

León Gallery  
FINE ART & ANTIQUES

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# The Magnificent September Auction 2019

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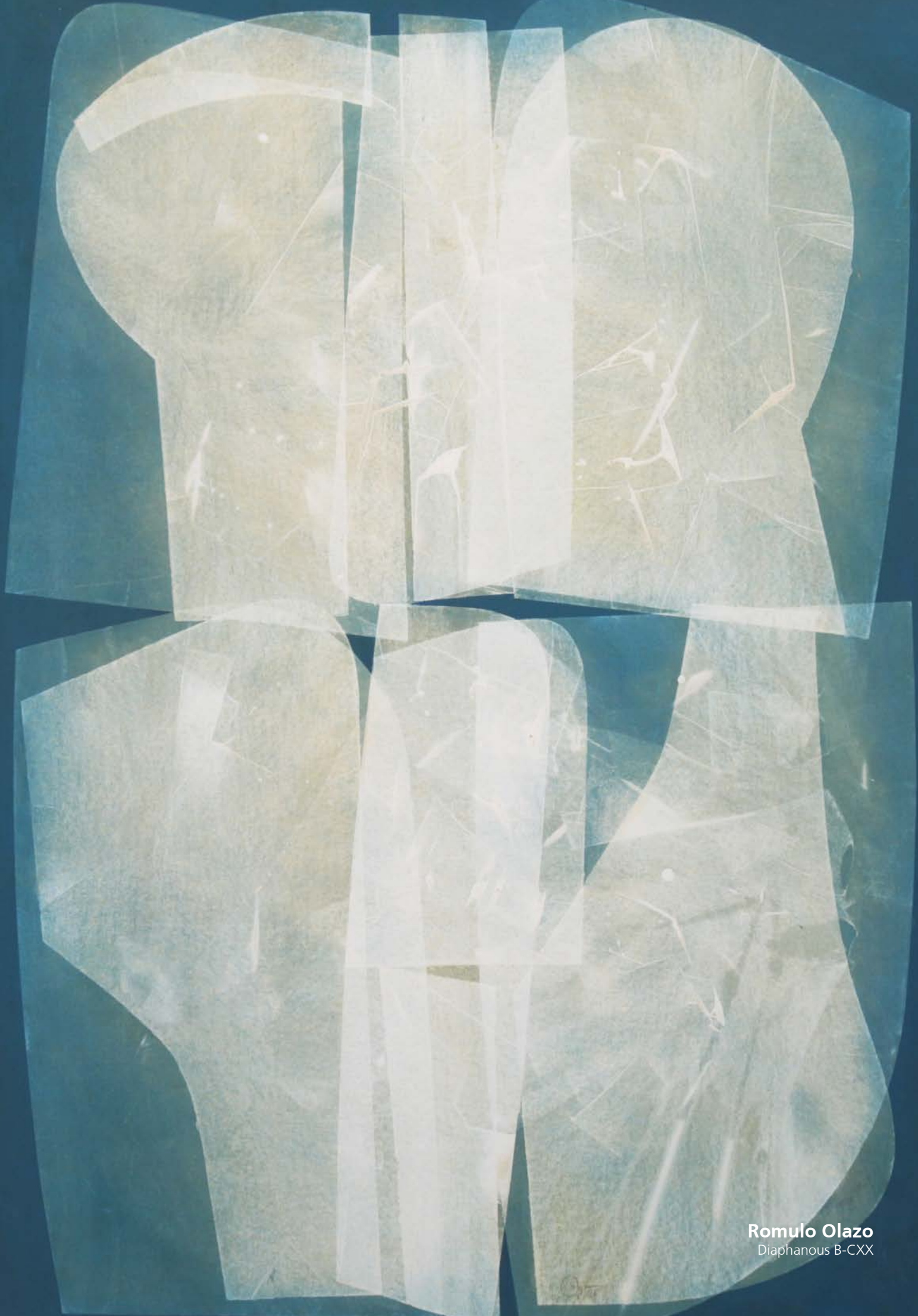
• 14 September 2019 | 2:00 PM •

LVNA



Andres Barrioquinto  
Untitled

Barrioquinto  
2010



**Romulo Olazo**  
Diaphanous B-CXX



# León Gallery

FINE ART & ANTIQUES

## **Auction**

Saturday | September 14, 2019  
2:00 PM

## **Preview**

September 7-13, 2019  
9:00 AM - 7:00 PM

## **Venue**

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

## **Contact**

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**Romulo Galicano**  
The Lagoon - Vancouver

*Romulo Galicano*  
12





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**Fernando Amorsolo**  
Barrio Fiesta

*F. Amorsolo 1960*

# León Gallery

FINE ART & ANTIQUES

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

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**The Magnificent September Auction 2019**

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# Foreword



**León Gallery**  
FINE ART & ANTIQUES

Dear Friends,

I still can't believe that we have the 'Holy Grail' of Philippine maps: The Murillo Velarde Map of 1734. I had sought to obtain this historically significant and singularly important map for years from the very distinguished collector who owns it. He decided to give us the wonderful surprise to include it in the Magnificent September Auction 2019. He said that the time had finally come to let it go and thus here we give you the opportunity to call this legendary map your own.

We have two gems from the sun and moon of Philippine art as Jose Rizal once called them: 'The Country Women' by Felix Resurreccion Hidalgo from the legendary collection of Don Luis Maria Araneta (now the PAGREL Collection) and 'Una Chula' by Juan Luna from an equally illustrious Filipino-Spanish family. No better examples are there than these to represent the two of the greatest Filipino 19th Century artists.

Don Antonio Bantug is perhaps among the oldest of Philippine collectors and, in fact, it was Don Jose Bantug, his father, who influenced Don Luis Araneta to glide his way into the genteel art of collecting. The Bantug Virgin was labeled by the late antiques expert Martin I. Tinio, Jr. as 'the most beautiful virgin in the Philippine Islands.' And again it gives us extreme pleasure to have this in the coming auction.

Not to be forgotten is the Rizal Tampipi, which safeguarded the Noli Me Tangere from destruction by the guardia civil, without which we would have lost our way to finding our freedom.

Among the furniture, we have two pairs of magnificent pieces from the Romeo Jorge collection — a commanding set of 'his and hers' kamagong aparadors and a stately duo of cabinets in the Baliuag style. Also not to be missed: Two 'presidential' pieces, the desk of President Elpidio Quirino and the Ah-Tay bed of President Manuel Roxas. There is as well two exquisite pieces from the Barretto Collection, from the man who founded the venerable San Miguel Brewery, Enrique Barretto y de Ycaza: an escritorio and bargueño.

Also in this sale is a monumental work by Jose John Santos III that was the main piece in the Pearl Lam exhibition "Hide" in 2014 in Singapore plus stunning representations of the year 2016 and 2017 of Andres Barrioquinto's exceptional style. Works by Manansala, Bencab, Malang, Ang Kiukok, Concepcion, Sanso, Olazo and the eternal master Fernando Amorsolo are very well represented.

In behalf of the León Gallery Team, we invite you to this defining auction.

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

Jaime Ponce de Leon  
**Director**



1

**Lot of 3 Etchings**

**Benedicto Cabrera** (b.1942)

*Siesta Hour*  
signed and dated 1974 (lower right)  
etching 19/20  
8" x 10" (20 cm x 25 cm)

**Fernando Zobel** (1924-1984)

*El Jardin*  
signed and dated 1964 (lower right)  
etching 11/50  
9" x 11" (23 cm x 28 cm)

**Jose Joya** (1931-1995)

*Premature Disc 2*  
signed and dated 1969 (lower right)  
etching A/P  
6" x 6" (15 cm x 15 cm)

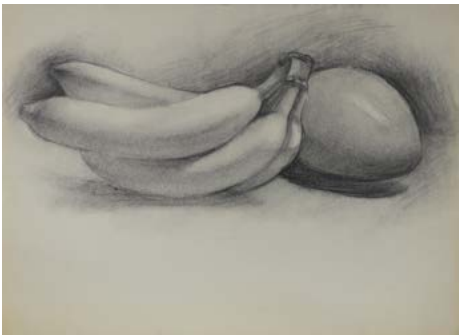
**P 100,000**

Provenance:  
Private Collection, Manila

A trio of epic artworks of the three Masters of Philippine art: Bencab, Zobel and Joya. These etchings showcases the different moods of the Filipino artistry in one lot.

In Siesta hour, Bencab playfully portrays the native Filipina Mestizas in an afternoon idle aura. Zobel's El Jardin, is a cherishment of the periods he was able to work non-stop, as he shared to the Pfeufers in November 1960: "The present is good, the future sounds better.". While, Joya drives a mystifying vibe as portrayed by his talismanic symbolism in his oeuvre Premature Disc. 2.





## 2

### Lot of 7 by Sofronio Y Mendoza (b.1934)

a.) *Untitled 1*  
signed and dated 2002 (lower left)  
pastel on paper  
10" x 14" (25 cm x 36 cm)

b.) *Untitled 2*  
pencil on paper  
10" x 13" (25 cm x 33 cm)

c.) *Untitled 3*  
signed and dated 2001 (lower left)  
watercolor on paper  
10 1/2" x 14 1/4" (25 cm x 36 cm)

d.) *Untitled 4*  
pencil on paper  
9" x 12" (23 cm x 30 cm)

e.) *Untitled 5*  
signed and dated 2001 (upper right)  
pencil on paper  
10" x 12" (25 cm x 30 cm)

f.) *Untitled 6*  
pencil on paper  
10" x 12" (25 cm x 30 cm)

g.) *Untitled 7*  
signed and dated 1996 (lower right)  
charcoal on paper  
13" x 12" (33 cm x 30 cm)

**P 70,000**

Provenance:  
Private Collection, Manila

Founding Leader of the Dimasalang Artists, Sofronio Y. Mendoza or better known by his initials 'SYM' — a multi-awarded legendary artist highly regarded by his colleagues and respected in the community — is one who finds great joy in sharing his vast knowledge on all nuances of art. His devotion and passion for art is evidenced in his masterful prolific collection of paintings.

SYM never failed to captivate audiences with powerful impressionistic approach to his art. A very well-traveled artist, he captured numerous morsels of the world — from landscapes and seascapes, to interiors and still lifes — immortalizing such fragments of his life in his work.



**3**

**Jose Joya** (1931-1995)

*Untitled*

signed and dated 1983 (lower right)

pastel on paper

25" x 19" (64 cm x 48 cm)

**P 60,000**

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

Provenance:

Private Collection, Manila

The sketch was drawn from life. The young model appears in a relaxed and natural attitude. In this rustic yet elegant study, Joya fully displays his great gift as a draughtsman, employing a confident but measured drawing technique. Places such as New York and Venice may have given Joya his household name, but it is homegrown subjects such as this peasant girl that supplies the romantic in Joya yearning for the indigenously authentic and compelling. By showing rural life as it had once been, he attempted to portray a world of continuity that was vanishing, handmade baskets and all.

**4**

**Manuel Baldemor** (b.1947)

*Still-Life*

signed and dated 1980 (lower left)

watercolor on paper

22" x 35" (56 cm x 89 cm)

**P 30,000**

Provenance:

Private Collection, Manila

Afar from the artist's signature craft of utopic and rainbow colored villages, Manuel Baldemor's brush achieves triumph depicting his very own rendition of a still-life painting.

This work of art is one of the purest examples of a still-life painting imbued with a nostalgic feel as perceived by its dusky and rustic colors.





PROPERTY FROM THE AMBASSADOR J.V  
CRUZ COLLECTION

**5**

**Vicente Manansala** (1910-1981)

*Nude*

signed and dated 1972 (right)

pastel on paper

38 1/2" x 24 1/2" (98 cm x 62 cm)

**P 500,000**

Provenance:

Acquired directly from the artist

Rod Paraz-Perez narrated in 1990: "He (Manansala) saw the nude as a mass of interactive forms, of basic inter penetrating geometric masses to be stated with the simplest of means."

Vicente Manansala's profound liberality and proficiency as a draughtsman is embodied in his carefully crafted exuberant nude in pastel. His attention to line, form and volume reveals him to be a first observer of the human figure, no doubt his nude woman has become an embodiment of classical beauty and ideal form.

In this work, the Master Cubist celebrates the charm of the naked dalaga. A woman, a warrior, who faces all the pressures of the world and overcomes them with grace. Hypocrites are the ones who expects her to be perfect for there is no such thing. Shown in her very nature, there is a soft force in the nude woman's physical presence that could not be avoided, even by the undiscerning viewer.



6

**Max Balatbat** (b.1978)

*Harap Likod Ang Bakod*  
signed and dated 2018 (lower right)  
acrylic on canvas  
36" x 36" (92 cm x 92 cm)

**P 100,000**

Provenance:  
Private Collection, Manila

There is never a shortage of assortments of lines, shapes, textures and uneven surprises with Max Balatbat's abstractionist mind. His visual interpretation creates a muscular aesthetic from a combination of angular elements with a sculptural presence that contains a series of geometric compositions juggling his familiar dandelion holes, void black, dirty white and rough red motifs.

The artist's masterpieces serves as a registry, a form of remembering of his unique upbringing. As the artist's early creative formation took inspiration from the international cabaret, a brothel in Calocan's red light district where he spent an unusual younger years in the company of prostitutes and rug rats like him. The random fabrics of his canvas embodies the many parallel experiences occurring at any one moment in the same scenario; its seediness full of anonymity.



**7**

**Augusto Albor** (b.1948)

*Untitled*

signed and dated 1987 (upper left)

oil on canvas

55" x 23" (140 cm x 58 cm)

**P 240,000**

Provenance:

Private Collection, Germany

This work represents a subtle shift of Albor to a softer visual surface. The improvised qualities of his beton brut style are visible, but they become happily coy mannerisms.

Red is a purposeful powerful color, whereas white stands for absolute silence. The visual tension provided by the red areas eliminate dourness.

8

**Lydia Velasco** (b.1942)

*Untitled*

signed (lower left)

oil on canvas

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

**P 80,000**

Provenance:

Private Collection, Manila

Every inch of the nervous, bounding lines that define the woman's body is charged with erotic feeling, both pose and facial expression are intensely lascivious and the impact of the drawing is heightened by the extreme closeness of the two personae.

The tempestuous carnal rhythms, and the representation of ecstatic emotion are Velasco's tribute to the depiction of passion. The fecundity of the green color for flesh seems to be conflated with a charged sexuality of the bodies that together lend to this paintings its power.



9

**Mario Parial** (1944-2013)

*Mother and Child*

signed and dated 1979 (lower right)

oil on canvas

32" x 28" (81 cm x 71 cm)

**P 80,000**

Provenance:

Private Collection, Manila

"What is striking is the fecundity of the artist's vision, the intensity of creative fervor at full-throttle," wrote art-critic Cid Reyes.

Foremost genre artist of the Philippines, Mario Parial has for more than four decades explored themes that have endeared him to art lovers: folk imagery, festivals, local traditions, kites, harlequins and the day to day activities of the common Filipino household; painted with a vision inspired by Marc Chagall and Pablo Picasso.

In this very work, the artist created his very own version of the classic Mother and Child painting, in the form of his Mayhaligue painting series, featuring his wife Carina and their firstborn Ochie in their family home situated at Mayhaligue street, Santa Cruz, Manila during the 1970s. The house is displayed alongside potted foliage in what the artist remembers as being one of the happiest periods in his life. Parial revisited this composition throughout his oeuvre, in different forms and arrangements. It also formed the basis of his other works of rural scenes, often integrating other motifs and figures from his studies.







PROPERTY FROM THE ERLINDA ENRIQUEZ  
PANLILIO COLLECTION

**10**

**Napoleon Abueva** (1930-2018)

*Untitled*

Ca. 1970

marble

17" x 5" x 3 1/2" (43 cm x 13 cm x 9 cm)

**P 200,000**

Provenance:

Acquired directly from the artist

Abueva posed the challenge of modernism to his mentor Tolentino and, through his prolific and energetic work, significantly tilted the balance in favor of modernism. After his studies at UP School of Fine Arts, under the Pura Villanueva Kalaw scholarship, Abueva took up his Masters' studies at the Cranbrook Academy of Art in Michigan on a Fulbright Smith Mundt grant and further trained in sculpture and ceramics at the University of Kansas.

It was in the 1950s that he firmly established his reputation as the pioneering modernist in sculpture.

His reputation as a master capable of crafting classic pieces from different materials began when he burst into the country's art scene in the '50s with "The Kiss of Judas," which he fashioned out of a single adobe block to symbolize betrayal.

He went on to earn the description as a "pioneering modernist in sculpture" and in 1976, he became the youngest to be conferred the National Artist award. His versatility in medium and expression eludes facile categorization.



11

**Toti Cerda** (b.1959)

*Untitled*

signed and dated 2014 (bottom)

oil on canvas

48" x 64" (122 cm x 163 cm)

**P 60,000**

Provenance:

Private Collection, Manila

Amid a study taped on the actual painting, and a six point base swiveling seat which personalizes a hushed studio setting, an artist sits absorbed before his work.

We all know the image at heart. Its subject matter is drawn from Roman antiquity, specifically during the time of the persecution of the Christians by emperors such as Nero. Thus, the principal figures are two maidens stripped of their garments and exposed to men leering at them and inspecting them like mere objects or commodities. A cool light falls on the two to symbolize their purity as Christian virgins.

The figures are fully modelled, and their gestures from the left to the right create a chain of movements that rise and fall, ending with the bound feet of the second maiden.

For those not in the know, it's an image of *Las Virgenes Christianas Expuestas Al Populacho*, which won a silver medal in the Madrid Exposition of 1884. Like Luna's *Spoliarium*, which won the major prize in the same competition, it conforms to the requirements of the European classical academy. But it is not by Felix Resurreccion Hidalgo, and our eyes are focused on the everyman doing the work as much as the famed painting itself. So the painting, could have been any other painting of any age, as much as every man painter could have been any famed painter of any era as well. It is the everyman painter in the process of creating — Emil Zola wrote in 1866 "A work of art is a bit of the creation, seen through the artist's temperament, which forms an important part of his personality." Of all forms of artistic self scrutiny, none is more revealing to the viewer than the image of the artist at work. Painters in their studios, studies of the artist working with his model scenes that depict sketching in the open air, all bring the observer closer to the act of creativity.



12

**Angelito Antonio** (b.1939)

*Payaso*

signed and dated 2015 (lower left)

acrylic on canvas

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

**P 200,000**

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

Provenance:

Private Collection, Manila

The clown is a theme that Angelito Antonio has explored to the hilt as he made a venture or two under the circus tent. The clown is a difficult person to comprehend, the best loved figure in Italian Commedia dell'arte.

Merry, radiating the spirit of wit and comedy, his movements were as gay and capricious as a butterfly. Here, the clown provides for a humorous foil to the lovely woman. The Commedia provides an opportunity to tweak a traditional subject within a modern idiom, the artifice of late Cubism well-suited themes of disguise and masquerade. In his depiction of the timeless clown, Antonio has a lot of references in art history to look back to.

For Chagall, as for many other artists, including his contemporaries Picasso and Georges Rouault, the circus was a central metaphor; its clowns and acrobats hiding a range of different meanings and emotions behind their masks. Traditionally on the margins, playing a part or concealing sorrow, these figures embody both suffering and compassion. Chagall said "I have always looked upon clowns, acrobats, and actors as beings with a tragic humanity. For me they are like figures in certain religious pictures."

## 13

### **Florencio Concepcion** (1933-2006)

*Metamorphosis of Blue and Green*

signed and dated 1971 (lower left)

oil on canvas

41 1/2" x 83 1/2" (105 cm x 213 cm)

**P 800,000**

Provenance:

Private Collection, Manila

Instead of confronting the audience with glorified actual objects, Florencio B. Concepcion bombards his viewers with a soothing sea of colors painted in abstraction. Serene would be a fair word to describe his work *Metamorphosis of Blue and Green*, a splash of the different hues of blue that equates the boundless seas, with hints of maritime vegetation as represented by a flush of green shades. A gradual shift from dusky to lighter shades of blue is evident, as if portraying a creative duel of good and evil. Concepcion's talent in brushwork and compositional arrangement is seen in his tactical placement of shapes and gradation of colors. Truly, it is a melodramatic work of art that induces psychological relaxation.

Master of Expression, Florencio B. Concepcion, was part of a new generation of painters that emerged in the mid-sixties from the progressive post-war period. Reticient, he was nevertheless a respected academic and art educator, influencing artists such as Augusto Albor, Romulo Galicano, and Lao Lian Ben.

The artist believes his paintings are like an autobiography, a product of his feelings and his creativity. Therefore, if his paintings calm the viewer, it's because Concepcion himself is a man at peace.





14

**Federico Aguilar Alcuaz** (1932-2011)

*Portrait of A Gentleman*

signed and dated 1981 (lower left)  
oil on canvas  
31 1/2" x 25 1/2" (80 cm x 65 cm)

**P 80,000**

Leon Gallery wishes to thank Mr. Christian Aguilar for confirming the authenticity of this lot

**Provenance:**

Acquired directly from the artist by the present owner

Portrait painting, particularly when done on commission, can often lead or force an artist to compromise with his true style and vision. But not for Federico Aguilar Alcuaz.

The portrait has a splendid presence without resorting to fashion effects. Even with Alcuaz' use of bold, generalized strokes, especially on the shirt and face, there was nothing slapdash or characterless about the portrait; there is an imperious look in the subject's eyes leaving us in no doubt of his well born roots.

Alcuaz' portraits are an absolutely integral part of his total oeuvre, among them indeed are to be found some of his very best achievements. The uncompromising nature of his approach to portrait commissions is apparent from very early on.

Federico Aguilar Alcuaz took up Fine Arts at the University of the Philippines in 1949 and at the Real Academia de Bellas Artes de San Fernando in Madrid. The latter was the Spanish Academy attended by a number of Filipino masters in the 19th and early 20th centuries, such as Juan Luna, Hidalgo, de la Rosa, and Amorsolo.



15

**Pong Bayog** (b.1982)

*Life's Journey*

signed and dated 2016 (lower right and verso)  
oil on canvas  
60" x 48" (152 cm x 122 cm)

**P 80,000**

**Provenance:**

Provenance Gallery

From his combination of common yet unexpected elements comes an image ultimately enigmatic yet richly suggestive of meanings.

The literal sense of frozen time — the subject wears what looks like a giant watch — and the mystery of the anonymous figure itself, banal but sinister, conveys the feeling that something strange is about to happen.

This work by Pong Bayog is a depiction of the psyche of people in an urban context. Forlorn and isolated, the artist's subjects seem desolate and somber. Yet, the strong chiaroscuro, impasto rendering of the background and slight shifting of the human figure, lends the scene an elaborate sense of ennui.





**16**

**Eduardo Castrillo** (1942-2016)

*Untitled*

signed and dated 1978

brass

13" x 17" x 7" (33 cm x 43 cm x 18 cm)

**P 70,000**

Leon Gallery wishes to thank Mr. Nixio Castrillo, son of the artist, for confirming the authenticity of this lot

Provenance:

Private Collection, Manila

Regardless of Castrillo's medium, he endeavors to craft a fresh, unrehearsed approach to his finished sculptures. The artist's playfulness is one of his prized qualities.

Eduardo Castrillo truly mastered the unspoken vocabulary and practices of Cubism in sculpture, culturing an angularly sensuous type of style.

This work is common of Castrillo's sculpture, showing how powerful he can manipulate the complicated relationship between space and solid, while admixing it with Cubism and Naturalism.

## 17

### **Kamagong Aparador I And Kamagong Aparador II**

*2nd Quarter of the 19th century*

"babaeng kamagong" hardwood

each:

76" x 48" x 20" (193 cm x 122 cm x 51 cm)

**P 1,000,000**

**Provenance:**

Romeo Jorge

An old family of Santa Ana, Manila

This splendid pair of Philippine cabinets in the late Neoclassical style are made of beautifully burlled "babaeng kamagong" hardwood and are decidedly of German Biedermeier inspiration. Both feature carved friezes of continuous, upright acanthus leaves. Below the friezes are inlays of lines and lozenges of "lanite" wood. The doors and sides of the cabinets are inlaid with stylized panels of "lanite" wood in the late Neoclassical style characteristic of Philippine case furniture from 1800 - 1850. All the inlays of "lanite" wood are painstakingly crafted. The cabinets stand on traditional urn-shaped feet. They come from the famous collection of the industrialist Romeo Jorge.

Upon purchase by Romeo Jorge from antique dealer Gerardo Esposito in 1992, the interesting wood of the cabinets was identified with certainty as "babaeng kamagong" hardwood by the legendary antique dealer and woodworker, "Manila's romancer of wood" Osmundo Esguerra (coined by Ramon N. Villegas in 1990), known as "Omeng."

These two remarkable, matching cabinets of "kamagong" hardwood were acquired separately by Romeo Jorge, not together as could be assumed. Intrepid antique dealer Gerardo Pagala Esposito ("Gerry") found the first aparador in an old house in Santa Ana, Manila in 1992 and sold it to Jorge. (One must remember that Santa Ana, Manila during the Spanish period was a picturesque, riverside community with many rich residents — Spaniards, mestizos, and Filipinos alike.) Seven months later, Esposito found the matching second, smaller aparador in another old house, still in Santa Ana, owned by a relative of the seller of the first aparador.

It became apparent that the two "his and hers" cabinets had originally been owned by the 1830s progenitors of the sellers' families.

These beautiful and exceedingly rare pair of "kamagong" cabinets were proudly installed in Romeo Jorge's living room, alongside so many other Filipiniana treasures.

Romeo Jorge is an industrialist with a fortune based in agribusiness. He started purchasing antique Filipino furniture in 1982 and became a serious collector of antique Filipino paintings, religious sculpture in wood and ivory, furniture, and household items in 1986. He was supplied by the best antique dealers of the time — Romeo Bauzon, Terry Baylosis, Antonio Martino, Jean-Louis Levi and Willie Versoza, Viring de Asis, Osmundo Esguerra, Ramon N Villegas, Maria Cristina Ongpin-Roxas, Gerardo Esposito, Liza Ramos Rama-Esposito, Roberto Antonio, et al. Jorge generously funded expeditions by antique dealers to the farthest corners of the country in search of the best antiques. Through his wife Nini Santos-Jorge, a professor of music at the University of the Philippines, he became a munificent patron of the famous Philippine Madrigal Singers of Dr Andrea Veneracion, hosting fundraising receptions at his elegant La Vista residence and bankrolling their trips to contests abroad.

The late 1970s to the 1980s were heady, dazzling times for Filipino arts and antiques. A well-funded and very active government office tasked to restore Intramuros ("Ciudad Murada"/The Walled City) as well as three affluent individuals were busy building their collections — The Intramuros Administration represented by the Central Bank Governor Jaime C Laya, Esperanza Bunag-Gatbonton, and Martin Imperial Tinio Jr, prominent Chinese-Filipino businessman Paulino Que, leading sugar executive Antonio Gutierrez, and the industrialist Romeo Jorge. (Also an active collector was the First Lady Imelda Romualdez-Marcos and her close circle of "Blue Ladies.") Among friendly rivals Que, Gutierrez, and Jorge, it became the custom to give elegant dinner parties for their tight circle of serious art and antique collectors upon the arrivals of important acquisitions. Those exclusive, intimate dinners of the Que, Gutierrez, and Jorge circle were some of the most coveted invitations of those years.

The "materialistic" 1980s were punctuated by great, lavish exhibitions in leading hotels organized by the top art and antique dealers. The exclusive opening nights of such events found Manila's richest of the rich jostling, sometimes arguing or even quarreling, for the choice art and antique finds of the evening. Maximalism was the fashion of the Marcosian 1980s, the richer you were, the more crowded with important and therefore expensive art and antiques your big house was. The opulent style was best exemplified by the Italianate house on Vito Cruz street, Manila house lived in by the irrepressible, Europe-educated collector Dr Eleuterio Pascual (known as "Teyet"). The razzle-dazzle interiors were a "Beaux-Arts" or "fin-de-siecle" jumble with swathes of Marchesa Luisa Casati eccentricity that impressed the Marcos political bigwigs and new and old Manila society.

-Augusto Marcelino Reyes Gonzalez III











18

**Alfredo Carmelo** (1896-1985)

*Untitled*

signed and dated 1948 (lower left)

watercolor on paper

12 1/2" x 17" (32 cm x 43 cm)

**P 180,000**

Provenance:

Private Collection, Manila

However immense his accomplishments in aviation may be, Carmelo's name perhaps will always be synonymous to local marine painting. While other more illustrious Filipino painters only occasionally focused on the sea as subject, Carmelo specialized in it. No other Filipino painter has made marine painting with the same historical perspective, attention to details, depth and love of the subject as Carmelo had shown in his works. He specialized in paintings of ships sailing in the high seas or docked in harbors. His art has been widely regarded as comparable to that of the English painter, Joseph Mallord William Turner and Wilhelm van de Velde the Younger, considered as the greatest of marine painters.

Hundreds of his canvases are found in museums and private collections in the country and in many plants of the world. His paintings of galleons, brigantines, frigates, schooners, clippers, Chinese junks in pastel, oil or watercolor have earned him high esteem and approval here and abroad. Some of the ships featured prominently in his works are historically significant, such as *The Encounter of the Nuestra Señora de Covadonga* and *The Centurion*. Other scenes depicted in his artworks feature areas of historical significance such as Fort Santiago, Muelle de la Industria, Estero de Binondo, Muelle de Magallanes and Muelle de Farola; and picturesque scenes of the Pasig River, Manila Bay, Cavite, Batangas, Bohol, Iloilo and Mindanao. In 2006, Alfredo Carmelo was elevated to the San Beda College Hall of Fame for his exemplary achievements.

Carmelo's paintings are like portals that enable onlookers to travel back in time and get a better grasp of what it must have been like during those times. As what critic Señor Guillot Carratala once said: "Painting must teach, in the same way that a good theater piece teaches our traditions and educates us." Carmelo's works and accomplishments have catapulted the Filipino to world prominence. Through him, marine painting in the Philippines was brought to its full realization.



PROPERTY FROM THE ESTATE OF  
LARRY J. CRUZ

**19**

**Romulo Galicano** (b.1945)

*Untitled*

signed and dated 1970 (lower left)

oil on canvas

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

**P 240,000**

Provenance:

Acquired directly from the artist

Galicano grew up as the personal student of his uncle, the Cebuano Master Martino Abellana. At age 13, he became part of his uncle's household. The close relationship of maestro and apprentice made Galicano the direct and immediate heir to Abellana's artistic heritage. The mastery of color and tone, composition, techniques and materials came from lessons he learned from his early youth.

His arcadian images provide nostalgic preserves of a pre-industrial world where human intrusion is seen in just tiny details that the viewers choose to overlook.

A May 1974 article says about Galicano's art:

"To say that a painter is influenced by, say, Monet (Romulo's apparent favorite), whom he knows only through color plates, is an error that is only too common."

"...The "influence" of the French Impressionists is so obvious in Romulo that it hardly needs pointing out. What could easily escape notice is that Romulo has never seen the works of these painters except in book reproductions."

Galicano is a painter of tonalist landscapes who is renowned especially for his small, intimate views of nature. This sweetly melancholy painting seems to occupy a borderline between everyday observation and a visionary world all Galicano's own. A sense of liveliness is conveyed by the various tones of green, ochre and white modulating in various intensities and with effects of transparency. The sentiment of nature is an essential ingredient in Galicano's work and the one which sets him from painters of nature before him and the artists who followed him. In his finished pictures he constantly reproduced the detailed foliage effect that the public liked. Yet, amid all the lushness there is an earthy feeling.



PROPERTY FROM THE ERLINDA ENRIQUEZ PANLILIO  
COLLECTION

**20**

**Vicente Manansala** (1910-1981)

*Study for the Stained Glass Window in UP*

signed and dated 1965 (lower left)

watercolor on paper

6" x 12 1/4" (15 cm x 31 cm)

**P 180,000**

Provenance:

Acquired directly from the artist

With the nailed hands outstretched, and the divine head downcast, Christ in his dying moment wears a halo, but light literally radiates from behind the cross, the sky blues and the whites of heaven subtly contrasting with the light brown of the wood. We may never know if Manansala had a stained glass window in mind but he realizes the entire design in watercolor.

Cid Reyes once asked Manansala: "Isa hong medium na madalas ninyng gamitin ay watercolor, Hindi ho ba mahirap na medium ito para sa inyo?"

Manansala replied: " Ah, yung watercolor e isa sa mga favorite medium ko. For relaxation. At saka ang gusto ko sa watercolor, ha, it demands you to control it. Gusto niya, kontrolin mo siya. Mahirap kung ikaw ang pako-control."

Beth Day Romulo wrote that : "Manansala worked on watercolor, charcoal, oil and pastel. He was a muralist and a sculptor, and samples of these forms can be seen in banks, hotels and boardrooms throughout Manila."

Vicente Manansala consistently worked in the figurative mode, with the exception of a few abstract works. While he consistently reinterpreted or indigenized cubism as he took his themes from the familiar Filipino environment, he also explored a wide repertoire of religious themes. This 1965, *Study for the Stained Glass Window in UP* served as the prototype for the design of the stained glass window of the Church of Holy Sacrifice at the University of the Philippines, Diliman.

Manansala's attitude to religious imagery seems to have been somewhat cavalier. In dealing with Catholic imagery he treats the religious element essentially as a picturesque motif, a foil for his imagination, and was intrigued more by the outward forms of worship as the substance of religious belief. He could thus adapt to changes of circumstances by making minimal adjustments to his pictorial style.



**21**

**Fernando Amorsolo** (1892-1972)

*Lavanderas*

signed and dated 1950 (lower right)

oil on canvas

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

**P 1,000,000**

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

Provenance:

Private Collection, Manila

Fernando Amorsolo's delight in the female nude is at its most sumptuous in works such as this riverside scene, one of many versions he did. Here, the painting is vigorous and spontaneous. His instinctive feeling for life — both human life and the life of nature — being expressed in brilliant colors with great warmth.

The pose itself echoes statues at museums and art academies, reflecting Amorsolo's classical training. The comparisons with classical statuary would give the painting an added complexity of resonance, but here it seems purely a pretext for freedom amidst nature. The equally glowing presence of the washerwoman gives the classical allusions a welcome reality check.



**22**

**Juvenal Sanso** (b.1929)

*Untitled*

Ca. 1980

signed (lower right)

acrylic on paper

23" x 33" (58 cm x 84 cm)

**P 500,000**

Provenance:

Private Collection, Manila

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





**23**

**Romulo Olazo** (1934-2015)

*Diaphanous 537*

signed and dated 1999 (lower right)

oil on canvas

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

**P 400,000**

Provenance:

Private Collection, Manila

For decades, Romulo Olazo pursued abstraction concurrent with experimentations in different graphic techniques, thus giving him various bold directions of abstraction to pursue.

Romulo Olazo began his Diaphanous series in the 1970s. Influenced by his practice as a printmaker, Olazo developed the series as one of his signature forms of abstraction, using a monochromatic color scheme and translucent, gossamer overlapping shapes that can be likened to gauze or dragonfly wings creating an effect that was airy and delicate.

In his explorations, Olazo has often modified the layering technique by crumpling and folding the delicate diaphanous tissues, by heightening tonal play in thin, sharp facets, and by superimposing brisk gestural strokes to stimulate the surface.

In "Diaphanous 537" (1999) we see bold, yet sheer, layers overlapping against the earthy rose red field.

## The Romeo Jorge Pair Of Cabinets In The Baliuag Style

3rd quarter of the 19th century (1825-1850)

Narra wood, Kamagong wood, with inlays of Kamagong wood, Lanite wood, and Carabao bone (reconstructed door pulls and key plates in solid silver 80%)

38" x 56" x 23 1/2" (97 cm x 142 cm x 60 cm)

**P 1,200,000**

Provenance:

Romeo Jorge;

An old family of Baliuag, Bulacan

This spectacular and elegant pair of early, carabao bone-inlaid cabinets is from Baliuag, Bulacan, a town in the Central Plains of Luzon island where an industry producing elegant seat and case furniture, usually of golden "narra" wood (stained dark), in appropriately simplified European neoclassical styles (Louis XVI, Directoire, Consulat, French Empire, English Regency, German Biedermeier) inlaid with carabao bone, kamagong wood, and lanite wood flourished from around 1800 to the pre-war.

This pair was produced before 1850 and that accounts for its general style, generous proportions, and the eccentric but flamboyant style of the bone and wood inlay which vary considerably from the more visible production of the 2nd half of the 19th century (1850-1900). The 2 doors of each cabinet are inlaid with kamagong and lanite wood in that characteristic early 19th century, late neoclassical panel design. In the center of each door is a stylized flower and on the 4 corners inside the panel are fleur-de-lys pointing to the center. The top panel has its sides inlaid with kamagong wood and decorated with large, incised lozenges of carabao bone (known as "matang pusa" / "eyes of the cat"). The 2 doors are flanked by elegant reeded posts on plinths in kamagong wood. The 2 visible sides of the plinths are inlaid with naturalistic bouquets rendered in bone inlay cut to shape. The base of the cabinet, like the top panel, is inlaid with kamagong wood and decorated with large, incised lozenges of carabao bone ("matang pusa"). Very interesting and highly unusual is the apron of kamagong wood with its graceful, unfurling design of a small urn spilling sinuous stems with flowers and leaves also cut to shape. The whole cabinet is supported by turned, urn-shaped feet of kamagong wood.

(It must be said that these cabinets, while certainly produced and found in Baliuag, Bulacan, exhibit some salient features of the distinct furniture tradition of Penaranda town, Nueva Ecija as documented by the late Filipiniana scholar Martin Imperial Tinio Jr (known as "Sonny") in a 1979 monograph — They have carabao bone inlay specially cut to the shapes of flowers and leaves. Tinio described a more elaborate carabao bone inlay tradition in Penaranda town wherein the bone was actually cut to the shapes of flowers, leaves, and other naturalistic forms superimposed on dark reddish brown "tindalo" / "balayong" wood, creating more elaborate decoration compared to the Baliuag tradition that utilized simple, geometric forms (lines, diamonds, triangles, lozenges, cubes, rectangles, rhomboids, etc) to form floral and foliar patterns from nature superimposed on golden "narra" wood stained dark.)

(The only pieces of the Penaranda, Nueva Ecija tradition in collections visible to the public, indeed the only ones known to scholars and collectors alike, are 2 exceptionally beautiful "mesa altar"/altar tables of "tindalo" / "balayong" wood, actually a pair, from the Maria Tinio Romero-Buencamino estate (known to her family circle as "Mariang Bulutong," a diminutive for her permanent facial spots; wife of Felipe Buencamino y Abreu II, the elder of 2 sons (the younger one was Victor) of Felipe Buencamino y Siojo of San Miguel de Mayumo, Bulacan and his second wife Guadalupe Abreu y Salazar of Calle Sagunto, Tondo, Manila). One is at the "entresuelo" (mezzanine) of the Casa Manila museum in Intramuros, Manila while the other one is at the "caida" (entrance hall) of the Museo De La Salle at the De La Salle University in Dasmariñas, Cavite (from the former D M Guevara Collection). Tinio remembered the Maria Tinio Romero-Buencamino ensemble well from the postwar years, and recalled that the pair of sideboards were accompanied by a long, sectional dining table, dining chairs, a pair of armoires, and most memorably to Tinio, a smallish early "aparador" in dark reddish-brown "tindalo" / "balayong" wood with the most intricate and exquisite carabao bone inlay he had ever seen. The present whereabouts of the rest of the Tinio Romero-Buencamino ensemble — dining table, dining chairs, a pair of armoires, and the memorable smallish "aparador" — are unknown.)

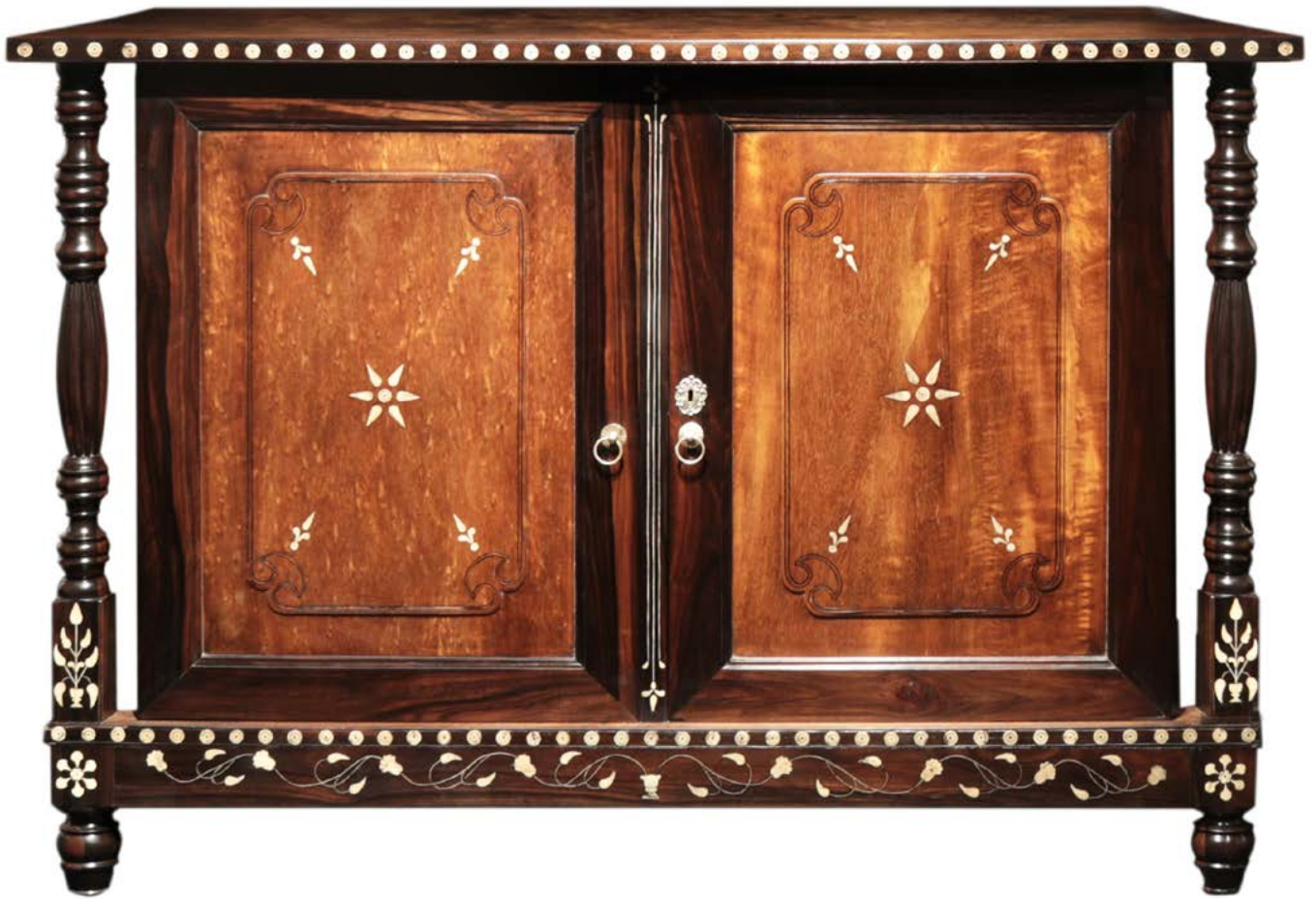
This exceptional pair of cabinets was found by intrepid antique dealer Gerardo Pagala Esposo (known as "Gerry") in 1994 with the descendants of the original owners, still in an 1830s bahay-na-bato in the outer limits of Baliuag town, Bulacan. They were immediately purchased at first sight by Romeo Jorge.

