge Collection

Details of the ivory corpus.

Every house during the colonial period had an altar with a cross, with the more affluent households having crucifixes with the corpus carved in ivory. Albeit missing the crucifix, this ivory corpus is of an unusually large size and must have belonged to a very rich family. The corpus follows the curve of the ivory tusk and is beautifully carved in the *Cristo Expirante* or 'expiring' pose. The corpus is in perfect condition and shows Christ looking up to heaven with His mouth gently open and displaying finely carved teeth. He seems to be asking God, "Why hast Thou abandoned Me?" The exquisitely carved face has heavy-lidded eyes that are exceptionally well carved and a beard with every strand of hair delineated. The face is very oriental in aspect, with the hair and beard very typical of Philippine religious carvings of the colonial period. The hands and feet of the statue are well carved and in perfect condition. The image of the crucified Christ wears a crown of thorns and has three groups of *potencias*, all in 22-karat gold, the rays emanating from the pate that symbolize Christ's potencies or power. The form of the *potencia* follows those made in the 2nd half of the 18th century, with rays emanating from an oval cartouche formed by foliate C-scrolls. The ivory corpus wears 22-karat gold perizonium or loincloth, locally called a *bahag* or *tapis*, elaborately embossed and chased. The shield-shaped INRI, however, is bordered by swags of highly embossed and chased flowers and leaves, also of 22-karat gold.

LOTS 83 - 89

IMAGO DEI: IN THE IMAGE OF GOD

SANTOS FROM THE DON BENITO J. LEGARDA JR. COLLECTION

by FLOY QUINTOS

A year after his death, the National Commission on Culture and the Arts published a tribute to Benito J. Legarda Jr. He was memorialized for his "passion for history that engaged and benefited present and future scholars. His is a legacy that all of us should cherish and be grateful for."

It is truly unfortunate that the acquisition records for his collection of santos and ecclesiastical altar furnishings has been lost. Thus, the origin of many of the masterpieces handled by Leon Gallery remains a matter of conjecture. Though the treasures have been dispersed, what does remain is the image of a scholar and aesthete with an abiding love for Philippine ecclesiastical art.

This current selection shows how the scope of the man's taste. An important fragmentary image of the Virgin of Guadalupe, a whole and integral Ivory San Antonio and a pair of Solomonic Columns are among the treasures offered in this auction.

Don Beniting Legarda. © Instituto Cervantes

San Antonio and Niño

Santong de bulto encased in a glass dome/Virina
19th century
Ivory with gold and silver fittings
crown: 18k gold, 14.4 g
ivory: 13 1/4" x 4" x 4" (34 cm x 10 cm x 10 cm)
virina: H: 21 1/2" (55 cm) D: 8" (20 cm)

P 600,000

with Virina

A very fine depiction of Anthony of Padua, the beloved friar of the Franciscan order, renowned through his native Lisbon for his wisdom, fervor and compassion for the marginalized. He is known as the patron saint to whom one prays for the recovery of lost things. Adding to St. Anthony's popularity is the irresistible charm of his iconography, which depicts him in direct association with the Christ child. In some depictions, the child appears, standing on a pillar, to the kneeling saint. In others, especially the images from Bicol and Laguna, the child is cradled in his arms. The most popular depiction, as seen in this piece, has the saint holding a bible on which the Christ child stands or sits.

But beyond the charm is a very real message of Franciscan humility and acceptance. The historical Anthony joined the order of St. Francis while the founder was still alive and would have been taught, firsthand by Francis himself, the values of self-giving and that special appreciation of the "littleness" of God.

As one Steve Rodriguez wrote in the Christian Herald, *"To see St. Anthony holding the Infant Jesus in his arms, therefore is to see a true follower of St. Francis. For did not Francis also embrace that same image of God's vulnerability and humble love? Through his scripture-based teaching, the real, historical Anthony was holding and communicating to the world, the incarnate word of God."*

This fine ivory depiction shows the Christ child seated on a bible (a clear allusion to the very Word made Flesh). The child's whole body is turned towards the saint. The ivory is in pristine condition, and in keeping with 18th -19th century traditions, has been embellished with gold leaf. While no collection notes exist, it seems the work of a Manila or Quiapo atelier of the mid to late 19th century.

This piece is among the few ivory santos collected by the late Benito Legarda. It is undoubtedly, also the most complete and integral of this type in the collection.

84 PROPERTY FROM THE DON BENITO J. LEGARDA JR. COLLECTION

Relleve depicting Saint Roche/ San Roque with his Angel and Dog

lightwood with some loss
18th century
24 1/2" x 16 1/2" x 2 1/2"
(62 cm x 42 cm x 6 cm)

P 70,000

Details

A pleasing, balanced composition marks this relleve of the beloved saint to whom Filipinos still invoke for protection against disease and sickness. The three figures --- the healing angel, the faithful Saint and his friendly dog -- are all encased in arches. They also stand on classical waisted plinths, as wooden santos did. The entire effect is both charming and very formal, as if the viewer were seeing a small grouping of images inside an Urna.

85 PROPERTY FROM THE DON BENITO J. LEGARDA JR. COLLECTION

A Relleve depicting Saint Dominic/ Santo Domingo

Possible Cagayan origin
18th century
hardwood with traces of polychromy
31" x 17" (79 cm x 43 cm)

P 80,000

This masterfully carved relleve may have once been part of larger altar frieze or one of a pair of panels serving as the doors of a large tabernacle.

The subjects is St. Dominic, the founder of the Dominican order. He is shown here in the habit of his order, holding aloft the triumphant banner (other times, he is shown holding a sprig of lilies to symbolize his chastity). Beside him is the faithful dog bearing a lighted taper or torch. The iconography stems from the legend that Dominic's mother while pregnant, dreamt that she would give birth to dog, in whose mouth was held a torch "to inflame the world with the love of God." Catholic scholars now suggest that the dog may have been a visual pun on the word "Dominicanus" or Dominican friar and phrase "Domini Canis" or Dog of the Lord.

The Dominicans were responsible for the evangelization of large parts of Batanes, Zambales, Pangasinan and most important, the Cagayan Valley, where this relleve may have come from.

Fragmentary Santong de bulto of the Virgin of Guadalupe

Laguna school
19th century
medium hardwood
26 1/2" x 7 1/2" x 6" (67 cm x 19 cm x 15 cm)

P 60,000

The *Rayos* or rays that would have outlined the Virgin's body have been lost, and much of the *estofado* work on her vestments has flaked off. But this fragmentary santo must have been very important to Don Benito for what it represented: A faithful depiction of the canonical image of the Our Lady of Guadalupe.

The legend of the Virgin's apparition is familiar to many. In 1531, the Virgin appeared to an indigenous Mexican, Juan Diego, with a request that a shrine be built on the Tepeyac hill, where she had appeared. Juan obediently went to his Bishop, who demanded a sign from the Virgin. The Virgin then sent Juan back to the Bishop, with roses gathered in his tilma or cloak. It was winter, and fresh roses were sign and miracle enough. But even more miraculous was the image of the virgin imprinted on Juan's cloak. The very textile is now enshrined and venerated in the most popular of Mexico's Marian shrines.

Many scholars have linked aspects of the Virgin's appearance to indigenous Aztec symbols and artistic traditions lost in the wake of Spain's brutal colonization of Mexico. Indeed, after she was declared by no less than John Paul II as the patroness of the Americas, the Guadalupe now embodies more meaning as an icon for indigenous peoples and cultures integrated into a now, more enlightened, more politically-correct Catholic faith.

The veneration of the Guadalupe in the Philippines is closely linked to that of the Immaculate Concepcion. The most famous church under her patronage is the 17th century church of Pagsanghan in Laguna. The original image of the Virgin of Guadalupe enshrined in 1688 on the main altar, was a gift from the faithful of Mexico and was, unfortunately, destroyed during WWII. The two images now enshrined in Pagsanghan are the works of two 20th century sculptors the Mexican sculptor Ramon Barreto and the Filipino, Maximo Vicente. Vicente's work is the one enshrined in the main altar.

The image from the Legarda collection is a product of the Laguna school and would surely have been copied from the original gift image installed in 1688. The rays that would have emanated from her whole body are now lost, though the pegs and attachments are still visible. The estofado on her mantle would have once been a brilliant cerulean blue emblazoned with stars. Two important sculpted iconographic symbols remain: the crescent moon at her feet, and the angel with upraised arms.

It would be wonderful to see this image restored to its full glory. But even as a fragment, it is unmistakably, the very visage of the beloved Guadalupe.

Santong de Bulto of the Immaculate Conception/ La Inmaculada Concepcion

Bicol
18th century
hardwood with polychromy,
lower base a recent addition
16" x 6" x 4 1/2"
(41 cm x 15 cm x 11 cm)
base: 1 1/2" x 9 1/2" x 7 1/2"
(4 cm x 24 cm x 19 cm)

P 100,000

A fine example of the Bicol Inmaculada , the Virgin of the Immaculate Conception, was offered in the last Leon auction. That piece was attired in the royal court dress of the 16th century.

This auction's offering is another Virgin from the Bicol school. But this time, she is dressed in the simple, flowing Hebrea/Hebrew style consisting of a simple pleated tunic and a mantle. The remaining polychromy on the piece shows that the tunic and mantle were painted in the traditional white and blue associated with Mary.

This santo has all the highlights of religious carvings associated with the early Bicol and Laguna sculptors. Note the full and voluminous use of the hardwood. The detailed work on the angel and clouds on the base and on the face and hair of the virgin. On the cloak, we also find the familiar S-shaped treatment of the folds, suggesting that the fabric is billowing in the celestial winds that bear the Virgin up.

The most endearing feature is the face, now stripped of the encarna paint. The fullness of the features, the tiny pursed lips, the perfect oval shape of the face, the high forehead and averted eyes suggest not a Hebrew matron, but an exotic, reserved India, an indigenous Mary.

The piece would have stood on a flat plinth, now lost. The original peg can still be seen under the sculpture. To make the piece stand, a contemporary base was designed, perhaps by Don Benito himself.

88 PROPERTY FROM THE DON BENITO J. LEGARDA JR. COLLECTION

Altar furnishing with a Cherub

Possible Cagayan origin
18th century
hardwood with polychromy
14" x 21" x 5 3/4" (36 cm x 53 cm x 15 cm)

P 80,000

Much has been said about Don Benito's keen interest in Philippine church architecture and in altar furnishings. The past auctions have seen many pieces from his collection of altar furnishings offered. Perhaps, a future project for his heirs would be a compilation of his essays and writings on the church architecture.

Judging from the number and quality of these furnishings, Legarda must have truly treasured the discarded bits and pieces salvaged from major *retablos*. The scholar in him would have undoubtedly spent much time studying the correlations between sacred architecture and decorations. The collector in him must have relished the heft of the hardwood, the traces of polychromy, the secret, arcane language of symbols and insignium.

The finest piece in the collection of altar furnishings is this hefty panel. The crisp, deep carving of the cherub and foliate designs is highlighted by the brilliant and well-preserved polychromy. Here is a fine example of the Baroque interpreted by a Filipino sculptor.

But what is it? Some have suggested a base for a larger *relleve* or even an altar. Others, a receptacle for *ciriales* or *standartes*. One thing for sure, it is what it is: A powerful object of beauty.

Pair of Columns

Origin unknown
18th century
hardwood with traces of gesso
a) 75 1/2" x 13 1/2" x 13 1/2"
(192 cm x 34 cm x 34 cm)
b) 75" x 13" x 13"
(191 cm x 33 cm x 33 cm)

P 200,000

Also from Legarda's collection of altar furnishings is this pair of columns that would have once been part of large retablo.

These columns, with their spiral carvings are known as Solomonic columns. The architectural name -- "Barley sugar 'columns-- sounds much less magisterial than the reference to the great king of the Jewish nation. The reference to Solomon comes from a legend that the Emperor Constantine brought such spiralling columns from the ruins of Solomon's temple to Rome, where they are still to be found at St. Peter's.

The examples here are topped with Doric capitols in the shape of acanthus leaves. The spirals are embellished with foliate reliefs suggesting entwined garlands.

90

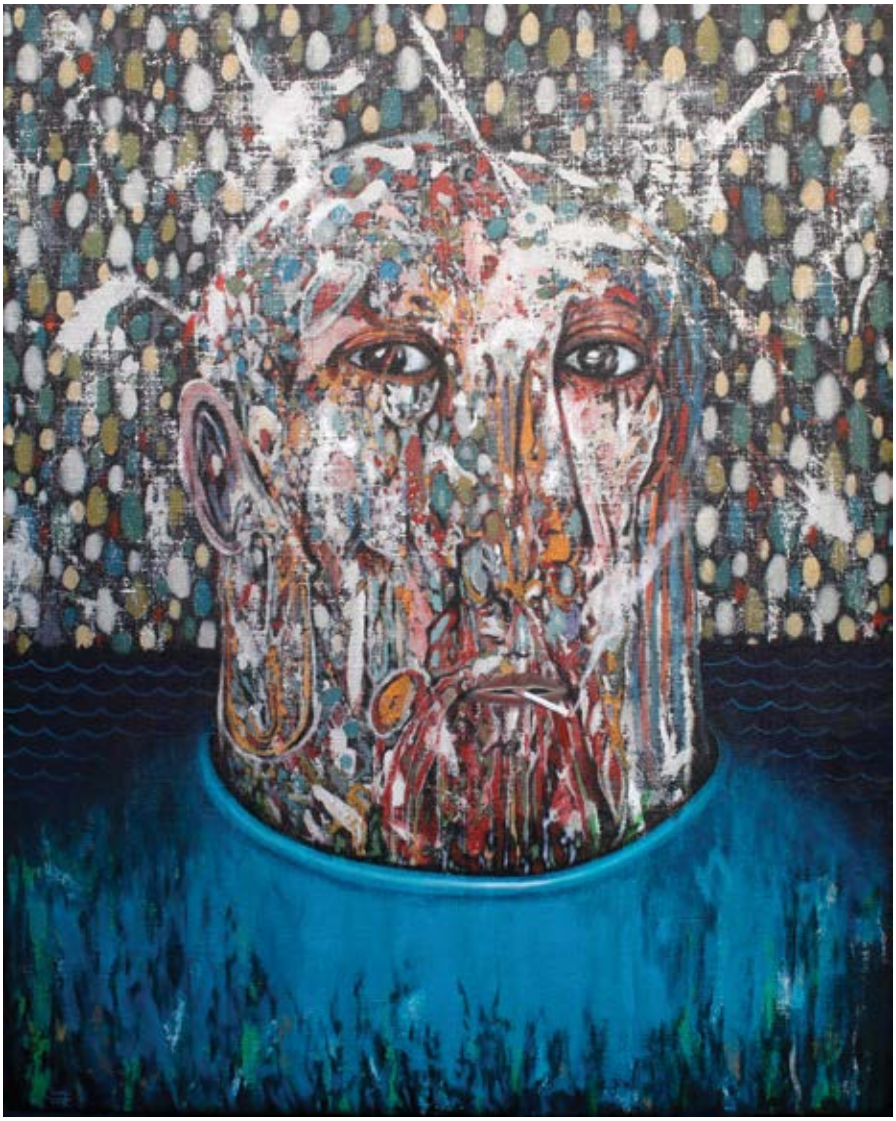
A Pair of 18th Century Calvary Ivory Figures

a) 6" x 3" x 4" (15 cm x 8 cm x 10 cm)
b) 8" x 3 1/2" x 3" (20 cm x 9 cm x 8 cm)

P 240,000

Before the imposition of the international ivory ban in 1990, *garing* or ivory was a popular medium in sculpture. It is highly esteemed for its natural pale white glow and its dense and fine grain, allowing it to be carved into the finest details. Sculptures made out of ivory are still sought-after by collectors, mainly due to the significance of white in the Philippines. Even before the arrival of the Spaniards, the natives had already had a penchant for white materials such as limestones, bones, and ivory, for white symbolizes purity, righteousness, and spiritual virtue. Moreover, Regalado Jose and Ramon Villegas wrote in *Power + Faith + Image: Philippine Art in Ivory from the 16th century to the 19th century that Filipinos* (and other Asian peoples) traditionally have had a degree of distinction and reverence for elephants, whose tusks are the sources of ivory. Jose and Villegas explain that these animals are representative of power, wisdom, and longevity.

The finest religious carvings are either all ivory or with faces, hands, and feet of ivory. One important characteristic of Filipino ivory images that should be noted is the mixture of oriental and occidental attributes. This resulted from the interpretation by the sangleys and their native apprentices of the Spanish religious lithographs that were given by church leaders for the artisans to execute. Painters usually embellish the images by coloring their facial features and wardrobe. Filipino Catholics, as well as art connoisseurs, exceptionally revere these images that form an indispensable facet of our cultural identity and heritage.



91

Rodel Tapaya (b. 1980)

Head Above Water
signed and dated 2019 (lower left)
acrylic on canvas
60" x 48" (152 cm x 122 cm)

P 1,200,000

Tapaya's paintings recurrently depict narratives embedded in Filipino cultural history that offer sharp and often piercing commentary on contemporary life and issues. Through his adept manipulation of folk aesthetic and material, Tapaya provides his mythical characters with allegorical significance that transcend common perception, offering fresh insights about their origins and relevance. Tapaya's imagery is always predicated by native myths, which eventually intersects with society's present concerns. His works reflect the tribulations of his country; he is, first and foremost, a connoisseur of tales, possessing a keen eye for stories and narratives. Be it carried from generation to generation via oral tradition or written down in epic poems, Rodel Tapaya finds a way to revitalize the narratives in his canvases. As all great storytellers do, he draws connections between the imagined and the real, history and the present day, and myth and current events. His artistry is one of the few bearers of Filipino folklore and legends able to cross the boundaries into the universal, being abundant in both meaning and imagination, and validating a vibrant and worthwhile return to the power of allegory in painting. As his paintings drift between figuration and abstraction, his works show nature and culture in a playful relationship with our technical world.

92

Dex Fernandez (b. 1984)

a) *7:30*
signed and dated 2011 (lower right)
mixed media
24" x 16" (62 cm x 42 cm)

b) *Strange Invitation*
signed and dated 2011 (lower right)
mixed media
19" x 29" (49 cm x 74 cm)

P 80,000

** This lot is sold to benefit the Asian Cultural Council*

PROVENANCE
The Drawing Room, Makati City

To talk about the local contemporary art scene without mentioning the acclaimed visual artist Dex Fernandez would be a callous misstep that ignores Fernandez's contributions to the current aesthetic landscape. A graduate of the Technological University of the Philippines, Fernandez first worked as a graphic artist before pursuing his passion for the visual arts full-time. His artistic practice is diverse and multidisciplinary, encompassing numerous media, from traditional paintings and murals, to more groundbreaking and radical approaches such as video art, installations, graffiti art, and stickers. His works often feature eccentric and colorful assemblages inspired by found objects and common ephemera influenced by his own personal experiences and pop culture iconography.

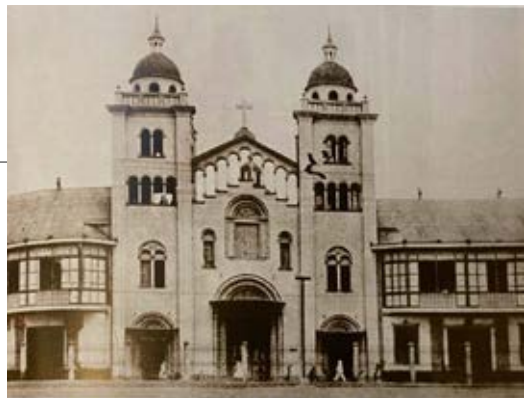
93

Fernando Amorsolo (1892 - 1972)

Intramuros, (Our Lady of Lourdes Church)
signed (lower right)
ca. 1940s
oil on canvas
13" x 17" (33 cm x 43 cm)

P 2,400,000

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



The twin cupolas of the Capuchin Our Lady of Lourdes Church is believed to have saved Manila from destruction from Dewey in 1898. (Credit: Isidra Reyes, Manila Nostalgia.)

National Artist Fernando Amorsolo's legacy endures in the present day as his genre and portrait masterpieces are still coveted and valued by art collectors and enthusiasts. A master of luminism and realism, Amorsolo is best known for capturing Filipino culture and identity through his treatment of Philippine landscapes, subjects, and society portraits. Art historian Eric Torres described Amorsolo's paintings as overflowing with sweetness and optimism, asserting that he "captures on canvas the vibrant tropical Philippine sunlight." In this beloved painting, Amorsolo leans to his love for historical cultural sites and features the beautiful Intramuros, discernibly during the pre-war era, and a flame tree. The way Amorsolo paints the flame tree, through solid yet airy wisps of enchanting palettes of persimmon and vermillion, typifies structural integrity that brings the piece into a cohesive whole. This painting sincerely portrays Amorsolo's interest in depicting the simple way of life and its intimate relationship with its surrounding natural environment.

94

Oscar Zalameda (1930 - 2010)

Sabungero
signed (lower left)
oil on canvas
38" x 38" (97 cm x 97 cm)

P 700,000

PROVENANCE
Private Collection, Manila

Born in Lucban, Quezon, Oscar Zalameda took his fine arts degree at the University of Sto. Tomas and pursued further studies at the Art League of California in San Francisco, the Ecole Nationale Supérieure des Beaux Arts, and the Sorbonne University in Paris. Zalameda was also able to study mural techniques under Diego Rivera in Mexico. His art style was noted to evolve from Zobel-like to looser, more sophisticated cubist aesthetic, and he is known for his sense of color, as seen in the highly appealing color harmonies and planes in Sabungero. The stylized figuration of the man and his chickens show Zalameda's signature "soft" cubist techniques.

During the sixties and seventies, the bon vivant artist was among the favorite artists of Manila's high society. Zalameda also set up a foundation for giving education to students in his hometown. For his accomplishments, he was awarded the Chevalier des Artes et Lettres medallion by the French government and the Presidential Medal of Merit for his cultural contributions to the country in 2006.

95 PROPERTY FROM THE COLLECTION OF A VERY DISTINGUISHED HISTORIAN

Philippine School, 19th Century

Portrait of an Elegant Filipino
oil on canvas
24" x 18" (61 cm x 46 cm)

P 240,000

Silvestre Ubaldo (1852 – 1917) was a Manila-born telegraph operator. His first wife, Olympia, was Jose Rizal's elder sister and the fourth child in the Rizal family. Silvestre regularly corresponded with Jose, who was in Europe, informing him of any recent updates in the Philippines. While assigned in Bulacan in 1882, a disconsolate Silvestre wrote to Jose, then a medical student in Madrid, repeatedly requesting to intervene in his transfer to Calamba. Assigned to Albay in 1885, Silvestre asked his brother-in-law to write a letter of reference to the Jesuit priest, Federico Faura. Silvestre wanted the friar to mediate his transfer to Calamba to reunite with his family. He wrote: "for now, I realize that it is difficult and painful to be separated from one's children." Jose thus wrote to Fr. Faura, to which the friar replied: "I am disgusted with you and Rizal. Everyone should be in the place where he is ordered to be. I have not asked, nor will I ask for anything." Upset, Silvestre resigned from his post and reunited with his family in Calamba in October 1886.

Upon Jose's return to the Philippines in 1887 from his five-year stay in Europe, he attended Olympia's delivery, who was pregnant with Silvestre's child. Woefully, Olympia died in childbirth due to bleeding, so did the unborn child. Despite the tragedy that befell him, the widowed Silvestre remained involved with the Rizal family. Like Jose's other in-laws, Ubaldo did not escape the Spaniards' persecution. With Paciano, Jose's elder brother, Ubaldo was deported to Mindoro in September 1890 because of his involvement with the Calamba agrarian dispute with the Dominicans. Paciano and Silvestre escaped from exile in late 1891. In December of that year, Silvestre, Jose's parents Don Francisco and Doña Teodora, his siblings Paciano, Josefa, Lucia, and Trinidad, arrived in Hong Kong and reunited with their beloved kin.

