SALCEDO AUCTIONS

# THE WELL APPOINTED LIFE

IMPORTANT PHILIPPINE ART
CONNOISSEUR COLLECTION

18 SEPTEMBER 2021
NEX TOWER



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# THE WELL APPOINTED LIFE

## IMPORTANT PHILIPPINE ART
## CONNOISSEUR COLLECTION

EXCLUSIVE BANKING PARTNER

HSBC Premier

MODERN & CONTEMPORARY DESIGN PARTNER

CWC INTERIORS

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## MESSAGE

Every so often, society is faced with challenges that drive it to seek solace in things — art and fine collectibles being foremost among them. These objects can be a portal to the past where historical figures reveal other aspects of themselves; or a doorway to a whimsical future, one that leads to new dimensions that fill all of us with mirth and anticipation.

As clouds of uncertainty continue to hang over the horizon globally, it is comforting to see art bring hope. As the Philippines' premier auction house, Salcedo Auctions has dedicated the past decade reminding all of us that there remains a silver lining.

By highlighting works of art created by some of the country's old, modern, and contemporary masters— masterpieces that exemplify what is good about us— as well as the oeuvres of celebrated local and international artisans, we can continue to rest assured that all is well in the world.

The pieces featured in this catalogue are at the center of Salcedo's biggest annual event, *The Well-Appointed Life*, which has been held every September for the past seven years. Indeed, one can consider it to be an enduring tradition, one that discerning collectors and aficionados alike can mark as a highlight of their cultural calendars.

It is my hope that the rich diversity of objects contained herein will once again spark curiosity about society, the world, and most especially ourselves, embarking on expeditions to places that provide intellectual and aesthetic solace — the worlds that we create— where we can continue to see, above all else, true meaning and purpose.

## ACKNOWLEDGMENTS

Salcedo Auctions wishes to express its utmost appreciation to its Exclusive Banking Partner HSBC Premier.

We continue to strengthen our partnership with CWC Interiors, and wish to take this opportunity to bring attention to the fundraising efforts of the NGO, Artists Welfare Project, Inc. (AWPI).

AWPI's mission is to facilitate Filipino artists' participation in government programs for medical, hospitalization, disability, incapacity, retirement, housing and similar benefits; to contribute to the Filipino artists' empowerment through capacity building programs on artists' rights, arts management, arts education, wellness, legal information, and other areas of concern; and to engage in activities that sustain the organization. Lots 317, 321, 322, 323, 356, 359, 373, 378, 380, and 405 are being sold to support these aims.

Lastly, we are extremely pleased to offer two important sculptures by Ramon Orlina from the collection of the distinguished Tower Club, Inc. An intrinsic part of the legacy of this storied institution, these are lots 331 and 351 in the auction catalogue.

**RAMON E.S. LERMA**
Chairman & Chief Specialist
Salcedo Auctions

# THE WELL-APPOINTED LIFE

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|---|---|
| LIVE & ONLINE AUCTIONS | Saturday, 18 September 2021<br><br>CONNOISSEUR COLLECTION 11 AM<br>IMPORTANT PHILIPPINE ART 2 PM |
| PREVIEW | 8-17 September 2021<br>9 AM - 5 PM |
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## CONNOISSEUR COLLECTION

LOT 101 - 247



## IMPORTANT PHILIPPINE ART

LOT 301 - 430





CONNOISSEUR
COLLECTION



Lot 101

TIFFANY & CO.

*A pair of sterling silver mini trays*

8.5 cm (3 in)

PHP 4,500 - 5,500



Lot 102

*A sterling silver box*

750g

6 x 21 x 14 cm (2 1/2 x 8 x 5 1/2 in)

PHP 8,000 - 9,000




Lot 103

WHITEHILL

*A sterling silver frame*

20.5 x 16 cm (8 x 6 in)

PHP 10,000 - 12,000



Lot 104

TOPAZIO

*A sterling silver letter holder and ink well*

12 x 16 x 7 cm (4 1/2 x 6 x 2 1/2 in) /
6.5 x 8.5 x 8.5 cm (2 1/2 x 3 x 3 in)

PHP 6,000 - 7,000



Lot 105

CHRISTOFLE

*A silver plated plate charger*

30.5 cm (12 in)

PHP 8,000 - 9,000



Lot 106

SHEFFIELD

*A five-piece coffee and tea set*

8 x 11.5 cm (3 x 4 1/2 in) -
23 x 26 cm (9 x 10 in)

PHP 38,000 - 40,000



Lot 107

HAZORFIM

*A pair of Ben Yehuda candlesticks*

Vintage
Israel
33 x 11.5 x 11.5 cm (13 x 5 x 5 in) each

PHP 33,000 - 35,000



Lot 108

BACCARAT BY
MARCEL WANDERS

*A 'Les Esprits des Bois Daim petit modèle'*
*(Spirits of the Woods)*

Crystal candlesticks and vases on polished stainless steel small deer limited edition, H.C. II/X
87.5 x 32 x 40 cm
(34 x 12 1/2 x 16 in)

PHP 95,000 - 100,000



Lot 109

## REED & BARTON

***'18th Century' sterling silver flatware set, 80 pieces***

Pasta server, 1
Cake knife server, 1
Cream soup serving spoon, 1
Sugar spoon, 1
Gravy ladle, 1
Seafood and Nut Cracker, 1
Table serving spoons, 3
Table serving forks, 3
Salad serving fork, 1
Place knives, 18
Butter knives, 3
Salad forks, 18
Place forks, 10
Place spoons, 8
Teaspoons, 10

**PHP 200,000 - 220,000**







Lot 110

## REED & BARTON

***'Tara' sterling silver flatware set, 117 pieces***

Gravy ladles, 2
Sugar spoons, 3
Serving spoons, 2
Serving knives, 2
Butter knives, 6
Cheese knife, 1
Pierced serving spoons, 2
Cake knife server, 1
Knives, 18
Forks, 18
Salad forks, 18
Cocktail forks, 6
Spoons, 12
Teaspoons, 18
Iced tea spoons, 8

**PHP 240,000 - 260,000**



Lot 111

***A lot of 6 sterling silver stir straws***

c 1930s

22.5 cm (9 in) each

**PHP 5,000 - 6,000**



Lot 112

***A balayong trumpet bud vase by Osmundo Esguerra***

c 1980s

Manila

Balayong wood

30.5 x 12 cm (12 x 5 in)

**PHP 4,000 - 5,000**

Smooth finished with delicate attenuated neck, handcrafted by the master wood artist himself.



Lot 113

***A balayong bucket vase by Osmundo Esguerra***

c 1980s

Manila

Balayong wood

19.5 x 15 cm (11 1/2 x 6 in)

**PHP 5,000 - 6,000**

Smooth finished in perfect bucket shape, handcrafted by the master wood artist himself.



CWC INTERIORS

Lot 114

VITRA DECORATIVE OBJECT

***A brand new 'Eames House Bird'***

Solid alder, lacquered black

28.5 x 9 x 38 cm (11 x 3 1/2 x 15 in)

**PHP 7,500 - 8,500**

The Eames House Bird, a prized possession of Charles and Ray Eames, has been a decorative part of the collage-like Eames House interior for decades. It became a centerpiece of the Eames living room and soon started to make an appearance in many of their product photo-shoots.



CWC INTERIORS

Lot 115

VITRA BY CHARLES AND RAY EAMES

*A brand new 'Eames Elephant' (Palm Green)*

Dyed-through polypropylene, matt finish
20 x 36 x 20 cm (8 x 14 x 8 in)

**PHP 4,000 - 5,000**



CWC INTERIORS

Lot 116

VITRA BY CHARLES AND RAY EAMES

*A brand new 'Eames Elephant' (Poppy Red)*

Dyed-through polypropylene, matt finish
20 x 36 x 20 cm (8 x 14 x 8 in)

**PHP 4,000 - 5,000**

Charles and Ray Eames developed a toy elephant made of plywood in 1945; however, this piece never went into production. A scaled-down version, the Eames Elephant (small) made of robust plastic, can be used as a child's toy or as a decorative object, whose friendly face adds a charming note to any setting. The Eames Elephant also comes in a larger version, in plastic or elegantly moulded plywood.



Lot 117

PETER MAX

*Liberty Head V*

2004
Acrylic on paper
48 x 48 cm (19 x 19 in)

**PHP 38,000 - 45,000**

*Accompanied by a Certifcate of Authenticity issued by Park West Gallery, Michigan and signed by Albert Scaglione*



Lot 118

SALVADOR DALÍ (1904 - 1989)

*El Cid*

Undated
Etching
17 x 12 cm (6 x 5 in)

**PHP 6,000 - 7,000**

*Accompanied by a Certificate of Authenticity issued by The Collector's Guild Ltd. affixed at the back of the frame*



Lot 119

## UTAGAWA KUNIYOSHI (1798 - 1861)

***Untitled***

1850
Woodblock, unframed
37 x 25 cm (14 1/2 x 10 in)

**PHP 8,000 - 10,000**

It is a scene from the kabuki play 'Hana Momiji tsuino uchikake', performed in the 7th month of 1850. The roles are in the red rectangles: Ohatsu and Tsubone Iwafuji



Lot 120

## UTAGAWA KUNIYOSHI (1798 - 1861)

***Second month (Genji in the Twelve Months series)***

1857
Woodblock, unframed
37.5 x 25 cm (14 1/2 x 10 in)

**PHP 15,000 - 17,000**

Two parts of the original in three parts



Lot 121

***A kamagong textured barrel vase by Osmundo Esguerra***

c 1980s
Manila
Kamagong wood
25.5 x 22.5 cm (10 x 9 in)

**PHP 9,000 - 10,000**

Thick walled with textured crater and knot patterns, handcrafted by the master wood artist himself.



Lot 122

***A 19th century four season oversized dark brown table jar***

38 x 38 cm (15 x 15 in)

**PHP 12,000 - 14,000**



Lot 123

*An early Sung dynasty scroll flower design plate*

25 cm (10 in)

**PHP 18,000 - 20,000**



Lot 124

*A mid 17th century excavated blue and white bird and rabbit with flower design swatow plate*

37 cm (14 1/2 in)

**PHP 38,000 - 40,000**



Lot 125

*A mid 17th century Ming blue and white bird and flower design swatow plate*

37 cm (14 1/2 in)

**PHP 58,000 - 65,000**



Lot 126

*A 19th century blue and white pukaw jar*

37 x 33 cm (14 1/2 x 13 in)

**PHP 35,000 - 38,000**



Lot 127

*A 19th century plain pinamulanan table jar*

34.5 x 31 cm (13 1/2 x 12 in)

**PHP 15,000 - 17,000**



Lot 128

*A Kalinga earthenware water storage jar / 'immosso'*

First half, 20th century
Kalinga province
44.5 x 46 cm (17 1/2 x 18 in)

**PHP 20,000 - 25,000**



Lot 129

*A wooden bowl / 'duyo'*

c 1920-1930
Ifugao people
Red narra wood, with splendid patina and a deep, lustrous surface
12 x 33 cm (4 1/2 x 13 in)

**PHP 18,000 - 25,000**

The Ifugao serve food and drink from footed deep circular bowls with beautifully notched rims. Bowls are used on ritual occasions to hold rice wine also known as tapuy drunk by the presiding priests.



Lot 130

*A carved two-hole mortar with zoomorphic figure with bone eye inserts mortar and pestles / 'Pambayuhan/Alu'*

c 1940
Lagawe, Ifugao
Mountain pinewood, narra
25 x 63 cm (10 x 24 1/2 in) / 50 x 6.5 cm (19 1/2 x 2 1/2 in) / 44.5 x 5.5 cm (17 x 2 in)

**PHP 18,000 - 25,000**



Lot 131

*A lot of Winnowing tray Lig-o Bontoc and Winnowing tray Liga-u*

Mt. Province, Ifugao
Bamboo, rattan, pandanus leaf
63 x 62 cm (25 x 24 1/2 in) / 68 cm (26 1/2 in) / 66 cm (26 in) / 69 cm (27 in)

**PHP 8,000 - 10,000**



Lot 132

*An Agong or Agung*

Brass
50 x 26 cm (20 x 10 in)

**PHP 25,000 - 28,000**



Lot 133

***A Batak medicine horn / 'naga morsarang'***

20th century
Toba, Batak
Horn, wood
27 x 45 cm
(10 1/2 x 17 1/2 in)

**PHP 10,000 - 12,000**



Lot 134

***A lot of 3 Palawan two-stringed lute / 'kudyapi'***

c 1930
Ipil wood
138 x 19 cm (54 x 7 in) /
163.5 x 16.5 cm (64 x 6 in) /
193 x 16 cm (76 x 6 in)

**PHP 25,000 - 35,000**

Collected from Bataraza located on the southernmost tip of Palawan island, they are used during festive gatherings and ceremonies, and are highly valued property and prestige symbols. The musical instruments are heard in social events particularly during celebrations such as weddings, birthdays, and important feasts.









Lot 135

***A lot of 4 Ilongot pieces consisting an important artifact is the hornbill headdress, dance shield, ladle, and bolo***

Ilongot/Bugkalot dance shield with the typical 3-pronged projections / Ladle with 3-pronged projection, carved Kalao head
Wood, wild boar hair / Hornbill headdress / Bolo and scabbard carved with geometric designs
Early to mid 20th century
17 x 19 cm (7 x 7 1/2 in) -
101 x 14 cm (39 1/2 x 5 1/2 in)

**PHP 28,000 - 35,000**





Lot 136

***A tortoise shell backpack***

c 1940s
Ifugao
72 x 37 cm
(28 x 14 1/2 in)

**PHP 18,000 - 20,000**



Lot 137

***An Ifugao stool***

Mid 20th century
Ifugao people
White narra wood
54 x 27 cm (21 x 10 1/2 in)

**PHP 20,000 - 25,000**

A seated male ancestor has very little patina. The arms and hands are crossed over and lie on top of the knees.



Lot 138

***A finely carved Kiangan area heart-shaped faced Mother and child figure encrusted with a mixture of soot and sacrificial blood***

c 1930
Ifugao
Narra
60.5 x 18 cm (24 x 7 in)

**PHP 25,000 - 30,000**

Lot 139

***A seated male bu'lul***

c 1940-50s
Hardwood, soot patina with mortar-shaped base
61.5 x 19 cm (24 x 7 1/2 in)

**PHP 35,000 - 38,000**

Lot 140

***A seated male bu'lul with heart-shaped face, eye inserts***

c 1940s
Probably from Kiangan area, Ifugao
Narra wood
54 x 14 cm (21 1/2 x 5 1/2 in)

**PHP 25,000 - 28,000**



Lot 141

*A pair of seated bu'lul with bone eye inserts*

c 1940s
Kambulo, Northern Ifugao
Narra wood with soot patina
45 x 13.5 cm (17 1/2 x 5 in) /
47 x 13 (18 1/2 x 5 in)

**PHP 22,000 - 24,000**

Lot 142

*A pair of seated male/female bu'lul with a mortar-shaped pedestal*

c 1940s
Lagawe area, Ifugao
Narra wood
54 x 15 cm (21 x 6 in) / 53 x 13 cm (21 x 5 in)

**PHP 40,000 - 43,000**



**Lot 143**

***A finely carved male and female bu'lul in the Hingyon style***

c 1940 or earlier
Hingyon, Ifugao
Narra wood, has splendid patina and lustrous surface
48 x 21 cm (19 x 8 in) / 54 x 18.5 cm (21 x 7 in)

**PHP 60,000 - 75,000**

The figures stand on a squarish hourglass-shaped base representing a stylized rice mortar. The eyes are shown as lozenge-shaped forms with circular holes bored in the center to indicate the pupils. The lips are slightly pouting, the ears appear as tab-like semicircular forms protruding markedly from either side of the head. The lobe of the ears are pierced with circular holes which would once have held ear ornaments or rice stalks. The shoulders are broad while the torso appears as a tapering triangular form. The legs are muscular with the knees slightly bent and feet are plank-like forms. The base of the figures are somewhat eroded.



**Lot 144**

***A king bu'lul***

Early to mid 20th century
Central Ifugao
87 x 32 cm (34 x 12 in)

**PHP 80,000 - 85,000**

The religion of the Ifugao is based on ancestor worship and the veneration of spirits and gods of nature. Rice deities are particularly revered. These bu'luls are activated through ritual - the guardian figures believed to contain spirits capable of ensuring abundant harvests, increasing rice yields, and protecting against catastrophes. Shaped like a rice mortar, the distinctive base of the sculpture is a visual link to its spiritual purpose. The pairing of male and female is a fundamental feature of Cordillera's ancestral art. These bu'lul guardians represent the harmonious union of opposing elements, the protection of communities from malevolent spirits, and the promise of good fortune. Carved from auspicious red Narra wood, these sculptures are differentiated by their genitalia, alluding to fertility and abundance. The figures have a rich patina of sacrificial blood and smoke resulting from their use in religious practice and life cycle ceremonies. (Reference: Museum of Cordilleran Sculpture Gallery of Exhibits)



Lot 145

***A fine figurative boundary marker***

First half, 20th century
Ifugao people
Hardwood, time worn
146.5 x 13 cm (57 1/2 x 5 in)

**PHP 35,000 - 45,000**

Among both the Ifugao and the Bontoc, figures such as this had a protective function, with standing ones being placed at the entrances to villages and at the boundaries of districts (*People and Art of the Philippines*, 1981, p.193).



Lot 146

***A fine figurative Ifugao fireplace figure***

First half, 20th century
Narra wood with thick encrusted patina
149 x 9.5 cm (58 1/2 x 3 1/2 in)

**PHP 15,000 - 18,000**

Seated carved human figures, one sitting atop another. Such sculpture, known as hugohog, flank the fireplace in the Ifugao home.



Lot 147

*A lot of 5 Pagsanjan hand-painted canoe paddles*

c 1940s-1950s
Pagsanjan Falls, Laguna province
Baticuling wood
122.5 x 28 cm (48 x 11 in) - 128.5 x 29 cm (50 1/2 x 11 in)

**PHP 15,000 - 25,000**



Lot 148

*A lot of 5 Samal Island hand-painted canoe paddles*

c 1940s
From the fishing village in San Jose, Samal Island, Davao
Molave wood
123 x 12 cm (48 1/2 x 5 in) - 153.5 x 11 cm (60 1/2 x 4 in)

**PHP 15,000 - 25,000**



CWC INTERIORS

Lot 149

## VITRA BY VERNER PANTON

***A brand new 'Panton Chair Classic'***

Lacquered finish
84 x 49 x 57 cm (33 x 19 x 22 1/2 in)

**PHP 55,000 - 60,000**

Frank Gehry's furniture series 'Easy Edges' succeeds in bringing a new aesthetic dimension to everyday materials. The sculptural form of the chair and stool makes it stand out.



CWC INTERIORS

Lot 150

## VITRA BY FRANK GEHRY

***A brand new 'Wiggle Side Chair'***

Corrugated cardboard, hardboard
86 x 36 x 60.5 cm (33 1/2 x 14 x 24 in)

**PHP 35,000 - 40,000**

The *Wiggle Side Chair* along with the *Wiggle Stool* were designed by one of the most acclaimed architects of the 20th century, Frank Gehry, who is known for his use of unusual fabrications. Surprisingly sturdy and comfortable, and reinforced by hardboard panels, the base, seat and back of these chairs are formed by corrugated cardboard.



CWC INTERIORS

Lot 151

## VITRA BY CHARLES AND RAY EAMES

***A brand new 'LCW' (Lounge Chair Wood, Plywood Group), 75th year edition***

Moulded plywood with face veneer in black-pigmented walnut back/seat, moulded plywood in black ash base, seat and backrest attached to the base with shock mounts (bonded rubber and metal connectors)
67.5 x 46 x 62 cm (26 1/2 x 18 x 24 in)

**PHP 130,000 - 140,000**

For years, Charles and Ray Eames tested various techniques to produce molded plywood chairs that could easily contour and comfort the human body. Their classic pieces then became a part of the Plywood Group of Vitra. In celebration of the 75th anniversary of the Plywood Group, Vitra released this very special edition classic, composed of two types of wood: black pigmented walnut and black ash.



Lot 152

## POLTRONA FRAU

***A King Size 'Flaur De Luxe' bed***

101 x 230 x 220 cm
(39 1/2 x 90 1/2 x 86 1/2 in)

**PHP 280,000 - 300,000**

CWC INTERIORS

Lot 153

## HERMAN MILLER COLLECTION

***A brand new 'Eames Lounge Chair and Ottoman Classic'***

Walnut (shell finish), leather truffle (material)
82.5 x 85 x 75 cm
(32 1/2 x 33 1/2 x 29 1/2 in) /
45 x 67 x 52.5 cm
(17 1/2 x 26 x 20 1/2 in)

**PHP 350,000 - 400,000**



This iconic piece is the first chair designed by Charles and Ray Eames in 1956 and is made of molded plywood shell and leather. A quintessential example of the mid century aesthetic, the Eames 'Lounge Chair' is a classic icon of modern design. The chair is made of three curved plywood shells covered with veneer that has continuously adapted to the times.

CWC INTERIORS

Lot 154

## HERMAN MILLER COLLECTION

***A brand new 'Nelson Marshmallow Sofa'***

MCL leather (black) finish
79.5 x 132 x 80 cm
(31 x 52 x 31 1/2 in)

**PHP 350,000 - 400,000**



This iconic 'Marshmallow Sofa' designed by Irving Harper for George Nelson, is made of 18 leather discs atop steel frame and legs to create a unique appearance. By joining various elements together to create the illusion of them floating, Nelson and Harper's vibrant masterpiece eventually went on to become an icon of the Pop Art style in the 1960's.



Lot 155

***An intricate church frontal panel***

2nd quarter, 20th century
Manila
Silver plated brass
57 x 80 cm (22 1/2 x 31 1/2 in)

**PHP 35,000 - 38,000**

Made from beaten brass sheets juxtaposing beautifully both Naturalistic and Neoclassical style elements that overlap each other in the mid-19th century until the beginning of the first World War. This panel was previously part of a much larger and surely impressive church frontal. Crisp and elaborate chase and repoussé motifs of a cartouche inscribed with a big flower, open scrolls flanking it, and lush flowers and foliage all around the framed main panel, and double borders of flutes and flower bosses, similar to those found on cornices and vaulted ceilings, with acanthus leaves concealing the joints at the corners.



Lot 156

SANTIAGO SANTOS

***A large San Martin de Porres relieve***

Vintage
Manila
Painted baticulin wood, chased cutwork brass halo
85 x 56 cm (33 1/2 x 22 in)

**PHP 40,000 - 45,000**

Born in Peru in 1579 to a Spanish nobleman father and a freed black slave mother, San Martin de Porres became a lay brother of the Dominican Order and canonized in 1962. He is the patron saint of mixed-race people and public health officials, among others. There are numerous churches, hospitals and schools in the Philippines dedicated to him. In this well-carved relief for wall hanging, he wears the Order's habit and presses against his chest a crucifix, his other attribute. Signed and dated at the back 'T.S. Santos 1721 Zurbaran St., Mla 1967.'



Lot 157

***A Neoclassical style Bohol urna with San Isidro image***

19th century
Bohol
Molave, polychrome and gilding, lightwood figure
74 x 48 cm (29 x 19 in)

**PHP 70,000 - 75,000**

Done in Philippine Neoclassical style, this majestic urna is made of very heavy molave wood parts, using the ancient mortise and tenon method to assemble, all polychromed and gilded. The four Corinthian columns and beautifully carved garland side flanges support and decorate the roof adorned with a pediment and finials. Carved flower and scroll appliqués decorate the frieze and base. A lightwood image of San Isidro is enshrined.



Lot 158

MAXIMO VICENTE

***A de tallado 'Christ the King' in a Gothic urna***

Post War
Manila
Baticulin Cristo, narra urna, glass, brass halo
106 x 43 cm (41 1/2 x 17 in)

**PHP 50,000 - 55,000**

Befitting the title, Jesus is shown clad in a red robe, seated in a Gothic style throne, with one hand in benediction and the other pointing to his flaming Sacred Heart, and his imperial style crown unceremoniously set next to his bare feet to symbolize humility. The urna is in confirming Gothic style carved with 'JHS' monogram below the pediment, and clearly marked with the famed santo maker's name on the glass backing.

Lot 159

*An endearing de tallado San Miguel*

19th century
Panay
Lightwood, polychrome and gilding, glass eyes, bent iron tail
92.5 x 40 cm (36 x 16 in)

**PHP 130,000 - 140,000**





A beautiful depiction of San Miguel vanquishing the devil, in an unusual classical style from Panay Island. Dressed as a Roman soldier, the handsome, young archangel wears a helmet with well-carved plumes, revealing the long curly tresses on the sides and back. He wears a square necked tunic, the sleeves gathered at the elbows, and dropping above the knees so as not to impede his movement, his feet shod in closed boots. The attached cape, the sash across the body, and the folds of the tunic at the bottom swirl softly to his left brought by an imaginary gust coming from the opposite direction, helping him to thrust the spear he's wielding into the devil lying on the ground defeated. The double layered pentagon base is carved with sunbursts and gadrooning. The tranquil expression of San Miguel, the calm colors of polychrome used, and the animated stance of the devil somehow subdue the gravity of the subject.

Lot 160

*An 'Our Lady of Mt. Carmel' icon*

19th century
Bohol
Oil on molave wood painting
47 x 36 cm (18 1/2 x 14 in)

**PHP 50,000 - 55,000**



In this painting known as Our Lady of Sorrows or Mother of Sorrows, she is depicted in naif Filipino style as crying in anguish, with one dagger piercing her heart. Devotion to her under this style is one of the most popular and ancient in the Philippines.



Lot 161

*A 'Mater Dolorosa' icon*

Late 19th century
Bohol
Oil on molave wood painting, gold leaf
41 x 26 cm (16 x 10 in)

**PHP 60,000 - 65,000**

This is a naif and delightful depiction of the Virgin Mary, holding the Child Jesus aloft in one arm and in the other presenting the Brown Scapular to the Carmelite friars on the right, and to the souls and the faithfuls on the left. Interestingly, one can be seen kneeling and clutching the friar's habit begging for intercession. God the Father can be seen placing a crown, painted in shimmering gold leaf, to bestow the title as "Queen of Heaven and Earth." The galleon on her feet signifies her other title as "Star of the Sea." Her title as patroness of the Carmelite Order, "Our Lady of Mt. Carmel" was first adopted in the 19th century, but the first Carmelites were Christian hermits living on Mount Carmel in the Holy Land in the 12th and 13th century.

Provenance:
Formerly from the collection of Ramon N. Villegas



Lot 162

*An 'El Glorioso Transito de Sr. San Jose' icon*

19th century
Bohol
Oil on molave wood painting, gold leaf, kamagong frame
40 x 50 cm (16 x 19 1/2 in)

**PHP 80,000 - 85,000**

An outstanding depiction of the most poignant subjects on the life of Jesus' foster father, Saint Joseph, moments before his Happy Death, called as such as he died in the grace of Jesus and the Virgin Mary's presence. The exquisite gold leaf details on the robes, translucent blanket and bed covering simulate rich edging and embroidery, adding lustre to the somber colors of the composition. Inscription in Spanish translates to "The Glorious Transition of St. Joseph," to refer to his transition from earthly life to heaven.