These elegant and rare pair of carabao bone-inlaid cabinets in the Baliuag style were proudly installed in Romeo Jorge's living room, alongside so many other Filipiniana treasures.

Romeo Jorge is an industrialist with a fortune based in agribusiness. He started purchasing antique Filipino furniture in 1982 and became a serious collector of antique Filipino paintings, religious sculpture in wood and ivory, furniture, and household items in 1986. He was supplied by the best antique dealers of the time — Romeo Bauzon, Terry Baylosis, Antonio Martino, Jean-Louis Levi and Willie Versoza, Viring de Asis, Osmundo Esguerra, Ramon N Villegas, Maria Cristina Ongpin-Roxas, Gerardo Esposo, Liza Ramos Rama-Esposo, Roberto Antonio, et al. Jorge generously funded expeditions by antique dealers to the farthest corners of the country in search of the best antiques. Through his wife Nini Santos-Jorge, a professor of music at the University of the Philippines, he became a munificent patron of the famous Philippine Madrigal Singers of Dr Andrea Veneracion, hosting fundraising receptions at his elegant La Vista residence and bankrolling their trips to contests abroad.

The late 1970s to the 1980s were heady, dazzling times for Filipino arts and antiques. A well-funded and very active government office tasked to restore Intramuros ("Ciudad Murada" / The Walled City) as well as three affluent individuals were busy building their collections — The Intramuros Administration represented by the Central Bank Governor Jaime C Laya, Esperanza Bunag-Gatbonton, and Martin Imperial Tinio Jr, prominent Chinese-Filipino businessman Paulino Que, leading sugar executive Antonio Gutierrez, and the industrialist Romeo Jorge. (Also an active collector was the First Lady Imelda Romualdez-Marcos and her close circle of "Blue Ladies.") Among friendly rivals Que, Gutierrez, and Jorge, it became the custom to give elegant dinner parties for their tight circle of serious art and antique collectors upon the arrivals of important acquisitions. Those exclusive, intimate dinners of the Que, Gutierrez, and Jorge circle were some of the most coveted invitations of those years.

-Augusto Marcelino Reyes Gonzalez III





**25**

**Vicente Manansala** (1910-1981)

*Still-Life*

signed and dated 1971 (lower right)

watercolor on paper

9 1/2" x 13 1/2" (24 cm x 34 cm)

**P 160,000**

Provenance:

Private Collection, Manila

In this cubist still-life, Vicente Manansala draws upon the fanciful aesthetics of a modest Filipino household. Instead of lobsters, silverware and bountiful grapes that are coming from the seams, Manansala gives us a monochromatic imagery of a native palayok, jar and mortars and pestles in an animated manner.

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

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



**26**

**Lao Lianben** (b.1948)

*Untitled*

signed (lower left) dated 1991 (lower right)

oil on paper mounted on canvas

19" x 12" (48 cm x 30 cm)

**P 100,000**

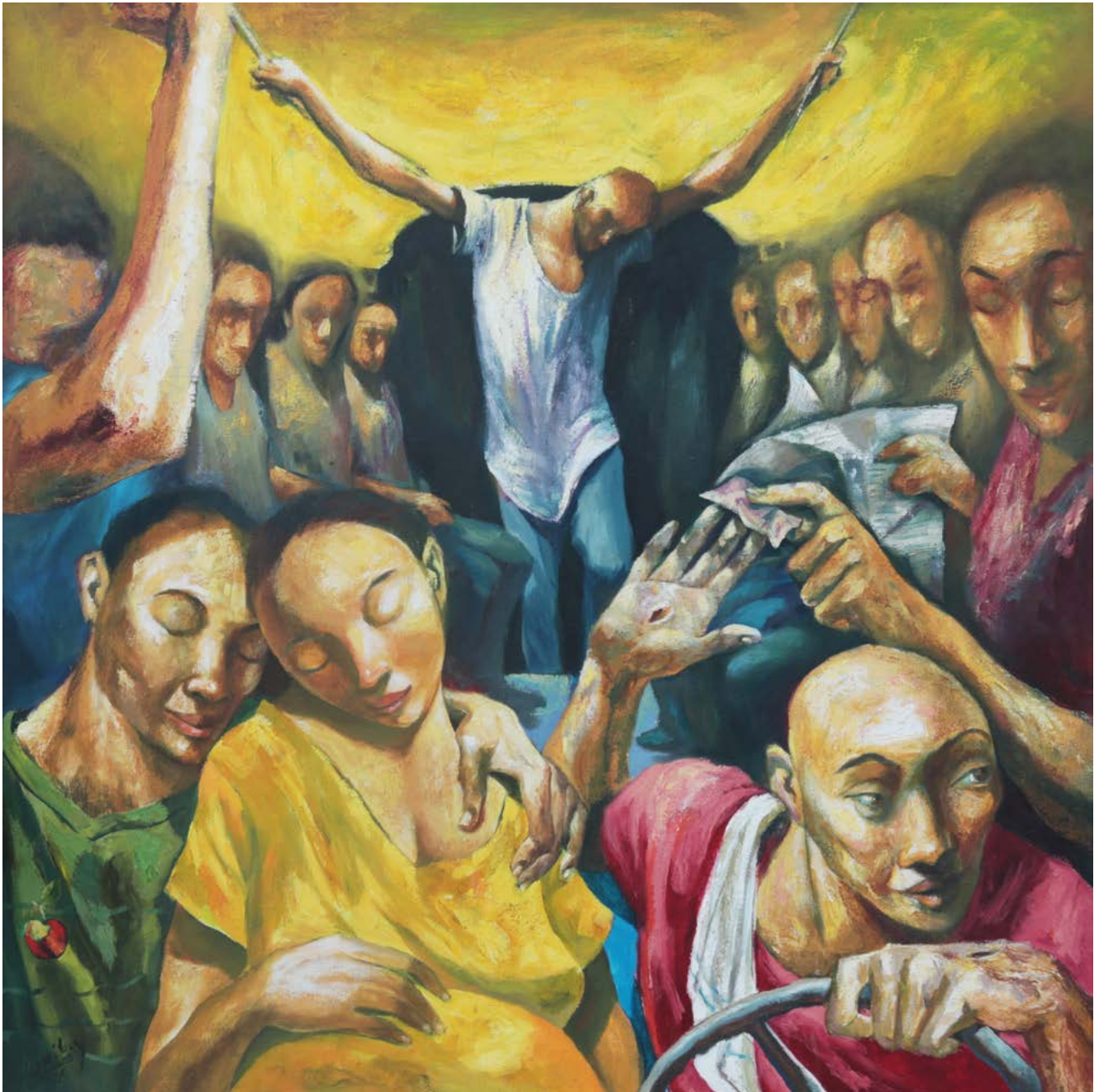
Provenance:

Private Collection, Manila

Lao Lianben graduated with a Bachelor of Fine Arts from the University of the East. In 1973, Lao held his very first exhibition at the Solidaridad Galleries, followed by more exhibitions in the following years.

A multi-awarded artist, he won First Prize in the 1968 Shell NSAC for his oeuvre *Dead Birth*, Honorable mention at the AAP Annual contest of 1976 for his *Tryst*; won the Mobil Art Award in 1983 and received the Thirteen Artists Awards from the CCP in 1976.

A minimal artist, his work is often associated with the spirit and aesthetics of Zen. Lao's process of painting involves layering of various textures, superimposed with found objects, often from nature. He substantiates soft tensions of flawed registry and vibrated lines, using them to advantage in border to bring out unmistakable aura of meditative serenity.



**27**

**Emmanuel Garibay** (b.1962)

*Kaganapan*  
signed and dated 2006 (lower left)  
oil on canvas  
48" x 48" (122 cm x 122 cm)

**P 300,000**

Provenance:

Leon Gallery, The Asian Cultural Council  
Auction 2015, Lot 26;  
Acquired from the above by the present  
owner

Emmanuel Garibay's multi-levelled symbolism which traverses various cultural contexts makes for an art that continually offers new insight. This thematic complexity is borne by a richly painterly style, with the suggestion of the linear application of colors among other techniques.

Garibay expresses social anguish using the visual language of Catholic tradition — the Passion and Crucifixion of Christ — and turned the image into a searing and unredemptive symbol of the trials of the masses.

Documenting the people in his life, Garibay creates social scenarios that are as eerie as they are compelling. He divests the crucified figure of its specific Christian association and turns it into a "crucified" everyman (the man's arms are outstretched in crucifix fashion, even though there is no cross) atop a maelstrom of social issues.

While the basic ground of his imagery is still the narrative of Christ with the focus on the Crucifixion and the Resurrection, Garibay constructs this a metatext, which is the radical interpretation of Christ's sacrifice in terms of Filipino spirituality and social realities. Indeed, a radicalized Christology.

28

## The Bantug Virgin

Late 18th – Early 19th century (circa 1775 – 1825)

Ivory statuette on a giltwood base, encased in an engraved glass cloche, the giltwood top cover surmounted by an outsized silver gilt crown with “gravado” decorations

ivory: 12” x 4” x 4 1/2” (30 cm x 10 cm x 11 cm)

virina: 38” x 18 1/2” x 13” (97 cm x 47 cm x 33 cm)

**P 4,000,000**

Provenance:

Antonio Bantug;

an old family of Laoag, Ilocos Norte;

an old church in Ilocos Norte

Long before the current trend of repatriation of similar Filipino treasures from Spain, this precious statuette of “La Inmaculada Concepcion” (The Immaculate Conception of Mary) in the renowned Antonio Bantug Collection, along with an earlier, rococo-style statuette of “La Inmaculada Concepcion” at the Museo Oriental in Valladolid, Spain, was considered by the generation of prewar art and antique collectors to be the highest point of Filipino ivory sculpture — Dr Arturo de Santos, Felipe Hidalgo, Dr Domingo Lerma, Antonio Tuason, Arch Luis Ma Araneta, Atty Salvador Araneta and Victoria Lopez – Araneta, et al.

The Virgin Mary is depicted as a young lady with her hands held together in prayer, looking to her left. It is obvious that the sculptor’s intent for the statuette was to radiate the Christian – Roman Catholic qualities of “fe, esperanza, y caridad”/faith, hope, and love. The sculptor also succeeded in endowing the small image with “uncion sagrada,” a little – understood, elusive, venerable quality to a Roman Catholic image much discussed and sought after by “santo” specialists and collectors. The beautiful and delicate face is that of a 14 year – old, the age when she conceived and bore her son Jesus Christ. Her exquisite hands are positioned on her right side with palms together in prayer, in counterpoint to her face. Her long hair, flowing over her shoulders, is delineated painstakingly. Her generous mantle (or cape) flows softly from her left shoulder to her right shoulder then descends gracefully to wholly envelop her lower right side, as if a gentle breeze was flowing from that direction. The borders of her dress and mantle are painted with leaves and flowers in the traditional “estofado” manner of the time. She stands atop the evil serpent on a globe with gilt decoration, also rendered in ivory. The exquisite, originally gilded “peana”/stand of “baticuling” wood (*Litsea obtusata*) carved with leaves and flowers in a distinctly Sinitic rococo style features a flanking, incorporated pair of candleholders for the many expected evenings of prayer and veneration. An outsized, contemporaneous silvergilt crown with “ysot” and “gravado” decoration (circa late 18th century – early 19th century), a museum piece in itself, tops the assemblage. The much – vaunted “La Inmaculada Concepcion” from the legendary Antonio Bantug collection is a stunning ensemble, and is definitely a masterpiece of an expert Chinese – Filipino craftsman.

The Roman Catholic dogma of “La Inmaculada Concepcion” or “The Immaculate Conception of Mary” states that the Virgin Mary was conceived without original sin by virtue of the merits of her son Jesus. As the future mother of Jesus Christ the Savior, and therefore the Mother of God, God the Father preserved her from the stain of the original sin of Adam and Eve in the womb of her mother Anna.

After nearly 2,000 years of persistent Christian – Roman Catholic belief in the Virgin Mary’s sinlessness / absolute purity and her preservation from “original sin,” the doctrine of “The Immaculate Conception of Mary” was dogmatically defined by Pope Pius IX in his papal bull “Ineffabilis Deus” in 1854.

In her pioneering 1979 book “A Heritage of Saints,” Dr Esperanza Bunag – Gatbonton (known as “Chita”) explored the entire process of Spanish – Mexican “santo” creation, from conceptualization to completion, as practiced through the last 500 years. First there was the “imaginero,” the carver who shaped the image and carved it in the round. There was the “entallador,” another carver whose job was to make the “retablos.” Then the “dorador” who executed the tedious “estofado” decoration on the garments. There was the “encarnador” who skillfully applied the “policromada” and the “encarnado” techniques to prime and then paint the face, hands, and feet with the flesh tone. Finally, there was the “ensamblador,” the one who put all the components together. Not all the classical Spanish procedures were followed by the Filipino “santeros,” if at all. The Filipinos tended to do everything by themselves, resulting in charming inconsistencies that contemporary eyes find more interesting than the conventional “santo” specimens.

Influential Spanish sculptors whose styles filtered to Manila were cited by Dr Bunag – Gatbonton — Alonso Berruguete (early 1500s), Juan Martinez Montanes (late 1500s – mid 1600s), Gregorio Fernandez (late 1500s – mid 1600s), Alonso Cano (early 1600s), and Pedro de Mena (mid – 1600s).

Dr Bunag – Gatbonton’s intense research amazingly yielded several names of noted Filipino “santeros” or santo carvers, a listing previously deemed as not possible — Juan de los Santos (1700s), Lorenzo Ma Guerrero, Isabelo Tampinco, Graciano Nepomuceno (mentored by Spanish – Mexican sculptor Eugenio Llerena), Manuel Flores, Crispulo Hocson (father – in – law of Romualdo de Jesus), Anastacio de Jesus (grandfather of Romualdo), Eduvigio de Jesus (father of Romualdo), Romualdo de Jesus (known as “Lolong”), Marcelo Nepomuceno, Telesforo Suggang, Juan Flameno, Mariano de Guzman Siauinco, Sotero Garcia, Eulogio Velarde Garcia, Sales, Miguel Palatino (Paete), Canuto Madrinan (Paete), Mariano Madrinan (Paete), Aurelio Buhay (Paete), Jose Caanacan (Paete), Faustino Adao (Laguna), J Macahumpan (Laguna), and Angelo Saavedra (Laguna).

According to the Bantug family, the statuette of “La Inmaculada Concepcion” came from a church that was coming up for demolition. In Dr Gatbonton’s book, it is described as having come from Laoag in Ilocos Norte province. Stylistically, the supreme quality of its ivory, the elegance of its conception, and the expertise of its execution identify it with the excellent specimens from Manila, Ilocos Sur, and Ilocos Norte. Scholars, pundits, and collectors have agreed that, on account of its sheer sophistication, it identifies as a product of an expert Manila atelier.

Antonio Bantug (known as “Tony”) came from an old, prominent landowning family of Victorias town in Negros Occidental province. His father Dr Jose P Bantug was an art and antique collector who followed in the wake of the first generation active from around 1890 onwards which included the “ilustrados” Trinidad H Pardo de Tavera, Benito C Legarda y Tuason I, Pedro A Paterno y Molo, Francisco de Yriarte, Dr Maximino Paterno y Devera Ignacio, Dr Maximo Viola y Sison, et al. Dr Jose P Bantug and his son Antonio were major influences on the younger collector Luis Ma Zaragoza Araneta (who became The major collector of antique Filipiniana during his time), encouraging him to deepen his appreciation of centuries – old Filipino “santos” and local antique furniture.

Aside from the famous ivory statuette of "La Inmaculada Concepcion," another magnificence in the Antonio Bantug collection was the spectacular 1737 main "retablo" with its 9 "relieve" panels of The Life of the Virgin Mary from the demolished San Jose de Recoletos church in Cebu, which stood some distance from the Metropolitan Cathedral.

There were 9 big, thick hardwood panels expertly carved, painted, and gilded with scenes depicting important episodes in the life of the Virgin Mary — The Birth of the Virgin — The Annunciation, The Nativity of Christ, The Crucifixion, The Assumption to Heaven, etc. The magnificent San Jose de Recoletos "retablo," formerly in the Antonio Bantug collection, is now in the Intramuros Administration collection.



It is still well known to knowledgeable art and antique collectors that in the early 1970s, Antonio Bantug generously donated about 12 antique Filipino "mesa altar" (traditional altar tables) of first quality from his famous collection to then First Lady Imelda Romualdez – Marcos in support of her campaign to promote Filipino art and culture, first to fellow Filipinos, and then the world.

Asuncion Arguelles Lopez-Rizal (Mrs Antonio Bantug, known as "Sony"/"Siony") was a granddaughter of Narcisa Rizal y Alonso, second sister of the national hero Dr Jose Protacio Rizal y Alonso. She became a foremost Rizalist because she painstakingly documented the Rizal family's numberless recollections of their favored son. She thus captured the national hero in his more private as well as more candid moments. The top contemporary Filipino historian Dr Ambeth R Ocampo lamented the loss of her scrupulously handwritten journals spanning many years and brimming with a literal archive of treasures about Dr Jose Rizal, blithely thrown away by a zealous senior maid who found them useless since they were "completely filled with handwriting" Dr Ocampo further lamented the loss of a particular "pina" (pineapple fiber) handkerchief within the Rizal family, purportedly one of several which held the national hero's precious bloodstains for decades, until another overly dutiful maid diligently washed the bloodstains off before its planned presentation to guests. Sic transit gloria mundi.

"La Inmaculada Concepcion" from the legendary Antonio Bantug collection. Truly, a masterpiece of a Filipino craftsman. A native masterpiece of which every single Filipino should be proud.

-Augusto Marcelino Reyes Gonzalez III





29

**Tam Austria** (b.1933)

*Maria Makiling*

signed (upper left)

oil on canvas

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

**P 300,000**

Provenance:

Private Collection, Manila

Folk yet Modern, Tam Austria, is a true "nature artist", a Master of the local, the native and the natural as inspired by the Bible's portrayal of God's creation. Austria studied under the tutelage of the famous Carlos "Botong" Francisco, no wonder there is likeness in their imagery. The nature Master has a penchant for covering the entire canvas with celebrated flora and fauna of the Morong, Rizal and Laguna geography.

His obsessive meticulousness rendered in striking tromp l'oeil is evident: In this very work, Austria painterly portrays an enchantress of the deep forest; a sinewy, slender and graceful lady endowed with spiritual fire. While, the animals lovingly flocks around her, bathing in the lightness and comfort of her presence.





**30**

**Rodel Tapaya** (b.1980)

*Ang Paghahanap Sa Pusang Gala*  
signed and dated 2007 (lower left and verso)  
acrylic on burlap  
16" x 14" (41 cm x 36 cm)

**P 100,000**

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

Provenance:  
Private Collection, Manila

Rodel Tapaya's paintings make him the equivalent of an epic storyteller. Considered as one of the most active artists in Southeast Asia. His breakthrough came when he was awarded the coveted Top Prize in the Nokia Art Awards which allowed him to pursue intensive drawing and painting studies in New York and Finland. Tapaya, also won the Phillip-Morris Philippine Art awards in 2007. The strain of narratives that he puts into his canvas ranges from historical, satirical, mythical, and folkloric themes to contemporary scenes.

Where is the naughty cat hiding? In this work of art, Tapaya gives focus on a usual contemporary scene in every pet loving Filipino household. A playful rendition on the Filipino favorite game of hide and seek, a serious look of annoyance creeps on her strong face as the owner problematically searches for her astray cat. On the other hand, the cat from a distant stretches relaxingly, while a sly smile and a vengeful look is written on its face.

The woman seems preoccupied by other mind-boggling thoughts; perhaps she is also quite lost? This poses another question: Is the woman solely looking for her cat or also in the midst of searching for her true self?

31

**Marcel Antonio** (b.1963)

*Midsummer Night's Dream*  
signed (lower right)  
acrylic on canvas  
60" x 97" (152 cm x 246 cm)

**P 800,000**

Provenance:  
Private Collection, Hong Kong

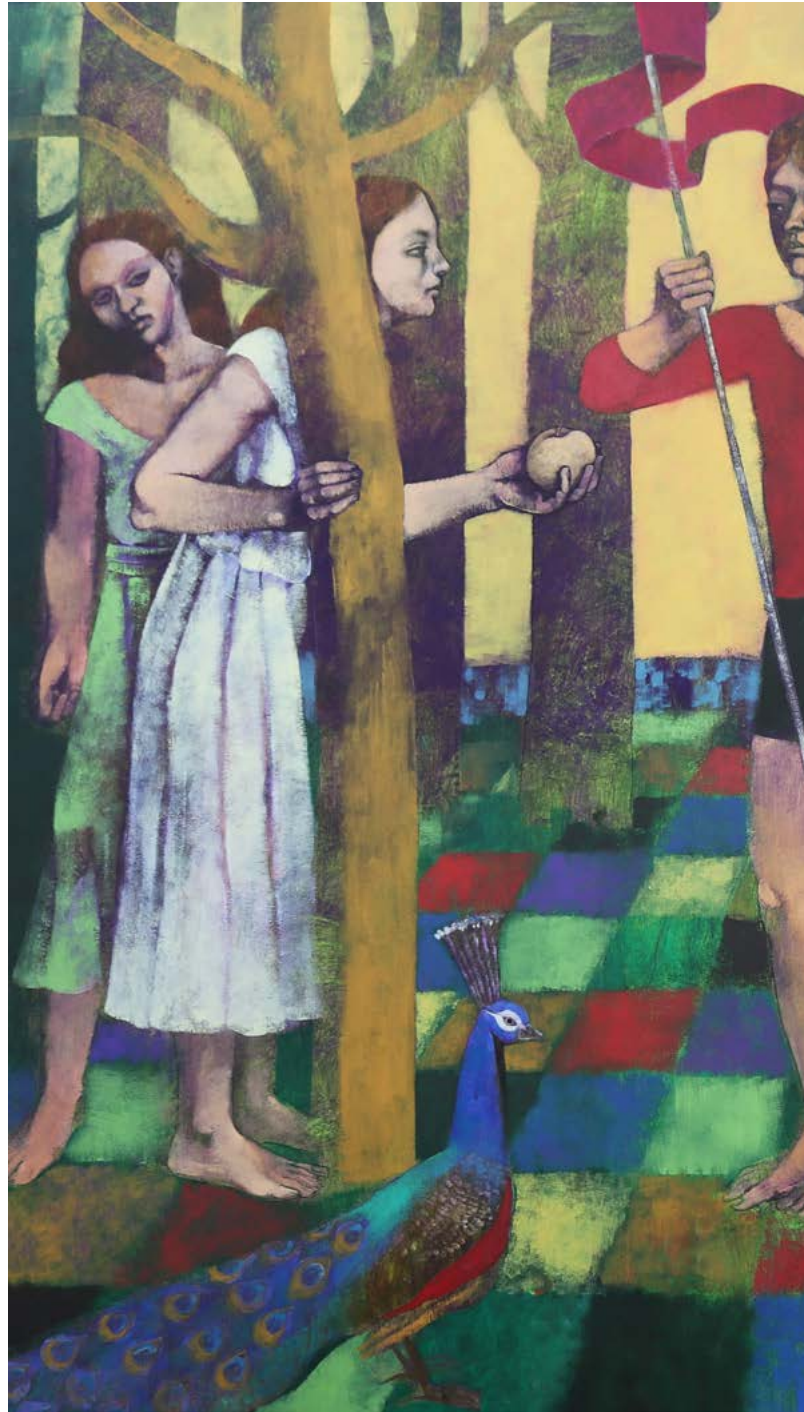
Marcel Antonio's works involve an almost surrealist dive into mysterious themes, often utilizing images that combine myth with reality, a non-literary tradition of storytelling. The seeming stories behind his paintings also capture mainstream viewer's attention.

Meanings may arise, whether intended by the artist or not, as a result of the intellectual association of objects — associations that contribute to the total richness of the work. For example, the floor tiles in strict perspective recall the art of Pieter de Hooch.

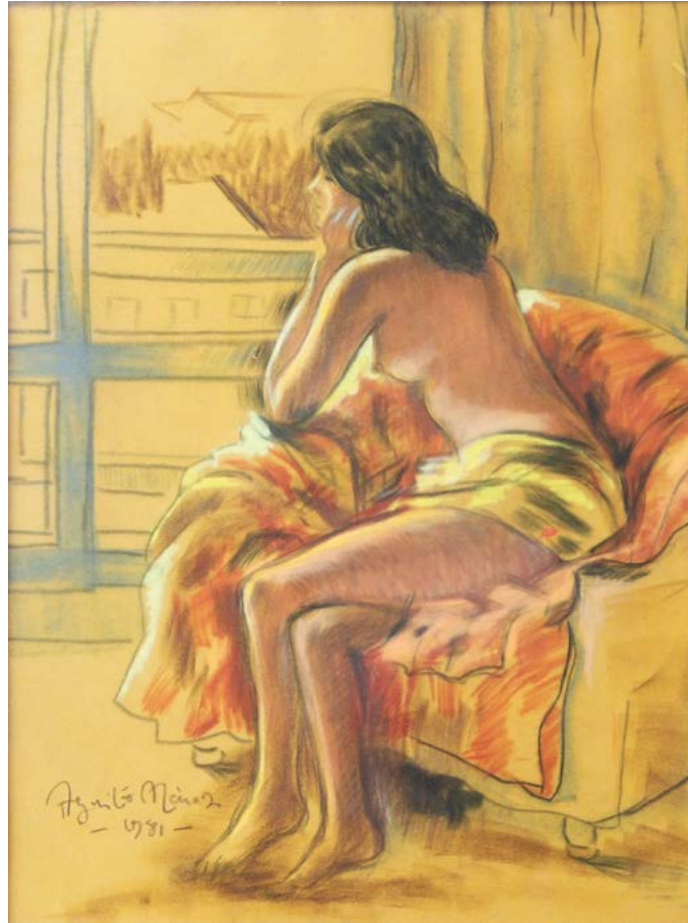
The clown cum court jester at the right suggests the characters of the Commedia dell'arte. A seated girl plays a lute or mandolin perhaps. The mysterious trees seem to hold the diversity of subjects and objects altogether. Curlicue pennants help heighten the dreamlike quirkiness of the work.

The peacock at the lower right provides for an impossibly exotic punctuation mark.

Marcel Antonio presents casual glimpses of figures somewhat thoroughly absorbed within their characteristic surreal trappings. His imagery is technically and compositionally unconventional in that the figures are given no more emphasis than any other aspect of their surreal setting.







## 32

### Federico Aguilar Alcuaz (1932-2011)

#### a.) *Nude 1*

signed and dated 1981 (lower left)  
pastel on paper  
25 1/2" x 19 1/4" (65 cm x 49 cm)

#### b.) *Nude 2*

signed and dated 1981 (lower left)  
pastel on paper  
25 1/2" x 19 1/4" (65 cm x 49 cm)

#### c.) *Nude 3*

signed and dated 1981 (lower left)  
pastel on paper  
25 1/2" x 19 1/4" (65 cm x 49 cm)

**P 120,000**

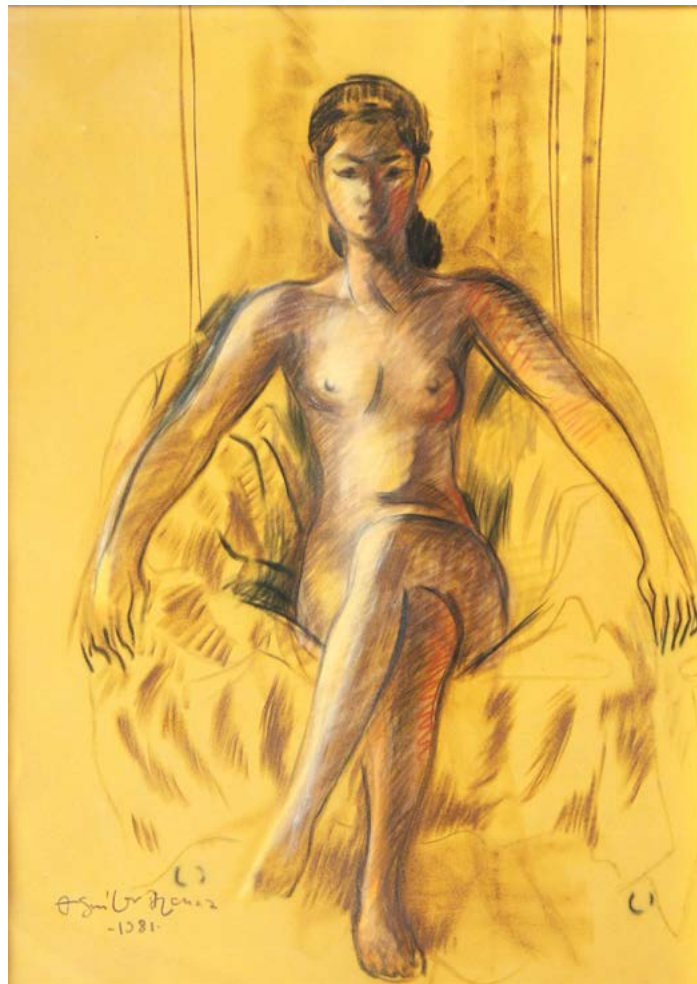
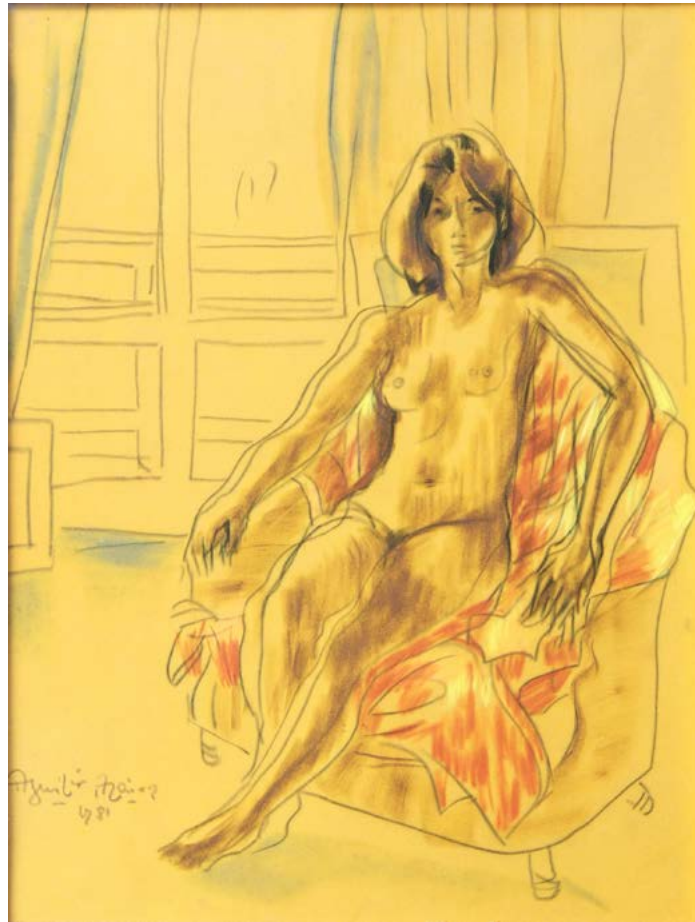
Leon Gallery wishes to thank Mr. Christian Aguilar for confirming the authenticity of this lot

#### Provenance:

Private Collection, Manila

While academic principles advocated the setting of models in poses similar to those of the study of antiquity, striking heroic or noble attitudes, artists such as Alcuaz drew the human figure in a more natural and relaxed poses. In the last century, a greater naturalism began to encroach upon all sectors of art. Especially in Europe. Alcuaz stayed in Spain for a lengthy part of his life. In these sensitive studies of nudes, he adopts a soft, drawing style that accentuates the naturalness of the subject. The solidly constructed forms of the women, their strongly conceived placement in space and her subtly outlined physical features speak to us of a laid back dynamism.

The flowing contours and few colors of the pink nude were the principal components, and all of the three models may have sat beside the hotel windows, draperies and all, where he held his painting sessions. The bold presence of the curtains and the walls of the room reinforces the strength of the subjects.





PROPERTY FROM A DISTINGUISHED GENTLEMAN

**33**

**Ramon Orlina** (b.1944)

*Untitled*

signed and dated 2006 (bottom)

glass

16" x 15" x 10" (41 cm x 38 cm x 25 cm)

**P 600,000**

Provenance:

Acquired directly from the artist

As the sole progenitor in the field of Philippine glass sculpture — earning him the plaudit as the “Father of Philippine Glass Sculpture” — Ramon Orlina has made his own alchemic techniques and procedures that no sculptor has imagined or done. For the common denominator of the western approach in glass sculpting is the employment of the hot process, however, Orlina used the cold process in sculpting which involved the direct carving on the glass to give the medium its shape and to release the form entrapped in glass’s space.

It is to be noted that he did not receive any formal sculptural training for glass sculpting did not exist before him. His creative process is the brainchild of his stint at Republic Glass Corporation’s factory where he asked the top glass engineers and observed the industrial science of glass.



**34**

**Juvenal Sanso** (b.1929)

*Floral in Blue*

Ca. 1960s

signed (lower right)

acrylic on canvas

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

**P 500,000**

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

Provenance:  
Private Collection, Manila

Whenever Juvenal Sanso paints clustered botanical life, such as his many versions of dense, terrestrial flora, he captures his subjects with a precise, unerring draftsmanship and a penchant for what is strange, mysterious and primordial.

A certain richness, this encrusted organic quality of the curious textures and configurations of Sanso's plant formations set against a sky of glowing, unnatural blue. Sanso has remained faithful to this vision of reality or surreality — to the present.

Prompting critic Eric Torres to write: "Brooding images of desolation and fine traditional draftsmanship have remained rock steady elements in Sanso's paintings over (the) decades, proving that artists need not change styles if there is no intrinsic need to."

Nature always played an important part in Sanso's interpretations of nature, not as decorative elements, as in Classical paintings, but as living organisms which were part of the earth they sprang from. The atmosphere possesses a characteristic humidity about it.

In his finished pictures of plant forms, Sanso produces the detailed foliage effect that the public has time and again come to embrace, but underneath the lush surface there is always a solid foundation expressing a solidity in the core as if it is part of nature's lush monuments.

## 35

### **Fernando Amorsolo** (1892-1972)

*Princess Urduja*

signed and dated 1948 (lower right)

oil on canvas

22" x 17" (56 cm x 43 cm)

**P 1,800,000**

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

Provenance:

Private Collection, USA

Amorsolo would excel at the portrayal of the Filipina.

[The women I paint] should have a rounded face, not the oval kind often found in magazine illustrations.

The eyes should be exceptionally lively, not dreamy nor sleepy.

The nose should be with a blunt form but should also be firm and strongly marked.

The ideal Filipina beauty should not necessarily be white-complexioned, but of clear, unblemished skin, always with the freshness of a blushing girl.

—Fernando Amorsolo, speaking to the critic Rod Paras-Perez

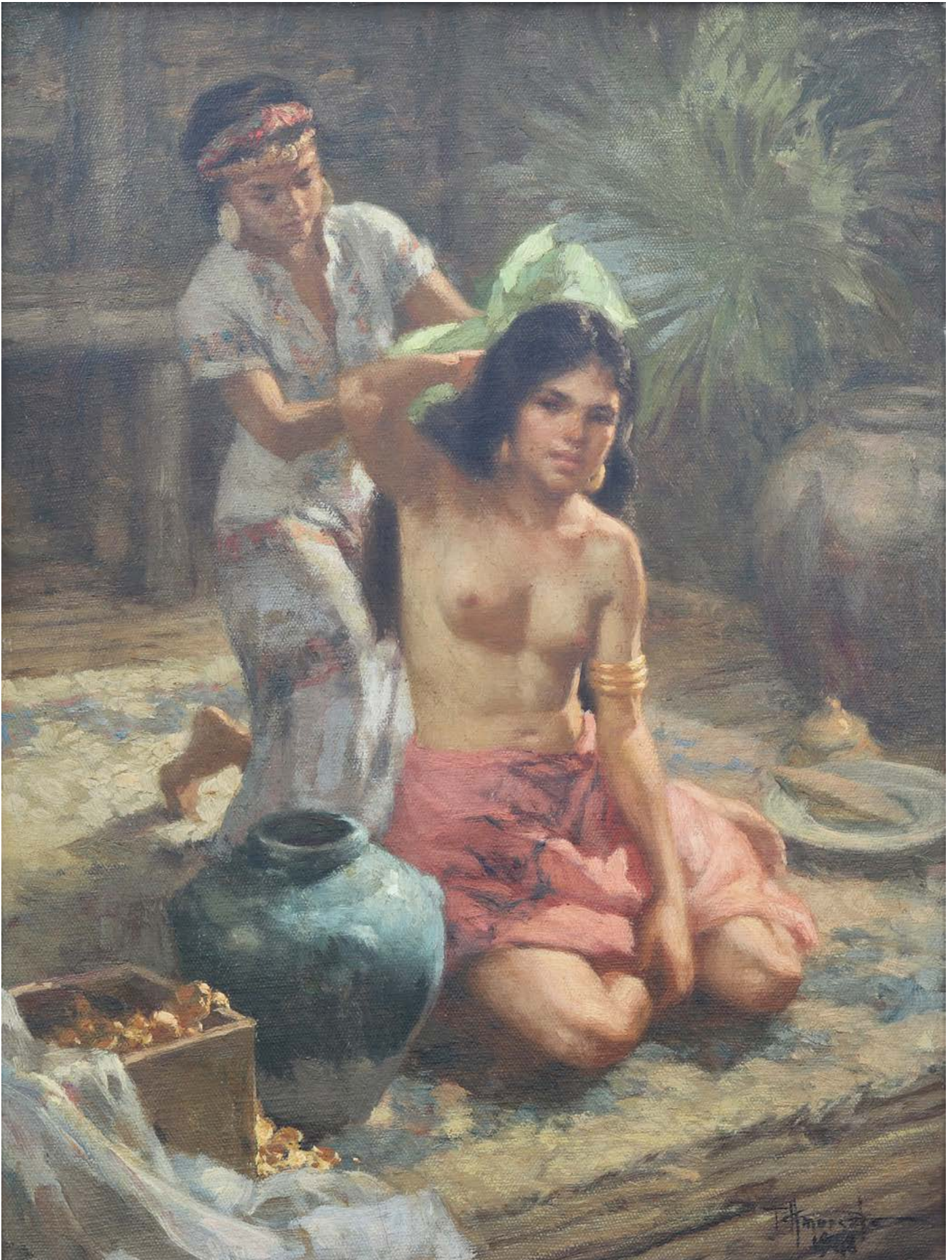
By 1930, when Fernando Amorsolo painted this portrait of a Filipino maiden — with her hair loose and undone as was the fashion of the unmarried woman — Amorsolo was beginning to scale the height of his power and popularity.

The Filipino Woman was still a creature of the home. She would not have the right to vote — and had limited property rights. Interestingly, the right to vote was achieved shortly and astonishingly only before World War II in 1937.

Amorsolo's maiden nevertheless has a determined look. She is confident and looks directly at the viewer, despite the fact that she dressed in a decidedly feminine fashion, a delicate, embroidered blouse tied with a silk ribbon. She is otherwise unadorned by jewelry and has a refreshing simplicity.

— Lisa Guerrero Nakpil







36

**Vicente Manansala** (1910-1981)

*Abstract*

signed and dated 1966 (lower left)  
watercolor on paper  
29 1/2" x 42" (75 cm x 107 cm)

**P 300,000**

Provenance:  
Private Collection, Manila

The Liberation of Color — the work reminds one of the artist's interests in Chinese brushwork. Manansala studied under Chen Hao Sy of Hong Kong and the American Chinese Hwang Chiwang. However, he never did any Chinese brushwork as such. His interest merely covered the mastery of the medium which was watercolor.

This was a discipline that was to spill onto his oil works in his efforts to generate a cubism of his own. But Manansala also incorporated a Euro sensibility in all his works.

Cid Reyes once asked Manansala: "Mang Enteng, gusto ko hong malaman kung sinong mga pintor ang kursunada ninyo, Yun hong bilib kayo. Si Paul Klee ho, balita ko bilib kayo sa gawa niya.

Manansala did not mince his words: "A oo! Gago talaga ang hindi magugulat ke Paul Klee. Gago talaga..."

Cid Reyes added: "Sa mga American painters ho, sino ang gusto ninyo"

Manansala answered; "Hindi ako masyadong mahilig sa mga American painters. Cid added further: "E si Georges Braque ho..."

Manansala answered: "Naku sa pa yan! Alam mo, kasama ko ang maybahay ko noong nagpunta kami sa Museum of Modern Art sa New York. Nanood kami. Nakita ng maybahay ko yung gawa ni Braque — isang still life. No kidding, napaiyak ang asawa ko! Ako naman, nangilabot! Tsk tsk, ang ganda! Palagay ko, mas idolo ko si Braque kesa ke Picasso."