96 PROPERTY FROM THE COLLECTION OF A VERY DISTINGUISHED HISTORIAN

Félix Resurrección Hidalgo (1855 - 1913)

Landscape
signed (lower right)
charcoal with chalk highlights on paper
8" x 11" (20 cm x 28 cm)

P 260,000

Landscapes and seascapes dominate Félix Resurrección Hidalgo's oeuvre. He painted landscapes all his life, much of them in Europe. Whether in small oil paintings or sketches on paper, Hidalgo created these landscapes *en plein air*. Although he had a camera, Hidalgo tried to capture fleeting nature as it changed with light and the seasons, or what he once described as "my imagination in the world of dreams." Unfairly compared with his more prominent and aggressive contemporary, Juan Luna, Hidalgo held his own in his way. One should not compare apples to oranges. In a frank assessment by Jose Rizal, no better compliment was thrown his way:

"Hidalgo is a better painter of landscapes than [Luna], especially of Philippine landscapes."

97 PROPERTY FROM THE COLLECTION OF A VERY DISTINGUISHED HISTORIAN

Lee Aguinaldo (1933 - 2007)

Retablo
signed and dated 1952 (lower right)
watercolor on paper
16" x 13" (41 cm x 33 cm)

P 100,000

PROVENANCE
Acquired as a gift from Arturo Luz

In 1952, Lee Aguinaldo returned to the Philippines after a three-year study period in the United States. Resolute on his quest to further hone his artistic flair, Aguinaldo crossed paths with Fernando Zóbel, who had also just returned from the U.S. the preceding year. Aguinaldo's and Zóbel's paths were seemingly carved from the same stone; both studied in the U.S. at around the same time and were expected to take on their respective family businesses. However, Zóbel's interest in literature and the visual arts became the catalyst that drew Aguinaldo closer 9to the former, forging an enduring friendship entwined by a shared devotion to the arts.

It is in this context that Zóbel became a major influence in many of Aguinaldo's early works. This is most evident in this 1952 watercolor work, which is evocative of Zóbel's Pink House created during the same year. In this piece, Aguinaldo shows exceptional skill in manipulating watercolor as a medium. The uninhibited application of brushstrokes indicates his confidence in his creative finesse and his apprehension of harnessing spontaneity to produce a harmonious flow of colors. He renders the retablo in warm, striking, and flat colors akin to illustrations in children's books where vibrancy and dynamism proliferates. A sublime aura radiates from the composition, transcending beyond the sacredness attributed to the *retablo*.

Arturo Luz may have acquired this work from Aguinaldo around the same time frame. Coincidentally, Aguinaldo, Zóbel, and Luz were cited by Rod. Paras Perez as a prominent triumvirate within Zóbel's clique. Combining Zóbel's influence on this work and Luz's subsequent acquisition, this piece comes to a full circle, as it symbolizes the camaraderie cultivated by the three artists.

98 PROPERTY FROM THE COLLECTION OF A VERY DISTINGUISHED HISTORIAN

Fred Baldemor (b. 1944)

Noonday Meal
signed and dated
relief carving on ivory
3" x 8 1/2" x 2 1/2" (8 cm x 22 cm x 6 cm)

P 90,000

Fred Baldemor descends from a prominent family of painters and sculptors from Paete, Laguna. A nephew of brothers Angelo and Manuel Baldemor, Fred excels in classical wood and ivory sculpting. He finished his tertiary studies at the Union College of Laguna, obtaining a Bachelor of Science degree in Commerce. Fred is best known for his molave sculpture *Santo Niño de Palaboy (Holy Child, The Vagrant)*, which has become a classic folk imagery among Paete carvers. In 1981, Fred produced a series of ivory sculptures depicting well-known figures from Filipino myths and legends, such as *Malakas at Maganda* and *Maria Makiling*. Following the success of this series, Fred ventured into genre scenes from Philippine rural life.

Fred has showcased his works in various local and international exhibitions. Among these were shows mounted at the Philippine Center in New York (1984), the 2nd *Biennale de Havana* (1986), and the Tokyo International Art Show (1993). From 1986 to 1992, Fred was a resident artist at the International Art Village in Tokyo. Fred has also received numerous recognitions throughout his career. In 1976, he received the Laguna Cultural Award. The Art Association of the Philippines awarded Fred an honorable mention in 1977 and a silver medal in 1978.

99

Dominador Castaneda (1904 - 1967)

Dapdap
signed and dated 1947 (lower right)
oil on canvas
19" x 24 1/2" (48 cm x 62 cm)

P 600,000

PROVENANCE
Private Collection, Makati City

As a close contemporary of Fernando Amorsolo, Dominador Castañeda made a conscious effort to deviate from the prevailing 'Amorsolo school.' Landscapes - such as this bucolic scene - were his forte, and this he executed by way of a calmer color palette as opposed to the fiery chiaroscuro of Amorsolo's canvas. His landscapes are predominantly rendered in white and light blue tones, evoking a cool atmosphere in contrast to Amorsolo's yellow and orange flecked scenery. This luminous landscape seems to anticipate his excitement for things to come. Castañeda retired from teaching from the University of the Philippines College of Fine Arts where he became dean. E. Aguilar Cruz wrote in 1975: "His retirement from teaching in 1961 was a release from virtual imprisonment in routine... Once more on his own, he set to paint with almost feverish energy, producing more in the last few years of his life than he had in all his 30 years of connection with the Fine Arts faculty.

THE IMAGINED 'SISA'

FROM BENCAB'S LARAWAN SERIES

100

Benedicto Cabrera (b. 1942)

Untitled (Larawan Series)
signed and dated 1974 (lower right)
acrylic on paper
11 1/2" x 8 1/2" (29 cm x 22 cm)

P 1,000,000

PROVENANCE
Private Collection, Manila

Bencab exudes pictorial nostalgia, transporting one to the past. He sees himself doing more variations on the old Filipino theme. He works intuitively, always avoiding the risk of limiting himself to a repetitive message. One recalls his first "Larawan" exhibition in 1972, where he reproduced in sepia pictures of the Philippine revolutionary period that he had discovered in London. This awakening evoked nostalgic memories, and Bencab's sepia paintings gave body and soul to some of them. Preoccupied with creating something Filipino, he delves into our rich heritage to unravel the mystery of our identity.

Bencab always favored using few colors rather than many; deep browns make for the backdrop of the painting. Bencab's works assert that fewer colors in a painting gave the art greater force and meaning. Using these photographs as primary materials, he transformed and enriched them semantically. Bencab's style was not expressionist and painterly, but he worked in clear, precise, and uncluttered images. His style went beyond realms to seek expressive devices in works that were quietly meaningful.

Almost all the 19th century Filipina women in Bencab's oeuvre belong to the Indio class. Cid Reyes wrote in 1998: "Lying at the heart of this artistic decision is the painful scorn and derision suffered by these *indias*, a factual record of which is distinctly etched in the travel narratives of 19th-century chroniclers and visitors. Succeeding travelers took their turn heaping insult on the person of the poor Filipina." Thus with jealous eyes, did the 19th-century foreigners regard the Filipina. But in the eyes of an ardent nationalist like Bencab, a reversal in outlook was gallantly forthcoming, in a grand celebration on the canvas, the artist conceives the Filipina as an India Brava, a portrait in grace and civility, rising boldly from the grief of her poverty and ignorance, through sheer endurance and industry, even as she attends to the duties of motherhood and domestic tedium.

Larawan, the Filipino term for "photograph," carries emotional and pictorial reverberations in the art of Bencab. Once, when asked to explain his concern with the depiction of "The Filipino," Bencab replied:" I am interested in the investigation of the various and differing social and cultural aspects of the Filipino personality. I can't think of any other reason. This 'investigation,' however, is not just an exploration of what is widely perceived as a form of national neurosis. This long-haired 'India' has a more contemporary feel, with her direct stare and demeanor immediately engaging the audience. This aura is a far cry from the heavy-handed circumstances of Bencab's Larawan series.

101

Ramon Orlina (b. 1944)

Dove of Peace
signed and dated 2005
carved asahi glass
15" x 14" x 3 3/4" (38 cm x 34 cm x 13 cm)

P 800,000

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

Orlina's abstract sculptures are composed of a series of angles created by sharp bends or sleek edges that denote dynamic movement of fluid lines. By playfully manipulating varying quantities of natural light entering the colored glass and trapped at different angles or facets, his sculptures are never visually static. The viewer can appreciate his piece from any angle and interpret it beyond the artist's original intent. Orlina's achievement is in freeing the viewers to see his sculptures according to their interpretation. The illusions created through the various prismatic views intensify the viewer's interpretation. The attributes of strength and fragility add to the timeless beauty of Orlinas' art. Above all, he gave the genre a new sense of fluidity.

Despite his overwhelming popularity, artist Ramon Orlina did not originally plan to make and create sculptures from the very start. Orlina earned his Bachelor's degree in Architecture from the University of Santo Tomas. He then practiced Architecture until 1974 where he decided to shift to drawing and painting. Orlina's experience as an artist gave him a unique insight into the creation and use of various materials that were uncommon to the art world. This led him to experiment with the medium of glass. Exploring forms though glass cullets or crystal blocks, Orlina continues to utilize their translucent quality and smooth finish produced from months of reshaping and grinding.

102

Arturo Luz (1926 - 2021)

Two Performers Cyclist and Juggler
signed (lower left and verso)
dated 2001
acrylic on canvas
36" x 36" (91 cm x 91 cm)

P 1,600,000

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

PROVENANCE
Acquired directly from the artist

Arturo Luz is a master artist in many different art forms from being a sculptor, printmaker, designer, and most especially as a painter. He is known as an innovator and founder in the Neo-realist school of art alongside contemporaries such as Vincente Manansala and Hernando Ocampo. During his time, Luz style was inspired by the modernist movement from painters such as Paul Klee, where throughout his long career, he had explored a variety of ways and techniques to experiment with presentations of different dynamic geometric forms and figures.

Luz started studying in the School of Fine Arts at the University of Santo Tomas, then he moved to the Art School of the Brooklyn Museum in New York, and then later to the Académie Grade Chaumière in Paris. In his later career, Luz had international exhibitions across the world in places such as the United States, Brazil, Japan, the United Kingdom, and many more. During this time, he also became the founding director of the Metropolitan Museum of Manila and later in 1997, Luz received the National Artist Award.

It is no wonder that Arturo Luz has achieved much acclaim throughout his career, as his unique artworks made an impact on the Philippine art society. His modernist Neo-Realistic style explores and pushes the boundaries of forms and figures to be depicted in a whole new way. In this particular piece, "Two Performers Cyclist and Juggler" depicts a scene of two men performing a circus show, where one is a juggler and the other is a cyclist. These human figures in black and white against a bold red background emphasize Luz's dynamic technique of using elements of linear lines and disproportionate geometric shapes that still manage to communicate and depict a scene of these two performers to the viewer. These different elements in this particular piece may be minimalist in detail, however works such as this show Luz's focus on complex techniques of depicting figures is an example of the national artist's skill and signature style.

THE WINSOME BEAUTY

THROUGH THE EYES OF THE MAESTRO AMORSOLO

103

Fernando Amorsolo (1892 - 1972)

Seated Woman with a Bashful Smile
signed and dated Manila, 1928 (lower right)
pastel on board
14 1/2" x 12" (37 cm x 30 cm)

P 1,400,000

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

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

PROVENANCE
Private Collection, USA
Cynthia Colpitts, from Durham, North Carolina, inherited the two Amorsolos from her father, Clayton Leonard Seitz who was the vice president for Cornelius Vandrebilt Starr and Co Insurance in the Philippines. They were incarcerated in the Sto. Tomas Camp in Manila for 3 years, where Cynthia was born. Her mom was pregnant when they entered the camp. To her recollection her dad got the paintings from Amorsolo before the war in Manila.

Fernando Amorsolo significantly contributed to shaping the image of the ideal Filipina. Amorsolo's depiction of the Filipina in an illuminated setting aimed to capture the alluring charm of her natural appearance and attractiveness. Despite having studied in Western schools, his portrayal of the Filipina is devoid of Western-centric beauty standards and notions. This pursuit visually resonates in this 1928 piece depicting a smiling lady clad in a terno. Painted during his "Golden Period," Amorsolo portrays a young Filipina maiden reminiscent of Jose Rizal's Maria Clara.

For Amorsolo, "the ideal Filipina beauty should not necessarily be white complexioned, nor of the dark brown color of the typical Malayan, but of the clear skin or flesh-colored type which we often witness when we meet a blushing girl." Amorsolo perfectly encapsulates his mastery of Luminism. The whole composition gives off a euphoric radiance due to his blissful depiction of the woman. Until his passing in 1972, Amorsolo constantly redefined his interpretation of the classic Filipina charisma that has become one of his defining legacies in Philippine art.

104

Anton Del Castillo (b. 1976)

Bagyo I (Storm I)
signed and dated 2018 (lower right)
oil on gold leaf panel
48" x 36" (122 cm x 91 cm)

P 140,000

Accompanied by a certificate issued by The Provenance Gallery International, Inc. and signed by the artist confirming the authenticity of this lot

EXHIBITED
Provenance Gallery, *VOID*, Taguig City, July 5 - 29, 2018

Critically acclaimed and highly sought after for his unique use of materials and mastery of his craft, visual artist Anton Del Castillo is among the country's most celebrated in contemporary art. A local of Tondo, Manila, Del Castillo earned his formal training in the arts at the University of the Philippines' School of Fine arts where he earned a Bachelor's and Master's degree in Fine Arts. Del Castillo's career took off during his first show titled Under One Roof which was held at the Cultural Center of the Philippines. He has since participated in over 60 group exhibitions and mounted 21 solo exhibitions all over the globe. He has also received numerous awards and accolades, including the Schoeni Prize at the Sovereign Asian Art Competition, a finalist position at the Oita Sculpture Competition, and a grant from the Asian Cultural Council.

Among the most striking facets of Del Castillo's works is his predominant use of gold. Though often utilized as the background for his subject-matter, the inherent luster and shine of gold always makes itself apparent to even the most passive of viewers. Such a style is no small feat, given that gold is not only a tricky substance to work with, but a color that requires a keen eye to utilize effectively. Despite this, Del Castillo's works never fail to allure its viewers with its gilded mystique.

105

Bernardo Pacquing (b. 1967)

What I Said
signed and dated 2003 (verso)
oil on canvas
60" x 48" (152 cm x 122 cm)

P 200,000

Bernardo Pacquing's language of abstraction is a gradual process of labyrinthine gestures. The abstraction strips the block shapes of context and meaning until what remains are the detailed surface textures of the canvas. The viewer is then approached by a large-scale object where its own connected physical characteristics are its own - vital and independent.

Pacquing's abstract works were influenced by the midcentury practice of obscuring the line between art and existence. His language of abstraction is a systematic and cautious process of perplexing forms. Impelled by the often-dismissed facets of urban life, Pacquing paints large-scale abstract compositions that reimagine the unremarkable corners of the urban landscape, employing oil paint over an uneven surface.

The piece combines the essence of Zen aesthetics and minimalism. The delicate application of colors evokes a subdued sense of strength and firmness. Paying homage to the art of Fernando Zóbel, Robert Rauschenberg, and Kurt Schwitters, Pacquing presents an exemplary work of abstraction that unveils the evocative flair of the style.

PORTRAIT OF A PATRONESS

TERESITA TAMBUNTING LIBORO

by LISA GUERRERO NAKPIL

106

Fernando Amorsolo (1892 - 1972)

Portrait of a Woman
signed and dated 1962 (lower right)
oil on canvas
50" x 34" (127 cm x 86 cm)

P 600,000

PROVENANCE
Commissioned by Doña Aurora Paraiso Tambunting
from the Artist, Fernando Amorsolo

THE TAMBUNTING WOMEN

Teresita "Tereret" Tambunting Liboro is the daughter of Don Antonio L Tambuting and Doña Aurora Paraiso Tambunting. Her father inherited the Casa Agencia de Tambunting founded in 1906 from his father Don Ildelfonso Tambuting. Her mother Doña Aurora is from Lumban, Laguna, a beautiful descendant of a Spanish-Filipino family. Doña Aurora would commission several paintings from Fernando Amorsolo, the foremost portraitist of the time. These included a portrait of Doña Aurora, a portrait of her three daughters, Teresita, Hideliza and Milagros, sitting together, and a portrait of Teresita as the eldest daughter. She was painted wearing a Ramon Valera gown, with family jewelry. She is now 91 years old and a widow of Andres Lopez Liboro.

Andres "Andy" Lopez Liboro is from the storied town of Balayan, Batangas. His parents were Dr. Augustine Liboro who married Socorro Lopez of the prominent Batangas clan.

Andy graduated from Ateneo de Manila and for college Georgetown University, Washington; Teresita, nicknamed "Tereret" graduated from Assumption College and she would meet and fall in love with Andy while visiting Washington in 1950. She met him at a dinner hosted by the Philippine Ambassador at the time and where the consul was Tomas Benitez married to Conchita Liboro.

Tereret is active in the civic and charitable organizations, including the building of pavilions for the handicapped in Alabang, and donations to Elsie Gaches Village. In her leisure time, she keeps herself busy and active by playing the piano and dancing the flamenco.

She would follow in the generous tradition set by her mother Doña Aurora who was dedicated to charitable causes. In one instance, this benefactress donated 16 hectares to the disadvantaged of Muntinlupa, for which she was personally thanked by President Gloria Macapagal Arroyo. She also built the Caloocan Church Ina ng Laging Saklolo.

(1) The sisters as painted by Amorsolo: Tereret, Delly and Mila. (2) The Tambunting family as children : Front row, Jesus and Mila; Middle, Tereret, Jun and Delly; Last, Jose and Ramon (3) Tambunting women (l-r) : Tereret, Delly, Doña Aurora "Nena" and Mila. (4) Tereret at the Vatican with Pope Benedict XVI.

Fernando Amorsolo was the king of both Philippine landscapes and the portraits of its rich and famous. It was a reign that lasted for almost half a century. He is to this day regarded as one of the most important artists in Filipino art history.

Amorsolo's work was sought after by the country's most influential collectors; and he was also the favorite of the members of American, and later, Philippine officialdom, tycoons of different nationalities as well as well-heeled tourists who wanted to bring home a special keepsake from the Philippines. There was so much demand for his work that during the 1950s until his death in 1972, says scholar Ramon N. Villegas, Amorsolo averaged several paintings a month.

He had been given a grant to travel to Europe in 1916 when he was just 24 and seeing the world gave him additional dexterity, if not maturity in his style. He would also become practiced in painting from life, a skill he would use later to maximum effect.

After commercial photography had first arrived in Manila — and then become reasonably priced — the wealthy eventually demanded portraits that were more expensive, and therefore more exclusive. (For example, at the turn of the century, photographic likenesses were touched up with colors, a process the middle class could afford. The truly prosperous would always have their photos copied in oil; and if possible have one created through elaborate sittings.) Amorsolo, who had the cachet of having trained in Madrid and having arrived from Europe and the United States, stepped in quickly to fill that need.

He would also plant his roots firmly in the art establishment. Following his uncle (and mentor) Fabian de la Rosa's footsteps, Amorsolo became the director of the University of the Philippines - College of Fine Arts from 1938 to 1952. While it was during his time that UP adhered to conservative academic traditions, it only added to his renown and prestige.

In the first portrait at hand, Amorsolo paints the very picture of a Filipino princess, dressed in a Maria Clara designed by the society couturier Ramon Valera himself. The virtuoso portraitist would detail all the feminine details lavishly: The capacious camisa (top) and panuelo (fichu) are made of fine silk taffeta in a verdant green; the wide skirt is covered in gold, embroidered roses and accented with an elegant bow. She is wearing traditional jewelry to match of a tambourine

TOP: The Tambunting women: Teresita, Doña Aurora, Margarita Ongsiako-Tan Climaco, Dely Ongsiako, and Mila Puyat.
BOTTOM: President Gloria Macapagal Arroyo kisses Doña Aurora who donated a 16-hectare pavilion for the less fortunate children in Muntinlupa.

(or necklace of pierced and filigreed beads), criolla (hoop) earrings and a tortoise-shell peineta (comb.) She stands elegantly against a background the colors of a Philippine sunrise; truly a vision of a lady of grace and style as only the maestro could create.

The second portrait, created six years earlier in 1956, faithfully captures the family matriarch. She sits regally in a sky-blue lace velvet terno, clasping a matching fan. A picture of restrained elegance and a generous soul.

DOÑA AURORA PARAISO TAMBUNTING

Married to the patriarch of the Tambunting family, Antonio Tambunting, Doña Aurora was a generous spirit that sought to help in causes for those in need and the faithful. Even in her later years, she still had the strength and dedication to foresee and contribute to charitable causes. According to the Diocese of Novaliches, Doña Aurora was one of the main benefactors of the Ina Ng Laging Saklolo Parish located in Phase 7, Bagong Silang, Caloocan City. As noted in The Manila Times, during this time, she also contributed to the inauguration of the pavilions at Elsie Gaches Village in Muntinlupa City that was recognized by President Gloria Macapagal Arroyo. Causes such as these show how much Doña Aurora was an example of generosity throughout her lifetime. She counted Doña Mercedes Zóbel McMicking among her close friends.

PORTRAIT OF A BENEFACTRESS

107

Fernando Amorsolo (1892 - 1972)

Portrait of Doña Aurora Tambunting
signed and dated 1956 (lower right)
oil on canvas
48" x 36" (122 cm x 91 cm)

P 800,000

PROVENANCE
Commissioned by the seater

108

Alfredo Esquillo, Jr. (b. 1972)

The Clouds, Expecting; The Drama, Unfolding (triptych)
signed and dated 2014 (lower right)
oil on canvas
64" x 120" (163 cm x 305 cm)

P 800,000

PROVENANCE
Sotheby's Hong Kong, *Modern And Contemporary Southeast Asian Paintings*, Hong Kong, 5 October 2014, Lot 208

The works of Alfred Esquillo are often seen as imaginative representations of Philippine social life, and by extension, the human condition as well. Born in 1972, Esquillo received his formal schooling in painting from the University of Santo Tomas' College of Fine Arts. Early in his career, Esquillo adopted the language of the magical and social realists, creating works that heavily adhered to their aesthetic canon. But, as Esquillo's craft progressed, so did the underlying philosophy that guided his works. Esquillo's works evolved from mere aestheticizations of scenes, to works that are inherently animated by contemporary culture, history, and identity. This newfound direction did not only inform his works, but allowed him to utilize a variety of religious, historical, and popular iconography as a way of disseminating with and engaging in critique. Though most of his works often revolve around themes relating to the post-colonial Filipino condition, Esquillo has proven that he is more than adept in handling more general and universal concepts relating to humanity as a whole.

Mauro Malang Santos (1928 - 2017)

Fruit Vendor
signed and dated 27 - III - 1997 (lower right)
acrylic on wood
28" x 12" (71 cm x 30 cm)

P 300,000

** This lot is sold to benefit the Asian Cultural Council*

Accompanied by a certificate issued by Mr. Soler Santos confirming the authenticity of this lot

Art critics agree on a consensus that Malang's painterly charm comes from his "highly imaginative sense of color." The revered Arturo Luz once noted that Malang's "colors glow, running the spectrum from end to end." Each painting serves as "a visual feast, saturating the canvas and filling the senses, as though celebrating the very act of painting." These words were also echoed by Victorio Edades, referring to this notable attribute of Malang's style as "singing colors." In 1996 – a year before Malang produced this work – art critic Rod. Paras Perez praised Malang's brushwork as "intimate; it caresses and lingers, each stroke carefully building up from the previous [one]."

Malang was thoroughly enamored with his Filipino roots. As elaborated by art critic and painter Emilio Aguilar Cruz, "Malang's paintings are as unlike those of the traditional school represented by Amorsolo as a straight line is different from a scroll, yet they bear the stamp of that quality that Filipino art lovers mean when they say 'Filipino.'"

As an artist who celebrated the Filipinos' way of living, Malang poured his native sensibility and affinity for his countrymen into his works. In the words of Arturo Luz, "it is a personal vision, not only of a gifted artist, but of an active participant and observer sensitive to the color, texture, and temper [of the people] he has learned to love and paint."