Lot 163

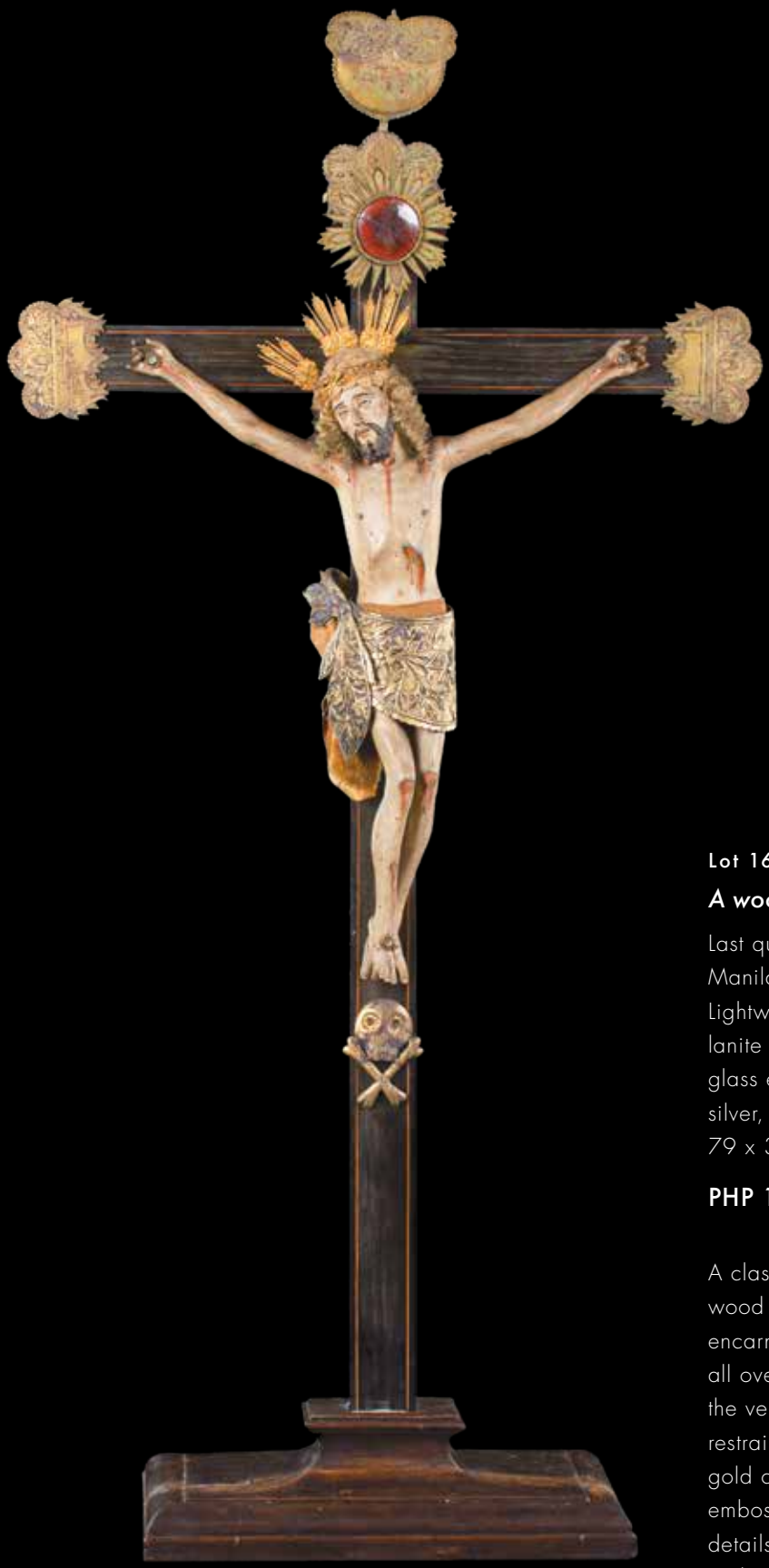
***A 'La Coronacion de la Virgen' icon in Baroque frame stand***

19th century
Bohol
Oil on wood painting, gilt and gessoed woden frame stand (imported)
76 x 56 cm (30 x 22 in)

**PHP 120,000 - 130,000**

A beauteous depiction of the glorious Coronation of the Virgin Mary as 'Queen of Heaven and Earth' by the Holy Trinity surrounded by cherubs, done by a local painter following the traditional Spanish School disposition of the subject. Mounted on a later elaborate Baroque style frame stand depicting three wingless putti clinging on a meandering branch with crawling ivy vines symbolizing the omnipresence of God and eternal life.

Provenance:
Formerly from the collection of Ramon N. Villegas





**Lot 164**

***A wooden Crucified Christ***

Last quarter, 19th century
Manila
Lightwood Cristo, kamagong cross and base, lanite string inlays, tres potencias possibly gold, glass eyes, jusi hair, other accoutrements gilt silver, colored glass
79 x 39 x 15 cm (31 x 15 x 6 in)

**PHP 150,000 - 160,000**

A classical Santo Cristo beautifully carved in wood and painted in natural looking flesh color encarna. The anguish and suffering are written all over his face, the elongation of the torso, the veins showing through the skin, and the restrained bloodied contusions. The shimmering gold color from the embellishments – chased and embossed with very finely made patterns and details – provides a bright and cheerful sentiment to the sobriety of the subject.





Lot 165

***A fine 'del fuego' silver Monstrance***

19th century
Manila
Silver, glass
61 x 26 cm (24 x 10 in)

**PHP 150,000 - 160,000**

This traditional solar monstrance, the present form of which dates back to the 16th century, has a circular glass called lunette to encase the consecrated Eucharist host or relics for adoration, guarded by a winged cherub below, with intricate metal rays tipped with or without stars radiating from the center. Topped by a cross decorated with scrolls and fleur-de-lis motifs. The base with fluted gadrooning, stem, lunette surround, rays and cross are laden all over with masterful chasing and ysot (inisot) engraving. Substantial amount of original gilding using the 'del fuego' process is preserved, most notably around the base. Del Fuego was an ancient fire gilding process that started in 4th BC in China. Gold was added to mercury at room temperature forming an amalgam, which was the spread on silver item to be coated, then fired at extremely high temperature (more than 1,000 degrees Celsius) to melt the gold and the mercury to evaporate, leaving the gold layer on the surface - a dangerous process as it involved boiling off poisonous mercury. Finally, it was burnished with agate stone for a smooth, shiny finish.



Lot 166

***A silver church frontal panel***

19th century
Pampanga
Silver, kamagong frame
31 x 69 cm (12 x 27 in)

**PHP 130,000 - 150,000**

Formerly part of a much larger silver church frontal, a silver panel featuring a central cartouche surrounded by very-well made chased and embossed motifs of curls and foliated scrolls, and four isolated flowers. In a molded wooden frame.



Lot 167

***A pair of silver Ramillete***

Last quarter, 19th century
Manila
Silver, wood backing
54.5 x 21 cm (21 x 8 in) each

**PHP 150,000 - 160,000**

Ramilletes used to decorate colonial church altars as what modern bouquets of flowers would serve today. Made from silver sheet cut to shape like a hydria vase, then meticulously chased and embossed with intricate patterns of delicate flowers and foliage surrounding the scrolled cartouches and ovals, the open central hole resembling the lunette of a monstrance, and the inward scroll feet. Interestingly, the flower and leaf designs are reminiscent of the inlay designs found in Bulacan comoda. Topped by a receptacle for candles. Done in Naturalistic style popular in the mid-19th century, coinciding with the last phase of the Rococo period.

Provenance:
Formerly from the collection of Ramon N. Villegas



Lot 168

*A pair of rare blandones / large candleholder*

2nd quarter, 19th century
Tayabas
Red narra
166 x 44 cm (65 1/2 x 17 in) each

**PHP 200,000 - 250,000**



Lot 169

*A pair of rare blandones / large candleholder*

2nd quarter, 19th century
Tayabas
Red narra
166 x 44 cm (65 1/2 x 17 in) each

**PHP 200,000 - 250,000**

Made from a single piece wood of substantial size, life-size candleholders like this were called blandones or hacheros to hold big candles called hachas or hachones. Used in churches during Eucharistic vigils and other important occasions wherein prolonged lighting was needed. The heavy vase-shaped base has three s-scrolled projections carved with acanthus leaves at the ends and acanthus leaf gadrooning around the bottom. The stem above it has spool turnings, in between are convex flutes and curves, bulbous beads and curling acanthus leaves. The bulbous melon-like shoulder is topped by a vase carved with flutes on the sides, then followed by sconce of spools carved with bulbous beads. The nozzle on top where the candle was placed is carved with acanthus leaves sprawling wider to catch wax drips. This design was popular during the Renaissance period from the 15th to 17th century.

Provenance:
The Rodriguez family of Tayabas (now Quezon province)







Lot 170

***An 18th century serene-looking ivory Crucified Christ***

18th century
Ilocos
Ivory, wooden cross and base,
tin accoutrement
51 x 24.5 x 16 cm (20 x 9 1/2 x 6 in)

**PHP 330,000 - 380,000**

An early, masterly carved Santo Cristo, with a handsome, serene face, and highly detailed body. His long curly hair is parted in the middle, then swept and allowed to fall on his right, a trait usually seen in Ilocos Cristo examples in wood. The beautifully detailed loincloth has scalloped edges, the top part is rolled around the waist and ostensibly secured by an ivory rope, now missing, threaded through the holes. The mound base is carved with acanthus fronds along the edges and at the foot of the cross.







Lot 171

***A 17th century solid ivory Crucified Christ***

17th century
Manila
Ivory, polychrome, wooden cross and base with silver terminals
52 x 39 x 19 cm
(20 1/2 x 15 x 7 1/2 in)

**PHP 750,000 - 800,000**

A masterfully carved "Santo Cristo" with style diagnostics and natural aged patination of 17th century carved ivory. The body follows the forward orientation of the tusk, resulting in a rigid and strong musculature. His head looks up to heaven, the integrated thick overlapping thorny crown deeply embedding it with unimaginable excruciating pain, his painted eyes are fully open, his hair carved as long curly strands that fall over the shoulders, the partially open mouth – framed with hair curling at the ends – reveals carved teeth. The muscles and veins of his arms and body tense and pop through the skin while his supinated hands stiffen, suggesting a last brave gasp of breath before his final submission. The intricately carved loincloth is gathered and held with a central tuck in the front and knotted to drape on his right. The later circular cross is carved with grapes and foliage on interlacing vines, mounted on a base referencing the rocky hill of Golgotha.

Lot 172

## *An exquisite solid ivory Niño Dormido*

18th century
Manila
Ivory, polychrome, glass eyes, glass virina and assorted ornaments
Ivory 20 cm (8 1/2 in) /
52.5 x 36 cm (20 1/2 x 14 in)

**PHP 750,000 - 850,000**







In liturgical and Christian art context, the Christ Child refers to the particular point in life of Jesus Christ from his nativity to age 12. Filipinos have long had historic affinity with the Christ Child dating back to the early stage of Spanish colonization, as celebrations around Christmas and the Feast of the Santo Niño in Cebu are the longest and most colorful in the world. The image of the innocent sleeping Child in the humble manger has long caught the imagination of the locals, befittingly as the focal figure of Nativity. Images of the Niño Dormido or the Sleeping Child have been made in various media such as wood, resin, and escayola or plaster.

The Child and the accompanying bed can be rudimentary as being bare naked lying in a wooden joint bed, or as extravagant as gold adorned ivory on a silver filigree, bejewelled four-poster bed. For the Niño, the most coveted one has been those made in solid ivory like this one. His heavy-lidded almond-shaped eyes are slightly open as if in a peaceful dream, his right index finger slightly caressing his lips leading anon to a natural sucking instinct. The round face, prominent ears, neck line, rotund stomach, and fleshy plump rolls on the arms and legs are not only manifestations of good health but have symbolic royal or kingly association in Buddhist carving tradition, indicating a Chinese carver or a Filipino copying from an early Chinese work.

The perfect anatomy, realistic details, and meticulous features like the gap between the arms and the body, and one leg over the other are trademarks only a true master carver can execute successfully. This piece can very well fit - in terms of age, size and craftsmanship - in the same category as those examples found in museums and noteworthy private collections.

Laid on layers of embroidered lace surrounded by shells, flowers and other ornaments, in a grid-etched 'globo' virina with brass finial handle mounted on new gold-leafed peaña.

Provenance:
The de Leon family of San Miguel de Mayumo, Bulacan



Lot 173

***A huge Crucifixion tableau in a virina and arch***

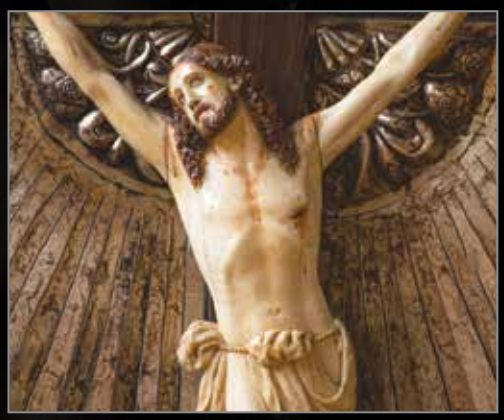
Last quarter, 19th century
Manila
Christ: solid ivory and glass eyes, other figures: ivory head, hands and feet, wooden body, glass eyes, gilt silver accoutrements possibly gilt silver, jusi, satin vestments (later replacements); glass eyes; kamagong cross and silver accoutrements; glass virina, gessoed and gilt wooden arch and base, blown glass, shellcraft, and other decorations
111 x 83 cm (43 1/2 x 32 1/2 in)

**PHP 1,400,000 - 1,600,000**

Calvary is mentioned in the Bible as a hill, the place of a skull, Golgotha. Artists throughout history have strived to depict Jesus' crucifixion in an attempt to bring to life one of the most poignant events in the Bible. In Spanish era Philippines, the most affluent families will commission a tableau using very expensive ivory for the images, and then enshrine in an elaborate wooden niche or urna, or in a glass virina placed on top of the home altar for veneration.

In this Calvary tableau, the Expirante Corpus or Expiring Christ is in solid ivory carved masterfully in realistic anatomical details and proportion, drawing attention to his head looking up in heavens on his right with agonizing but calm gaze, and to the marvellously complex draping of his loincloth. He seems oblivious to the outpouring of grief and anguish below the cross from Virgin Mary, St. John the Beloved and Mary Magdalene.



















The huge oval glass virina is surrounded by an elaborate wooden arch, possibly baticuling wood, open carved in Naturalistic style with pomegranate fruits, flowers, and creeping leafy branches and stems, supported by brackets and struts carved with acanthus leaves. The bolection around the base is carved with more substantial open pomegranate fruits. Pomegranate, scarab beetles, and the act of passing through an arch are symbols of resurrection and everlasting life.









**Lot 174**

***A rare sacristy altar cabinet***

1st quarter, 20th century
Manila
Narra, glass panels, painted milk glass and brass lamps, wooden and bakelite cross
257 x 114.5 cm (101 x 45 in)

**PHP 70,000 - 75,000**

The sacristy is a room in a Christian church in which vestments, altar boys and choir members' robes, sacred objects used in services, and also documents are kept. A cabinet like this can be found in a sacristy to store such, made of two separate segments stacked over the other. The upper portion has glass fronted cabinets demarcated by twisted rope posts, the outer glass panels slide sideways to access the inside. Above is a pediment formed by six S-scrolled arches united by a bulbous crown. Below the cabinet are flower-carved panels fitted with lamps and a crucifix at the recessed center. The lower portion is a cabinet with raised-center doors, with confirming twisted rope posts, two inner shelves, and raised on squat cabriole legs.



Lot 175

***A unique Roman capital table***

19th century
Batangas
Narra, glass top
75 x 122 cm (29 1/2 x 48 in)

**PHP 80,000 - 90,000**

This is a Roman composite capital, previously part of a column in the interior of a colonial church, carved with upright and curling acanthus leaves, volutes and exaggerated fleurons jutting out of its abacus. Repurposed as a table by integrating a stepped base, a quadriform top carved with inscribed flower and acanthus leaves at the center and confirming simple acanthus leaves gadrooning, and fitted with a new glass top. It can be used as a dining table or as an occasional table for an updated old world look. Found in a house in La Vista, Manila.

Lot 176

***A rare mini tinipaklong table***

Last quarter, 19th century
San Miguel, Bulacan
Narra, bone inlays
72 x 72 cm (28 x 28 in)

**PHP 28,000 - 30,000**

The top has smooth demi bullnose to soften the edges. Elegant bone inlays decorate the drawer front, frame, sides, back and knees, mimicking sampaguita flowers in a variety of open, string and festoon motifs. Beautifully turned legs mounted on plinth base, then raised by turned turnip feet, in *tinipaklong*- or grasshopper's style, thus the rather imaginative name. Originally used as a stand for hand-cranked sewing machines, such tables have become so versatile to be used as occasional tables.

Provenance:
Formerly from the collection of Ben Farrales



Lot 177

## *A set of 4 Queen Anne style armchairs*

1st quarter, 20th century
Manila
Narra, cane / solihiya seat
107.5 x 57 cm (42 x 22 1/2 in) each

**PHP 70,000 - 75,000**

Queen Anne style furniture became popular in the United Kingdom and America in the 1720s, and revived in the Victorian period. Like these chairs, they have a curving back outline and open work vase-shaped splat, topped by a serpentine rail. They have a distinctive 'shepherd's crook' arms set back several inches from the serpentine front rail. Slender cabriole legs end in angular pad feet.



Lot 178

## *A pair of balayong butaca chairs*

1st quarter, 20th century
Nueva Ecija
Balayong, cane / solihiya seat
120 x 91.5 cm (47 x 35 1/2 in) each

**PHP 70,000 - 75,000**

The ultimate in colonial style lounging comfort, these butaca chairs have generous, continuous inclined back and curved seat covered with tightly woven solihiya, topped by a crest open carved with leafy loop and scrolls. The broad armrests that provide ample space for the elbows and legs are unusually carved with reel gadrooning. The sabre legs have interesting paw feet in front.





**Lot 179**

***An inlaid Art Deco lansena / cupboard***

2nd quarter, 20th century
Manila
Narra case, kamagong / lanite inlays, bevelled mirror, glass panels, cut glass mounts
178 x 151 cm (70 x 59 in)

**PHP 95,000 - 100,000**

Unusual in its design and configuration, this transitional piece combines heavy nature-inspired ornamentation of Art Nouveau style and the straight lines and muted colors of Art Deco. With beautiful geometric pattern inlays all over to accentuate the shaped cornered riser with mirror, the raised drawers, the bow front center and the cabinet doors. Raised on cabriole legs with square stepped feet. The yellow narra wood shines with a soft tremulous golden color.



Lot 180

## *An all-molave oblong dining table*

2nd quarter, 20th century
Bohol
Molave
79 x 231 cm (31 x 91 in)

**PHP 200,000 - 220,000**

The top has cove and bead edge and a shallow recessed apron, the underneath still bearing adze and chisel marks, all whittled around a solid, humongous piece of wood. Supported by massive turned legs, each flanked by pierced flowers and fan buttress on either side. Deep-veined, curling acanthus leaves form the trestle feet, connected by a hefty turned stretcher. A beautiful and charming table, very provincial in design and disproportion that is distinctly and instantly recognizable as Boholano.











**Lot 181**

***A Pampanga master inlaid 4-post comoda***

3rd quarter, 19th century
Betis, Pampanga
Narra top / case / inners, kamagong posts / top frame, bone / kamagong / lanite inlays, kamagong pulls
99.5 x 148 cm (39 x 58 in)

**PHP 350,000 - 380,000**

A large comoda decorated with exceptionally boisterous inlay design by the fabled Pampanga master. The framed top (except the back) has eased front edge and ogee bullnose back edge. Below are two small 'kahonitos' and two large drawers, tucked secretly in the center is a removable box to hide valuable items. Ostensibly supporting the drawers above and flanking the cabinet below carved with circular-raised door centers are four kamagong posts finely carved with ball-ring-spool-cylinder turnings embedded around fascia enclosure, which rises on bulky turned feet. Though this configuration may resemble that of the comodas produced in neighboring Bulacan province, the complexity of the design, luxurious amount and the consummate elegance of the inlay decoration sets this piece exceptionally apart from others. On the frame and edges are alternating lozenge and rondel (with or without dotted centers) bone inlays on the kamagong band enclosed by lanite border inlays. On the drawer fronts and doors are triangular and lozenge bone inlays forming semi circles, circles, flowers and sunbursts. And on the drawer fronts, cabinet frame and front fascia are bone lozenges and triangular-shaped leafy scrolls and loops in lanite strings with rondel tips running sinuously and purposely.

Betis was one of Pampanga's ancient coastal settlements and became a Spanish encomienda in the 1770s, bringing in trade and cultural exchanges between locals and foreigners. The subsequent arrival of the Chinese migrants commissioned by Spanish friars to build churches and pieces of furniture to furnish them started a woodcraft industry that will prosper to become the center and the biggest in the whole Luzon island. Most of the notable pieces attributed to the famed Pampanga master were made in Betis town but very few survived after the eruption of Mount Pinatubo in 1991 and the subsequent onslaught it has caused long after.

Provenance:
Pineda family from Pampanga



Lot 182

## *A covetable Batangas capiya*

3rd quarter, 19th century
Batangas
Balayong, narra
96.5 x 269 cm (38 x 106 in)

**PHP 140,000 - 150,000**

This long bench with slatted back, usually placed in the caida or receiving room of a 19th century landlord's grandiose house, is inspired by the capiya or church pews. Except for the narra seat, this is made entirely of balayong wood – highly prized for its rarity, density, and distinct dark red color and feathery grain. The generous solid seat accentuated with scalloped front rail molding and the wide plank arms scrolled at ends are supported by 3 pairs of square tapered front legs and square back legs that continue upward to become back posts topped with round ears carved with archaic crimped sectionals. H-stretchers provide added strength and stability. Assembled using ancient mortise and tenon method.







Lot 183

***A Georgian style Batangas altar table***

2nd quarter, 19th century
Batangas
Balayong, narra, brass mounts
90 x 143 cm (35 1/2 x 56 1/2 in)

**PHP 420,000 - 450,000**





Departing from its earlier predecessors with strong Chinese Ming style influences such as simple lines and the use of low box stretchers to support the legs, this table exudes more sophistication and delicacy derived from Georgian influences of the 18th century until the 2nd quarter of the 19th century. The one-piece narra top and drawer fronts are stained to match the inherent dark reddish color of balayong wood used for the case, legs and embellishments. The small central drawer – with shaped and arched bottom and decorated with conical drop finials – is flanked by larger drawers, connected to the top by shaped flanges at either side. Below the larger drawers, the side and back panels are bracketed aprons with a delicate beaded edge. The supporting delicate cabriole legs with tipped slipper feet, also with beaded edge, mounted on turned and blunt arrow feet, elevate the overall appearance to another level of finesse and luxury.

**Lot 184**

## *A marvellous kamagong Manila aparador*

2nd quarter, 19th century
Manila
Kamagong case, narra inners, lanite marquetry and inlays, silver door pull and inner brass mounts (all original), silver escutcheon (replacement)
183.5 x 132.5 cm (72 x 52 in)

**PHP 2,200,000 - 2,400,000**

The most coveted and envied aparador style that only the wealthiest and the most influential principalia families of the 19th century colonial can swank about, the form that became known as Manila aparador originated in Binondo, and eventually spread its ripple to Ilocos in the north and Laguna in the south, giving way to some provincial stylistic variations in the process. Classical Greek, Roman and Egyptian motifs and dark finish that became de rigueur again in early 19th century are clearly evident: the elegant rectilinear silhouette of the carcase; the half-round Roman composite columns carved with Greek upright acanthus leaves and volutes, reeded shafts and turnings; the raised center of each door line inlaid with inverse C-scroll at the corners while the sides of the cabinet have conforming inlays; the entablature of reverse cove frieze with line inlays enclosing the alternating round and diamond inlay patterns, topped by a detachable cornice crown masterfully decorated with fine marquetry of flowers, foliates and berries; line inlaid truncated apron with angular center accentuated by a sunburst of contrasting color inlays; the Egyptian lotiform feet with contrasting color petal inlays; and the use of highly prized kamagong wood for more drama and preciosity. Inside are 3 shelves and a pair of drawers underneath with brass keyhole surround escutcheons and bail handles. Except for the silver keyplate, the whole cabinet, decorative parts and inlays are all original and in very good condition.













Lot 185

## HENRY CONSTANTINE RICHTER (1821 - 1902) & JOHN GOULD (1804 - 1881)

***A rare bird print "Harpactes Ardens" (Philippine Trogon) which is endemic to the Philippines***

Lithograph with original hand-coloring
50 x 31 cm (19 1/2 x 12 in)

**PHP 19,000 - 23,000**

Herpactes Ardensv is the Latin and scientific name of the Philippine Trgon which is endemic to the Philippines This lithograph comes from the monumental work Birds of Asia (1850-1883) by John Gould.



Lot 186

## FRANÇOIS NICOLAS MARTINET (1725 - 1804)

***A lot of 4 Philippine bird prints***

Gros-bec de Canada (Hawfinch of Canada) / Gros-bec de Philippines (hawfinch of the Philippines) / Pie-greche de Manille (Shrike of Manila) / Pie-Greche Rousse de France (shrike with a red head of France) / Merle de philippines (blackbird of the Philippines / Merle Chauve de Philippines (bald blackbird of the Philippines)
25 x 21 cm (10 x 8 in) - 26 x 21 cm (10 x 8 in)

**PHP 26,000 - 28,000**



Lot 187

## JOSEPH SMIT (1836 - 1929)

***A lot of 3 19th century hand-colored lithographs of Philippine birds***

1) Copsychus Mindanensis / Amaurornis Olivacea (Philippine magpie-robin and the Philippine bush hen) / 2) Cranorrhinus Leucocephalus (Mindanao Writhed Hornbill) / 3) Philippine Leafbird and Cebu Flowerpecker
London, 1875 / London, 1875 / London, 1877
28.5 x 22.5 cm (11 x 9 in) / 30.5 x 22 cm (12 x 8 1/2 in) / 21 x 14 cm (8 x 5 1/2 in)

**PHP 21,000 - 23,000**

Signed on the plate from Walden's *"A List of Birds Known to Inhabit the Philippines"* / Signed on the plate from Walden's *"A List of Birds Known to Inhabit the Philippines"* / From Walden's *"On the Collection made by Everett in the Island of Zebu"*




Lot 188

***Bewohner der Philippinen (Inhabitants of the Philippines)***

Franz Hoffmann, Stuttgart, Germany, 1858
Antique colored lithograph
19 x 13 cm (7 1/2 x 5 in)

**PHP 8,000 - 9,000**

Man and woman on their way to Sunday Mass in Philippines traditional costumes/ native dress of the 19th century.