**37**

**Pow Martinez** (b.1983)

*Mr. Antwon*  
signed and dated 2015 (verso)  
oil on canvas  
48" x 48" (122 cm x 122 cm)

**P 120,000**

Provenance:  
Finale Art File

Pow Martinez' impressive ability to render intriguing relationships between forms and surfaces inspired by history, culture and art, infused with grotesque and pop imagery is again flashed in this very work.

The deliberate return to the unrefined, raw, and underdeveloped quality of images leads to comparisons with Art Brut painters, while the way Martinez renders the human figure shows an affiliation with the American Abstract Expressionist Philip Guston.

A painter-musician, the cacophony of styles and the amusing names with which he shapes his music are telling to his evolution as a visual artist

Monstrous in inventiveness Mr. Antwon is a festive compilation of gleeful colors and extraterrestrial textures ala cartoon character. A pink blob of beautiful nightmare sheepishly wearing a peruke, the squishy creature emerges from a painterly graffiti mess of black backdrop admixed with playful squiggles of hues that makes his monstrous glow pop. His gushy eyes sports an unpredictable gaze; either the look of horror or the ceaseless stare of revenge.



**38**

**Lynyrd Paras** (b.1982)

*Untitled*

signed and dated 2006 (lower left)

acrylic on canvas

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

**P 180,000**

Provenance:

Private Collection, Manila

Lynyrd Paras extracts the haunting presence of the subconscious via biomorphic beings and landscape elements sojourn in a dreamscape: human figures manifesting themselves as large bulbous shapes. Fantastic candlelight like light forms floating, even undulating vertically heighten the hallucinatory impact.

Paras' powerful singular faces gives way to wider thematic directions and producing more extraordinary surreal images. The evocation of softness is one of his more compelling quirks: his soft, distorted characters are powerful and disturbing images of entropy — that fundamental physical process by which all things decay in time. Everywhere there is an impending threat of annihilation.

From the world of everyday urban details that surround our lives, Lynyrd Paras recasts experiences of time and place. He paints people not as an artist but as one who is as cursed as they are. Through his works Lynyrd Paras reaches beyond the singular, individual experience to one that embraces a gritty urban awareness of life and change that touches all of us. Internal angst in full display. A strong and persistent vein of macabre fantasy that runs through his oeuvre.



**39**

**Angelito Antonio** (b.1939)

*Untitled*

signed and dated 1975 (lower right)

oil on wood

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

**P 260,000**

Provenance:

Private Collection, Manila

Regarded as a prime mover of action painting and extension of the Cubist style in Philippine art, Angelito Antonio, had developed his very own color schemes of acidic yellow, cerulean blue, and black and white. His masterpieces suggests a sense of Manansala while portraying Filipino color, flavor and folk genre subjects such as vendors, ice cream peddlers, balloon sellers and cockfighters.

This painting was created in 1975 as a prelude to his black and white series that he exhibited at the Luz Gallery in 1977.

Already an immense figure in the history of Philippine visual art, Antonio is one of the pillars of Philippine art to adhere to Modernism's core tenet of dynamic expression.

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# Casa San Miguel

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**A**rts and culture has always been seen as a function of an urban construct and it has always been Casa San Miguel's responsibility to transform the creative process into a tool for building a community dedicated to excellence, service to the community, and nation-building.

Casa San Miguel is a community-based arts center that has been devoted to a fishing village in Zambales since 1993, where environmental disasters, economic opportunities and technological innovations have drastically transformed a once-humble village of simple huts into a proud village of concrete homes. The ravages of Pinatubo set the stage for this paradigm shift, initially setting off a panic in its wake that left a gap in its economic life that would soon be filled with vast employment opportunities overseas. Through all these changes, CSM has been steadfast in its advocacy of caring for the musical and artistic children from its community, honing hundreds of talents for over 2 decades in music, visual arts, and theater, while a parent joined the Filipino diaspora to foreign lands.

The Community Arts Program of Casa San Miguel was designed by violinist Coke Bolipata in 1993 to address the need for an educational and training program to develop community-based support for an arts center. The program trains local talents primarily in stringed orchestral instruments and the visual arts in conjunction with a residency program that offers young Filipino artists opportunities to perform and exhibit. The program has since expanded its reach to include gifted students from other parts of the country including Manila, Pampanga, Baguio, Pangasinan, Samar and Davao.

Its students and resident artists have gone on to garner prestigious awards including consistent prizes at the National Music Competitions for Young Artists (NAMCYA), the Metrobank Art and Design Competition, the Shell Art Competition, seats at the Asian Youth Orchestra, grants from Asian Cultural Council, the Japan Foundation, the Magnum Foundation, as well as scholarships to secondary and tertiary level institutions including the UST Conservatory of Music, the St. Scholastica College of Music, the Colleges of Music and Fine Arts of the University of the Philippines and the Philippine Women's University, the Sta. Isabel College of Music, and the Philippine High School for the Arts. A product of CSM can be found in each of the existing orchestras in the Philippines today.

Its performing ensemble, the Pundaquit Virtuosi, represents the six generations of musicians and artists Casa San Miguel has been training for the last 26 years. They have been heard all over the world and were given the opportunity to do international tours, where they received warm ovations from both Filipino and foreign audiences.

Since its inception 26 years ago, CSM has engaged the local community through hundreds of workshops, seminars, festivals, exhibits, concerts, national and international tours for music, dance, visual arts, and film as well as on the environment and best agricultural practices. In 2011, it partnered with the Ayala Foundation to satellite its efforts in arts education for the urban underserved from Tondo. The Center is now a designated Regional Arts Center of the Cultural Center of the Philippines.

Overall, Casa San Miguel is a holistic social enterprise that fuels and funds a community-based arts and music program in a fishing village with the objective of developing the local community through educational and livelihood programs.

This Magnificent September auction 2019 proudly showcases three outstanding works from the Casa San Miguel, namely: Napoleon Abueva's Untitled sculpture, Emmanuel Garibay's Fish and Don Salubayba's Theoria Sa Paglipad Gamit Ang Artipisyal Na Pag-iisip.



Casa San Miguel



THIS PROPERTY IS SOLD TO BENEFIT THE  
PROJECTS OF CASA SAN MIGUEL

**40**

**Napoleon Abueva** (1930-2018)

*Untitled*

signed and dated 2003 (lower right)

wood

23" x 8" x 5" (58 cm x 20 cm x 13 cm)

**P 700,000**

Provenance:

Casa San Miguel Collection

In sculpture, there are certain themes which demand certain materials. Each material has its own specific quality. Wood, for instance, is hard but it has a tender quality. Napoleon Abueva is no stranger to the challenges of creating from wood. His work is characterized by a strong sense of form and material, by flexibility and invention, and by a fertile imagination, by turns whimsical and literary.

The witty visual dialogue that Abueva creates for the viewer reaches a new pitch — the sculptor invents a reality that borders on the monumental while still being on a small scale. He is sufficiently emboldened to confront old methods of sculpture with subtle Cubism. The image of the musician and his musical instrument is pure Modernism.





THIS PROPERTY IS SOLD TO BENEFIT  
THE PROJECTS OF CASA SAN MIGUEL

**41**

**Emmanuel Garibay** (b.1962)

*Fish*

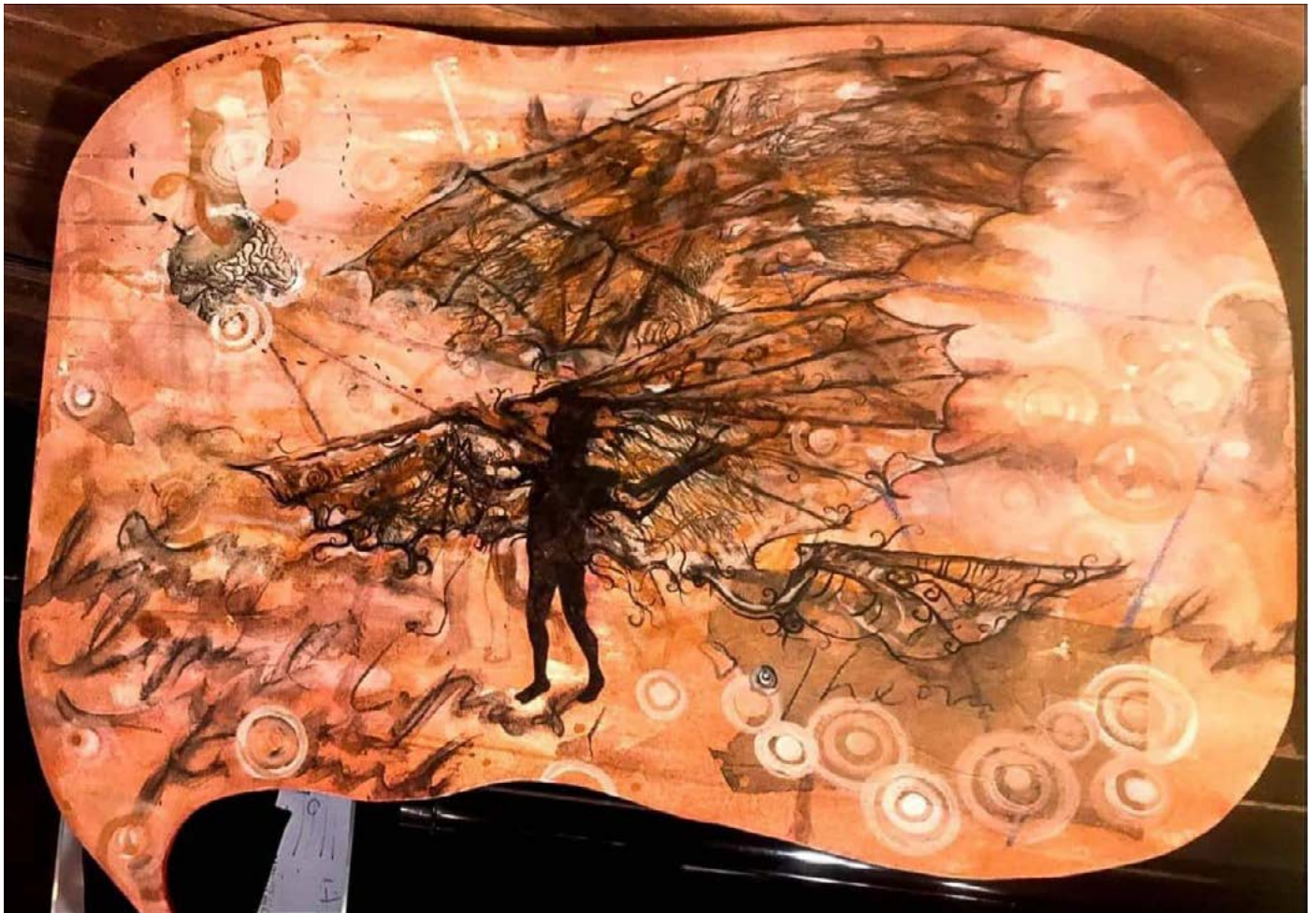
signed and dated 1991 (right)  
oil on canvas  
30" x 24" (77 cm x 60 cm)

**P 200,000**

Provenance:  
Casa San Miguel Collection

In the same vein as his empathy for the masses, Garibay describes to us by means of this painting his empathy with the natural world.

Emmanuel Garibay makes us see animals through their own eyes, to penetrate the essence of their being. He explores the subject of fish to demonstrate a new facet of his understanding of art. Garibay elevates the animal motif to new heights. Turning his back on the image of the common man, the image of what is probably a lowly species of fish becomes a metaphorical vehicle of his pictorial vision. The previously naturalistic representation of the fish in art has given way to portraits of its essence, just like his distorted portraits of the masses, lending additional formal intensity by use of expressive colour liberated from nature.



THIS PROPERTY IS SOLD TO BENEFIT THE  
PROJECTS OF CASA SAN MIGUEL

**42**

**Don Salubayba** (1978-2014)

*Theoria Sa Paglipad Gamit Ang Artipisyal*

*Na Pag-iisip*

mixed media on canvas

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

**P 180,000**

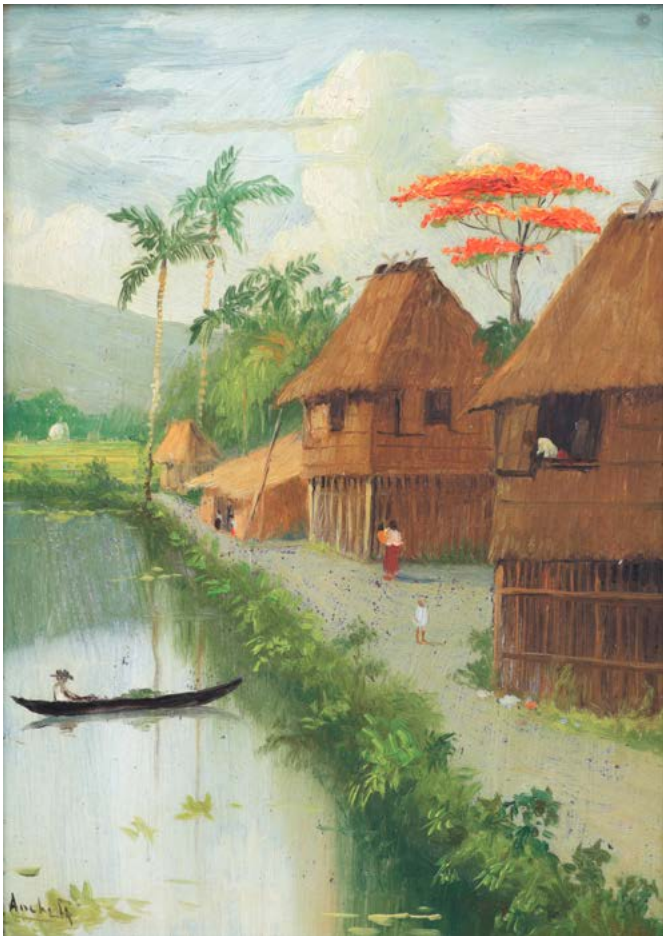
Provenance:

Casa San Miguel Collection

Don Maralit Salubayba received his Bachelor's degree in painting from the University of the Philippines in 2000. Since then, has been completely devoted to the arts, as a painter, puppeteer, and teacher. A passionate and prolific painter, his images often emerge from the notion of man as container, a repository of experience.

In majority, of his paintings Salubayba isolates sections of the human body and juxtaposes these with an image of an object, setting up a tense symbolic relationship. The paintings are always in high contrast, and the play of light and dark may be partly influenced by the artist's involvement in shadow puppetry — as he is an active member of the Anino Shadow Play collective, which merges the visual with literary and Performance arts.

In 2004, Salubayba taught at the Philippines High School for the Arts in Laguna, at the Museo Pambata, and at the Ayala Museum in Manila. He applied to the ACC and received funding to support a three-month residency at Headlands Center for the Arts in Sausalito, followed by a three-month stay in New York to observe art activities, meet with artists and curators, and create new works in the United States.



**43**

**Isidro Ancheta** (1882-1946)

a.) *Barrio Scene 1*  
signed (lower left)  
oil on wood  
12" x 9" (30 cm x 23 cm)

b.) *Barrio Scene 2*  
signed (lower left)  
oil on wood  
12" x 9" (30 cm x 23 cm)

**P 80,000**

Provenance:  
Private Collection, USA

Isidro Ancheta, having studied at the Academia de Dibujo y Pintura of Teodoro Buenaventura, has come to be known as one of the most renowned landscape artists of his time. His works, which were said to have adorned classrooms nationwide at one point, demonstrate his mastery of his craft and medium. His fine brushstrokes, subtle impastos, palette selection, and rendering of subjects are truly remarkable. From Riverscapes to Barrio Scenes, Ancheta truly captured the picturesque beauty of our country's landscapes.

Although the picture is intended to be a view of everyday life in the countryside, Ancheta gave this modest scene a cheery overtone far removed from the toil-ridden realities of his real-life subjects.

44

**Takashi Murakami** (b.1962)

a.) *DOB Myxomycete*  
offset lithograph 117/300  
26" x 26" (66 cm x 66 cm)

b.) *Hands Clapsed*  
offset lithograph  
print 199/300  
25 1/2" x 34" (65 cm x 86 cm)

**P 140,000**

Provenance:  
Kaikai Kiki Gallery, Tokyo, Japan

Takashi Murakami is one of the most acclaimed artists to emerge from postwar Asia. He is known for his contemporary Pop, synthesis of fine art and popular culture, particularly his use of a boldly graphic and colorful anime and manga cartoon style. His artworks are in the collection of the Museum of Modern Art (MOMA). He is a blue chip artist represented by internationally acclaimed galleries.

—reference [artsy.net](https://www.artsy.net)



45

**Juvenal Sanso** (b.1929)

*Honeymoon*  
ca.1990s  
signed (lower right)  
watercolor on paper  
11 1/2" x 17" (29 cm x 43 cm)

**P 160,000**

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

Provenance:  
Private Collection, Manila

Juvenal Sanso remains to be one of the most sought after artists in the Philippines. His paintings are among those that remain in great demand, and are often found only in respectable galleries and auctions. Officially recognized by Spain, France and the Philippine governments with knighthood and medals of excellence for his contributions to art, Sanso has a stellar international career in art spanning seventy years, and is collected in many international museums. For many budding collectors, collecting a Sanso has been aspirational, but often, remains just that, because of their rarity and price, until now. This particular painting, *Honeymoon*, was created by the artist around the 1990s as part of his wedding-themed series of paintings.





46

**Ang Kiukok** (1931-2005)

*Untitled*

signed and dated 1971 (lower right)

watercolor on paper

18" x 36 1/2" (46 cm x 93 cm)

**P 600,000**

Provenance:

Private Collection, Manila

In 1983, Cid Reyes asked Ang Kiukok: "Do you consciously change styles?" Ang Kiukok replied: "No, I don't know. I don't think my style changes. It changed only when I came back from the United States."

We all already know the life changing culture shock that happened to Ang Kiukok when he took a trip to the United States in the autumn of 1965 with Vicente Manansala, who was on a study and travel grant. Six weeks in Los Angeles plus a visit to the Los Angeles County Museum, plus a visit to New York where he saw Picasso's Guernica. Then the rest, as they say was history.

The year 1971 starts a decade wherein Ang Kiukok bears into fruition his distinct style fused with influences from cubism, surrealism and expressionism, wherein he favored such subjects as fighting cocks, rabid dogs, and people enraptured by rage or bound in chains and other agitated agonies, Ang Kiukok painted this placid and serene still life. The placidity is imposed by his use of geometric black areas. The less expressionist and more formalist aspect of his art is seen in this spread out table "still-life" wherein the subjects are left to the imagination.

The warm hues of red and orange that are to pervade his future works do not dominate in this work that is notable for austere yet strongly contrasting achromatic tones. Yet, is 'primitive' in its intensity and sets this painting apart from his other still-lives. Yet, what could not be doubted is the subtle presence of the angry sensibilities that are to come in his other "figurative expressionist" works.

The effect is disquieting, and yet, compositionally, all is of one piece, each "object" supportive of the other in precarious balance; the loud crash of things falling off the edge is not about to happen.

47

**Norma Belleza** (b.1939)

*Vendors*

signed and dated 1977 (lower right)

oil on canvas

24" x 27" (61 cm x 69 cm)

**P 60,000**

Provenance:

Private Collection, Manila

Her figurative works placed emphasis on her subjects' physical strength and appearance. The space is fragmented, the lines vanish, the dissonant planes multiplied, life erupts into the canvas with all its contingent and sensible meaning. Add to that stockier figure types, a greater feeling for lively movement, interesting light as a modeling device, and vigorous new color harmonies.

In 1987, Cid Reyes asked Norma Belleza: "Kayo, Ate Norma, tungkol sa subject matter ninyo..."

Norma Belleza answered: "Madalas kasi ako sa palengke. Pinag-aaralan ko yung mga sabit-sabit na gulay. Yung mga isda at mga tindera."

Her husband Angelito Antonio added: "Oo, mae-excite ka. Gusto mo talagang ipinta. Sabi nga ni Andrew Wyeth tungkol sa subject matter, kung hindi tumayo ang balahibo mo sa likod, hindi para sa kanya yon."



48

**Benedicto Cabrera** (b.1942)

*Untitled*

signed and dated 2003 (lower left)

pastel on paper

16" x 11" (41 cm x 28 cm)

**P 120,000**

Provenance:

Private Collection, Manila

Aside from his re-explorations of the Philippines' colonial past via old photographs, or his social commentaries via the famed madwoman, Sabel, Benedicto Cabrera has done a number of portraits on occasion. For this portrait, Bencab uses a few colors rather than many, and his works assert that fewer colors in an artwork give the art greater force and meaning.

Portraits are, after all, a peculiar amalgam of art and reality, and it presents a person. Like any craftsman, the "interaction" between the painter's brush and the personality of the subject is made permanent in the final outcome of the portrait. Bencab uses boldness of lines amid the severe neutrality of the background to create an image of the young man, yet straight-forward candor divested of unnecessary details.



49

**Mark Justiniani** (b.1966)

*Untitled*

mixed media

28" x 9 1/2" (71 cm x 24 cm)

**P 120,000**

Provenance:  
Hiraya Art Gallery

In the appropriation of Justiniani, the artwork peel the layers of the social system that makes the humor possible and critique it through the very means by which laughter is made potent: kitsch, parody, military and even scatology depending on how one takes it. Our country's history is one in which there are myriad hidden messages through which the artist Mark Justiniani reflects upon the complexities of the world.

His art is as rich in its challenges for the viewer whose desire is for a subtler understanding of the world. Reinforcing these methods is the mirror that reflects images faithfully, but rather treacherously, as words recall history or draw some sinister nexus between seemingly discrepant terms. The engagement, therefore, between image and the technology of reflection is not locked in imitation or repetition, or the anxiety or burden of authenticity, but in critique and circumvention.

PROPERTY FORMERLY IN THE HENRY AND AURORA  
GO COLLECTION

**50**

**Vicente Manansala** (1910-1981)

*Mother and Child*

signed and dated 1978 (upper right)

oil on canvas

37"x 25" (94 cm x 64 cm)

**P 10,000,000**

Provenance:

Acquired directly from the artist

Literature:

Paras-Perez, Rodolfo. Manansala. PLC Publications. 1980.  
pp. 206-207

Vicente Manansala's mother and child themes started with his prize-winning *Madonna of the Slums* from 1950, which is a portrayal of a mother and child from the countryside who became urban shanty residents once in the city.

This *Mother and Child* from 1978 is expressive of the feelings of love and lightness. The image is of a keen and loving mother whom embraces her child wholeheartedly.

Manansala was the second pillar of the Philippine 'Neo-Realism' ( the other two being Cesar Legaspi and H.R Ocampo).

Vicente Manansala graduated from the UP School of Fine Arts in 1930 and went on to further training at the Ecole des Beaux Arts in Montreal as well as in Paris , thanks to the UNESCO grant, that brought him face to face with Fernand Leger, who was a teacher in the Sorbonne and later formed his own Academie.

Leger's views on "the human figure as plastic value, not as a sentimental value" had a particular resonance for the Neo-Realists who used the term "plastic reality"; so did his practice of cubism (or "fracturing" objects into geometric shapes while depicting the illusion of three-dimensionality.")

As perfectly narrated by Rodolfo Paras-Perez: "Cubism then became the generating force of Manansala's mature works, the stylistic center of his main oeuvres. It was not a master-follower relationship — it was more like extending the premises of a tradition. Cubism did not curtail the dimension of Manansala's vision. He enriched the style and gave it a new context. Above all, he gave it a new sense of place."







51

**Bryan Teves** (1984)

*Gift (After Leonardo da Vinci's 'Mona Lisa')*

signed and dated 2017 (lower right)

oil on canvas

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

**P 300,000**

Exhibited:

Leon Gallery, Academia, 23 November 2017,  
Corinthian Plaza, Makati City

Literature:

Lisa Guerrero Nakpil, Academia, DF Art  
Agency, 2017

Bryan Teves is a child of the North; having grown up in Barangay Parating of Santa Lucia, a small town just outside Candon, Ilocos Sur. Candon is a far more ancient city, having been ruled by a Malay datu who dispensed justice from under a magnificent 'kandong' tree. When the Spanish arrived in the 16th century, they cut the tree down as a matter of course and used its lumber to build the town's first church. By the end of the Castilian regime, Candon, had become famous as the most prodigious source of tobacco in the country.

Teves would join the influential Baguio Arts Guild (B.A.G.). The organization had been founded in the late 1980s by the artist Santiago Bose alongside other famous Baguio artists, such as National Artist Benedicto Cabrera (Bencab) and Kidlat Tahimik.

Bryan would receive an artist residency from the B.A.G. in 2005 and would participate in various group exhibitions organized by the guild at different locations in Baguio.

Teves was the 2015 grand-prize winner of the prestigious Metrobank (or MADE) art and design 2015 competition.

He discovered his fascination for the works of the European old masters recently, seeking to capture the deep emotions of these famous paintings. He says he is first attracted to the intensity of expression in the eyes of various portraits and endeavors to add new meaning by combining a variety of works.

The 'Gift', after Leonardo da Vinci's eternal 'Mona Lisa', takes on a more ethereal quality. She is this time wreathed in cherubs and the fruits of bounty — bringing her inimitable beauty somewhere between heaven and earth.

— Lisa Guerrero Nakpil



**52**

**Romulo Galicano** (b.1945)  
*Morning at Monet's Garden (Giverny)*  
signed and dated 1993 (lower left)  
oil on canvas  
35" x 45" (89 cm x 114 cm)

**P 600,000**

Provenance:  
Leon Gallery, The Kingly Treasures Auction  
2014, Lot 91;  
Acquired from the above by the present  
owner

The artist Martino Abellana was mentor to an entire generation of Cebuano artists including Romulo Galicano. His influence lay primarily in portraiture and impressionist landscapes.

Much of the impetus in Galicano's works came from his travels in Europe, particularly in France. Much can be said about his propensity for old France. He captured images of distant locales like the home of the late Impressionist Master Claude Monet. The late Master filled his little corner of the 19th century world with gardens and a literal abundance of flowers.

In *Morning at Monet's Garden (Giverny)*, the artist achieves a reconciliation of figurative and abstract modes. A calm morning bloom of vivid plants in a mangrove hideaway. The assortment of enchanting plants, as well as the beautiful leaves of the tree boasts its beauty as it stands unfazed by the morning breeze. While, the still sky and the mysterious dark mountain afar accentuates the picturesque scenario. The fluidity of the brushstrokes add to the palpable lightness of the foliage.

This work of art shows the full range of Galicano's mastery of the technical and expressive possibilities of color. His diverse application of brushstrokes range from the delicate, painterly technique of his impressionist scenes to the spare, delicate treatment of his later rural scenes. Indeed, it is another peaceful yet powerful work of the Visayan Realist Master.



**53**

**Mauro Malang Santos** (1928-2017)

a.) *Woman with Basket*  
signed and dated 1984 (lower right)  
mixed media  
12" x 8 1/2" (30 cm x 22 cm)

b.) *Woman with Umbrella*  
signed and dated 1984 (lower right)  
mixed media  
12" x 8 1/2" (30 cm x 22 cm)

**P 220,000**

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

Provenance:  
Private Collection, Manila

Working consistently on the image of women, Mauro Malang Santos, reveals all the intriguing and amusing qualities that have greatly enticed this human being to men. Malang's "women" are indeed figures of humor and delight. They are either portrayed as affectionate mothers, a group of gossiping women, or vendors. However, the rigidity of their shape provides necessary tension and saves the image of the woman from being picturesque. Truly, Malang's women are artworks of exuberance and sophistication.

**54**

**Michael Cacnio** (b.1969)

*Light of Knowledge*  
signed and dated 2013  
mixed media  
21 1/2" x 14" x 8" (55 cm x 36 cm x 20 cm)

**P 80,000**

Provenance:  
Private Collection, Manila

The widely disparate objects which constitute Michael Cacnio's work have nothing in common except that they are parts of the whole art ensemble, their randomness is an essential part of this work. From a metal human figure reading a book to plumbing fixtures, found objects such as these derive their identity as art from the designation placed upon them by the artist and from the social context that comes with the object. Cacnio is a sculptor of Social Realist genre.

This may be indicated by either its anonymous wear and tear (as in the plumbing components) or by its recognizability as a consumer item (as in the toy human). The context into which it is placed is also a highly relevant factor. His body of work features tableaux of characters taken from traditional Filipino archetypes delivered in his distinct signature style, revealing enduring truths about human nature and the community. The idea of dignifying commonplace objects in this way was originally a shocking challenge to the accepted distinction between what was considered "art" as opposed to "not art".





**55**

**Florencio Concepcion** (1933-2006)

*Untitled*

signed and dated 1985 (lower left)

oil on canvas

30" x 30" (76 cm x 76 cm)

**P 200,000**

Provenance:

Commercial Bank of Manila,

Acquired from the above by the present owner

To view Florencio Concepcion's abstract oil paintings is to be calmed. The feeling is similar to being transported to a secret abundant garden, a hideaway in the countryside. His brilliant colors of emerald green, soft blue, white and stark black blend in smooth flow in square canvases. The mood is soothing. The spirit, carefree yet quiet.

Manila-born Concepcion finished his Bachelor of Fine Arts degree at the University of the Philippines in 1953. In 1961, he became a scholar of the Italian government and was sent to the Accademia di Belle Arte in Rome for his postgraduate studies, wherein he finished his Master of Fine Arts (Licenziato di Pittura) in 1964.

Concepcion exhibited extensively locally and abroad, as well as won local and international awards. From being an opera backdrop artist working under the direction of Prof. Ireneo Miranda in 1951, Concepcion became Dean of the University of the East College of Fine Arts until his retirement in 1994.

## 56

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

*Larawan Series*

signed and dated 2000 (lower right)

acrylic on canvas

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

**P 3,600,000**

Provenance:

Acquired directly from the artist

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

It is hard to disconnect the radical change in fashion that has characterized the twentieth century from the radical change in art that accompanied it. 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.

Though the painting's unusual composition was noted from its earliest viewings, initially its subject was interpreted simply as that of girls at play, but it has subsequently been viewed in more abstract terms, reflecting Bencab's interest in the ambiguities of adolescence.

The composition is unusual for a group portrait, both for the varying degrees of individualization given to the figures. Some characters are represented barely more distinctly than the others, and everybody is supplemented by a barely subordinate figure, what seems to be a boy at the lower right. A conventional group portraiture calls for an arrangement in which the subjects are portrayed as equally important — and for the square shape of the canvas.

Of note is the close physical distance between them, the children are arranged like it was a Colonial period school class picture, all dressed in white Filipiniana outfits, the difference in their postures notwithstanding. With the use of subtle gestures, Bencab achieves both the unity of composition and contrast of character essential in a group portrait.

In subjugating the characterization of individuals to more formal compositional considerations, overall image is as much about the subject of childhood as it is an example of portraiture.

The painting demonstrates how Bencab can bring the face or faces collectively to a high but not overworked finish before completing the canvas, as has always been the normal practice in portraiture.

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 memory.



57

**Augusto Albor** (b.1948)  
*Upward Solution in RS / G Minor*  
signed and dated 2004 (lower right)  
mixed media  
36" x 36" (91 cm x 91 cm)

**P 200,000**

Provenance:  
Private Collection, Manila

The trend towards severing all links with concrete objects is particularly apparent in this painting.

Any figurative cipher would be difficult to interpret, their indeterminate character and openness to visual translation are a step towards a higher manner of representation, one that Albor intends to dissolve all links with the external world. His restrained palette and cool, anti-painterly application techniques reveal the influence of Minimalism.



58

**Lyle Buencamino** (b.1978)  
*You are Your Worst Critic*  
acrylic on canvas  
72" x 72" (183 cm x 183 cm)

**P 80,000**

Provenance:  
Private Collection, Manila

Lyle Buencamino is the son of film music composer and arranger, Dionisio "Nonong" Buencamino Jr., and Celine Flores Buencamino. He graduated from the University of the Philippines' College of Fine Arts, majoring in Painting in 2005.

His works such as 'You are Your Own Worst Critic' — which features the head of his composer father-easily resound with personal memories. Buencamino's black and white blown up talking heads pull in viewers to virtually eavesdrop on a layered visual rendering of charged tete-a-tetes between the artist's composer father, and himself.





59

**Jeho Bitancor** (b.1967)

*Alay Sa Poon*

signed and dated 2019 (lower left)

oil on canvas

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

**P 140,000**

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

Provenance:

Acquired directly from the artist

All roads lead to Quiapo Church during the Feast of the Black Nazarene. The famed religious icon was carved by an unknown Mexican from a dark wood in the 16th century in Mexico and then transported to the Philippines in 1606. It depicts Jesus en route to his crucifixion. Pope Innocent X granted recognition to the lay Confraternity of Santo Cristo Jesús Nazareno in 1650 for the promotion of the devotion to Jesus through the icon. It was housed in several churches near Manila in the early decades, arriving in Quiapo Church in 1787 where it has been enshrined ever since. The icon is renowned in the Philippines and is considered by many Filipino Catholics to be miraculous; its mere touch reputed to cure disease. It attracts homage by numerous devotees and major processions every year.

In the mid-1980s and as a result of Roberto Chabet's effective method in cultivating his student's own language, Jeho Bitancor was already exploring his personal symbology that is characterized by quasi-surreal imagery — early explorations in art as a purveyor of social realist themes. In his breakthrough work, Bitancor imbued his statements, ironies and epigrams in the hope that knowledge and awareness may serve as an impetus for societal change. From 1992- 2002, Bitancor's paintings were based directly on observed and/or experienced situations. These works were at that time done in monochromes and were rendered in heavy chiaroscuro and impasto-like application with a lot of intensity in visual contrasts. By 2004, he continued exhibiting paintings similar to what he has already explored in the 1980s. These works were characterized by the use of color and symbolism but were all inspired by his reflections on society, the workings of ideology and lament on individual struggles. He explores juxtaposing images and superimposing graphic elements on top of traditional figurations.

60

## Matrimonial Bed In The Late Ah Tay Style

Late 19th – Early 20th century

(circa 1890 – 1910)

King Size

Narra

115" x 72" x 89" (292 cm x 183 cm x 226 cm)

**P 1,000,000**

### Provenance:

A gift from President Manuel Roxas to the family of the present owner

This very elegant matrimonial bed of French Napoleon III / Second Empire derivation was crafted by the legendary Chinese – Filipino cabinetmaker Ah Tay. It features a headboard, footboard, and a half canopy embellished with Neoclassical, Neo – Renaissance, and Neo – Gothic motifs as well as small balusters and other terminals of fancy design. Fine and delicate carvings, almost whittlework, decorate the crests of both the headboard and footboard. The headboard and footboard both rest on turned, urn – shaped feet. The matrimonial bed is reminiscent of the "modern" and "progressive" furniture used by the Emperor Napoleon III and the Empress Eugenie at the Chateau de Saint – Cloud from 1852 – 1870.

Ah Tay was the most successful Chinese – Filipino cabinetmaker from the second half of the 19th century to the first quarter of the 20th century (circa 1850 – 1925). His store and workshop was located on Calle Misericordia in Binondo, alongside many other Chinese and Filipino cabinetmakers. He produced the most beautiful and the most expensive Victorian – style furniture for the elite families of Manila and the provinces. His client list was populated by the city's richest and most influential families. Ah Tay's furniture for the rich was marked by the choice of excellent Philippine hardwoods, faultless scale and proportions, seamless Chinese – style joinery, and the lifelike, almost kinetic carvings of foliar and floral forms.

Early in his career around the 1860s, he designed his trademark bed of mixed Neoclassical, Rococo Revival, Neo – Renaissance, and Neo – Gothic elements with halved – pumpkins serving as bases for the tester posts (now called by antique dealers and collectors as "Ah Tay" or even "Kalabasa" beds) and the quirky, amusing bed design spawned hundreds of inferior imitations from the north to the south of the islands. He accepted big commissions like completely furnishing the palatial residence of Aniceto Lacson y Ledesma in Talisay, Negros Occidental. He also furnished the palatial home of Mariano Limjap y Barrera along Calle General Solano in San Miguel district, Manila. Also that of the highly – educated intellectual Ariston Bautista y Lin in Santa Cruz, Manila. The French – descended Fabie (Favie) – Tuason family in their block long palace on Calle Anloague in Binondo (now Juan Luna street). For the lordly Pedro A Paterno y Molo, Ah Tay created many pieces of furniture fit for a palace like Malacanan.

According to the owners, the antique matrimonial bed was a gift from President Manuel Roxas to their grandfather.

(A similar matrimonial bed was owned by the spouses Jacobo Zobel y Zangroniz and Trinidad de Ayala y Roxas. When Trinidad de Ayala viuda de Zobel left their Calle General Solano residence in the early 1920s, the bed was neglected and left to the elements. It was purchased by Arsenio Marasigan Escudero of San Pablo de los Montes town, Laguna and stored in his palatial ancestral home in the town. Fortunately, by sheer luck, it survived World War II. Postwar, in the early 1960s, it was reassembled in the master bedroom of the spouses Arsenio Marasigan Escudero and Rosario Averion Adap in the new, spacious, stairless retirement home their 7 children — Consuelo, Caridad, Placido, Rosita, Conrado, Arsenio Jr, and Rosalia — had built for them in anticipation of old age.)

-Augusto Marcelino Reyes Gonzalez III



(Headboard detail)



61

**Norberto Roldan** (b.1953)

*The Beginning of History & The Agony of Power (Diptych)*

2011

mixed media

73 1/2" x 96 1/2" (187 cm x 245 cm)

**P 140,000**

Provenance:

Private Collection, Manila

Exhibited:

Green Papaya Projects, April, 2011

Norberto Roldan's work offers commentary on the social, political, and cultural conditions of the Philippines. The artist works with found objects, such as old photos and magazine clippings.

His materials are drawn from everyday life, and deal with contemporary issues informed by history and collective memory. Concerning his process, he comments: "Assemblage is not only mixed-media but also cross-disciplinary. You can pick up anything and put them all together in a coherent form. Assemblage is akin to production design in filmmaking. It builds the context for storytelling without giving the whole story".

Often employing the material embodiments of various genres and themes in a single collage, Roldan harnesses poignant aspects of shared and personal biography.

The Beginning of History & The Agony of Power was first exhibited at the Green Papaya Art project and soon became part of his solo exhibition entitled *The Beauty of History is that it does not Reside in One Place* at the Art Stage Singapore and Taksu — the gallery that represents him in Singapore and Malaysia.





62

**Andres Barrioquinto** (b 1975)

*Swing*

signed and dated 2016 (lower right)

oil on canvas

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

**P 1,400,000**

Provenance:

Acquired directly from the artist

Situated in the middle of a gloomy forest is an abandoned park wherein a female child stiffly sits on a rustic swing. Signs of subservience are evident in the body language of the child: her shoulders and neck are stiff and focused, the hands politely rested on her lap. The child's expression very stern; her eyes reflect anger, doubts and questions for being reprimanded and restricted by her parents from enjoying the joys of childhood.

Against her black and white image lies a layer of lively flora that could be the artist's embodiment of the child's suppressed passions blazing inside her, gradually unleashing as represented by the flying butterflies.

One of the country's most in-demand contemporary artists, Andres Barrioquinto, is unsurprisingly one of the leading Contemporary artists of today.

A master with a restless mind, his oeuvre are hyper-realistic figurative works in vintage imagery representing the dark thoughts of the master himself, entwined with hallucinatory overlays and vivid washes of foliage, butterflies, birds and traditional Japanese motifs to produce a Zen-like balance between good and evil, light and dark.



## 63

**Ang Kiukok** (1931-2005)

*Mother and Child*

signed and dated 1986 (upper left)

oil on canvas

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

**P 3,000,000**

This piece is accompanied by a certificate issued by finale art file confirming the authenticity of this lot

Provenance:

Private Collection, Manila

Art critics point out that only in the recent years did Filipino painters take up the theme of mother and child definition and vigor. But it was the human-theme and not the Christian mystery of the Incarnation of the Son of God who had a human mother. In effect, it is as if the Filipino painter never did take up the classic theme of Christendom, but jumped in to humanize it into a depiction of the mother dominance in Filipino society.

There were two sides of Ang as far as his depictions of the mother and child theme is concerned.

There is the religious side, where Ang depicted the pieta, the anguished Mother and the Crucified.

Then there is the more homelier depiction of the mother and child, with the oversimplified image of the mother cuddling the child in full embrace.







64

**Dino Gabito** (b.1989)

*Grounded*  
2018

graphite on paper  
38" x 24" (97 cm x 61 cm)

**P 40,000**

Provenance:  
Metro Gallery

The drapery is so classical that they could almost be carved from stone. Classical as in archaic. But this once overlooked archaism seems to have a radical and therefore fresh quality in the eyes of the 21st century beholder. There are aspects of pictures that can evade our attention for precisely the opposite reason — not because they have to be hunted out in overlooked corners, but because they are so integral to a painting's construction that we can simply forget to think about them. They are overlooked in plain sight. It is within this reasoning that Dino Gabito focuses on drapery. Every artist who has ever depicted human beings in action has been obliged — most of the time, at least — to clothe his figures in some form of drapery or costume. So much so that drapery itself became part of the language of painting: as much of a given, one might say, as any of the parts of speech in written language.

It gives the impression that it is there simply because it has to be there, so we pay it less attention than it deserves. But because it has always been so malleable, so open to invention — so inviting of artistic invention, both in texture and form — drapery has always played a vital part in what might be called the secret history of figurative painting. Gabito makes full display of drapery sans the human figure, in all its openness to the invention of the imagination.

