

SALCEDO AUCTIONS



THE
WELL
APPOINTED
LIFE

16 SEPTEMBER 2023

NEX TOWER



SALCEDO AUCTIONS



THE
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LIFE

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MESSAGE

I am thrilled to introduce you to Salcedo Auctions' September edition of *The Well Appointed Life*. As we have done since we started what has become the country's longest running program of auctions devoted to the rarest and finest collectibles, I am honored to share with you this catalogue, which is dedicated to celebrating the fusion of artistic brilliance and historical significance.

Our chosen theme, "Igniting Passions," embodies the transformative power of art. Each stroke of a brush, every sculpted curve, and all creative expressions on display carry stories that transcend time. This auction is a gateway to immerse in these narratives, to feel the resonance they bring, and to connect with the creative intent and milieu of the country's most important artists and artisans.

Among the extraordinary works of art we present, I invite you to consider the captivating 1956 oil on canvas by National Artist HR Ocampo from the Guevara family, the 1938 *Ang Aguinaldo* by National Artist Botong Francisco, the bust of Juan Luna y Novicio by Mariano Benlliure, and the abstract masterpieces of the Yale-educated Constancio Bernardo, a student of Josef Albers, which beckon with their dynamic interplay of form and color.

The Well-Appointed Life is more than a pinnacle auction by the country's premier auction house. It is a testament to the fusion of creativity and history, and an occasion to honor those who understand the potency of art to enrich lives. It was in this light that I launched Salcedo Private View's *Private Art, Public Lives* exhibition series featuring the collection of leading regional banker Edwin Bautista and his wife Professor Aileen Bautista as a fitting preamble to the auction.

I extend gratitude to RHK Land Corporation for their support. Their dedication to nurturing the arts is an integral part of events like these, where passions are ignited, senses are heightened, and our connection with art is deepened.

RAMON E.S. LERMA

Chairman & Chief Specialist
Salcedo Auctions

THE WELL-APPOINTED LIFE

LIVE & ONLINE AUCTION

Saturday, 16 September 2023
2 PM

PREVIEW

8-15 September 2023
9 AM - 6 PM

VENUE

Salcedo Auctions
NEX Tower, Podium Level
6786 Ayala Avenue, Makati City

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VIEW CATALOGUE & REGISTER TO BID

bit.ly/TWAL-September-2023

ADDENDA & ERRATA

bit.ly/TWAL-addenda-errata-sep2023

TERMS AND CONDITIONS OF SALE

bit.ly/terms-and-condition-of-sale



HOW TO BID



Lot 26a

JUVENAL SANSÓ, *Serene Coast*

Signed (lower right) and dated 'circa 1990s' (in document); Acrylic on canvas
25 x 53 cm (10 x 21 in)

PHP 950,000 - 1,100,000

Accompanied by a Certificate of Authenticity issued by Fundacion Sansó



Lot 31a

RAMON ORLINA, *Untitled (Torso)*

Signed and dated '17' (2017, lower half); Carved green glass
41 x 28 x 26 cm (16 x 11 x 10 in)

PHP 3,800,000 - 4,000,000

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



Lot 42a

JUVENAL SANSÓ, *Memorials of the World's Youth*

Unsigned and dated 'circa 1970s' (in document); Acrylic on canvas
58 x 90.5 cm (23 x 35 1/2 in)

PHP 2,600,000 - 2,800,000

Accompanied by a Certificate of Authenticity issued by Fundacion Sansó



Lot 46a

ANGELITO ANTONIO, *Market Scene*

Signed and dated '1979' (lower left)
Oil on canvas; 91 x 151 cm
(35 3/4 x 59 1/2 in)

PHP 600,000 - 650,000



Lot 79a

ANGELITO ANTONIO, *Untitled (Musicians)*

Signed and dated '10' (2010, lower right) Oil on canvas
46 x 61 cm (18 x 24 in)

PHP 450,000 - 500,000



Lot 81a

RAMON ORLINA, *Celebration II - 1988*

Signed and dated '88' (1988, lower half)
Carved Asahi Glass; 17 x 13 x 10 cm
(6 1/2 x 5 x 4 in)

PHP 680,000 - 750,000

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



Lot 81b

LEE AGUINALDO, *Untitled*

Signed and dated '62' (1962, lower right); Oil on canvas;
40.62 x 50.76 cm (16 x 20 in)

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

Accompanied by a Certificate of Authenticity issued by Galleria Duemila and signed by an Authorized Authenticator



Lot 106a

NORMA BELLEZA, *Still Life*

Signed and dated '1985' (upper right)
Oil on canvas; 46 x 61 cm
(18 x 24 in)

PHP 150,000 - 180,000



Lot 124a

ARTURO LUZ, *Cubi #1*

Signed (on base) and dated '2021' (on document); Stainless steel in silver finish
12.7 x 12.7 x 12.7 cm (5 x 5 x 5 in)