Lot 189

**PIERRE CHARLES COMTE (1828 - 1895)**

***Porteur Tagal a Manille (Tagalog Porter in Manila)***

Paris, 1842-43
Hand-colored lithographs depicting Filipino figures from 'Galerie Royale De Costumes', unframed
30 x 20.5 cm (12 x 8 in)

**PHP 18,000 - 20,000**



Lot 190

**PIERRE CHARLES COMTE (1828 - 1895)**

***Homme de Manille (Man from Manila)***

Paris, 1842-43
Hand-colored lithographs depicting Filipino figures from 'Galerie Royale De Costumes', unframed
30 x 20.5 cm (12 x 8 in)

**PHP 18,000 - 20,000**



Lot 191

## CYRILLE PIERRE THÉODORE LAPLACE (1793 - 1875)

***Conchinchine Philippines (Femmes Conchinchine / Tagals)***

Hand-colored aquatint
26.5 x 35.5 cm (10 1/2 x 14 in)

**PHP 19,000 - 22,000**




Lot 192

## UNKNOWN ARTIST

***After the Battle of Manila Bay***

c late 19th century
Oil on mother of pearl shell
24 x 26.5 cm (9 1/2 x 10 in)

**PHP 38,000 - 45,000**

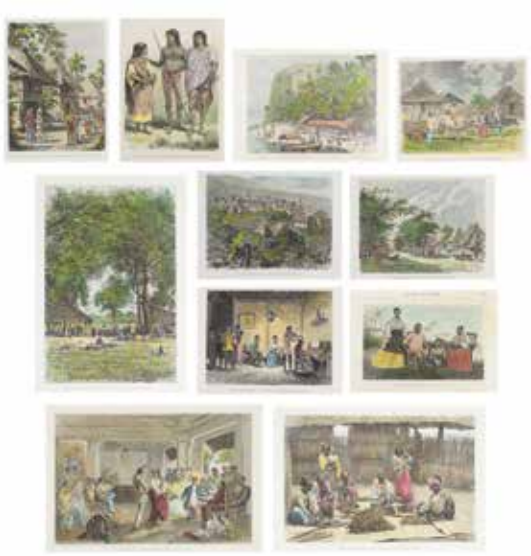
Lot 193

***A lot of 11 hand-colored woodblock engravings from French travel accounts to the Philippines***

Le volcan Mayon vu de la Casa Real d'Albay (Mayon Volcano as seen from the royal Spanish government house in Albay) / Demande en mariage chez les Bagobos (Mindanao) (Marriage Proposal amongst the Bagobo tribe members) (Mindanao) / Salon du negociant chinois Narcisso, a Daraga (Reception room of the Chinese trader Narciso in Daraga) (Albay) / Filles de chef tagabawa en grand costume de bal (Daughters of the Tagabawa (Bagobo) tribe chieftain in their traditional finery / Moros-Moros drama et ballet au theatre d'Albay (Folk drama (Moro-Moro) at a theatre in Albay) / Palais du sultan de Soulou (Palace of the Sultan of Sulu) / Manobo, dato (Manobo Datu) (Central Mindanao) / Une rue de Davao (sud-est de Mindanao) (A Street in Davao) (southeastern Mindano) / Plantation du riz en cadence par les Tagalocs (Tagalogs Planting Rice in Tempo) / Fete a Santa Cruz de Nano (A celebration at Santa Cruz de Nano) (present-day Sta Cruz in northern Marinduque) / Davao River (Riviere de Davao) (Mindanao)
Paris, 1880s
13.5 x 17 cm (5 x 6 1/2 in) - 26.5 x 18.5 cm (10 1/2 x 7 in)

**PHP 25,000 - 30,000**





Lot 194

***A lot of 11 hand-colored woodblock engravings from French travel accounts to the Philippines***

Un village de Lucon (A village in Luzon) / Carretones (Carabao-drawn Carriage) / Famille tagale (Tagalog Family) / Fete a Santa Cruz de Nano (A celebration at Santa Cruz de Nano) (present-day Sta Cruz in northern Marinduque) / Indigenes preparant le tabac (Natives rolling cigars) / Vue de la place du marche a Siassi (Siassi market place in Sulu) / Emplacement de l'ancien village de Coron : campement tagbanua (Location of an old Coron Village : a Tagbanwa campsite) / Types d'Igorrotes (Igorot Types) / Indigènes de Siassi (Natives of Siasi in Jolo) / Soirée d'une famille tagale (Tagalog family party) / Promenade de Sampaloc (Esplanade in Sampaloc)
Paris, 1880s
Hand-colored woodblock engraving from the travel account of Alfred Marche
13.5 x 18.5 cm (5 x 7 in) - 26 x 18 cm (10 x 7 in)

**PHP 25,000 - 30,000**



Lot 195

***A lot of 11 hand-colored woodblock engravings from French travel accounts to the Philippines***

La rue de l'Escolta a Manille (Escolta in Manila with the Binondo Church bell-tower in the background) / Metisses de Manille (Manila Meztisas) / Le serpent python amené à M. Marche (The python coils towards Monsieur Marche) / Promenade de Sampaloc (An esplanade in Sampaloc) / Malbato (Malbato is located off the Busuanga Rd site of the famous chapel in Coron) / Arsenal maritime a Puerto-Princesa (Naval arsenal in Puerto Princess, Palawan) / Indiens et leurs coqs de combat (Filipino natives and their fighting cocks) / Le port de Manille (The Port of Manila) / Le Maquiling (Mt. Makiling) / L'Arayat (Mt. Arayat) / Bords du Pasig (Pasig River Banks)
Paris, 1880s
Hand-colored woodblock engraving from the travel account of Alfred Marche
9 x 13 cm (3 1/2 x 5 in) - 19 x 26.5 cm (7 1/2 x 10 1/2 in)

**PHP 25,000 - 30,000**



Lot 196

***A lot of 6 hand-colored engravings of Philippine churches from various 19th century French and English travel accounts***

Church of Binondo, Manila / The Earthquake at Manilla showing the Church of St. Domingo; Interior of the Governor's Palace, Manilla; and Ruins of Government Tobacco Store / The Earthquake at Manila showing One of the Houses Destroyed; St. Quiotan's Street (present-day Sales street) in Santa Cruz, One of the Suburbs of Manilla; Tower of Cathedral which withstood the Earthquake of 1863, and now partly destroyed; and St. Augustine's Church / Eglise de Mahaijay (Mahayhay Church) / Église et couvent de Lipa (Church and convent of Lipa) / Tour de la cathédrale de Manille, après le tremblement de terre
8 x 9.5 cm (3 x 3 1/2 in) - 25 x 25 cm (10 x 10 in)

**PHP 18,000 - 22,000**



Lot 197

## EDUARD HILDEBRANDT (1818 - 1868)

***Manila. Indisches Dorf auf den Philppinen. (Manila. Native village in the Philippines.)***

Berlin, 1867

Scarce chromolithograph after a watercolour by Hildebrandt

27 x 37.5 cm (10 1/2 x 14 1/2 in)

**PHP 22,000 - 24,000**



Lot 198

## FERNANDO BRAMBILA (1763 - 1834)

***Mausoleo evigido en las inmediaciones de la Iglesia de Manila (Mausoleum of the great naturalist Antonio Pineda in Manila)***

Madrid, 1780

Copper engraving with hand-coloring showing the first Spanish monument erected in the Philippines in the old Botanic Garden in Malate

31.5 x 40.5 cm (12 x 16 in)

**PHP 18,000 - 22,000**



Lot 199

***Campagne des Environs de Manille (Outskirts of Manila)***

1845

Original steel engraving, drawn by Aubert, engraved by Aubert

12 x 17 cm (5 x 7 in)

**PHP 6,000 - 7,000**



Lot 200

***Pont de Manille (puente de España or present-day Jones Bridge)***

F.B. Boussard, Paris, 1840

Original steel engraving by Lechard / Gibert / Sarazin

14 x 18 cm (5 1/2 x 7 in)

**PHP 6,000 - 7,000**



Lot 201

DANIEL URRABIETA VIERGE (1851 - 1904)

*A lot of 2 lithographs from late 19th century French publications*

21 x 30 cm (8 x 12 in), unframed /
23 x 32 cm (8 1/2 x 12 1/2 in), unframed

**PHP 12,000 - 15,000**




Lot 202

*An extremely rare 1892 'Le Petit Parisien' & 22 April 1884 'La Ilustración Española y Americana'*

1) Le Petit Parisien, French supplement newspaper featuring the story of Juan Luna and his murdered wife and mother-in-law. /
2) Painter Juan Luna receiving King Umberto I and Queen Marguerite of Savoy at the Palazzo delle Esposizione in Rome for the next Exposición General de Bellas Artes in which he was awarded for "Spoliarium", old engraving.
45 x 31 cm (17 1/2 x 12 in), unframed /
28 x 34 cm (11 x 13 in), unframed

**PHP 14,000 - 16,000**



Lot 203

***A rare newspaper clipping dated June 1884 featuring a satirical colored illustration of Juan Luna's 'Spoliarium'***

42.5 x 63 cm
(16 1/2 x 24 1/2 in), unframed

**PHP 22,000 - 24,000**

The article accompanied by a cartoon titled 'Spolorum' parodies the politics at the time, showing personalities as such as Spanish government ministers as characters in Luna's award-winning magnum opus


EL CROMO DE HOY



Lot 204

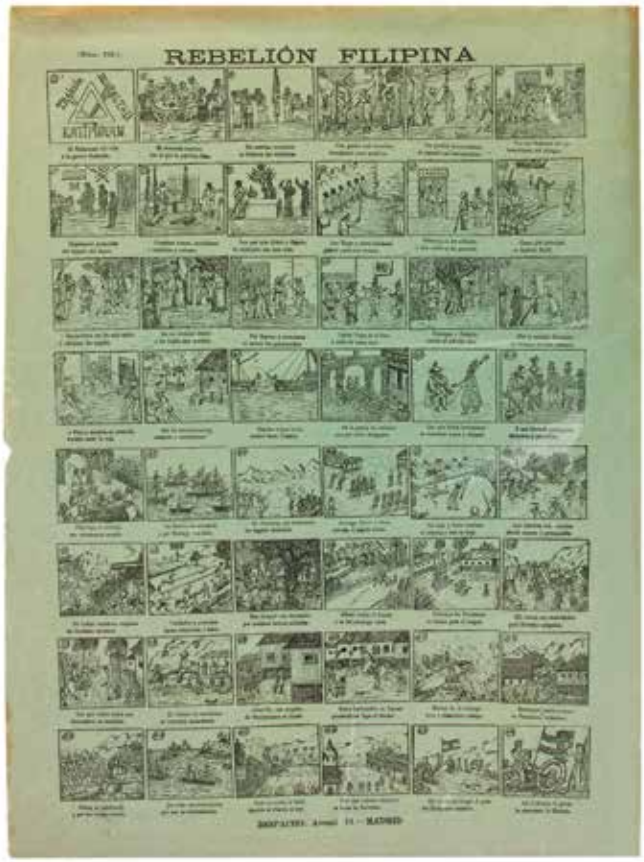
JUAN LUNA

***Mujeres Romanas (Roman Women)***

Delicate engraving included in Suplemento Artístico, of La Ilustración Artística, unframed
30.5 x 47.5 cm (12 x 18 1/2 in)

**PHP 4,000 - 5,000**

The original artwork by Luna was awarded with a Diploma de Honor at the Artistic Exposition Of Munich in 1883.




Lot 205

*Auca o Aleluya*

1897
Woodblock engraving in its original black and white state, unframed
44 x 32 cm (17 x 12 1/2 in)

**PHP 18,000 - 20,000**



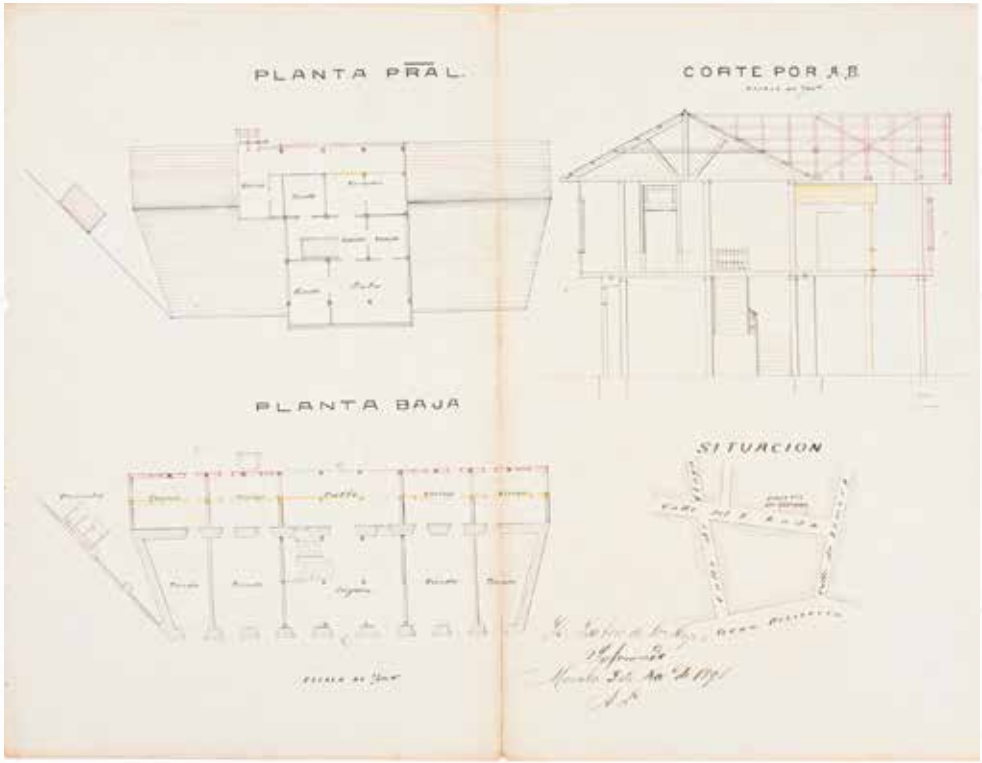

Lot 206

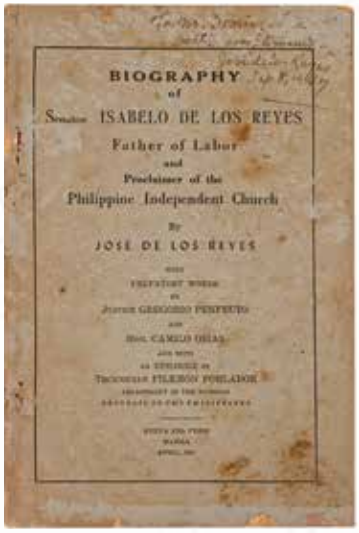
*Governor General Narciso Claveria Royal Order*

September 13, 1845
Governor General Narciso Claveria announced the rampant disfiguring of Spanish-Philippine silver coins by Chinese merchants. To fool the general public, they cut the rim of the coins so that its silver content could be less than standard value. As a result, monetary exchange in the marketplace became cumbersome in the trade business.
29.5 x 43 cm (11 1/2 x 17 in)

**PHP 100,000 - 110,000**

Provenance:
Estate of Don Felipe R. Hidalgo, Manila







**Lot 207**

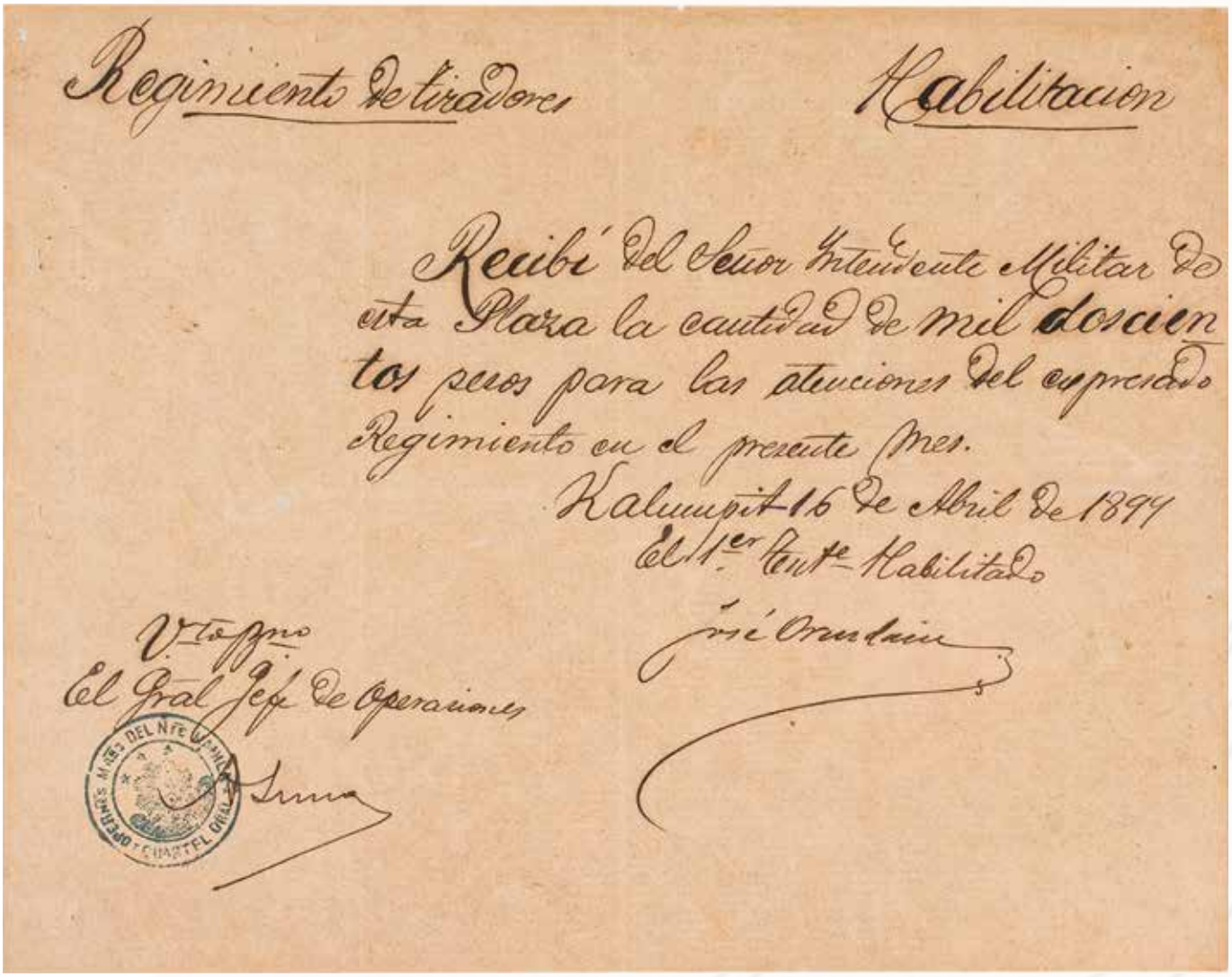
***La Religion del 'Katipunan' & Isabelo de los Reyes Memorabilia***

1896 / 1900 / 1947

Includes: (1) Original architectural plan of the residence and commericial apartment of Isabelo de los Reyes along Calle del P. Radain Divisoria; (2) second edition of La Religion del "Katipunan" (Madrid: 1900, 64 pages), contains pictures of the author, Andres Bonifacio, Jose Rizal, Pedro Paterno, Manuel Tinio, Emilio Aguinaldo, Mariano Llanera, Antonio Luna, Eduardo de Lete, Marcelo H. Del Pilar, and Valentin Cruz ; (3) Biography of Senator Isabelo de los Reyes Father of Labor and Proclaimer of the Philippine Independent Church by Jose de los Reyes (Manila: Nueva Era Press: 1947, 34 pages).

**PHP 100,000 - 110,000**

Provenance:
Estate of Felipe R. Hidalgo & Heritage Arts Center, Cubao


Regimiento de tiradores

Habilitacion

Recibí del Señor Intendente Militar de esta Plaza la cantidad de mil doscientos pesos para las atenciones del expresado Regimiento en el presente mes.

Kalumpit 16 de Abril de 1899

El 1er Cmte Habilitado

José Orendain

V.to Bno

El Gral Jefe de Operaciones

Luna

**Lot 208**

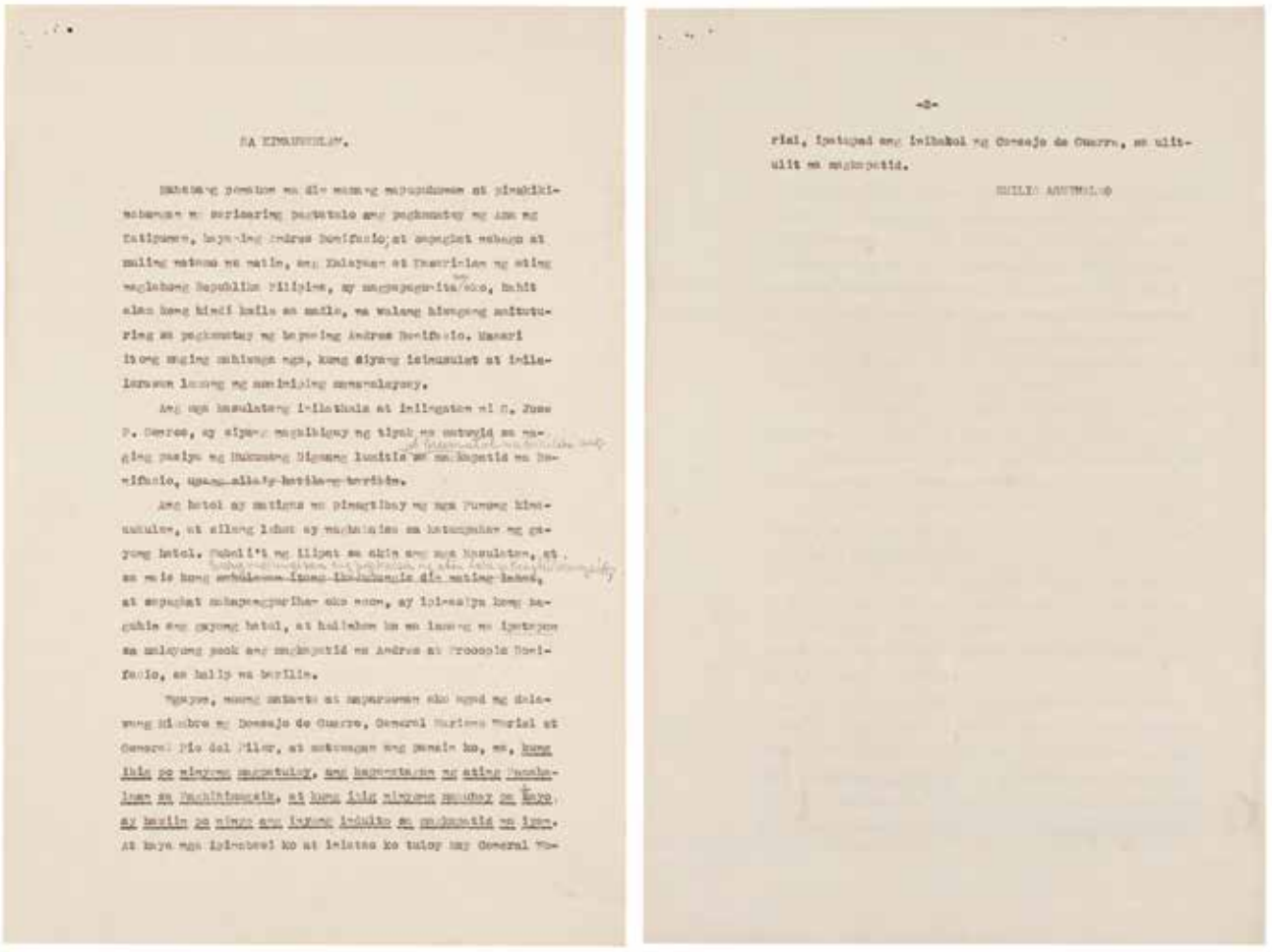
***Revolutionary receipt signed by General Antonio Luna***

April 16, 1899

Two hundred pesos Fuertes was released to Lieutenant Jose Orendain of the Tiradores Regiment, with the approval of the Chief of Operations, General Antonio Luna at Kalumpit, Bulacan. In less than two months, Luna was killed by Aguinaldo's presidential guards.

**PHP 100,000 - 110,000**

Provenance:
Estate of Grace Luna de San Pedro, acquired from Heritage Arts Center, Cubao



Lot 209

***Two-page draft typescript of Confession on Andres Bonifacio's Execution with original corrections by Emilio Aguinaldo***

c 1948

**PHP 100,000 - 110,000**

The manuscript of 'Confession' was cited in the 1997 centennial coffee table book 'The Tragedy of the Revolution' by Adrian Cristobal. This typescript draft is different from the manuscript version because it has a heading "SA KINAUUKULAN". Therefore, it was intended for another purpose. The text narrative in the draft typescript has manuscript corrections by the hand of Emilio Aguinaldo.

Provenance:
Estate of Jose P. Santos, to Viring de Asis, to Jorge de los Santos, to Patrick Eugenio, to the present custodian




Lot 210

MARTIN MILLER

*A Luzon map made under the American period showing the old post Spanish provinces*

Chicago, Illinois, 1899
39 x 26 cm (15 x 10 in), unframed

**PHP 4,000 - 5,000**

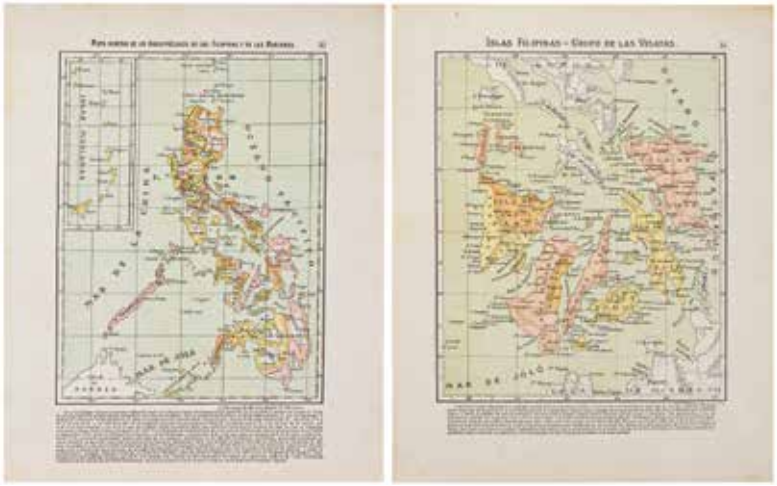


Lot 211

*An extremely rare 'Mapa del Archipiélago Filipino' from Guía Oficial de Filipinas*

Imprenta y Litografía de Chofre y Compañía, Manila, 1891. Meridiano de Manila y San Fernando.
38 x 21 cm (15 x 8 in), unframed

**PHP 4,000 - 6,000**



Lot 212

*Atlas Geográfico Hermenegildo Miralles*

1896
Chromolithograph, unframed (two sheets)
34 x 27 cm (13 x 10 1/2 in) /
34.5 x 27 cm (13 1/2 x 10 1/2 in)

**PHP 4,000 - 5,000**



Lot 213

## ENRIQUE DE ALMONTE, FERDINAND BLUMENTRITT

***Topographische Skizze Des Bezirks Escalante Auf Isla De Negros Und Die Philippinen Inseln (Topographical sketch of the district of Escalante and the Philippine Islands)***

1885
37 x 22.5 cm (14 1/2 x 9 in), unframed

**PHP 7,000 - 8,000**




Lot 214

## GIOVANNI ANTONIO MAGINI (1555 - 1617)

***India Orientalis***

Venice, 1598
Hand-colored copper engraving
14 x 19.5 cm (5 1/2 x 7 1/2 in)

**PHP 14,000 - 17,000**

Published in "Geografia cioe Descrittione Universale della Terra" by Gio. Battista & Giorgio Galignani Fratelli, Italian edition. Engraving by Girolamo Porro





Lot 215

## JACQUES NICOLAS BELLIN (1703 - 1772)

***Map of Philippine Islands***

Paris, 1752
Etching copper (two sheets)
22.5 x 16.5 cm (9 x 6 1/2 in) /
22 x 31 cm (8 1/2 x 12 in)

**PHP 15,000 - 17,000**

Based on the Jesuits priest, Fr. Pedro Murillo Velarde's (1696-1753) first scientific map of the Philippines, "Carta Hydrographica and Chorographica de Yslas Philippines," (Manila 1734). Gusset on each sheet titled: Carte des Isles Philippines: 1re Feuille, 1752 and Carte: 1752v La Feuille 2e 1, North from Mindoro and Masbate Babuyanes up to the city of Manila and Luzon, centered and the 2nd South from Masbate Mindanao.