65

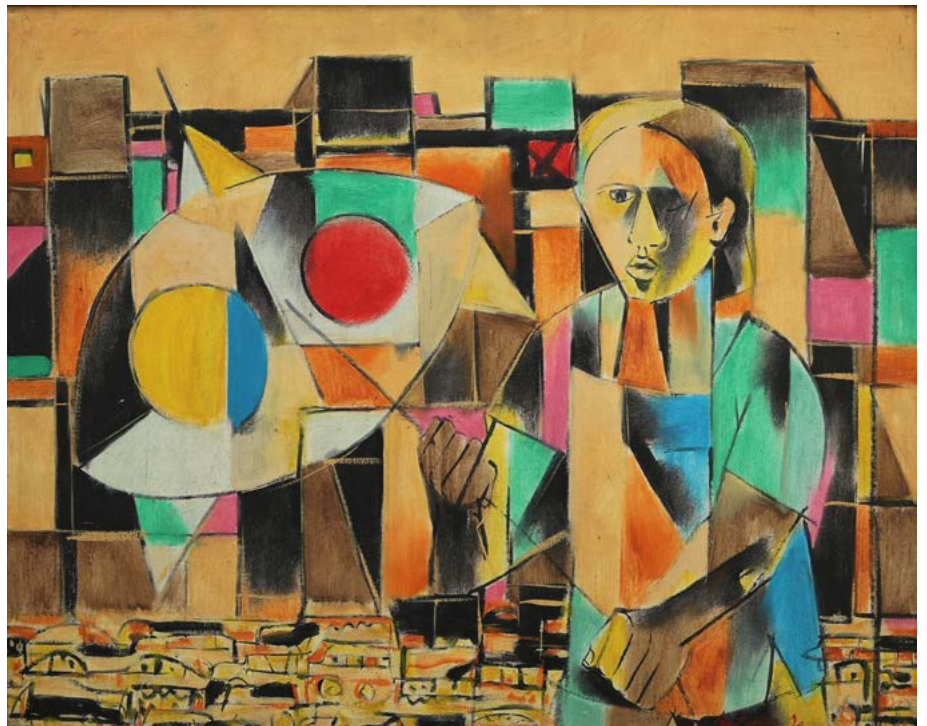
**Angelito Antonio** (b.1939)

*Boy with a Kite*  
signed and dated 1989 (lower right)  
oil on canvas  
24" x 30" (61 cm x 76 cm)

**P 100,000**

Provenance:  
Private Collection, Manila

The artist seems to be deliberately merging the ephemeral, as symbolized by the paper kite, with the eternal, represented by the geometries that structure the work at the background. The art of Angelito Antonio has always been involved with defining the emotional properties of color. Also, with the man and his kite merging with the buildings on the background, the work sums up Antonio's mastery of figures in space.





**66**

**Ricarte Puruganan** (1912-1998)

*Kukurratsa*

Ca. 1950

signed (lower left)

oil on canvas

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

**P 100,000**

Provenance:

Private Collection, Manila

Literature:

Ricarte M. Puruganan, *Folk Art: The Thread to National Art*, Lucila A. Salazar, Manila, 1983, p. 111

Who knows if the two figures are dancing to Filipino folk songs while wearing contemporary clothes?

Dance has a name in Philippine art: Ricarte Puruganan. Even in his early works, Puruganan showed his penchant for dynamic composition and movement. This is complemented by his bold strokes and heavy application of paint. His series "Homage to the Philippine Folk Dance", done in San Francisco, California, were inspired by an event at the Cow Palace in San Francisco, California. In his book "Folk Art the Thread to National Art" Ricarte Puruganan wrote about his paintings which featured folk dances: "They are more an expression of pride in the folk dance than any pretense at representing dances in a folk arty way as I would if I were to do them again at this writing... Indeed, if the folk dance have brought to the world a parcel of the Filipino identity, may not our paintings do the same in a not too distant future?" One of the Thirteen Moderns, Puruganan since the 1960s has evolved a style which seeks to synthesize indigenous Filipino identity with contemporary themes.

**67**

**Romulo Olazo** (1934-2015)

*Untitled #68*

signed and dated 1984 (lower left)

oil on canvas

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

**P 1,000,000**

Provenance:

Finale Art File

Bold, broad swathes of an assortment of pigments, the abundance of drama and gravity in this masterpiece is incomparable. Sliding upon the surface and space, colliding in a salvo of angular intersection. Romulo Olazo hurls thunderbolts of darkness: a revelry and desecration in one taking.

Different cracks and shapes reveals different kinds of brokenness. While, various tones represents an encapsulation of multifold of feelings: dull hues of gray personifies hopelessness, solitude for black, red for dimensions of fear and soft tones of blue for calmness. This oeuvre by Olazo is an icon of redemption, embodying that brokenness can still be beautiful for it brings in light that allows our soul to flicker.



PROPERTY FORMERLY IN THE DON LUIS MA. ARANETA  
COLLECTION (NOW PAGREL COLLECTION)

**68**

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

*The Country Women*

signed (lower right)

oil on canvas

20" x 16" (51 cm x 41 cm)

**P 5,000,000**

Provenance:

From an illustrious private collection, Manila

Literature:

Felix Resurreccion Hidalgo and the Generation of 1872,  
by Alfredo Roces, Eugenio Lopez Foundation, Manila,  
1995. Page 113. Full-color illustration.

During the fateful years that saw the birth of the nation, Hidalgo was painting seascapes in Paris. If he had dipped his toe into the river of Philippine history, he appeared to have retreated from the cold and so ended up a footnote in our textbooks.

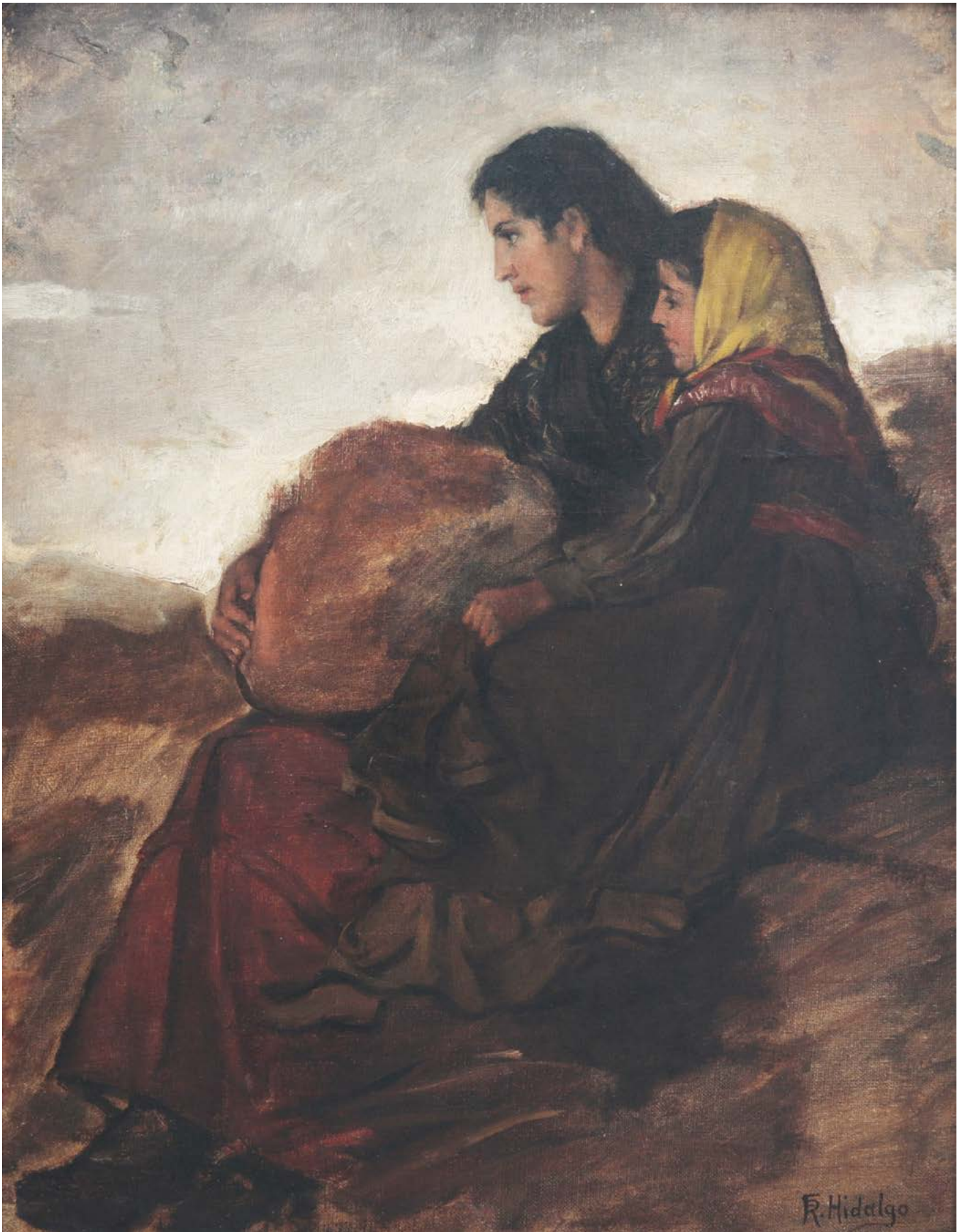
The budding propaganda Movement of the Generation of '72 has found a dramatic focus to champion the Filipino's cultural image. Demolishing the malicious myth vehemently spread by those who scheme to keep the Filipinos forever inferior — that Filipinos are genetically and racially incapable of higher cultural achievements — the triumphs of Hidalgo demonstrate that Filipinos are able to excel in the very cultural arena of Europe itself. In the context of European civilization the Filipino has come of age. The politically harmless profession of painting now acquires filibustero tones as it is triumphantly brandished as a propaganda weapon.

-Alfredo Roces

Resurreccion Hidalgo's *The Country Women* is a famous work featured in Alfredo Roces' work on this master.

In it is a pair of women, perhaps a mother and her daughter. They are possibly gypsies, with their possessions wrapped in a brown cloth between them. They are dressed in the colors of the earth, of copper-golds and terra cottas. They seem to be contemplating the freedom of the road ahead of them, beneath a dusky sky.

A master of the mysterious and the lyrical, Resurrección Hidalgo paints a different portrait of the traveling gypsy woman. She is neither petulant nor pensive; here two women are almost mystical mother-earth figures that meld with the serene background.





**69**

**Solomon Sapid** (1917-2003)

*Untitled*

signed and dated 1977

bronze

29" x 11 1/2" x 19 1/4" (74 cm x 29 cm x 49 cm)

**P 120,000**

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

Provenance:  
Private Collection, Manila

As how Eric David described Solomon Sapid's artistry "In Sapid, Contemporary sculpture has found another Master."

Sapid's medium — chiefly brass and other scraps of metal — is welded in a rather rough manner that induces more drama through its texturize flare — which proves to be a strength of his creations.

His masterful work puts a creative play on mythical figures. In this masterpiece of Sapid, a mythical man in his natural and lively nature presents a dramatic dance, ending into a graceful surrender of all his might and power to the heavens.





## 70

### **Macario Vitalis** (1898-1990)

#### *a.) Market Scene*

Ca. 1938

signed (lower right)

oil on canvas

10" x 13" (25 cm x 33 cm)

#### *b.) Still-Life*

signed and dated 1942 (lower right)

oil on canvas

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

**P 240,000**

Leon Gallery wishes to thank the Comité Vitalis for confirming the authenticity of this lot

#### **Provenance:**

Private Collection, Paris

Macario Vitalis left the US in late 1926 and then settled in France where he studied at the Academie de Montmartre and set up his studio in the Paris suburb of Puteaux. In time, he met painters like Pablo Picasso no less, thus his stay in France might as well be the capstone to his education, a leisurely initiation which provided an opportunity to broaden his horizons, to learn new cultures, to hone his personal taste.

Macario Vitalis' earliest works date back to the 1930s, capturing the atmosphere of the French antebellum.

The still life was done in 1942. Drawing from Post-Impressionism with its concern for structure, the floral still-life is characterized by its clarity and purity of shape, the vivid hues, and the interaction of the varicolored flowers with each other and the background.

In the 1950s he settled in Brittany where he created a series of Breton townscapes that also featured Post-Impressionist color schemes.

In the two works Vitalis painted in a style that preceded his prismatic style, with cool blues predominating in a delicate balance with warm yellows and oranges dissolved throughout. The artist's concern is not of genre as such but in executing the visual potential of the subjects into a pleasant orchestration of colors and tones in a painting. Both the townscape and the vase of flowers go beyond mere pictorial qualities to create a total sensuous situation of color and texture in a resulting in a synthesis of the senses. Later in his life prismaticism was to appear, replacing his realist style, yet the celebratory elan is consistent in his works across the decades.

The paintings shows the influence of impressionism, although subsequently, his work was to become more prismatic.

In 1975, he was declared "the only honorary citizen" of Plestin-les-Greves, Brittany where he had originally settled.

71

**Fernando Amorsolo** (1892-1972)

*The Filipino Family*

signed and dated 1961 (lower right)

oil on canvas

22" x 28" (56 cm x 71 cm)

**P 2,000,000**

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

Provenance:

Private Collection, Manila

This work of art demonstrates how Amorsolo would use artistic, even cinematic license in the creation of a scene. Romance and love for the bucolic are embodied in this canvas that can aptly be described as painted poetry.

This painting figures in a Philippine setting and has a rich and expansive, yet subtle detail of environment and costume. The choice of color palette fairly pulsed with the spectrum by which Amorsolo sought to capture that shimmering world of light. As twilight ushers in the evening, a spirited fisherman and his family calls it a day's work in the sea. He employs a dramatically tinted sky with which to silhouette the rustically costumed figures. The dense cloud formations could have dwarfed the main figures if not for the balance of scale that Amorsolo gives the entire scene.

Like many masters, Amorsolo found a formula which, once established, he never fundamentally changed, and its variations are so clever. The sloping salakot of the husband finds another manifestation as a curved salakot in some other magnificent version. The fishing boat is a mainstay in both versions.

There is a monumental grandeur about the simple couple which imprints itself on the viewer's mind just as forcefully as the epic and heroic canvases of traditional academic painting; yet the figures are in no way glorified but the whole scene is imbued with a golden sunset light. This was the kind of scene that appealed to Amorsolo's romantic side and he made the most of it in this picture. Since, the sea had a prominent place in Amorsolo's, it is not surprising that he painted it several times.

Amorsolo's technique and skill of capturing the drama and changing light are evident in the famed artist's response to a sunset over the seashore. The Classical Master seems to pronounce that seashore painting is air painting, revealing an importance that he placed on the subtleties of colored light and atmosphere. Even the sky also has a splendour that enhances the whole picture.

The handling of the paint is lovely and the atmosphere full of the feeling that Amorsolo considered so important in the rendering of seascapes. He looked on nature with a calm and tranquil mind, seeing in its works a vast and serene progress rather than a series of dramatic events.

He was the first Filipino painter to finally step out of the studio to look at the outdoors under a real sunset, and it was vibrantly different; even the shadows cast by people are so much richer. His works, his dreams of a radiant and serene countryscapes governed by tenderness and kindness. The sentiment of nature was an essential ingredient in Amorsolo's work and the one which sets him from painters of nature before him and the artists who followed him.





**72**

**Federico Aguilar Alcuaz** (1932-2011)

*Untitled*

signed and dated 1977 (lower right)

oil on canvas

12" x 16 1/2" (30 cm x 42 cm)

**P 80,000**

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

**Provenance:**

Private Collection, Manila

Detailed harborscapes as a distinct subject are not found in all artistic traditions, and develop when there is already a sophisticated tradition of representing other subjects. Sky is almost always included in the view and weather is often an element of the composition. Like a fencer in his adopted Barcelona, Alcuaz uses various techniques with bravura to simulate the randomness of natural forms in this atmospheric composition. The seaside gave Alcuaz the opportunity to study the effects of the sky (clouds) over water which would be different from the cityscapes he had been painting. Beside the sea, Alcuaz could get away from the artificiality of urban views and paint the waters undisturbed except for the occasional boat passing by. Here, he has depicted a sea made rough by the wind and has included a small boat offshore.

**73**

**Zeán Cabangis** (b.1985)

*Would That Not Be Nice*

2016

signed and dated 2012 (verso)

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

**P 80,000**

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

The drama of Cabangis' linear art, is striking for he seems to say he is trying to make something that doesn't exist in nature until he makes them, as well as express a wide range of visual experiences and moods of imagination that are integral parts of the artist's character that cannot be expressed in other forms. Cabangis' work is embedded in his personal experiences and explores the processes of remembering and forgetting.



Zeán Cabangis, trained as a painter, uses acrylic and emulsion transfer as his medium. The use of transfer technique allows him to reproduce multiple photographic images and create a sensation of accumulated layers. The subject matter of his work consists of reconstructed memories, objects and scenes from everyday life, even film scenes as well.

He is a recipient of multiple prizes: Most Outstanding Thesis of 2006 (College of Fine Arts, University of the Philippines), Gawad Chancellor Award for Academic Achievement (Shell Student's Art Competition, Manila, 2004), Faber Castel Painting Competition (Finalist, 2008) and most recently Artist-in-Residence at Southeast Asia Group Exchange Programme, Tenggara, Yogyakarta, Indonesia (2011).



**74**

**Edwin Wilwayco** (b.1952)

*Embrace by the Light XI*  
signed and dated 2002 (lower right)  
oil on canvas  
28" x 22" (71 cm x 56 cm)

**P 140,000**

Provenance:  
Private Collection, Manila

As beautifully shared by Edwin Wilwayco: "Painting is a discovery. Everytime you make a mark on canvas, all sorts of possibilities open up and all sorts of problems to which you have to find the solutions. When you take a brush to canvas, you never know exactly the result paint is going to make. The tension of always trying to push yourself over the edge, of testing the limits of your imagination, in the hope of creating impressions distinctly your own and quite beyond anything you ever expected when you started out. Therein lies the continual challenge and beauty of the act of painting for me."

Wilwayco has an illustrious career spanning several decades, with accolades and citations granted to him by both local and international award-giving bodies. His paintings are a lush and vivid homage to nature, rendered in oil on canvas. Largely inspired by Mondrian's signature rectilinear style and bold use of color, he found himself experimenting with realistic forms to come up with his own abstract imagery. He also acknowledges the influence of his American and British-educated mentors on his art, mixed with his personal meditative process. His palette holds hues that do not clash, but seem to translate themselves on canvas in a manner that is almost intuitive. This artist's personal relationship with color seems to highlight this observation, as he describes it as the very air he breathes.



**75**

**Jose John Santos III** (b.1970)

*Vertical Sleep Installation  
of resinated fabric with video*  
by Leo Abaya

2014

size variable

Videos are composed of Vertical Sleep - Head  
(with sound), (5.51 mins.); Vertical Sleep -  
Chest (5.41 mins.), Vertical Sleep - Thighs (5.38  
mins.), Vertical Sleep - Feet (5.48 mins.)

**P 2,000,000**

Provenance:  
Private Collection, Manila

Exhibited:  
Pearl Lam Gallery, Hide: John Santos III,  
Singapore, 2015

Literature:  
Hide: John Santos III, Pearl Lam Galleries, 2015,  
pp. 12-13, 23-25



Video by Leo Abaya



Speaking about the exhibition "Hide", mounted in 2014 at the Pearl Lam Gallery, from which this work comes, Leo A. C. Abaya noted that Santos' "installations beg the viewer to breach the stillness of optical contemplation, replacing what is considered as the "linear, unblinking and fixed lone eye" of the classical tradition with bodily displacement, allowing "saccadic" jumps (of the visual pyramid) from one focal point to another."

In that show, he wrote, "the artist synthesizes previous and present tendencies. Self-reflexively, he uses cloth as an activator for (his) eye and body to interrogate mimesis or the imitation of the so-called real world. As an agent of depiction, he foregoes the scenographic position that privileged the arrangement of figures and objects in a matrix of unitary space. Like a camera zoom lens, he hones in on the subjects, optically and haptically scanning textures and surfaces, conjuring them as matrices upon which something may develop or emerge.

"Distinguished from mere drapery, cloth is not laid down in sensuous repose or undulated like a hilly landscape. It is depicted as an opaque externality. Like flayed skin or screen, it appears hung and upright, bearing its own weight against the force of gravity. In this way, it is confrontational like a wall or a barrier. It protects that which is inside. It is a border or edge that determines an entity from everything else.

"As covering, cloth is also the material that physically wraps rubble, emphasized by the installation of the same in the exhibition. However, since the rock and concrete fragments that make up the rubble are not what they appear to be, being simulations, it makes one ponder. Having exceeded the copies of their reference, the unreliability that underneath the wrappings are either the simulations of objects as suggested or completely something else, begs the question: is a third layer of meaning intended? What does this shrouding of forms, this replacement of blunt significations do? What is the purpose of all these verisimilitude if depiction hides and covers? Is it the same as camouflage, which, through the mimicry of skin with proximal environment, an organism conceals itself without hiding? What is the artist trying to conceal?

"In situating veridical paintings vis-à-vis wrapped and simulated objects within the same spatial field of experience, does the artist intend to make us feel a loss of certainty in what accounts for reality?"

— Leo A. C. Abaya, from the Hide Catalogue, produced by the Pearl Lam Gallery, Singapore.



76

**Ephraim Samson** (b.1947)

*Untitled*

signed and dated 1980 (upper left)

oil on canvas

43 1/2" x 60" (110 cm x 152 cm)

**P 80,000**

Provenance:

Private Collection, Manila

The attempt to distinguish between natural and supernatural is shown in the psychological and spiritual strength of the countenance of the face, achieved without the necessity of a heavy handed depiction of his passion.

With the feeling for monumentality, combined with an atmosphere created by the cradle to cross depiction of his earthly life, Samson depicts the theme of salvation of a foolish evil world through Christ's sacrifice.

The positioning of Christ renders him to be not weighted down by his trials as depicted in the backdrop and the angels really appear to be straining to support him. The details of his life are in no way glorified and the whole scene is imbued with a divine light.

In discussing the qualities of great artists, National Artist Cesar Legaspi once explained the importance of contrast and tonal values in an artist's practice. Learning when to aggressively graduate hues or when to hold back was, to him, the hallmark of a truly talented artist. Within the context of Legaspi's words, Samson has achieved the nod of critics.

He is one of the most active members of the Saturday Group of the '70s and '80s. His mastery of composition, tone and contrast reflects his training at the Fine Arts program of the University of Santo Tomas, and the influence of National Artist Vicente Manansala, who mentored him. But unlike Manansala's rendition of faces, Samson depicts Christ's face with softer, more realistic contours.

One of Philippine Modernism's recognized figures, Samson's latest exhibit is both a throwback to the ideals and values of an important part of Philippine art history, as well as a statement on how artistic practices continue to develop and evolve.





**77**

**Arturo Sanchez** (b.1980)

*The Dark Room*

2012

mixed media

60" x 90" (152 cm x 229 cm)

**P 160,000**

Provenance:

Private Collection, Manila

The room is vast and voluminous but everything is "imploding", for example, the bodies glow from within phosphorescent creatures in unfamiliar waters, at the same time that on a social plane they convey the sense of dehumanization and alienation.

The work reminds us of the psychological victims of violence but disappointment and apathy are mixed with disgust, sadness and call for justice.

Imbued with the knowledge of what was and what has become of victims of all kinds, Sanchez captures tension and images of emotions and sensations far from quiet and neutral. The dark and earth-tone hues dominant in the works say that while "dark days" and tension displace us visually and psychologically, these instances become tools for positive dissent.

This disturbing work is a powerful study of inner conflict and emotional hostility. The figures, each darkly brooding, are thrust to the sides and separated by the prominent and somewhat mysterious subjects in the room. Yet, the steep perspective seems to pull them forcibly together, and suggests that they are trapped within an oppressively confined space. The tense, heavy atmosphere is further stressed by the strange glow from within the room. There is an emotional collaboration between exterior light and interior, and the flatness of the planes cum walls and floor makes them more melancholy.

78

**Mauro Malang Santos** (1928-2017)

*The City Of Our God*

signed and dated 1975 (lower right)

oil on canvas

34" x 68" (86 cm x 173 cm)

**P 2,600,000**

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

Provenance:

Private Collection, Manila

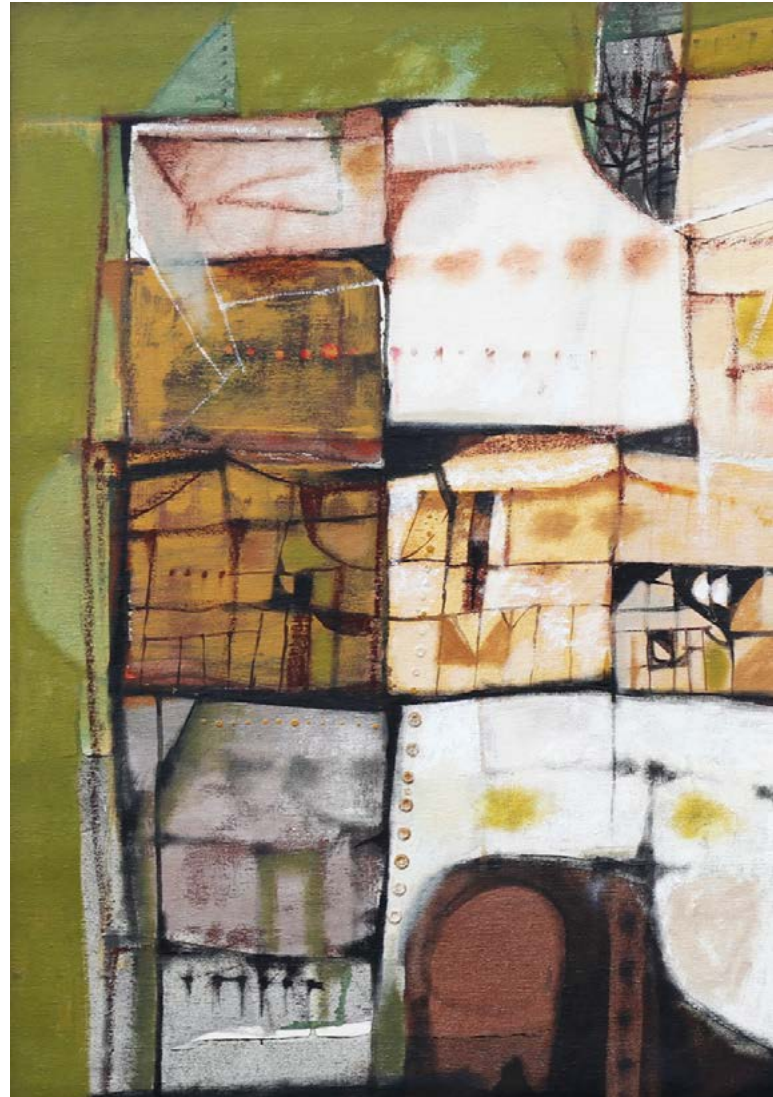
Literature:

Gatbonton, Juan and Honasan, Alya., *The Art of Malang as Filipino*, The Crucible Workshop, 2002, pp. 216-217

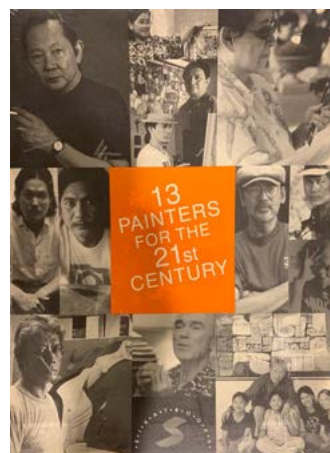
According to E. Aguilar Cruz: "Malang's paintings are as unlike those of the traditional school represented by Amorsolo as a straight line is different from a scroll. Yet they bear the stamp of that quality that Filipino art lovers mean when they say 'Filipino'."

During the 1970s Malang painted lyrical semi abstracts that express his almost religious joy of living.

Abstraction sometimes allows for a bit of somber drama that departs from Malang's lighthearted, angst-free style, and nowhere is this departure more obvious than in his landscapes. Here, conventions of realism seem easier to break, probably due to the all encompassing perspective, the bird's-eye view that can concede details, as well as the volatility of the subject matter — shifting storm clouds blown by the wind, sunsets and sunrises, moonscapes that vary with the season. One is a painting with a definite apocalyptic flavor, black background and a very detailed foreground. It is a top view of a city with storm clouds that resemble an atomic bomb of explosion in the distant sky. It is a broody background of church spires, houses and roads some of which are no more than thick square brushstrokes that make the most of the richness of the medium.



Malang and his grandchildren with the work.



13 Painters for the 21st Century book (with the work above, featured, lower right)



The Philippine Star, September 11, 2000  
(with the work above, featured)



**79**

**Tony Mahilum** (1948-2008)

*Barrio Scene*

signed and dated 1994 (lower left)

oil on canvas

14" x 16" (36 cm x 41 cm)

**P 70,000**

Provenance:

Private Collection, Manila

The art of Tony Mahilum has always borne a light-hearted air — a whimsicality in the busyness, a sense of fulfillment in the toils. In this work, we are welcomed into one of Mahilum's archetypal landscapes.

The streets, teeming with people, exhibit no sense of chaos nor disorder — not a single shroud of gloom nor angst present in the work. In the near-utopic composition, the market scene is lit up with a very Filipino brilliance redolent of the tropical sun. The populace contently, if not happily, enjoying the day's events as they go about their seemingly perfect lives in the idyll.

**80**

**Juvenal Sanso** (b.1929)

*Untitled*

signed (lower right)

acrylic on board

17" x 21" (43 cm x 53 cm)

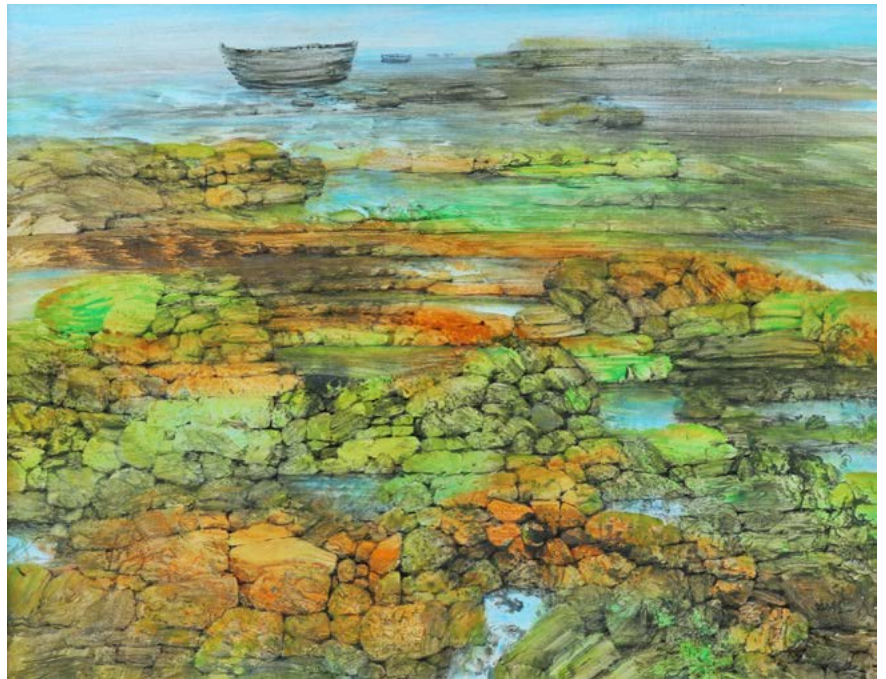
**P 120,000**

Provenance:

Private Collection, Manila

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

A paradoxical quality exists in the art of Juvenal Sanso where a sense of mystery and dreaminess melds with a most profound beauty — "Poetic Surrealism." Across his works, an extremely firm grasp of craft is evident: the brushstrokes are self-assured; the details and textures, bearing depth and sophistication. A Philippine invention of both beauty and harshness of reality reflected in the haphazard construction of shapes and patterns.





81

**Mark Andy Garcia** (b.1984)

*The Painter (Self Portrait)*

signed and dated 2016 (lower right)

oil on canvas

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

**P 100,000**

Provenance:

Secret Fresh

The composition is marked by an intrinsic monumentality and agitated clarity. The subject's pose is very casual, both knees raised. A relaxed, introverted mood underscored by the back view of a canvas on an easel pervades the scene. The simplicity of the composition is deceptive, for its structure is extremely refined. Rough areas of color limited to a few intense hues, and closed contours establish a compositional rhythm.

Mark Andy Garcia's approach towards painting has something of a child-like sincerity to it, charged with an undercurrent of emotional intensity that churns both his content and brushwork, whether for lighter or darker autobiographical periods, and to portray joy or despair.

The anti-trend, painterly style of Garcia serve to impart emotional honesty to paintings that operate like entries in journals. His various one-man shows since 2008 have detailed his life as an overseas contractual worker in Saudi Arabia, laid bare his emotional anguish over the passing of his father, and operated as keepsakes of memories of his daily life. These bring out various intense transformative experiences and also more ordinary, blissful moments.

Garcia graduated with a Bachelor of Fine Arts major in Advertising from the Technological University of The Philippines, Manila in 2005. He is also the recipient of many awards such as the Grand Prize for 2007 Metrobank Art and Design Excellence, the National Art Competition (Oil Painting Category); Juror's Choice Award of Excellence, 2008 Philippine Art Awards National. He was recently chosen as one of the recipients of the 2015 Thirteen Artists Award by the Cultural Center of the Philippines.

PROPERTY FROM THE COLLECTION OF A VERY  
DISTINGUISHED GENTLEMAN

**82**

**Romulo Olazo** (1934-2015)

*Diaphanous B-CXX*

signed and dated 1996 (bottom)

oil on canvas

68 1/2" x 50" (173 cm x 127 cm)

**P 2,000,000**

Provenance:

Acquired directly from the artist

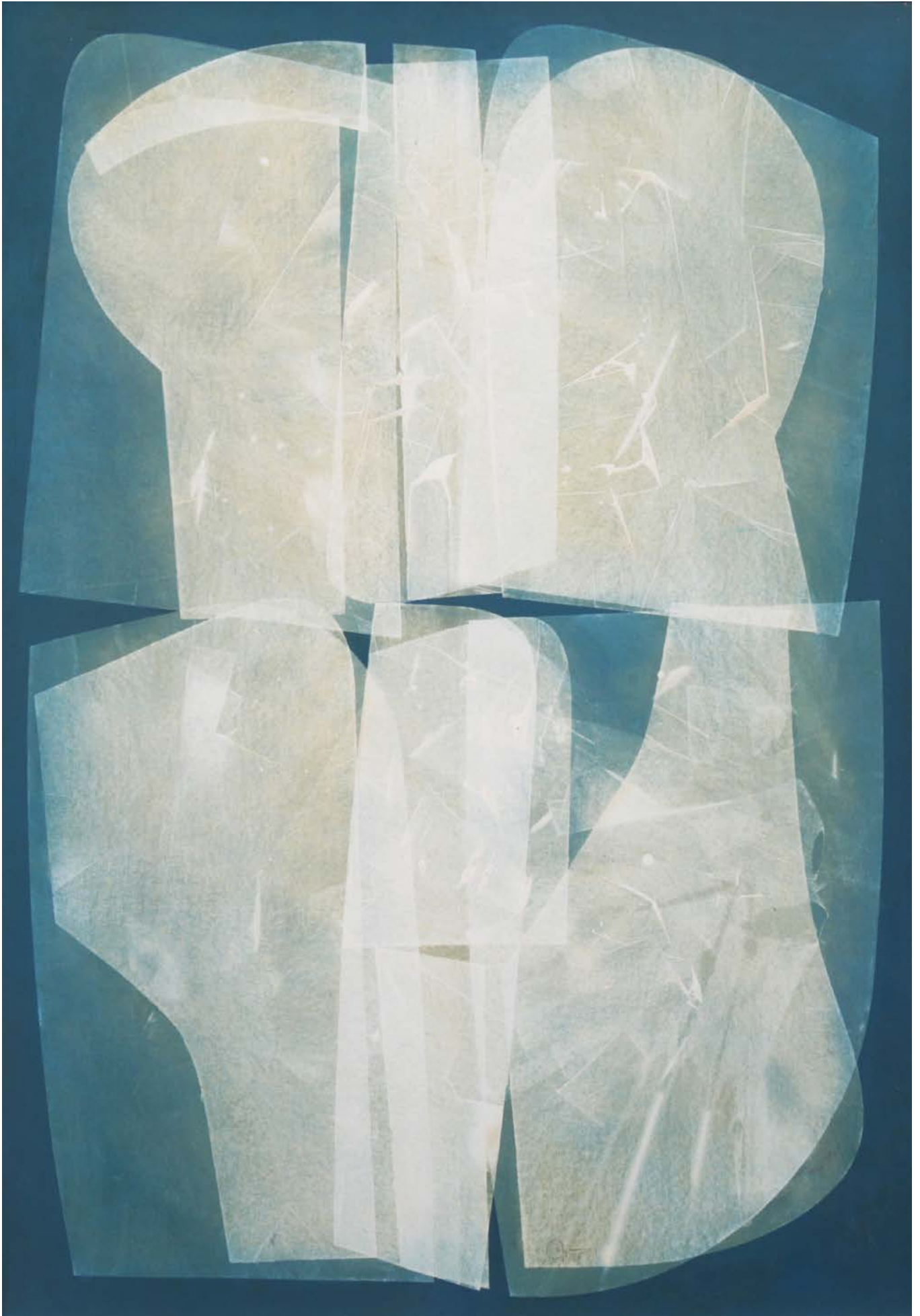
Literature:

Guillermo, Alice G. et al., *Romulo Olazo*, Paseo Gallery,  
Mandaluyong City, 2013, pp. 98-99

Executed through a span of four decades, yielding more than a staggering 25,000 in studies, sketches and paintings on canvas and paper; exploring imagery both abstract, figurative and their amalgam, Romulo Olazo's *Diaphanous* works constitute an entire life production and in the annals of contemporary Philippine art, are unequalled as a sustained meditation on a focused theme, using an unswerving, determined technique.

*Diaphanous B-CXX* is a recapitulation of subjects and themes, but it is not in any way a mechanical repetition. If one would invite a musical comparison, it would come closest to the Theme and Variations Form as in the great oeuvre of the composer Maurice Ravel, particularly his *Scheherazade* and *Bolero*.

The process of layering that comes with this work of art is equivalent to the utmost scrutiny of these natural forms to the extent that it may undergo implosion or explosion, revealing its limits of magnitude or minutiae of detail. And the closer they became to the naked eye, the more organic they seem to become. The extremely thin films of color, applied to the form, lends to the sacral character of the work, as they interact overlapping sequences. In the same year of 1996, Olazo also launched his *Diaphanous-Anthuriums* and *Permutated Anthuriums* series in a one-man show at the *Finale Art File*.



83

**Andres Barrioquinto** (b 1975)

*Unexamined Failure*  
signed and dated 2004 (lower right)  
oil on canvas  
40" x 30" (102 cm x 76 cm)

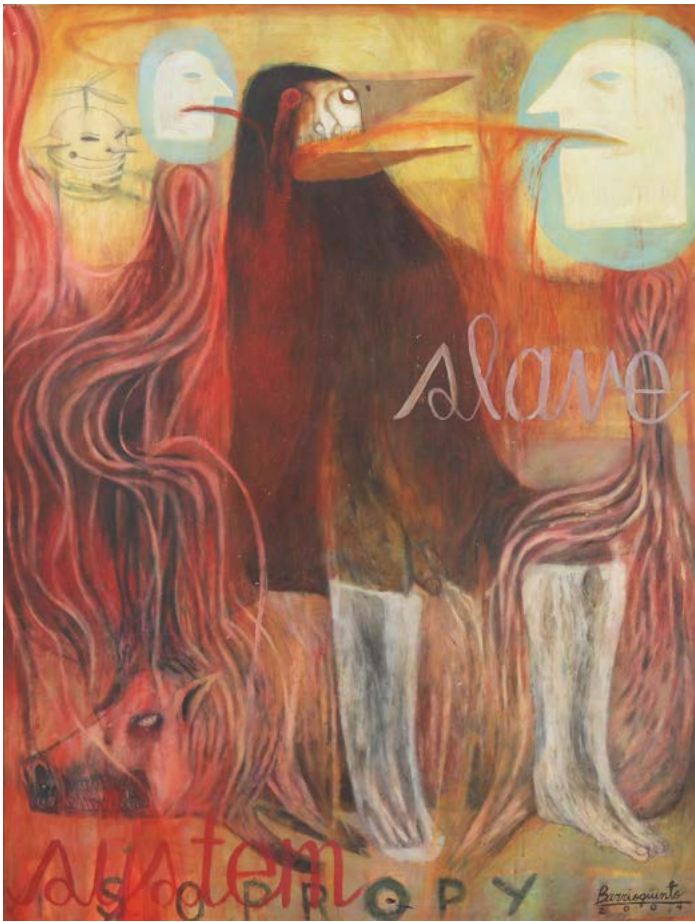
**P 300,000**

Andres Barrioquinto first made his mark in 2003 as one of the winners of the important Thirteen Artists Awards of the Cultural Center of the Philippines. This work is perhaps one of the earliest on the market, dating right after that landmark triumph.

Since then, he has gone on to become one of the most well-known Philippine artists in Southeast Asia.

Barrioquinto has been quoted as saying that he is most "interested in probing my own soul rather than reflecting the world of ideas, and in expressing my inner world than revealing a basic harmony around us. I paint images so exaggerated or distorted that they take us away from the familiar world into one of emotion and feeling. In their most extreme, these expressions may even become hysterical or nightmarish. I also try new means of expression, seeking new direction, exploring new mediums and methods of working."

In 'Unexamined Failure', Barrioquinto creates a riveting anti-establishment piece composed of a cawing crow which seems to be intoning the chilling written words, "Slave" and "System." A pig's head and calves' feet and parts seem to tell of what an artist must suffer for his art. There are what appears to be stylized flames of passion. A blue-haloed figure — perhaps a critic — is in one corner. Here, Barrioquinto makes a powerful, almost mesmeric portrait of a painter's life.



84

**Johanna Helmuth** (b.1993)

*Untitled*  
signed and dated 2015 (lower left)  
oil on canvas  
48" x 36" (122 cm x 91 cm)

**P 160,000**

Provenance:  
Private Collection, Manila

With her signature monochrome style, Johanna Helmuth introduces us to a world of perpetual frustration. Admittedly, Kiefer, with his monumental ruminations on identity, and Rego's bold, unflinching illustrations, exert more of an influence these days. In contrast, the imagery that springs from her brushes is strong, stark, and clearly drawn.