110

Noel Soler Cuizon (b. 1962)

Retablo Para Los D-Tards de Desaparecidos
dated 2018
mixed media assemblage
35 3/4" x 48" x 5" (90 cm x 122 cm x 13 cm)

P 80,000

** This lot is sold to benefit the Asian Cultural Council*

Noel Soler Cuizon memorializes the *desaparecidos* or those who had vanished without a trace, presumably killed by vigilantes or armed personnel. The term came into prominence during the dark days of the Martial Law era, where nearly 2,000 became subjected to enforced disappearances. The restoration of democracy in 1986 and the succeeding "democratic" administrations, however, did not restore the sanctity of human rights. From 2001 to 2021, there had been 254 victims of enforced disappearances in the Philippines, according to the human rights group *Karapatan*. Under the current regime, 19 persons have gone missing. The *desaparecidos* are commemorated by activists and human rights groups, various religious organizations, and their respective families on the 1st and 2nd of November. Since 2011, August 30 has been marked as International Day of Victims of Enforced Disappearance following the International Convention for the Protection of All Persons from Enforced Disappearance.

Despite the passage of RA 10353 or the Anti-Enforced or Involuntary Disappearance Act of 2012, the number of illegal abductions and enforced disappearances have been steadily increasing. Families of the *desaparecidos* have been relentlessly expressing their discontent over the elusiveness of justice and accountability. With this piece, Cuizon makes a resounding protest with: Down with state fascism! End the culture of impunity! This work reminds us that in this era of intensified repression and state terrorism, we must not be imbued with silence. We must never go silent. We will never be silenced.

THE ARCHITECT & THE REBEL

LEO CORONEL AND LEE AGUINALDO

by LISA GUERRERO NAKPIL

The alliance between architecture and the arts go back to the beginning of time when bisons were painted on the walls of man's first home, the cave.

Moving to the Quattrocento, Leonardo da Vinci was not only a painter and sculptor, he was also an architect, engineer and city planner. He would draw incessantly great cathedrals and castles as well as their elaborate portals and staircases.

In the Philippines, the first Filipino architect was Félix Roxas y Arroyo — a glorious testament to his design, the lost goddess of the Escolta, is also a highlight of this auction.

Manila would continue this grand tradition that married architecture and the arts, from Juan Arellano (with Fernando Amorsolo and Francesco Riccardo Monti) and Juan Nakpil (with Victorio Edades, Galo Ocampo, and Carlos "Botong" Francisco.)

It would come even more to the fore after World War II when the city was overtaken with the zeal for reconstruction to re-build what had been burned to the ground in the Battle of Manila.

Fernando Zóbel, in the essay 'Modern Art in the Philippines' (1953) remarked on how "perhaps the most curious feature of the post-war period in the Philippines had been how painting had suddenly flourished — and how painting in the modern style flourished most of all." Zóbel thought that the necessary re-building of so many houses and buildings had created a demand for art. Certainly, he said, the exhibits were always peopled; there was a new generation of art critics and press coverage.

In truth, the explosion of art was not just because something was needed to paper over blank walls. It was a new era, requiring an entirely new way of expressing reality.

Leopoldo "Leo" L. Coronel Jr.

Two figures were proto-typical of the time : the dashing architect Leopoldo L. Coronel Jr and the equally charismatic artist Lee Aguinaldo. Both were young men in a hurry, scions of well-established families who exuded a certain zest for living and the sophisticated pursuit of happiness.

Leo was described as "a chip of the old block", his father being an architect himself and a graduate of George Washington University in DC. He was born and raised in San Isidro, Nueva Ecija and went on to study in the University of the Philippines and the Mapua Institute of Technology. He was a consistent scholar throughout his education so it was not a surprise that he would be among the top-notchers in the architecture professional licensure exams. Coronel would quickly make a name for himself with his trademark "functional architecture." He would describe this as "injecting into all his projections conservative lines, (which was) his trademark, and with all the angles utilized to full function, eliminating superfluous designs of no practicable use."

He would marry into the family of Don Tomas Geronimo of El Porvenir (El Po) fame who established the country's first rubber company and monopolized the manufacture of rubber shoes. Leo would be the architect of the homes of Carlos Moran Sison, Sotero Laurel, and Bienvenido Tantoco among others.

Coronel would be an active member of the Manila Junior Chamber of Commerce or the Jaycees, which had just been newly established in the 1950s, an enthusiastic graduate of the Dale Carnegie course, and equally important, a patron of the Art Association of the Philippines and the Philippine Art Gallery, the country's first champion of abstract art.

The architect was a recognized collector of not only Anita Magsaysay-Ho (the magical "Egg Vendors" would hang in his offices at the ELPO Compound) but he is documented as having loaned a special work from HR Ocampo for the modernist master's landmark exhibit at the PAG to mark his 45th year.

Lee Aguinaldo, on the other hand, was an intense visionary as cosmopolitan as his background. Born in New York in 1933 to the logging tycoon Daniel R. Aguinaldo and his Russian-American wife, Lee became quickly well-known in Manila's art circles.

He would be invited to be the youngest member in the landmark "First Exhibition of Non-Objective Art, in 1954, featuring 28 works by 11 artists curated by Magtanggul Asa (Aurelio S. Alvero.) Lee would show three works and would rank alongside Hernando R. Ocampo and Fernando Zóbel. Zóbel, in particular, was a thoughtful mentor who would critique and guide his talent.

Aguinaldo's being entirely self-taught did not deter him from having his first solo show at the legendary Philippine Art Gallery (PAG) in 1956 at the ripe old age of 23.

The orbits of these two young mavericks would intersect many times over.

(1) With President Ramon Magsaysay, (l-r) Philip Montserrat, Magsaysay, Leo Coronel, Leonie Limjuco, Lody Meer. (2) Mr. and Mrs. Leo Coronel flanked by Rupert and Lita Villonco, Leonie Limjuco; and Luis Araneta and Lee Aguinaldo. (3) Lee Aguinaldo looking out to sea.

Lee Aguinaldo (1933 - 2007)

a) *Shapes No. 1*
signed and dated 1956 (verso)
oil on canvas
36" x 12" (91 cm x 30 cm)

b) *Untitled*
oil on masonite board
36" x 12" (91 cm x 30 cm)

P 800,000

PROVENANCE
Acquired from the Artist by Architect Leopoldo "Leo" L. Coronel, Jr.

The 1950s for Lee Aguinaldo may be regarded as his seminal period, or that which would influence all his later works. Indeed, it would be a watershed period for the entire abstract movement in the Philippines, which had begun only a handful of years before.

Thus, at the age of just 20, Lee would come to the attention of one of the most influential art critics of the time : Magtanggul Asa (aka Aurelio S. Alvero.)

Alvero would invite him to be one of 11 artists to be featured in the culturally important "The First Exhibition of Non-Objective Art in Tagala" which took place in 1953. In this show, Aguinaldo would be considered on equal footing as Hernando R. Ocampo — who Alvero described as "the father of non-objective art in the Philippines" — and the widely respected Fernando Zóbel, as well as the other leading lights of the modernist art.

Included in the exhibit were José Joya (two years older than Lee but accorded with only a single entry), Nena Saguil, Manuel Rodriguez Sr. and Victor Oteyza who Alvero likewise considered a prime mover of this new impetus.

Lee exhibited three works, "Composition in Burgundy", "Composition in Blue" and "The Blue Square." It was decided at the last minute, however, that "The Blue Square" would be excluded from inclusion in the black-and-white plates in the catalogue "because of the great unfairness it would occasion both the painting and the painter."

This momentous occasion would take place in what Alvero himself described as a "little art shop on one of the side streets of Ermita", none other than the now-legendary Philippine Art Gallery. The PAG would

complete the golden trifecta that co-joined the artists with a single-minded gallery, and the support of critics and the media.

Intriguingly, Alvero would quote Hans Hofmann on the opening page of the exhibit catalogue from his essay, "Search for the Real." Hoffmann was regarded as the man who both preceded and influenced Abstract Expressionism, the dominant force in art of the time.

Lee would have his first one-man show at the Philippine Gallery in April 1956 and these works, if not exactly from that very show would certainly have been part of the same series. On the reverse of the first work, Aguinaldo has signed, and dated the piece "Jan 1956" as well as given it its title "Shape No. 1."

Architect Leopoldo "Leo" Coronel Jr. would have acquired the paintings directly from the artist or from the Philippine Art Gallery, having been on friendly terms with both. (Coronel's biography notes that he was also involved with the Aguinaldo Development Corp, which belonged to Lee's family; while Lee Aguinaldo himself was a frequent visitor to Leo's various parties and festivities at the ElPo Compound in Grace Park.)

In these works at hand, one can glimpse the influence of that path-finder Hofmann in the works of Aguinaldo as they experiment with the power of color in the "push and pull" of the eye. "Shape No. 1" would foretell his obsession with the clean geometry of squares and windows that he would return to again and again in his career.

The second work, 'Untitled' appears to be in the vein of 'psychic automatism' begun by the Surrealists and that became an important facet of abstract expressionism, in particular of Jackson Pollock. It is unclear if Aguinaldo ever saw Pollock's paintings first hand while he was in school in the United States, but the American artist's influence was impossible to escape, when the immensely popular Life Magazine put the question, "Is Jackson Pollock the greatest living artist in the United States?" in 1949.

Lee Aguinaldo would certainly outlive Pollock; and despite his penchant to be troubled and troublesome, Aguinaldo would live up to his early promise and become one of the most significant voices in Filipino modern art.

112

Charito Bitanga (b. 1934)

a) *Reflections on Serendipity*
signed and dated 2013 (lower right and verso)
oil on canvas
16" x 16" (41 cm x 41 cm)

b) *Reflections on Quiescence*
signed and dated 2013 (lower right and verso)
oil on canvas
16" x 16" (41 cm x 41 cm)

P 100,000

PROVENANCE
Artist's Collection

In Charito Bitanga's works, a convergence of factors brought an aesthetic reinvigoration into reality. What became central to her art was the concept of motion in a two pre-dimensional medium. Motion serves as the swaying imperative in her mature art. Bitanga accepted the fact that she was indeed working in a modified form of futurism - lyrical, graceful rhythmic. She retained the augustness of shape and agility of line. In the pursuit of motion as the animating force of her paintings, Bitanga's art took its own propulsion and drove her to a chapter of artmaking that can only be described as flaring, jubilant, analytic, but in a way that was always controlled and disciplined.

113

Dex Fernandez (b. 1984)

Itty Bitty Itchy Bitchy Niche
signed and dated 2019 (lower right)
acrylic on hahnemuhle bamboo paper
60" x 49 1/2" (152 cm x 126 cm)

P 100,000

** This lot is sold to benefit the Asian Cultural Council*

Dex Fernandez is among the region's most sought after and celebrated contemporary artists. Fernandez earned his Bachelor's degree at the Technological University of the Philippines where he studied Fine Art and Advertising. He would then work as a graphic designer for a printing company before pursuing art full-time. His works are steeped in the inherently imaginative offerings of pop, street, and urban art. Through juxtaposition of religious iconography with pop imagery, children's drawings, tattoo motives and cut outs from adult magazines, Fernandez is able to not only explore ideas and concepts inherent to our contemporary condition, but is also able to communicate it in a distinctly creative manner.

His humorously rotund and many-legged Garapata,which means tick or flea in Filipino, has seemingly captured our collective imagination. Dex's Garapata cannot only be found on his conventional pieces, but can be seen in the most peculiar places such as jeeps, buses, train stations, electric posts, and other urban and public spaces, and often come in a variety of shapes, sizes, and even colors. For Fernandez, Garapata, and Garapata's inherent pervasiveness, is a metaphor for the resiliency and ubiquity of the Filipino people. In this piece titled *Itty Bitty Bitchy Nice* we see a collection of Garapata critters in a nuanced and comedic amalgamation of reveries. We also see how Fernandez explores the character further by depicting a number of them in new and novel ways, effectively emphasizing his communitarian approach to art.Done in his signature graphic style, the piece reflects the diversity of characters that exist within a connected community.

PALACES OF MEMORY

ARTURO LUZ

114

Arturo Luz (1926 - 2021)
Abandoned Palace, Rajasthan
signed (lower left)
acrylic on canvas
36" x 60" (91 cm x 152 cm)

P 2,000,000

PROVENANCE
The Crucible Gallery, Mandaluyong City

From 1985 to 1987, Arturo Luz would relinquish each of his posts at the Design Center Philippines, the Metropolitan Museum of Manila, and the Museum of Philippine Art. With his newfound freedom from his laborious responsibilities, an unconstrained progression of subject matter would begin to unfold, marking a new era in Luz's iconic trademark of abstraction.

In 1988, Luz embarked on an extensive Asian vacation, visiting countries in the southern and southeastern countries of Indonesia, Thailand, Cambodia, Nepal, Pakistan, and India. While on these travels, Luz stood in awe of all the architectural marvels and relics of ancient Asian civilizations he witnessed: the sacred Borobudur Temple of Indonesia, Thailand's ancient capital of Sukhothai, and Cambodia's national symbol, the Angkor Wat. As with any other tourist, he always brought a camera to capture photographs of the places he visited.

Specifically, Luz expressed how enraptured he was with the allure of the Indian subcontinent. He said: "The profusion of interesting forts, palaces, battlements, mosques, temples! Enormous and huge! I cannot tell you how impressive it was. The history, the architecture, the colors, the costumes—and the faces of the most beautiful people on earth."

Luz visited the historical Rajasthan, a northwestern Indian state known for its ancient hill forts and palaces. As one of India's major tourist destinations, it is home to the ruins of the Indus Valley civilization at Kalibangan and Balathal, the Dilwara temples, and the forts and palaces of Jaipur. Rajasthan embodies the marvel of Indian architecture, giving it the designation as the most historical in all of India.

When he returned to his native land, Luz became imbued with nostalgic longing for his Asian travels. Thus began his *Cities of the Past* series. Luz envisioned utopian cities as panoramic landscapes rendered in his geometric abstract-minimalist style. He stated: "These architectural paintings—which I call *Cities of the Past*—are imaginary landscapes, recollections of my Asian pilgrimages. They have one common element: they are not literal but rather composite images from memory. They are imagined, transformed, invented."

In *Abandoned Palace, Rajasthan*, Luz submits to his creative impulses. Although he employs spontaneity in his brushstrokes, Luz's mathematical instincts resulted in a refined precision of linear forms. While the actual palaces and forts in Rajasthan are lavishly constructed and embellished with ornate sculptures, Luz completely withdraws these elements in favor of his minimalist language of abstraction. Surmounted by domes and cupolas, the sweeping white contours mounted on top of each other to form a towering structure are reminiscent of the ziggurat, albeit in a much grander scale. Luz paints a quadrilateral moon instead of a circular one, expanding on his distinct geometric reinterpretation of natural elements. Completing the composition is Luz's signature use of red and black, which serve as the colors of the sky and the ground, respectively.

115

Antonio Leaño (b. 1963)

Genetic Eve
signed and dated 2016 (lower right)
acrylic and pigment ink on canvas
60" x 36" (152 cm x 91 cm)

P 100,000

Accompanied by a certificate issued by Pinto Art Museum
and signed by the artist confirming the authenticity of this lot

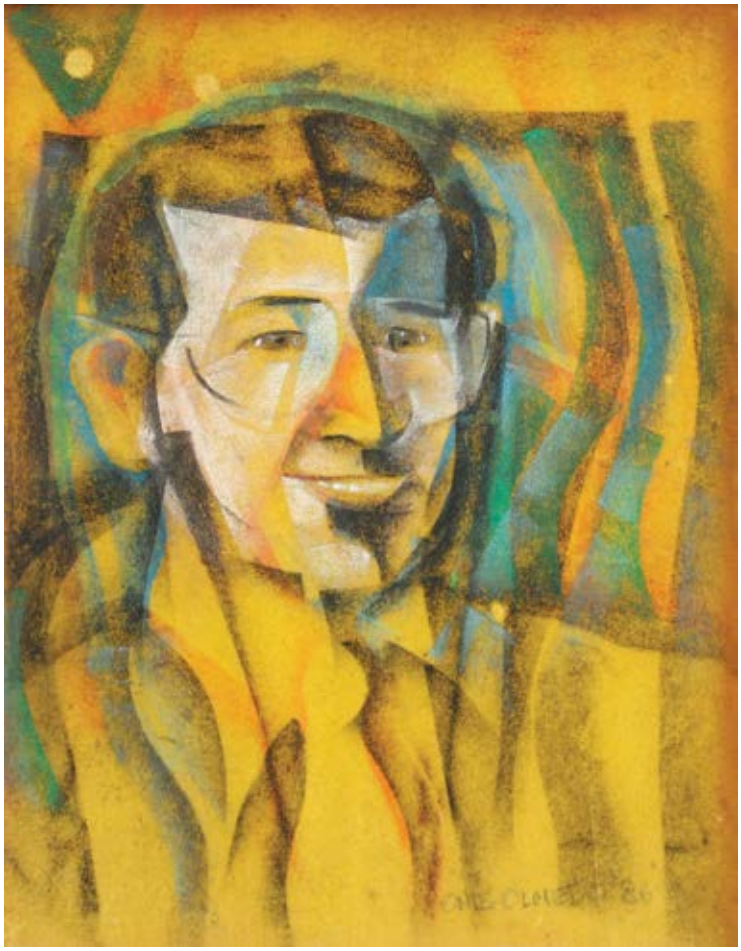
EXHIBITED
Pinto Art Museum, *East of Eden*, Antipolo City,
November 20 - December 4, 2016

Antonio Leaño's extensive theological and scientific knowledge resulted in recent works addressing the fascinating questions concerning our identity. Leaño fuses the sacred and the profane into his art, producing a series of intriguing pieces that serve as reinterpretations of our genesis.

Genetic Eve depicts an appropriated photograph of a turn-of-the-century Filipina dressed in the traditional baro't saya. A genetic illustration of the mitochondrial DNA encircles her head. For Leaño, dissecting our origins involves understanding the DNA, the cell's genetic material. The human genome, composed of approximately three billion base pairs of DNA, is principally the same for every person. All humans are 99.9 percent identical in their genetic makeup. Hence, Leaño presents the woman's image as representative of our species. The artist said: *"Since we are all genetically connected to the source, there's no difference if I represent a contemporary picture. Our DNA connects us. We are one and the same."* The superimposed images of prehistoric creatures evoke the overwhelming scientific evidence that all life forms descended from a common single-celled ancestor.

Leaño also integrates scriptural concepts to consolidate his expressive grasp of our past. Archaeological studies strongly point to an area extending from the Middle East to Africa as humanity's birthplace. Coincidentally, a location in the region may have inspired the biblical Garden of Eden. Leaño then uses the biblical first woman, Eve, as an archetype to encapsulate his artistic apprehension on human origin and oneness, hence her name in this work's title.

This piece also delves deep into the contradictions in our existence, notably the struggle between virtue and iniquity. The image of the brain symbolizes the forbidden fruit from the biblical "Tree of Knowledge of Good and Evil." Leaño argued: "The only thing in this world that can discern good and evil is the brain." Since inherent contradictions between the two define our existence, this perpetual conflict profoundly and unquestionably binds us as humans and makes us humans.



116

Onib Olmedo (1937 - 1996)

Ninoy
signed and dated 1986 (lower right)
oil pastel on paper
13 1/2" x 10 1/2" (34 cm x 27 cm)

P 80,000

Accompanied by a certificate issued by Ms. Gisella Olmedo Araneta confirming the authenticity of this lot

PROVENANCE
A gift from the artist to Mr. Caloy Gabuco

Benigno "Ninoy" Aquino, Jr. was one of the leading opposition figures during the turbulent Martial Law era. As a staunch critic of the dictatorship, Ninoy emerged as an icon of the struggle against tyranny. After the imposition of martial law, Ninoy was among the first to be arrested on trumped-up charges of murder, illegal possession of firearms, and violations of the Anti-Subversion Act. In November 1977, Ninoy was sentenced to death by firing squad. However, Marcos delayed his execution due to international pressure over his regime's rampant human rights violations. Later, he would allow him to travel to the United States with his family to seek treatment after a heart attack in 1980. While in America, Ninoy attended symposiums and lectures and gave speeches in freedom rallies opposing the dictatorship.

He returned to the Philippines on August 21, 1983, in hopes of persuading Marcos for a peaceful transition to democracy. Before he could even set foot on the tarmac of the Manila International Airport, Ninoy was assassinated. His death transformed the opposition movement into a national crusade, eventually culminating in the People Power Revolution of 1986.

Created in 1986, a critical juncture in our nation's history, Olmedo depicts Ninoy in his trademark glasses. The intensity of the color yellow encapsulates our collective struggle against the dictatorship. Through this piece, Olmedo instills to the present generation that a revolution is an unabating endeavor, proving once and for all that *"the Filipino is worth dying for"*

POWER TO THE PEOPLE

THE ELOQUENCE OF BAENS SANTOS

117

Pablo Baens Santos (1943 - 2021)

Pulong-Pulong
signed and dated 1980 (upper right)
oil on canvas
34" x 47" (86 cm x 119 cm)

P 160,000

PROVENANCE
Acquired directly from the artist by the present owner

Social Realism in the Philippines arose out of a necessity to combat the escalating dictatorial milieu espoused by the repressive Martial Law regime. As discussed by Alice Guillermo, it is "not a particular style but a commonly shared socio-political orientation, which espouses the cause of society's exploited and oppressed classes and their aspirations for change." She added that it "stresses the choice of contemporary subject matter drawn from the conditions and events of one's time" and "is essentially based on a keen awareness of conflict."

The spirit of the times brought out the artistic activism of Pablo Baens Santos, a principal figure in the Philippines' first wave of social realists. After graduating with a BFA in Advertising from UP in 1967, Santos worked as an illustrator, layout artist, and photographer under the Manila Times.

Santos' exposure to mass media broadened his political viewpoints and laid the foundations of his activism, which he expressed through his provocative art. In 1976, Santos became one of the founding members of the Kaisahan (Solidarity) group, the Philippines' first organized social realist artists' collective. Diverging from the state-sanctioned art promoted by the regime's cultural apparatus, Kaisahan promoted art as an avenue to advance the ideals of national democracy and the interests of the oppressed.

The Kaisahan committed themselves to creating art for the masses, echoing the national democratic principle of "from the people, towards the people." Theirs is an art rooted in achieving the historical imperative of a revolution. In its 1976 manifesto, the group declared:

"To be true works of imagination, our works of art should not only reflect our perception of what is, but also our insights into what is to be. We grasp the direction in which they are changing and imagine the shape of the future."

As a Kaisahan member, Santos addressed a broad spectrum of issues afflicting the Filipino working class. Throughout the 1970s and the 1980s, his works reflected the proletariat's struggles.

In this aptly titled piece, Santos depicts men in the middle of a crucial meeting. A "terrible gathering storm" was foreseen in 1980, when Santos produced this work. Unabating socio-political turmoil marred the beginning of the 80s. Thus, mass organizations continued to increase. Among them was the progressive labor union Kilusang Mayo Uno (KMU). Justifications for its foundation resulted from the repercussions of the government's policy of debt-driven growth and crony capitalism, such as high inflation rates (18.20% in 1980) and unlivable daily wages. For context, a skilled urban worker who had earned P100 in 1962 was paid only P45.5 in 1980. Likewise, an unskilled urban worker who had made the same amount in 1962 received only P45.1 in 1980. The regime banned strikes and restrained trade unions, leaving workers vulnerable to unjust labor legislations and practices. Hence, the KMU's foundation was militant in boldly representing the workers' interests.

As a painter of the proletariat, Santos presents a radical assembly of workers. They are bound by their commitment to raise political consciousness, consolidate a strong alliance with the toiling masses, and protest their immediate interests. With this piece, Santos fosters the conviction that the Filipino proletariat is an enlightened and puissant force behind radical change and societal development. As activist-martyr Emmanuel Lacaba put it, "Awakened, the masses are Messiah."

Santos reminds us that art is a reflection of societal conditions. And in these times of relentless tyranny and state fascism, every space is an avenue for amplifying our calls and continuing our collective struggle.