Lot 216

***A lot of 3 '18th century copper engraved French' hand-colored maps of Asia or parts thereof in which the Philippines is included***

Jean Lattre (1743 - 1793) Les Indes Orientales et leur archipel. A Paris, ches Lattre. Ave / Gilles Robert de Vaugondy (1688 - 1766) and Didier Robert de Vaugondy (c 1723 - 1786) - Asie le Sr. Robert de Vaugondy / Robert de Vaugondy (1688 - 1766) - Les isles de la Sonde Moluques Philippines, Carolines, et Mariannes
Paris, 1800 / 1750 / c 1765
Copper engraving with original outline hand-coloring
15.5 x 15.5 cm (6 x 6 in) / 19 x 29 cm (7 1/2 x 11 in) / 27.5 x 30 cm (10 1/2 x 12 in)

**PHP 18,000 - 20,000**

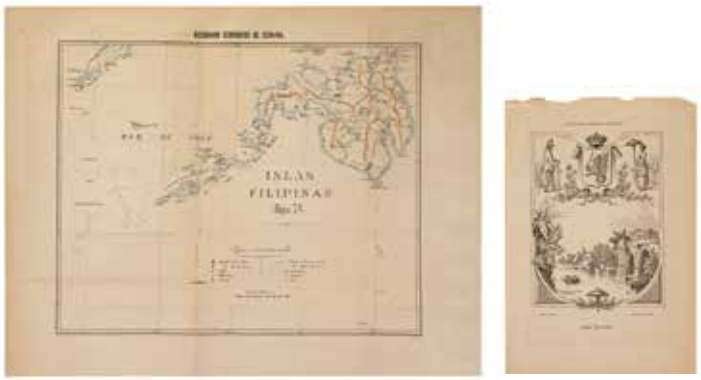



Lot 217

***A lot of 3 late 19th and early 20th century chromolithographs of city plans of Manila from various Spanish sources***

1) Charles Perron (1837 - 1909) - A 1909 Manila plan / 2) Plano de Manila. Enciclopedia Espasa, Tomo XXXII, 1916. Rare lithography of Manila made specially for that spanish Enciclopedy showing city and suburbs early XX century. / 3) Plano de Manila y sus arrabales. Imprenta y Litografia Chofre y Compañia, Manila, 1896.
18 x 11 cm (7 x 4 in), unframed / 24 x 20 cm (9 1/2 x 8 in), unframed / 21 x 29 cm (8 x 11 in), unframed

**PHP 14,000 - 16,000**




Lot 218

***A rare lithograph 'Islas Filipinas, Hoja 3' from Diccionario Geográfico de Tomás Riera (Riera Geographic Dictionary)***

1881
Rare lithograph with Philippine types, old seal of the city and ruins of the Manila suburbs, unframed
33 x 39.5 cm (13 x 15 1/2 in) / 31 x 21 cm (12 x 8 in)

**PHP 5,000 - 6,000**

Third part of a quite rare map of the Philippines included in the magnus opus Diccionario de España y sus posesiones de Ultramar by Tomás Riera.



Lot 219

## PROFESSOR FERDINAND BLUMENTRITT

***List of native tribes of the Philippines and of the languages spoken by them***

Taken from the Smithsonian Report for 1899, pages 527-547, with ten different plates. Including Mapa Etnográfico del. Archipiélago Filipino, from Boletín de la Sociedad Geográfica de Madrid, 1890.
58 x 39.5 cm (23 x 15 1/2 in)

**PHP 18,000 - 20,000**



Lot 220

## GILLES ROBERT DE VAUGONDY (1688 - 1766) AND CHARLES-FRANÇOIS DELAMARCHE (1740 - 1817)

***Asie Divisee en ses Principaux Etats, Empires & Royaumes (Asia Divided into Her Principal States, Empires and Kingdoms)***

Paris, 1791
Originally hand-colored copper engraving
51 x 67 cm (20 x 26 in)

**PHP 18,000 - 22,000**

A map of Asia including the Philippines with a table at the right side of the map image showing how all countries are divided in terms of peoples by Robert de Vaugondy and CF Delamarche.




Lot 221

## BARENT LANGENES

***China***

Amsterdam / Frankfurt, 1609
Hand-colored miniature copper engraving
10 x 13.5 cm (4 x 5 in)

**PHP 19,000 - 21,000**

Map of China, including the islands of Mindanao, the Philippines, Borneo, Japan, etc. Title cartouche in the upper left corner. First published in 1598 in his Caert-Thresoor, the plates were executed by the most famous engravers in Amsterdam, including Petrus Kaerius and Jodocus Hondius



Lot 222

## ANSON GEORGE (1697 - 1762)

***A Chart of the Channel in the Phillippine Islands through which the Manila Galleon passes together with the Adjacent Islands***

London, 1748

Copper engraving with folds as issued and with outline hand-coloring
71 x 53 cm (28 x 21 in)

**PHP 28,000 - 30,000**




Lot 223

***A lot of 4 18th and 19th century maps and sea charts of Manila and its bay***

1) Francois Valentijn (1666-1777) - Manilhas Bay / 2) The Harbor of Manila, and Subik Bay / 3) Manila and Its Surroundings, Harper's Weekly 1899 / 4) Plan de la Baye de Manille
31 x 40 cm (12 x 16 in) / 31 x 23.5 cm (12 x 9 in) / 34 x 23.5 cm (13 1/2 x 9 in) / 22 x 27 cm (8 1/2 x 10 1/2 in)

**PHP 32,000 - 34,000**

Antique map Manila titled 'Manilhas Bay'. This map is considered the earliest obtainable map of Manila Bay. Depicts Manila Bay, locating the city of Manila, Cavite (Cabitta), Cloister of San Lucas, Cloister of Santa Domingo, and unnamed Cloister and numerous other geographical features. / The chart has a compass rose and depth soundings and shows the topography of land masses on either side of the mouth of the bay. / Detailed plan of the city of Manila after Spanish maps from Harper's history of the war. In its original black and white state.



Lot 224

## ALLAIN MANESSON MALLET (1630 - 1706)

***A lot consisting of 5 different maps of Asia or parts thereof in which the Philippines is included***

1) Asie Moderne (Modern Asia including the Philippines) / 2) Ancienne region des Sines (Ancient Region of China or Sines including the Philippines) / 3) Asie Ancienne (Ancient Asia including the Philippines) / 4) Ancien Continent (Ancient Continent showing the Eastern Hemisphere including Europe, Africa and Asia including the Philippines) / 5) La Chine (China including the Philippines, Taiwan, Korea and Kyushu)
16 x 12.5 cm (6 x 5 in) - 19 x 11.5 cm (7 1/2 x 4 1/2 in)

**PHP 28,000 - 30,000**



Lot 225

## EMILIO VALVERDE Y ÁLVAREZ (1846 - 1894)

***A rare 'Mapa de las Islas Filipinas'***

1880
Rare late Spanish era map, with a double inset of a geographic description and a small map of the Mariana Islands, unframed
44 x 32 cm (17 x 12 1/2 in)

**PHP 23,000 - 25,000**




Lot 226

## FERDINAND BLUMENTRITT

***Karte der Philippinen (map of the Philippines)***

Gotha, 1882
Chromolithograph from 'Versuch einer Ethnographie der Philippinen, unframed
56 x 46 cm (22 x 18 in)

**PHP 56,000 - 58,000**




Lot 227

***A lot of 5 Rizal Souvenir Programs from various events from 1947 - 1949***

1. Orden de los Caballeros de Rizal. Manila Grand Opera House, 29 December 1947
2. Rizal Day Celebration. Rizal City, 29-30 December 1947
3. Rizal Day Souvenir Program. Luneta, City of Manila, 30 December 1948
4. Rizal Day Souvenir. Luneta, City of Manila, 30 December 1947
5. Dr. Jose Rizal's First Formal Schoolling. Biñan, Laguna, 19 January 1949

**PHP 8,000 - 9,000**

Provenance:
Collection of Eulogio Balan Rodriguez




Lot 228

APOLINARIO MABINI

*La Revolucion Filipina 1 & 2*

Manila: Bureau of Printing, 1931
Second edition

**PHP 16,000 - 18,000**




Lot 229

JOSE BATUNGBACAL

*The Mistrial of Dr. Jose Rizal*

Manila: Oscol Educational Publishers, 1949

**PHP 10,000 - 15,000**

Provenance:
Collection of
Eulogio Balan Rodriguez




Lot 230

HERMINIA M ANCHETA

*Rizal as an artist*

Manila: Oscol Educational Publishers, 1948

**PHP 5,000 - 7,000**

Provenance:
Collection of
Eulogio Balan Rodriguez




Lot 231

TEODORO M. KALAW

*Epistolario Rizalino - Tomo Primero*

Manila: Bureau of Printing, 1930

**PHP 2,500 - 3,000**

Provenance:
Collection of
Eulogio Balan Rodriguez




Lot 232

JOSE P. LAUREL

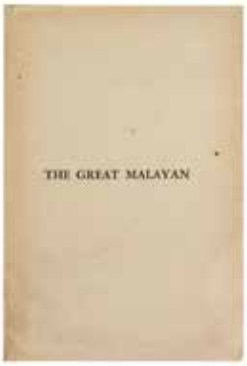
*Forces That Make A Nation Great*

Manila: Bureau Printing, 1944

**PHP 2,500 - 3,000**

Signed by E. Rodriguez

Provenance:
Eulogio Balan Rodriguez
personal collection




Lot 233

CARLOS QUIRINO

*The Great Malayan*

Manila: Bureau Press, 1944

**PHP 3,000 - 4,000**

Provenance:
Collection of Eulogio
Balan Rodriguez




Lot 234

EULOGIO BALAN RODRIGUEZ

*How Rizal Recorded the Events of our Past*

The Evening Herald Magazine, January 4, 1949

**PHP 1,500 - 2,000**

Provenance:
Collection of Eulogio
Balan Rodriguez



Lot 235

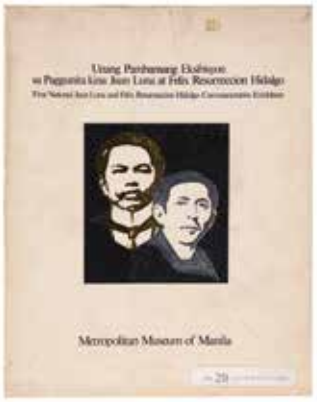
JAIME C. DE VEYRA

*El 'Ultimo Adios' De Rizal*

Manila: Bureau of Printing, 1946

**PHP 2,500 - 3,000**

Provenance:
Collection of Eulogio
Balan Rodriguez




Lot 236

*Unang Pambansang Eksibisyon sa Paggunita kina Juan Luna at Felix Resurreccion Hidalgo (First National Juan Luna and Felix Resurreccion Hidalgo Commemorative Exhibition)*

Manila: Metropolitan Museum of Manila
With 20 color plates inside

PHP 1,000 - 2,000



Lot 237

*A letter from Diosdado Lorenzo to Galo Ocampo*

PHP 10,000 - 12,000



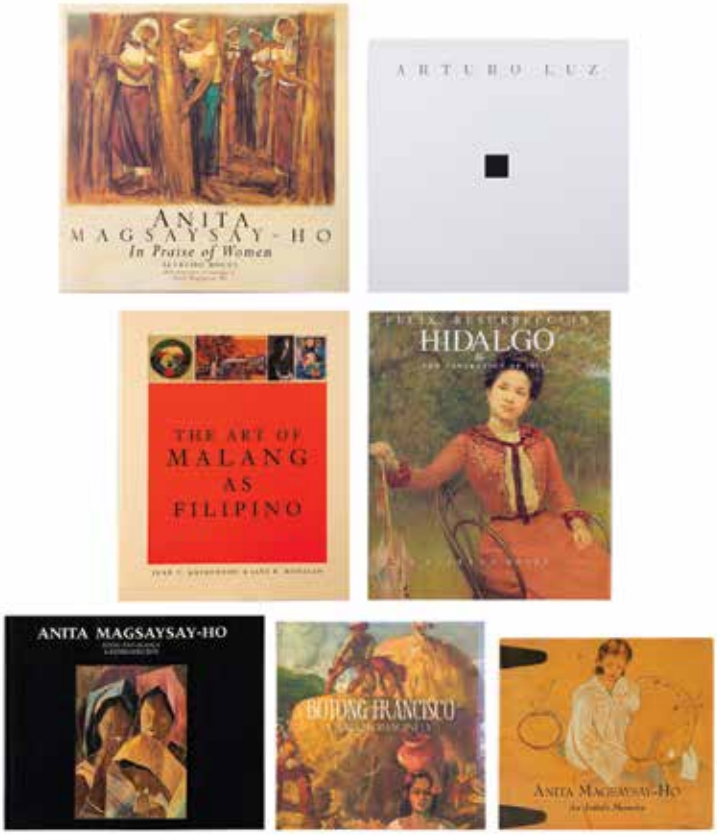

Lot 238

EDUARDO MASFERRÉ

*People of the Philippine Cordillera, Photographs 1934-1956*

Makati: Devcon I.P. Inc., 1988

PHP 8,000 - 10,000

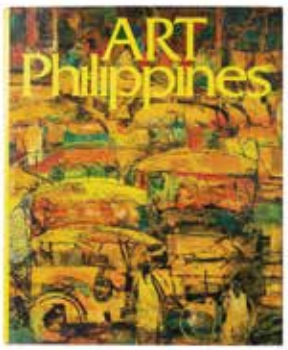



Lot 239

*A lot of 7 art books*

1) Alfredo Roces - Félix Resurrection Hidalgo and The Generation of 1872. Pasig City: Eugenio López Foundation, Inc., 1998
2) Botong Francisco: A Nation Imagined. Makati City: Ayala Foundation Inc., 2012
3) Cid Reyes - Arturo Luz. Makati City: Ayala Foundation and the Crucible, 1999
4) Juan T. Gatbonton, Alya B. Honasan, Karen B. Galarpe - The Art of Malang as Filipino. Pasig City: The Crucible Workshop, 2002
5) Alfredo Roces - Anita Magsaysay-Ho: In Praise of Women. Pasig City: The Crucible Workshop, 2005
6) Anita Magsaysay-Ho - Anita Magsaysay-Ho: An Artist's Memoirs. Manila: A. Magsaysay Inc., 2000
7) Purita Kalaw-Ledesma, Alice Guillermo - Anita Magsaysay-Ho: Isang Pag-alaala A Retrospective. Manila: A. Magsaysay Inc., 1988

PHP 50,000 - 55,000



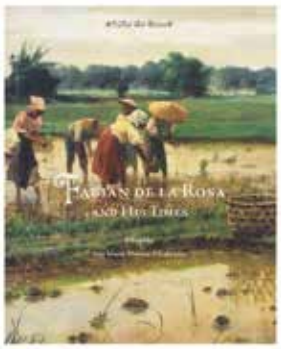

Lot 240

JUAN T. GATBONTON, ED.

*Art Philippines*

Pasig: The Crucible Workshop, 1992

PHP 8,000 - 10,000



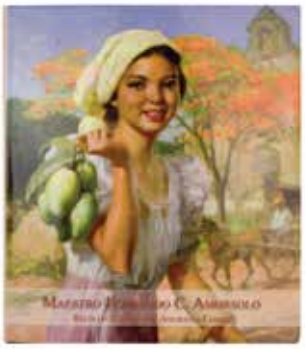
Lot 241

ANA MARIA THERESA P. LABRADOR, ED.

*Fabian de la Rosa and His Times*

Philippines: UP Jorge B. Vargas Museum and Filipiniana.net, 2007

PHP 2,000 - 3,000



Lot 242

*Maestro Fernando C. Amorsolo: Recollections of the Amorsolo Family*

Quezon City: Fernando C.Amorsolo Art Foundation, Inc., 2009

PHP 6,000 - 7,000

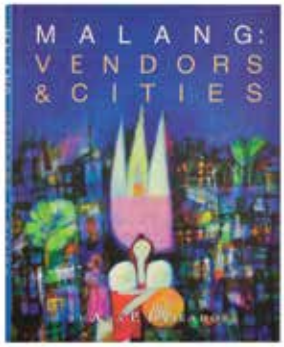



Lot 243

*Joya*

Manila: Dick Dalidovino Enterprises, 1996

PHP 16,000 - 18,000




Lot 244

ANA P. LABRADOR

*Malang: Vendors & Cities*

Quezon City: Sikat Books Publication, 2002

PHP 3,000 - 4,000



Lot 245

CID REYES

*Jerry Elizalde Navarro*

Manila: The National Museum of the Philippines, 2008

PHP 2,000 - 3,000



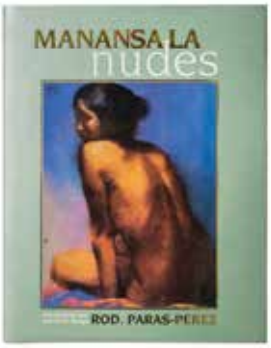
Lot 246

CID REYES

*Lao Lianben: No Past No Present*

Makati: Blanc Publishing, 2010

PHP 2,000 - 3,000




Lot 247

ROD. PARAS-PEREZ

*Manansala Nudes*

Manila: Eugenio Lopez Foundation Inc., 1989

PHP 2,000 - 3,000



# IMPORTANT PHILIPPINE ART



Lot 301

**BENCAB (B. 1942)**

***Holy Family***

Signed (middle right) and undated
Glass etching 1209/2500
27.5 x 20 cm (11 x 9 in)

**PHP 10,000 - 12,000**

*Accompanied by a Certificate of Authenticity and box*



Lot 302

**ROMULO OLAZO (1934 - 2015)**

***Kasoy***

Signed and dated '2010' (lower right)
Soft pastel on paper
51 x 63.5 cm (20 x 25 in)

**PHP 22,000 - 24,000**

*Accompanied by a Certificate of Authenticity issued and signed by the artist*



Lot 303

**GUS ALBOR (B. 1948)**

***Temple***

Signed and dated '2003' (lower left)
Acrylic on board
29 x 20 cm (11 1/2 x 8 in)

**PHP 38,000 - 40,000**

*Accompanied by a Certificate of Authenticity issued and signed by the artist*



Lot 304

**FERNANDO ZÓBEL (1924 - 1984)**

***Triana***

Signed (lower right) and undated (c 1975)
Lithograph 86/450
54 x 61 cm (21 x 24 in)

**PHP 50,000 - 55,000**



Lot 305

## LAO LIANBEN (B. 1948)

***A lot of 3 lithographs***

Signed and dated '1983' (lower middle)
Lithograph H.C. 85/150
15 x 14 cm (6 x 5 1/2 in) each

**PHP 35,000 - 38,000**



Lot 306

## ARTURO LUZ (1926 - 2021)

***Homage to Eduardo Chillida***

Unsigned. Dated '2008' in document
Mild steel metal plate in black powder coat finish #2
28.5 x 11.5 x 11 cm (11 x 4 1/2 x 4 1/2 in)

**PHP 90,000 - 95,000**

*Accompanied by a Certificate of Authenticity issued by Ayala Museum*



Lot 307

## RAMON ORLINA (B. 1944)

***Amber Rose***

Signed and dated '2013' (lower left)
Carved peach amber crystal
21 x 25 x 16 cm (8 x 10 x 6 in)

**PHP 450,000 - 480,000**

*Accompanied by a Certificate of Authenticity issued and signed by the artist*



Lot 308

## ARTURO LUZ (1926 - 2021)

***Solo Performer***

Signed (lower right). Dated '2019' in document
Stainless steel
24 x 9 x 28 cm (9 1/2 x 3 1/2 x 11 in)

**PHP 150,000 - 160,000**

*Accompanied by a Certificate of Authenticity issued by The Crucible Gallery*

Lot 309

## ARTURO LUZ (1926 - 2021)

***Kyoto Series Collage #1***

Signed (lower middle). Dated '2014' in document
Acrylic on paper
31.5 x 20 cm (12 1/2 x 8 in)

**PHP 85,000 - 90,000**

*Accompanied by a Certificate of Authenticity issued and signed by Luisa Maria Luz Lansigan*



Lot 310

## MARK JUSTINIANI (B. 1966)

***Supsop***

Signed and dated '2006' (lower right)
Pastel on paper
29.5 x 22 cm
(11 1/2 x 8 1/2 in)

**PHP 90,000 - 95,000**



Lot 311

## ROMEO TABUENA (1921–2015)

***Paisaje Filipino***

Signed and dated '1967' (lower left)
Oil and acrylic on masonite
40 x 50 cm (16 x 19 1/2 in)

**PHP 220,000 - 240,000**

*A label is affixed at the back of the painting, Romeo Tabuena, Paisaje Filipino, 16 x 20 in, acrilico s/masonite, (fecha) Junio 18, 1969.*

Provenance:
Private collection, New York
Clarke Auction, Larchmont, New York,
23 May 2021, Lot 74




Lot 312

## LEE AGUINALDO (1933 - 2007)

***Untitled (Boceto)***

Unsigned and dated '1957' on label verso
Oil on canvas
22 x 29.5 cm (8 1/2 x 11 1/2 in)

**PHP 180,000 - 240,000**

*A Philippine Art Gallery (PAG) label no. 3688 is affixed at the back of the frame*









Lot 313

## RODEL TAPAYA (B. 1980)

***White Tikbalang***

Signed and dated '2009' (upper middle, inside door)
Mixed media
60 x 38.5 x 28 cm (23 1/2 x 15 x 11 in)

**PHP 300,000 - 350,000**

*White Tikbalang* is a diorama from Rodel Tapaya's ten box series.The leading contemporary Filipino artist provides a unique interpretation of the diorama, presenting the folklore narrative in a retablo-like structure. It depicts the story of a "tikbalang" (a half-horse half-human creature inhabiting Philippine forests) as it lurks near two men in a boat heading towards a remote destination. Folk legend says that *tikbalangs* lead travelers to arbitrary directions in order to protect the woods.

*White Tikbalang* showcases the allegory of man's destruction of forests and the rapid urbanization of the various Philippine indigenous areas, bridging the gap between traditional belief and current reality. Other prime examples of his sculptural oeuvre include *Origin of Grain* and *The Hunter of Pinamaloy*, both of which are in the collection of the Singapore Art Museum.





Lot 314

## ELMER BORLONGAN (B. 1967)

***A lot of 2 chalk pastel drawings***

Signed and dated '2003' (lower right)
Chalk pastel on paper
25 x 10 cm (10 x 4 in) each

**PHP 150,000 - 160,000**

Provenance:
Acquired from West Gallery



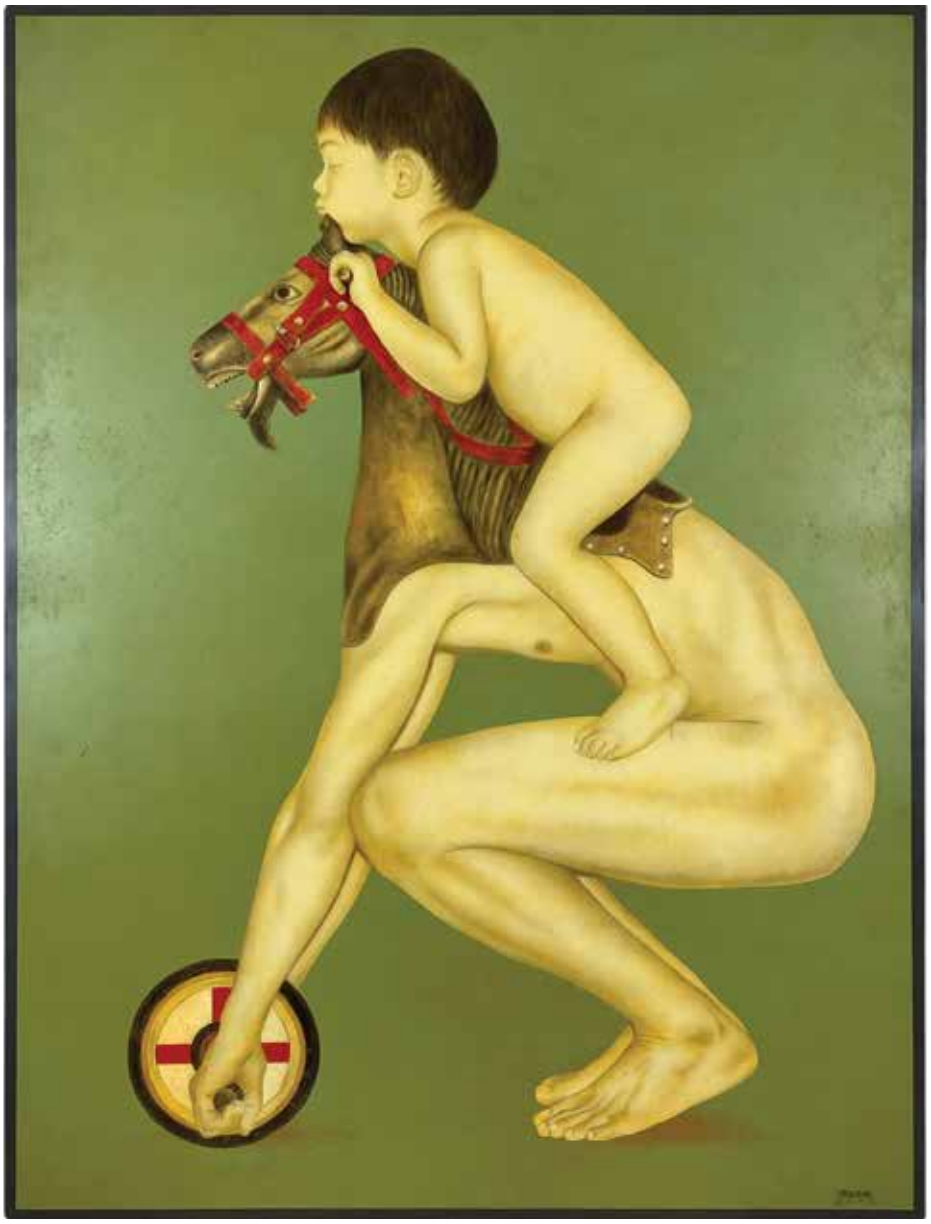
Lot 315

JIGGER CRUZ (B. 1984)

*Not yet titled*

2015
Oil on wood
118 x 33 x 23.5 cm (46 1/2 x 13 x 9 in)

PHP 530,000 - 580,000



Lot 316

OLAN VENTURA (B. 1976)

*Untitled (Hobby horse)*

Signed and dated '2003' (lower right)
Oil on canvas
122 x 91.5 cm (48 x 36 in)

PHP 240,000 - 260,000



Lot 317

## VICTORIO EDADES (1895 - 1985)

***Untitled (Labor)***

Signed (lower right) and undated (c early 1980s)
Oil on canvas
20 x 37 cm (8 x 14 1/2 in)

**PHP 200,000 - 220,000**

Widely known as the 'Father of Philippine Modern Art,' National Artist Victorio Edades mass of human figures, painted in brown tones, are seen carrying out manual labor. The subjects are depicted using rough, bold strokes that emphasize their swarthiness. Here, Edades boldly captures the struggles of laborers, aligning Filipino identity with a sense of community, hard work, and diligence.