Roughly hewn subjects populate Helmuth's canvases, the coarse finish resulting from her use of a palette knife to apply paint. They exist in a monochrome universe, set against backdrops devoid of details. This austerity directs viewers to focus on the figures, the discord and drama evinced in their awkward poses. There is an undercurrent of deviancy running across her paintings, especially on the tableaux presented in the six larger works. She paints to speak of personal experiences; she makes no pretenses to any grand statements. Helmuth's purview is limited to her circle of family, friends, and acquaintances, the goings-on in her world.







**85**

**Macario Vitalis** (1898-1990)

*Tres Marias*

signed and dated 1988 (lower right)

oil on canvas

36" x 34" (91 cm x 86 cm)

**P 500,000**

Provenance:

Private Collection, Manila

Created a year before Vitalis died, the *Tres Marias* was largely inspired by the women the artist encountered during his stay in Iligan city; done in a studio that was set up by his nieces — the year 1988 is dubbed as Vitalis' most productive period. This productivity resulted into two exhibitions: *Galaxies* in 1987 at The Metropolitan Museum of Manila, and *Coconuts* in 1988 at the Finale Art File.

PROPERTY FROM THE ATENCIO - LIBUNAO ART  
COLLECTION

**86**

**Alfredo Esquillo** (b.1972)

*Eksit sa Itaas*

signed and dated 1998 (lower right)

oil on sawdust canvas

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

**P 1,600,000**

Provenance:

Leon Gallery, The Magnificent September Auction 2017,  
Lot 33;

Acquired from the above by the present owner

Exhibited:

Generalitat Valenciana, "Cien Anos Despues (One Hundred  
Years After)", Spain, 1998;

Museo dela Iberia y Latino-America, Spain, 1998;

Spanish Cultural Centre, Cuba, 1998;

Museo de Arte de Ponce, Puerto Rico, 1998;

Cultural Center of the Philippines, Manila, 1998;

Hiraya Gallery, "Masa Kultura", Metro Manila, 1998;

Ateneo Art Gallery, "Continuing Spirit: Alfredo  
Esquillo", Manila, 2018

Literature:

Bautista, Jay. De Veyra, Lour. Flores, Patrick. Guazon,  
Tessa and Guillermo, Alice. Alfredo Esquillo. Eskinita Art  
Gallery. 2018. p. 20

As one of the foremost artists working in the vein of Social Realism, Alfredo Esquillo has cast a hard light on societal ills, especially those concerning faith, religion, and belief. In this work, *Eksit sa Itaas*, Esquillo portrays ordinary folks as they navigate the labyrinthine spaces of day-to-day life. While every swing door has an "Exit" sign, it leads to the self-same enclosure, trapping them. Part of their navigation is their avowal of faith, which is represented by Crucifix adorned with garlands of sampaguita and held aloft by a Black Nazarene devotee, who is identified by his maroon shirt. Most of them wearing gas masks or holding handkerchiefs to their faces, they are assailed by an equivocal stench. Only the woman, whose determination to get to the end of the maze is visible on her expression, seems not to mind, all the while carrying an infant. Seeming unaware and detached from the commotions below is a long-haired flutist — a modern-day Orpheus. Lying among cardboard clouds, he seems to have transcended the people's quotidian concerns — an image of leisure and inactivity that is a stark contrast to what is transpiring below him. *Eksit sa Itaas*, in a way, is an allegory of the alternative solace of art, if we are to consider that religion, as how Karl Marx puts, is the opium of the people.

Esquillo's noted focus religious images unconsciously began in high school after developing a fascination for drawing churches. It was also during this time when he learned how to paint with oils, under the tutelage of "commercial artists".

His avowed influenced are realists, led by Renato Habulan and Antipas Delotavo, both famed for their ortaits of the sociopolitical scenario.

The artist's creative process is nothing mysterious: he always starts with a theme, which to him calls the multiple beliefs, the argument between religions, he eventually came up with the labyrinth as a symbol, an image which would pervade a majority of his works.

*Eksit sa Itaas* made the rounds of cultural institutions, such as the Generalitat Valenciana (Valencia, Spain), Museo dela Iberia y Latino-America (Badajoz, Spain), Spanish Cultural Centre (Havana, Cuba), Ponce Museum (Puerto Rico), and the Cultural Center of the Philipppines (Manila) before it was exhibited at Masa Kultura, Esquillo's first solo exhibition, at the Hiraya Gallery in Manila in 1998.





87

**Araceli Dans** (b.1929)

a.) *Ang Kalachuchi*  
signed and dated 1987 (lower right)  
watercolor on paper  
15 1/2" x 11 1/2" (39 cm x 29 cm)

b.) *Dilaw na Hardin*  
signed and dated 1987 (lower right)  
watercolor on paper  
17 1/2" x 14 1/2" (44 cm x 37 cm)

c.) *Dala ng Alon III*  
signed and dated 1987 (lower left)  
watercolor on paper  
15" x 20 1/2" (38 cm x 52 cm)

**P 500,000**

These pieces are accompanied by certificates issued by the artist confirming the authenticity of this lot

**Provenance:**  
Private Collection, Manila

The works of Araceli Dans invite comparisons with the great 19th century British watercolorists Ruskin, Cotman and even Turner whom she particularly admires. Despite the parallels drawn between Dans and the noted watercolorists, she is quick to point out that her pictures break all the rules of watercolor painting, she works into the painting quite heavily, at times with several layers of almost opaque paint hence the rich black backgrounds for which she is noted.

Dans demonstrates an unassailable fidelity to nature in the realist tradition. Her close study of banal objects would give the viewer access to universal truths.

The high degree of finish and technical virtuosity which mark the work of Araceli Dans is matched by her mastery over white. Perhaps, her most iconic works are her masterful depictions of calados, intricate white patterned embroidery on pineapple fiber, often associated with 19th century Filipina sophisticates.

The delicate, white lace in the painting is the result of painstaking effort and skill. Proof of the intense interaction between the hand, eye and the mind can be seen in the exquisite draftsmanship displayed in a Dans painting. The high degree of detail in the work is a testament to the uncompromising eye whose intense scrutiny of objects allows for nothing to be out of place. It would be so easy for paintings to lapse into banality in the hands of a lesser painter, thus it's a tribute to Dans' unerring eye that this never occurs in her work.



PROPERTY FROM THE COLLECTION OF A  
VERY DISTINGUISHED GENTLEMAN

**88**

**Fernando Amorsolo** (1892-1972)

*Porta Vaga, Cavite*

signed and dated 1927 (lower left)

oil on wood

12" x 16" (30 cm x 40 cm)

**P 2,000,000**

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

Provenance:  
Private Collection, Manila

The principal motifs or subjects are the church and the puddles of water. Amorsolo is interested in the reflections in the water and the relationship of the man made church with its surrounding natural environment.

The picture shows Amorsolo's treatment with the architecturally solid blocks of the expansive building structure against the flatness of the canvas itself.

Amorsolo concentrates on the church edifice itself as the dominant image. The artist contrasts the solidity of the architectural edifice with the small and comparatively delicate buildings on the right as they stand along the extended puddle of water.

Loosely regimented parallel architectural lines give him the freedom to paint masses of undefined foliage at the sides of the picture without losing the compositional quality.

89

**Bohol Mesa Altar**

*Last Quarter of the 18th – 1st of the 19th century  
(circa 1775 – 1825)*

"Tindalo" / "Balayong"

38" x 62" x 35 1/2" (97 cm x 157 cm x 90 cm)

**P 300,000**

Provenance:

A Gentleman Collector

This massive and impressive "mesa altar" of deep red "tindalo" / "balayong" wood is from the late 1700s – early 1800s and comes from an old church in Bohol island. It has a wide mitered top with a floating panel and 3 deep drawers. The drawer fronts have incised panel designs. An interesting apron with small rococo C – scrolls and incised crosshatch patterns traverses the 3 visible sides of the table. Four stylized cabriole legs connected by stretchers support the table. The legs themselves terminate in plinths below them with carved and stylized C – scrolls. The altar table shows the style shift from baroque and rococo to neoclassicism in the last quarter of the 1700s. No more "dinemonyo" grotesques, no more ball and claw feet. No more rococo cartouches with curls and twirls. The "mesa altar" is very heavy and requires 6 people to move it.

According to the senior antique dealers, Bohol island shed its most beautiful art & antique treasures from 1980 to 2000. During those years, beautiful polychrome "santos," "urnas," "mesa altar" (altar tables), and various antiques were sold off in Manila. Many were exported to the USA and Europe. After 2000, nothing extraordinarily beautiful was coming out of the island anymore. All that were left were bright and cheery reproductions from the antique factories in Macabebe, Pampanga.

-Augusto Marcelino Reyes Gonzalez III





90

**Paulo Vinluan** (b.1980)

*Wetlands I*

signed and dated 2006 (lower right)

acrylic on wood

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

**P 80,000**

Provenance:

Private Collection, Manila

*Wetlands I* was part of a 2009 group exhibition at the Boston Gallery entitled *Cloud Cuckoo Land* — a brainchild of a college barkada who first organized the exhibition *Toys* at the Ayala Museum and soon became successful artists.

Paulo Vinluan's works have always dealt with the ludicrous and surreal. He sticks to his narratives told through images rendered in the manner of comic book illustrations.

An Alumnus of the University of the Philippines and the Pratt Institute, New York. He was recognised as a finalist in both the Philip Morris Philippine Art Awards and the 20th Metrobank Young Painter's Annual (watercolor category). His first solo show, *Speck*, was launched at Finale Art File's SM Megamall space when he graduated a year later in 2004.



91

**Manok Ventura** (b.1979)

*Untitled*

signed and dated 2012 (lower right)

oil on canvas

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

**P 80,000**

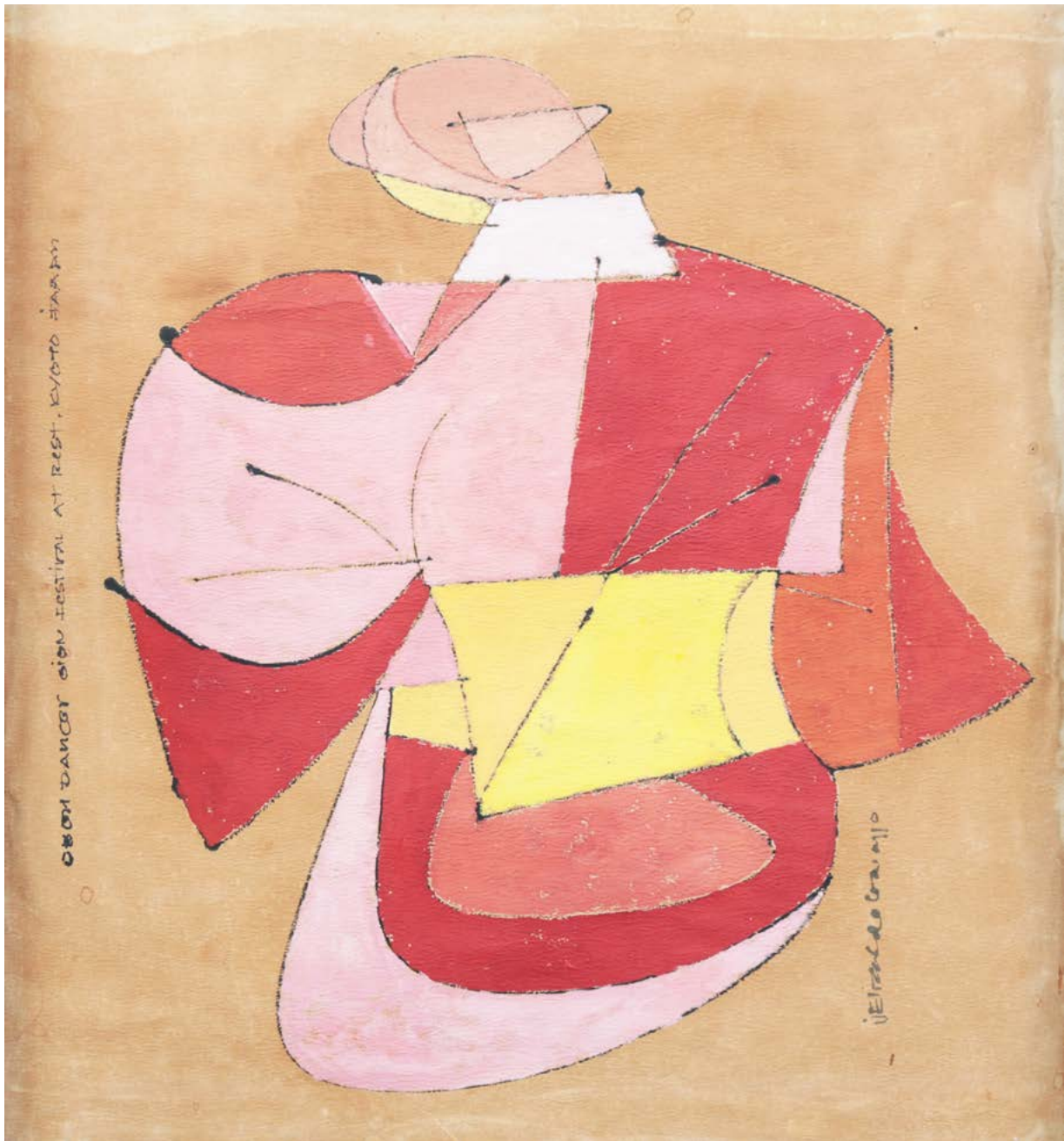
Provenance:

Private Collection, Manila



Distancing from his brothers Ronald and Olan Ventura, Manok Ventura has delved in and employed a more expressionistic idiom in his works, as though, in the fury of his strokes, he wanted to capture the latent energy of the moment. In this abstract piece, Ventura presents a world replete with tears, disintegration, and luminous surface. With the deft juxtaposition of textures, the viewer gleans surface, even depth. While, the non-objective nature of the work is assertive, it evokes visions of a night-drenched forest or the natural cathedral of a cave with its formation of stalactites and stalagmites. It is a work that, in its opacity and reverberations, captivates and enthralls.





92

**Jerry Elizalde Navarro** (1924-1999)

*Obon Dancer at Rest*  
signed and dated 1958 (left)  
tempera  
19" x 18 1/2" (48 cm x 47 cm)

**P 100,000**

Provenance:  
Philippine Art Gallery

Exhibited:  
Philippine Art Gallery, Manila, July 1 - 4, 1958

Jerry Elizalde Navarro's fondness of painting dancers as his subject is again showcased in this work of art.

Navarro relives a beautiful memory, as he created a colorful rendition of his original drawing *Obon Dancer at Rest, Kyoto* that was inspired by his sojourn to Japan in the late 1950s, where he held a one-man exhibition at the Mitsukoshi Art Gallery in Tokyo. In congruence to the Japanese aesthetic, this tempera captures the calm spiritual rhythm of the dancer.

PROPERTY FROM THE ARTIST'S COLLECTION

**93**

**Arturo Luz** (b.1926)

*Untitled*

Ca. 1978

signed (lower right)

painted burlap

100" x 41" (254 cm x 104 cm)

**P 1,800,000**

This piece is accompanied by a certificate issued by Luisa Luz-Lansigan, daughter and representing the artist, confirming the authenticity of this lot

Exhibited:

Metropolitan Museum of Manila, Arturo Luz,  
A Retrospective, Manila, 1995

Arturo Luz, painter, sculptor, and designer for more than 40 years, created masterpieces that exemplify an ideal of sublime austerity in expression and form. From the Carnival series of the late 1950s to the Cyclist paintings, largely inspired by Paul Klee's artistry, Luz ventured a new path and decided to experiment on textiles to produce works that takes the aesthetic vision to new heights of sophisticated simplicity.

This work of art sports the same style and material; which is burlap — a fabric woven from hemp or fiber — similar to his notable artwork Arrival and Departure that was originally commissioned by Architect Leandro Locsin to be displayed at the Ninoy Aquino International Airport. In 2014, the said artwork was loaned to the National Museum of the Philippines which serves as its home up to this day.



PROPERTY FROM THE ERLINDA ENRIQUEZ PANLILIO  
COLLECTION

**94**

**Benedicto Cabrera** (b.1942)

*Tuba Vendor*

signed and dated 1973 (bottom)

acrylic on paper

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

**P 1,800,000**

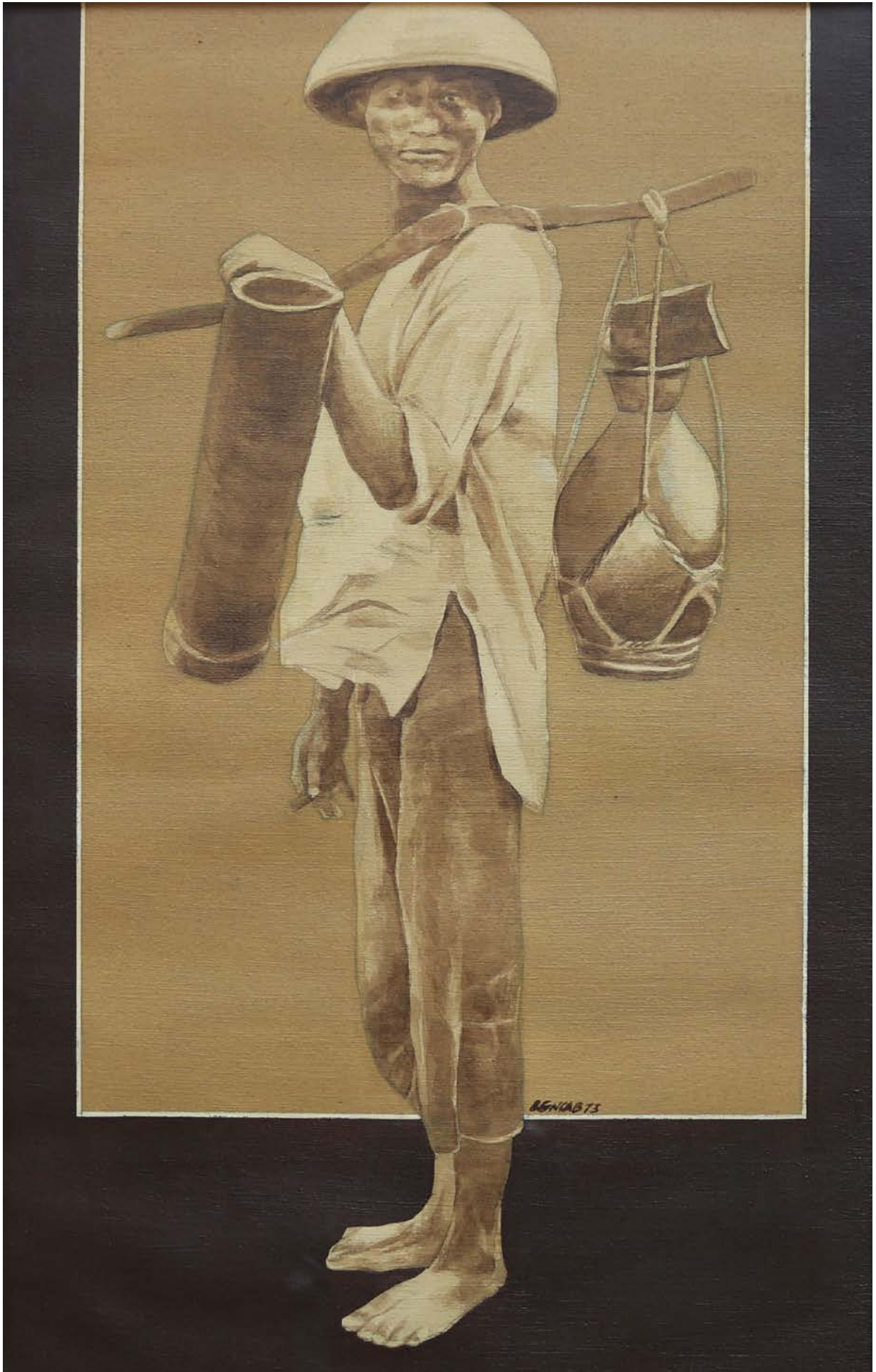
With the searching truthfulness of his vision and the powerful directness of his brushwork, it would not be difficult to recognize the work of Benedicto Cabrera.

The standing peddler like he is being pushed by the realities of survival. Bencab used this as a metaphor of the greater forces they were actually fighting against. The greater forces that he wanted to show that the subject is quietly trying to fight is poverty.

As a painter, Bencab is one of the pioneers of realistic treatment of subjects, which he treated with a point of view critical of class distinctions.

Cabrera acknowledged the female german artist Kathe Kollwitz as having had the greatest influence on his works, especially those dealing with the lower cases like beggars, scavengers, laborers, and the mother and child theme.

Later, Cabrera became concerned with the Philippines' colonial past. Based on old photographs, his later paintings took on the form of social commentaries on the influences of the American and Spanish colonizers.



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## Excmo Sr Don Enrique Maria Barretto Y De Ycaza "El Principe Negro"

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If one were to go back in time to 1890 Manila, there was a family of Portuguese and Indian descent who were heirs to a 200 year — old, vast international shipping and trading fortune that spanned from Shanghai to London and that put them squarely in the league of Manila's richest families. They were the Barretto family. In 1890, you would be talking about the Ynchausti, Roxas, de Ayala, Zobel, Tuason, Chuidian, Velasco, Chuachengco, Palanca, Tan – Quien – Sen, and Limjap. And the Barretto family as well. So very rich was Excelentísimo Señor Don Enrique Ma Barretto y de Ycaza that he was known socially to the Spanish mestizo community in Manila as "El Principe Negro" ("The Black Prince"). And he lived like a Prince in the grandest style.

1890s Manila was dynamic and exciting. And it had everything to do with the most powerful men in the city who were charting new directions everywhere (including revolution): Pedro Pablo Roxas in business, banking, and management, Gonzalo Tuason in banking, Jacobo Zobel Zangroniz in transportation, Enrique Ma Barretto in manufacturing, Telesforo Chuidian in business and banking, Velasco Chuachengco in retail, Palanca – Tan – Quien – Sen in business, Mariano Limjap in banking, et al.

Coming from a lineage of Portuguese and Indian business geniuses, Barretto thought that a brewery would be a lucrative business venture. So on 30 January 1890, Enrique Ma Barretto filed an application to open a brewery through the "Gobierno Civil" to the "Ministerio de Fomento" in faraway Madrid.

Surprisingly, by 04 March 1890, he had received a Spanish royal grant to operate a brewery for a 20 – year term. Events moved quickly and by 29 September 1890, he inaugurated his "La Fabrica de Cerveza de San Miguel" along Calzada de Malacanan 6, San Miguel district, Manila. ("The first year production was not impressive with only 500 barrels. But after the 1896 Revolution, the founder Barretto appointed a German brewmaster, Ludwig Kiene, and then finally the business prospered. The cellars were first cooled by an old German machine, then by a new 40 – ton Linde (the most up – to – date process then)... " described an American in New York in 1903.)

There was a big demand for delicious "Cerveza de San Miguel" (beer) which required immediate expansion. Barretto decided to form a corporation for his brewery. On 06 June 1893, Barretto formed a corporation composed of some of his friends who, like him, just happened to be the richest men in Manila: Pedro Pablo Roxas, Gonzalo Tuason, Vicente Fernandez, Albino Goyenechea, Benito Legarda, and the family of Mariano Buenaventura. Pedro Pablo Roxas was elected general manager.

(And those were the beginnings of the behemoth that is San Miguel Corporation today.)

-Augusto Marcelino Reyes Gonzalez III



(Enrique Maria Barretto Y De Ycaza)

95

## Bargueño

Late 19th century (circa 1890)

Narra

55" x 27 1/2" x 16" (140 cm x 70 cm x 41 cm)

**P 300,000**

Provenance:

Barretto family, Enrique Maria Barretto y de Ycaza

This very interesting, traditional, Spanish – style cabinet – on – stand called a "Bargueño" was completely made out of "narra" wood stained dark in the Philippines circa 1890 by a talented cabinetmaker for one very grand gentleman of Manila, Excmo Sr Don Enrique Maria Barretto y de Ycaza, founder of "La Fabrica de Cerveza de San Miguel."

The "Bargueño" has 8 allegorical figures of curious proportions corresponding to the Human Virtues decorating its front — Prudence, Justice, Fortitude, Temperance, Charity, Diligence, Patience. The cabinet itself has 9 drawers and 1 compartment. The whole cabinet is placed on top of a traditional Spanish — style table with splayed barley twist legs.

One wonders what thoughts ran through Barretto's head as he contemplated this "Bargueño" in his study, or his bedroom. What major business decisions did he make while seated in front of it? What successes? What failures? We will never know but we can always imagine.

It is also interesting to think which of the famous Manila cabinetmakers of the 1890s produced this folly for Barretto??? Could it have been one of the Chinese – Filipino woodworkers along Misericordia street? The redoubtable Ah Tay himself? Isabelo Tampinco? Romualdo de Jesus? Emilio Alvero? We may not know just yet, but every guess may draw us closer to his real identity.

A very interesting peek into Manila's grand past, this particular "bargueño" is...

-Augusto Marcelino Reyes Gonzalez III





96

**Mauro Malang Santos** (1928-2017)

*Untitled*

signed and dated 1982 (lower right)

oil on paper

25" x 55" (64 cm x 140 cm)

**P 1,600,000**

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

Provenance:

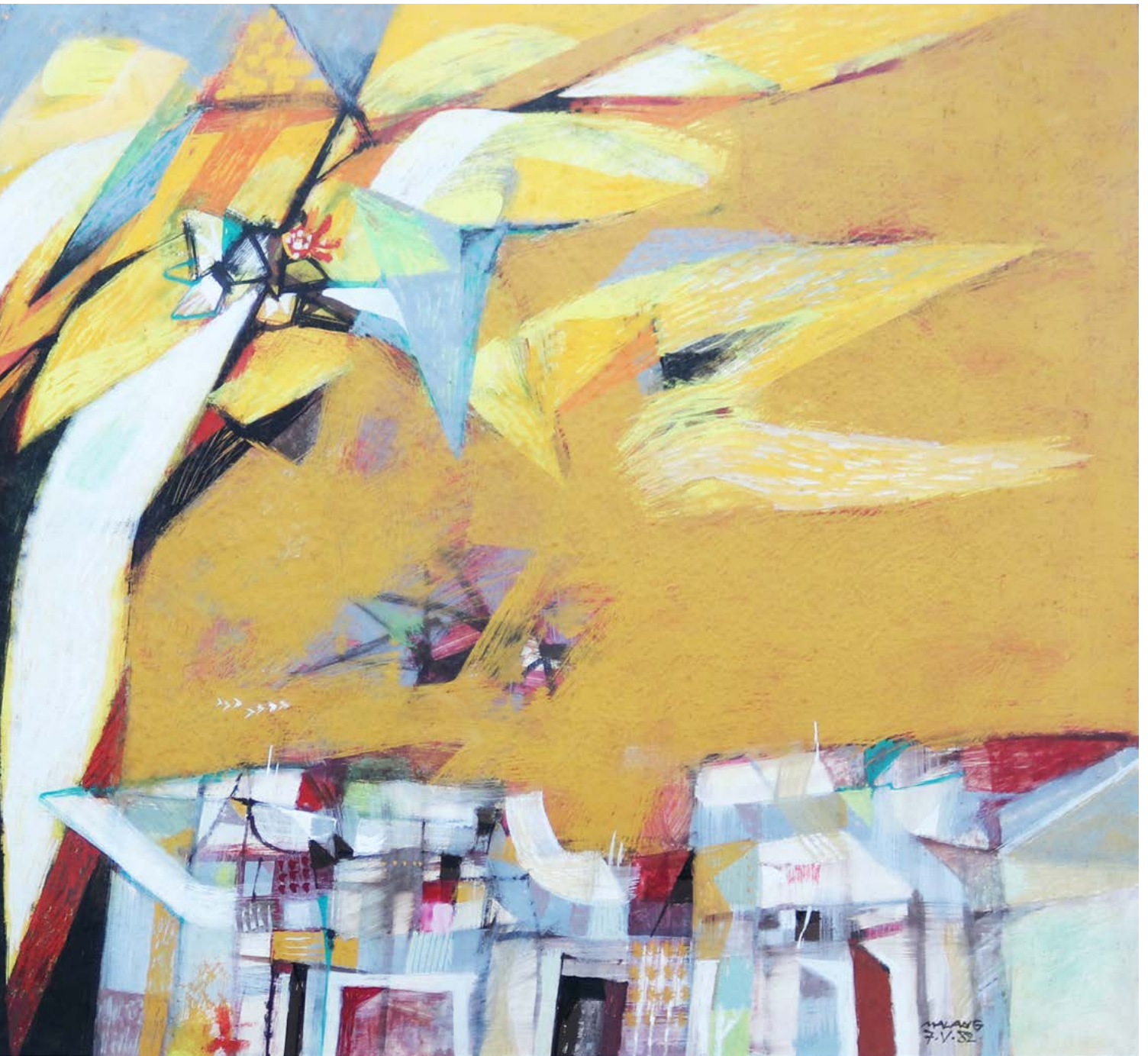
Private Collection, Manila

A pictorial drama that embodies an abundance of feelings, Mauro Malang Santos, is an example of a painter whom through enthusiasm and persistence, had risen above being a cartoonist and illustrator. Malang's artistry is embodied with his cunning relationship with colors. He avoids no colors, nor a single hue or shade that he cannot orchestrate in his palette; resulting into a joyous feast that satiates the viewer's appetite for adventure and color.

Inspired by the sharp bristling blades of the Palm Sunday palaspas, Malang exalts the tree in the middle of a cityscape in a solidified manner that no breeze could disturb it. No specific botanical species was chosen, rather he plays the role of a horticulturist and crafts his own flora.

In this painting, Malang paints a gargantuan mosaic-like tree resting in the middle of an urban jungle. It emanates an immaculate lyrical orchestration of color and life to the whole city. Its roots gilded with might, its branches inspired by freedom and the fruits, comparable to the blinding sun, bursts with bleaming bliss and hope.







97

**Bernardo Pacquing** (b.1967)

*Drill Press*  
signed and dated 2014 (verso)  
mixed media  
72" x 54" (183 cm x 137 cm)

**P 140,000**

Provenance:  
Silverlens

An abstraction of the omnipresence of paradox, works such as this illustrate Pacquing's interest in art that combines conflicting impressions of bewilderment and recognition. For him, working with minimal forms and neutral colors is a boundless opportunity, giving him the chance to communicate with all people through one language, in terms of raw forms. The cool and weighty formal arrangements began to disintegrate as formal boundaries became more intense, the interrelationships more resolved, and the abstracted character of the subject itself accounted for something.

His colors complement his characteristic evocation of spatial relations through the texture of his medium, being in a deep sense of harmony or tonal contrasts.

With the artist's deliberate avoidance of the bourgeois narrative and banal verisimilitude, these canvases might be said to continue the tradition of the artist maudit while reaffirming the truth that, ultimately, painting is nothing more than pigments applied on a surface. Bernardo Pacquing has continually worked in abstraction and non-representation, exploring the physicality of surfaces and the material minutiae of urban life through painting and sculptural forms.



98

**Fernando Amorsolo** (1892-1972)

*Portrait of A Lady*  
signed and dated 1930 (lower right)  
oil on canvas  
17 1/2" x 14 1/2" (44 cm x 36 cm)

**P 600,000**

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

Provenance:  
Private Collection, Manila

During the early American Period, romantic genre paintings and portraiture prevailed. Fernando Amorsolo, the foremost exponent of the tradition.

The color treatment of the portrait is relatively rich, made even headier by the subject's long hair.

Amorsolo depicts her as an intelligent and sensitive woman, her face holding and expression of slight vulnerability.

One would assume by the chromatic brightness that the late afternoon sun is penetrating the room where the sitter is.

Executed in 1930, this portrait of a girl is Amorsolo in the full flush of his style. In his farmscapes, the flickering light background would invariably find a smiling, pretty barrio lass set against it; but here, the backlighting is rendered in fine, delicate lines of the lustrous, curly hair.

PROPERTY FROM THE COLLECTION OF A  
DISTINGUISHED COUPLE

**99**

**Anita Magsaysay-Ho** (1914-2012)

*Girls with Fan*

signed and dated 2002 (lower left)

oil on canvas (denim jacket)

26" x 23" (66 cm x 58 cm)

**P 3,000,000**

Provenance:

Sotheby's, Southeast Asian Paintings, Singapore,  
October 6, 2002, Lot 79

Anita Magsaysay-Ho stylizes a denim jacket in 2002 as she paints it with her signature imagery of two women sporting bright colored bandanas.

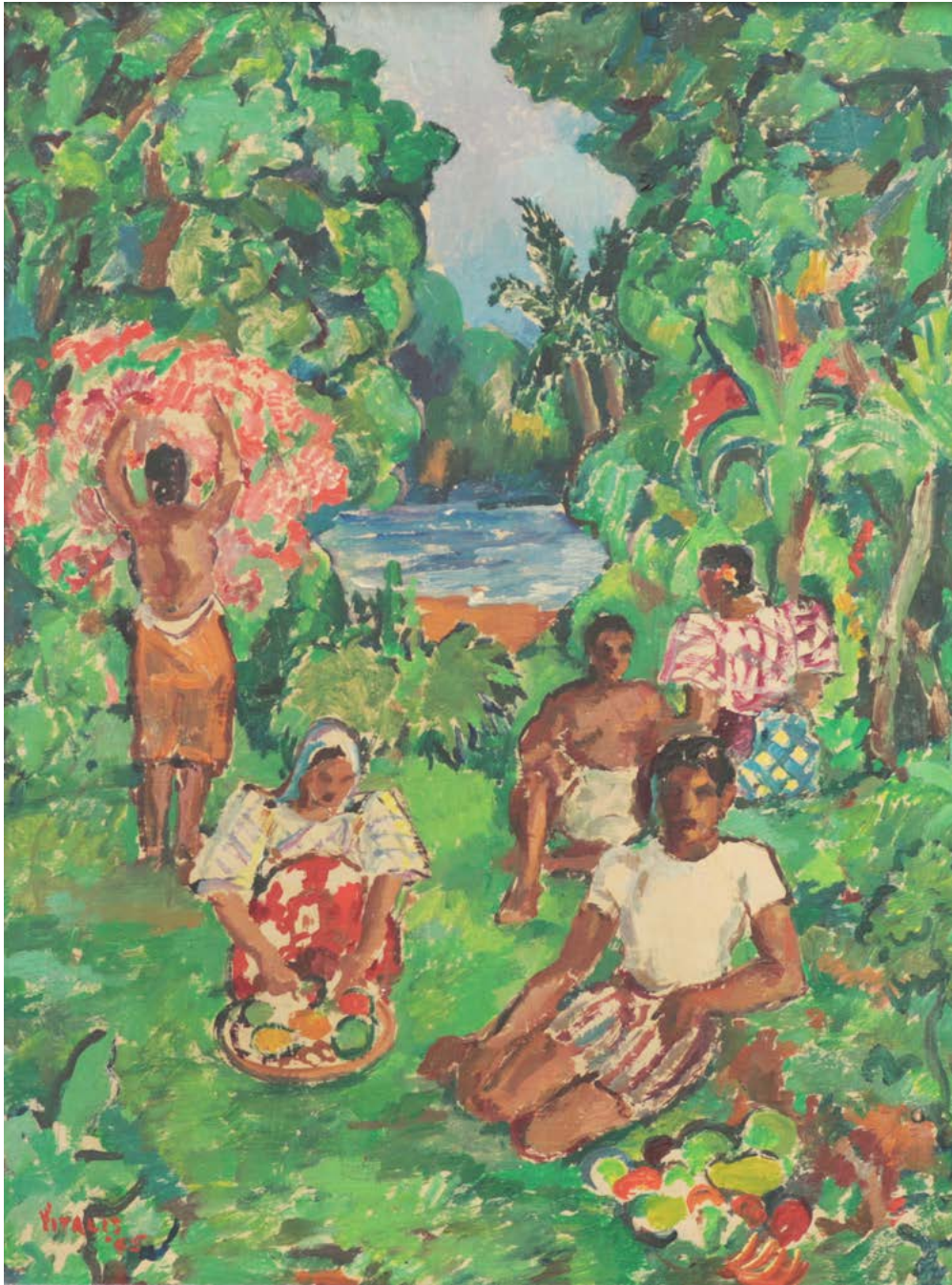
Magsaysay-Ho's work centered around the central tenets of Modernism, garnering her inclusion in the Filipino artist group the Thirteen Moderns — the only woman to do so.

Leonor Orosa Goquinco once wrote about the hinted duality of Anita Magsaysay-Ho's woman or women: "Set firm on the ground, strong and serene, Magsaysay-Ho's female figure is projected from the painter's poetic inner eye in a pose of arrested motion — motion-stilled in timelessness, their lean lines offset the soft curves of a basket; they are shy, diffident, modest, brown, Philippine and Oriental; they are enigmatic as only the artist can depict".

The women reveal another side to the artist's provincial expression by their awkward vitality and tendencies toward exaggeration and angularity. The artist's main concern was not, of course, anatomical correctness but the overall formal completeness of the painting.

With the development of her expressive powers came a corresponding study of technical processes. There is also a decreasing naturalism, a heightening of distortion and tension. The nuanced disproportions were not spontaneous but the result of calculated pictorial decisions. Even more than these formal parallels, the innate human dignity with which poverty and physical misfortune are not depicted may be counted as one of Anita Magsaysay-Ho's most magnanimous traits as a painter.





**100**

**Macario Vitalis** (1898-1990)

*Fruit Pickers*

signed and dated 1945 (lower left)

oil on panel

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

**P 200,000**

This piece is accompanied by a certificate issued by Mrs. Ofelia Gelvezon-Tequi and Claude Tayag (Comité Vitalis) confirming the authenticity of this lot

**Provenance:**

Private Collection, Paris

Macario Vitalis was a Filipino-French painter of visionary paintings influenced by French Post-Impressionism.

Just a year after his release from the German camp in 1944 – wherein he painted and drew daily scenes in the camp, a fine extant example is the *An American Shoeshine*. Vitalis returned to Puteaux and resumed his stay at Renault's restaurant. He met Picasso at "Big Boy" who said upon learning that Vitalis was Filipino, "Juan Luna is a great painter."

Vitalis had the opportunity to exhibit along with Nena Saguil and Ofelia Gelvezon-Tequi were at the *Six Artistes Contemporains Philippines en Europe* at the *Academie Diplomatique Internationale* in Paris. He was honored with the medal of excellence from the Institut Academique de Paris and was chosen as the subject of a retrospective at the CCP Main Gallery in 1986, where works from as far back as 1936 were shown.



**101**

**Juvenal Sanso** (b.1929)

*Untitled*

Ca. 1965

signed (lower right)

oil on wood

19" x 25 1/2" (48 cm x 65 cm)

**P 200,000**

Provenance:

Private Collection, Manila

Juvenal Sanso painted with a brush of a Realist, but with a mind of a Contemporary artist, creating his own dimension between surrealism and romanticism. His insipid subjects transformed into his very own world of poesy.

Over a dark abandoned valley is a powerful sky that brings out pain, miracle and glory. In this work, Sanso painterly creates a powerful dusky red-orange sky. The masochist in each will figure that the amount of melancholy it brings is very pleasing.

The dramatic sky and the darkness brought by the valley and its trees is another of the master's genius experimentation to bring artistic equilibrium.

102

**Escritorio**

*Mid 19th Century (circa 1850)*

Narra, Kamagong and Lanite

44" x 43 1/2" x 22" (112 cm x 110 cm x 56 cm)

**P 500,000**

Provenance:

Private Collection, Manila

This elegant dropfront desk of "narra" wood with elegant line inlays of "lanite" wood and "kamagong" wood is from the middle of the 1800s. 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. Found by 2 assiduous antique dealers in Old Manila a few months ago, it is in a remarkable state of preservation, with no wooden parts attacked by termites or wood borers ("bukbok"), with all of its original brass hardware conserved, and all its locks and keys functioning. And yet, everything about it is original and from the 1850s. It is a piece much sought after by serious collectors and hard-driving executives alike. Two decades ago, Osmundo Esguerra and Ramon Villegas sold a similar "escritorio" to top Chinese – Filipino art and antique collector Paulino Que.

-Augusto Marcelino Reyes Gonzalez III







**103**

**Fernando Zobel** (1924-1984)

*Verano: Por Fuentiduena*

signed and dated 1972 (lower right and verso)

oil on canvas

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

**P 5,000,000**

Provenance:

Private Collection, Madrid

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

The calligraphic element is present as a hangover from the black and white paintings but the stained watercolor effect begins to assert its presence. It is an effect that has to do with transparency. By 1972, the year of this painting, Zobel's work becomes even more abstract, even approaching non-objectivity, if we can interpret the picture as having no particular subject. The technique is as deceptively casual as the composition, down to the erratic line, in single scratches.

During the last few years in the 1970s, Zobel's works have become increasingly paler in tone and clearer.





**104**

**Federico Aguilar Alcuaz** (1932-2011)

*Landscape*

signed and dated 1974 (lower right)

oil on canvas

25" x 20 1/2" (64 cm x 54 cm)

**P 140,000**

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

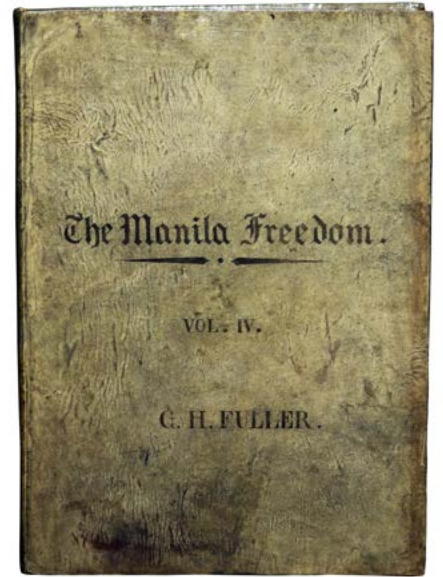
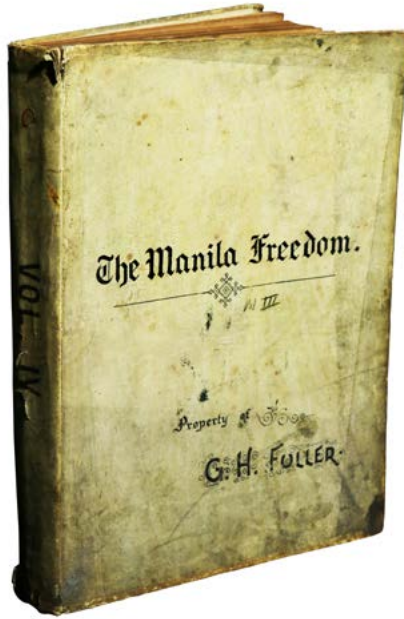
Provenance:

Private Collection, Manila

In this painting, he has arrived at a carefully integrated composition of countryside and mountain. He also incorporates the stone bridge at the center, which, without the well conceived total structure of the painting, might have divided it in two.