118

Oscar Zalameda (1930 - 2010)

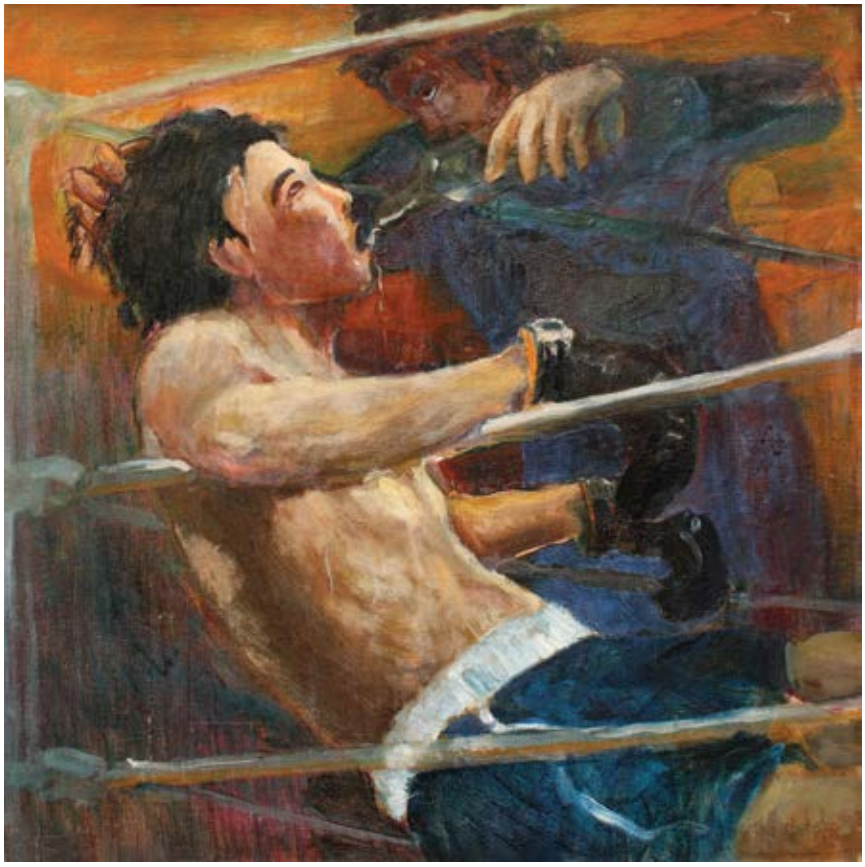
Mango Gatherers
signed (lower left)
ca. 1970
oil on canvas
36" x 44" (91 cm x 112 cm)

P 800,000

PROVENANCE
Private Collection, Manila

Oscar De Zalameda was a renowned and sought-after artist for his time, as he was known for his signature use of a refined and calm form of cubism that was depicted to be decorative and sophisticated, similar to his contemporaries such as Fernando Zóbel. His style had developed over his career, as Zalameda's education as a Bachelor in Fine Arts in the University of Santo Tomas and later in San Francisco where he won notable awards. He later studied in Ecole Nationale Superieure des Beaux-Arts and the Sorbonne in Paris and in Mexico. At this point, Zalameda began exhibiting in places around the world, such as New York, Barcelona, Paris, and more. He was then sought after by the First Lady at the time Imelda Marcos to have a one-man exhibition in Malacañang Palace and later a Manila exhibit that had many of his works being in high demand. Zalameda spent most of his years in Europe where he was commissioned by many to create artworks with his distinct style of art.

Although they were similar to other artists in the beginning of his career, Zalameda stood out in further developing his cubism-influenced art style toward a refined and gentle tonal dynamic of colors. This work is an example of his signature style, where he presents a scene of three farmers carrying baskets of mangoes against a background of different colors of white, black, and shades of brown. This scene is depicted in light and calm tones made up of gentle forms and shapes that overlap and intersect with one another, where they come together to this abstract relationship where all of the colors harmonize to create this scene of three farmers together. By creating this dynamic of colors through the work of the three farmers, it reflects not only Zalameda's skill in harmonizing color tones but the nature of the work of the three farmers. It not only shows but celebrates the calm beauty and earthly nature of the labor and life of these farmers in their harvest of mangos. A painting such as this is a representation of Zalameda's skill and mastery of creating scenes of beauty through his refined cubism-influenced art style.



119

Onib Olmedo (1937 - 1996)

The Boxer
signed and dated 1975 (lower right)
oil on canvas
30" x 30" (76 cm x 76 cm)

P 700,000

Accompanied by a certificate issued by Ms. Gisella Olmedo Araneta confirming the authenticity of this lot

PROVENANCE
León Gallery, *The Magnificent September Auction 2014*, Makati City, 13 September 2014, Lot 102

LITERATURE
The Art and Times of the Seventies, by Corazon S. Alvina, Augusto MR Gonzalez III, Jaime C. Laya, Lisa Guerrero Nakpil, Marian Pastor Reyes; Januarius Holdings, Inc. 2020. Page 93 with a Full Color Illustration on page 94.

Through his expressionistic figurative and surreal paintings, Onib Olmedo has created a career that has influenced the modern art scene with his distinctive style. One distinct aspect that Olmedo highlights from the many subject matters of his artworks is the theme of celebrating the human spirit as it triumphs facing pain and suffering. This piece entitled; "The Boxer" exemplifies Olmedo's style of synthesizing these elements of expressionism and surrealism into his paintings.

The boxer himself is depicted to be in the corner getting ready for another round but at the same time the way Olmedo presents him is that he looks to be tired, as if the boxer has little fight in him after several boxing rounds and is ready to give up. At the same, his coach is by his side holding the boxer's head high and giving him water, as if despite the boxer's state the coach is supporting him and lifting him up. The boxer himself is contrasted in clearer detail and brighter lighting compared to the rest of the background and his surroundings as Olmedo is bringing more focus into the detailed desperation and fatigued state of the boxer. It is also interesting how the coach may be blurred into the background, but his hands are as clear and well lit as the detail of the boxer, as if there is a light emanating from the boxer and it is almost a supernatural and divine representation. The surrealist and expressionistic coloring of the scene and how it is depicted further emphasizes the feeling of not only the coach's belief but the hope and the uplifting of the fighting spirit of the boxer. Paintings such as this continue to show Olmedo's signature style of synthesizing these surrealist and expressionistic elements with the overall theme of the human spirit in triumph over pain and despair.

PRESIDENTIAL TIMBER

MANANSALA PAINTS RAMON MAGSAYSAY

Vicente Manansala (1910 - 1981)

Portrait of Ramon Magsaysay
signed and dated 1954 (lower right)
oil on canvas
36" x 30" (91 cm x 76 cm)

P 800,000

** This lot is sold to benefit the ACC and The Ramon Magsaysay Foundation. John D. Rockefeller III established the Asian Cultural Council, as well as The Ramon Magsaysay Foundation.*

Vicente Manansala (1910 - 1981).

Born to a working-class family from Zambales, Ramon del Fierro Magsaysay emerged as the "Champion of the Masses," gaining the trust and confidence of the Filipinos during his brief three-year presidency.

Before entering the political arena, Magsaysay worked as a mechanic for the TRY-TRAN Bus. When the Second World War erupted in the Pacific, Magsaysay joined the motor pool of the 31st Infantry Division of the Philippine Army. He eventually became the commander of a 10,000-strong guerilla force that was instrumental in driving the Japanese off the coast of Zambales before the arrival of the combined forces of American and Philippine Commonwealth troops on January 29, 1944.

Encouraged by his fellow ex-guerrillas, Magsaysay broke into politics. In 1946, he was elected representative of the lone district of Zambales. Then-president Manuel Roxas appointed Magsaysay as House Committee Chairman of Defense. He commissioned him in 1948 to go to Washington D.C. to persuade the U.S. Congress to pass the Rogers Bill, which provided benefits and pensions for war veterans. Magsaysay would serve a second term in the Philippine Congress under the presidency of Elpidio Quirino. He would also continue serving as House Committee Chairman of Defense.

In 1950, Quirino appointed Magsaysay as Secretary of National Defense after the latter had proposed a plan to defeat the Huk insurgency. With the help of the US CIA, Magsaysay led an extensive campaign against the Huks, eventually culminating in the arrest of its officials and effectively weakening their movement.

Magsaysay vied for the presidency during the 1953 national elections. While he was campaigning, Magsaysay would use a jingle composed by Raul Manglapus titled "Mambo Magsaysay." This tune narrated the country's turbulent state before his stint as Defense Secretary and the corrupt 1949 elections. It marked the first time a campaign jingle was used in the history of Philippine elections—and it proved to be successful. Magsaysay was catapulted to the presidency, winning over Quirino by a landslide.

During his inauguration, Magsaysay donned the *Barong Tagalog*, the first in presidential history. He would regularly wear it to work and on state affairs. As President, Magsaysay opened the Malacañang to the general public and restored faith in the government. He formed the Presidential Complaints and Action Committee, which quickly addressed grievances from the people. Magsaysay's economic policies centered on the impoverished and established institutions geared towards agrarian reform, such as the National Resettlement and Rehabilitation Administration and the Agricultural Credit and Cooperative Administration. It was also under his presidency that the Philippines and Japan ratified both the San Francisco Peace Treaty and the Reparations Agreement.

Magsaysay's term, which was to end on December 30, 1957, was cut short when he perished during a fatal plane crash on Mount Manunggal in Cebu on March 16, 1957. Roughly 2 million people attended his state funeral on March 22, 1957.

In 1954, barely a year after Magsaysay had ascended to the presidency, Vicente Manansala would paint a dignified portrait of the man in his *Barong Tagalog*. Magsaysay gazes from afar, perhaps envisioning a promising future for the Philippines. Through this portrait of the former president, which could be in the same league as the official one that hangs on the walls of the Malacañang, Manansala immortalizes the man whose unwavering principles espoused the ideals of democracy and championed the interests of the Filipino people.

121

Angelito Antonio (b. 1939)

Guitarman
signed and dated 1990 (lower right)
oil on canvas
42" x 42" (107 cm x 107 cm)

P 500,000

PROVENANCE
León Gallery, *The Kingly Treasures Auction 2015*,
Makati City, 5 December 2015, Lot 118

Angelito Antonio is one of the initial forces behind the burgeoning of Cubism in Philippine art, finely depicting local themes in their vibrancy and linear clarity. His works have been influenced by Vicente Manansala, his composition professor at the University of Santo Tomas. Antonio's use of nascent cubism has earned praise for its aggressive style compared to his mentor's vigilant eye towards classical anatomy. His adherence to Modernism's core tenet of dynamic expression has made him one of the pillars of Philippine modern art.

Antonio's unique approach towards figurative distortion resulted in a complementary contrast between figuration and abstraction. Antonio employs his distinctive angular color delineation that veered away from his mentor's transparent cubism to execute the harmonious dichotomy between the two styles. There is a distinguishing dynamism in the jarring hues that brings out the strength of this work. It is applied with such meticulousness and preciseness, capturing the subtle variations in the subject's emotions.

122

Tam Austria (b. 1943)

Tres Marias
signed and dated 1999 (upper left)
oil on canvas
24" x 36" (61 cm x 91 cm)

P 200,000

Anastacio "Tam" Austria has a penchant for depicting the rich cultural tradition of his countrymen—from scenes of the ordinary Filipinos' everyday life, the tranquil landscape of the countryside, to the diverse customs that define our collective identity as a nation. His works are deeply admired for their captivating and idyllic attributes. In this piece, Austria portrays a utopian world enraptured by the three ladies' mesmerizing femininity. Set against a backdrop of a blissful environment, the subjects are a divinely idealized depiction of a Filipino woman dressed in a traditional rural wardrobe. They are surrounded by an abundance of flora and fauna rendered in earthly pastel hues that accentuate Austria's mastery of intertwining the folk and the modern.

Austria's works appeal to a myriad of art connoisseurs due to their timeless and universal appeal. Referring to the universality and pertinent character of his oeuvre, Austria expressed: *"I think my work reflects a number of basic truths, perhaps, too, nostalgia for the good things slipping away. Then there is the earth, the fields, the sky, the quiet corner people long for. Perhaps, people are drawn to my painting by common feelings that go beyond art."*

THE LOVE LANGUAGE OF NENA SAGUIL

by RAMON N. VILLEGAS

Nena Saguil (1924 - 1994)

Still Life with Flowers
signed and dated 1950 (lower right)
oil on canvas
22" x 28" (56 cm x 71 cm)

P 2,600,000

PROVENANCE
León Gallery, *The Spectacular Mid-Year Auction 2017*,
Makati City, 10 June 2017, Lot 133

The young Nena Saguil.

(Curator's Note : We have the rare privilege of presenting an essay by the renowned scholar and collector Ramon N. Villegas on this very work by the mid-century modern, Nena Saguil.)

Simplicia "Nena" Laconico Saguil (1914 - 1994) was a pioneering Filipino modern artist. In 2006 President Arroyo posthumously awarded Saguil a Presidential Medal of Merit.

She was known as a feminist, a mystic and a recluse. She spoke of being a lonely child in a large family. Not wanting to attend Catholic school, as her conservative parents wished her to, Saguil instead studied art at the University of the Philippines School of Fine Arts where the artist Anita Magsaysay was a classmate. Saguil was awarded a certificate in painting in 1933.

It was not surprising that after World War II, Saguil was able to complete her studies at the University of the Philippines. She found herself in the circle of Hernando R. Ocampo and his many artist friends. During this period Saguil became increasingly interested in modern art, and was attracted to the work of Pablo Picasso. She completed her Bachelors Degree in 1949, earning an Award of Excellence.

Her works of this period include a satirical self portrait entitled |"Vanity" showing a woman preening before a mirror, a take-off on a work by Monet. She also produced a number of floral still lifes painted with a light, Impressionist touch.

One of these, dated 1950, is in this exhibition. Saguil eschews traditional composition. Her flowers are strewn on a surface seemingly in disarray. She barely attempts to be botanically correct, but the blooms appear to include frangipani or plumeria, hibiscus, and lilies. Some colors and textures hint of languorous softness; some suggest robust resilience.

In the language of flowers, plumeria symbolizes "waiting for love"; they lie beside what appear to be bluebells, which may symbolize humility and love. The hibiscus symbolizes "delicate beauty" and "perfect bride".

Interestingly, the orange lilies, which may symbolize "hatred" are sustained in a glass full of water. They are surrounded by a multitude of orange blooms rendered with slashed fiery impasto, which lie fuming beside an empty earthenware pot, which may allude to virginity and solitary life. We have no evidence that Saguil was conversant with the Victorian language of flowers. But was she subconsciously expressing the frustrations of her 36 years of life? She was not that successful in her relationships, and she maintained the myth that she was 10 years younger than she really was.

Nevertheless, this still-life is evidence of her efforts to break from the academic mold and that in her art she lay in the full embrace of modernism.

At the time this painting was done, around 1950, Saguil became active in the newly formed Philippine Art Gallery (P.A.G.) run by Lyd Arguilla, serving as a volunteer watching over the gallery. Saguil exhibited there and became associated with other notable Philippine modernists.

In 1956 Saguil moved to Paris to further her studies at the Ecole des Artes Americaine.

Her work often contains a sense of spirituality and religious feeling, in which she subsumed her earlier aspirations and desires. Her inner landscapes or "in-scapes" represented her journey from the Material World to the Spiritual.

But her later works lack the vibrant energy and intriguing contradictions of her early paintings.

124

Juvenal Sansó (b. 1929)

In The Level of Day
signed (lower right)
ca. 1970
oil on canvas
35" x 25" (89 cm x 64 cm)

P 1,000,000

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

PROVENANCE
Private Collection, Manila

Upon his return to the Philippines in 1957 from his European sojourn, Juvenal Sansó was pervaded with nostalgia, for various scenes from his blissful boyhood welcomed him once again. The diverse sceneries in the fishing village of San Dionisio, Parañaque, specifically the *baklad* or fish traps used by small fishermen, fluttered him towards romanticism in his paintings. The *Baklad* Series belongs to Sansó's "nostalgic Philippine themes" (as classified by Alfredo Roces), which overlapped with his "grotesque period." During his solo exhibit at the Luz Gallery in 1961, the barong-barong, the baklad, and the fishing boats emerged as the most prominent, encapsulating the dominant themes of this period in Sansó's art. Since then, Sansó's penchant for poetic surrealism that was once apparent, especially in his *Brittany Series*, was slowly bridled.

In his appreciation of Sansó's *Baklad* series, Parisien-Liberé's art critic Frank Elgar wrote: "Sansó loves very particularly to evoke river banks and shores with fish traps constructed in bamboo. These tall constructions become, under his brush, fabulous and majestic architectures like cathedrals profiled in an opalescent light of sunrise or sunset."

The *Baklad*, together with the *Barung-barong* series, have become two of the most exemplary and easily discernible paragons of the Filipino world.

125

Ronson Culibrina (b. 1991)

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

P 240,000

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

Contemporary artist Ronson Culibrina is known for his appropriation paintings that have been celebrated both in the Philippines and around the world. His personal connection between his works and how he wants to connect to other people and societies' problems is reflected through many of his works and his personal style. Culibrina once talked about his work where he said; "I would like to emphasize in my art the continuity between the past and the present, and the links between fine art and pop culture." Many of his oil paintings are of psychedelic colors with more subdued tones or bold colors that emphasize certain subjects in the painting, where Culibrina brings awareness to socio-political problems in society.

In the case of this particular work, Culibrina's phychedilic blend may not be as present here compared to his other works, however the techniques used are more subtle and he does still manage to depict a scene that draws attention toward the scene of the young woman and the rose laying on the ground. There is a certain dynamic and balance between the beauty of the rose and the woman laying down. The woman in an exposed bright red dress shows this vulnerability that invites and engages in a more personal connection toward the scene being depicted. The rose in her hand is centered and is the other focus point that shares similar colors to the woman's bright red dress and red hair. All of these elements of the two figures are placed surrounded against a background of scattered darkened shadings that creates this silhouette and further highlights the focus of the woman and the rose.

In the scene itself, the woman may be dead or she could just be lying down in relaxation, however no matter the interpretation, the work itself still communicates this feeling of melancholy contrasted with the brightness and beauty within the detail of the rose and the woman.

The two figures contrast but complement one another in theme and detail, as both show this emotional dynamic of both figures presenting this feeling of loneliness and despair but at the same time are depicted to be fair and in different shades of bright red that still resemble life and beauty. Culibrina still manages to capture and continues to engage with viewers through appropriation painting with his usual psychedelic style in more subtle and grounded but emphasized use of colors that create this more dynamic relationship between the techniques used in the artwork itself and what the meaning is.

PRAYERS AND DEVOTIONS

THE POWERFUL GRACE OF ANG KIUKOK

126

Ang Kiukok (1931 - 2005)

Rosary Queen
signed and dated 1973 (lower right)
oil on canvas
24" x 14 1/2" (61 cm x 37 cm)

P 1,400,000

** This lot is sold to benefit the Asian Cultural Council*

Accompanied by a certificate issued by Finale Art File
confirming the authenticity of this lot

Although Ang Kiukok finished his studies at the University of Santo Tomas and was even baptized a Catholic in 1962, the Church's often perplexing dogmas were never fully ingrained into his psyche. Nonetheless, religious figures, such as Christ and the Virgin Mary, have been central elements that defined Kiukok's oeuvre.

Growing up in a predominantly Catholic country, Kiukok may have stood in awe at the Filipinos' grandiose and often jubilant religious traditions. Interestingly, Kiukok's wife, Mary, has always been a devout Catholic. Perhaps, he regularly witnessed how his wife prayed before these objects of veneration. Kiukok may have reflected on the elaborate creation of religious images and paintings and the brilliance of the hands behind them. Hence, the inspiration behind Kiukok's paintings of Catholic iconography is not attributed to a notion of religious mysticism or sacred devotion. Instead, Kiukok sees these votive images as merely material objects whose design and motifs are products of human ingenuity.

Kiukok's synthesis of his artistic flair and Catholic exposure resulted in renderings of the Our Lady and the Child Jesus in its most festive form. Intricate abstract patterns in bright, decorative colors characterized his exploration of the subject matter. In this work from the artist's iconic *Rosary Queen* series, Kiukok paints an image of Mary and the Infant Jesus placed in an adorned retablo. Here, Kiukok stresses his expressive delineation and explicit brushstrokes, most evident in the sinuous embellishments of the subjects' wardrobes and their sublime halos. The predominance of primary colors exudes high-spiritedness and vitality. It casts light on the lively character of the Philippines' Marian tradition.

Many of Kiukok's works in the 1970s subtly reflected the socio-political milieu, resulting in depictions of violence in his imagery. However, these did not mirror his "placid and affable" personality, which this piece embodies. Stylistically, this work evokes the magnificence of Fernando Zóbel's *Carroza*. Kiukok emphasizes the influence of Chinese aesthetics on his art. He captures not only the semblance of the subject but also its essence, which is, in this case, the vibrancy and material grandeur associated with such tradition.

Alfredo Roces writes in *Kiukok: Deconstructing Despair*:

"In his depictions of images of the Virgin Mary as a venerated figure, or his votive candles, or scenes of the Last Supper, Kiukok focuses on composition and the disposition of colors and forms. His Philippine Modernist Period comes to the fore, and his Modernistic vocabulary allows him much room for play. Here, Mary is not so much a Mother of Christ as an ornate icon venerated in processions. Her humanity as a mother is transformed into a faceless symbolic abstraction."

127

Bernardo Pacquing (b. 1967)

Untitled No. 5
dated 2007
oil on canvas
72" x 48" (183 cm x 122 cm)

P 300,000

PROVENANCE
Mag:net Gallery

The works of Bernardo Pacquing are often seen as the next logical step in the development of modern abstraction. Pacquing subverts the idealism often attributed to the medium of abstraction by abandoning the lofty ideals that often come with them. Instead, Pacquing's works draw upon the familiar and personal in order to put the uniqueness of its subject matter shine through. Rather than unearthing the universal, Pacquing's works show the primacy of the individual over the collective; showcasing how it is only through subjectivity one can be truly free. Thus, his works often feature a plethora of contemporary elements and visual motifs that are often found within a predominantly urban space, showcasing the history and narrativity of both the artist and the viewer.

128

Lydia Velasco (b. 1942)

Lday 1
signed and dated 2005 (lower right)
acrylic on canvas
48" x 28" (122 cm x 71 cm)

P 180,000

Velasco's female figure, a motif the artist is widely regarded for, features exaggerated contours and lines that complement the figure's relatively heightened scale and proportions. This unnatural treatment lends Velasco's work a sense of both burgeoning tension and palpable passion. Each brush stroke is visually distinct, allowing the viewer to experience the scene's spatial presence despite the inherent flatness of the canvas.

Velasco is also no stranger to suggestive and evocative themes. Yet her works are never shallow nor gratifyingly provocative. Instead, Velasco's figures are undeniably progressive, able to find and accept dignity within the natural desires of the body and the flesh. One of the most notable Filipina modernist painters, Lydia Velasco depicts strong and impressive women in her works. Her signature female figures dominating the canvases show various personalities and moods, characterized by sensuousness, strength, and an almost-masculine assertiveness. Velasco asserts women's identity and freedom through the elongated and massively rendered subjects, which also show the artist's view of the inherent qualities of women.

IN A SOFT, CLEAR LIGHT

MALANG ON WOMEN

129

Mauro Malang Santos (1928 - 2017)

Woman Vendor
signed and dated 1972 (lower right)
oil on canvas
20" x 34" (51 cm x 86 cm)

P 1,000,000

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

A pillar of Filipino Modernism, Mauro Malang Santos helped cultivate and develop the thriving visual arts landscape of the Philippines through his singular and unique artistic practice. Malang was already inclined to the arts at a relatively young age. At the age of 10, Malang's parents arranged for him to study under Teodoro Buenaventura, an established Filipino artist trained in the classical style. Buenaventura's influence stayed with Malang throughout his formative years, eventually influencing him to take up Fine Arts at the University of the Philippines' School of Fine Arts. After a semester, Malang left the University in order to pursue the Manila Chronicle's art department. He trained under cartoonist Liborio Gatbonton there, which sparked a great interest in him for cartoon illustration. He eventually developed a style around illustrations and cartoons, revolutionizing the field within the Philippine setting.

But, after a decade of doing cartoons and illustrations, Malang eventually moved towards a style that utilized elements of cubism and abstraction in order to create a visual language that was uniquely his own. Influenced by Picasso and Matisse, to Manansala and Ang Kiukok, Malang's latter style, as showcased by this particular piece, is generous in its enumeration of images, ranges of colors, and evocation of parochialism. Taking his cue from the spaciousness of then contemporary layout designs in posters, magazines, and traditional collages, Malang allows for these pockets of negative for the eye to rest. Such spatial provisions manage to give his figurative composition a compact, balanced appearance, and avoids a crowded look of excess yet projecting light hearted festiveness.

From his early days as a cartoonist at the Manila Chronicle to his breakthrough exhibit at the Philippine Art Gallery in the 50s, Malang had a penchant for illustrating the travails of life in the big city. As his works gradually evolved into the more mature abstract figurative style, he also began capturing Filipina women from mothers to market vendors.