The provenance of this work is impeccable, having been acquired from the late curator and gallerist Norma Liongoren who in turn directly acquired it from the artist. The two share a long history of friendship and a common bond since Liongoren and Edades both came from Dagupan. In the 1980's, Liongoren put up her eponymous gallery in Cubao, organizing exhibitions for leading artists of the time, including Edades.

Provenance:
Acquired by the late Norma Liongoren directly from the artist

*This lot is being sold to benefit Artists' Welfare Project, Inc.*



Lot 318

## MAURO MALANG SANTOS (1928 - 2017)

***Untitled (Garden lady)***

Signed and dated '2001' (lower right)
Oil on canvas
18 x 13 cm (7 x 5 in)

**PHP 280,000 - 300,000**

Mauro Malang Santos' signature style of vividly colored depictions of female figures in traditional dress is evident in this painting where the subject is set amongst a garden of flowers painted through playful, vibrant colors. Malang's experience as an illustrator and cartoonist can easily be seen here - an abiding influence shown by the caricature-like manner in which the woman has been depicted. Noted for his Fauvist palette, the artist successfully paints a charming subject, one that easily endears itself to a widening art audience.

Lot 319

## LAO LIANBEN (B. 1948)

***Untitled (Element)***

Signed and dated '1995' (lower left)
Acrylic modeling paste on paper
48.5 x 34 cm (19 x 13 1/2 in)

**PHP 550,000 - 600,000**



Through layers of textured strokes and vibrated lines, Lao Lianben renders an elegant minimalist work. Despite its studied ambiguity, Lao utilizes space while maintaining the harmony between the various elements, managing to apply different elements into his works without creating an overstatement of visuals. The harmonization of white, gray, and black draws out simplicity and silence - an iconic exemplar of his zen-like abstract paintings for which he has become synonymous.

Provenance:
Collection of Dr. Leovino Ma. Garcia, Quezon City



Lot 320

## ARTURO LUZ (1926 - 2021)

***Black Collage***

Signed (lower right) and undated (2000)
Acrylic on canvas
75.5 x 60 cm (30 x 24 in)

**PHP 180,000 - 190,000**



Lot 321

## EDUARDO CASTRILLO (1942 - 2016)

***Yin and Yang In Volume***

Signed and dated '1-1995' (lower middle)
Handcrafted brass sheet gauge #16 in antique gold finish
43 x 49 x 35 cm (17 x 19 x 14 in)

**PHP 240,000 - 260,000**

*This lot is being sold to benefit Artists' Welfare Project, Inc.*



Lot 322

## ONIB OLMEDO (1937 - 1996)

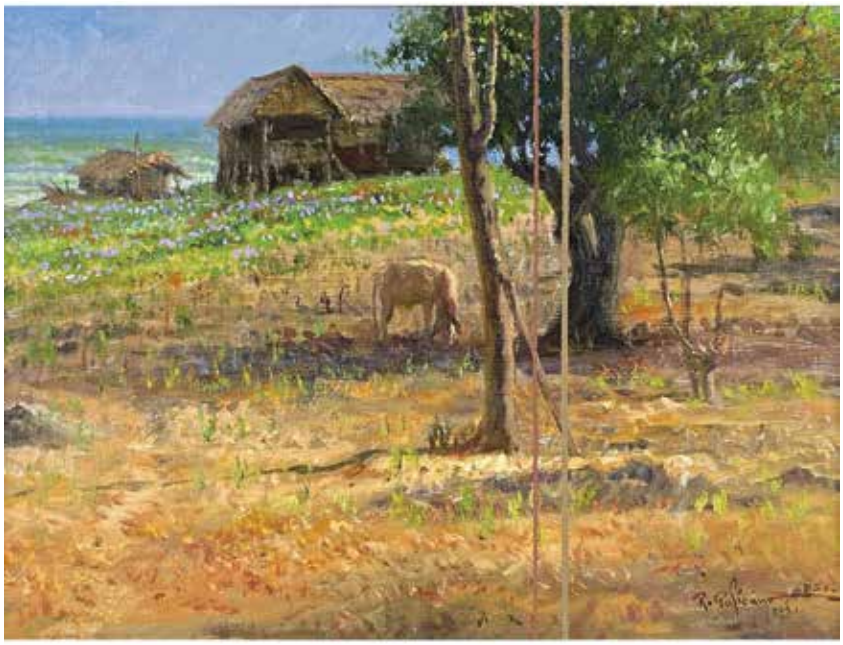
***Untitled (Woman in front of mirror)***

Signed and dated '1989' (lower right)
Inkwash on paper
78.5 x 54.5 cm (31 x 21 1/2 in)

**PHP 220,000 - 240,000**

Known for his figurative expressionist artworks, which manipulate the visual vocabulary of cubism to warp bodies and contort faces to evoke a sense of unease, here Onib Olmedo makes subtle art historical references to the works of Pablo Picasso and Otto Dix by portraying a woman in front of a mirror. His use of ink wash is masterful, harnessing the evocative potential of the medium to render light and shadow in a work that hovers between graphic illustration and surrealist figuration into the perfect vessel for symbolism and meaning.

*This lot is being sold to benefit Artists' Welfare Project, Inc.*



Lot 323

## ROMULO GALICANO (B. 1945)

***Summer Afternoon Along the Shore***

Signed and dated '2021' (lower right)
Oil on canvas
29 x 39.5 cm (11 x 15 1/2 in)

**PHP 240,000 - 260,000**

*This lot is being sold to benefit Artists' Welfare Project, Inc.*



Lot 324

## JUSTIN NUYDA (B. 1944)

***Untitled (Search Mindscape)***

Signed and dated '2005' (lower left)
Oil on board
35 x 49 cm (14 x 19 in)

**PHP 600,000 - 650,000**

The coalescence of deep sea-green hues with the fine and expansive silky-smooth motions of the artist's brush, a reference to the sweeping movement of lepidopteral flight, creates this iconic surrealist landscapes of leading abstractionist Justin Nuyda.

Behind the first layer of the cave-like, crystalline structure, there is a light that shines in between the two tall structural configurations. One sees through these a liminal, hopeful horizon, the light dancing in the distance. Nuyda's terrains - his iconic mindscapes - evoke a world that we aspire to inhabit, one where the search for truth gives us the wings to let our spirits soar.



Lot 325

## MAURO MALANG SANTOS (1928 - 2017)

***Abstraction 1***

Signed and dated '1983' (lower right)
Acrylic on paper
42 x 35 cm (16 1/2 x 13 1/2 in)

**PHP 450,000 - 500,000**

Rising to prominence in the Philippine art scene for his genius use of color, Mauro Malang Santos produces cool sensations with dark blue, violet, and green shades. The layers create various textures, with an orange and red hue that catches the eye. Against a pink cream color, two tall, obscured structures stand in the center.

Known as both artist and illustrator, Malang's style was clearly ahead of his time, his bold experimentation inviting the viewer to take a calming look into his creative mind.

*Accompanied by a Certificate of Authenticity issued by Kulay-Diwa Gallery of Philippine Contemporary Art and signed by Roberto San Agustin Nolasco*



Lot 326

## EMMANUEL GARIBAY (B. 1962)

***The Violinist***

Signed and dated '2006' (lower middle)
Oil on canvas
90 x 60 cm (35 1/2 x 23 1/2 in)

**PHP 450,000 - 480,000**

Award-winning contemporary artist Emmanuel Garibay utilizes his canvases as vehicles for social commentary, with themes that take off from genre scenes to touch on socio-economic issues, as well as what can be described as his orthodox religious beliefs.

In *The Violinist*, a man studies a musical sheet while carrying his instrument. Painted in lively, striking colors in electric hues, the subject's face ironically evokes ease, comfort, and artistic freedom. Here, Garibay showcases song as a form of expression that draws from one's innermost being to be manifested externally.



Lot 327

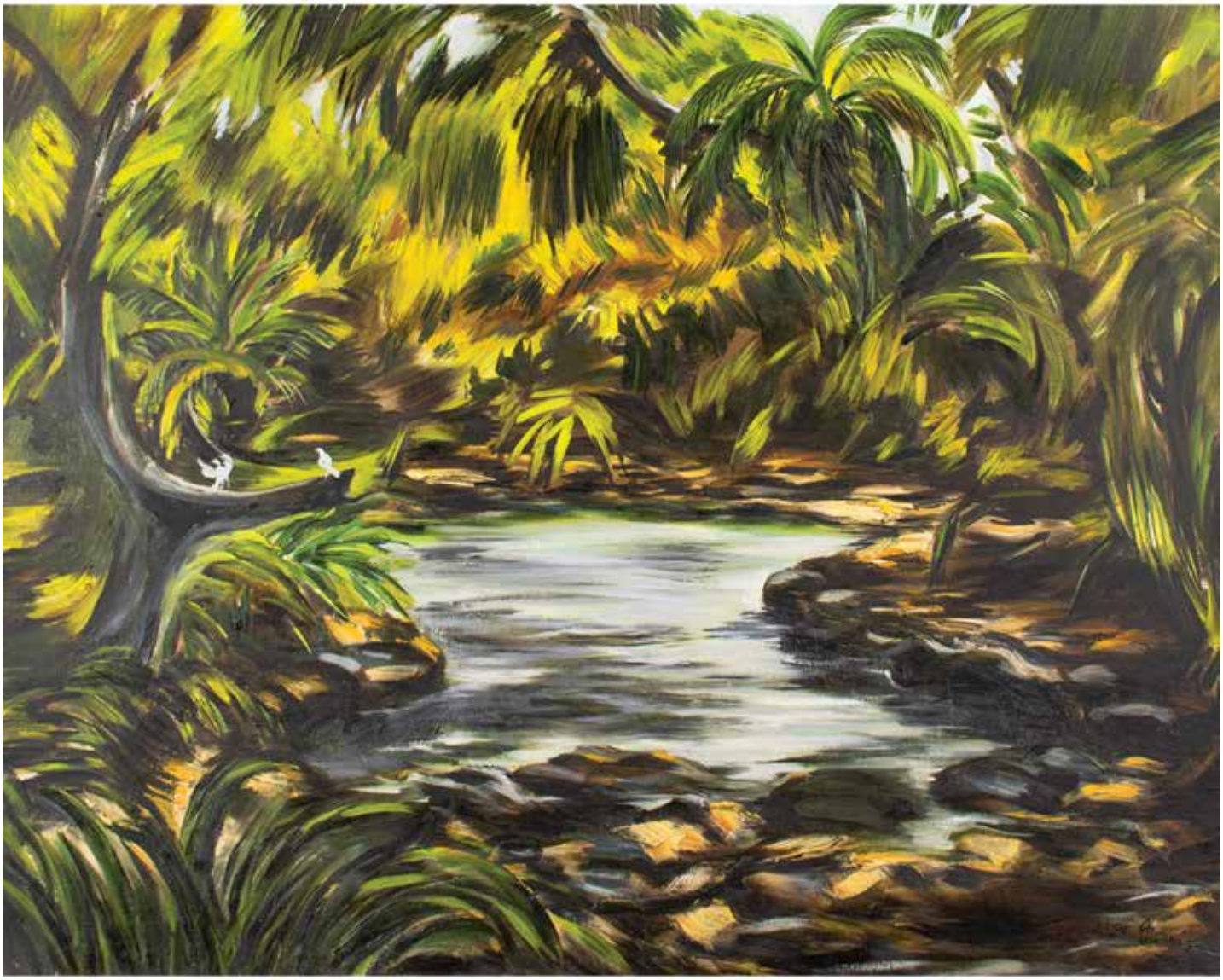
## SOLOMON SAPRID (1917 - 2003)

***Untitled (Woman on horse)***

Signed and dated '1994' (upper left)
Bronze
62.5 x 59 x 22 cm
(24 1/2 x 23 x 9 in)

**PHP 650,000 - 700,000**

The *tikbalang*, mythical half-horse, half-human of Philippine lore, is undoubtedly the subject that modernist sculptor Solomon Saprid is most identified with. This work makes subtle reference to the leitmotif - depicting a woman taking control of and taming her horse. The bronze sculpture is formed with hard edges and rough textures. An interesting detail of this work is the almost tender relationship between the two as they look at one another. Saprid explores the human figure meticulously pushing its form, movement, even texture through the guise of the mythic, using the chimera to explore the boundaries of the physique.



Lot 328

## FEDERICO AGUILAR ALCUAZ (1932 - 2011)

***Hidden Valley***

Signed and dated '1992' (lower right)
Oil on canvas
75 x 95 cm (29 1/2 x 37 1/2 in)

**PHP 850,000 - 900,000**

*A Liongoren Gallery label is affixed at the back of the frame*

In this bucolic painting by National Artist Federico Aguilar Alcuaz, a pond surrounded by a verdant forest is simply and masterfully communicated through his use of light, color and composition. The landscape is rendered through bold brush strokes and soft edges, two signatures of Alcuaz's painterly technique. That the body of water lies at the center of the composition amidst this paradise gives viewers the impression that they have just stumbled upon and discovered this idyllic spot.

# CESAR LEGASPI
## *Sunrise in the Forest*

**Lot 329**

**CESAR LEGASPI (1917 - 1994)**

***Sunrise in the Forest***

Unsigned. Dated '1967' in document
Oil on wood
44 x 59 cm (17 1/2 x 23 1/2 in)

**PHP 1,200,000 - 1,400,000**

*Sunrise in the Forest* is visual testament of National Artist Cesar Legaspi's triumph over struggle. Unknown to many, Legaspi was color blind and could not see red and green. Yet, we see here how he successfully employed the latter's hues. Recognized widely for his cubist paintings, many of his works showcase the working class and social inequality.

This landscape, another leitmotif that he returned to throughout his career, makes use of his signature geometric fragmentation technique, where the branches and trunks transform into shards. Yellow light peeks in, representing sunlight, signaling daybreak. Here, Legaspi showcases nature's fine display of hard and soft edged colors surging forward, evoking a feeling of repose - of a new dawn breathing life to the world.

*Accompanied by a Certificate of Authenticity issued and signed by Dennis K. Legaspi*



# J. ELIZALDE NAVARRO

## *The Future is Here*

**Lot 330**

**J. ELIZALDE NAVARRO (1924 - 1999)**

***The Future is Here***

Signed and dated '1985' (lower right)
Oil on canvas
91 x 91 cm (36 x 36 in)

**PHP 1,200,000 - 1,400,000**

An eruption of color through a sweeping profusion of diverse geometrical shapes results in this dynamic abstraction by National Artist J. Elizalde Navarro. The combination of warm and cool tones creates a visual imprint in the mind's eye - the master's playful and experimental approach to gestural brushwork resulting in an amalgam of textures, resulting in this effusive, bustling image.

The influence of Balinese culture in the art of Navarro is evident here — the dazzling expression of movement amidst the panoply of ritual and pageantry, distinct and full of life, is laid out for all to see. This important work is the epitome of a visual feast, a tribute to the artist's mettle in pure abstraction.

*Accompanied by a Certificate of Authenticity issued and signed by the artist and attested by Mrs. Emma Navarro*



# RAMON ORLINA
## *Power of Coalition*



Lot 331

**RAMON ORLINA (B. 1944)**

***Power of Coalition***

Signed and dated '2001' (lower right)
Carved asahi glass
39 x 53 x 25 cm (15 x 20 1/2 x 9 1/2 in)

**PHP 2,900,000 - 3,300,000**

Salcedo Auctions is pleased to offer two important works by leading Philippine glass sculptor Ramon Orlina from the art collection of Manila's Tower Club.

These substantial and iconic pieces used to grace the entrance foyer and hallway of the private club - which hosted the country's most eminent business titans, top corporate executives and captains of industry - their luxuriant green hues providing a glowingly warm and indeed impressive and unforgettable welcome to its members and their guests.

The first of these sculptures titled *Power of Coalition* carves a center crater that passes through the entire crystalline mass. Stable in its unity and balanced in its shape, Orlina's constant permutation of glass foregrounds his continuing engagement with his polished material, its deeply hued, almost elemental qualities opening up intriguing aesthetic and expressive possibilities.

Provenance:
Collection of Tower Club, Inc., Makati City



# LEE AGUINALDO
## *Brown Circulation*

**Lot 332**

**LEE AGUINALDO (1933 - 2007)**

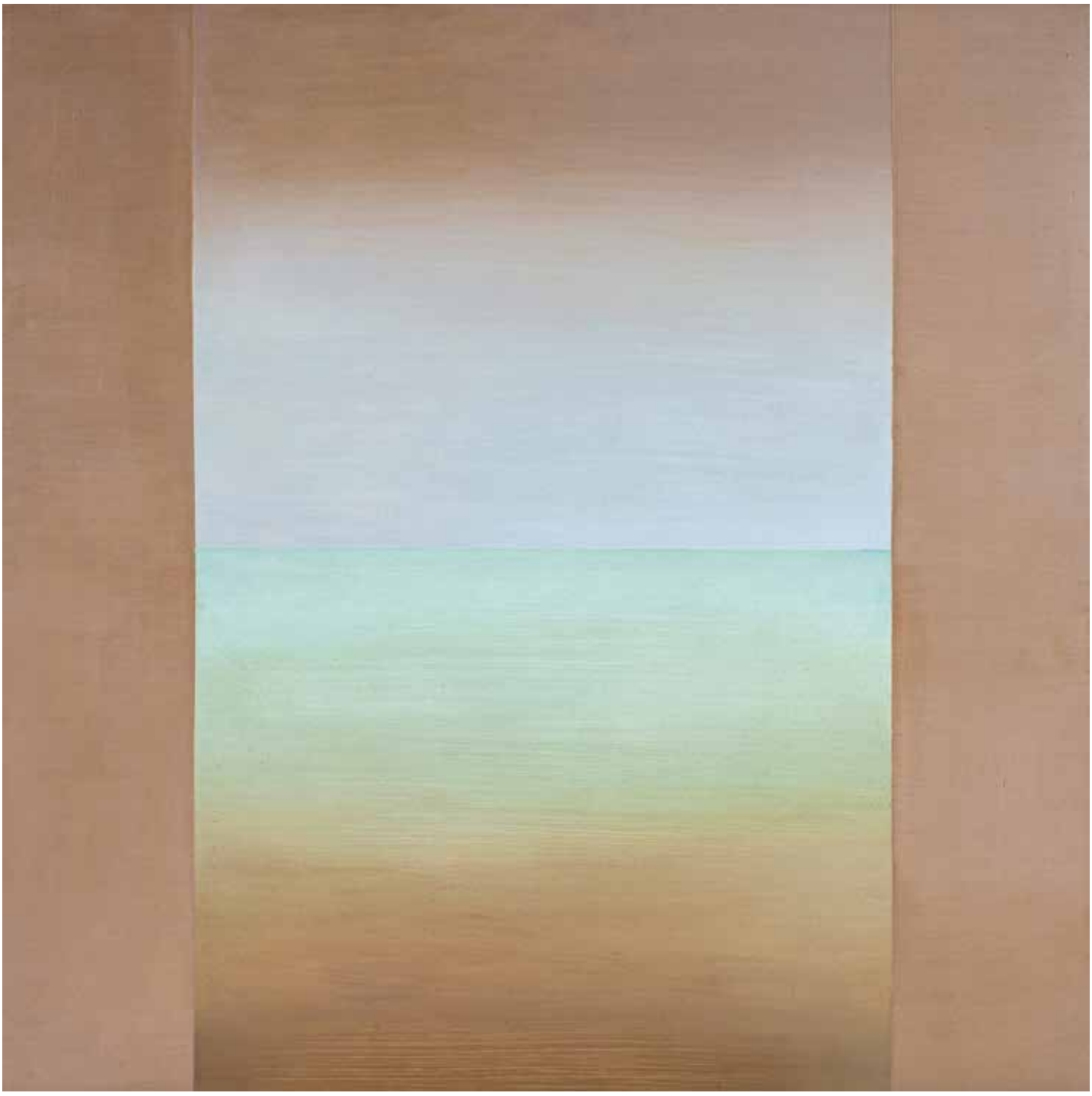
***Brown Circulation***

1975
Acrylic
61 x 61 cm (24 x 24 in)

**PHP 2,000,000 - 2,200,000**

A pioneer of abstract expressionism, geometric abstraction, and Pop Art in the Philippines, Lee Aguinaldo's body of work is marked by inquiries on the creative process that were iterated in stark, bold compositions that shook the country's nascent modern art scene to its core.

This painting which forms part of his iconic 'Circulation' series shows hard-edged gradient hues of light blue and mint green, their hues and subtle tones constructing compatibility. The modulated chocolate brown in the outer corners create a focal point, centering light and depth to the edges. The minimalist use of texture and embellishment depicts a cerebral organized aesthetic narrative. Moreover, the smooth surface is a testament to the artist's belief that excluding brushwork and excessive details preserves the unity of the surface.



# JUVENAL SANSÓ

*Hues of Spring*

Lot 333

## JUVENAL SANSÓ (B. 1929)

***Hues of Spring***

Signed (lower right) and undated (c 1960s)
Oil on canvas
56 x 86.5 cm (22 x 34 in)

**PHP 1,500,000 - 1,800,000**

Juvenal Sansó paints a bountiful arrangement of flowers in muted tones and with a graphic silhouette - its classical elegance punctuated by the verve of surrealism, making the subject entirely his own.

Sansó plays with the form of shrubbery, recapturing its organic composition in a playful twist of warmth during the spring.



# OSCAR ZALAMEDA
## *Untitled (Church)*

**Lot 334**

**OSCAR ZALAMEDA (1930 - 2010)**

***Untitled (Church)***

Signed (lower right) and undated (c 1960s)
Oil on canvas
86 x 118 cm (34 x 46 1/2 in)

**PHP 900,000 - 950,000**

This earlier Paris school work departs from Oscar Zalameda's usual depiction of genre subject matter such as fishermen and vendors. In this scene, the artist paints in subdued colors that play out in various gradations, just like the building forms that appear in different shapes and sizes. The houses here are delineated, almost like etchings - the corners being outlined in black. Zalameda's signature use of this compositional device allows him to define not only mass and form, but also to indicate direction. In this cubist reflection of a Manila vista where it is not possible to determine the time of day, it is as if a haze has somehow obscured any reference to time or place.


ZALAMEDA

# FEDERICO AGUILAR ALCUAZ

## *Autumnal Flower*

**Lot 335**

**FEDERICO AGUILAR ALCUAZ (1932 - 2011)**

***Autumnal Flower***

Signed and dated '1962' (upper right)
Oil on canvas
90.5 x 72 cm (35 1/2 x 28 in)

**PHP 5,500,000 - 6,000,000**

National Artist Federico Aguilar Alcuaz paints a stunning metamorphosis of flowers, as they are viewed in a different light in this important early work done while the artist was based in Barcelona, where he had been based beginning in 1956, following his studies at Madrid's famed Academia de San Fernando. While pursuing his professional career in the Mediterranean city, he became a member of the La Punalada Group of abstract artists which counted among its members Tàpies, Cuixart and Tharrats. Their graphic influence is clearly seen in this painting, as is the strong gestural and calligraphic effect of another emerging Spanish artist at the time, Antonio Saura. The colors and forms of his adopted maritime home are evident in the profuse use of aquamarine and earth tones, which hearken to the sea and the surrounding region's craggy coastline.

*Autumnal Flower* represents the transitioning of seasons, similar to the brown flowers, where structures and shapes bloom into something ambiguous, complementing its gorgeous kamagong frame. Alcuaz uses visual devices to mimic a sense of dimensionality. What would usually be a still life, is transformed into a feeling of curiosity of what the image could become - the perfect metaphor for a burgeoning artistic journey at the cusp of greatness.



# H.R. OCAMPO
## *Excursion to Pinaglabanan*

**Lot 336**

**H.R. OCAMPO (1911 - 1978)**

***Excursion to Pinaglabanan***

Signed and dated '1975' (lower right)
Oil on canvas
90 x 121 cm (35 1/2 x 47 1/2 in)

**PHP 8,000,000 - 10,000,000**

At the height of National Artist H.R. Ocampo's career, his paintings filled with more pronounced abstract, biomorphic shapes. He had mastered the process of hybridized deconstruction - the forms having transmogrified from identifiable subject matter. Biomorphism applied to both his earlier semi-figurative and later purely non-figurative works.

*Excursion to Pinaglabanan*, an exemplar of his most sought-after palette of reds, yellows and warm earth tones, shows colors belonging to the same hue rendered side-by-side with not one tonal block being exactly the same as the next. A gradient of red forms click together like puzzle pieces, gripping, enveloping, and flowing into adjacent corners in an organic movement of shape. As light and dark tones contrast, the biomorphs work together to direct the eye into a subtle flow, as viewers are left to guide their sight from the center of the canvas towards the edges.

A precursor to Ocampo's *Homage to Emilio Jacinto* (1977) which was sold at Salcedo Auctions in 2016, this masterpiece strongly conveys movement and rhythm, depicting the successful expedition and capture by Andres Bonifacio and Emilio Jacinto of a Spanish gunpowder depot and water station in the town of San Juan del Monte. "The…use of an intense red orange reminiscent of the colors of the insignia of the Kataas-taasan, Kagalang-galangang Katipunan ng mga Anak ng Bayan or simply and more popularly called Katipunan…the energy of youth and the cerebral firebrand of revolution coming together in this rare masterpiece."

As such, *Excursion to Pinaglabanan* forms part of a rich tradition of works by the National Artist - an important work of Philippine art embodying the artistic prowess of Ocampo and depicting a key moment in the nation's struggle for freedom.