The bridge or viaduct prevents our gaze from rushing unchecked into the distance.

The solidity of structure and treatment of nature gives the landscape a feeling of timelessness — no ripples to mar the surface, no wind to stir the trees.



105

**Turn Of The Century Dailies  
Issued During The Early  
American Occupation**

**a.) The Manila Freedom**

3 pcs  
24 1/4" x 15 1/4" x 2 1/2" (62 cm x 39 cm x 6 cm)

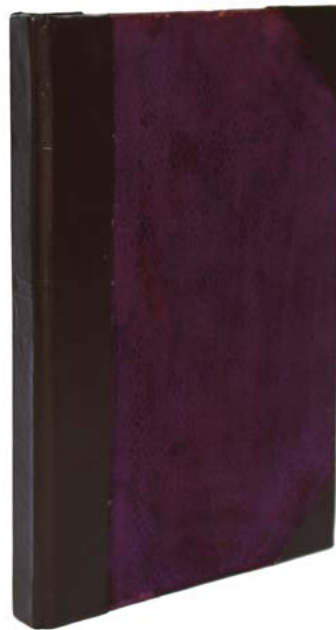
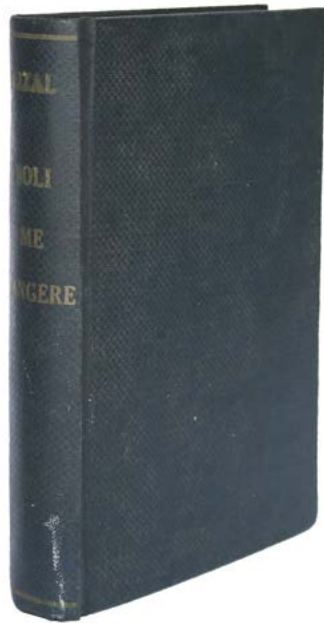
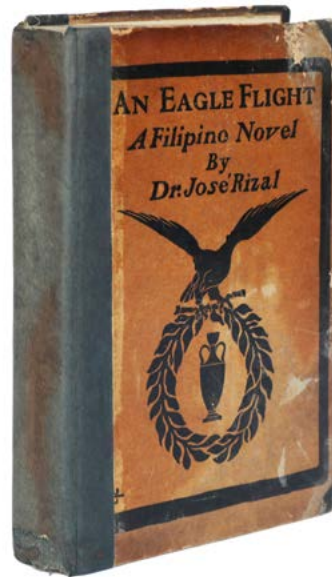
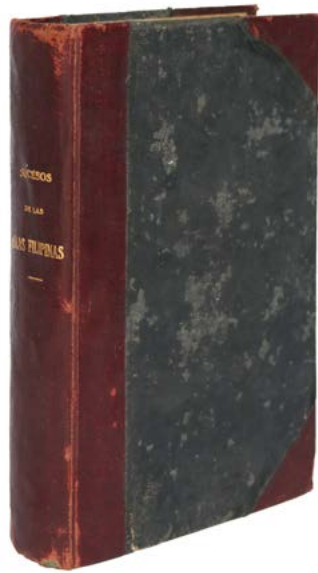
**b.) The American**

2 pcs  
19" x 14" x 1 1/4" (48 cm x 36 cm x 3 cm)

**c.) Freedom - The Giant of the Orient**

19" x 14" x 1 1/4" (48 cm x 36 cm x 3 cm)

**P 280,000**



106

**Rizaliana Books**

**a.) Sucesos Dela Islas Filipinas**

by Dr. Antonio de Morga and anotated by Dr. Jose Rizal  
Published Paris, 1890  
1st Edition  
8 1/2" x 5 1/2" (22 cm x 14 cm)

**b.) An Eagle Flight Adapted from Noli Me Tangere**

1901 Edition  
8" x 5 1/2" (20 cm x 14 cm)

**Provenance:**

The Collection of the esteemed scholar Don Epifanio de los Santos

**c.) Noli Me Tangere**

1899  
2nd Edition  
8 1/2" x 6" (22 cm x 15 cm)

**d.) El Filibusterismo**

1900  
2nd Edition  
8 3/4" x 6" (22 cm x 15 cm)

**Provenance:**

From the Collection of Various Esteemed Scholars, including Don Epifanio de los Santos

**P 260,000**



**107**

**Sword and Salakot**

Sword: L: 28 1/2" (71 cm)

Blade: L: 19 1/2" (50 cm)

Scabbard: L: 24" (61 cm)

Guard (Quillon): L: 1 1/4" (3 cm)

Hilt (Handle): L: 5 1/2" (14 cm)

Salakot: 9" x 13" (23 cm x 33 cm)

**P 150,000**

108

**Jose Rizal** (1924-1984)

El Filibusterismo

Copyright 1891 by F. Meyer-Van Loo Press

Vlaanderenstraat, Gent, Belgium

First Edition, Hardcover

8 3/4 x 6" (22 x 15 cm)

**P 1,700,000**

Provenance:

An illustrious Spanish collection

The Noli and The Fili are perhaps the most famous Filipino books by the most famous Filipino, José Rizal. They cost our foremost hero his life — and would mean arrest, torture, and even death for anybody who possessed a copy.

These novels have shaped not only our identities but our fate as a nation. And they speak to us still after more than one hundred years.

To have the first edition of the Fili and second editions of both Noli and Fili are simply extraordinary.

— Lisa Guerrero Nakpil

Rizal's second novel, El Filibusterismo, was dedicated to the three priests, Gomez, Burgos and Zamora, who were executed because of their supposed participation in the Mutiny of Cavite of 1872, first revolutionary campaign of modern Philippine nationalism. The word had a broad meaning in the Philippines in the 19th century, when Spaniards considered 'filibusterismo' to mean the idea of the breaking away of the colony from the mother country, and 'filibusteros' were those who aspired for the realization of this idea. Rizal, however, described a filibuster as:

Those who do not raise their hats to Spaniards. Those who only greet a friar instead of kissing his hand or his habit. Those who offer resistance to being addressed with the familiar "tu" by the best Spaniard. Those who subscribe to a periodical from Spain or another European country. Those who, at elections, give their vote to a candidate other than the one recommended by the priest.

Those who read books other than miracle stories and biographies of saints.

"In brief, all those," Rizal sums up, "who in modern civilized countries and under normal conditions would be considered good citizens, lovers of progress and enlightenment. All of these are looked upon as filibusters and enemies of public order and, like a lightning conductor, draw misery and wretchedness upon themselves during turbulent times."



The Fili was printed in Ghent, Belgium at No. 6 Rue de Hainant. The Philippine Government unveiled a marker at the site.

The Fili, as the book was called in its abbreviated form, is a continuation of the Noli in its plot. Again, the main character is Crisostomo Ibarra, but this time, however, assumes the role of Simoun, a business magnate and jeweler, whose only thoughts are to overthrow the existing colonial rule. He is moved partly by political motives and partly by a personal desire for revenge. He proceeds in accordance with the principle that the worse the conditions are, the earlier the revolution will be. Thus, he uses his wealth to promote the corruption of the ruling class, its arrogance towards the natives and the oppression machinery — and at the same time to draw the attention of the oppressed people to the conditions which he himself, to some extent, has caused, and to provoke their opposition. All of Simoun's plans, however, miscarry; the revolution does not succeed and Simoun seeks refuge in the solitude of the mountains, where strangely, there is a priest with whom the fugitive weighs his actions carefully before his death.

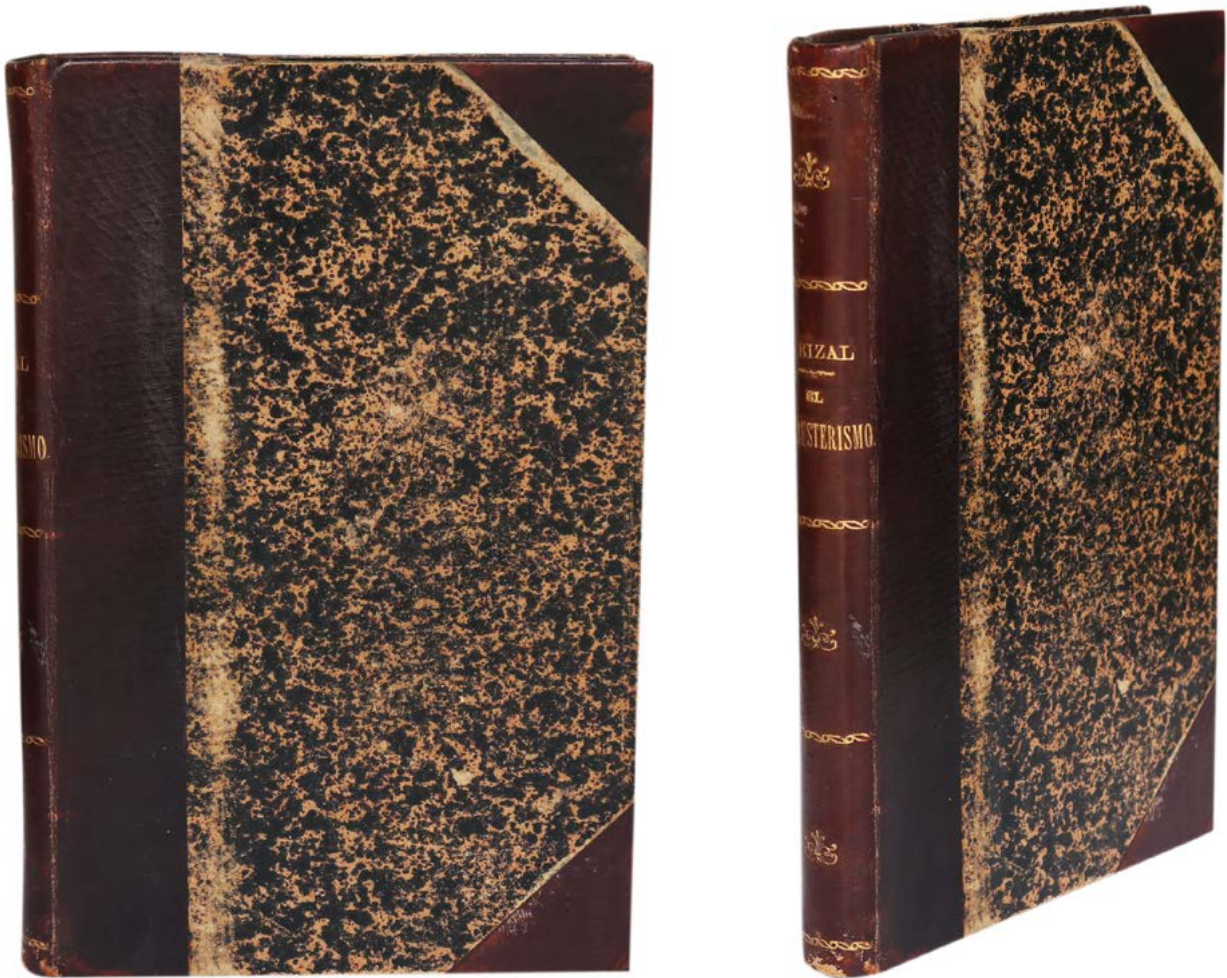
The Fili was essentially a call to revolution although with many limitations. It was published in an extensively more relaxed atmosphere than the Noli and created a stir, when for the first time, a Spanish newspaper, the liberal "Nuevo Regimen" (New Regime) reproduced the novel in daily sequels in October 1891.

The friars too were convinced of the value of the Fili and were said to have offered Rizal a professorship at the University of Manila, an estate and 100,000 pesos in cash for the retraction of both novels. To this offer, Rizal is supposed to have answered that he will not undo with the left hand what he has done with the right. If his books were true, then he would have written about them, the friars. If not, then they would have nothing to fear. "You are trying to drown me in a glass of water, but you cannot even succeed in doing it in an ocean." He dismissed brusquely even the request of his sister to consider the offer.

The copy of El Filibusterismo being offered was published in Ghent in 1891. It is hardbound in a leather binding and is in excellent condition.

-Martin I. Tinio, Jr.





109

### The Rizal Tampipi

a.) 15" x 12" x 17" (38 cm x 30 cm x 43 cm)  
b.) 18" x 16" x 30" (46 cm x 41 cm x 76 cm)

**P 1,000,000**

**Provenance:**

From the Family of Narcisa Rizal; from thence to her son Leoncio Lopez Rizal and then to his daughter, Asuncion Lopez-Rizal, married to Antonio Bantug

**Literature:**

Lolo José: An Intimate Portrait of José Rizal by Asuncion Lopez-Rizal, Published by the Intramuros Administration, Manila, August 1982;

Indio Bravo: The Story of José Rizal by Asuncion Lopez-Rizal with Sylvia Mendez Ventura, Published by Tahanan Books Inc., Manila, 1997

**Exhibited:**

Yuchengco Museum, 2014 to 2019



Narcisa Rizal, sister of our National Hero

Rizal's 'Noli Me Tangere' was considered so dangerous that mere possession of it would lead to arrest. It cost our national hero, in fact, his life.

Thus the Noli was secreted in this 'Tampipi' (or a container woven of palm leaves), which was in turn hidden in a larger rattan and cane baul or chest. (Both are included in this lot.)

According to Rizal family lore, a maid sat on it, calmly sewing, while the Guardia Civil, searched the premises to no avail, during an unexpected raid.

This sacred Rizal 'Tampipi' — a symbol of our hero's defiant spirit and our people's thirst for freedom no matter the cost — has been handed down through the generations of the family of José Rizal.

It has been safeguarded by the family of Narcisa Rizal (1852 - 1939). Sisa was the third child of Francisco Mercado and Teodora Alonzo. She was also Rizal's most devoted sister, "pawning her jewels and peddling even her sayas" to send money to Rizal in Europe. She was brave enough to visit Rizal at Fort Santiago before his death. After Rizal's execution, she tracked down his unmarked grave in the Paco Cemetery, bribing the groundsman to put a cryptic "RPJ" (his initials in reverse) on it.

It survived the Philippine Revolution as well as the Second World War, when it was rescued and kept in the safekeeping of Antonio Bantug, husband of Asuncion Lopez-Rizal, grand daughter of Narcisa.

— Lisa Guerrero Nakpil





110

**The Rizal Certificates of Honor from the Ateneo Municipal**

6 1/2" x 4 1/2" (17 cm x 11 cm)

**P 700,000**

**Provenance:**

From the Family of Narcisa Rizal, third sister of José Rizal, from thence to her son Leoncio Lopez-Rizal, and from thence to his daughter Asuncion Lopez-Rizal, married to Antonio Bantug.

**Literature:**

Pictorial Album on Rizal (Album Pictórico Sobre Rizal), Published by the National Centennial Commission on José Rizal, Manila, 1962; Page 66

This pair of Certificates of Honor from the Ateneo Municipal are dated 1874 and 1876, respectively, corresponding to José Rizal's third year and fifth year. In the first, he is acknowledged for achievement in Greek; in the second, in his graduating year, he is recognized for studies in Natural History.

Interestingly enough, the first certificate is in the name of José Rizal Mercado; the other one is in the name that would eventually make him famous, José Rizal. Rizal was supposedly obliged to change his name to shield his identity as the brother of Paciano, who had used Mercado while living and working with the priest Father José Burgos. Father Burgos, one of the Gomburza martyrs accused of mutiny, was executed in 1872. It was these deaths that unleashed a reign of terror but that also inspired an entire generation to work actively against the Spanish regime.

— Lisa Guerrero Nakpil



111

**The Rizal Certificates of Honor from the Ateneo Municipal**

6 1/2" x 4 1/2" (17 cm x 11 cm)

**P 700,000**

**Provenance:**

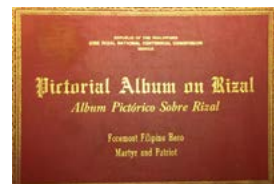
From the Family of Narcisa Rizal, third sister of José Rizal, from thence to her son Leoncio Lopez-Rizal, and from thence to his daughter Asuncion Lopez-Rizal, married to Antonio Bantug.

**Literature:**

Pictorial Album on Rizal (Album Pictórico Sobre Rizal), Published by the National Centennial Commission on José Rizal, Manila, 1962; Page 66.



Rizal's residence while studying in the Ateneo Municipal



The Rizal honor cards as featured in the Pictorial Album published by the Centennial Commission



Rizal's Ateneo

## 112

### **Extraordinarily Important and Exceedingly Rare Medallions of the KKK Supreme Council**

C. 1896

A lot of nine medallions belonging to the KKK Supreme Council of 1895, wrought in silver, including those worn by Andres Bonifacio and Emilio Jacinto

**P 500,000**

#### Provenance:

From the collection of the pre-War numismatist Dr. Jesus Celis

#### Literature :

"Katipunan Sandaan"; Published by Kamalaysayan Inc., 1992; Photographs of the Bonifacio, Jacinto, and Valenzuela medallions, Page 15;  
"Tutuban Progress & Transformation", in the article "Andres Bonifacio : Father of the Katipunan", by Milagros Guerrero, Emmanuel Encarnacion, and Ramon N. Villegas, Published by Tutuban Inc.; 1994, Entire set, fully illustrated, Page 19;  
"The Tragedy of the Revolution", by Adrian E. Cristobal, Published by Studio 5 Publishing Inc., In Commemoration of the Andres Bonifacio Centennial, May 10, 1997; Full Color Photographs of the set of all nine medallions, Pages 76 and 77;  
"Hiyas : Philippine Jewelry Heritage", by Ramon N. Villegas; Published by the Guild of Philippine Jewelers, Inc.; 1997; Full Color Photographs of the entire collection; Pages 118 and 119;  
"Visions of the Possible : Legacies of Philippine Freedom", by Felice Prudente Sta. Maria; Published by Studio 5 Publishing; In Commemoration of the Centennial of the Proclamation of Philippine Independence, June 12, 1998; Full Color Photograph of the Andres Bonifacio medallion, Page 68; Full Color Photograph of the Emilio Jacinto medallion, Page 73

#### Exhibited:

Photographs of the Collection in the exhibit "Katipunan", Casa Blanca House, Intramuros, Manila; Organized by the National Historical Institute in 1992;  
Photographs of the Collection in the exhibit "Katipunan", The Quad Makati; Organized by the Philippine Centennial Foundation, 1992;  
Facsimiles of the Collection, Katipunan Museum, Pinaglabanan, San Juan, 1997;  
Original Collection, "Treasures of the Philippine Revolution: 1872 - 1901", SM Mega Mall. Organized by Philippine Centennial Commission and National Historical Institute, 1998;  
Facsimiles of the Collection, Museum of Philippine Political History, National Historical Institute Building, December 2001 to 2018; Casa Real, Bulacan, 2018

### THE SECRET SYMBOLS OF THE KKK SUPREME COUNCIL

This lot consists of the ceremonial medallions belonging to the KKK Supreme Council circa 1896 — who led the courageous group to declare the Philippine Revolution of 1896.

These consist of nine emblems that would identify its officers during the secret Masonic-style meetings of the Katipunan. Each medal, wrote Adrian Cristobal in "The Tragedy of the Revolution" was "symbolic and interpretative of the office or position of the wearer." The Katipunan was founded in 1892 and adopted many of the Masonic brotherhood's images and ideas. Each medal is crowned with an inverted triangle, a well-known Katipunan device whose secrecy and success rested in its system of three's. The triangle is also a Masonic symbol.

Ramon Villegas, writing in his book 'Hiyas', said the nine medals may have represented various offices. One of the most precious parts of this lot is a medal of a mythic sun surrounded by a burst of rays. It was worn by the Supremo and President Andres Bonifacio. The sun symbolizes the guiding light of the vision of this pivotal revolutionary as well as his pre-eminence.

Another splendid piece was worn by Emilio Jacinto. As the Katipunan's fiscal, secretary and chief propagandist, it is an open book pierced by a sword. It is a possible allegory for his writings in the newspaper "Kalayaan." The book's pages are inscribed in the KKK code. Decrypted, it reads: 'Pagtatapat ang Tunay na Kalinasan (sic)' or 'In Truth, Genuine Purity.'

The other regalia were worn by the rest of the Supreme Council members. Adrian Cristobal, writing in "The Tragedy of the Revolution," featured the medals and named their owners, including Dr. Pio Valenzuela, known as the physician of the Katipunan (represented by a quarter-moon); the Treasurer Vicente Molina (represented by a money pouch); Councilor Enrique Pacheco (represented by a pair of crossed keys); Councilor Hermenegildo Reyes (represented by a Katipunan bolo with an incised hilt and quillon, said to be symbolic of the Katipunan's armed contingent); Councilor Balbino Florentino, (represented by the scales of justice); Councilor Francisco Carreon (represented by a sword with a turned handle); and Councilor Pantaleon Torres (represented by a fiery torch borne by a hand, perhaps symbolizing education.) Ramon N. Villegas, in his own book, interpreted their symbolisms.

In 1896, there were twelve members of the Supreme Council, with Enrique Pacheco and Francisco Carreon taking their oaths in April of that year. A tenth medal was a feature of the previous León Gallery Magnificent September Auction in 2018. Ramon N. Villegas has noted that there were silversmiths (or plateros) who joined the Katipunan.

Looking beyond their significance as memorabilia that belonged to some of our greatest patriots and heroes, these medals reflect our common vision as a people for freedom and self-rule. Before the Katipunan's leaders wore these medallions, the insignias of government in the Philippines had for centuries been entirely Spanish. The medallions may thus be seen as the very first emblems of our aspirations to have our own, truly Filipino, government.

— Lisa Guerrero Nakpil



The medal with a hand holding a torch was worn by Councilor Pantaleon Torres



Medal with crossed keys was worn by Councilor Enrique Pacheco



Medal with the Scales of Justice was assigned to Councilor Balbino Florentino



The ceremonial sword medal was for Councilor Francisco Carreon



Medal with a Katipunan bolo was worn by Councilor Hermenegildo Reyes



The money pouch medal was assigned to Treasurer Vicente Molina



Medal with a quarter moon was assigned to the Fiscal and Physician of the Katipunan, Dr. Pio Valenzuela

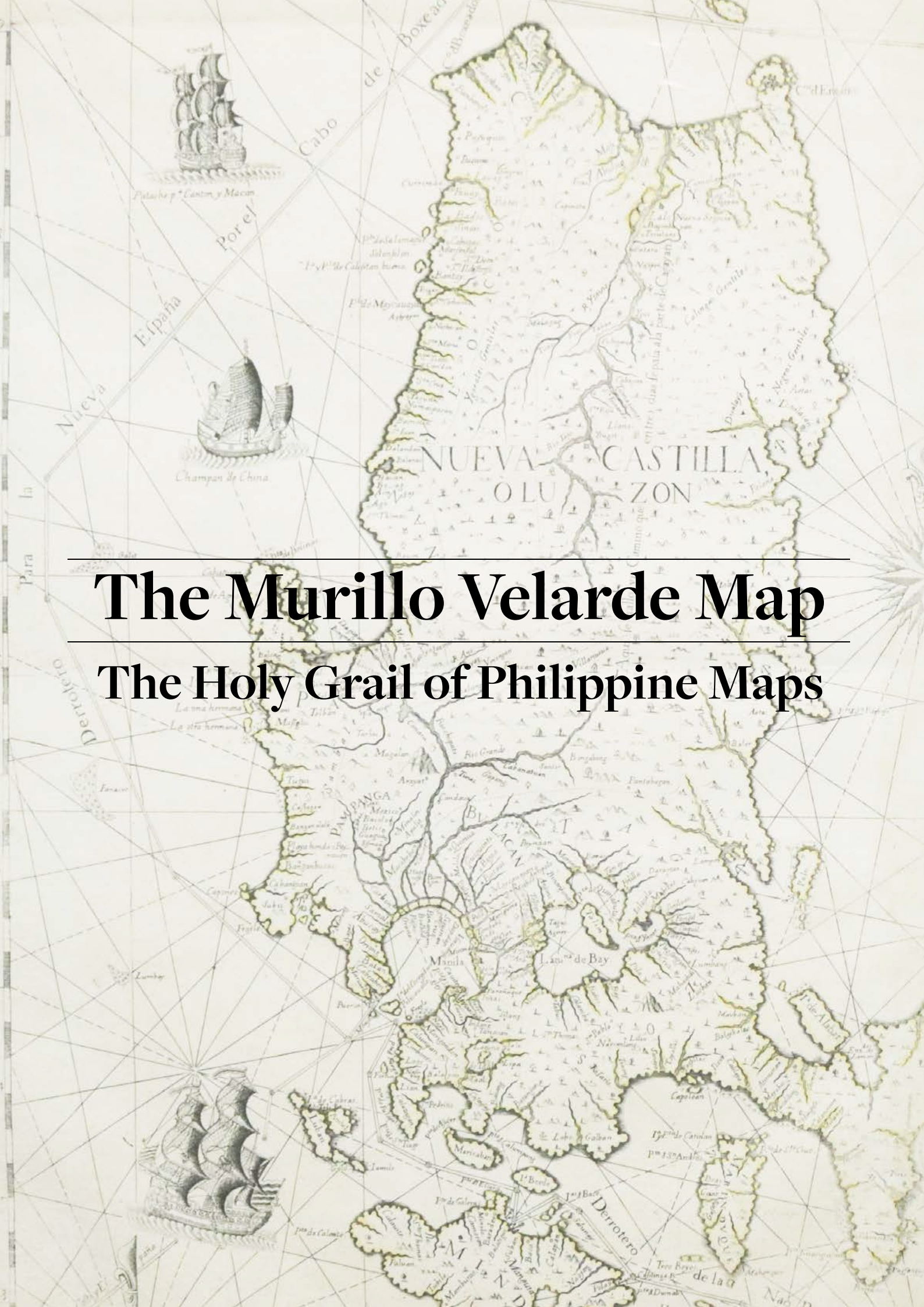


The highly trusted friend and adviser of the Supremo, Secretary Emilio Jacinto wore a medal with an open book pierced by a sword



Medal of a sun with a man's face and eight rays emanating from the center was the medal of the Supremo and President, Andres Bonifacio

\* Names of owners from "The Tragedy of the Revolution", by Adrian Cristobal



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# The Murillo Velarde Map

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## The Holy Grail of Philippine Maps

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**CARTA HYDROGRAPHICA  
Y CHOROGRAPHICA  
DE LAS YSLAS FILIPINAS  
DEDICADA  
AL REY NUESTRO SEÑOR**

Por el Mariscal de Campo D. Fernando Valdes Tamon  
Cavallero del Orden de Santiago Crov. y Cap.  
General de dichas Yslas  
Asistido por el Sr. Pedro Murillo Velarde de Com.<sup>da</sup> Alca. de Caceres, Jefe de  
los Mapas, y relaciones militares que han salido, y observaciones del Autor

Tronco de Leguas Espanolas 171 por un Grado

*En Manila Año de 1754 De orden de su Mage<sup>dad</sup>*



PROPERTY FROM THE COLLECTION OF A VERY  
DISTINGUISHED GENTLEMAN

113

## The Extraordinarily Important and Exceedingly Rare Murillo Velarde Map of 1734

(Carta Hydrographica y Chorographica de las Yslas Filipinas Dedicada al Rey Nuestro Señor Por el Mariscal d Campo D. Fernando Valdes Tamon Cavallo del Orden de Santiago Govor. y Capn. General de dichas Yslas, by Fr. Pedro Murillo Velarde 1734)  
Engraved and printed by Nicolas de la Cruz Bagay 1734

**P 18,000,000**

Provenance:  
Private Collection, Manila

Literature:  
Philippine Cartography 1320 - 1899, by Carlos Quirino; Fourth edition, edited by Carlos Madrid. Published by Vibal Foundation, 2018. The chaptee "Murillo Velarde's Famous Chart", pp. 73 - 91;  
"Mapping the Philippine Seas" Catalogue. "The Murillo Velarde Map". Published by the Philippine Map Collectors Society (PhimCOS).

Known as "the most famous Philippine map", the "Carta Hydrographica y Chorographica de las Yslas Filipinas" was published in Manila in 1734 by the Jesuit father Pedro Murillo Velarde.

This 'Holy Grail' of Philippine Maps is singularly and historically important not only because it influenced several generations of map-makers but also provided an important record of the islands, seas and moreover, the people of our country. It was also the culmination of two centuries of map-making and was the most accurate till then and long after.

The map, described in the "Mapping the Philippine Seas" catalogue, "shows coasts, towns and interior topography, and is also a sea chart with a stylized sun as the center point and four compass roses at the cardinal points of the hidden circle formed by intersecting rhumb lines. Two tracks for the Manila Galleon are shown, one around the north of Luzon and the other through the San Bernardino Strait, as well as the routes taken by Ferdinand Magellan and for trading with China.

"The title cartouche at the top of the map is embellished with the royal Bourbon coat of arms, supported by two cherubs with trumpets, with the title of the map on a cloth held by two allegorical figures bearing charts and instruments. (Carlos Quirino described these as representatives of navigation and astronomy.) Below, a second ornate cartouche, surmounted by a crowned lion wielding a sword and a candle, contains a brief history of the archipelago starting with Magellan." There is also an economic survey of the products of the country.

Nine different types of Spanish ships are shown, including Magellan's "Victoria" which is described as the first to have circumnavigated the world.

The entire work was engraved and printed by Nicolas de la Cruz Bagay, who was responsible for producing some two dozen books for the Jesuits in the Philippines. The map's 12 panels showing the various inhabitants of these islands as well as the cities of Manila, Cavite and Zamboanga were intricately drawn by Francisco Suarez. Both he and De la Cruz Bagay signed and described themselves as "Indio Tagalog" and De la Cruz Bagay; ( Murillo had only the highest praise for the Filipino artisans, remarking that their work "had no equal in these Indies and could be considered elegant in Paris and Rome.")

Moreover, it is "important not only for the size, accuracy, detail and aesthetics of the map itself, but also for the twelve detailed engravings in the two side panels."

It is these vignettes or 'tarjetones' that make the complete Murillo map a marvel to behold. These 12 drawings consist of the following: (1) The sangleyes, or Chinese residents; (2) The kaffirs from Africa as well as the canarin and lascar (from India); (3) the Mestizos (or Spanish-Filipinos), Moluccans, and Japanese; (4) the Spanish; (5) Armenians, "Mogol (Mughal)", and Indians; (6) a street scene featuring 'Indios'; (7) country life with fruit trees and farmers; (8) exotic animals such as crocodiles, bats and snakes, more country folk; (9) a plan of Fort Samboangan (Zamboanga); (10) The Fort of Cavite showing the towns along the coast, Cavite Viejo, Binacayan, Bacoor, Parañaque, Malate and Ermita; (11) the "Ysla de Guajan" or Guam; and lastly, the walled city of Old Manila with the suburbs of San Miguel, the Parian, Sta. Cruz, Quiapo, Binondo, and Tondo are marked. There is only one bridge, the Puente de España, shown leading to southwards to Bagumbayan.

The map and these panels were engraved on eight copper plates. They were captured by the English when they occupied Manila from 1762 to 1764 and taken to England as war booty where they supposedly were deposited at the Admiralty. These precious plates are now nowhere to be found, and have been supposed "to have been rubbed down and re-used" to make other maps in the 19th century. This was "a common practice" on account of the high cost of copper according to map experts at the British Museum who conducted inquiries on behalf of Carlos Quirino.

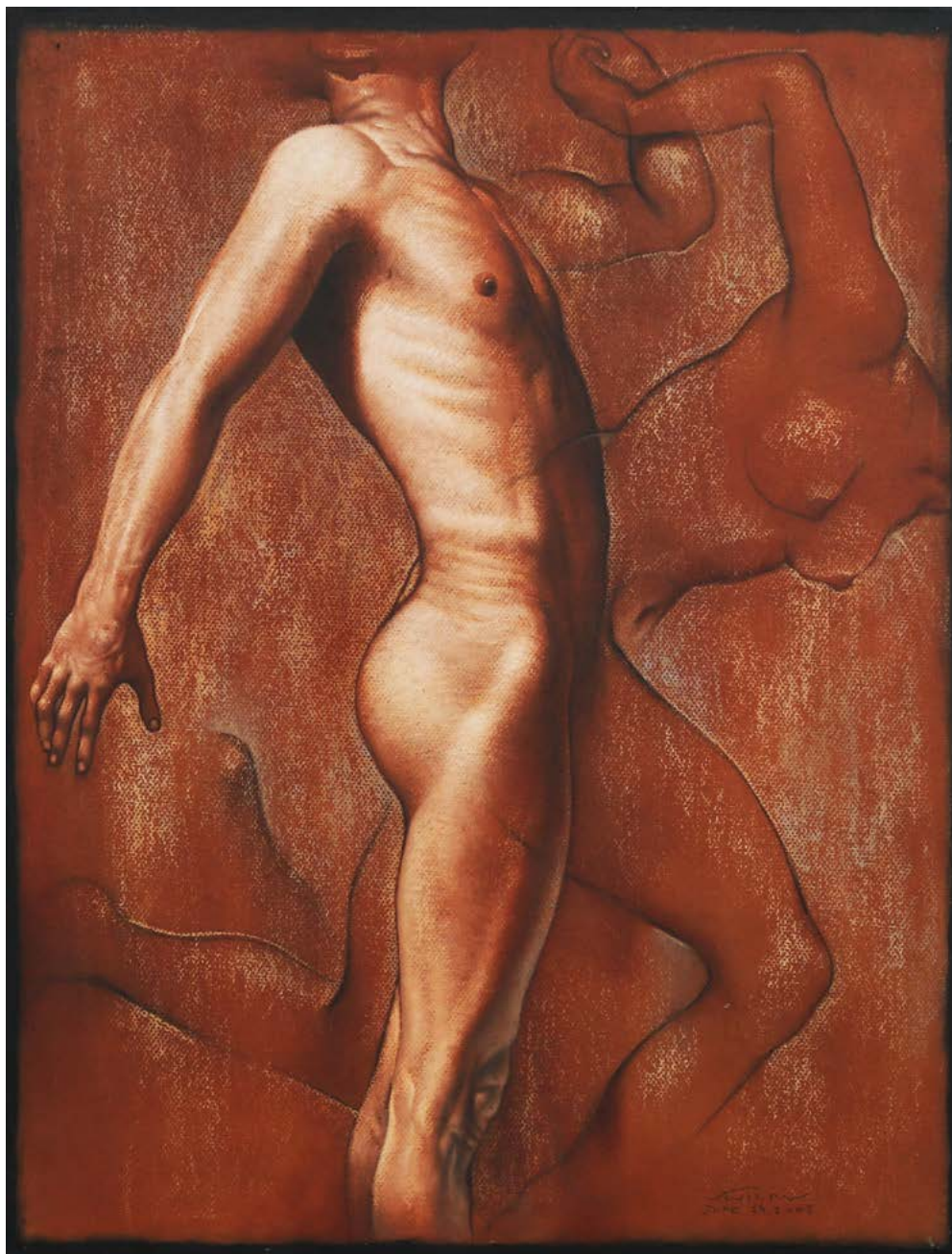
Complete original copies, including the vignettes, are therefore exceedingly rare and are to be found in the most important repositories, including the National Library of Spain, the National Library of France, the Library of Congress in Washington D.C. and, now, in three private collections in the Philippines. The one currently in the Malacañan Museum (and once owned by Carlos Quirino) does not have the four panels of vignettes.

In closing, the "Mapping the Philippine Seas" catalogue states: "In his seminal book, "Philippine Cartography 1320 - 1899", Carlos Quirino comments, 'So important is Pedro Murillo Velarde's map to Philippine cartography, so neat is the engraving and so faithful are the illustrations, that in all likelihood, it will continue to be reproduced periodically in the years to come.'"

— Lisa Guerrero Nakpil

\*Leon Gallery wishes to thank the Philippine Map Collectors Society (PHIMCOS) through its President, Jaime C. González, for providing us with information and guidance on this catalog entry.





**114**

**Ronald Ventura** (b.1973)

*Untitled / Nude*

signed and dated 2005 (lower right)

oil on canvas

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

**P 800,000**

Provenance:

Private Collection, Singapore

Alice Guillermo wrote in 2002: "Ronald Ventura takes a close look at the male nude and finds in it drama and grace."

The excellency of the human form and anatomy. Only Ronald Ventura has the exceptional ability to execute such form. Although he also paints the female nude, the Contemporary Master prefers to revere the male anatomy — which he considers a highly complex subject — to break the existing residual taboo.

Painting a man in the middle of agony and sexual frustration, Ventura's style in this work is characterized by painstaking detail, every edge shadowed, and every prominent muscle and bone accentuated to bestow the unidentified man with life. Indeed, the artwork inheres an artistic conviction that produces a thoughtful, envioning mood, an emphatic allure that stirs the mind.



**115**

**Fernando Amorsolo** (1892-1972)

*Barrio Scene*

signed and dated 1950 (lower right)

oil on canvas

7 1/2" x 12" (19 cm x 30 cm)

**P 1,000,000**

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

Provenance:

Private Collection, Manila

Amorsolo arrives at his true subject, "Paradise on Earth."

In painting this lively scene, apparently depicting life among field workers and probably done from reality as much as from imagination, Fernando Amorsolo continues a happy tradition which he started, a subjective theme that was not quite present in the 19th century. This is probably a break between working hours, providing farm workers with a glorious opportunity to be free from the restraint of work.

The color scheme is gorgeous, a complex interplay of warm and cool hues. The bright spots of light cast by the noon sun catches the field workers' bodies. The trees have a lush verdure which contrast with the shadows within the nipa hut which are anything but pure black because of the penetrating sunlight.

Amorsolo takes every opportunity to depict the kind of down to earth life lived outside the more familiar and sophisticated life in the city. To judge by the exuberantly gestural qualities of the brushstrokes, he shares his positive inner spirit.

## 116

**Romulo Olazo** (1934-2015)

*Untitled (Messenger of Peace)*

signed and dated 1986 (lower right)

oil on canvas

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

**P 2,000,000**

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

Provenance:

Private Collection, Manila

The term Diaphanous, from the Greek words dia meaning "through" and phainein meaning "to show", is but a perfect name to christen Romulo Olazo's spectacular artistry that evolved from the artist's intermarriage of graphic processes of serigraph and collage intaglio that the artist crafted in 1972.

In this exquisite work of art from his *Untitled Series*, Olazo masterfully juggles transparency and opacity, often said to be an essential part of the Asian aesthetic which plays on light and dark, as in Japanese art, for instance, in the famous treatise *In Praise of Shadows* by Junichiro Tanizaki.

As narrated from the book *Romulo Olazo*: "Olazo experimented by switching pigment types, from the traditional printer's ink that registered flat and opaque images to the painter's oil pigments that created translucent layers. This allowed him to achieve effects of light and texture. He then experimented further by cutting old newspapers as stenciled patterns.

Pigment is applied with a brush or by a single run of the squeegee to as many as five layers...The technique may be likened to age-old painting technique of glazing wherein translucent layers of oil paint are applied thinly and evenly until it builds up to the desired tone and texture."

A symphonic vision of light, likened to sheets of gossamer veils comprises the angelic wings with ruffling feathers; an exquisite piece of divinity in the fate of human hands. Indeed, a haunting reinvention of the Modern Master.



117

**Mauro Malang Santos** (1928-2017)

*Four Women*

signed and dated 2001 (lower right)

oil on canvas

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

**P 1,200,000**

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

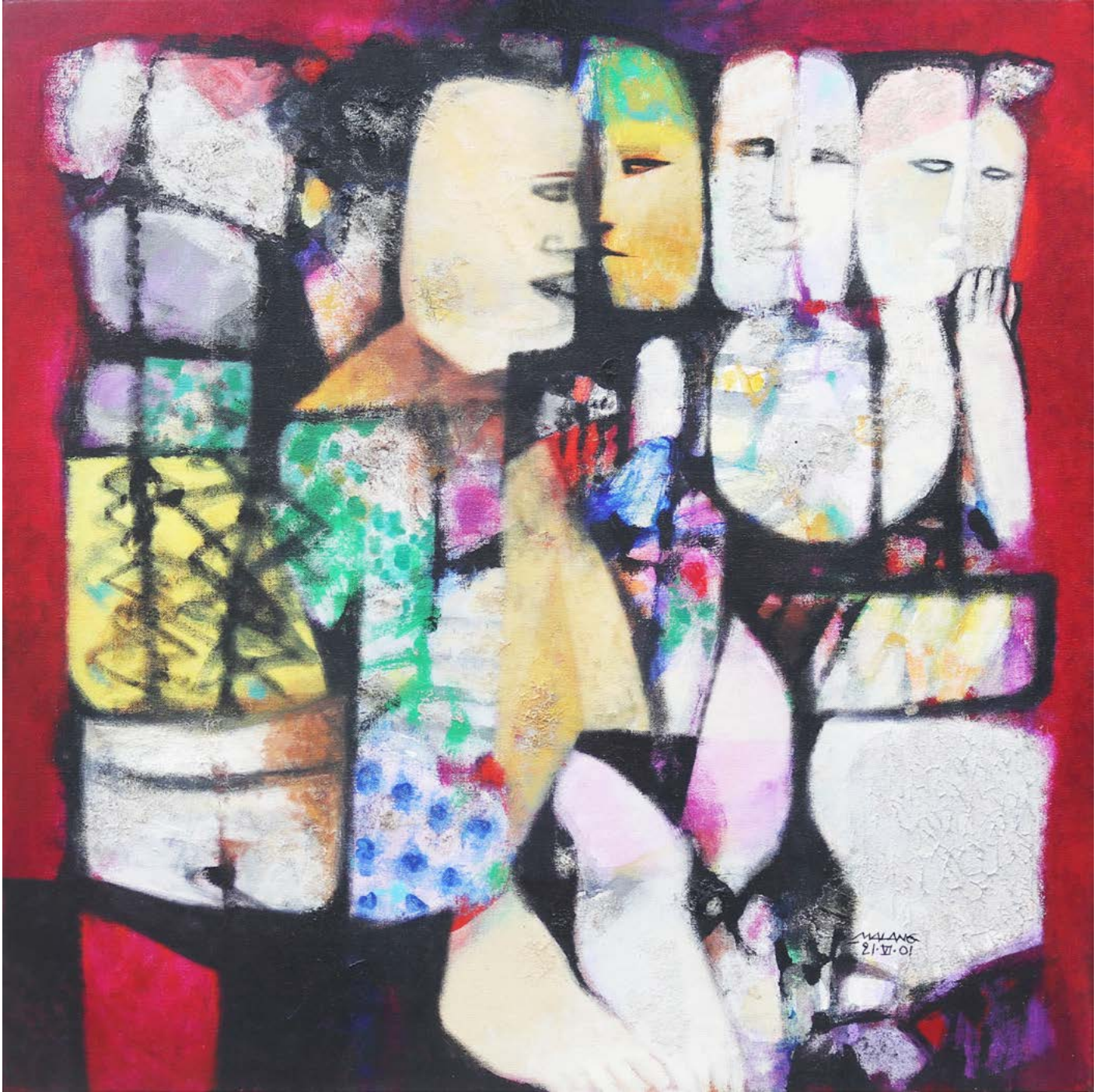
Provenance:

Private Collection, Manila

Powerful impassioned strokes and evocative palette selection are some qualities of the Master's oeuvre. A highly renowned Modernist, Mauro Malang Santos is among the most recognized and sought after artists of today. Initially drawing inspiration from the realities of urban life, Malang had incorporated into his art the very afflictions of the Filipino commoner — ever so elegantly rendering them in his distinct cubist style.