130

Prudencio Lamarroza (b. 1946)

Diwata of the Blue Mountain
signed (upper right) and dated 1997 (verso)
oil and acrylic on canvas
30" x 40" (76 cm x 102 cm)

P 120,000

EXHIBITED
Art Venue Gallery, *Boundless Realms,*
Mandaluyong City, 1998

In 1998, Prudencio Lamarroza mounted a solo exhibition at the Art Venue Gallery in Mandaluyong titled Boundless Realms. Among the works showcased in the show was *Diwata of the Blue Mountain*. Here, the diwata is as legendary as its fabled existence in the Filipino folk tradition. In Philippine mythology, the *diwata* is a breathtakingly beautiful woman who acts as the guardian spirit of forests and mountains. Inherently benevolent unless provoked by human greed, the diwata is the native archetypal image of Mother Earth. Emmanuel Torres writes in the exhibition catalog: *"Queen or diwata, she represents a time when mankind was inextricably bonded to nature and the myths that pay homage to her largesse."*

The *diwata* is a recurring subject in Lamarroza's oeuvre. She is always shown at close range in the artist's works, emphasizing her head and upper torso. She is set against a backdrop of a mountain landscape, symbolizing her spiritual custody over the natural world. Lamarroza's diwata is rendered as a dignified, full-bodied figure, indicating her crucial role in nurturing and safeguarding her dominion and those who depend on its blessings for survival.

131

Romulo Olazo (1934 - 2015)

Diaphanous Anthuriums #105
signed and dated 2011 (lower right)
oil on canvas
24" x 18" (61 cm x 46 cm)

P 800,000

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

Romulo Olazo's painterly affair with anthuriums began in 1994 when he chanced upon its flowers in one of his weekly drawing sessions with the Saturday Group of Artists at the Flower Farm in Tagaytay. This encounter would soon prove to be a beautiful stroke of serendipity. Upon leaving the farm, Olazo brought an armful of anthuriums and gifted it to his wife, Patricia. Eventually, the couple's residence would be showered by the Flower Farm with anthuriums as compliments a few days after Olazo had come back from the drawing sessions. Cid Reyes wrote in the book *Romulo Olazo*:

"It was as if the flower farm had intuited Olazo's attraction for anthuriums, thereby accidentally, if indirectly paving the way for another theme in the art of Olazo."

When Olazo commenced the Anthurium paintings, the subjects were executed realistically like a floral still life. Later, Olazo would visually translate the anthurium into his iconic Diaphanous; his anthuriums would finally come into full blossom. Olazo's friends and acquaintances had always described him as cordial and affectionate and having genuinely warm eyes. It was no wonder that Olazo developed a personal affinity with the anthurium since it has come to symbolize benevolence and hospitality because of its open flowers. Olazo saw the anthurium as akin to his temperament, thus closely identifying himself with its flowers through his private visual language.

With its expressive contours, Olazo also saw the anthurium in its most poetic and evocative form. Cid Reyes wrote:

"Its providential heart shape is itself a valentine that was proffered to him on that Saturday Group painting session at the Flower Farm. When the artist brought home an armful of anthurium and represented them to his wife Patricia, the correspondence between love and art acquired a dimension that needed a manifest expression. These anthurium paintings are the progeny of that felicitous moment."

SINEW AND BRAWN

HIDALGO STEERS TO THE MASTERPIECE THAT WOULD BRING HIM A GOLD

Félix Resurrección Hidalgo (1855 - 1913)

Study of Charon
ca. 1887
charcoal on paper
22 1/2" x 16 3/4" (57 cm x 43 cm)

P 1,000,000

PROVENANCE
Heirs of Don Maximo Paz

LITERATURE
Roces, Alfredo. *Felix Resureccion Hidalgo and the Generation of 1872*. Eugenio Lopez Foundation, Inc. Pasig City. 1998. p. 146.

Hildago, F. R. (c. 1887) "La Barca de Aqueronte" (painting). Lopez Museum and Library, Makati, Philippines. (lopezmuseum.org.ph/stories/navigating-the-underworld).

The work at hand is a rarity among rarities. It is a piece from Hidalgo's numerous studies on his award-winning Neoclassical painting *La Barca de Aqueronte (The Boat of Charon)*. Inspired by his reading of Dante's Inferno while in Italy, *La Barca de Aqueronte* depicts swarming nude figures representing the tormented souls of the condemned. The boatman Charon can be seen transporting them across the River Acheron and towards the underworld. In that iconic piece, Hidalgo remains faithful to the classical depiction of the boatman, portraying him as a macabre old man, the ruthless reaper of the damned. His eyes reflect the fiery flames of Hell, giving a menacing glare at his passengers. *La Barqa de Aqueronte* would become Hidalgo's most awarded painting. It would go on to win two gold medals: one at the 1887 *Exposición General de las Islas Filipinas* in Madrid and another at the 1893 *Madrid Exposición Internacional de Bellas Artes*, where the Spanish monarchy, through a royal decree dated March 7, 1983, would purchase it for 7,500 *pesetas*. First hung at the Museo-Biblioteca de Ultramar, La Barca de Aqueronte would eventually find its home at the *Museo Nacional de Pintura de Madrid*.

"*La Barca*" would also be showcased at the 1889 Paris Exposition, where an international jury would confer a silver medal. As Alfredo Roces would note, "no other Filipino Artist reaches this distinction in the major arena of art that is Paris." Two years later, Hidalgo would receive a Diploma of Honor at the *Exposición General de Bellas Artes* in Barcelona.

As such, this rare study serves as a mirror to Hidalgo's artistic ingenuity and the creative process that made him earn his laurels and a worthy pedestal among the pantheon of Filipino artists.

SILVER DAYS IN NORMANDY

A LEGACY TO HIDALGO'S FAMILY

Félix Resurrección Hidalgo (1855 - 1913)

Village in Normandy
ca. 1900
oil on canvas
18" x 25 (46 cm x 64 cm)

P 2,000,000

PROVENANCE
When Felix Resureccion Hidalgo died in 1913 leaving a fortune of real estate, shares of stocks, and paintings — and without leaving legitimate descendants nor recognized natural heirs — his mother Doña Maria Barbara Padilla y Flores, inherited everything. The next year, she too died leaving the Hidalgo-Padilla fortune to her heirs. The bulk of the paintings then went to the 'sobrinos' or nephews of Felix, namely Don Felipe Hidalgo, son of Jose; Don Eduardo Hidalgo Paz and Doña Rosario Paz de Perez, children of his sister Pilar who was married to Maximo Paz.

Resurrección Hidalgo often featured scenes in Normandy in his works. Alfredo Roces wrote in 1997: "As an academically trained painter, Hidalgo applied his knowledge of perspective to depict houses with accuracy, striving to create that illusory third dimension. Houses against the landscape fascinated him: be they the squat stone houses along the coasts of Normandy with tile or thatched roofs..." These spatial features and the hatched brushstrokes, which bathe the distant buildings in the Normandy light, are reminiscent of the aesthetic movements raging at the time. In the painting, the atmospheric effects are neutralized to concentrate on the structural elements of the composition. His personality stamped a certain elusive sensitivity; a wispy fragile quality in all his paintings. Hidalgo's work continues the plain tradition, but by 1901 happily embraces more Modernist tendencies. Hidalgo's eye cum brush displays all the unselfconscious charm of great folk art, while providing a unique window into the rich and colorful life of a Filipino artist who was for a time, a reluctant member of the Propaganda movement in Europe.

134

Rodel Tapaya (b. 1980)

White Tikbalang
signed and dated 2009
mixed media
23 1/2" x 15" x 11" (60 cm x 38 cm x 28 cm)

P 140,000

** This lot is sold to benefit the Asian Cultural Council*

Often considered as one of the most active and acclaimed artists in the Southeast Asian region, Filipino visual artist Rodel Tapaya continues to push the boundaries of his own art by reshaping age-old narratives with a contemporary flair. He earned his Bachelor of Fine Arts degree from the University of Santo Tomas and then pursued further studies at the Parsons School of Design in New York and the University of Helsinki in Finland. As an artist, Tapaya is primarily concerned with the narrative potential of art, especially when it comes to contemporary social and cultural issues. His works often weave together different facets of everyday life into one cohesive tapestry. But, what separates Tapaya from the rest is his masterful use of local mythologies and legends as a way of exploring the often vague and unrelenting reality of contemporary life. He explores this through his multifaceted elements, and experiments on folk aesthetics and material to develop his own distinct visual language.

135

Romeo Tabuena (1921 - 2015)

Untitled
signed and dated 1960 (lower right)
oil on board
15 1/2" x 27" (40 cm z 69 cm)

P 200,000

Postwar Neorealist painter Romeo Tabuena's aesthetic features transparent cubism and the usage of colors such as yellows, ochres, and browns to evoke a dramatic feel or mood changes. He also developed stylistic techniques reminiscent of Chinese paintings. His works feature the everyday workman or common folk—from farmers to vendors—native plants, and country scenes, among other elements of both Filipino and Mexican cultural themes. Despite being geographically far from his homeland, having moved to San Miguel de Allende, Mexico, where he lived a simple life as a prolific artist, it is noted that he stayed in touch with his Filipino roots as seen in his art and nationalism. Active in the local art scene, Tabuena's works were displayed in numerous exhibits at the Philippine Art Gallery during the 1950s, among other significant shows later on. This work particularly shows the influence of Cubism and Chinese vertical format painting in Tabuena's artistic development, as he worked with a wide range of subject matter or figures depicted through monochromatic shapes, refined brushstrokes, and effective color use.

136

Welbart Bartolome (b. 1971)

The Courting
signed and dated 2015 (lower right)
oil on canvas
48" x 36" (122 cm x 91 cm)

P 200,000

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

PROVENANCE
León Gallery, *The Magnificent September Auction 2020*, Makati City, 19 September 2020, Lot 141

Joel "Welbart" Bartolome employs his patented white-masked nudes in this piece. Whether it was driven by political commentary or personal redemption, the figures reveal his humanist approach to his artistic explorations. The masked nude figures symbolize how humans are all clowns and harlequins who put on a façade in their daily lives, hiding their troubles behind masks as defense mechanisms. Though it appears that life depends on the locus that flows, the composure of the subjects remains unflinching; hence Bartolome prompts viewers to reflect on how they may conquer their fears, frustrations, anxieties, hopes, and personal dreams. This work seeks to serve as a mirror allowing viewers to place their emotions and goals in perspective, thereby empowering them to contribute to the creative process.

HOUSES AND HOMES

JIGGER CRUZ PAINTS FROM THE HEART

Jigger Cruz (b. 1984)

Untitled
dated 2008 (verso)
oil on canvas
72" x 48" (183 cm x 122 cm)

P 1,000,000

LITERATURE
House: A Collection of Paintings of Philippine Houses, by Ramon N. Villegas and Lisa Guerrero Nakpil, 2017; Full Color Illustration, Page 91; with text on pages 92, 93.

(1) Jigger Cruz, 2014. Photograph from ArtBerlin, Germany. (2) The Cape Cod house originated in the 17th century, and was recognizable for its gables and simple lines. It is a style that has become popular in Manila.

One of the most outstanding Filipino abstract artists today, Jigger P. Cruz was born in 1984 in Malabon. He graduated BFA Fine Arts, major in Advertising, at Far Eastern University.

He is partially color-blind, so he has formulated his own method of color comprehension. Whereas normal sight derives emotion from color stimuli, it is form and movement that inspire him.

Because of frustration and lack of confidence, he felt that he was discriminated against, such as when he joined the Metrobank (2003) and the Phillip Morris (2006) competition. He stopped painting for a while.

Eventually, he decided to refuse to be affected by what people had to say. He persisted in showing in various galleries, such as in the show "Pink Fumes" (2007, Pablo Gallery, Cubao); "Swing" (2008, Blanc Art Space, Makati); "Constructing Deconstruction" (2009, Tala Gallery, Q.C.); "Tabi Tabi Po" (1:AM Gallery, San Francisco, CA); "Watching the Wheels" (2010, Ayala Museum).

His work was shown in "Dead End" (2011, West Gallery, Q.C.); "Glitch Habitation" (2012, Primae Noctis Gallery, Lugano, Switzerland)

Perhaps reflecting his mood, he started doing work centering on deconstruction and defacement, acts of vandalization.

The early work at hand is not blatantly iconoclastic. The dissatisfied face of a woman dominates the picture. A colorful cloth adorns her head; pearls glisten at her throat. At her mouth is a house: she is both kissing it, and talking incessantly about it. It is an upper-class house: so it is not only shelter and nest. It is also a means to validate and increase her social status.

Ironically, as he has attained success after success, the artist has started collecting actual houses. *(From the Ramon Villegas archives.)*

138

Oscar Zalameda (1930 - 2010)

Tres Lavanderas
signed (lower right)
oil on canvas
35 1/2" x 42 1/2" (90 cm x 108 cm)

P 800,000

PROVENANCE
Maricar Zaldarriaga Collection
León Gallery, *The Glorious Easter Auction 2014*, Makati City, 22 March 2014, Lot 98

A distinctive take on cubism—featuring countryside montages, landscapes, and barrio lasses—are what make the paintings of Oscar Zalameda iconic and sought-after works of art. With French art studies as foundation, he was able to meld a European flair and an international worldview, with his unwavering love of country shining through. As a bon vivant and with artistic training from the USA and extensive travels the world over, Zalameda always kept in touch with his Filipino roots, particularly with his hometown of Lucban, Quezon. His art, then, while cubist in style, always featured Filipino themes and subjects, an example of which is his exquisite depiction of three Filipinas—barrio *lavanderas*—in a style that typifies his sought-after paintings.

The well-traveled Zalameda has the credentials and accolades to corroborate his prestige as an artist. He obtained his bachelor's degree in Fine Arts from the University of Santo Tomas in 1950. In 1953, he left the Philippines to pursue advanced art studies abroad. By 1955, Zalameda had finished studying mural techniques in Mexico and would become a member of the Art League of California in San Francisco and a student at the Ecole Nationale Superieure des Beaux-Arts and Sorbonne Université in Paris. Zalameda was also no stranger to international exhibitions, as he had widely showcased his works in New York (1955), Barcelona (1956), Grenoble (1957), Paris (1958, 1962), Monte Carlo (1959), Milan (1962), and Switzerland (1988).

Zalameda gradually shifted from a Zóbel-like body of work to a more dynamic approach to Cubism influenced by Vicente Manansala, one of his professors at the University of Santo Tomas. Zalameda's early works were executed in watercolor—which he featured in his first one-man show in 1953— and later experimented with Cubism's fragmented and seemingly abstracted style. Zalameda's works from the 1970s onwards showcased a cubist approach to genre painting that combined figuration and abstraction. The landscape of his beloved Lucban likely influenced his scenes of everyday life, although Zalameda did not disclose the places that inspired his genre works.

139

Hugo Yonzon Jr. (1924 - 1994)

Malakas at Maganda
signed and dated 1987 (lower right)
oil on canvas
30" x 36" (76 cm x 91 cm)

P 120,000

PROVENANCE
Private Collection, Makati City

Hugo Yonzon, Jr. is best remembered as one of the most prolific modernists of the postwar era. Yonzon would often join both realist modernist competitions held by the Art Association of the Philippines, winning prizes for both. Yonzon's subjects would also often revolve around a variety of local themes. As he shifted back and forth between different approaches, what remains constant is his subject matter, from the everyday people to those parts of Philippine myths and history. This particular piece features one of the country's most enduring mythological figures, *Malakas* and *Maganda*. Yonzon, Jr.'s dynamic figures give the piece a sense of depth that effectively engages with the viewer. The work's unique color palette visually echoes the emblem of Yonzon's distinctly Filipino sensibilities.

RHAPSODY IN BLUE

GEOMETRIC ABSTRACTION BY F.B. CONCEPCION

140

Florencio B. Concepcion (1933 - 2006)

Blue Harmony
signed and dated 1991 (lower left and verso)
oil on canvas
48" x 48" (122 cm x 122 cm)

P 800,000

Accompanied by a certificate issued by Ms. Miriam Concepcion-Lazaro, the artist's daughter, confirming the authenticity of this lot

PROVENANCE
Acquired directly from the artist by the present owner

A pillar of Filipino Abstract Art, Florencio Concepcion's works offer us a unique perspective into one of art's most sought-after yet elusive subject-matters; the sublime. Concepcion first received his formal training in the arts through a Bachelor's degree in Fine Arts from the University of the Philippines. He would continue to receive training and education at the Accademia di Belle Arte in Rome. Concepcion's practice was heavily influenced by the disposition of Philippine art at the time, which adhered to the styles and trends of Western art. Concepcion seemingly perfected his craft by not only mastering the skills needed to produce his works, but also a unique artistic process that sought to unearth the emotional and transcendental core of art. Concepcion once noted that "A painting must move you. If you think while painting, you will produce a synthetic painting." This particular approach is why Concepcion's art is often attributed to the sublime. It is a work free from pretensions and even logic, but springs forth from the essence of human creativity. Though it is unlikely that we will ever determine the true nature of the sublime, Concepcion's work offer us, at the very least, a glimpse of it.

141

Marcel Antonio (b. 1965)

Angel in the Dark
signed (lower right) dated 1998 (verso)
oil on canvas
36" x 48" (91 cm x 122 cm)

P 300,000

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

Marcel Antonio, the son of Filipino painters Angelito Antonio and Norma Belleza, was once touted as one of the most promising painters in Philippine contemporary art. Being one of the masters of Expressionism in the local art scene, he has created a remarkable collection of narrative and pseudo-narrative figurative paintings influenced by modernism and 1980s postmodernism. Critics have also regarded Antonio as one of the most notable contemporary Filipino painters, bestowing upon him a multitude of acclaim for his magnetic narratives in oil and acrylic. It would be difficult, if not superfluous, to attempt to find literal meanings to the mise-en-scene in Antonio's canvas. A narrative that is both fantastic and redolent of whimsical and mythological tales often takes center stage in Antonio's works. This particular piece titled *Angel in the Dark* seemingly blends together various aspects of social reality, with the surreal nature of Antonio's practice. The result is a work that seemingly transcends the physical aspects of his subject-matter, and relegates to us the sublime nature of our mundane reality.

142

Angelito Antonio (b. 1939)

Untitled (Market Scene)
signed and dated 1986 (lower right)
oil on canvas
30" x 41 1/2" (76 cm x 105 cm)

P 400,000

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

Angelito Antonio almost always employed the Manansala-esque multiple viewpoint, or simultaneous vision, to delineate his figurative subject matter. Festive delight is brought about by the polychromatic scheme dominated by spots of Antonio's signature colors. Antonio chooses characters and vignettes for visual effects that evoke an ordered rhythm. Agitated distortion is most pronounced in illogical positioning of the human elements beyond average realistic proportion. Usually, the human figures are merged with the objects and the setting. This, coupled with an incisive dynamic draftsmanship and vigorous brushwork, make for a potent combination. Although influenced by Manansala's transparent cubism, Antonio's works, as exemplified by this untitled work, manifest a distinct style based on the juxtaposition of shapes defined with linear clarity and pure lines that blur into washed-out tones.

This untitled piece showcases his angular color delineation. There is an idiosyncratic high-spiritedness in the jarring hues that brings out the strength of this work. For Antonio, color represents the hope of his obscure subjects—a yearning for alleviation from their miserable situations. The tension between figuration and abstraction in his pieces leads viewers to look into his distinct aesthetic disposition. Always committed to dynamic expression, it is only fitting to consider Antonio as one of the notable pillars of Philippine modern art.

BY NATURE'S DESIGN

THE ANITA 'INKBLOT' MASTERPIECE

by LISA GUERRERO NAKPIL

Anita Magsaysay-Ho (1914 - 2012)

Untitled (Women Feeding Chickens)
signed and dated 1971 (lower right)
oil on canvas
36" x 48" (91 cm x 122 cm)

P 22,000,000

PROVENANCE
Private Collection, Manila

Anita Magsaysay-Ho (1914 - 2012).

"This is my style of painting that would be difficult, if not impossible, to duplicate."

— ANITA MAGSAYSAY HO,
In Praise of Women, by Alfredo Roces, 2005

In the monumental survey of the art of Anita Magsaysay Ho, she gives voice to the origins of this series of paintings, known in art circles as 'the inkblot period.'

Speaking to the scholar Alfredo Roces, she says "While living in Montreal, I started to paint but felt empty of ideas. One day, I threw ink on the canvas and dropped water on it. All of a sudden, I saw shapes and forms that inspired me. I saw the inkblots as rocks, stones, tree trunks and driftwood."

"I learned the technique from an old Jewish lady while we were in Tokyo. She did it on paper and left the ink blots as they were. I decided to add women, nets, and other objects to make more interesting and colorful compositions," she explained.

It was a masterstroke that only this visionary modernist could produce.

Anita would furthermore confide to Alfredo Roces, "I can say that this is my style of painting that would be difficult, if not impossible to duplicate."

In the work at hand, titled "Women Feeding Chickens", the inkblots suggest seashells and clams, alluding to Filipina Venuses rising from the ocean; this time, to do their duties, dressed in traditional patadyong (skirts) the colors of gold and celadon.

Anita was famous throughout her career for her affection for the hardworking Filipino woman. And in this enchanting masterpiece, farm wives expertly wield the circular wooden baskets called 'bilao'; some raising it over the heads, others holding them low to the ground, the better to feed the gathering hens. They are surrounded by undulating forms, part waves, part clouds perhaps, seemingly carrying the female figures aloft and giving the painting a sense of intimacy as well as dynamism. It is an entirely soothing composition that could only have been carefully created by one of the most razor-sharp intellects of the time. No wonder she would often be described as 'the female Amorsolo' for consistently delivering beautiful works full of happy women and nature's bounty.

Anita Magsaysay Ho established this reputation early on by taking the grand prize in just the 5th year of the influential competition organized by the Art Association of the Philippines in 1952. (Arturo Luz would take first prize with 'Bagong Taon' in the modern category. that same year.)

In an interview of the time, she would declare herself "modern but not abstract" — and that "one can only learn true art by studying the basic principles set down by the classicists." The painter can go from there but not until then, she emphasized.

Magsaysay Ho would become not just 'the most important female artist in the Philippines' but arguably the best the country had to offer in the 20th century, regardless of gender.

144

Romulo Galicano (b. 1945)

Malabon, Rizal
signed and dated 1975 (lower left)
pastel on paper
18" x 24" (46 cm x 61 cm)

P 200,000

Romulo Galicano's approach to art is unique in that he creates pieces that are influenced by ideas of Leonardo da Vinci of nature being the best form of teacher while incorporating philosophical ideals along with genre and figure elements to create a synthesis that is his own unique style. Through his long career, he has won critical acclaim while winning various awards over the years and was a part of many one man show exhibitions. Galicano exhibits much of his style that stands out in many of his works. He integrates classical themes and realism mixed in with elements of abstract expressionism. At times takes some measure in artistic license when it comes to depicting historical themes to emphasize the philosophical and emotional impact towards a certain piece.

One theme that Galicano believes for what an artist should strive for and what emphasizes with his works is the idea of freedom. This particular piece entitled; "Malabon, Rizal" is an example of his early direction in creating art, where he encapsulates the beauty and emotion that can come from a landscape with minimal figures. The painting itself depicts a scene out in nature, where found in the distance is a lone figure in red stands with his back turned fishing in a marsh land surrounded by a few trees out of season and flowers of light aqua and light fuscia around the foreground while a gray sky hovers over the entire landscape, taking away any of the liveliness of the sunlight. There is a certain element that this lone red figure complements the scene as it stands out and brings focus toward its particular placement in the canvas. Being in the middle of a gray scenery somehow invites viewers to immerse themselves more into the experience.

It is a subtle contrast of ideals where most of the environment is depicted in this gloom yet the lone bright red figure still stays and fishes despite this gloom as the flowers behind him are in bloom. There is a balance of an existential element and melancholic gloom complemented with the little signs of life that the lone figure and the flowers represent that Galicano expressed by letting his work speak freely through his subtle philosophical elements along with his realism and abstract expressionism style.