H.R. Ocampo
'75

# JOSE JOYA
## *Blue Harbor*

**Lot 337**

**JOSE JOYA (1931 - 1995)**

***Blue Harbor***

Signed and dated '1966' (lower right)
Oil on wood
80.5 x 121 cm (32 x 47 1/2 in)

**PHP 22,000,000 - 26,000,000**

This remarkable and rare oil painting bears the hallmarks of the early abstract expressionist oeuvres of National Artist Jose Joya with its thick, gestural impasto, a fascinating juxtaposition of tonality and surface. It is notable and significant having been painted just two years after Joya was selected to represent the country at the 1964 Venice Biennale, recognized at that time and to this day to be the world's most prestigious international art festival. The Philippine visual art scene in the 1960's was a time where experimentation was mobilized - a milieu that Joya joined and broke away from, eschewing accepted conventions. The selection of a non-objective artist to represent the country was truly a groundbreaking act, and an endorsement of Joya as being one of the leading creative powerhouses - indeed a vanguard - of that pioneering era.

At first sight, Joya's abstractions are instantly enamoring. In all their variations they command attention; his energy lingers in each commanding stroke, drawing viewers in. His deep and frenetic impastoed works express the musings of the master's mind and emotions. To look more closely at Joya's works is to get enveloped in the spirit he leaves on the surface, the smooth protrusions and wayward bursts, to almost feel the act of its creation unfolding all at once. This large, dynamic piece in hues of blue and green utilizes spontaneous black strokes which are applied on the top layer, a practice that the abstract expressionists valued to approximate the gestural power of, not to mention the cutting simplicity of Easterm calligraphy.



# FERNANDO AMORSOLO

## *Lavanderas*

**Lot 338**

**FERNANDO AMORSOLO (1892 - 1972)**

***Lavanderas***

Signed and dated '1955' (lower right)
Oil on canvas
60.5 x 86 cm (23 1/2 x 33 1/2 in)

**PHP 4,800,000 - 5,500,000**

National Artist Fernando Amorsolo paints one of his best-known subjects, a woman and her companions sitting by the river doing the day's laundry, with one of them winsomely bathing herself. The stream of water and trees behind the central figures are rendered largely through green hues, all-in-all illustrating the beauty of the Philippines natural environs. Known for his masterful use of light, Amorsolo exposes this through the glimmers in the water and the main subject's front torso, highlighting her skin. Although doing laundry is often viewed as a banal chore, Amorsolo shows it as an essential activity that intertwines with the cycle of life, a period of mirth, camaraderie, cleansing - indeed, renewal - that imbues this rich canvas with a palpable romanticism.

Provenance:
*Modern & Contemporary Southeast Asian Paintings*, Sotheby's, Singapore, 29 Apr 2007, Lot 33



# FÉLIX RESURRECCIÓN HIDALGO

*Marina*

**Lot 339**

**FÉLIX RESURRECCIÓN HIDALGO (1855 - 1913)**

***Marina***

Signed and dated '1900' (lower left)
Oil on canvas
81 x 100 cm (32 x 39 1/2 in)

**PHP 8,000,000 - 10,000,000**

Félix Resurrección Hidalgo was born on February 21, 1853, in Binondo, Manila, to wealthy parents - Eduardo R. Hidalgo, a lawyer, and Maria Barbara Padilla, a businesswoman — the third of seven children. The Hidalgos were known to be gracious art patrons, residents of Calle Escolta in Binondo.

In 1871, Hidalgo earned a Bachelor of Philosophy from the University of Santo Tomas in Manila. Eight years later, he was sent to Spain as a *pensionado*, one whose expenses were paid for by the Spanish colonial government to study abroad. He was enrolled in the Real Academia de Bellas Artes de San Fernando, Madrid. The scholarship required him to accomplish a number of life-sized canvases for his state patrons. Part of the *ilustrado* elite who left the country in their young adulthood to pursue higher learning overseas, instead of returning to the Philippines at the end of his studies, Hidalgo went to Paris to set up his studio gallery.

Throughout his career, Hidalgo is known to have created several hundred pieces, depicting various subjects mostly favored by the academy: mythological and allegorical tales, historical events,



Fig. 1: Self portrait of the artist

or nude figures in a studio, using materials ranging from oil, pastel, and charcoal on canvas, panel, and paper. A small number of these were in large scale, with the majority sized to hang in drawing room walls. Many of these oeuvres did not survive the War. The location of many others - we have an idea of the artist's prolific output based on photographs showing Hidalgo in his studio surrounded by many finished and unfinished works - remains unknown. Owing to the fact that there is no definitive catalogue raisonne on the artist, these pieces have remained lost to history.



In recent years, a scant number of original artworks of unassailable provenance have emerged, the last being *La Pintura*, which was discovered by this writer in the collection of a European family which had held the painting for nearly four generations, until its world-record setting sale at Salcedo Auctions in 2019.

Far from being an artist who did not make a mark during his lifetime, Hidalgo's talent was widely celebrated, his works collected, portrait commissions coming one after the next; and he was lauded by the leading Salon exhibitions and international art expositions of the day.

It is worth noting, for example, that *La Pintura* was a documented and exhibited artwork, and yet it somehow vanished without a trace until its owners made its existence known. Amidst the backdrop of this stream of accolades, that an artist such as Hidalgo curiously did not enjoy the same stature as his compatriot Juan Luna y Novicio, speaks volumes not only about the profile that the artist did not so much gain as much as, in our opinion, actively cultivate.

It is a stance that we have an inkling of understanding. It is clear that the artist's patrician background was one of the sources of his reserve. Detached, outwardly humorless, straight-laced and without even a hint of scandal, one can also see this manifested in the very nature of his works, which provide viewers insight into Hidalgo's temperament, creative process and ultimately his raison d'etre. It is this core, this world created by Hidalgo in his mind's eye that he - consciously or not - manifested in his works that we seek to delve further into in this essay.

Hidalgo's career flourished from the time he entered *Virgenes Cristianas Expuestas al Populacho* (*Christian Virgins Exposed to the Populace*) at the National Exposition of Fine Art in Madrid in 1884, where he won a silver medal, vis Luna's gold. It was this same painting that catapulted him to acclaim in his homeland. A second painting, a detail study of which is serendipitously offered as Lot 343 in this auction, cemented his renown. Titled *La barca de Aqueronte*, this 1887 oil on canvas painting received a gold medal at the Exposicion General de las Filipinas; silver at the 1889 Paris Exposition; a diploma of honor at the 1891 Exposicion General de Bellas Artes in Barcelona, and gold again at the 1893 Madrid Exposicion Internacional de Bellas Artes during the 400th Anniversary of the Discovery of the Americas - making it the expatriate's most award-winning work. The painting was Hidalgo's interpretation of Dante's *Inferno*, in particular the scene where the damned travel on a boat through the River Acheron, its waters



Fig. 2: Félix Resurrección Hidalgo, *La Pintura*, c. 1890s.



Fig. 3: Félix Resurrección Hidalgo, *La barca de Aqueronte*, 1887. Lopez Memorial Museum, Pasig City.

violently buffeting the condemned souls as they are ferried by Charon, the stooped bogeyman dressed in a hooded black cloak, into hell.

It would be roughly seven years from the completion of *La barca* to the time Hidalgo painted *Marina*. In that short period, Impressionism, with its focus on capturing moments taken from scenes of everyday life - an effect achieved by the close yet loose application of pigments to approximate the fleeting effect of light on nature, and the way this coalesces in the eye as an image - was gaining many adherents. They painted *en plein-air*, whereby artists worked outdoors, "captur[ing] the spirit and essence of a landscape or subject by incorporating natural light, color and movement into their works."

*Marina* is a painting splendidly executed in this manner. The work captures what would be commonly considered as 'everyday scenery' of waves crashing onto craggy rocks along a coastline - a seascape that fuses together the sky and ocean, sea foam scattering into mist as rays of sunlight stream out of an opening in the clouds overhead, their appearance like arms stretched out benevolently from the heavens, reaching downwards to calm the waves. By comparison, two other Hidalgo seascapes, one earlier, the other later, bookend *Marina* in terms of palette and, in turn, atmosphere. When seen together, the three works can be read like the nature cycle, the ebb and flow of time like the tide serving as some form of metaphor about the human condition.

While *Mar Revuelto* shows a relatively placid outlook starting to be shadowed by gray skies, the aqua colored-currents fading almost to a frothy white to indicate growing inclement conditions, *Marina* shows a deeper cyan, the color complementing the lavender tones of sky - a vision of a storm that broke and that is just beginning to pass. In contrast, the *La Puesta del Sol* painted one year after is dominated by dark tones, dusk falling over the scene, its red-orange color adding a sense of the unknown as strong currents continue to crash on the coast.



Fig. 4 & 5: Félix Resurrección Hidalgo, *Mar Revuelto*. Eugenio Lopez Foundation, Pasig City. (top), Félix Resurrección Hidalgo, *La Puesta del Sol*, 1901. Private Collection. (bottom)

There is a further metaphor that we see in *Marina*; and it is one that takes us back to *La barca*. Look at the manner in which the desperate souls on left of the 1887 masterpiece crest upwards from the bottom center of the canvas to the upper left corner, the wave of crashing bodies destined towards eternal damnation mirrored uncannily by the buffeting currents scattering as they hit the sharp cliffs and stony crags rising out of the water. The similarity however ends here. For while *La barca* has Charon peering ominously on the right, a figure clothed in black haloed by the fiery red of hell in a scene of horror and the utmost despair, in contrast the salvific symbolism of light streaming from on high could not be more vivid vision of hope.

*Marina* is a painting whose emergence - just like the sun breaking out to transform the seascape - could not be timelier; and in doing so at this important juncture of our history in the time of pandemic, exuding relevance in as much as it radiates beauty, it is, in our opinion, timeless - a Hidalgo masterpiece in the truest sense of the word.




Fig. 6: A newspaper clipping showing the Commissaire-priseur (auctioneer) Feuardent trading in Paris as early as 1890




Fig. 7: Invoice dated 'Paris, 21 July 1926' issued by Feuardent Frères for the purchase of Hidalgo's 'Marina' by its former owner, Maria Luisa Gálatas Vallejo. Vallejo would own the painting until 1958.

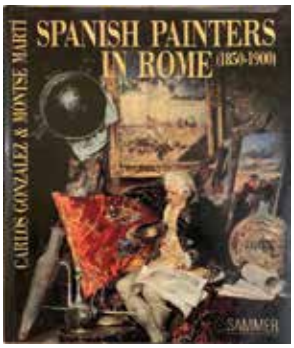
## Provenance

Extensive due diligence was undertaken by Salcedo Auctions to verify the attribution of *Marina* as an original work by the hand of Felix Resurreccion Hidalgo. Following its provenance, we were able to trace its movement through the original 1926 invoice of the painting which was issued when it was purchased from the Commissaire-priseur - translated as "auctioneer" in English - Feuardent Frères. The letter of receipt, written in French, states: "I received from Madame Maria Luisa Gálatas Vallejo the sum of 2,500 franc for the purchase of a painting made by Félix Resurrección Hidalgo representing a sea landscape, oil on canvas of 81 x 100 centimeters."

From the back of the painting, a label describes where and when it was exhibited after it was purchased: the renowned Galerie de France in Paris on May 25, 1945. It is marked as Anjou, which our research team has verified to be its former location along the Rue Faubourg Saint Honore at the corner of Rue Anjou. Maria Luisa Gálatas Vallejo owned the painting until 1958. After which time, the Saurin family had possession of *Marina* until it was sold at auction in Barcelona in 2020, where the present owner acquired the painting.

## Expert's Note

The current owner engaged the services of Montse Martí, an expert on 19th century Spanish painting, and the co-author of two scholarly publications on the subject, particularly the period between 1850-1900, where she wrote the entries on Hidalgo. In her written communication with the present owner, Martí expressed her opinion on the authenticity of *Marina* based on her familiarity with the works of Hidalgo on stylistic grounds, as well as material findings on the paint, canvas, and the fabrication of the *bastidor* (stretcher) used for works dating from the time.



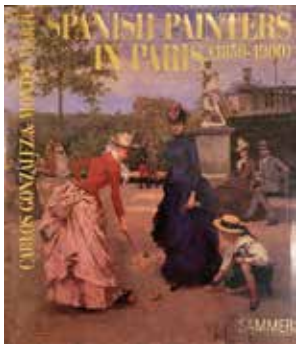




Fig. 8 & 9: Cover pages of Carlos Gonzalez & Montse Marti, *Spanish Painters in Rome (1850-1900)* (Madrid: Sammer, 1988) and *Spanish Painters in Paris (1850-1900)* (Madrid: Sammer / Tusquets, 1989)

*These publications accompany the lot with the compliments of the owner*

## References:

Alfredo Roces, *Felix Resurreccion Hidalgo & the Generation of 1872*. Pasig City: Eugenio Lopez Foundation, 1998

Carlos Gonzalez & Montse Martí, *Spanish Painters in Rome (1850-1900)*. Madrid: Sammer, 1988 and *Spanish Painters in Paris (1850-1890)*. Madrid: Sammer/Tusquets, 1989



Lot 340

## GRACIANO NEPOMUCENO (1881 - 1974)

***A lot of 2 carved panels***

Signed (lower right) and undated
Narra
143 x 66 cm (56 x 26 in) /
142 x 45.5 cm (56 x 18 in)

**PHP 80,000 - 85,000**



Lot 341

## ISABELO TAMPINCO (1850 - 1933)

***The Two Ladies***

Undated
Cold cast marble with marble finish
63 x 42 x 36 cm (24 1/2 x 16 1/2 x 14 in)

**PHP 480,000 - 550,000**

The classical sculptor Isabelo Tampinco is celebrated for his architectural relief work in many of Manila's most important religious edifices, in many cases incorporating indigenous motifs, flora. and fauna in his woodwork, from which came the trademark *Estilo Tampinco*. Sadly, many of his works were lost or destroyed during the Second World War. This impressive vase-like sculpture features two faces of women, one behind another, square footing and a thin pillar holding the body together. The patterns and intricate details are a sight to behold.

*Accompanied by a provenance document issued by Caedo Sculptural Works and signed by Frederic I. Caedo*

# FÉLIX RESURRECCIÓN HIDALGO

*Study for Detail of 'La Barca de Aqueronte'*

**Lot 342**

**FÉLIX RESURRECCIÓN HIDALGO (1855 - 1913)**

***Study for Detail of 'La Barca de Aqueronte'***

Signed (lower left) and undated
Charcoal on paper
58.5 x 46 cm (23 x 18 in)

**PHP 750,000 - 800,000**

This riveting drawing is a study for *La barca de Aqueronte*, the award-winning 1887 oil on canvas painting by Félix Resurrección Hidalgo, which received a gold medal at the Exposicion General de las Filipinas; silver at the 1889 Paris Exposition; a diploma of honor at the 1891 Exposicion General de Bellas Artes in Barcelona, and gold again at the 1893 Madrid Exposicion Internacional de Bellas Artes during the 400th Anniversary of the Discovery of the Americas - making it the master's most award-winning work. The painting is his interpretation of Dante's *Inferno*, where the damned travel through the River Acheron into hell. In this charcoal study, Hidalgo draws two naked men fighting - the condemned souls trying to escape their fate. This master work provides viewers with unique insight into Hidalgo's practice and process.


R. Hidalgo





**Lot 343**

## ELMER BORLONGAN (B. 1967)

***A lot of 2 chalk pastel drawings***

Signed and dated '2003' (lower right / upper right)
Chalk pastel on paper
25 x 10 cm (10 x 4 in) each

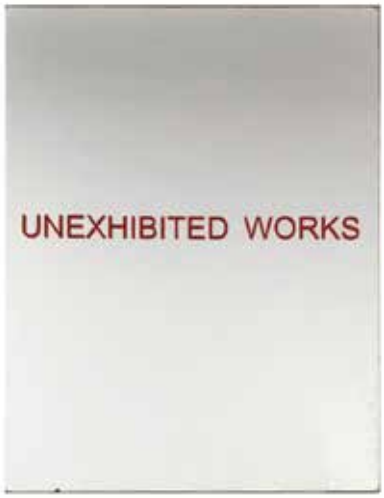
**PHP 150,000 - 160,000**

*Provenance:*
*Acquired from West Gallery*













**Lot 344**

## ROBERTO CHABET (1937 - 2013)

***A lot of 4 Unexhibited Works (Red, White, Black & Blue)***

Signed and dated '2004' (back)
Mirror mounted on wood
30.5 x 23 cm (12 x 9 in) each

**PHP 100,000 - 110,000**



Lot 345

ARTURO LUZ (1926 - 2021)

*Untitled (Anito series)*

Undated
Ipil wood
61.5 x 23 x 23 cm (24 x 9 x 9 in)

**PHP 240,000 - 260,000**



Lot 346

ARTURO LUZ (1926 - 2021)

*Kyoto Series*

Signed (lower middle). Dated '2014' in document
Acrylic collage on paper
72 x 58 cm (28 1/2 x 23 in)

**PHP 330,000 - 350,000**

*Accompanied by a Certificate of Authenticity issued and signed by Luisa Maria Luz Lansigan*



Lot 347

## ANG KIUKOK (1931 - 2005)

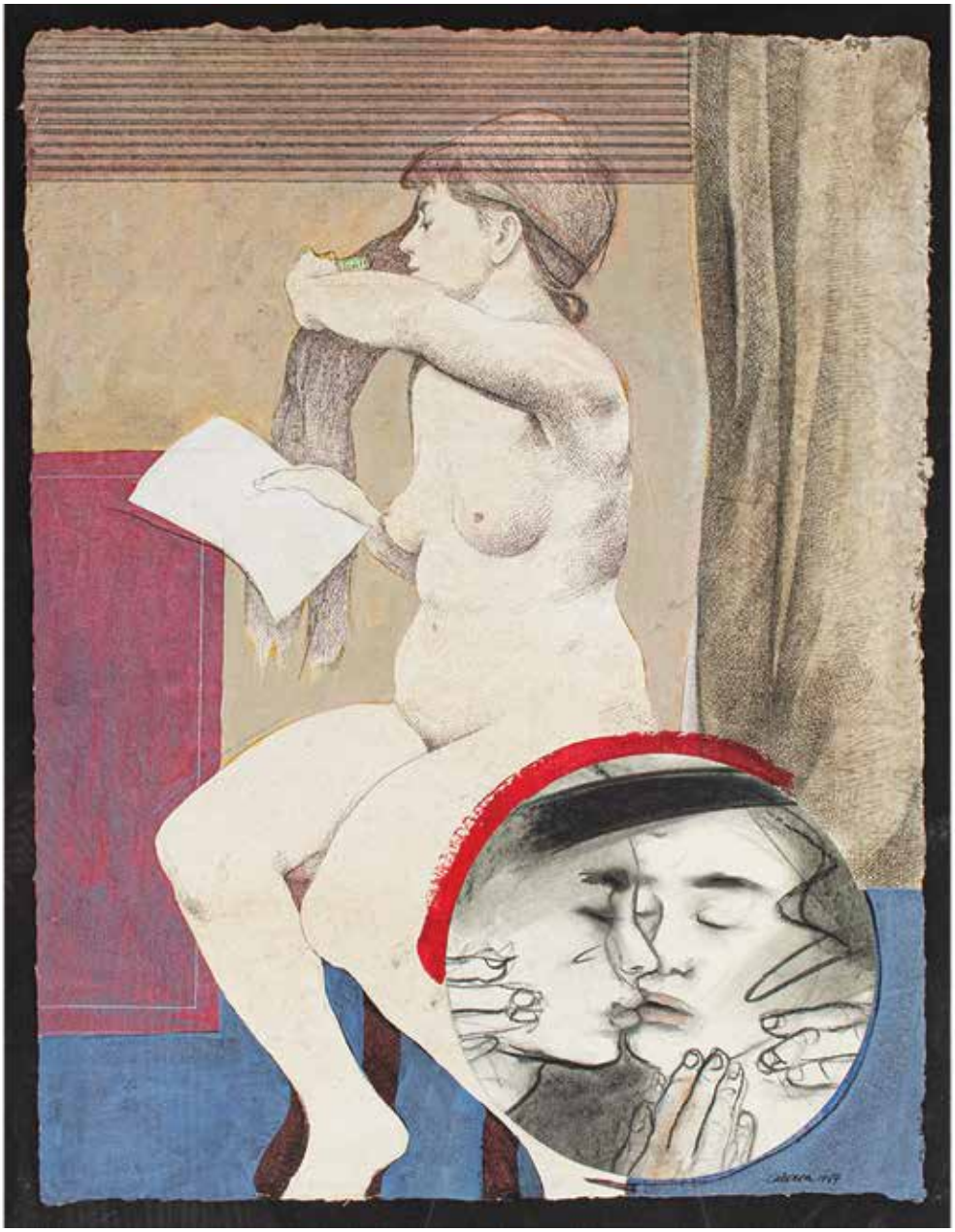
***Scream***

Signed and dated '1970' (lower right)
Ink on paper
91 x 45.5 cm (36 x 18 in)

**PHP 1,400,000 - 1,500,000**

In this manifest example of the style for which he is best known, National Artist Ang Kiukok portrays a human figure in the midst of turmoil - the look of worry on the subject's face manifesting itself in every sinew of the subject's gaunt frame. The body language and dark tones create a mood that is distressing, evoking a chilling atmosphere. Figurative expressionism, in particular the use of cubism in fragmenting horror in a shard of planes like broken glass, the sound of anguish piercing through the frame, makes *Scream* an iconic oeuvre in the artist's substantial creative oeuvre - a fitting counterpart to Edvard Munch's similarly titled masterpiece.

*Accompanied by a Certificate of Authenticity issued by Finale Art File and signed by Andrew Ang and Evita T. Sarenas*



**Lot 348**

**BENCAB (B. 1942)**

***The Letter***

Signed 'Cabrera' and dated '1984' (lower right)
Acrylic on paper
66 x 49.5 cm (26 x 19 1/2 in)

**PHP 2,400,000 - 2,500,000**

This exceptional work foregrounds the graphic mastery of National Artist BenCab. It is admirable on many levels: showcasing his technical expertise in human anatomy as seen in the elegantly posed nude juxtaposed with the inset of the couple in embrace, the artist's signature drapery on the right, as well as the postmodern palimpsest of the aforementioned figures set against the grids in muted tones of red, blue, and ecru. There is an air of mystery in this impressive oeuvre that also hearkens to his 'Larawan' series etchings and aquatints from the 1970s, which is also very clearly aligned with those created during this seminal period in BenCab's creative journey.

This is a work of art that BenCab aficionados looking to add a further dimension to their collections will surely aspire to possess.



Lot 349

## ROMULO GALICANO (B. 1945)

***Untitled (Boats at seashore)***

Signed and dated '1983' (lower left)
Oil on canvas
87.5 x 113 cm (34 1/2 x 44 1/2 in)

**PHP 2,500,000 - 2,600,000**

Cebuano master Romulo Galicano composes a picturesque landscape, depicting a postcard-perfect seashore in the realist style for which he is widely celebrated and collected by art aficionados, Galicano paints this merging of earth and water through the most intricate of details. Nothing is left unnoticed in this visual symphony: from the light shining through the clouds in the sky, to the waves of sea, to the human figures and details of the land, and even the wisps of smoke emanating from the boat. This is, put quite simply, poetry in motion. The photo-realistic rendition also appears to be a suspension in time - a glimpse of a moment - breathing a romantic sensibility to the work.



Lot 350

## SOLOMON SAPRID (1917 - 2003)

***Untitled (Bondage)***

Signed and dated '1982' (upper middle)
Bronze
29 x 33 x 18 cm (11 1/2 x 13 x 7 in)

**PHP 300,000 - 380,000**

Leading figurative expressionist sculptor Solomon Saprid uses bronze to build a figure tethered, struggling to break free. The artist is well-known for his usage of metal scraps, melding these to create powerful figures, where jagged planes seem to burst out amidst their surroundings. There is a sense here of a figure being trapped like a beast - or is it man trying to subjugate his prey? Saprid's sculptures are not exercises in polished perfection, but instead are seen as semi-abstract explorations of form and material, juxtaposing these elements into variations of spectacled beings of myth and enigma.





Lot 351

## RAMON ORLINA (B. 1944)

***Convergence***

Signed and dated '2001' (lower middle)
Carved asahi glass
50 x 35 x 25 cm (19 1/2 x 13 1/2 x 10 in)

**PHP 2,500,000 - 2,700,000**

This second - equally awe-inspiring - work from the art collection of the Tower Club titled Convergence espouses the tenets of business and interpersonal camaraderie - epitomizes community and working towards a common goal - values held by the esteemed institution. The figure blends into gradients, strata formations built on top of each other, showcasing Orlina's masterful manipulation of space and technical skill in hewing glass into an abstract composition, giving shape to the dramatic interplay between form and dynamism.

Provenance:
Collection of Tower Club, Inc., Makati City



Lot 352

**ARTURO LUZ (1926 - 2021)**

***Juggler***

Signed and dated '1991' (lower right)
Acrylic collage
151.5 x 106 cm
(59 1/2 x 41 1/2 in)

**PHP 2,800,000 - 3,000,000**

Through the use of basic shapes and lines, National Artist Arturo Luz paints juggling figures - the utilization of various textures raising the forms set against the rust background. There is a balance to it that builds geometric proportions. A common theme in his 'Circus Performers' series, Luz's juggler is rendered on the hard-edged canvas with a straightforward color palette, the pin straight white lines running off to form calculated curves, a suggestion of motion in the otherwise still picture. Here, we also appreciate Luz's play on luminescence.

*A Luz Gallery label is affixed at the back of the frame*

# CARLOS 'BOTONG' FRANCISCO

## *Last Supper*

**Lot 353**

**CARLOS 'BOTONG' FRANCISCO (1912 - 1969)**

***Last Supper***

Signed and dated '1962' (lower left)
Oil on canvas
48 x 122 cm (19 x 48 in)

**PHP 12,000,000 - 15,000,000**

*Accompanied by a Certificate of Authentication, control number 98-0057, issued by the National Museum and signed by Suzano Gonzales, Chairman of the Panel of Experts*

Fondly remembered as the 'Poet of Angono,' National Artist Carlos 'Botong' Francisco, brought to Philippine modernism an unprecedented and unmatched visual language that bridged history and the present through romantic sentimentality. A master storyteller who wrote in sublime imagery, the artist chronicled the world around him and framed them in painterly translation of the Filipino epic form.

Francisco was born in Angono, Rizal in 1912. After graduating from the University of the Philippines, his artistic practice extended beyond the fine arts and included illustration, set design, and scriptwriting. Recognized as the impetus for the revival of mural painting in the country, his notable panoramic works include The Progress of Medicine in the Philippines, The Blood Compact, and Bayanihan - all examples of his masterful ability to wax visual poetic from segments of history. Alongside Victorio Edades and Galo Ocampo, the artist formed The Triumvirate that spearheaded the local modernist movement that challenged the traditional realist schools' romantic representations of the Philippines as embodied by Amorsolo. Botong has been cited by many art historians as an influence in the development of transparent cubism, which would be developed by the Neo-Realists - in particular National Artist Vicente Manansala - who would use similar lyrically informed lines that would be central to the imagery of modern visual art practice in the Philippines, particularly during the 1950s and 1960s.

Despite initially straying away from the predominant academic style during the turn of the century, Botong is remembered until this day as one of the most popular artists to emerge from the era, owing to his appeal both for his choice of subjects as well as his artistic vision, which reflected and resonated with Filipino sensibilities. His use of soft, curving lines akin to patterns, rich use of colors, and bold forms held a strong, primeval spirit and possessed a distinctive sensory flavor that hearkened to native pre-colonial motifs. But most notable are the visual narratives that Botong weaved through his works - vivid epics in grand proportions. Dramatic and forthcoming, the artist's works, be it a large mural or a smaller work on canvas are indeed theatrical plays that unfold in singular momentous scenes.