Later in his career, Malang veered his sights towards more brilliant renditions of the Filipina woman, paying homage to their strength and hardwork. From mothers to flower vendors, the more mature Malang puts on display his seasoned hand — flaunting his mastery of his medium and the maturity of his aesthetic.





PROPERTY FROM THE AMBASSADOR  
J.V CRUZ COLLECTION

## 118

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

*Untitled*

signed and dated 1978 (lower right)

watercolor on paper

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

**P 120,000**

Nena Saguil's art originated from the convergence of Spanish and French influences. This untitled painting shows the Paris based female artist's transition from polychrome to pronounced black and white paintings, produced by the lighter touch of Saguil's brush.

Influenced by her religious affiliations and deepening spirituality, Saguil's artistry reveals oblong icons, that have lost their opacity, showing perfectly fat shadowy outlines like crowns of halos. The feather-light strokes have acquired a misty contour. Her imagery has also been characterized as cellular, and some of her forms appear as if seen through a microscope. Saguil's mature abstract works are often described as cosmos and many contain spheres, fibers, dots, vortices and bubbles.

Contemplating the sheer weightlessness of her sublime vision, you can barely escape the impression that Saguil intended to recreate here a feeling close to divinity.



## 119

### **Marcel Antonio** (b.1963)

*Hearing Others Tell A Fable*

signed and dated 2016 (lower right)

acrylic on canvas

48" x 37 1/2" (122 cm x 95 cm)

**P 200,000**

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

**Provenance:**

Private Collection, Manila

Making the familiar unfamiliar — in the spirit of Balthus and the unconscious awkwardness of the more eccentric of Quattrocento painters — Marcel Antonio uses much departure from conventional grace to emphasize disconcerting irrationality of human behavior. Antonio was interested in the structural relationship between groups of bodies and their integration with the landscape.

The figures remained like actors on a surreal stage. The inclusion of such storybook motifs such as birdmen, fruits and an exploding volcano shows that Antonio had moved away from purely representational themes and was prepared to include off-kilter storytelling touches to his work.



**120**

**Diosdado Lorenzo** (1906-1984)

*Ruins Of Manila Cathedral*  
signed and dated 1948 (lower right)  
oil on wood  
19" x 15" (48 cm x 38 cm)

**P 200,000**

Provenance:  
Private Collection, Manila

Diosdado Lorenzo truly has a penchant for the beauty of the Manila Cathedral as observed in his series of paintings — the subject was consistently repeated throughout the years, witnessing its destruction, rebuilding and change in design.

Exposed to the cultural heritage of Italy where he lived during the pre-war years, Diosdado Lorenzo was an artist who believed in the ability of art to be timeless. Lorenzo lived in interesting times: Philippine art was going through its first modernist ferment, and among his contemporaries are great artists like Victorio Edades, Galo Ocampo, and Carlos Francisco.

The art of Lorenzo is distinguished by its masterful impasto technique, his eye for warm, clashing colors, and the sure strokes of his brush that do not conceal their tracks.

The practice of one's art should be reward in itself; the paintings of Lorenzo exude a kind of exuberance in their making that must have been solace for the artist at a time when Modernism was a form of rebellion. Lorenzo's works have outlived him, and will outlive the various subjects and sceneries they have portrayed.



121

**Solomon Sapid** (1917-2003)

*Mother and Child*

signed and dated 1978

bronze

16" x 14 1/2" x 7 1/2" (41 cm x 37 cm x 19 cm)

**P 120,000**

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

Provenance:  
Private Collection, Manila

Solomon Sapid's humble beginnings traces back to his career as a scientific and textbook illustrator before he became known for his Brutalist School sculptures of welded metal scraps. His genius incorporation of media and space has allowed him to concoct such brilliant imagery with his subjects. Themes that allude both real and mythic come alive in his masterful renditions, as the Modern Master captures his subjects without foregoing any figurative intricacy.

In this creation, a very distinct Mother and Child — one of the artist's endeared subjects — is again featured in Sapid's sculpture. His signature media of brass, melded with his powerful approach to form is expressive of motion; its dynamics are natural and lively in all its visual grandeur.



**122**

**Romeo Tabuena** (1921-2015)

*Barrio Scene*

signed and dated 1964 (lower right)

oil on wood

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

**P 240,000**

Provenance:

Private Collection, USA

Romeo Tabuena painted the impalpable atmosphere rather than the substantial objects within it.

Tabuena is best known for his works, at times in a vertical format influenced by Chinese painting. The near monochromatic watercolor landscapes of nipa huts, farmers, and carabaos are done in an exquisite style, with attenuated figures spread out in large tonal areas suggesting an early morning fog.

PROPERTY FROM A VERY DISTINGUISHED  
GENTLEMAN

**123**

**The Elpidio Quirino Desk**

1920s

Narra

32" x 71" x 41" (81 cm x 180 cm x 104 cm)

**P 500,000**

Provenance:

Heirs of President Elpidio Quirino

This large desk is an example of fine Filipino furniture work from the prewar era, when beautiful and mature woods like "narra," "tindalo" / "balayong," and "molave" were still plentiful, available in large dimensions, and there was no lack of expert craftsmen.

An enlarged version of an 18th century French "bureau plat," it is meant to be used by a person of consequence, with its large writing surface and 5 commodious drawers. In classical French style, it is embellished with acanthus leaves in key points. It stands on 4 cabriole legs with "pied – de – bouche" feet.

Elpidio Rivera Quirino was the 6th President of the Philippines from 1948 – 53. He assumed the presidency when his predecessor President Manuel Roxas suddenly passed away of a heart attack. He won a full term as President during the 1949 elections and his running mate Fernando Hofileña Lopez became Vice – President.

President Quirino announced that the 2 main objectives of his administration would be: 1) the economic reconstruction of the nation and 2) the restoration of the faith and confidence of the Filipino people in their government.

The Quirino presidency was marked by accelerated reconstruction postwar, a general improvement of the economy, and additional financial assistance from the United States of America.

However, there were major problems during the Quirino administration. The Hukbalahap movement originally of guerrillas fighting the Japanese enemy during the war had grown and had frankly turned into a major Communist insurgency. There were matters of economic distress, social justice, agrarian reform, political integrity. To add to all the domestic problems, the Korean War had broken out.

22 August 1953. Ramon Magsaysay defeated Elpidio R Quirino for President of the Philippines with a majority vote of PHP 1.5 million. Quirino retreated to private life at his home in Novaliches. He passed away from a heart attack on 29 February 1956 and was interred at the South Cemetery in Makati. 60 years later, Quirino's remains were reinterred at the Libingan ng mga Bayani in BGC on 29 February 2016.

On hindsight, Elpidio R Quirino was a good President of the Philippines, with many progressive events during his administration. Archival and statistical evidence clearly show that he was not the crooked, corrupt criminal of urban legend. Instead, he was a gentleman of the old order.

-Augusto Marcelino Reyes Gonzalez III







124

**Edwin Wilwayco** (b.1952)

*Octo Gravititas V*  
signed and dated 2016 (bottom)  
mixed media  
56" x 48" (142 cm x 122 cm)

**P 240,000**

Provenance:  
Private Collection, Manila

"I have to change in order to stay the same," said Willem de Kooning, the great American abstractionist of the first generation of the New York School, who greatly influenced the Filipino abstractionist, Edwin Wilwayco.

The paradoxical remark is a sentiment and a stimulus that is much evident in Wilwayco's *Octo Gravititas*, clearly derived from their root words — the Latin *octo* for the figure eight, and *gravitas*, for weight, heaviness. Created at the tail end of Wilwayco's previous *Circles* series, the numeral looking like two circles ringed together — the viewer is treated once more to Wilwayco's brush-wielding bravura, in what may be termed a "heuristic" technique of picture-making.

Thus, heuristically, Wilwayco did in fact find a method of painting with the help of a "substrate" — a word used by the American critic Josephine Fatima Martins, who has written much about the works Wilwayco has produced while based in Providence, Rhode Island.

The same use of the substrate was made prominent in the *Fractals* series, which propelled the artist to unexpected heights of production. The substrate takes the form of a pre-designed canvas or commercial fabric, submerged in the background but insidiously makes its presence visually, serving as a fulcrum or catalyst.





**125**

**Justin Nuyda** (b.1944)  
*Untitled (Mindscape Series)*  
signed and dated 1974 (upper right)  
oil on canvas  
25" x 37" (64 cm x 93 cm)

**P 300,000**

Provenance:  
Private Collection, Manila

A highly regarded modernist, Justin 'Tiny' Nuyda has crafted a brilliant, lyrically surreal brand of art. From his ethereal abstract compositions, to the magical landscapes borne from his 'Mindscape' series, Nuyda has elegantly put on display his complex predilections. Technically adept, he is able to intelligibly translate his stylized subject visually with ease — an excellent display of his deft hand. This 1974 work harks back to Nuyda's earlier experimentations with abstraction. Inviting and alluring, this very piece captures the rhythmic nature of the artist's oeuvre coupled with solid geometric figures — vigorous and brimming with life.

PROPERTY FROM THE COLLECTION OF A  
DISTINGUISHED LADY

**126**

**Fernando Amorsolo** (1892-1972)

*Sabungero*

signed and dated 1929 (lower left)

oil on wood

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

**P 6,000,000**

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

Provenance:

Private Collection, USA;

Acquired from the above by the present owner

Amorsolo idealized the peasant, whom he situated in a rural idyll  
where nature was ever bountiful and hunger and strife were  
unknown.

He used natural light in his paintings even as early as the 1920s.  
This painting is dated 1929. In typical Amorsolo fashion, the  
figure of a man taking care of his rooster is outlined against a  
characteristic glow, and the subdued orange sunlight hitting the  
earth highlights the nearby details, especially the green grass.  
The man may be under the shade of a tree or the shadows of a  
nipa hut. Says Alfredo Roces in his book, *Amorsolo* (1975): "More  
accurately, it was the shadow areas he painted with a richness  
of color that previous artists had simply obscured with dark  
scumble."

Amorsolo's optimistic, pastoral images set the tone for Philippine  
painting before World War II. Except for his darker World War  
II-era paintings, Amorsolo painted quiet and peaceful scenes  
throughout his career. He was the first to extensively portray  
traditional Filipino customs and manners, fiestas and occupations  
like fishing, planting, going to market, washing laundry, cooking  
and reading.







**127**

**Eduardo Castrillo** (1942-2016)

*9 Kois In Synchrony*

signed and dated 2010 (bottom)

brass

38" x 36" x 30" (96 cm x 91 cm x 76 cm)

**P 200,000**

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

Provenance:

Acquired directly from the artist by the present owner

Eduardo Castrillo used animal motifs such as fishes to convey his complex ideas, which start from the aesthetic conviction that all things stand within a higher dynamic relationship of power.

He combined fish arrangements with objects from the abstract sphere into his assemblies. Castrillo has done mobiles of chrome and plexiglass, as well as stabiles, huge environmental sculptures, which are more abstract.

The search for the monumental in the shape of things — Contemporary sculptors such as Castrillo see through their works in a new light. The sculptures were not so much to "decorate" spaces in the traditional manner as to function in them and to be both aesthetically pleasing and practical. This implied a direct relationship between sculpture and the space in which it was housed.

This work is typical of the artist's geometric sculpture, showing how he manipulated the expected relations between space and solid. Castrillo succeeded in the domain of form and dynamics. His goal for the work was to depict a "synthetic continuity" of planes. Throughout his career, Castrillo has worked in both micro and macro forms, as in jewelry with its small, exquisite forms and in public sculptures of towering dimensions.



**128**

**Mauro Malang Santos** (1928-2017)

*White Bird*

signed and dated 1998 (lower right)

oil on canvas

18" x 18" (46 cm x 46 cm)

**P 800,000**

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

Provenance:

Private Collection, Manila

The maturity in Mauro 'Malang' Santos' later works is indicative of the artist's development over his decades-long practice. Malang, one of the premiere modernists, has fused a Cubist approach into his canvases, while incorporating a very Filipino sensibility into his themes and subjects.

As his later works were more noticeably of Filipina women in floral and religious settings, this work from 1994 recalls of his earlier choice of subjects — a group of women huddled together in bright sunshine colors. As the mature Malang's technical prowess encompassed nearly all mediums, his eloquence in using oil is no surprise.



**129**

**Juvenal Sanso** (b.1929)

*Untitled*

Ca. 1980

signed (lower right)

acrylic on paper

19" x 25 1/2" (48 cm x 65 cm)

**P 300,000**

Provenance:

Private Collection, Manila

Sanso's poetic surrealism is again challenged in his portrayal of the iconic verdant landscapes. A bird's eye view of a lush forest makes out Sanso's creative canvas. Despite the soothing feel produced by the variation of greens of the clustered trees, the painting is also haunting and mysterious — As emanated by the sea of clouds the artist strategically painted to give a cold and eerie vibe upon gazing at the masterpiece.

**130**

**Jose Joya** (1931-1995)

*Bougain Ville*

signed and dated 1991 (lower right)

acrylic collage

13" x 10" (33 cm x 25 cm)

**P 100,000**

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

Provenance:

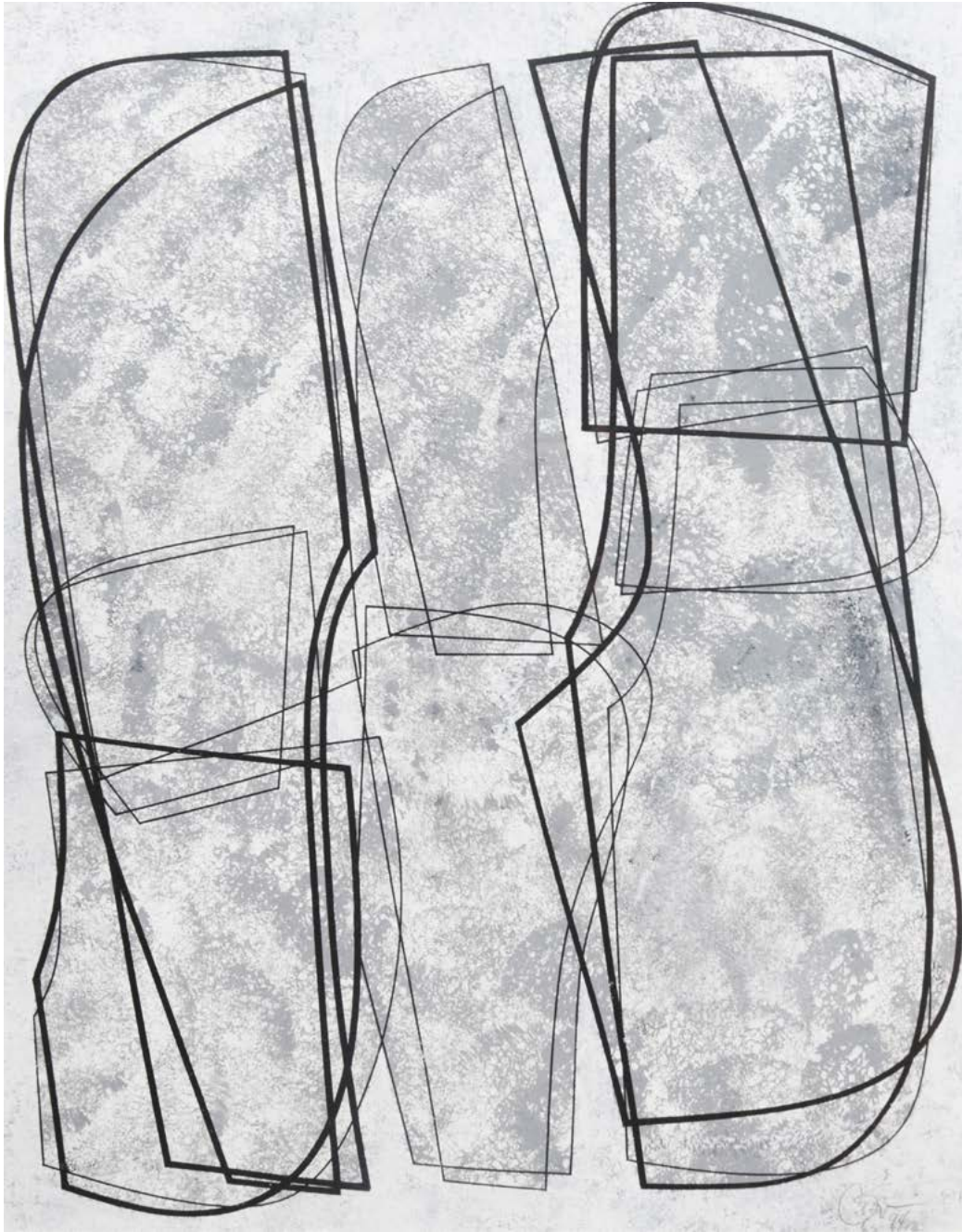
Private Collection, Manila

Joya pioneered a unique brand of abstraction closely tied to the Philippine culturescape. Clustered semicircular forms seem to allude to "kiping" which Joya started to integrate into his art in the late 1960s. Alejandro Roces describes it in his book *Fiesta*: "The kiping is the leitmotiv of the Pahiyas celebrations in Quezon province. This takes place in May in honor of San Isidro Labrador.

Cid Reyes once asked Jose Joya: "Do you consider your works as Filipino in spirit?"

Joya answered: "Foreigners who have seen my paintings know that they were painted by an oriental. That much is clear. Of course, they couldn't say if it was done by a Filipino, I don't know if we have any painter who approximates what you call "Filipino spirit" whatever that means, I don't know. Perhaps the moment you become identifiable as "Filipino", well then, that's the end of you. The mystery of art is something you can't pinpoint."





**131**

**Romulo Olazo** (1934-2015)

*Permutation Series II No. 99*

signed and dated 1994 (lower right)

acrylic on paper

28" x 22" (71 cm x 55 cm)

**P 220,000**

Provenance:

Private Collection, Manila

The year 1994 was eventful for Romulo Olazo, it was then that he celebrated his 25th year in the Philippine art scene. To commemorate his prolific career he held three simultaneous one-man shows under the black and white umbrella theme at the Finale Art File curated by Roberto Chabet, Galleria Duemila and the Crucible Gallery.

The same year also marked the final group exhibition of Olazo, Legaspi, Malang and Kiukok, due to the death of Cesar Legaspi.

Now in high-keyed blacks, whites and intermediate grays, Olazo strived to maintain a "floating" quality, a hovering activity, like a whispery fusion of matter and illusion. Despite the dense layer of 'screens', the operating demand is the tension between dark and light, thereby producing optical vibrations. Inducing of constant motion are the multi-directional trajectories of the ever-shifting screens, most often the boulders of forms are never anchored on the edge, lifting them away from any sense of gravitational pull.

132

**Yeo Kaa** (b.1989)

*I Can't Stop Crying*

signed and dated 2017 (upper left)

oil on canvas

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

**P 100,000**

Provenance:

Arndt, Berlin, Germany

Yeo says she was early on influenced by Pablo Picasso. Not perhaps in style but in philosophy. She had just been made aware then of the Spanish painter. To hear her say it, being introduced to Picasso's art set her free.

A huge part of her work — even the more recent ones — is influenced by the famous Japanese artist, Yoshitomo Nara, who is most known for sculptures and paintings that juxtapose big-eyed, child faces with gory details.

Having come to the fore of the Japanese Pop Art movement in the 1990s, Yoshitomo Nara's subject matter of his sculptures and paintings is deceptively simple: most works depict often pastel-hued children and animals drawn with confident, cartoonish lines) with little or no background. Nara's children, appear at first to be cute and even vulnerable, but sometimes brandish weapons like knives and saws. Their wide eyes often hold accusatory looks that could be sleepy-eyed irritation at being awoken from a nap — or that could be undiluted expressions of hate. Eventually, Yeo Kaa admits that she had to refrain from observing Nara's works after some time. She started minding her own life and immediate surroundings.



133

**Jim Orencio** (b.1969)

*nang Dahil Sayo*

signed and dated 2013 (lower left)

acrylic on canvas

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

**P 70,000**

Provenance:

Leon Gallery, Leon Exchange 2nd Online Auction 2016, Lot 65;  
Acquired from the above by the present owner

While using a singular style, the imagery of the portraits — in spirit — are as varied as the subjects themselves. Rizal and Bonifacio represent the tail end of the Spanish colonial era, Aguinaldo represents the beginning of another era, the American Period. The art of Jim Orencio, represents the divergence on the matter of portraits, with one school practicing its academic and classical form in painting, while another school explores possibilities and nuances of the concept in contemporary photorealist approaches. The subject from different vantage points.

The color palette for the ruddy faces are as powerful as Andrew Wyeth portraits. Orencio is faithful to the truth even when actual historical photographs are hard to come by. The fame of the subjects notwithstanding, he still brings out in this triple portrait the typical earthy Filipino man.





**134**

**Romeo Tabuena** (1921-2015)

*Moon Rise*

signed and dated 1962 (lower right)

oil on wood

20 1/2" x 26" (52 cm x 66 cm)

**P 240,000**

Provenance:

Private Collection, USA

Using a technique that distances away from realism, Tabuena's 'bahay kubo' silhouettes are ethereally simple, set against a misty blue backdrop.

This barrio scene is an outstanding example of paint used purely to describe atmospherics. This picture reflects these qualities in visual terms. The farmers are barely defined at all. The eye is engaged and led into the picture by the stronger backdrop mist. His ethereal landscapes with dreamlike carabaos which seem to float in vapor.

Tabuena is best known for his works, at times in a vertical format influenced by Chinese painting. The near monochromatic watercolor landscapes of nipa huts, farmers, and carabaos are done in an exquisite style, with attenuated figures spread out in large tonal areas suggesting early morning fog.

He trained his mind's eye to snip from the reel of his visual memory the truly instant impression that satisfied him.

The delicate charm of such 'calligraphic' whimsy would probably not have entirely too radical within the exploratory spirit of the PAG era whose innovations have begun to cut through the fabric of Manila's art scene in the mid-century.

## 135

**Romulo Galicano** (b.1945)

*The Lagoon - Vancouver*

signed and dated 1992 (lower right)

oil on canvas

35" x 45" (89 cm x 114 cm)

**P 600,000**

Provenance:

Leon Gallery, The Magnificent September Auction 2014  
2017, Lot 133;

Acquired from the above by the present owner

The waterlilies remind the viewer of Monet, but the graceful presence of swans brings a happily saccharine reality check to the vision. Romulo Galicano developed an extraordinary intimacy with the outdoors and strove for a spiritual understanding based on unspoken emotion.

Born in 1945 to a family of artists from Carcar, Cebu, Galicano studied intensively under his uncle, the Cebuano maestro Martino Abellana. Galicano grew up as the personal student of his uncle, the Cebuano master Martino Abellana. At age 13, he became part of his uncle's household. The close relationship of maestro and apprentice made Galicano the direct and immediate heir to Abellana's artistic heritage.

The mastery of color and tone, composition, techniques and materials came from lessons he learned from his early youth.

He took up fine arts at the University of the East where he was under the tutelage of Florencio Concepcion, who taught him abstract designs. From 1969 to 1975, he painted with the Dimasalang group, named after the street in Sampaloc, Manila where he once lived in the late 60s and through the 70s. Many impressionist artists have been identified with the Dimasalang group, with writer Emilio Aguilar Cruz providing guidance and inspiration.

The group promoted impressionism and representational art when modern art was at its peak — a quiet revolution wherein the dominance of modern art was softly challenged by re-emergence of the traditional representational art. The group was responsible for bridging the gap between the two movements in harmony.

"The Lagoon - Vancouver", painted in 1992, while still strongly reflecting Galicano's Dimasalang roots, has its very French Impressionistic use of colors and romantic theme.





**136**

**Max Balatbat** (b.1978)

*Balay 432*

signed and dated 2011 (lower right)

acrylic on canvas

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

**P 140,000**

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

Provenance:

Private Collection, Manila

Max Balatbat, whose works have appeared from the Beijing Biennale to shows in Vienna and Florence, brings in mixed media panels, inspired by shanties in his neighborhood. Out of an assortment of found and refashioned materials, they weave together unusual quilts of varied patterns and textures.

Studying Architecture in Far Eastern University before moving on to University of the East to pursue a course in Fine Arts, Maxbal, as he signs his paintings, is an abstractionist with a social realist twist. His work is captivating and stunning for its aesthetic quality; however, lurking underneath the layers of color and textures is a fascinating narrative. With each work, Maxbal proves that you can have beauty without sacrificing substance, and more importantly that beauty itself resides in the most unlikely places.

Calling his particular style, "Architectural Abstraction," Maxbal did not have to look far to find inspiration, developing his ideas from the infinite well of stories residing in the busy bustling streets of his home in Caloocan. A Caloocan native since birth, he had witnessed the activities of the brothels in his area, and in his eyes the "working girls" were more than their job, more than whatever circumstance in their life led them to be. They were people, a human heart and soul residing within flesh and bone, suffocating under the vastness of the urban landscape.

Max Balatbat has taken it upon himself to document the human condition. He has become an advocate, giving a voice to the voiceless, challenging others to pay attention to the people who have been shunned and misunderstood by society, giving beauty to what others have misjudged as repellent. Caloocan's "working girls", and the setting of their activities has been a constant source of inspiration for Balatbat. However, he does not only use them for their own benefit; he takes his inspiration and uses his art to give these women a certain dignity. As Max Balatbat narrated: "Yung pinaka inspirasyon ko galing sa kanila...Kailangan ko gawin 'to, kailangan ko ipakita sa tao, para makwento ko yung isang side naman. Ang ibang side ng lugar na ito, para hindi puro negatibo." His future works will give more dimensions to this fascinating and taboo subject, from the perspective of a sensitive disposition that has enough strength to humanize what others have demonized.



**137**

**Benedicto Cabrera** (b.1942)

a.) *Untitled 1*

signed

resin

38 1/2" x 17" x 18" (98 cm x 43 cm x 46 cm)

b.) *Untitled 2*

signed

resin

35" x 17" x 16" (89 cm x 43 cm x 41 cm)

c.) *Untitled 3*

signed

resin

37" x 16" x 15" (94 cm x 41 cm x 38 cm)

d.) *Untitled 4*

signed

resin

31" x 16" x 20" (79 cm x 41 cm x 51 cm)

**P 1,000,000**

Provenance:

Private Collection, Manila

The art of Ben Cabrera reaches a high point of plastic imagery. The swirls and draperies turn and twist thus linear and relief approaches are successfully combined.

Sabel has flitted in and out of Bencab's output as the elusive woman of either the shimmering garb or the dirty sackcloth or the ever symbolic Filipiniana provincial outfit; sometimes the artist preferred a niggardly glimpse of her gritty face; at other times the countenance of youthful beauty is in full display in all her manifestations here. Bencab interweaves his earlier manifestations of Sabel in the form of sculptures or figurines while continuing the aesthetics of his art. They are both Filipino as much as they recall the old porcelain factories of Europe.

Bencab brings a touch of the magical and the charming which gradually unfurl within a three dimensional visual field where figure and space become one.

138

**Fernando Amorsolo** (1892-1972)

*Barrio Fiesta*

signed and dated 1960 (lower right)

oil on canvas

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

**P 5,000,000**

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

Provenance:

Private Collection, Madrid

The village gathering scene is one of the cherished subjects of Amorsolo. The main focus is on a pair of tinikling dancers in the field surrounded by revelers both young and old. Abundant food is presented in basketfuls of assorted fruits, as well as the traditional roasted pig or lechon being prepared by two townfolk. All painted with a combination of spectacular, fleeting romanticism and meticulous, somber literalism.

By the 1950s, Amorsolo's mastery of the Filipino genre painting has crystallized, from his postwar urban encroachment, he continued to make many outdoor studies of the untouched Philippine countryside, in an ardent endeavor to capture the light and color of what he has observed. In a conscious engagement with nature, the rhythms of the land, people and place, inform the work of Amorsolo. The characteristic of this work reflects his nostalgic attitude towards the countryside.







**139**

**Hajime Sorayama X TYGA  
Be@rbrick**

100%, 400%

Gold Version

400%: 10 1/2" x 5" x 3" (27 cm x 13 cm x 8 cm)

100%: 3" x 1/2" x 1 1/2" (8 cm x 1 cm x 4 cm)

**Hajime Sorayama X X-Large  
Be@rbrick**

1000%

2018

Gold Version

28" x 13" x 7" (71 cm x 33 cm x 18 cm)

**P 90,000**

Hajime Sorayama is one of the most recognizable Japanese artists/ illustrators who has a cult following among Asians, especially in Japan. He is largely known with his design work on the original "Sony AIBO". He describes his highly detailed style as "superrealism, which he says" deals with technical issue of how close one can get to one's object."

Be@rbrick is a collectible toy designed and produced by the Japanese company MediComToy Incorporated. The figure is an anthropomorphized bear with an extremely simplified form and a pot belly.

**140**

**Arturo Sanchez** (b.1980)

*The Old Man's Ghost*

mixed media

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

**P 100,000**

Provenance:

Private Collection, Manila

Notable for his body of work that employs mirrors as a way to incorporate the reflection of the viewer into the pictorial space, Arturo Sanchez Jr, furthers his experimentation and utilizes sculpted pieces of metal.

This time, the artist extends reality into the figurative image by using fragments of metal that have been theoretically emanating from the old man's body

These shards, rather than as free-floating agents, are bearers of images, possibly snippets of memory rushing towards the figure in the work. The old man seems to have been awaiting this encounter. Gesturing at the notion that we see our life in a flash when we die. On a clear day you can see eternity is an allegory of time and space, and our lives within it.







141

**Jeff Koons** (b.1955)

a.) *Balloon Monkey*

porcelain sculpture with chromatic coating  
10" x 7" x 8 1/4" (24 cm x 16 cm x 21 cm)

b.) *Balloon Rabbit*

porcelain sculpture with chromatic coating  
11 1/2" x 6" x 8" (29 cm x 14 cm x 21 cm)

c.) *Balloon Swan*

porcelain sculpture with chromatic coating  
11 1/2" x 6" x 8" (29 cm x 14 cm x 21 cm)

**P 2,000,000**

Provenance:

Private Collection, Manila

Jeff Koons rose to prominence in the mid-1980s as part of a generation of artists exploring the meaning of art and spectacle in a media-saturated era. With his stated artistic intention to "communicate with the masses," Koons makes use of conceptual constructs — including the ancient, the everyday, and the sublime — creating luxurious icons and elaborate tableau, which, beneath their captivating exteriors, engage the viewer in a metaphysical dialogue with cultural history.

These three porcelain sculptures by Koons are part of his series inspired by children's inflatable animal balloons that he created from 2005 onwards.

Koons once commented to Zuzanna Stanska, a prominent art critic for Daily Art Magazine on the context of this series: "I've always enjoyed balloon animals because they're like us. We're balloons. You take a breath and you inhale (its) optimism. You exhale, and it's kind of a symbol of death."

**142**

**Andres Barrioquinto** (b 1975)

*Untitled*

signed and dated 2017 (lower right)

oil on canvas

84" x 60" (213 cm x 152 cm)

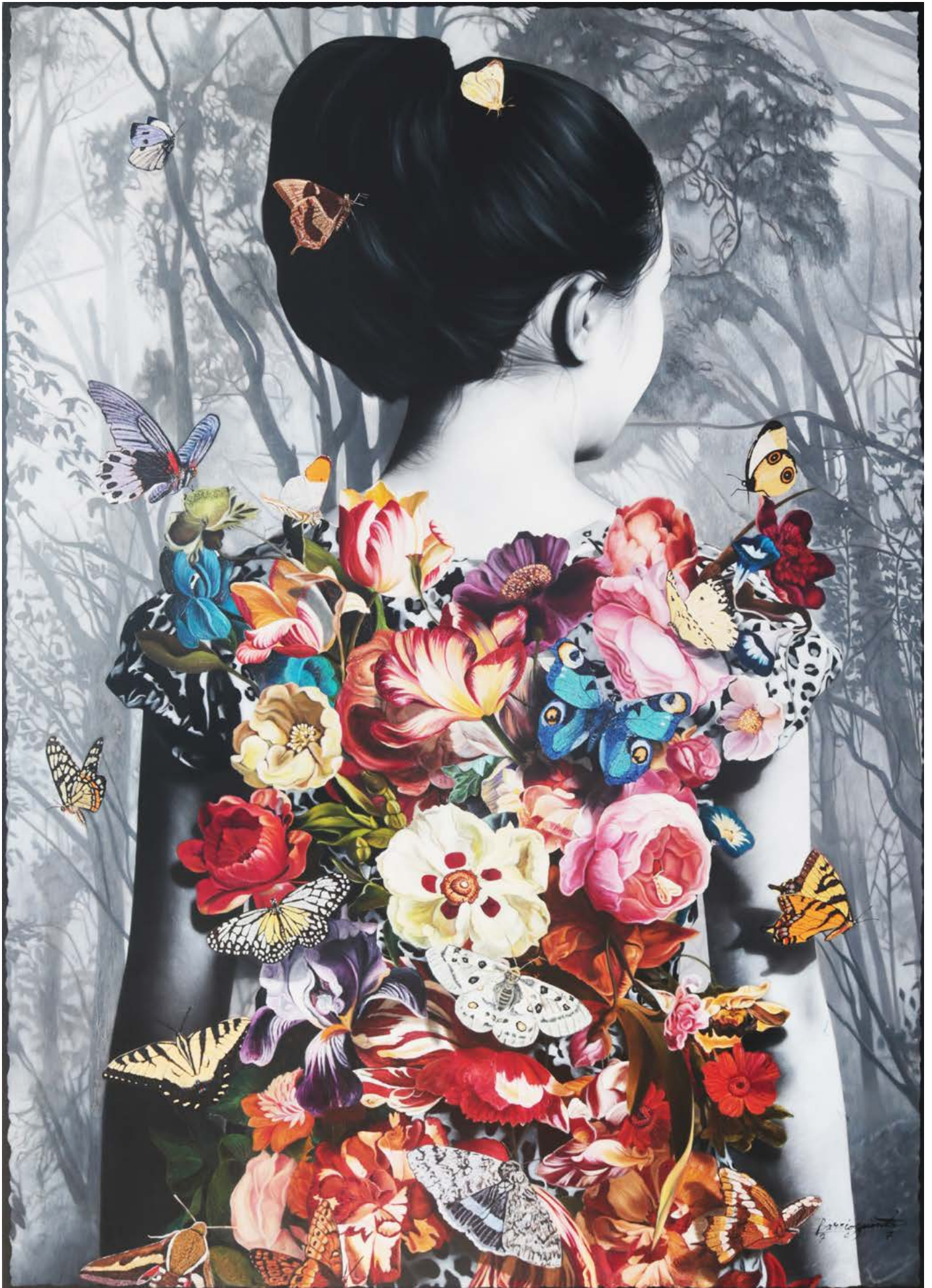
**P 2,400,000**

The sap of Surrealism rises from the roots of Barrioquinto's dreams to nourish his figurative paintings.

The latent eroticism has as its necessary compliments, the intense fertility symbolized by the lush clusters of butterflies which envelopes her like a partial cape and links her to mother earth. It remains an intensely lyrical and romantic image, with its jewel like butterflies perched at the child body, as if on nectar.

Barrioquinto speaks double visual language, fantasy and realism; he creates surreal details that are still within the realm of hyper-realism, no distortions, no visual nightmares; and these inventions remain quite rational.

Generally, the only whim (bizarrerie) which isn't afforded by Barrioquinto — he doesn't create a visual language that is absolutely unclear. His portraits of human heads and bodies (as in this one) covered in butterflies and other excesses of fantasy, are greatly admired and will remain a source of fascination for generations to come.





PROPERTY FROM THE COLLECTION  
OF A VERY DISTINGUISHED  
GENTLEMAN

**143**

**Romulo Galicano** (b.1945)

*Morning Scene at Notre Dame  
(Paris)*

signed and dated 1987 (lower right)

oil on canvas

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

**P 300,000**

Provenance:

Acquired directly from the artist

The rough oil sketch is in a different category from the well known, very finished views of architecture.

The artist himself may have felt that the life of the subject, the gothic church, is more real when done in a more sketchy fashion which he made in direct contact with both nature and the atmosphere or at least, with a fresh memory of it in his mind. The robust trees, sans leaves, are arranged rhythmically across the canvas, the distance between the trees is enough to give emphasis to the vertical architectural structures beyond.

Galicano does not surrender himself to the architectural detail. The outline of the slender spires have totally taken over the canvas. He concentrates on the illusion of static space rather than the depiction of dynamic architectural details.



**144**

**Jason Montinola** (b.1979)

*Silent Verse Against Trinity*

signed (lower left)

oil on canvas

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

**P 100,000**

Provenance:

Private Collection, Manila

A true master of deception, Jason Montinola dives into his subconscious and reinvents a visual language that is deeply rooted in the past but reintroduced with the otherworldly optical illusion-esque imagery of the present. Through persistence to articulate his bizarre dreams and visions, another door is unlocked in the depths of the labyrinthian human brain, as he unmasks a man's true self, revealing that majority of their true motivations are for their selfish ends.

From his restless thoughts, the process of creation then becomes a continuous journey of discovery, wherein he lets the viewers see what occupies, stirs, and challenges his creative juices.

The subject is bound to numerous interpretations; reluctant of embracing his age yet, an old established man vividly misses the gayness of his young robust days or maybe his daydream is a foreshadowing of the man's sexual leanings to his female attributes as represented by the blossoming flower and the gracile styling of his hair.

145

**Vicente Manansala** (1910-1981)

*Untitled*

signed and dated 1976 (upper left)

watercolor on paper

28" x 20 1/2" (71 cm x 52 cm)

**P 180,000**

**Provenance:**

Private Collection, Manila

The proponent of transparent Cubism in the Philippines, Manansala's artistic career is nothing short of remarkable. The artist has treated us to a wide assortment of styles and media, flaunting his technical mastery with anything he can create a work of art with.

While studying in Paris, Manansala had the chance to study directly under Ferdinand Leger. He also received various scholarships in the United States and Germany.

This landscape by Manansala features a serene image of a water falls. Caved from the chaotic noises of the world, it is clear water gushes to the brilliant rocks, gently streaming its way down the deep of the enchanted forest.



146

**Ayka Go**

*Queen Margaux Leads Them  
To The Rabbit Hole*

2018

oil on canvas

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

**P 70,000**

**Provenance:**

Finale Art File

A childhood diary is a written record of life's earliest memories. Contemporary artist Ayka Go attempts to recreate the whimsical characters of her imagination as described in her diary entries and drawings — in hopes of reconnecting to her own young self and world.

Visualizing and representing them through painting and paper sculptures. The process includes reading, interpreting, reproducing, and recreating. Go reads and sorts out the pages of the diary that she wishes to interpret, then scans them to reproduce the pages. Since the diary itself is private, by folding the pages of the diary, the contents are concealed and revealed all at the same time. It may not be read as a literary content but rather, seen as an object already.





**147**

**Benedicto Cabrera** (b.1942)

*Untitled*

signed and dated 2005 (lower right)

STPI 1/1

66" x 52" (168 cm x 132 cm)

**P 800,000**

Provenance:

Private Collection, Manila

An inspiring image that resonates both struggle and hope, an aged scavenger restlessly walks around, her mind clouded with resentment for her unfortunate way of living. Her rugged clothes falling off her delicate figure unveils that her body underwent such adversities.

The old woman's face implicating a sun that has marred her once dainty features over time. But despite such misfortune, the old woman continues to face life's daily battles and look forward for better days to come.

Part of his Scavenger Series, wherein he introduced his famous subject Sabel, National Artist for Visual Arts, Benedicto Cabrera, popularly known as BenCab, celebrates authentic Filipino street life, giving the spotlight to the unnamed and forgotten, through his versatile usage of acrylic paint and ink, in an imagery that frankly presents societal truthfulness.