145

Romulo Olazo (1934 - 2015)

Diaphanous #457
signed and dated 1989 (lower center)
oil on canvas
20" x 24" (51 cm x 61 cm)

P 1,000,000

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

PROVENANCE
Private Collection, Manila

Romulo Olazo once found his success as a commercial art director at an advertising firm in the 1960s. In 1974, he left his profession in a bold and spirited endeavor to pursue his passion for the arts and develop his artistry. He ventured into painting and print-making and successfully combined both to produce two of his most iconic series: Diaphanous and Permutation.

Throughout the painting career of Olazo, the "dazzling dance of light" in his Diaphanous series has captivated his audience and critics, drawing them to the awe-inspiring, seemingly luminous figures. According to Rod. Paras-Perez, Olazo "has achieved a complete oneness of technique and substance. Or of meaning, content ... and style" with his Diaphanous series.

In this piece, Olazo's mastery of creating ingenious and finely drawn textures of lines creates an added dimension to the harmonious layers of paint. The opaque-like appearance of the subject shows his well-executed control of the tonal quality of his works. To fully comprehend Olazo's subject matter, one must wholly understand the vast range of materials and techniques that he has experimented with. In her 2006 Business Mirror article titled Pursuing Art Together, Alice Guillermo writes of Olazo's commitment to his Diaphanous series, noting that the latter exploits "the many possibilities of color, texture, and material. But always, these translucent/transparent forms in fine, even layers, touching and overlapping, interplayed with light that was introduced, insinuated, and imbued in the work by means of exquisite tonal control."

THE MATHEMATICS OF NATURE

AMBIE ABAÑO

Ambie Abaño (b. 1967)

"still, thou shalt stand long after my body has turned to dust and merged with the soil that embraces thine roots"
dated 2021
woodcut on handmade paper mounted on canvas
20 pieces
22 1/2" x 22" (57 cm x 56 cm) each
total size: 110" x 90" (279 cm x 229 cm)

P 120,000

** This lot is sold to benefit the Asian Cultural Council*

A novel approach to material and a unique perspective on contemporary life has garnered visual artist Ambie Abano critical acclaim. Though she originally pursued and received a degree in Architecture, Abano pursued a radical path and went after her true passion in the Fine Arts. She initially developed her practice through the medium of painting in which she experimented with a variety of subject-matter such as portraits, landscapes, still-lifes, and other novel forms and figures. She eventually branched out into other forms of media such as sculpture and printmaking. This shift managed to develop Abano's practice as she sought to discover new ways of integrating and expressing her process within the final iteration of her work. Such an approach has effectively created layers of meaning that do not only extend backwards, effectively unveiling the process of Abano's creation, but forwards as well through the active process of meaning-making in which the viewer is an active participant.

This particular piece titled *Still thou shalt stand long after my body has turned to dust and merged with soil that embraces thine roots* was part of a group exhibit titled *Rondo*. The term *Rondo* refers to a musical form found in the last movement of a musical piece. Given that the show itself was mounted as a year-ender exhibit, the pieces present act in dialog with each other, as well as with the viewers involved as they relate not only their concluding thoughts about the year, but of their own perspectives as well. Abano's piece can be seen as an ultimately humanizing work as it reminds us that we are not merely beings, but beings towards death. The work, which features 20 woodcut pieces wrapped in handmade paper, acts as a reminder of our impermanence amidst a much larger and often uncaring universe. The work shows a tree whose life, as fleshed out by the title, will surpass even those whose grip on life is firm. Yet the piece remains humanizing as it reminds us of our mortality in a way that is frank yet still comforting.

147

Don Salubayba (1978 - 2014)

A Quick Bite Between Memories and Dreams
signed and dated 2011 (lower left)
mixed media on canvas
50" x 72" (127 cm x 183 cm)

P 120,000

** This lot is sold to benefit the Asian Cultural Council*

Good and evil, black or white, why are we always in the midst of opposites' contradictions? Why is there almost no existence which doesn't subsist through these contradictions? There are still ties that can hold together this fragile ethical universe. Don Salubayba visualizes the multi-layered aspects of Filipino society and history through animation and paintings, where he explores the dualities of Filipino culture and tradition in contrast to modern society. Salubayba's art is recognizable and idiosyncratic, anchored in allegory—muted colors masking disappearing figures, people in old photographs arranged in imaginary landscapes that connected the folkloric to the contemporary, linking the historical to the banalities of the present. Salubayba also reflects on "culture," and an aspect of this are the habits or customs that inevitably are made into instruments of identity. In Salubayba's universe, "culture" mutates. They are not viewed as fully formed texts, but are seminal and germinal, the nucleus of a transforming, transformative discourse. His works are also characterized by child-like playfulness and curiosity, which explained his parallel life as a member of the Anino Shadowplay Collective, a family of interdisciplinary artists whose visionary works have negotiated with the world of light and shadows in performance spaces in Patras, Hanoi, Jakarta and Sydney.

148

Hernando R. Ocampo (1911 - 1978)

a) *Untitled (Abstract)*
signed and dated 1974 (lower right)
oil on wood
12" x 9" (30 cm x 23 cm)

b) *Untitled (Abstract)*
oil on wood
12" x 9" (30 cm x 23 cm)

P 200,000

PROVENANCE
Private Collection, Makati City

H.R. Ocampo's emotionally charged abstraction pieces are profound results of his everyday observations of what surrounded him, from Philippine flora and fauna, as well as animals to rain and sunshine. Though despite his habit of drawing inspiration from his surroundings, Ocampo's works are anything but derivative. His assemblage of interlocking shapes and unique color palette has birthed a unique visual language that is characteristically and distinctly his. His art is far from merely decorative masterpieces and are considered personal and substantial reactions to the stimuli and environment that the artist busied himself with.

149 PROPERTY FROM A VERY IMPORTANT PRIVATE COLLECTION

Campana Brothers

The Bamboo Pavilion
limited edition
function: multipurpose pavilion
18 square meters
110" H x 236" L x 157" W
(279 cm x 599 cm x 399 cm)

P 5,000,000

** This lot is sold to benefit the Asian Cultural Council*

PROVENANCE
Artist's studio

Beautifully set as a meditative space, the Brazilian brothers Fernando and Humberto Campana, crafted this versatile bamboo installation that would make a unique addition to any property. It measures 18 square meters; the installation is composed of three quadrilateral sides that can be configured into a variety of shapes. Its sides can be used as the floor, or the structure, and can be unfolded to create a screen. The Campanas envisioned the installation as a place of tranquility, perfect for meditation and relaxation, while wanting to focus on simplicity with a basic shape.

Rooted in Brazilian culture and traditions, the brothers' work carries universal values at its core, such as freedom and human dignity. No wonder they were able to turn *The Bamboo Pavilion* into a powerful piece, in which they clad using a material prominent in their childhood.

A minimalist material considered as one of the most sustainable materials today, it lends itself to a wide array of applications, from resistant structures in furniture to light decorative objects, with minimal intercession to the original shape, respecting its natural state. Its inclusion to the Campanas' creative process proved how the brothers raised everyday materials to nobility, bringing not only creativity to design but also the genuine Brazilian characteristics. Overall, The Bamboo Pavilion is a piece that is portable, sensitive, and flexible, made out of a renewable grass resource, now recognized as a vital component of sustainable development within many countries.

One of chosen artists-designers by Louis Vuitton to sell furniture in their stores.

150 PROPERTY FROM A VERY IMPORTANT PRIVATE COLLECTION

Eugenio Merino (b. 1975)

Untitled (Damien Hirst)
silicon, fiber, epoxy, case
80" x 45 1/2" x 45 1/2" (203 cm x 115 cm x 115 cm)

P 1,800,000

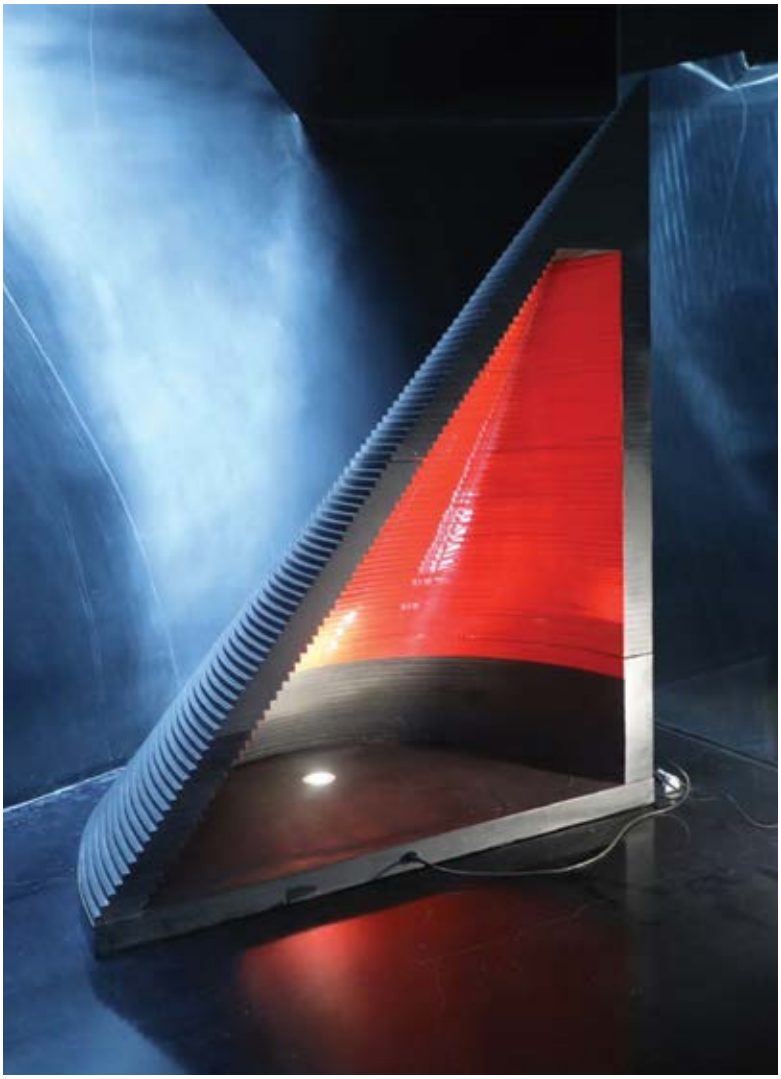
** This lot is sold to benefit the Asian Cultural Council*

PROVENANCE
Artist's studio

Parodies are always tagged together in modern exhibitions and pieces to gain a burst of attraction to the public. This Untitled sculpture is just one of the many takes of Spanish artist Eugenio Merino in establishing and paving the way to channel a social commentary on the English artist, entrepreneur and art collector Damien Hirst, who gained intriguing attention throughout Europe.

Merino have modeled this piece to Hirst with his "holding the famous skull" that represents the latter's "*For the Love of God*" piece that consists of a platinum cast of an 18th-century human skull, fully encrusted with 8,601 diamonds, which sparked controversy in the art world due to its price of about $100 million. It did not take long for Damien Hirst to notice the parodies of himself in the works of Merino; thus the reason why the two artists are well-known for their exchange of tirades with regards on defending their work and artistic styles - making this piece a living fragment between the feuds of Europe's two modern artists.

This work is part of the series produced by Eugenio Merino on creating and exposing the principles of Damien Hirst. It is the artist's implication that forms are bound by the idea of telling a different perspective, laying interpretations, and even structuring a critique, in hopes to cross the lines and boundaries between the artists' creative endeavor and his/her own personal dogmas.



151 PROPERTY FROM A VERY IMPORTANT PRIVATE COLLECTION

David Adjaye (b. 1966)

Steel and Light
steel
84" x 65" (214 cm x 165 cm)

P 1,000,000

** This lot is sold to benefit the Asian Cultural Council*

PROVENANCE
Artist's studio

Award-winning Ghanaian – British architect, Sir David Adjaye OBE, is known to infuse his artistic sensibilities and ethos with community-driven projects. His ingenious use of materials, signifying designs and visionary sensibilities have set him apart as one of the leading architects of his generation. His pieces such as *Steel and Light*, present opportunities for transformation, whether materially, conceptually or sociologically speaking. It can act as a catalytic mechanism for bridging and creating relationships between the human body, society and the world.

Research is indispensable to him and his multidisciplinary studio's creative process in which they undertake the responsibility of articulating narratives through understanding the past in order to create pieces for a vibrant, socially and environmentally responsible future. Impressions of place-making, identity, memory and meaning, are central to his design process as he aims to create structures conducive to positive forms of human. For Adjaye, architecture and design is "a social act" - it's about constructing pieces that acknowledge and understand the histories it contains and represents, while creating something entirely new, in order to serve communities into their futures.

152 PROPERTY FROM A VERY IMPORTANT PRIVATE COLLECTION

Daniel Libeskind (b. 1946)

Untitled
steel (unique piece)
87" x 40" (221 cm x 102 cm)

P 2,400,000

** This lot is sold to benefit the Asian Cultural Council*

PROVENANCE
Artist's studio

Daniel Libeskind (born May 12, 1946) is a Polish-American architect, artist, professor and set designer. Libeskind founded Studio Daniel Libeskind in 1989 with his wife, Nina, and is its principal design architect.

He is known for the design and completion of the Jewish Museum in Berlin, Germany, that opened in 2001. On February 27, 2003, Libeskind received further international attention after he won the competition to be the master plan architect for the reconstruction of the World Trade Center site in Lower Manhattan.

153 PROPERTY FROM A VERY IMPORTANT PRIVATE COLLECTION

Ronald Ventura (b. 1973)

Unicorn
fiberglass, resin
64" x 85" x 16" (163 cm x 215 cm x 41 cm)

P 6,000,000

** This lot is sold to benefit the Asian Cultural Council*

PROVENANCE
Artist's studio

Ronald Ventura's *Unicorn* displays a different take on the already known mythological creature. It welcomes the viewers to a figure consisting of two different faces similar to the features of the Greek God of Time, Janus - serving as an indirect narration of the artist's interpretation of the mythological being, showcasing and relating it to the multicultural influences and different melting pots that was and is continuing to be embraced by the modern day Filipino - an allegorical representation of our multifaceted identity as a nation rendered in a layered multiplex of images and styles. Throughout our tumultuous collective history, our colonial influences have been intertwined with our indigenous culture, creating a convoluted yet overwrought sense of identity hence this masterpiece by Ventura is his narration on the embodiment of the fact that the establishment or canonization of a creation will always be questioned by the never-ending emergence of ideas from the different parts of the world.

154 PROPERTY FROM THE COLLECTION OF A VERY DISTINGUISHED COUPLE

Yayoi Kusama (b. 1929)

Tsumari in Bloom Wrapping Cloth
2018
print on polyester
produced by Kimono-Brain, published by
Echigo-Tsumari Art Field, Tokamachi, Japan
41 3/4" x 41" (106 cm x 104 cm)

P 80,000

**This work is designed by Yayoi Kusama representing the sculpture created by the artist of the same title and was released at the Echigo-Tsumari Art Triennale*

155 PROPERTY FROM THE COLLECTION OF A VERY DISTINGUISHED COUPLE

Yayoi Kusama (b. 1929)

Cultural Ties Necktie
by Yayoi Kusama with book
artist's embroidered sign on the back of neck tie
edition 198/300
digital print on silk
55" x 4" (140 cm x 10 cm)

P 20,000

156 PROPERTY FROM THE COLLECTION OF A VERY DISTINGUISHED COUPLE

Yayoi Kusama (b. 1929)

WOW (Works on Whatever)
Project Beach Towel
2014
digital print on brushed cotton towel
(fabric manufacturer's label to edge
'Works on Whatever Yayoi Kusama Artwork
by Yayoi Kusama 2014')
70" x 60" (178 cm x 152 cm)

P 12,000

**This work is from the unnumbered limited edition published by the Art Production Fund, New York.*

THE INDONESIAN ICONOCLAST: AFFANDI

157

Affandi (1907 - 1990)

Menyongsong Hari Yang Cerah (Sunny Day)
signed and dated 1983 (lower right)
oil on canvas
40" x 55" (100 cm x 140 cm)

P 5,000,000

PROVENANCE
Private Collection, Indonesia

Indonesian artist Affandi has been referred to as "a towering figure in the history of Indonesian modern art." Affandi is celebrated for his avant-garde style and intrepidness as a visual artist, earning him the respect and admiration of many from his homeland and the international art arena.

Born in Cirebon, West Java in 1907, he was the son of R. Koesoema, a surveyor at a local sugar factory. Affandi finished his secondary studies in Jakarta, and subsequently quit his academics in a dauntless move to pursue his passion for the arts. Beginning in 1934, Affandi would begin teaching himself the rudiments of art, drawing purely from his inherently painterly instincts.

In the 1950s, Affandi began venturing into expressionism. The 1953 piece "Carrying the First Grandchild" revealed his innovative technique now known as "squeezing the tube;" he painted by directly squeezing the paint out of its tube. As opposed to the idealistic Mooi-Indië style that dominated the Indonesian art landscape of the first half of the 20th century, Affandi strived to express his home country in its most unadulterated aspect, depicting both its innate charm and dismal state. Affandi's frankness in his art and groundbreaking attitude towards expressionism garnered praise at the 1954 Venice Biennale.

In the January 12, 1953 issue of the TIME Magazine, Affandi's working methods and artistic ethics were described as follows:

"Affandi never learned to use a palette, [for he] dislikes brushes. Instead, he squeezes paint onto his thumb, and then smears it around the canvas. He will often spend a week studying a subject, but the actual painting seldom takes longer than 90 furious minutes. 'After about an hour,' he says, 'I usually feel my emotions declining. It's better to stop then. The painting is finished.'"

If the Philippines boasts of Fernando Amorsolo's mastery of capturing the magnificence of our tropical sunlight, Indonesia prides itself of Affandi's experimental approach in encapsulating the dazzling luminescence of their own matahari. In this work, Affandi depicts the sun as the source of all energy and life. Here, Affandi ingeniously plays with the element he has come to be identified with. His whimsical approach in manipulating and balancing the physical and emotional attributes of the subject is brought to the fore.

158

Emmanuel Garibay (b. 1962)

Teacher
signed and dated 2015 (lower right)
oil on canvas
30" x 24" (76 cm x 61 cm)

P 220,000

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

Emmanuel Garibay communicates with the masses through his works. He says that "it is the richness of the poor that I am drawn to and which I am part of that I want to impart in my art." While conversations on a work of art usually revolve around an attempt to unravel its genuine intention and interpretation, Garibay shifts the dialogue to the inherent power of the medium used. In view of this, it is an indispensable undertaking to delve deep into Garibay's desired medium to comprehend his relationship with his subjects fully. Garibay's preferred medium is oil, for it is in this tool that his ability to narrate a story becomes more potent and instrumental. "When you look at a painting done in oil, it tells more stories than what you see. If it is handled correctly, oil paintings are pulsating with life. You put a layer of colors after one layer to produce a certain kind of color. Sometimes it may not look that beautiful the first time, but the longer you look at it, the more it grows on you. Oil could have that effect on the viewer," the artist expounds.

159

Eufemio Rasco IV (b. 1981)

Untitled
signed and dated 2007 (lower right)
oil on canvas
30" x 30" (76 cm x 76 cm)

P 130,000

Rasco had discovered his love and passion for the arts at a relatively young age, effectively leading his parents to wholly support his artistic endeavors. This, plus diligence, would eventually pay off, with Rasco receiving his first accolade at the age of thirteen, namely the silver medal at the Asian Children's Art Contest in Japan. Rasoc would then pursue his formal training in the arts at the University of the Philippines under the Studio Arts program, and then at the Philippine Women's University where he received a degree in Painting.

Through experimentation and artistic self-discipline, Rasco would eventually become known for his signature style and subject-matter; namely intimate depictions of the female figure. Though such a description would warrant one to imagine a style rife with lewd or lascivious intent, Rasco's works are more aligned with the way classical artists once depicted the human body. That is to say that his works are intimate but not carnal, and appreciative without being suggestive. Rasco's depiction of women explores the inherent beauty of the feminine form as a way of unearthing the timeless complexities of the human condition and the human experience.

160

Ronson Culibrina (b. 1991)

Untitled
signed and dated 2016 (lower left)
oil on canvas
13 1/2" x 15 1/4" (34 cm x 39 cm)

P 60,000

Ronson Culibrina's artistic philosophy confronts the novel and contemporary questions and problems brought about by an era of globalization and industrialization. As an artist he concerns himself with the clash of traditional value and contemporary modernization. But, despite this seemingly arduous and serious theme, Culibrina's works still possess a playful and whimsical quality. The worlds of his intricately rendered tableaus reel people in in order for them to ponder the nuanced narrative present within the piece.

THE MEAN STREETS OF MANILA

ANTIPAS DELOTAVO

161

Antipas Delotavo (b. 1954)

Tawid-Gutom
signed and dated 1999 (lower right)
oil on canvas
35" x 35" (89 cm x 89 cm)

P 80,000

PROVENANCE
Hiraya Gallery, Manila

EXHIBITED
Hiraya Gallery, *35th Anniversary Exhibition*, ArtistSpace, Ayala Museum, Makati City, October 17 - October 30, 2015

As an artist whose creative flair flourished during a tumultuous period in our history, Antipas Delotavo has pursued social realism as if it were his lifeblood. Delotavo has devoted his artistry towards unmasking the injustices experienced by the ordinary Filipino through his intriguing works. His oeuvre is a continuing thread of visual narratives that serve as his rallying cry in solidarity with the toiling masses. Of his themes, Delotavo said:

"Most great art emanates from [a] pleasant, positive, and uplifting spirit. My art seems to contradict it. Social burden initiates it, and I seek relief by painting it. I'm not sure if it's [an] inspiration. I think it's more of a responsibility as a social being with a conscience."

In 1999, the Philippines was still enduring the aftermath of the Asian Financial Crisis. The escalating turmoil resulting from the government's economic mismanagement and cronyism only exacerbated the country's socio-economic landscape. Poverty incidence also increased. As a visual critic of present societal conditions, Delotavo produced Tawid-Gutom (tide over hunger). The piece depicts a group of children known colloquially in the country as "rugby boys." Surrounding them are objects that symbolize the repercussions of chronic poverty. Some of these (the rugby can, the plastic bags, and the bottle of gin) imply a form of escapism from dismal conditions. In this work, Delotavo paints an image of the street children who use aromatic solvents placed in plastics to alleviate their hunger. Delotavo exemplifies how the poor are likely to succumb to addiction because of deprivation; they need an "escape" from the vicious cycle of inequality. Chronic poverty also causes social distress. Thus, it increases vulnerability to substance and alcohol abuse. Worse, the circumstances of the impoverished force them to resort to felonies (represented by the gun and the dagger) as a means to fund their fixations, survive, and temporarily relieve themselves from the consequences of a systemic problem.

Delotavo also criticizes a system that continues to perpetuate the interests of the ruling class. Those in power remain subservient to an exploitative system that empowers the oppressors and silences the oppressed. Hence, socio-economic conditions resulting in criminality and social turmoil will subsist. With this piece, Delotavo makes a resounding protest, upholding the idea that "art should comfort the disturbed and disturb the comfortable."

162

Jojo Legaspi (b. 1959)
Untitled
signed (lower right)
charcoal on paper
45" x 45" (114 cm x 114 cm)

P 200,000

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

Jose "Jojo" Legaspi, whose main interests include psychology and memory, renders the human condition and the personal experience through muted colors, simple lines, and minimal background. He is also critically acclaimed for his prolific use of pastel and charcoal, depicting figures in distress, repression, and isolation. His works are often described as unsettling, but the evoked existential unease is what makes these explicit visualizations resonant.

Graduating with degrees in zoology and biology in the University of Sto. Tomas before taking fine arts, Legaspi's interests range from delving on mainstream views on religion, sex, and gender identity in Philippine society. His intellectual approach to art-making is also cultivated during his childhood years; he grew up in a family of artists and thinkers. He creates art not to entertain, but to disturb—he has described himself a philosophical artist—and definitely makes people ask questions about urban realities and contemporary issues. The faces of his attention-grabbing figures are usually sallow, suggestive of a state of being in a repressive atmosphere and the need to be freed from a struggle.