Works by Botong are exceedingly rare and difficult to find, especially with such a popular subject as this - the biblical Last Supper. The work is seen as an offset



to his highly praised 1960s series, Stations of the Cross, which chronicled the moments leading to the passion and death of Jesus Christ.

Adopting from his admiration of the colorful Mexian murals by artists such as the acclaimed Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros, Botong chose a color pallet not based on realistic representation but instead one that reflected and reinforced the emotions projected by his subjects.

Lifting a passage from the Bible, Botong paints the Apostles as they share their final meal with their Master. Likely inspired by Leonardo da Vinci's interpretation, each subject is characterized by their individual reactions to the revelation of a betrayer amongst them: Judas' aversion to Christ's reach with pouch in hand; John the Beloved and his brother James in a compassionate and morose embrace in the face of the devastating truth. Revisioning the scene through a modernist lens, Botong made use of a multi-point perspective, creating flat but deep imagery, distorting space to become a stage for the scene unfolding. By his insertion of multiple points of view, Botong enhances the visual story that he creates akin to traditional Chinese painting, the loose use of perspective allowing the artist to highlight and arrange elements in order of importance and development, and allowing for chronological thought in a singular image. The result is a provocative tableau exceedingly rich in narrative detail.

Botong breaks down the order of Western chronology, framing moments not in its temporality but instead in the relationships that come from it. Capturing and compressing momentous details of the story, the painting is charged in its encompassing grasp. Combined with the artist's dulcet composition of curves that gently guide the viewers eyes to glide through the artwork, the painting refrains from being overwhelming, its light rendering offsetting the strong use of visual queues. Sparse in detail beyond the ecclestical chalice and characteristic marks on the painting's subjects, Botong uses specificities not to ornament but to supplement the story that he is presenting.

Botong captured Philippine history in grand fashion and presented other narratives with Filipino quintessence. In doing so, he brought out poignant truths that could only be brought out in an allegorical and abstract language that can only be described as iconic.



Lot 354

## MACARIO VITALIS (1898 - 1990)

***Pitié pour les moines***
***(Pity for the Monks)***

Signed and dated '1976' (lower right)
Oil on masonite
49.5 x 72 cm (19 1/2 x 28 1/2 in)

**PHP 500,000 - 550,000**

Provenance:
Collection of Lynn Gavino

Macario Vitalis renders a pointillist picture depicting nude figures surrounding a monk in what may be interpreted as a moralist trope. The strokes are sharp and distinct, yet do not immediately define the subject. Immersed in the artistic circles of Paris, where he grew his professional career as a visual artist, Vitalis' color sensibility, transitioning from genre into visionary works with themes of religion and spirituality, were greatly influenced by the French Post-Impressionist movement. Vitalis' style was also heavily inflected by Cubism.

*A Vitalis Restrospective Cultural Center of the Philippines label is affixed at the back of the painting*



Lot 355

## MACARIO VITALIS (1898 - 1990)

***Untitled (Figures)***

Signed (lower right) and undated
Pastel on paper
24.5 x 16.5 cm (9 1/2 x 6 1/2 in)

**PHP 48,000 - 55,000**

Provenance:
Collection of Roberto Mercado, Special Representative,
Department of Trade & Industry, Philippines (1966-2006)



Lot 356

## EDUARDO CASTRILLO (1942 - 2016)

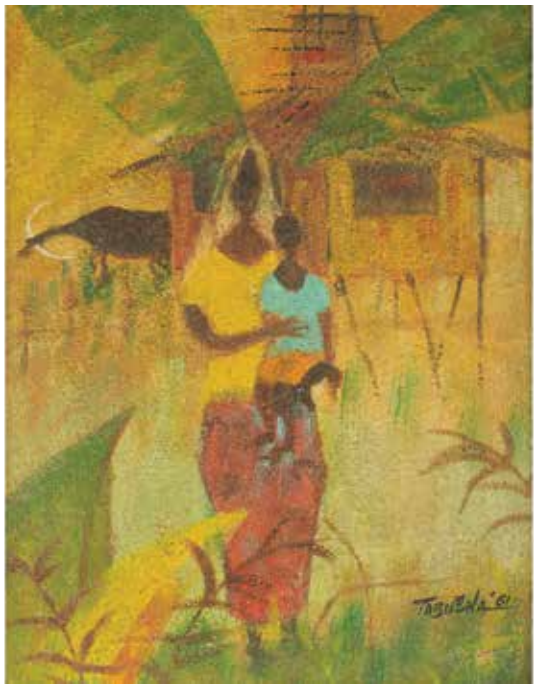
***Situational 1***

Signed and dated '11-1979' (lower left)
Hand sculpted in brass, antique matte gold finish
58 x 56 x 39.5 cm
(22 1/2 x 22 x 15 1/2 in)

**PHP 350,000 - 380,000**

Modernist sculptor Eduardo Castrillo's ability to shift from abstract to figurative without any diminishment of quality reflects his agility as an artist. Here, Castrillo sculpts a hard-edged form that folds into itself - a cubist approach whereby different perspectives are created. The other piece by the artist offered in this auction shows the master's technical skill at its finest. The circle divides in half, thus *Yin and Yang In Volume*, at the same time the flattened shapes impart mass and a further dimension to the sculpture.

*This lot is being sold to benefit Artists' Welfare Project, Inc.*



Lot 357

## ROMEO TABUENA (1921 - 2015)

***Untitled***

Signed and dated '1961' (lower right)
Oil on canvas
40 x 32 cm (16 x 12 1/2 in)

**PHP 150,000 - 160,000**



Lot 358

## FEDERICO AGUILAR ALCUAZ (1932 - 2011)

***Untitled (Lady in a mink stole)***

Signed and dated 'Madrid 1954' (upper left)
Oil on canvas
98.5 x 78 cm (38 1/2 x 30 1/2 in)

**PHP 380,000 - 400,000**

This elegant work highlighted by its unknown subjects striking crimson dress, accentuated by her sumptuous accessory epitomizes a celebrated genre of National Artist Federico Aguilar Alcuaz's ouevre where he depicts women of upper-class society. The choice of palette and the sitter's assured mien and posture convey an aura of glamour, steely determination, and ultimately social dominance and power.




Lot 359

## ONIB OLMEDO (1937 - 1996)

***Still Life***

Signed and dated '1990' (lower right)
Oil pastel on paper
69 x 56 cm (22 x 27 in)

**PHP 180,000 - 200,000**

*This lot is being sold to benefit Artists' Welfare Project, Inc.*



Lot 360

## MAURO MALANG SANTOS (1928 - 2017)

***Pahiyas***

Signed and dated '1963' (lower middle)
Mixed media on board
29.5 x 44.5 cm
(11 1/2 x 17 1/2 in)

**PHP 1,250,000 - 1,400,000**

*Accompanied by a Certificate of Authenticity issued by West Gallery and signed by the artist and Soler Santos*

Provenance:
*Under the Tree: The Wish List*,
Salcedo Auctions, 23 Nov 2019,
Lot 88

A small town becomes one with the night sky, the parol ornaments twinkling lights alongside the moon. In the center, a cross stands veiled in white, decorating the scene with its presence. Mauro Malang Santos paints a romantic picture of the Filipino Pahiyas festival, where locals afix paper ornaments on their house roofs in celebration of the good harvest that had come, creating a splendor of color and light.

As did many of his contemporaries, Malang sought to represent the local culture in the frames of modernity, painting the genre of the peripheries in the new abstracted forms of the era - towns and their cultures tranformed into something anew. The artist represents the culture in gentle tones of light, the billowing yellows assured amidst the calm blue night around them. The pastel blocks slide onto each other as if puzzle pieces that make a whole, and light is heightened by the gentle applications of contrasting yellows. An illustrator by profession, he shapes the town in childlike innocence, simplified forms capturing a liveliness that overflows despite being devoid of people - detail not coming from meticulous application of peculiarities, but with an empathic rendition of the values of the scene. The scene is peaceful and pure, and above everything moving in its quintessence.



Lot 361

## ARACELI DANS (B. 1929)

***Rosas ng Pag-Ibig***

Signed and dated '1990' (upper left)
Watercolor on paper
37 x 27.5 cm (14 1/2 x 11 in)

**PHP 90,000 - 95,000**

*Accompanied by a Certificate of Authenticity issued and signed by the artist*



Lot 362

## JUVENAL SANSÓ (B. 1929)

***A Quiet Serenity***

Signed (lower right) and undated (c 2000s)
Oil on canvas
49.5 x 70 cm
(19 1/2 x 27 1/2 in)

**PHP 600,000 - 650,000**



Lot 363

## FLORENCIO B. CONCEPCION (1933 - 2006)

***Untitled (Abstract)***

Signed and dated '2000'
(lower left)
Acrylic on canvas
90.5 x 90.5 cm (36 x 36 in)

**PHP 580,000 - 650,000**

Florencio B. Concepcion was part of a new generation of painters that emerged from the progressive post-war period in the mid-1960s. Bold in color, the blended red hues that streak through the canvas like a crimson aurora borealis in the evening sky breaking into tongues of fire is indeed a sight to behold. Concepcion's forceful abstractions are aural clouds, loose formations that evoke purposeful composition.

Lot 364

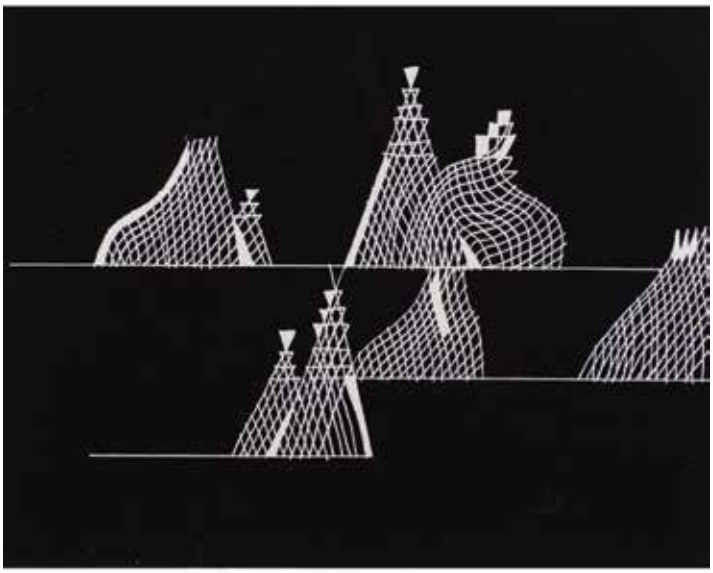
## ARTURO LUZ (1926 - 2021)

*White Temples #5/12*

Signed (lower right). Dated '2018' in document
Special limited edition fine print
50.5 x 65.5 cm (20 x 26 in)

**PHP 110,000 - 120,000**

*A Certificate of Authenticity issued and signed by Luisa Maria Luz Lansigan is affixed at the back of the frame*



Lot 365

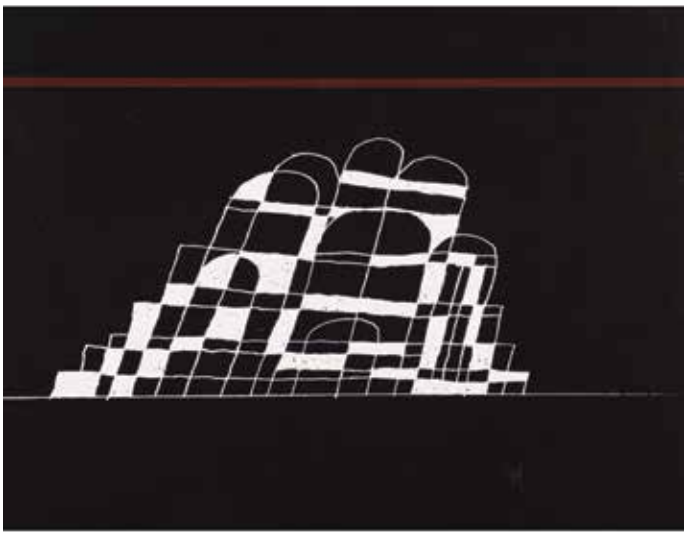
## ARTURO LUZ (1926 - 2021)

*Rajasthan City #1/12*

Signed (lower right). Dated '2018' in document
Special limited edition fine print
49.5 x 64.5 cm
(19 1/2 x 25 1/2 in)

**PHP 110,000 - 120,000**

*A Certificate of Authenticity issued and signed by Luisa Maria Luz Lansigan is affixed at the back of the frame*



Lot 366

## ARTURO LUZ (1926 - 2021)

*Untitled Collage #2*

Signed (lower middle). Dated '2014' in document
Acrylic on paper
39.5 x 28 cm (15 1/2 x 11 in)

**PHP 140,000 - 150,000**

*Accompanied by a Certificate of Authenticity issued and signed by Luisa Maria Luz Lansigan*





Lot 367

ARTURO LUZ (1926 - 2021)

*Kyoto Series Collage #2*

Signed (lower left). Dated '2014' in document
Acrylic on paper
39.5 x 28 cm (15 1/2 x 11 in)

**PHP 130,000 - 140,000**

*Accompanied by a Certificate of Authenticity issued and signed by Luisa Maria Luz Lansigan*



Lot 368

ARTURO LUZ (1926 - 2021)

*Kyoto Collage #4*

Signed (lower middle). Dated '2014' in document
Acrylic on paper
38 x 28 cm (15 x 11 in)

**PHP 130,000 - 140,000**

*Accompanied by a Certificate of Authenticity issued and signed by Luisa Maria Luz Lansigan*



Lot 369

ARTURO LUZ (1926 - 2021)

*Kyoto Collage #5*

Signed (lower left). Dated '2014' in document
Acrylic on paper
38 x 28 cm (15 x 11 in)

**PHP 130,000 - 140,000**

*Accompanied by a Certificate of Authenticity issued and signed by Luisa Maria Luz Lansigan*





Lot 370

## EDUARDO CASTRILLO (1942 - 2016)

***Crucifix***

Signed and dated '9-9-2011' (right)
Hand crafted bronze in mild antique finish
76 x 45 1/2 cm (30 x 18 in)

**PHP 220,000 - 240,000**

*Accompanied by a Certificate of Authenticity issued and signed by the artist and Nixxio L. Castrillo*







Lot 371

## EDUARDO CASTRILLO (1942 - 2016)

***Crucifix***

Signed and dated '11-8-2014' (right)
Hand crafted bronze and brass in mild antique finish and sanded finish
75 x 44 cm (29 x 18 in)

**PHP 260,000 - 350,000**

*Accompanied by a Certificate of Ownership and Originality issued by Castrillo Legacy Art Studio and signed by Nixxio L. Castrillo and Sherly Anne S. Castrillo*



Lot 372

**NENA SAGUIL (1924 - 1994)**

***Untitled***

Signed and dated '1971' (lower right)
Acrylic on canvas
55.5 x 70.5 cm (22 x 28 in)

**PHP 280,000 - 300,000**

*Accompanied by a Certificate of Authenticity issued and signed by Benjamin Saguil, Jr.*

Provenance:
Acquired by the present owner from Benjamin Saguil, Jr.



Lot 373

**CESAR LEGASPI (1917 - 1994)**

***Orchid***

Signed and dated '1988' (lower right)
Oil pastel on linen paper
30.5 x 50.8 cm (12 x 20 in)

**PHP 165,000 - 185,000**

*Accompanied by a Certificate of Authenticity issued and signed by Dennis K. Legaspi*

*This lot is being sold to benefit Artists' Welfare Project, Inc.*

Lot 374

## EMMANUEL GARIBAY (B. 1962)

***Kumpas***

Signed and dated '2005' (lower left)
Acrylic and pastel on paper
54 x 69 cm (21 x 27 in)

**PHP 220,000 - 240,000**



Emmanuel Garibay depicts a conductor gesturing to a violin player in the mannerist figurative style for which he is best known. The movement of the subject illustrates flowing hand motions, the high contrast of hues swirling around them is a colorful visual riddle that tantalizes its audience. Thus the title *Kumpas*, which translates to the conductor's beat as he guides orchestral musical players.

Lot 375

## RONALD VENTURA (B. 1973)

***Untitled***

Signed and dated '2002' (lower right)
Oil and graphite on paper
40.5 x 28 cm (16 x 11 in)

**PHP 350,000 - 380,000**



In this work from his award-winning and career-defining 'Human Study' series, leading contemporary Filipino visual artist Ronald Ventura depicts a nude woman on the picture's foreground, her vulnerability laid bare as a man looms behind her. It shows a darker aspect of the artist's creative vision - a stark contrast to his later, more layered artworks that bring together elements of pop culture in whimsical compositions.

*Accompanied by a Certificate of Authenticity issued by Mendez Big & Small Gallery*



Lot 376

**EMMANUEL GARIBAY (B. 1962)**

***Untitled (Lovers)***

Signed and dated '2001' (lower left)
Acrylic and pastel on paper
58 x 41 cm (23 x 16 in)

**PHP 130,000 - 140,000**



Lot 377

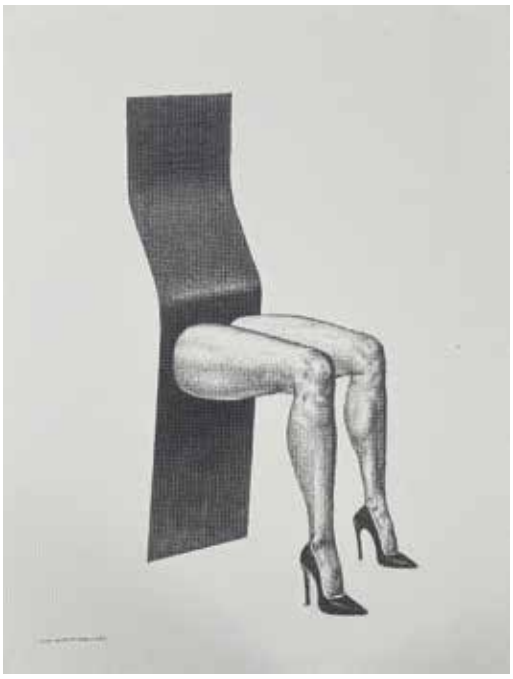
**EMMANUEL GARIBAY (B. 1962)**

***Esensya***

Signed and dated '1998' (lower right)
Oil on board
58.5 x 41 cm (23 1/2 x 16 1/2 in)

**PHP 200,000 - 220,000**

*Accompanied by a Certificate of Authenticity issued by Art Cube and signed by the artist*



Lot 378

## KIKO ESCORA (B. 1970)

***In Black Stilettos***

Signed and dated '2021' (lower left)
Acrylic on canvas, unframed
45.5 x 35.5 cm (18 x 14 in)

**PHP 35,000 - 38,000**

*Accompanied by a Certificate of Authenticity issued by Today x Future and signed by the artist*

*This lot is being sold to benefit Artists' Welfare Project, Inc.*



Lot 379

## MIGUEL AQUILIZAN (B. 1986)

***Magamot***

2014
Mixed media (fabric, wood, synthetic hair, plastic and found objects)
45 x 31 cm (17 1/2 x 12 in)

**PHP 20,000 - 25,000**



Lot 380

## WAWI NAVAROZZA (B. 1979)

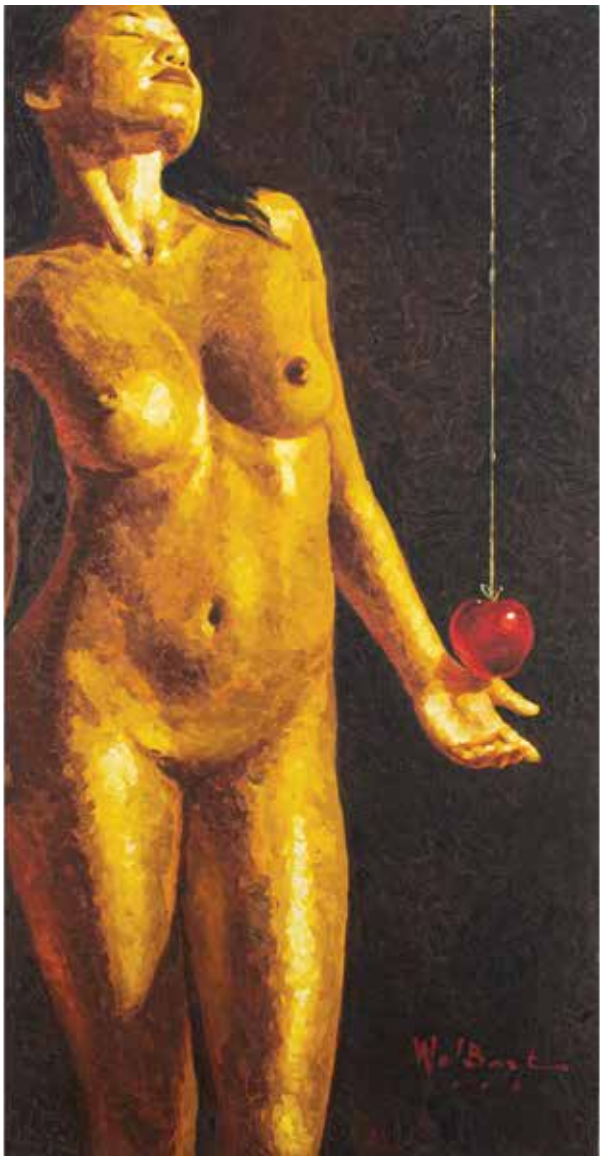
***A Thousand Maybes***

Signed and dated 'MMVII' (lower right)
Monochrome film, archival pigment print on acid-free cotton rag fine art paper, 2/3 artist's proof, unframed
28 x 22 cm (11 x 8 1/2 in)

**PHP 16,000 - 18,000**

*This lot is being sold to benefit Artists' Welfare Project, Inc.*











Lot 381

## JAYSON CORTEZ (B. 1986)

***Nymph of Mountain***

Signed and dated '2017' (lower right)
Oil and resin
60 x 30.5 cm (23 1/2 x 12 in)

**PHP 90,000 - 100,000**

*Accompanied by a Certificate of Authenticity issued by Secret Fresh and signed by the artist*

Lot 382

## WELBART BARTOLOME (B. 1971)

***Eve***

Signed and dated '2008' (lower right)
Oil on canvas
92.5 x 46.5 cm (36 1/2 x 18 in)

**PHP 55,000 - 60,000**

*Accompanied by a Certificate of Authenticity issued by Galeria de las Islas and signed by the artist*

Lot 383

## OLAN VENTURA (B. 1976)

***A lot of 3 'Torso' paintings***

Signed and dated '2002' (lower right)
Oil on canvas
28.5 x 28.5 cm
(11 x 11 in) each

**PHP 45,000 - 50,000**



Lot 384

## RONALD VENTURA (B. 1973)

*Untitled (Torso Series)*

Signed and dated '1999' (lower left)
Mixed media on paper
40 x 32 cm (16 x 12 1/2 in)

**PHP 95,000 - 100,000**



Lot 385

## NORBERTO ROLDAN (B. 1953)

*The Beginning of History and Fatal Strategies (no.7)*

2011
Assemblage with found objects
45 x 91 cm (17 1/2 x 36 in)

**PHP 90,000 - 95,000**



Lot 386

**CESAR BUENAVENTURA**
**(1922 - 1983)**

***Rural Scene: Probinsya***

Signed and dated '1973' (lower right)
Oil on canvas
92.5 x 184 cm (36 x 72 in)

**PHP 180,000 - 190,000**



Lot 387

**TEODORO BUENAVENTURA**
**(1865 - 1949)**

***Manila***

Signed and dated '1932' (lower left)
Oil on lawanit wood
57.5 x 85 cm (22 1/2 x 33 1/2 in)

**PHP 300,000 - 330,000**



Lot 388

## SOFRONIO Y. MENDOZA (SYM) (B. 1934)

***Quiapo Scene***

Signed and dated '1978' (lower right)
Oil on canvas
45 x 60 cm (18 x 24 in)

**PHP 160,000 - 180,000**

*Accompanied by a Certificate of Authenticity issued and signed by Newstor Villanueva*



Lot 389

## ELIAS LAXA (1904 - 1990)

***Vigan, Ilocos***

Signed and dated '1977' (lower right)
Oil on canvas
26.5 x 34 cm (10 1/2 x 13 in)

**PHP 30,000 - 35,000**



Lot 390

## GABRIEL CUSTODIO (1912 - 1993)

***Untitled (Townsfolk)***

Signed and dated '1968' (lower right)
Oil on canvas
44 x 54 cm (17 x 21 in)

**PHP 18,000 - 20,000**



Lot 391

SERAFIN SERNA (1895 - 1985)

*Rural Landscape*

Signed and dated '1940' (lower right)
Oil on canvas
35 x 43 cm (13 1/2 x 17 in)

**PHP 25,000 - 28,000**



Lot 392

OSCAR NAVARRO (1921–1973)

*Planting Rice*

Signed and dated '1965' (lower right)
Oil on canvas
55 x 80.5 cm (21 1/2 x 31 1/2 in)

**PHP 20,000 - 22,000**



Lot 393

FORTUNATO JERVOSO (B. 1915)

*Harvest / Ploughing the Field*

Signed and dated '1961' (lower right)
Oil on canvas
23 x 30 cm (9 x 12 in) each

**PHP 15,000 - 17,000**



Lot 394

OSCAR NAVARRO (1921 - 1973)

*Untitled (Landscape)*

Signed and dated '1973' (lower right)
Oil on canvas
60 x 91.5 cm (23 1/2 x 36 in)

**PHP 22,000 - 24,000**



Lot 395

HUGO YONZON JR. (1924 - 1994)

*Untitled (Countryside)*

Signed and dated '1975' (lower right)
Oil on canvas
65 x 80 cm (25 1/2 x 31 1/2 in)

**PHP 50,000 - 55,000**



Lot 396

CRISPIN VILLAFUERTE LOPEZ (1903 - 1985)

*Tabing Dagat*

Signed and dated '1960' (lower right)
Oil on canvas
64.5 x 90.5 cm (25 1/2 x 35 1/2 in)

**PHP 28,000 - 30,000**



Lot 397

SALVADOR CABRERA (1930 - 1986)

*Musikero*

Signed (lower right) and undated
Oil on canvas
59.5 x 90 cm (23 1/2 x 35 1/2 in)

**PHP 30,000 - 35,000**





Lot 398

MANUEL BALDEMOR (B. 1947)

*Untitled (Town vendors)*

Signed and dated '2004' (lower middle)
Acrylic on canvas
173 x 81.5 cm (68 x 32 in)

**PHP 300,000 - 350,000**

Lot 399

TAM AUSTRIA (B. 1943)

*Untitled (Family)*

Signed and dated '1989' (upper right)
Oil on canvas
59 x 89.5 cm (23 x 35 in)

**PHP 180,000 - 190,000**



Lot 400

ANASTACIO CAEDO (1907 - 1990)

*Dr. Jose Rizal*

Signed and dated '1966' (right)
Cold cast marble
54 x 36 cm (21 x 14 in)