148

**Danilo Dalena** (b.1942)

*Naninlip*

signed and dated 2000 (lower right)

oil on canvas

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

**P 3,200,000**

Provenance:

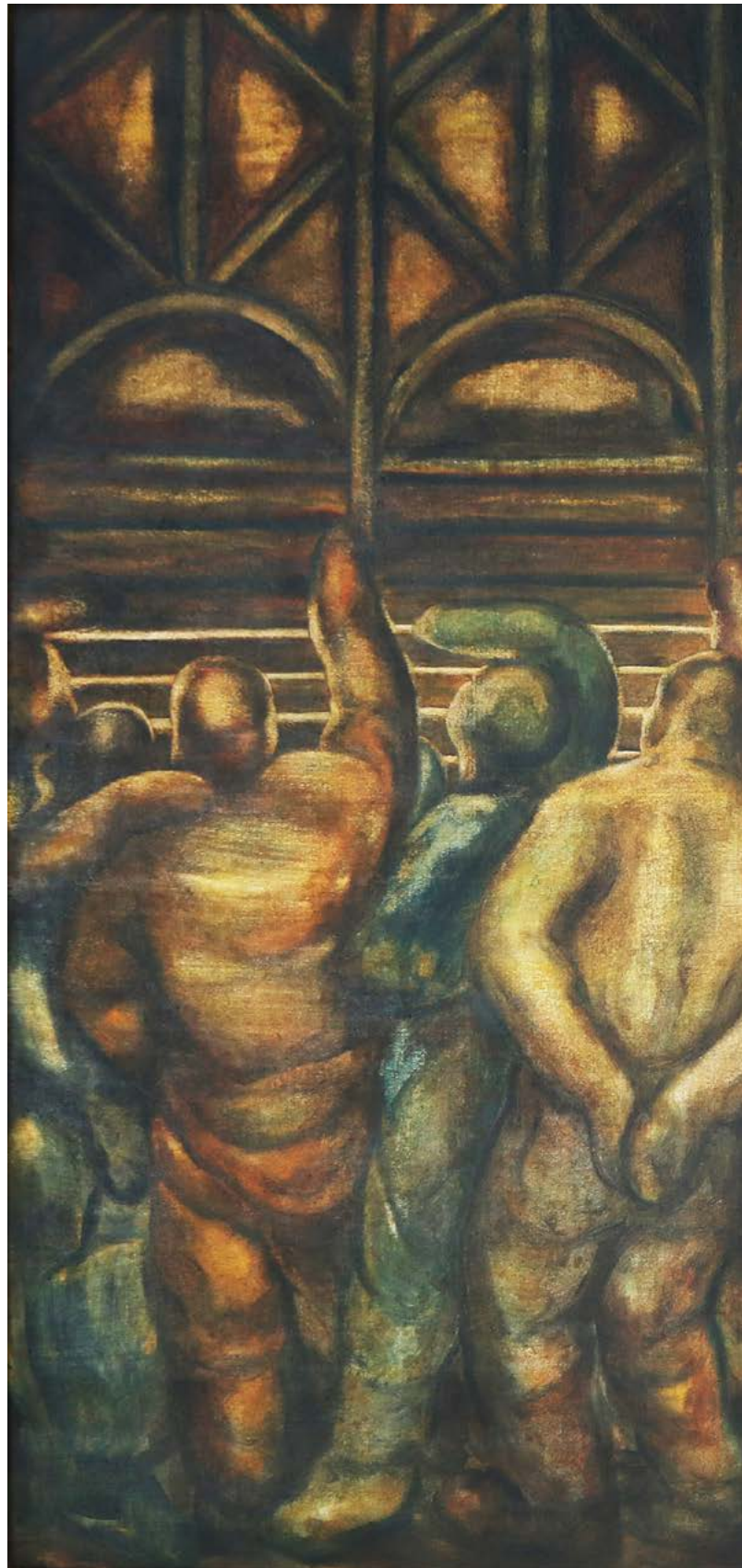
Private Collection, Manila

In Danilo Dalena's crowd paintings, the people are not mere numerical groupings of figures. For one, they are highly cohesive, seemingly possessed by a common force in the contagion of pressing bodies. More important, they are marked by a strong and undeniable physicality. The figures themselves, banal yet tense, altogether convey that a haphazardly significant moment is about to happen.

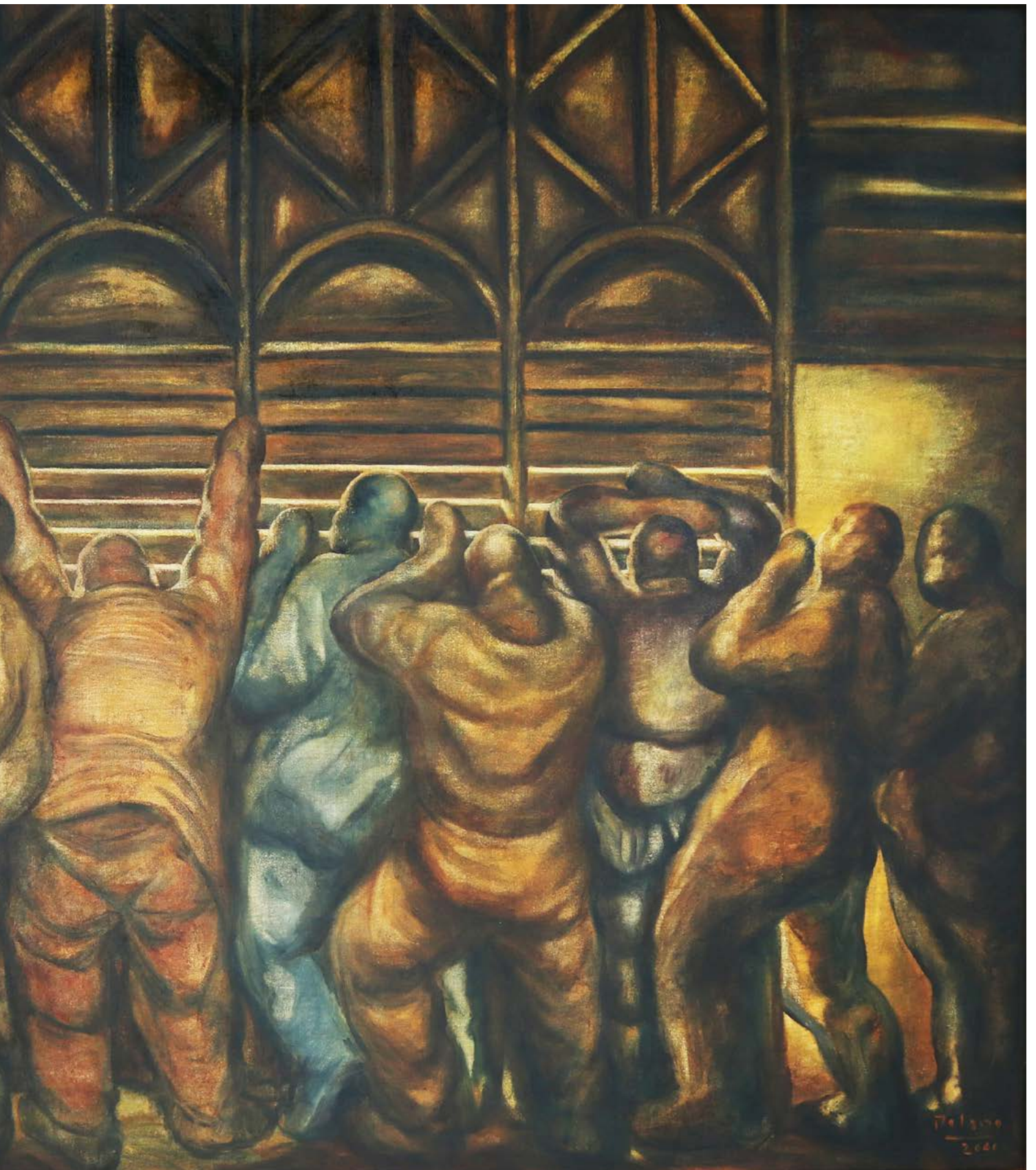
In these paintings which he started to do during the bleak Martial law years, the betting hall and the swarming of masses in search of luck became a metaphor for the human condition, particularly for Philippine society in crisis.

Even in depicting a period of urban decline and corruption, Dalena's art manages to retain its straightforwardness.

His satire, while caustic and cutting, is not all dark and heavy. It always bears a note of humor, like a left-handed compliment. And this is where he is part of what he satirizes; this is where Dalena is soul brother to the shadowy night denizens and to the down and out habit of betting halls and beer joints.









**149**

**Eduardo Castrillo** (1942-2016)

*Abstract*

signed and dated 1979

brass

14 1/2" x 15" x 11 1/2" (36 cm x 38 cm x 29 cm)

**P 120,000**

Leon Gallery wishes to thank Mr. Nixio Castrillo, son of the artist, for confirming the authenticity of this lot

Provenance:

Private Collection, Manila

Solid metal, that is the chief medium of Castrillo's immaculately crafted sculptures, embodies the uncanny skill and talent of the artist. His workshop is nothing short of a beehive of activity, wherein he studies his medium in their variant behavior and exploits them with a burst of energy, resulting in a wondrous output of metalworks.

An exquisite cross-breeding of a blacksmith and a sculptor, Eduardo Castrillo, led a renaissance of sculpture in the Philippines. Aware of his social responsibility, his works are reflections of an artist caught between an era of his country's search for its true self, while still relying on his own ingenuity.

The paradoxical description of Castrillo's works as being simple yet complicated is an unpretentious flattery of how the master himself uncomplicatedly created labyrinthian masterpieces using modest geometric figures.

As Castrillo himself said: "I love the physicality of sculpture. The heavy duty labor that goes with it and the challenges of taming the material, controlling the tough solidity of the medium and molding it into something flesh-like, lifelike."



**150**

**Elmer Borlongan** (b.1967)

*Untitled*

signed and dated 1998 (lower left)

oil on canvas

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

**P 400,000**

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

Elmer Borlongan's paintings constitute original visual explorations of our urban songs and urban legends that require semantic richness and resonance while they are also images of ennui wherein intermittent memories of everyday domesticity interweave with a contemporary street sensibility to create new polyphonic densities of meaning.

Withal there is a hardness and sharpness of outline, and the color is still hard, though it is softer than in the previous works: the treatment of the street smart subject has become less satiric, more good humored. Borlongan continues to focus on moderate distortion by elongation to emphasize emotional stress or to convey the poetry of casual attitudes and gestures. Here, Borlongan shows his skill of intimating a story beyond the frame; honed by a credible career in painting that allows the artist to engender a quiet suspense (note the eyebrows of the young man) and explore the mysterious corners that await our waking lives.



151

**Troy Ignacio**

*Minute Detail*

signed and dated 2010 (lower right)  
oil on paper  
60" x 45" (152 cm x 114 cm)

**P 100,000**

Provenance:  
Drawing Room

An archaeology of urban experience transcending stereotypes — there are some very narrow views of what constitutes modern and contemporary art in the Philippines. Yet, contemporary artists such as Troy Ignacio move outside and beyond the box.

Ignacio's style combines the frenetic energy and bizarre inventiveness of street art with a facile mimicry of the comic art idiom. The vast majority of his images are self invented. Nonetheless, he does borrow cues from pop culture.

The basic atmosphere exuded by Troy Ignacio's works is primitive yet urban. At times, they satirize urban angst in a comic style making use of distortion that borders on caricature. The works are a product of "taking time" for a city to settle as you experience it. The unconscious feelings expressed in his work are jaggedly apparent in its imagery and the harsh quality of line and form. Ambiguity of animated form is explored and achieved in both charcoal and oil media.

152

**Norberto Carating** (b.1948)

*Night Ritual*

signed (lower right)  
acrylic on canvas  
48" x 48" (122 cm x 122 cm)

**P 120,000**

Provenance:  
Private Collection, Manila

Lito Carating's artwork is a demonstration of precision. An abstract image is conjured by the vertical and diagonal lines or borders between color planes dividing the picture. It is of singular even colors without resorting to ethereal, minimalist austerity. In fact, the colors are rich and dense.

The permeation of the pictorial space by geometric planes used to define the sharply defined balance of glowing neutral colors, manifesting Carating's efforts to convey a parallel visual world through the use of flat fields of color.

His painting *Night Ritual* follows the concept of a work of art in which the 'content' is subordinated to the overall strictly design dimension.





## 153

### Hernando R. Ocampo (1911-1978)

a.) *Abstraction 112*  
signed and dated 1977 (lower right)  
acrylic on paper  
21" x 14" (53 cm x 36 cm)

b.) *Abstraction 113*  
signed and dated 1977 (lower right)  
acrylic on paper  
21" x 14" (53 cm x 36 cm)

**P 400,000**

Provenance:  
Private Collection, Manila

Hernando Ruiz Ocampo was one of the pre-war Thirteen Moderns, a group of modernist artists founded by Victorio Edades in 1938. His first works reflected the harsh realities of his country after the Second World War. But his style was to famously evolve: by the time Ocampo received the Republic Cultural Heritage Award in 1954 — for a series of 14 still-life — he had already been painting in a highly abstract way. He was doing totally nonobjective themes and had abandoned figuration completely.

Leonidas Benesa writes that: "Ocampo concluded that the greatest commitment of the artist was to art itself."

Using movement and bold colors, Ocampo utilized fantasy and fiction as the basis for his works. His art is described to be "abstract compositions of biological forms that seemed to oscillate, quiver, inflame and multiply" like mutations.

The central motifs are flame like forms which cast oscillating shadows, and reflections on the surrounding design of interrelated elements. Works from 1977-78 such as these represent the full flowering of his visual melody period. It also represented the final maturation of the abstract style of the artist in painting the search of the Filipino spirit.

Ocampo's color instincts were always on the bright side of the spectrum, by temperament and by choice.

That he preferred observing the various organic life forms and local color elements which surrounded him everyday to studying art abroad on travel grants offered to him by foreign governments may be a reason why his works look like no one else's.

In 1972 Cid Reyes asked HR Ocampo: "You have been accused of not having changed at all, that you're merely repeating yourself." HR Ocampo replied: "Of course, I change. But the changes are so subtle that you don't notice them. Compare the paintings that I did five years ago to the paintings I'm doing now. Certainly, I don't jump from one style to another. Once you've found your true style, you won't change it, would you?"

Having had no formal training in art and never having left the country, he may have created some of the most creatively original work, described by Ricaredo Demetillo as "most expressively Filipino." He was posthumously declared as a National Artist for the Visual Arts in 1991.

154

**Romulo Olazo** (1934-2015)

*Mother and Child*

signed and dated 1993 (lower right)

acrylic on canvas

32" x 48" (81 cm x 122 cm)

**P 1,200,000**

Provenance:

Private Collection, Manila

Romulo Olazo entered the Fine Arts program of the University of Santo Tomas in 1951, and went on first to make a name as a major printmaker, winning numerous awards and exhibiting widely both in the Philippines, and representing the Philippines internationally as far afield as Paris, San Francisco, Tokyo and Sao Paolo.

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

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







## 155

**Onib Olmedo** (1937-1996)

a.) *Bionic Syndrome*  
signed and dated 1987 (lower right)  
oil on canvas  
30" x 30" (76 cm x 76 cm)

b.) *Bionic Syndrome (Regular)*  
2016  
resin  
edition of 40  
17" x 8" x 17" (43 cm x 20 cm x 43 cm)

**P 400,000**

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

Exhibited:  
Manila Art, SM Aura, October 2016;  
Secret Fresh, Ronac Center Magallanes, September 2016

Literature:  
Philippine Panorama, *He Paints Ugliness Beautifully*, December 3, 1978

Onib Olmedo merges man and machine, creating an obtuse artworks of an entity beyond our reality. He utilizes the figurative expressionist technique of distortion to portray the inner torment experienced by modern man — who aloof despite its wounds with an intense glare directed toward an unknown being beyond the view of its audience.

His artworks have a disturbing but ennobling effect on the viewer, celebrating the ultimate triumph of the human spirit in the face of intense pain and anguish. They are soul portraits of the denizens of Sampaloc and Ermita, Manila's red light and entertainment district, as well as people from the upper strata of society.





**156**

**Arturo Luz** (b.1926)

*Dessert Moon, Rajasthan*  
signed and dated 2000 (lower right)  
acrylic on canvas  
36" x 60" (91 cm x 152 cm)

**P 600,000**

This piece is accompanied by a certificate issued by Luisa Luz-Lansigan, daughter and representing the artist, confirming the authenticity of this lot

Provenance:  
Private Collection, Manila

Back in the 1980s, Arturo Luz began a journey across Southeast Asian countries as a personal artistic pilgrimage. With a simple camera with him, he took usual touristic shots done by travelers, but his fascination in the majestic yet derelict buildings and temples forced him to take a serious second look.

Part of his "Cities of the Past" series featuring Rajasthan, India's Desert Moon, Luz builds his own utopia with grand architecture of ancient structures flourishing with domes and transforms them into elegant minimalist edifices that sports his signature geometric style.

As how the artist perfectly narrated it: "When I say landscape in Rajasthan, you won't see them there... These architectural paintings, which I call Cities of the Past series — are imaginary landscapes, recollections of my Asian pilgrimages. They have one common element: they are not literal, but rather composite images from memory. They are imagined, transformed, invented. None directly based on one source."



**157**

**Eduardo Castrillo** (1942-2016)

*Mother and Child*

signed and dated 2003

brass

25" x 16" x 8" (64 cm x 41 cm x 20 cm)

**P 180,000**

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

Provenance:

Acquired directly from the artist

While equally known for his abstract works abroad, Castrillo is locally identified with massive, towering public artworks. The representational aspect of his art allows common people to remember, share and relive historical, political, mythological or even domestic themes involved therein. The towering heights of his works reach upward, always upward, making metal seem to lose its density as it fuses together in dynamic forms interspersed with the energy of the surrounding space.

In Castrillo's scaled down version of the mother and child — unlike his public art, it is large enough to be placed on a table — the artist takes pleasure in the pure and basic nature of the sculpted form by making objects of infinitely varied intrigue and beauty, even on paper.

This work is typical of Castrillo's figurative expressionist style, showing how he manipulated the expected relations between space and solid.

**158**

**Araceli Dans** (b.1929)

*Baso at Mantel (Glass & Tablecloth)*

signed and dated 1987 (lower right)

watercolor on paper

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

**P 160,000**

Provenance:

Private Collection, USA

Araceli Dans' paintings successfully transcend the trite and sentimental by virtue of the rich complexities inherent in the subjects she chooses.

Beneath the simplicity of the juxtapositions is a host of possible meanings just waiting to be deciphered. In these works from 1987, pieces of piña fabric, delicately embroidered with flowers and other motifs are juxtaposed with objects picked from mother nature which also feature decorative attributes: a wild flower, the sampaguita and large variety of sea shells respectively.

Dans demonstrates an unassailable fidelity to nature in the realist tradition. What ensues is a play of contrasts between the intricate motifs embroidered in the fabric and the natural ornamentation which are the attributes of the living objects from nature.





**159**

**Jerry Elizalde Navarro** (1924-1999)

*Untitled*

signed and dated 1960

wood

14 1/2" x 6 1/2" x 6" (37 cm x 17 cm x 15 cm)

**P 80,000**

Provenance:

Private Collection, Manila

National Artist for painting Jerry Elizalde Navarro may not have the same recall now as many of his peers, like Bencab, Ang Kiukok, Jose Joya, Fernando Amorsolo, or Vicente Manansala, who, by their ubiquitous presence and prominence in the auction scene over the past decade, remain in the public consciousness. Instead, he occupies a more quiet place; mythic still, because of his prodigious output which are well-placed in private collections and museums, but rather impalpable to the general public, particularly the younger set of art collectors and connoisseurs.

Yet this was not always the case. Navarro, in his lifetime, explored and excelled in various art fields. An elegant writer and poet, sculptor, graphic designer, and advertising maverick, he represented the Philippines in many international biennales for sculpture (Sao Paulo 1967, 1970, 1972), and graphic design (Brno 1974, 1978) and participated in designing the Philippine pavilions in various world fairs and expos (1964 New York World Fair, 1975 Ocean Expo Japan, 1977 International Tokyo Trade Fair, 1979 Hamburg Trade Fair).

His interdisciplinary practice; together with his wanderlust which landed him various grants, teaching positions, and exhibitions in Australia, the USA, Japan, and Indonesia; have made his works among the most elegant, cosmopolitan, and sophisticated among the Philippine artists of his time, vaulting his reputation as an artist, and garnering him the National Artist Award in 1999.

## 160

**Irineo Miranda** (1896-1964)

*The March of Progress*

signed and dated 1947 (lower right)

oil on canvas

72" x 46" (183 cm x 117 cm)

**P 500,000**

Provenance:

Private Collection, Manila

Literature:

Duldulao, Manuel, *The Art Collector's Guidebook*, Reyes Publishing Inc., 1999, p. 4

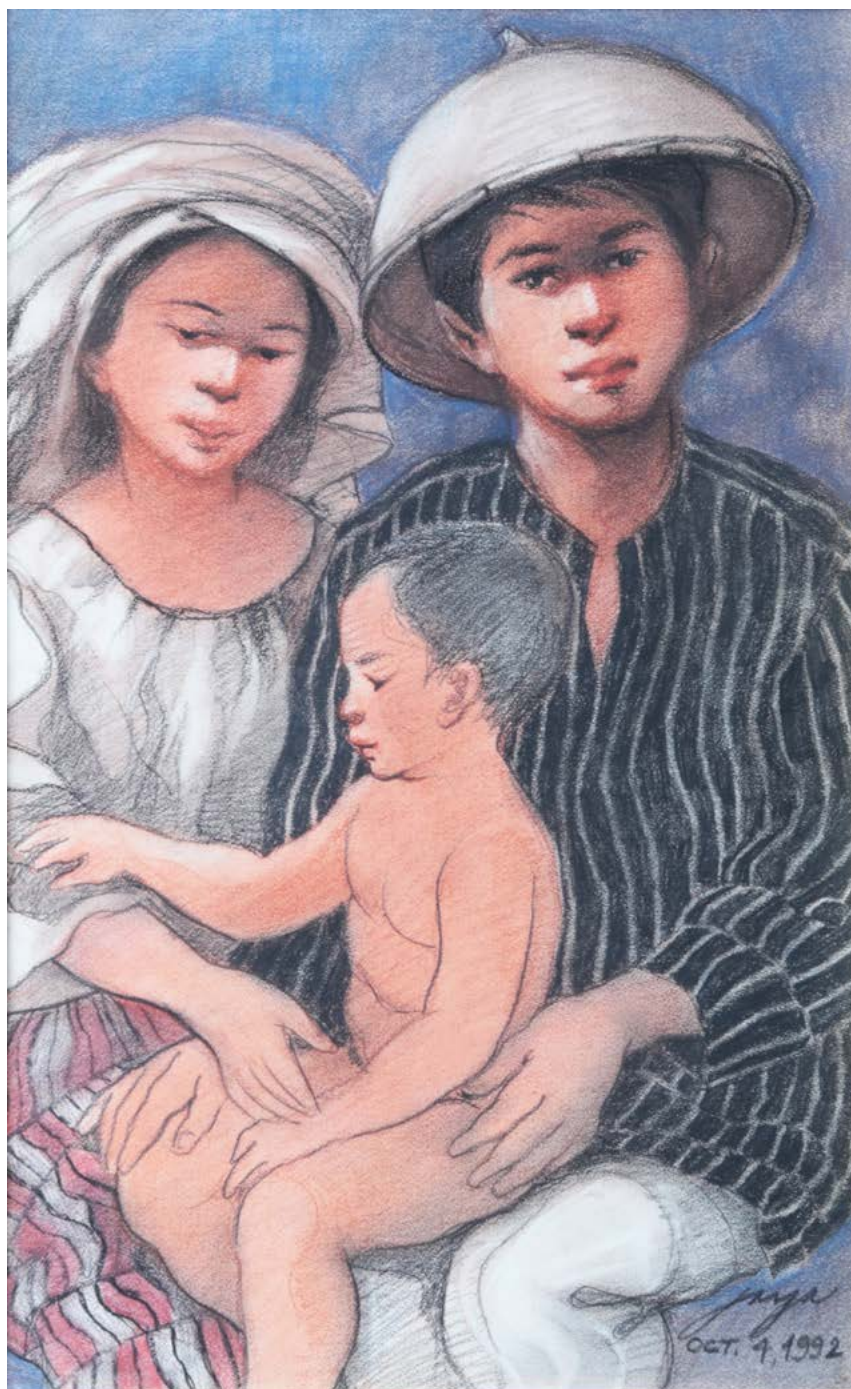
Today considered the dean of Philippine Illustrators, Irineo Miranda learned his techniques from Fernando Amorsolo. He produced a considerable body of works both as a painter in oil and watercolor and as an illustrator.

In this work Miranda developed a memorable style which combined succinctness, dash and a vitriolic bite, particularly in depicting the travails of labor needed to raise a family.

Almost overlooked is his work as a scenographer. The directional indications are abundantly clear: the eye is inevitably pulled toward the various depictions of laborers which surround the couple and their baby like an early social realist halo (long before the phrase 'social realism' has gelled into a major theme in the 1970s).

This work shows the artist as a superb representationalist, masterfully employing light and shadow to dramatize the dignity and beauty of the subjects. Miranda used the same approach in his illustrations, characterization and local color are always established.





**161**

**Jose Joya** (1931-1995)

*Family*

signed and dated 1992 (lower right)

pastel on paper

20" x 13" (51 cm x 33 cm)

**P 340,000**

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

Provenance:

Private Collection, Manila

Jose Joya's portraits does not only charm the classic image of the mother and child, he also elevates the importance of the Filipino family as seen in this pastel on paper artwork.

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



**162**

**Napoleon Abueva** (1930-2018)

*Playground*

signed and dated 1977 (lower right)

solid wood

14 1/2" x 36" (36 cm x 91 cm)

**P 200,000**

Provenance:

This maquette mounted on a wooden base was a gift of the artist to Engr Donato T Pangilinan, Jr in exchange for engineering services rendered to fix problems in the roof and ceiling of the Parish of the Holy Sacrifice at the Diliman campus of the University of the Philippines. Engr Pangilinan and his wife then gave the sculpture as a gift to their daughter, Maria Rita Cecilia, in 2000 when she returned to university to study Art Education at the UP College of Fine Arts.

Known as the Father of Modern Philippine Sculpture, Napoleon Abueva became the youngest Filipino to become a National Artist at the age of 46, in the year 1976. He is a master in both academic representational style and Modern abstract. His works have been executed using almost all kinds of materials, including hard wood like molave, acacia, langka wood, ipil, kamagong, palm wood and bamboo, adobe, metal, stainless steel, cement, marble, bronze, iron, alabaster, coral, and brass. He even combined different materials, like wood with metal and stone.

Under a Pura Villanueva Kalaw Scholarship, Abueva graduated from the University of the Philippines School of Fine Arts in 1953 with a Bachelor of Fine Arts in Sculpture. He received much recognition as early as his college years, during which he was mentored by Guillermo Tolentino, the first National Artist for Sculpture and creator of the UP Oblation.

For three years in a row (1951-1953), he won first prize and best entry awards in sculpture in the Art Association of the Philippines annual competition. One of his works from this period is the Kagampan or Kaganapan, which is considered most representative of his work. He also received recognition in the Institute of Contemporary Arts' International Sculpture Competition in London, England.



**163**

**Angelito Antonio** (b.1939)

*Market Scene*

signed and dated 1981 (lower right)

acrylic on canvas

20" x 42" (51 cm x 107 cm)

**P 200,000**

Provenance:

Private Collection, Manila

Angelito Antonio celebrates the gritty moods and seasons of the marketplace in this work. He pictorializes the bustle of the early morning probably before the buyers arrive. The artist paints views of it that are jubilees of summer colors. The cool and weighty formal arrangements began to disintegrate as colors became more intense, the surface more agitated, and for the first time since the 1860s, the character of the subject itself accounted for something.

Like Picasso, Angelito Antonio's art insists that it cannot be wholly abstract, in the sense of a non-objective or non-representational work of art, it follows that he did not so much abstract from the actual as make actual what had previously been real only as a passionate apprehension. The almost frenzied use of pure tones announced a new turn of mind and revealed both a rebellion against all conventions and a reappraisal of the art of painting. In a style which is representational but yet Cubist, Antonio is concerned with conveying the essence of people engaged in labor in the marketplace; of note is the man carrying a heavy load which recalls Victorio Edades' groundbreaking 1928 masterpiece *The Builders*. The entire work is executed in the technique of overlapping, strongly colored planes, colliding and intersecting but not interpenetrate, and their movement defines no static still-life situation but communicates the restless pace of market life.



**164**

**Norma Belleza** (b.1939)

*Family*

signed and dated 1997 (lower left)

oil on wood

29" x 28" (74 cm x 71 cm)

**P 80,000**

An Alumna of the University of Santo Tomas, Norma Belleza obtained a Bachelor's degree in Fine Arts in 1962. She is a painter who began by painting dark and somber representations of religious subjects. Then, she progressed into colorful and detailed works on folk genre subjects, including Metro Manila aides, peasants in various rural activities, women vendors, and potters. She emphasizes the physical strength and native appearance of her subjects.

Belleza's paintings are in the collection of the Jaycee International Art Center and the University of Sydney International House. She also won various awards, among some are the 1993 Araw ng Maynila Award, SNSAC Competition, the AAP Competition and the Gabriela Silang art competition.





**165**

**Federico Aguilar Alcuaz** (1932-2011)

*Untitled*

signed and dated 1976 (lower left)

oil on wood

23 1/2" x 29" (60 cm x 74 cm)

**P 140,000**

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

Provenance:

Private Collection, Manila

Since the early 1950s, Federico Aguilar Alcuaz had a preference for landscapes. Most of his early landscapes on the Philippine countryside are part of the artist's private collection.

While it may look like any other Philippine landscape, it deserves to be given a long slow "hello again" look. Because while Alcuaz' Philippine landscapes could be called quasi-impressionist in the Amorsolo tradition, the Iberian spirit of place was to overshadow his art after he set foot in Spain in 1955. Picasso and the European expressionists were to exert their presence in Alcuaz' abstract landscapes. Thus, this facet of Alcuaz believes in maintaining a degree of fidelity to the natural features of a locale.

Thus, Alcuaz made a return engagement to his 1950s Philippine landscapes with this work from 1976. Even as late as the mid-seventies, time and space could be stretched long and far.

166

### Escritorio (Campaign Chest)

Mid 19th century (circa 1850)

Narra

50 1/2" x 45 1/2" x 22" (128 cm x 116 cm x 56 cm)

**P 300,000**

#### Provenance:

Barretto family, Enrique Maria Barretto y de Ycaza

This elegant portable desk and chest of drawers in "narra" wood, actually a campaign chest in European terms, was once the property of one of Manila's grandest gentlemen during the 1890s, Excmo Sr Don Enrique Maria Barretto y de Ycaza, founder of "La Fabrica de Cerveza de San Miguel."

Yes, it is furniture that has seen history, and lots of it. Barretto was a very rich man of his time and he circulated in the grandest social circles dominated by the richest of the rich in Manila — Ynchausti, Roxas, de Ayala, Zobel, Tuason, Legarda, Paterno, Zamora, Palanca Tan – Quien – Sen, Chuidian, Velasco Chuachengco, Limjap, et al. Surely, there were some very private conversations between them that this desk witnessed.

The second drawer is a drop-front desk with adequate writing space and several compartments where private matters can be stored. One wonders what business matters flourished or foundered for Barretto here and what romances bloomed or wilted for him as well.

When one reflects on the extraordinary life of Barretto, one experiences the strong colors and real adventures, excess, heedlessness, hedonism, a life on the edge, great risks, no half – measures.

And this particular "escritorio" saw it all.

Excelentísimo Señor Don Enrique Maria Barretto y de Ycaza was one of Manila's richest men in 1890. He was heir to a 200 year – old vast shipping and trading fortune that spanned from Shanghai to London. The Spanish community in Manila deferred to him in awe as "El Principe Negro." Barretto was a bon vivant and he lived large in grand style.

Coming from a lineage of business geniuses, Barretto thought that a brewery would be a lucrative business venture. So on 30 January 1890, he sent an application to open a brewery in Manila through the "Gobierno Civil" to the "Ministerio de Fomento" in faraway Madrid. Just a month later on 04 March 1890, he received a royal grant to operate a brewery for a 20 – year period. 7 months later on 29 September 1890, he inaugurated his "La Fabrica de Cerveza de San Miguel" along Calzada de Malacanan 6 (later Calle Aviles), San Miguel district, Manila.

Barretto was right to open a brewery. It was a very lucrative business. So lucrative, in fact, that they could hardly supply the demand..

There was a big demand for delicious "Cerveza de San Miguel" (beer) and immediate expansion was in order. Barretto decided to form a corporation for his brewery. On 06 June 1893, he formed a company composed of his friends who, like him, just happened to be some of the richest men in the city — Pedro Pablo Roxas, Gonzalo Tuason, Vicente Fernandez, Albino Goyenechea, Benito Legarda, and the family of Mariano Buenaventura. Pedro Pablo Roxas was elected general manager.

And those were the beginnings of the behemoth that is San Miguel Corporation today.

-Augusto Marcelino Reyes Gonzalez III



PROPERTY FROM THE COLLECTION OF A VERY  
DISTINGUISHED FAMILY

**167**

**Juan Luna** (1857-1899)

*Una Chula*

signed (lower left)

oil on canvas

18 1/2" x 15 1/2" (47 cm x 39 cm)

**P 5,000,000**

**Provenance:**

From an illustrious private collection, Manila

Well-known for illustrating striking and commercially lucrative depictions of women of the streets of Madrid, the Filipino painter and Revolutionary activist, Juan Luna, portrays the face of seriousness and struggle in his Chula Series or Chula Studies, a succession of paintings created about the barrio-bajo women, meaning the poor-district working class women of Madrid, Spain known as the chulas.

Jose Rizal described the chulas as: attractive women with black, deep, and passionate eyes wearing mantillas and carrying fans, who are "always gracious", full of conflagration, affection, jealousy and "sometimes" of revenge.

A Spanish aficionado of Luna's paintings was once quoted by Graciano López Jaena, describing that Luna's are "real chulas who stupefy" and are "free and easy chulas" that are witty and with facetiousness and swagger.

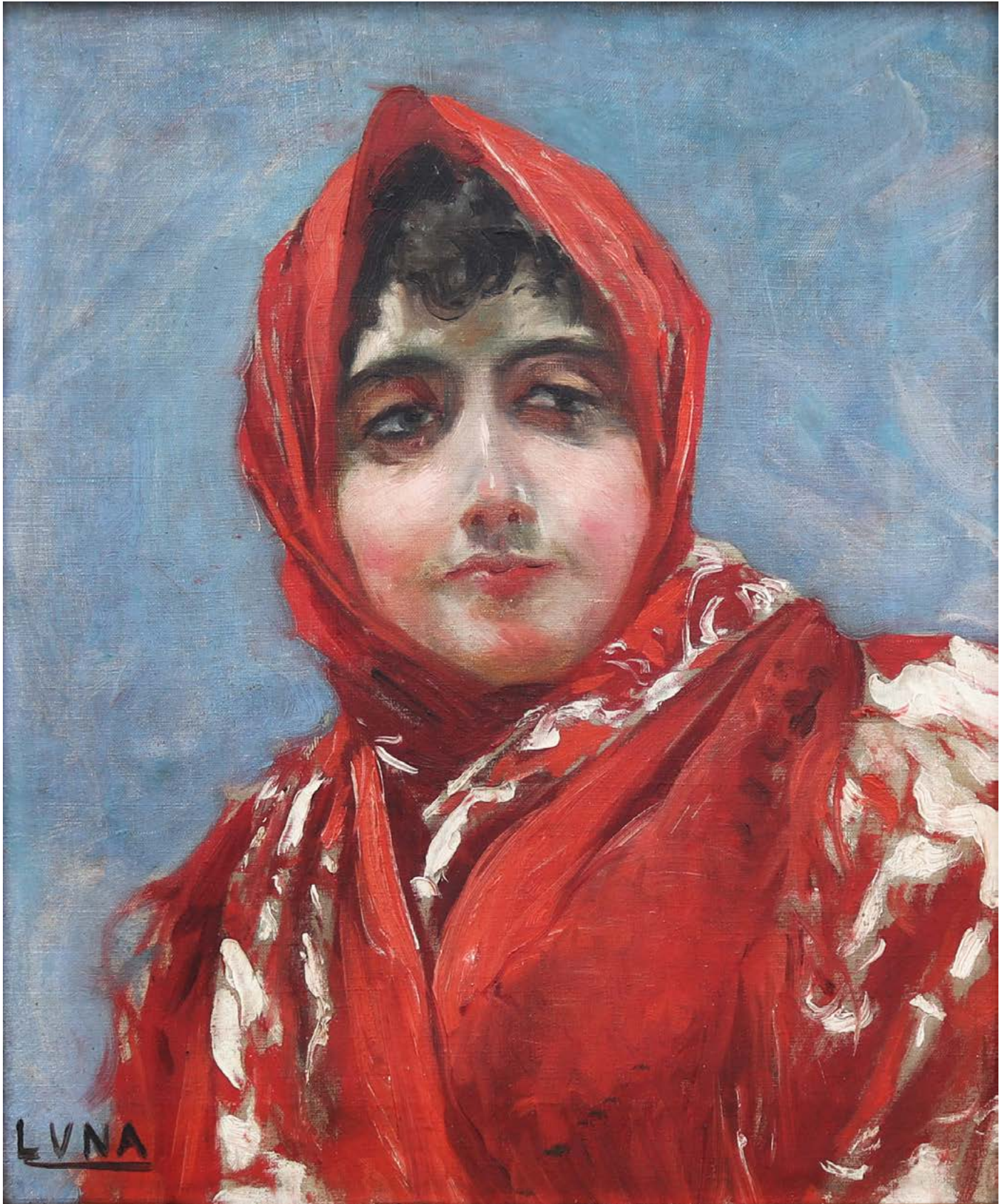
By 26 May 1889, however, in his letter to Javier Gomez de la Serna. He avowed his disillusionment with the historical canvas thus: "all historical painting is false starting with the very concept, and those who think that correct drawing, good composition, brilliant coloring and a lot of adornment are enough to make it valid are mistaken."

This statement however, does not signify Luna's break with the academic tradition nor his sympathy with impressionism, as many critics earlier presumed, but rather his leaving towards the more progressive faction of the Salon — "the dissident (one)," that he described on 5 May 1890 to Rizal.

Since then, aside from his large, academic paintings, Juan Luna did many small, more intimate works, including portraits. A number of Luna's portraits show spontaneity and an elusive, spur of the moment quality. Here, interest in the spontaneous, even unfinished qualities of a good portrait of a randomly picked female subject.

Ramon Villegas once wrote:

"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."







Danilo Dalena  
Naninilp

70/1000  
2020



Marcel Antonio  
Untitled







**Fernando Amorsolo**  
The Filipino Family



J. Marsello 1961

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- a. Bidders are required to complete and sign registration forms. Participants shall be asked to present a valid government-issued identification card (passport, driver's license, etc.) upon registration.
- b. Before the auction proper, each buyer will be given an assigned buyer's number. The highest bidder of a specific lot shall be the buyer of the lot.
- c. The auctioneer shall announce the winning bid and the corresponding buyer's number of the bidder. Failure of the winning bidder to object at the time of the announcement shall be considered as an acknowledgment of the bid and purchase. The buyer is legally liable to purchase the lot or pay the difference if the host must re-offer and sell it for a reduced price.
- d. The buyer's premium shall be 15% plus Value-Added Tax on premium (16.8% in total).
- e. The auctioneer shall be in charge of supervising the bidding and shall be the sole arbiter of any disputes. Leon Gallery reserves the right to withdraw property at any time before the sale and reject a bid from any bidder.
- f. Absentee bids are allowed in this auction. They are permitted to bid until fifteen (15) minutes prior to the start of the auction for all the items in the auction. Absentee bids for later lots may continue to be accepted according to announcements or signs posted on the office window. A deposit may be requested on absentee bids over Two Hundred Thousand Pesos (Php 200,000) or at the discretion of the auctioneer. The auctioneer will be responsible of bidding the absentee bid in opposition to the floor bidders. In case a tie occurs, the earlier bid wins the lot. Leon Gallery will not be liable for any failed absentee bid. The absentee bidders may contact the gallery after the auction to know if they won the lot.

## **PAYMENT:**

- a. The balance of the invoice must be paid in full and merchandise picked up within three (3) days from the date of the sale. One week after the auction, left items may be moved to an off-site facility for pick-up. A storage fee will be charged if merchandise is left longer than two (2) weeks of One Hundred Pesos (Php 100) per lot per day. If the property is left longer than four (4) weeks, it will be considered abandoned. We are not responsible for shipping, but if packing and handling of purchased lots will be done by us, it is done at the entire risk of the purchaser. A refundable deposit may be required.
- b. Cash, cashier's check, wire transfer, personal check (items may be held until the check clears). If any legal action is commenced to enforce these Conditions of Sale, the prevailing party shall be entitled to recover its reasonable attorney's fees and costs. Time is of the essence.

Payments shall be wired to:

Account Name: **LEON ART GALLERY**  
Account Type: **PESO ACCOUNT**  
Account No.: **007-166-52009-2**  
Bank/Branch: **MBTC- CORINTHIAN PLAZA BRANCH**  
Swift Code: **MBTCPHMM**  
Bank Address: **G/F CORINTHIAN PLAZA BLDG. 121 COR PASEO DE ROXAS, GAMBOA STREETS, LEGAZPI VILLAGE, MAKATI CITY**

## **LITIGATION:**

In case of litigation between Leon Gallery and the buyer, the parties must submit to the Law Courts of Makati.

Paddle Number

LIVE

TELEPHONE

ABSENTEE

### BIDDER INFORMATION

Full Name:

Address:

Mobile no.:

Landline no.:

Fax no.:

Email:

### BANK ACCOUNT INFORMATION

Bank Name:

Branch:

Account no.:

Contact Person:

Phone no.:

### CREDIT CARD DETAILS

VISA

MASTERCARD

AMEX

JCB

Cardholder name:

Card no.:

Expiry date:

LOT	DETAILS	BID AMOUNT

I have read and understood Leon Gallery's Terms and Conditions printed in the catalog. I recognize and concur that I will bid in conformity with the said Terms and Conditions. I am accountable for the information I have provided above, and in the event that my bank details may have changed, I will inform Leon Gallery immediately.

Signature over printed name

# NOW ACCEPTING CONSIGNMENTS

## The Kingly Treasures Auction 2019



**Augusto Albor** (b.1948)  
*Panaginip*  
signed  
mixed media  
24" x 25" (61 cm x 64 cm)

*For inquiries, please contact us  
at:  
+632 856 27 81  
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leongallerymakati@gmail.com  
www.leon-gallery.com*



León Gallery  
FINE ART & ANTIQUES

R. Hidalgo