163

Romulo Galicano (b. 1945)

Late Winter in Paris
signed Paris (lower left and verso)
dated 1990
oil on canvas
30" x 40" (76 cm x 102 cm)

P 800,000

** This lot is sold to benefit the Asian Cultural Council*

PROVENANCE
Acquired directly from the artist

Mentored by Martino Abellana, Carcar-born master realist Romulo Galicano renders idyllic views with heightened details that evoke dramatic impact and a nostalgic mood. He was also under the tutelage of abstractionist Florencio Concepcion in the University of the East, where he took up fine arts. His works are characterized by heightened effects of light, shade, and colors, as well as a certain mesmerizing liveliness resulting from his attention to achieving pictorial approximations of nature. Though Galicano has painted numerous scenes depicting local and rural landscapes, his constant sojourns to foreign cities and spaces have also been subject to his masterful brushwork and unparalleled technique.

There was a time when paintings of faraway cities were unspoken badges of sophistication for the artist. Paintings as remembrances of distant lands broaden the viewer's world, opening doors to how the artist perceives the experience of a faraway place.

164

Mario Parial (1944 - 2013)

Untitled (Four Women)
signed and dated 2013 (lower right)
oil on canvas
36" x 48" (91 cm x 122 cm)

P 200,000

Mario Parial's method emphasizes the subject or subjects alone instead of situating his composition as the focal point. By doing so, the human subject or subjects make for the painting as a whole. Mario Parial indigenizes his depiction of four women by infusing the subjects with folk motifs as well as local imagery and colors. The use of colors not conventionally associated with rural themes, and the brilliant patterns on the fabric helps in adding life to the theme. Drawing inspiration from the stylization of figures in such, his works have possessed similar planar qualities, all while retaining very modest Filipino characterHe had taught at the former College of Architecture and Fine Arts in UST and at College of Fine Arts at the University of the Philippines. Mario Parial was a member of the Art Association of the Philippines and the Printmakers Association of the Philippines.

165

Mario Parial (1944 - 2013)

Untitled (Two Women)
signed and dated 1999 (lower right)
oil on canvas
24" x 48" (61 cm x 122 cm)

P 140,000

The imagery of Mario Parial's works comes to life due to the burst of colors and the inimitable way he renders the folk-ness of his subjects. He infuses the subject with folk motifs that magically transforms the otherwise common theme into a picture of tropical abundance. The use of colors and the brilliant patterns on the fabric helps in enriching the theme. Drawing inspiration from the stylization of figures, his works have possessed similar planar qualities while retaining a very modest Filipino character.

Parial taught at the former College of Architecture and Fine Arts in UST and the College of Fine Arts in the University of the Philippines. Parial was a member of the Art Association of the Philippines and the Printmakers Association of the Philippines.

166

Augusto Albor (b. 1948)

Time and Distance
signed and dated 2017 (verso)
plexiglass and aluminum plate
48" x 40" (122 cm x 102 cm)

P 400,000

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

PROVENANCE
1335 Mabini

EXHIBITED
1335 Mabini, *Notes of Dissent*, Manila, February 17 to March 17, 2017

An artist skilled as a sculptor and painter, Augusto Belsido Albor is one who contributed to the artworld both locally and internationally with his signature use of minimalist abstraction that incorporates some elements of Suprematism and Neoplasticism with each of his works. Inspired by his studies in the University of the East School of Music and Fine Arts and in the West Surrey College of Arts in England, Albor later earned the CCP Thirteen Artist Award. With this prestige, he became part of many major exhibitions both local and in places such as The United States, China, Japan, Germany, and other places across the world.

Through his career, Albor always strived to stand out with his unique take of minimalist abstraction. His art was once described as; "being preoccupied with articulating a surface of great attentiveness while his current interest is directed towards the metaphysical".

This particular piece entitled; "Time and Distance" is an example of Albor's execution of his style and philosophy when it comes to creating and expressing art. Through the vague minimalist use of the painting divided in black and white with gray shades painted within different sections of the canvas yet captivating dynamic play of these colors and their placement, the art invites viewers to immerse themselves within the work. They are removed from the real world and through the unique choices of placements of the shading and coloring are left to contemplate more on the meaning behind the work. Albor always made an effort to make his works unique in its expression by creating an alluring and immersive experience for viewers as the art speaks freely for what it means.

167

Carlo Saavedra (b. 1981)

Face
signed and dated 2015 (lower right)
oil on canvas
48 x 60" (122 x 152 cm)

P 120,000

** This lot is sold to benefit the Asian Cultural Council*

PROVENANCE
León Gallery, *Leon Exchange Online Auction Edition 5: Day 1 The Collector's Vault*, Makati City, 21 October 2017, Lot 370

The works of Carlo Saavedra capture the world in both a state of form and decay. Saavedra's elements are both rudimentary yet fully realized in their treatment. As an artist, Saavedra is not only concerned with the expressive qualities of art itself, but how such expression is attained through the process of creation. This is evident in his masterfully rendered elements which are characterized by their bold and almost erratic gestural strokes that are recognizable enough to forego pure abstraction. Thus, Saavedra's works can be seen both as an expression of experience and the investigation of the mind.

In this particular piece titled Face, Saavedra explores the often vague yet undoubtedly moving power of dreams and the mind itself, and how these come together in a unique sort of embodiment. At the center of the canvas is an undoubtedly human facedone in Saavedra's signature brand of abstraction. The figure is positioned in such a way that evokes a sense of frankness or even acceptance. While a vague and abstract mass of bright colors seemingly envelops the aforementioned figure, suggesting a sense of mutual interconnectedness between the two central elements. Saavedra brings together these elements in a spiritual and mystical symbiosis as a way of communicating the unseen forces of the mind by virtue of a deliberately abstract treatment that reflects the physical unknowability of the human soul.

168

Jerry Elizalde Navarro (1924 - 1999)

A Cremation in Ubud, Bali
signed and dated 1988 (left)
oil on canvas
35" x 35" (89 cm x 89 cm)

P 1,200,000

National Artist Jerry Elizalde Navarro has come to be known for his powerful use of color and intelligible figurative approach. The renowned modernist puts on display his technical proficiency, elegantly rendering his subjects with a graceful and potent vigor—be they figurative or abstract. This very work by Navarro is a bit of an oddity. Very rarely does one come across works by the iconic modernist, more so one of such distinct subject matter. In the piece, Navarro makes use of strong, definitive, impasto strokes, adding to the grit of the composition. The stylized oeuvre features Navarro's palette, but in a very different light. With brilliant color and refined restraint, Navarro captures the abstracted scenery in a very masterful fashion—his keen eye for detail and penchant for color put forth. In appreciating Jerry Elizalde Navarro's interpretation of our southern indigenous cultures, the viewer should recall the artist's exposure to the art of a place farther south: Bali, in neighboring Indonesia. Jerry Elizalde Navarro became the first Filipino artist at the Yayasan Dharma Seni Museum Neka in Bali, Indonesia. Eventually, Navarro was touched by the island's visual traditions and in that distinctly Balinese sensitivity to movement and form.

169

Norma Belleza (b. 1939)

Mother and Child
signed and dated 1989 (lower right)
oil on canvas
41 1/2" x 41 1/2" (105 cm x 105 cm)

P 600,000

Iconic Filipino modernist Norma Belleza has put on display her refined folk sensibilities time and again. Belleza's stylized figuration of the Filipina has come to be known as a potent display—a powerful depiction of the Filipina woman, forged of strength and will. In this work, we are treated to an allegorical composition—the woman at the center of the household caring for her child. The setting, cluttered with religious and socio-cultural iconography, is a microcosm of society, shedding light on the travails of the Filipina.

"Something primitive characterizes the work of Norma Belleza, who happens to be Angelito Antonio's wife. Her approach to genre painting appeals to certain collectors who go for the primitive: somewhat "crude," texturally gritty, and highly colorful. She eschews an elegant smooth brush technique in favor of a staggered, texturally grainier one." Norma Belleza's figures have been characterized as uninhibited and less intellectualized. Her straightforward approach to painting is exceptionally striking in this art piece. Every detail is incorporated and planned according to a specific standard of composition and delineation. Belleza's colors do not adhere to objective reality. Instead, she employs a high degree of elation—an abundance of polychromatic hues and tones—to produce a masterpiece that is as visually appealing as possible. Due to the unsophisticated and able-bodied physique of women in Belleza's works, they have been described as "more rural" than those depicted by Magsaysay-Ho or Amorsolo.

170

Federico Aguilar Alcuaz (1932 - 2011)

Untitled (Barcelona Series)
ca. 1960
ink and watercolor on paper
36" x 17" (91 cm x 43 cm)

P 200,000

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

Federico Aguilar Alcuaz, in the words of Alice Guillermo, is an "abstract artist of the highest order." And deservingly so: the artist has garnered awards and acclaim for his art here and abroad. His hedonistic life as a bon vivant is reflected dramatically in his works: unbridled energy, sophistication, and the ability to harness the qualities of the medium come to the fore in his canvas.

The era that was the sixties in the life and career of Alcuaz was one marked by international recognition and awards. As an artist, he excelled in portraits, landscapes, still-life, and abstracts, which this brooding and highly emotional piece exemplifies. This work is a visual focus, no doubt intense and frenetic. Alcuaz has drawn inspiration from a wide variety of sources, from his early years in the Philippines to his long stay in Europe, resulting in an art that is universal in nature. Alcuaz wields a powerful brush. Often in Alcuaz's work, there is this sense that we are looking at the tempestuous aesthetics and hedonism of Spain and the rest of Europe. The viewer can imagine that as the artist executed his strokes and applied his solid colors, there was this sense of serendipity that revealed a kind of "dancing" poetry driven by sheer energy. Alcuaz painted rapidly, a stirring of imagination that communicates to the viewer a pleasurable emotion.

171

Annie Cabigting (b. 1971)

Habitus and Excess 2
dated 2016
paint and palette knife with glass case
sculpture height: 11" (28 cm)
base diameter: 10" (25 cm)
virina: H: 15 1/2" (39 cm) D: 9" (23 cm)

P 300,000

Accompanied by a certificate issued by Finale Art File
and signed by the artist confirming the authenticity of this lot

Celebrated contemporary artist Annie Cabigting is widely known for her conceptually rigorous and groundbreaking practices and projects. Cabigting graduated with a degree in painting from the University of the Philippines – Diliman and has exhibited in various solo and group shows in the country and abroad. Her work was included in the Prague Biennale in Czechoslovakia. Cabigting was also a finalist of the 2005 Ateneo Art Awards. Though she is mostly known for paintings, specifically her works featuring individuals gazing upon great works of art, she has also delved into and experimented with other forms of art and media. This comes as no surprise given that Cabigiting's practice emphasizes a conceptual dimension, a predisposition that can be attributed to her mentor and the Father of Philippine Conceptual Art Roberto Chabet. In *Habitus and Excess 2*, Cabigting takes on a much more sculptural approach to her art, but manages to relate it back to her main practice of painting. The work features a palette knife driven into a ball of excess and discarded paint. The relatively frank nature of the pieces confronts the often dramatized and idealized act of painting and creating art. The work peels back these layers and offers the viewer a glimpse of the material realities that are necessary to art itself.

172

Angelito Antonio (b. 1939)

Untitled
signed and dated 1967 (upper right)
oil on canvas
24" x 30" (61 cm x 76 cm)

P 200,000

Angelito Antonio is an artist with a long career in painting where through the years he had studied in schools such as the University of Santo Tomas for Fine Arts, and won awards from the Shell National Students Art Competition and the Art Association of the Philippines, while he later was a part of art exhibitions across the world representing the Philippines. Inspired by iconic artists such as Pablo Picasso, his unique style was a take on figurative expression paintings directed towards themes and subjects about the traditional and local folk inspired settings.

Many of these art pieces drew inspiration from Antonio's surroundings of everyday life and the local culture of the province. This particular piece is an example of his take of figurative expression style implemented to depict an aspect of local folk culture. Through a mixture of abstract shapes and lines together with tonal colors mainly focused on a variety of a deep burgundy color, Antonio depicts a woman carrying a large basket of produce and fish in a market place. His dynamic and extensive take of expressing this scene highlights the local lifestyle of this woman and somehow tells her story at the same time to further invite viewers to immerse themselves within exploring the different aspects of this piece. In a way, works such as this are Antonio's way of celebrating the different cultural aspects of the Philippines through his expressive placements of shapes and tonal colors that make up figures distinct of Antonio's unique style.

173

Elmer Borlongan (b. 1967)

a) *Untitled*
signed and dated 2003 (lower right)
charcoal on paper
14 1/2" x 10" (37 cm x 26 cm)

b) *Untitled*
signed and dated 1999 (lower left)
water-soluble pencil on paper
21 3/4" x 14 1/2" (53 cm x 37 cm)

P 140,000

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

PROVENANCE
The Drawing Room, Makati City

Elmer Borlongan always had contemporary Filipino culture as a reference. Brolongan's works stand as testaments to the power of form. His figurative works are drawn from the energies of urban living. His obsession lies not in depicting the ordinary but in highlighting the visually disturbing images of an imperfect world. Borlongan is the prize of collectors, the indulgence of art dealers, and the envy of many fellow artists. Borlongan's vivid Realist Expressionism hits chords with avid collectors and observant laypeople alike.

174

Romulo Olazo (1934 - 2015)
Untitled 65 Cat. #2312
signed and dated 1984 (lower right)
mixed media/oil on canvas
24" x 36" (61 cm x 91 cm)

P 1,600,000

Accompanied by a certificate issued by Finale Art File and signed by the artist confirming the authenticity of this lot (attached verso)

PROVENANCE
Finale Art File, Makati City

One of the most recognizable voices of the second generation of Filipino abstractionists, Romulo Olazo has left an indelible mark on the culture of Filipino abstract art. A long time favorite for the National Artist in Visual Arts for Painting award, Olazo's works are undeniably original and wholly unique. Aside from his seminal *Diaphanous* series and his subsequent artistic experimentations with *Permutation*, Olazo also produced a sizable collection of untitled works that proves his unsurpassed mastery over his craft. Unlike his more ubiquitous works, most of Olazo's untitled pieces showcased the artist's creative genius at its most pure and fundamental state. The series peeled back the seemingly perfectionist layers that Olazo had propped up in both his Diaphanous and Permutation series to reveal the necessary yet difficult voyage of artistic discovery. Though he may be remembered for his more major works, without his untitled series, we would have never seen the master at his greatest.

175

Emmanuel Garibay (b. 1962)

Mother and Child
signed and dated 2005 (lower right)
oil on canvas
24" x 24" (61 cm x 61 cm)

P 240,000

Emmanuel Garibay is often seen as one of the foremost Filipino artists working today. As a prominent member of *Salingpusa*, Garibay would often work within the vein of Social Realism—a style and technique that Garibay himself revolutionized within the Philippine context. Though Garibay's earlier works often featured exaggerated yet familiar scenes from everyday life, he would eventually paint allegorical scenes that would often blur the lines between the real and surreal. Garibay's multileveled symbolism which traverses various cultural contexts makes for an art that continually proffers new insight. Though Garibay's work often traverses the surreal and dreamlike, he is also drawn to the nuances of everyday life. This interest in the mundane is showcased in this oil on canvas piece titled Mother and Child. Garibay turns his attention to one of Filipino art's most popular subject-matters and manages to infuse it with his own unique style. Through Garibay's exaggerated approach and unique visual language, he effectively produces an intimate and nuanced work that seemingly unearths not only the purity of a mother's care, but the inherently revolutionary act of love itself.

176

Fernando Amorsolo (1892 - 1972)

Nude in Forest Setting Preparing for a Morning Dip
signed and dated 1954 (lower right)
oil on canvas
16 1/2" x 12" (42 cm x 30 cm)

P 1,200,000

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

Trained under the authority of classical tradition where Life Class was compulsory, Fernando Amorsolo profoundly understood the intricacies of human anatomy. As evidenced by his nude works, the artist had a genuine appreciation for the human form, delightfully reveling in painting such a theme that this excursion would last throughout his career. During his brief sojourn to Spain to study, he did many drawings and paintings of the nude, even copying the celebrated *Maja Desnuda of Francisco Goya*. Amorsolo continued to celebrate the female figure in later years, simultaneously rendering them with tenderness and sultriness. The nature of his lines radiates a refined and alluring character that is fitting for the subject matter. Amorsolo's nude paintings show women indulging in their own presence, expressing their attitude only to themselves. His nude subjects are often in a state of seclusion, notwithstanding the "gazes" of the viewer. In this work, Amorsolo exhibits his characteristic as a "true Filipino gentleman-painter." The artist captures the essence of the nude, visually encapsulating the ideas of John Berger—"To be nude is to be seen naked by others and yet not recognized for oneself... Nudity is a form of a dress."

177

Vicente Manansala (1910 - 1981)

Beggars
signed and dated 1971 (upper left)
watercolor on paper
26 1/2" x 33" (67 cm x 84 cm)

P 2,000,000

PROVENANCE
León Gallery, *The Magnificent September Auction 2018*, Makati City, 8 September 2018, Lot 142

LITERATURE
The Art and Times of the Seventies, by Corazon S. Alvina, Augusto MR Gonzalez III, Jaime C. Laya, Lisa Guerrero Nakpil, Marian Pastor Reyes; Januarius Holdings, Inc. 2020. Page 54 with a Full Color Illustration on page 63.

Vicente Manansala had always aimed to express his compassion for the underprivileged through his art. The artist said: "May compassion ako sa mahihirap... naiintindihan ko'yang wala. Naramdaman ko iyan." (I have compassion for the poor... I understand what it is like to have nothing. I experienced that." Isabel Nazareno writes in *Discovering Manansala*: "Emotion, stressed Manansala, imbued art with a humanistic quality." Manansala spun a web of emotions drawn from his poverty-stricken childhood and experiences and observations in war-torn Manila. He then visually translated his sentiments into an oeuvre that conveys humanistic expressions of grim social realities.

Beggars embody Manansala's theme of urban poverty, which he emphasized in many of his pieces. In this piece, Manansala depicts the beggars as oppressively solemn figures, with their faces concealed from the often-disparaging eyes of society. Their bodily expressions bear the marks of relentless suffering. The beggars are shrouded in obscurity, symbolizing the uncertainty of their socio-economic conditions.

One can picture that Manansala's beggars are closely nestled—as if in a congregation—outside the walls of an imposing church. In contrast with the church's promise of alleviating suffering, Manansala reveals the opposite. Pain and desolation permeate the composition. Hence, Manansala draws attention to the vulnerability of their existence.

178

Anton Del Castillo (b. 1976)

Get Away
signed and dated 2022
resin and kamagong base
17" x 18" x 10" (44 cm x 48 cm x 26 cm)

P 80,000

** This lot is sold to benefit the Asian Cultural Council*

One of the leading voices of the Philippine contemporary art scene, the critical acclaim surrounding visual artist Anton Del Castillo is not without rhyme nor reason. Del Castillo's works often concern themselves with contemporary critiques of modern life coupled with an extensive understanding of the nuances that govern. Thus, his subjects often find themselves juxtaposed between opposing fronts, such as conflict and peace, equality and injustice, and life and death. By doing so, Del Castillo offers us an effective critique that is urgent yet timeless. But, it is not only his content that draws praise, but his use of materials as well. Though Del Castillo is famed for his iconic use of gold, he has since branched out not only to different materials, but different media as well. This resin sculpture by the artist features a woman wearing a gas mask, another Del Castillo stapel, riding a scooter. Titled Get Away the work seemingly expresses the liberating feeling of emancipation, especially when one drops the burden of societal and cultural expectations. This idea is showcased through casual garb of the woman that hints towards a casual but undoubtedly pivotal momentary escape from the trials and tribulations of life itself.

179

Kim Oliveros (b. 1990)

Thinker, Dreamer and Whatever II
dated 2013
oil on canvas
48" x 48" (122 cm x 122 cm)

P 160,000

Accompanied by a certificate issued by Finale Art File
and signed by the artist confirming the authenticity of this lot

PROVENANCE
Finale Art File, Makati City

Kim Oliveros was born in 1990. He studied and earned his Bachelor's degree in Painting and Visual Communication at the country's foremost art school, the University of the Philippines College of Fine Arts. He then started joining group exhibitions in 2009 and then eventually put up a one-man show in 2011. Oliveros' use of monochromatic tones and hues, especially that of the color grey, is refreshingly unconventional yet exudes a romantic and timeless beauty.

The works of visual artist Kim Oliveros capture the poignancy and beauty of human mundanity. The work's elements effectively creates a visual language akin to a dream or a memory in that it is not only affectingly engaging, but rife with meaning as well. Rendered in a predominantly subdued palette, Oliveros' signature style utilizes the bare essentials of color and light in order to create an engaging work that comes together both seamelessy and beautifully.

180

Juvenal Sansó (b. 1929)

Organic Growths
signed (lower right)
ca. 1970
acrylic on canvas
9" x 14 3/4" (23 cm x 37 cm)

P 200,000

** This lot is sold to benefit the Asian Cultural Council*

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

Juvenal Sansó stood out among his contemporaries for his steadfast devotion to figurative art at a time when abstraction and non-representation were at their apogee. His refusal to gravitate towards a shift in style resulted in a body of work that has garnered acclaim from critics and the general public alike. Through his steadfast dedication and love for his art, he has contributed a distinguished body of work that not only embodies his artistic visions but more significantly, one that offers composure amid desolation.

Sansó's depiction of nature is potent and unassailable due to its compelling, persuasive impression. A poetic quality is distinguished in these subjects because they are inspired and rendered directly from the artist's creative imagination, not from any botanical or floral species known to science. Sansó's visual renditions of nature generate a variety of responses depending on the viewer's sensibility towards the artist's inherent virtuosity. Although Sansó has lived almost all the tragic realities of our mortal existence, his art continues to exude an effervescent quality combined with a solemn, poetic character.

181

Nena Saguil (1924 - 1994)

Untitled (drippings of black ink)
signed and dated 1990 (lower right)
brush and ink on paper
18 1/2" x 24" (47 cm x 61 cm)

P 140,000

EXHIBITED
Metropolitan Museum of Manila

The pioneering modernist painter Nena Saguil has experimented with various styles and media. Constantly present in the mature works of the iconic artist are spheres intricately plotted into a cloudy, enigmatic expanse of space. This series of works have garnered great acclaim both locally and internationally. It was sometime around the mid-50s that the stylistic change in Saguil's art took a turn towards heavy complex abstraction—as she was formerly known to work with figurative abstraction, which ever so often featured surrealist undertones. As she progressed further, works similar to this 1990 piece became her trademark. Redolent of a cosmic perspective where she has forgone the physicality and aesthetic of the material world, this powerful work comes together with all its elements in their vast, astounding splendor as if to exalt the spiritual.

182 PROPERTY FORMERLY IN THE JIM AND REED PFEUFER COLLECTION

Fernando Zóbel (1924-1984)

Carroza
hand signed and dated 1952 (lower right)
etching
19" x 14" (48 cm x 36 cm)

P 100,000

Accompanied by a certificate issued by Don Rafael Perez-Madero confirming the authenticity of this lot

PROVENANCE
León Gallery, *The Jim and Reed Pfeufer Auction 2015*,
Makati City, 6 February 2015, Lot 62

One cannot examine modern art in the Philippines without mentioning Fernando Zóbel, whose art not only helped shape modernism in the country but also impacted a whole generation of artists. As an artist, Zóbel's creations from the mid-fifties through the seventies featured his distinctive approach. Zobel never waited for inspiration to strike, and was almost always doing something, whether it was doodling or drawing a study that would lead to finished work. Describing the carroza as "the silver chariot of the Virgin", the subject matter fascinated him in different ways, and at its height found expression in different media: oils, acrylics, tempera and various types of print.

COMPANION PIECES FROM THE FAMOUS EXPOSITION OF 1887

TIPOS DEL PAIS BY FÉLIX MARTINEZ Y LORENZO

by LISA GUERRERO NAKPIL

183

Félix Martínez y Lorenzo (1859 - c. 1916)

a) *Tipos Filipinos (Maestra de Escuela)*
signed (lower left)
ca. 1884
watercolor on paper
13 1/2" x 8 3/4" (34 cm x 22 cm)

b) Tipos Filipinos (Banquero de la Barra de Napindan)
signed (lower left)
ca. 1884
watercolor on paper
12 3/4" x 8 1/2" (32 cm x 22 cm)

P 2,000,000

PROVENANCE
Mr. Ramon Jordana Y Morera, Forestry Engineer and Inspector General of Forestry in the Philippines, spent many years in the Philippines publishing among others "Bosquejo Geografico Historico Natural del Archipelago Filipino."