**PHP 45,000 - 55,000**

*Accompanied by a provenance document issued by Caedo Sculptural Works and signed by Frederic I. Caedo*



Lot 401

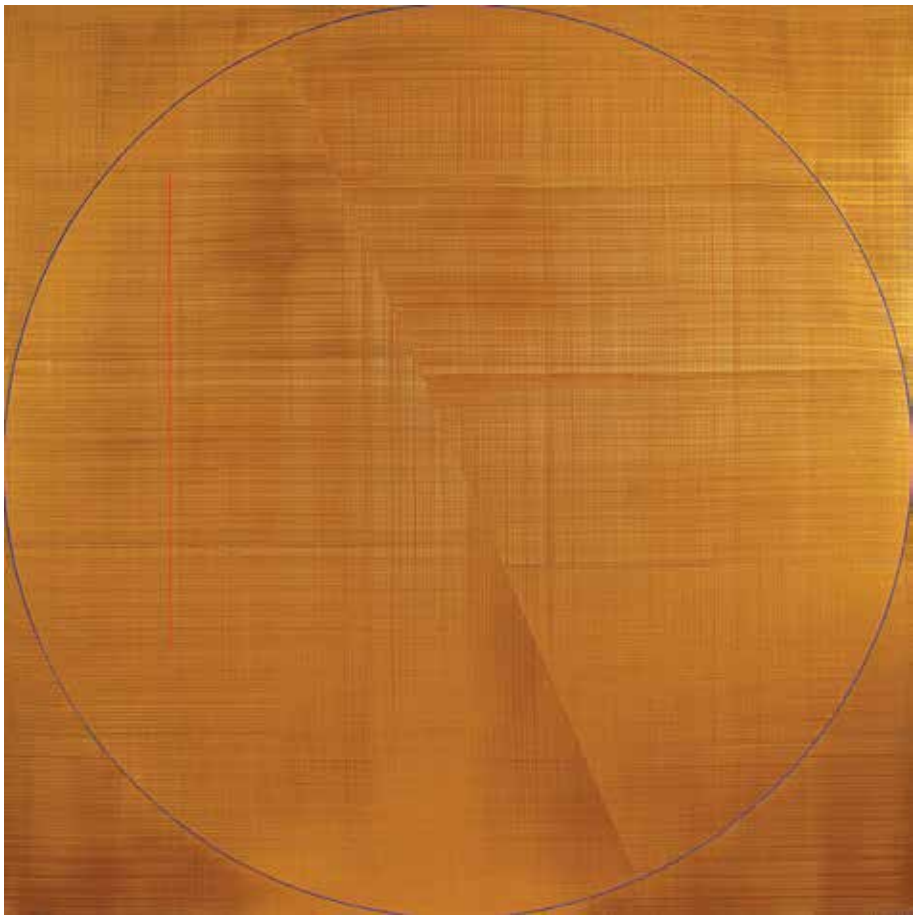
## NENA SAGUIL (1924 - 1994)

***Untitled***

Signed and dated '1980' (middle right)
Oil on canvas
61 x 76 cm (24 x 30 in)

**PHP 300,000 - 330,000**

*Accompanied by Certificate of Authenticity issued and signed by Benjamin Saguil, Jr.*



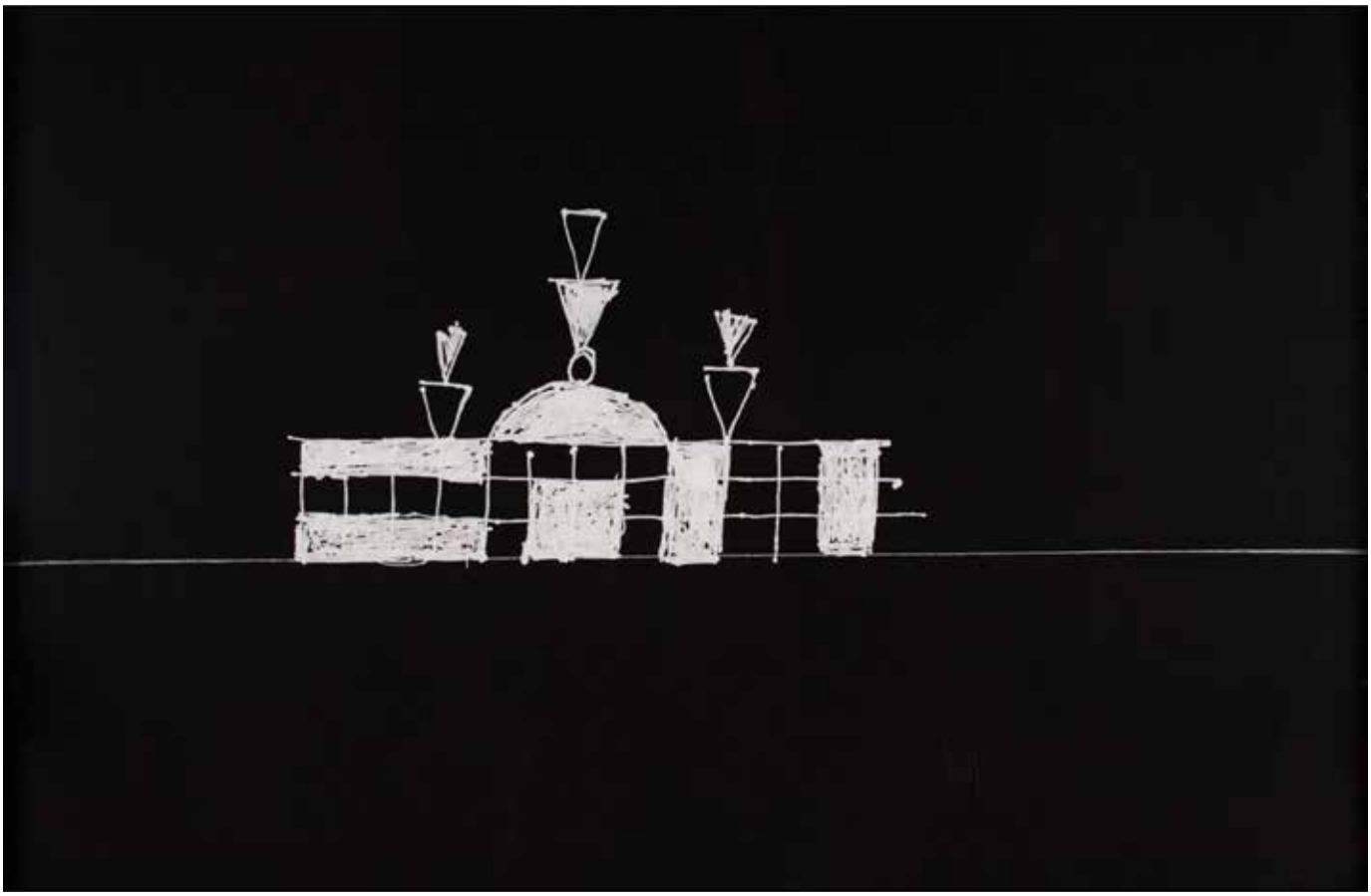
Lot 402

## NORBERTO CARATING (B. 1948)

***Orange and Gold***

Signed and dated '2013' (lower right)
Acrylic on canvas
122 x 122 cm (48 x 48 in)

**PHP 480,000 - 530,000**



**Lot 403**

## ARTURO LUZ (1926 - 2021)

***Temple Complex Series : Monoprint***

Dated '2017' in document
C-print on ilford smooth cotton rag archival paper
101.6 x 152 cm (40 x 60 in)

**PHP 300,000 - 330,000**

*Accompanied by a Certificate of Authenticity issued by The Crucible Gallery and signed by Chari Elinzano*



**Lot 404**

## JOSE JOYA (1931 - 1995)

***Chinese Calligraphy Study***

Signed and dated '1960'
(lower right)
Oil wash on paper
18.5 x 34 cm (7 1/2 x 13 1/2 in)

**PHP 130,000 - 140,000**

*Accompanied by a Certificate of Authenticity issued and signed by Josefa Joya Baldovino*



Lot 405

CESAR LEGASPI (1917 - 1994)

*Untitled Nude*

Signed and dated '1978' (lower right)
Oil pastel on linen paper
76.2 x 53.3 cm (30 x 21 in)

PHP 265,000 - 285,000

*Accompanied by a Certificate of Authenticity issued and signed by Dennis K. Legaspi*

*This lot is being sold to benefit Artists' Welfare Project, Inc.*



Lot 406

CESAR LEGASPI (1917 - 1994)

*Untitled (Nude)*

Unsigned and undated
Pastel on paper
58 x 38 cm (23 x 15 in)

PHP 120,000 - 130,000

*Accompanined by a Certificate of Authenticity issued and signed by Dennis K. Legaspi*




Lot 407

## VICENTE MANANSALA (1910 - 1981)

***Nude***

Signed and dated '1971' (upper left)
Charcoal on paper
52.5 x 72 cm (20 1/2 x 28 1/2 in)

**PHP 200,000 - 220,000**



Lot 408

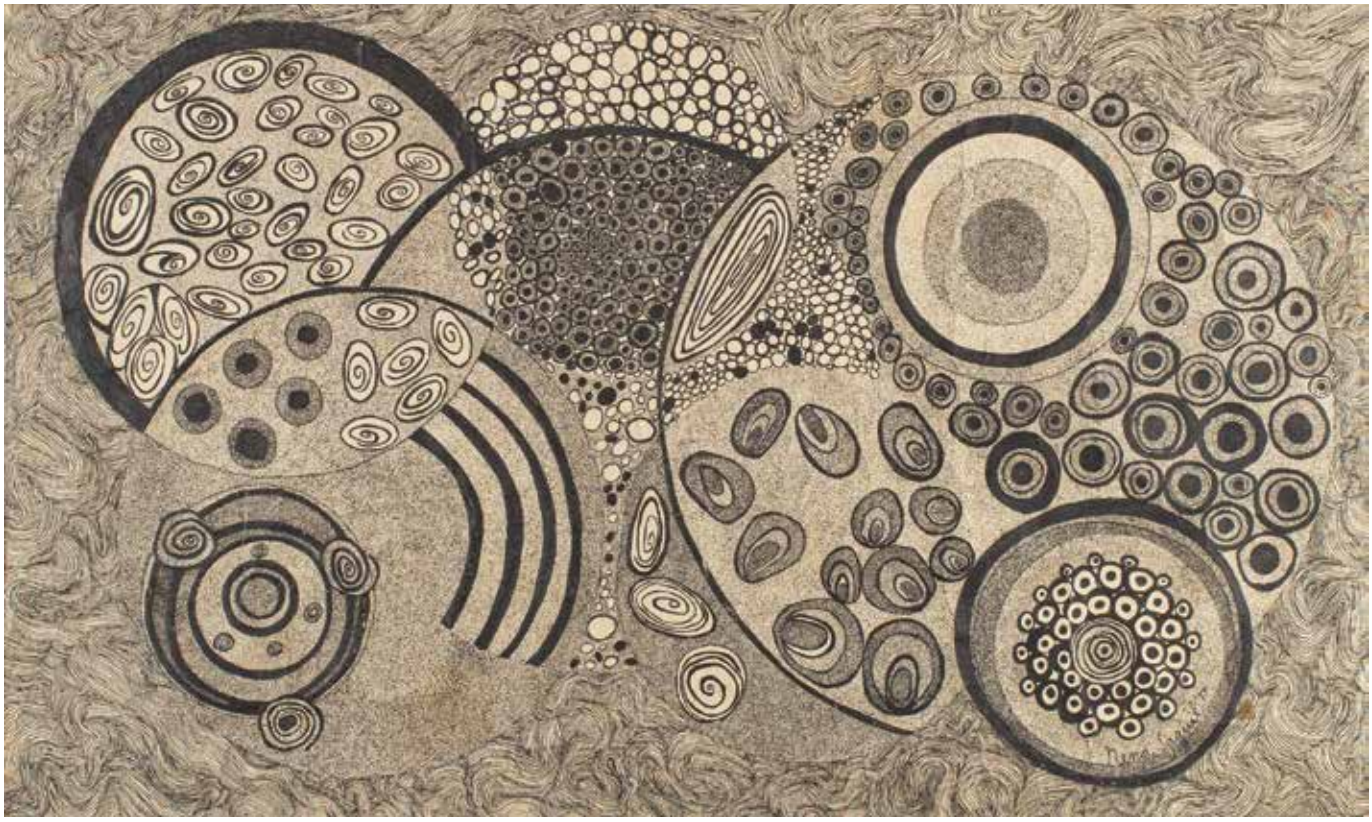
## ELMER BORLONGAN (B. 1967)

***Lovers***

Signed and dated '1999' (lower left)
Water-soluble colored pencil on paper
28 x 24 cm (11 x 9 1/2 in)

**PHP 180,000 - 200,000**

*Accompanied by a Certificate of Authenticity issued and signed by the artist*



Lot 409

## NENA SAGUIL (1924 - 1994)

***Untitled***

Signed and dated '1977' (lower right)
Pen and ink on paper
42 x 59.5 cm (16 1/2 x 27 1/2 in)

**PHP 48,000 - 50,000**

*Accompanied by a Certificate of Authenticity issued and signed by Benjamin Saguil, Jr.*




Lot 410

## H.R. OCAMPO (1911 - 1978)

***Abstract in Red***

Signed and dated '1974' (lower right)
Watercolor on paper
28.5 x 20.5 cm (11 x 8 in)

**PHP 50,000 - 55,000**

*Accompanied by a Certificate of Authentication, control number 97-2544, issued by the National Museum and signed by Suzano F. Gonzales Jr., Chairman of the Panel of Experts*





Lot 411

## FERNANDO AMORSOLO (1892-1972)

***Golden Harvest Study***

Unsigned and undated
Pencil on paper
15 x 26.5 cm (6 x 10 1/2 in)

**PHP 95,000 - 100,000**

*A letter of provenance from Gracia Amorsolo-Valdes dated 16 October 1983 is affixed at the back of the frame*

*This artwork has been graciously verified by Sylvia Amorsolo-Lazo*



Lot 412

## FÉLIX RESURRECCIÓN HIDALGO (1853 - 1913)

***Cabañas***

Signed (lower left) and undated
Pencil on paper, unframed
14 x 18 cm (5 1/2 x 7 in)

**PHP 75,000 - 80,000**




Lot 413

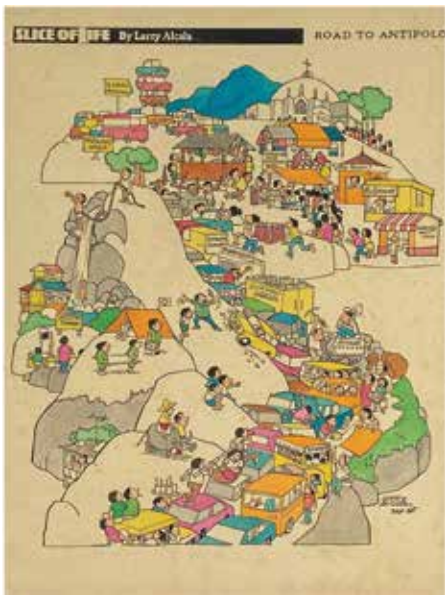
LARRY ALCALA (1926 - 2002)

*At the Kapihan (Manila Hotel) (Slice of life)*

Signed and dated 'SKP 1985 Manila Hotel' (lower right)
Ink and gouache on bristol board
40.5 x 31 cm (16 x 12 in)

**PHP 30,000 - 33,000**

Provenance:
From the collection of Dennis Villegas




Lot 414

LARRY ALCALA (1926 - 2002)

*Road to Antipolo (Slice of life)*

Signed and dated 'SKP 1985' (lower right)
Ink and gouache on bristol board
38 x 28.5 cm (15 x 11 in)

**PHP 28,000 - 30,000**

Provenance:
From the collection of Dennis Villegas



Lot 415

ALEJANDRO CELIS (1899 - 1979)

*A lot of 2 graphite works titled Fighting Cocks / Carabao Cart*

Signed and dated '1972' (lower left)
Pencil on paper
21 x 29 cm
(8 1/2 x 11 1/2 in) each

**PHP 18,000 - 20,000**



Lot 416

MANUEL RODRIGUEZ JR. (B. 1942)

*Carousel*

Signed (lower right) and undated
Etching
45 x 44 cm (17 1/2 x 17 in)

**PHP 8,000 - 10,000**



Lot 417

**ANITA MAGSAYSAY-HO (1914 - 2012)**

***Family***

Signed and dated '2003' (lower right)
Woodcut 379/500
18 x 23 cm (7 x 9 in)

**PHP 12,000 - 14,000**



Lot 418

**BENCAB (B. 1942)**

***Tam-Awan Village***

Signed and dated '1999' (lower right)
Etching A/P
17 x 12 cm (6 1/2 x 4 1/2 in)

**PHP 14,000 - 16,000**



Lot 419

**BENCAB (B. 1942)**

***Heroes of the Past***

Signed and dated '1974' (lower right)
Etching A/P
24 x 18.5 cm (9 1/2 x 7 in)

**PHP 26,000 - 28,000**



Lot 420

**JUVENAL SANSÓ (B. 1929)**

***Lueurs (Twilight)***

Signed (lower right) and undated
Etching and aquatint
22 x 49 cm (8 1/2 x 19 in)

**PHP 26,000 - 28,000**



Lot 421

## ANASTACIO CAEDO (1907 - 1990)

***Female Torso***

Undated
Plaster of paris on guijo wood
29 x 16 cm (11 1/2 x 6 1/2 in)

**PHP 30,000 - 33,000**

*Accompanied by a Certificate of Authenticity issued by Caedo Sculptural Works and signed by Frederic I. Caedo*



Lot 422

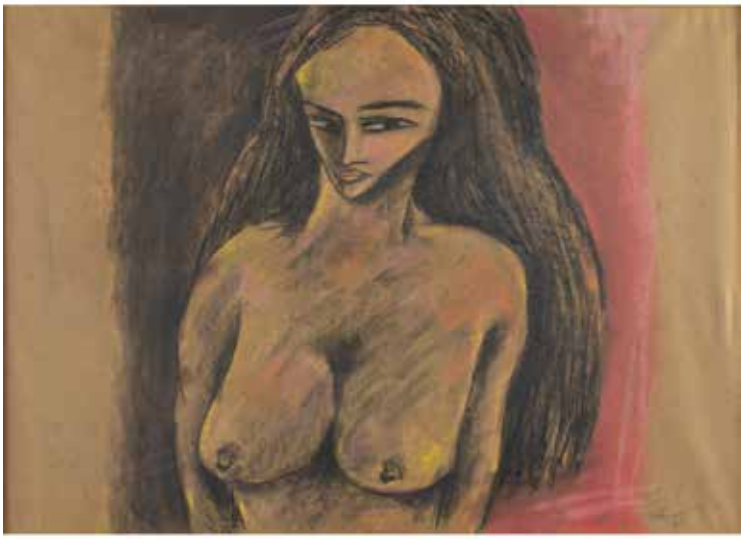
## ELMER BORLONGAN (B. 1967)

***Twist***

Signed and dated '2003' (lower left)
Charcoal on paper
32 x 23 cm (12 1/2 x 9 in)

**PHP 120,000 - 130,000**

*Accompanied by a Certificate of Authenticity issued and signed by the artist*



Lot 423

## MARIO PARIAL (1944 - 2013)

***Female Nude***

Signed and dated '1981' (lower right)
Pastel on paper
48.5 x 69 cm (19 x 27 in)

**PHP 38,000 - 40,000**

*Accompanied by a Certificate of Authenticity issued by Heritage Art Center and signed by Albert. B. Alcantara*



Lot 424

## FERNANDO AMORSOLO (1892-1972)

***A lot of 2 nude lithographs***

Undated
Lithograph
25.5 x 20.5 cm (10 x 8 in) each

**PHP 30,000 - 35,000**



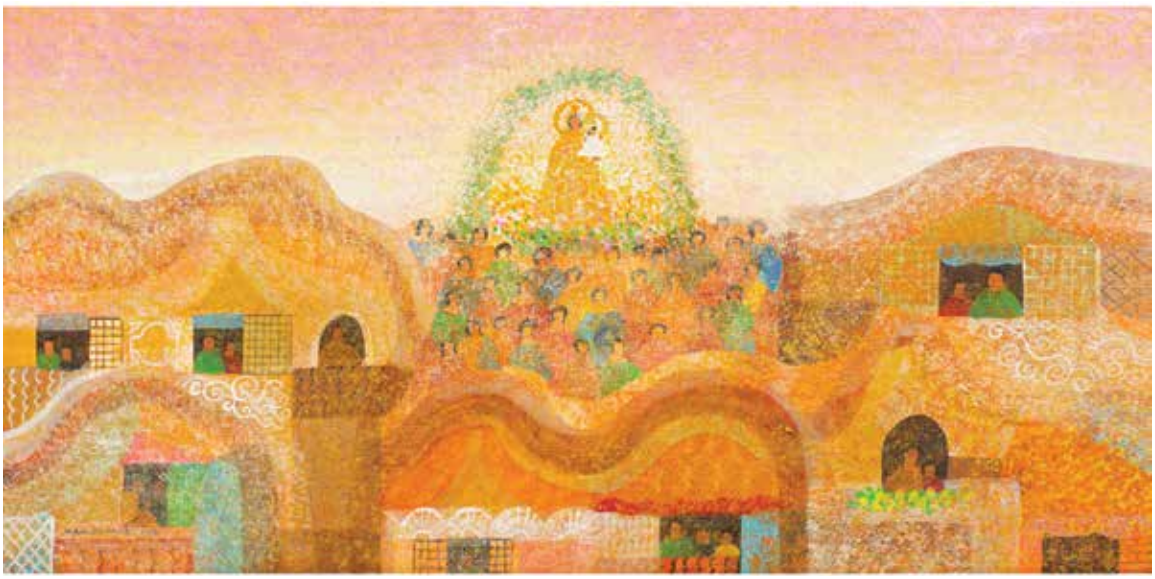
Lot 425

**EDGAR DOCTOR (B. 1941)**

***Untitled (Fish)***

Signed and dated '1982' (lower right)
Ink on paper
28.5 x 46 cm (11 x 18 in)

**PHP 24,000 - 26,000**



Lot 426

**MANUEL BALDEMOR (B. 1947)**

***Virgin de las Flores***

Signed and dated '1981' (lower left)
Acrylic on canvas
29.5 x 60 cm (11 1/2 x 23 1/2 in)

**PHP 30,000 - 33,000**



Lot 427

## IBARRA DELA ROSA (1943 - 1998)

***Landscape with Trees***

Signed and dated '1995' (middle right)
Oil on canvas
35.5 x 38 cm (14 x 15 in)

**PHP 22,000 - 24,000**

Accompanied by a Certificate of Authenticity issued and signed by the artist



Lot 428

## NENA SAGUIL (1924 - 1994)

***Untitled***

Signed and dated '1976' (lower right)
Watercolor on paper
58.5 x 61.5 cm (23 x 24 in)

**PHP 60,000 - 65,000**

*Accompanied by a Certifcate of Authenticity issued and signed by Benjamin Saguil, Jr.*



Lot 429

## PRUDENCIO LAMARROZA (B. 1946)

***Untitled (Far View Series)***

Signed (lower left) and undated
Oil on canvas
59 x 75 cm (23 1/2 x 29 1/2 in)

**PHP 33,000 - 35,000**



Lot 430

## NENA SAGUIL (1924 - 1994)

***Untitled***

Signed and dated '1970' (lower right)
Oil on paper
32 x 23 cm (12 1/2 x 9 in)

**PHP 40,000 - 43,000**

*Accompanied by a Certificate of Authenticity issued and signed by Benjamin Saguil, Jr.*








SALCEDO AUCTIONS

# THE WELL APPOINTED LIFE

## JEWELRY & TIMEPIECES

A selection of jewelry and timepieces are being offered for private treaty sale.

These may be viewed in-person at NEX Tower during the auction preview.

SALCEDO AUCTIONS

THE
WELL
APPOINTED
LIFE

## CONNOISSEUR COLLECTION

### AN IMPORTANT LARGE IVORY SAN MIGUEL ARCÁNGEL WITH 18K GOLD SWORD

Early 17th century
Manila
Ivory, 18k gold sword, red polychrome, silver peaña, glass virina and kamagong base
84.5 x 62 cm (33 x 24 in)

**PRIVATE TREATY SALE. INQUIRIES ARE INVITED**

San Miguel Arcángel or Saint Michael the Archangel, whose name means "Who is like God?" and as such, the leader of all angels. Mentioned three times in the Book of Daniel in the Old Testament as a protector of the Jews, and in the Book of Revelation of the New Testament when he leads God's armies against Satan forces. Through the ages in Christian art, he is often depicted as an angelic warrior defeating and casting Satan into hell: first at Michaelion sanctuary built by Emperor Constantine the Great in Constantinople in the 4th century, to the paintings of famous artists of the Renaissance and Baroque periods, to the marvellous devotional Hispano – Filipino ivory santos from as early as the beginning of the 17th century.
















This is one of the largest, most beautiful and most celebrated sculptures of San Miguel Arcángel or Saint Michael the Archangel carved in the round using ivory as medium still in private collection. Reserved only for the wealthiest and the most powerful given the scarcity and exorbitance of the material, and the punctilious skills required to carve it. San Miguel is depicted as a young angel dressed as a Roman soldier, with long curly locks and prominent top knot, rotund face, heavy-lidded eyes with kind but purposeful gaze, and his tainted lips relaxed and silent. His Roman soldier's regalia is majestic and symbolic. He wears a cuirass, a breastplate and backplate fastened together, over a short-sleeved tunic cinched at the biceps. A curtailed cape, similar to a paludamentum, is fastened at his left shoulder, across the body, then knotted at the waist. Worn only by military commanders, putting on a paludamentum was a ceremonial act on setting out for war. A belt decorated with dangly straps covers the short underpants above his knees. He is shod in closed boots, a later revision of caligae which was openwork boots with hobnails worn by foot-soldiers and cavalry. Standing gallantly on Satan, manifested by a half man, half serpent with arms crossed close to his chest as a gesture of defeat and submission, his right arm raised and about to strike with a sword - made of real 18k gold that is durable and doesn't tarnish - similar to the hilt of the Renaissance falchion with the wavy blade of a kris, which is of Javanese origin that became popular among the Moro people of the Philippines.

Instead of gilding, unusual is the use of the red ground called vermillion, most probably from powdered cinnabar, to emphasize and accentuate the hair, lips, armor, details of the stalled wings, and serpent scales. The most important deposit of cinnabar is at Almadén, Spain where it has been mined for over 2,000 years. Unconsciously to the carver perhaps was that in Roman's sense, red was the color and symbol of Mars – the God of war and the mythological father of twins Romulus and Remus who founded the city of Rome.

Mounted on finely chased and embossed silver peaña, the ivory is in beautiful, well-kept condition as it has been perpetually encased in a glass virina for protection from elements.

Provenance:
Formerly from the collection of Romeo Jorge

Literature:
Jose, Regalado Trota, and Ramon N. Villegas. *Power + Faith + Image: Philippine Art in Ivory from the 16th to 19th Century*. Makati City: Ayala Foundation, 2004, pp. 152-153