(1) Tipos del Pais (Mestiza Española, Spanish Mestiza) (2) Tipos del Pais (Indio con gallo, Indian with a game cock), both watercolors, 1886. Museo Nacional de Antropologia, Spain.

In 1887, Spain's Overseas Minister Victor Balaguer undertook the Exposicion General de las Yslas Filipinas to 'maintain ties of knowledge and communication with the nation's overseas provinces.' The exposition's Catalogo Oficial stated that it aimed "to tighten the bond between the Spaniard and his Filipino brother who, younger and weaker, should defer to Spain, the affectionate mother who will bring him civilization and culture".

So wrote the scholar Ramon N. Villegas in the volume "Filipinos in the Gilded Age" published by León Gallery. He added, "The project was not only a cultural or commercial matter, it was intended to project internationally the greatness of Spain, following England which was perceived as the world's leading power after the Exhibition of 1851, where Joseph Paxton constructed the original Crystal Palace in Hyde Park Gardens.

"Other European countries followed England's lead. In proud structures on wide grounds, imperial powers made ostentatious displays of their colonial treasure troves — precious stones, minerals and metals, exotic flora and fauna with high commercial value, uniquely crafted artifacts made by the "barbarians" themselves dressed in diverse costumes, performing heathen rituals. There were pseudo-scientific presentations of the natives.

"Spain had been gradually losing its possessions and with them its economic independence, with foreign capital increasingly gaining control. Spain's empire, by then had been reduced to Cuba and the Philippines and minor islands like Puerto Rico, the Marianas and the Carolinas. This prompted Balaguer to propose this project as the perfect opportunity to show that Spain was as capable as England to organize a major exhibition on its remaining major colony.

"The Philippine Exposition was held at the capital's Parque or Campo Grande de Retiro. The central building was a Spanish version of the Crystal Palace, designed by Ricardo Velázquez Bosco, influenced by Gothic structures and the market at Les Halles de Paris.

"Madrid's Palacio Cristal served as a giant greenhouse where plants and flowers from the Philippines were grown. When it opened in 1887, a newspaper published this description:

"... The Crystal Palace is a cathedral of glass, of classic proportions, on a grassy hill. Its walls are immense and transparent windows supported by Ionic iron columns...and topped by an immense dome, whose height reached 22.60 meters, (around it) the aisles... shelter the grass and towering palms characteristic of the tropical flora of the Philippines. Its majestic cover, of classic taste and Greek style, falls on a terrace surrounded by elegant balusters, and looks at the lake, which extends at its feet like a mirror..."

a)

b)

At this exposition, it is known that the artist Félix Martinez y Lorenzo (1859-c.1916) would present a series of 'Tipos del Pais' watercolors following the grand tradition begun by Damian Domingo and Justiniano Asuncion. The works would eventually wind up in the care of the Museo Nacional de Antropologia, which has sixteen such works signed in 1886 and two in 1887. The museum also has information that Martinez had sent six other watercolors to Spain in 1883.

We can thus surmise that these two works are companion pieces to the works sent to Spain for the milestone exposition. The first is of a pious "Maestra de Escuela", a schoolmarm wearing a long Spanish lace veil, clasping a prayerbook and a rosary in one hand and an oversized fan in the other. A fine kerchief is tucked into the waist of her overskirt which is worn over fine blue silk.

The second is "Banquero de la Barra de Napindan", a boatman of Napindan. Naked to the waist, carrying both an oar and a pole to steer his skiff through the channels of old Taguig, he wears a pointed salakot. Interestingly enough, for Martinez, it would be a particularly favorite landscape to paint : He would later depict them in lithographs for the the 'elegant publication' La Ilustracion Filipina, founded by the Zaragoza brothers; as well as in various works portraying similar charming scenes. One was only recently auctioned by this house of the rivulets in the area

Félix Martinez was a student of the Manila Academia under Lorenzo Guerrero and there is a record of him traveling to Madrid in 1880 for further studies but not as a scholar of the Ayuntamiento. The following year, he would exhibit a portrait of the then-Governor General of the Philippines, Fernando Primo de Rivera in that capital city's exposition and it would attract favorable notice from art critics.

By 1882, he had returned to Manila and won the first of his various accolades, including a silver medal for a painting of Sta. Teresa de Avila, submitted in time for her 300th death anniversary.

He would first attain fame as one of the most prolific painters of the monumental 'grand edition' of Manuel Blanco's Flora de Flipinas. Of the 389 plates, he produced 50 of them. (Lorenzo Guerrero, his mentor, accounted for 40.) It was an elite assembly of talent that included the prize-winning pair of Academia pensionados, Félix Resurrección Hidalgo and Miguel Zaragoza.

184

Mark Andy Garcia (b. 1984)

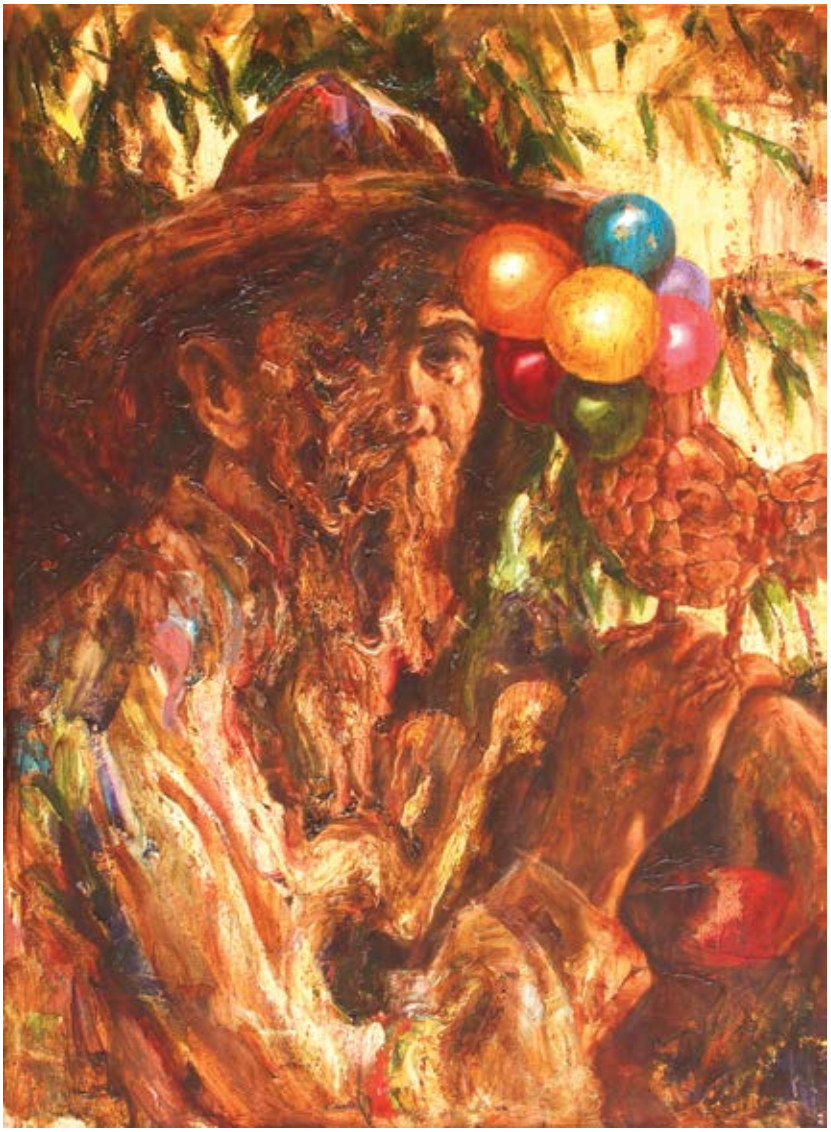
Hubo't Hubad Tayo Sa Mundong Ito
signed and dated 2012 (lower right)
oil on canvas
72" x 48" (183 cm x 122 cm)

P 200,000

The unorthodox painting style of Mark Andy Garcia acts as a visual biographical note – one that conveys an honest emotion that resulted from the circumstances he succumbed to. From his experiences as an overseas contract worker in Saudi Arabia to the passing of his father, Garcia has since offered his art to a spirit that pays homage to memories and recollections.

Garcia's artistic consciousness developed at an early age. In Painting Memories, Alice Guillermo describes Garcia's art as one that "comes from the depths of his being." The celebrated art critic further added that Garcia "weaves the whole course of life in his paintings, its childhood joys, its later sorrows, even its personal blows, but he is one artist who proffers a ready center of solace to all those wallowing in pain and sorrow."

Garcia won the Grand Prize at the 2007 Metrobank Art and Design Excellence. He received the CCP Thirteen Artists Award in 2015.



185

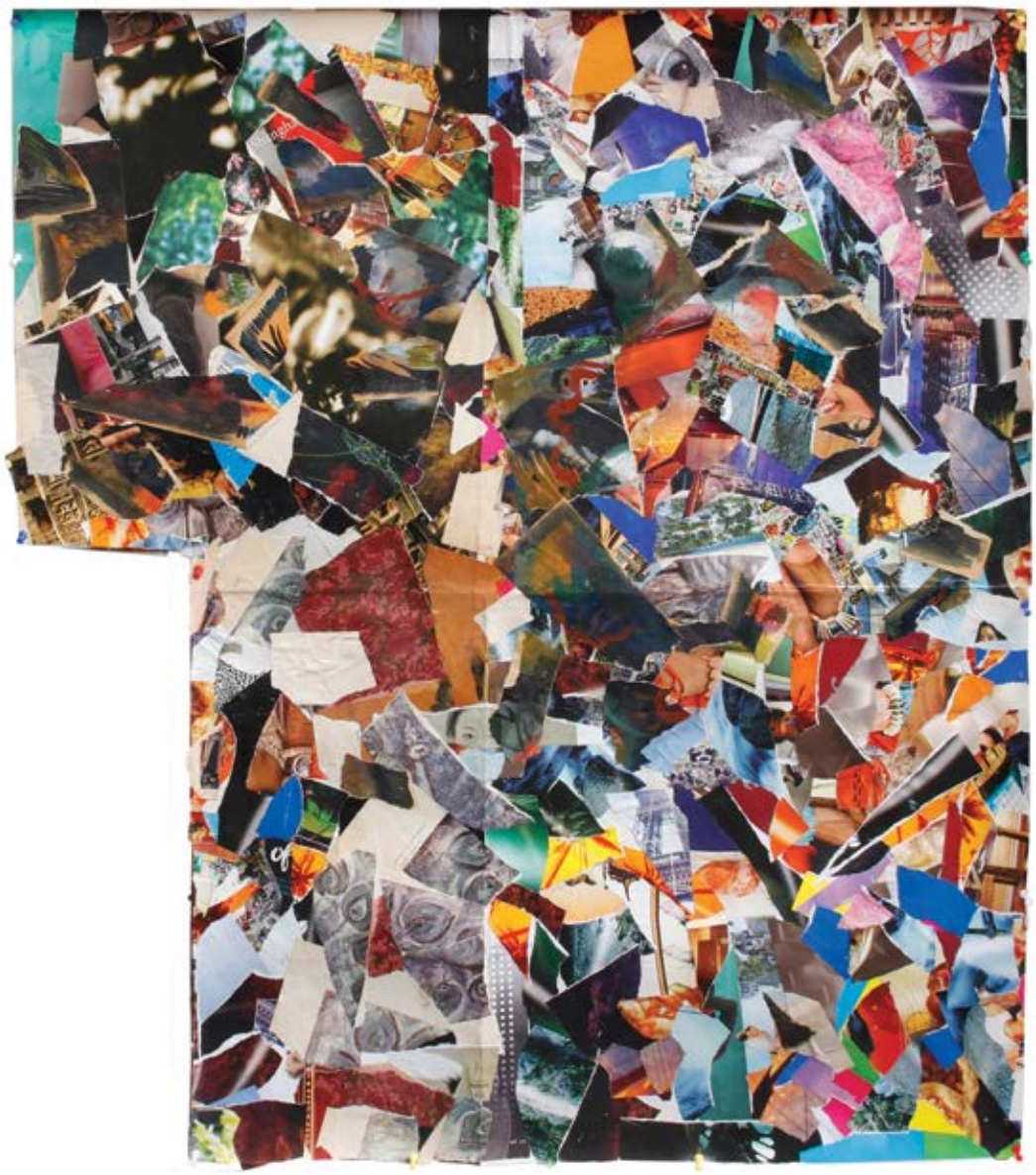
Ronson Culibrina (b. 1991)

Untitled (After Fernando Amorsolo's Portrait of a Filipino Man)
signed and dated 2015 (lower left)
oil on canvas
30" x 22" (76 cm x 56 cm)

P 140,000

Ronson Culibrina juxtaposes traditional approaches to art with contemporary styles, exploring the many possibilities between the inherent contradiction between the conservative and the avant-garde. Culibrina confronts power dynamics in art history in this piece revolving around Fernando Amorsolo's *Portrait of a Filipino Man*. Amorsolo's depiction of an idyllic countryside scene and ideal native beauty was challenged by the flourishing of modernist art in the country, disputing the then-prevailing notions regarding aesthetics and iconography. By the 1950s, the artists associated with the aesthetics of Amorsolo—the Amorsolo School—would establish an inter-generational community that would be later associated with the commercialization of artistic production.

Culibrina confronts the complexities of global and local orientations of modernism and the seemingly irrevocable interdependence of contemporary art to the market. As Lisa Ito notes in the essay *Market Intersections in the Art of Ronson Culibrina*, *"It thus becomes a challenge to fill in its discursive gaps: to interrogate these processes and phenomena within art history and to weigh how Philippine contemporary art has served as a critical mode towards introspection and interrogation of the continuing past."*



186

Roberto Chabet (1937 - 2013)
Untitled
collage
40 3/4" x 36 3/4" (103 cm x 93 cm)

P 300,000

In the 1960s, Chabet's works were collages that consisted of maps, drawing on handmade paper, children's scrawls and drawings, and envelopes without addresses. There was always the sense of a multileveled kind of art in terms of materials, genres, and diffusion over various publics and over a large global space. The work itself becomes a charged site, which spontaneously attracts elements from all over the natural and intellectual universe. Chabet's practice significantly dealt with the notion of repeating. His position as a studio art professor at the College of Fine Arts at the University of the Philippines and his stint as artistic director of the Cultural Center of the Philippines from 1960 to 1971 enabled him to pursue this mission. From here on, Chabet's art would always have the sense of a multilayered kind of art in terms of materials, genres, and diffusion over various publics.

187

Ronald Ventura (b. 1973)

Untitled
signed and dated 2021 (lower right)
oil on canvas
painting: 36" x 24" (91 cm x 61 cm)
frame: 51" x 40" (130 cm x 102 cm)

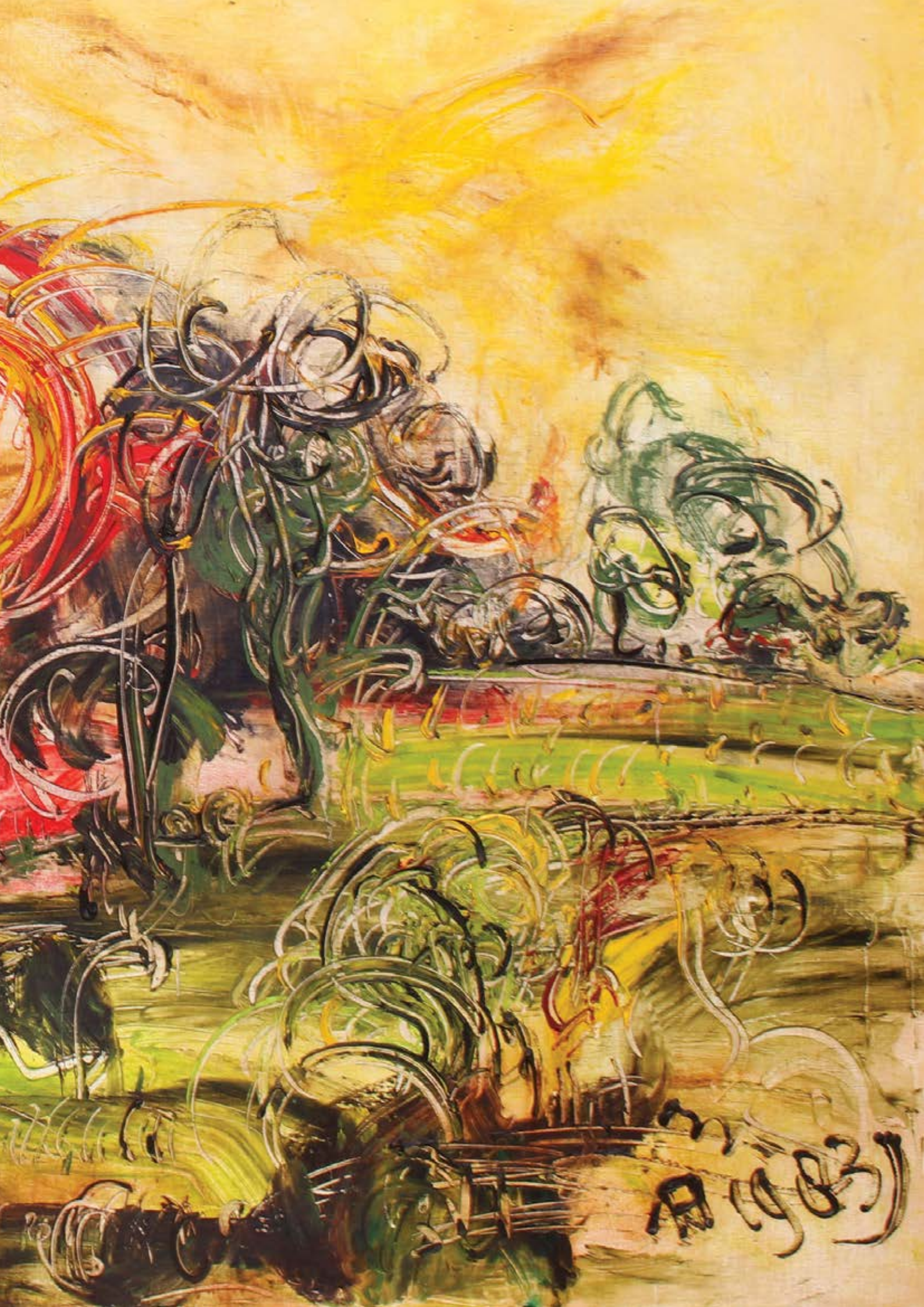
P 5,000,000

Unlike many artists who are faced with the constant challenge of being stereotyped within the creative paths they choose, Ronald Ventura takes on the task of confronting it through his diverse art, and makes some powerful visual statements with stunning directness. With his new ways of seeing, Ventura exerts his influence in overturning notions on presenting the human body, or formal problems that once dominated modern painting, or conceptions of the ideal as against the products of academic classicism of a still earlier age. The incredible depth of realism he applies to his figures generates a haunting view of a once familiar milieu now beset with layers of associations with other worlds. His paintings and sculptures, seemingly products of parody and juxtaposition, are in fact, uncompromising manifestations of the mind's reality struggling with the ambiguities of history and culture. They present an architecture of the mind, moving back and forth between the tamed surface of reality and the deep recesses of fantasy.

LOT 157

Affandi (1907 - 1990)

Menyongsong Hari Yang Cerah (Sunny Day)



LOT 179

Kim Oliveros (b. 1990)

Thinker, Dreamer and Whatever II

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INDEX

Paintings and *Sculptures*

A
Abad, Pacita 56
Abaño, Ambie 205 - 206
Abueva, Napoleon 102
Adjaye, David 211
Affandi 217 - 218
Aguinaldo, Lee 86, 138, 159 - 160
Alcuaz, Federico Aguilar 101, 231
Albor, Augusto 227
Ang, Kiukok 33, 179 - 180
Antonio, Angelito 173, 200, 233
Antonio, Marcel 97, 199
Amorsolo, Fernando 16, 23 - 24, 3
5 - 36, 77, 79 - 80, 83 - 84,
134, 145 - 146, 149, 152,
237, 246
Austria, Tam 174

B
Baldemor, Fred 139
Baldemor, Manuel 17, 27
Barredo, Gabriel 22,
Barrioquinto, Andres 6,
Bartolome, Welbart 192
Belleza, Norma 21, 230
Bitanga, Charito 161
Borlongan, Elmer 234

C
Cabigting, Annie 232
Cabrera, Benedicto 31 - 32, 60, 93, 94,
141 - 142
Cacnio, Michael 101
Campana Brothers 209
Castañeda, Dominador 140
Carmelo, Alfredo 13 - 14
Chabet, Roberto 247
Concepcion, Florencio B. 197 - 198
Cruz, Jigger 47, 193 - 194
Cuizon, Noel Soler 156
Culibrina, Ronson 5, 15, 178, 220
Custodio, Gabriel 21

D
Del Castillo, Anton 147, 239
Dela Rosa, Fabian 95 - 96
Dela Rosa, Ibarra 11,
Delotavo, Antipas 221 - 222

E - F
Edades, Victorio 38, 99 - 100
Escora, Kiko 25
Esquillo, Alfredo Jr. 153 - 154
Frenandez, Dex 133, 162

G - H
Galicano, Romulo 72, 203, 224
Garcia, Mark Andy 43, 245
Garibay, Emmanuel 30, 59, 219, 236
Hidalgo, Félix Resurrección 81, 82, 85,
137, 187 - 188, 189 - 190

I-J
Jaylo, Jon 48
Joya, Jose 26, 59

K - L
Kusama, Yayoi 214, 215, 216
Lamarroza, Prudencion 185
Leaño, Antonio 165
Legaspi, Cesar 3, 18
Legaspi, Jojo 223
Libeskind, Daniel 212
Lorenzo, Diosdado 98
Lorenzo, Félix Martínez 243 - 244
Luna, Juan 78, 90 - 92
Luna, Nikki 51
Luz, Arturo 4, 37, 41 - 42, 144,
163 - 164

M - N
Manansala, Vicente 171 - 172, 238
Magsaysay-Ho, Anita 55, 201 - 202
Merino, Eugenio 210
Navarro, Jerry Elizalde 1, 29, 229

O - P
Ocampo, Hernando R. 45 - 46, 208
Olazo, Romulo 186, 204, 235
Oliveros, Kim 240
Olmedo, Onib 12, 166, 170
Orlina, Ramon 143
Pacquing, Bernardo 148, 181
Parial, Mario 225, 226
Philippine School (19th Century) 57
- 58, 136

R - S
Rasco, Eufenio IV 220
Saavedra, Carlo 228
Saguil, Nena 175 - 176, 242
Salubayba, Don 44, 207
Sansó, Juvenal 177, 241
Santos, Mauro "Malang" 2, 19 - 20,
155, 183 - 182
Santos, Pablo Baens 167 - 168
Sison, Yasmin 52

T - U
Tabuena, Romeo 192
Tapaya, Rodel 132, 191

V - W
Valledor, Leo 8 - 10, 182
Velasco, Lydia 248
Ventura, Ronald 1, 49 - 50,
53 - 54, 213
Westendorp, Betsy 65, 68,
69 - 70, 71

Y - Z
Yonzon, Hugo Jr. 196
Zalameda, Oscar 28, 34, 135,
169, 195
Zobel, Fernando 118 - 120, 242

Antiques and Ephemera

A
A Caryatid (From the Edificio Tuason on the Escolta, originally the Edificio Barretto de Ycaza, 1870) 75
A Pair of 18th Century Calvary Ivory Figures 131
A Pair of Carved Mother of Pearl Shells 107 - 108
A Pair of Silver Candeleros 105 - 106
A Relleve depicting Saint Dominic/ Santo Domingo 126
An 18th Century Ivory Corpus on a Giltwood Frame 121 - 122
An Elegant 19th Century Escritorio 103 - 104
Altar Furnishing with a Cherub 129

F
Fragmentary Santong de bulto of the Virgin of Guadalupe 127

P
Pair of Columns 130

R
Relleve depicting Saint Roche/ San Roque with his Angel and Dog 125

S
San Antonio and Niño Santong de Bulto of the Immaculate Conception /La Inmaculada Concepcion 128

T
Three Part Map of the Philippines 115 - 116

V
Very Rare and Important Letter from José Rizal to His Sister Maria Rizal 111, 112, 113
Very Rare and Important Letter from José Rizal to His Mother (Teodora Alonso) 114

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