PHP 300,000 - 330,000

Accompanied by a Certificate of Authenticity signed by the daughter of the artist



Lot 143a

Excavated Carnelian and gold necklace

Excavated Carnelian, gold
Clasped length: 20 cm (8 in)
Unclassed length: 32 cm (12 1/2 in)

PHP 350,000 - 400,000

ERRATTA



Lot 13

LAO LIANBEN (B. 1948)

Abstract

Signed (lower left) and undated
Acrylic on paper
40 x 27 in (15 3/4 x 10 1/2 in)

PHP 260,000 - 280,000



Lot 14

LAO LIANBEN (B. 1948)

Untitled

Signed (lower left) and undated
Acrylic on paper
40 x 27 in (15 3/4 x 10 1/2 in)

PHP 260,000 - 280,000



Lot 15

LAO LIANBEN (B. 1948)

Untitled

Signed (lower left) and dated '2002' (on verso)
Acrylic on paper
40 x 27 in (15 3/4 x 10 1/2 in)

PHP 260,000 - 280,000



Lot 16

LAO LIANBEN (B. 1948)

Tryst

Signed (lower right) and undated
Acrylic on paper
40 x 27 in (15 3/4 x 10 1/2 in)

PHP 260,000 - 280,000



Lot 39a

ANITA MAGSAYSAY HO, *Untitled (Women with Baskets)*

Updated photo and estimate

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

Lot 10 - Withdrawn

Lot 54 - Exhibition: "To Scale the Past and the Possible", Metropolitan Museum of Manila, 16 June, 2016 - 31 March, 2017; "Pasyonista", Nineveh Artspace, Laguna, 2006

Lot 81 - Signed (lower half) and dated '2020' (in document)

Lot 110 - 60 x 100.5 cm (23 1/2 x 39 3/4 in)

Lot 124 - Withdrawn

Lot 201 - Ivory St. Joseph & Virgin Mary's heads and hands; solid ivory baby Jesus; silver hat, aureola de parasols /halo, and staff accoutrements; textiles; gold and silver thread embroidery; glass, mirror, shells, and metal figures and accessories; jusi hair; wooden bodies, virina base and structures; bronze-like ormolu encased virina glass.



Lot 1

BENCAB (B. 1942)

Untitled (Mothers Carrying Children)

Signed and dated '2021' (lower right)

Print, A/P (Artist's Proof)

19.5 x 29 cm (8 x 11 1/2 in)

PHP 20,000 - 22,000



Lot 2

ARTURO LUZ (1926 - 2021)

Cubi Black #98/100

Signed (lower half) and dated '2021' (in document)

Mild steel plate

10 x 10 x 10 cm (4 x 4 x 4 in)

PHP 160,000 - 180,000

Accompanied by a Certificate of Authenticity issued by The Crucible Gallery



Lot 3

EMMANUEL GARIBAY (B. 1962)

Hubog

Signed and dated '10' (2010, lower right)

Mixed media

54.6 x 26.6 cm (21 1/2 x 10 1/2 in)

PHP 185,000 - 195,000

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



Lot 4

ROBERTO CHABET (1937 - 2013)

Untitled

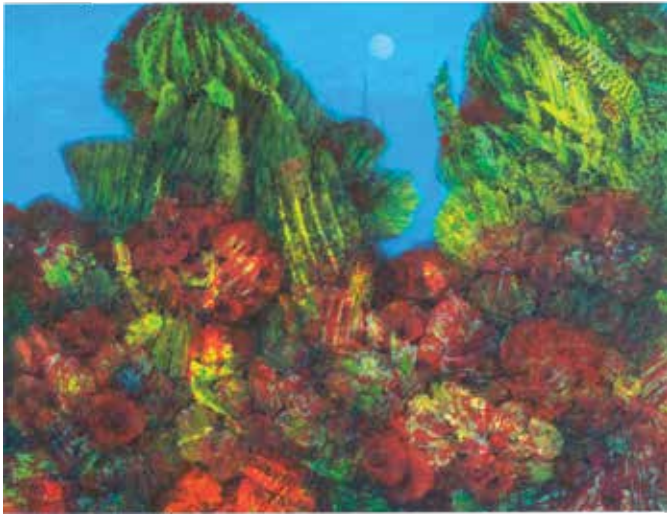
Signed (upper left) and undated (c. 1960s)

Mixed media on paper

37.5 x 27.5 cm (14 3/4 x 11 in)

PHP 70,000 - 75,000

Nilo Ilarde has graciously confirmed that this is an original work by the artist



Lot 5

JUVENAL SANSÓ (B. 1929)

Season for Contemplation

Signed (lower right) and dated '1997' (in document)

Acrylic on paper

22.86 x 30.48 cm (9 x 12 in)

PHP 220,000 - 260,000

Accompanied by a Certificate of Authenticity issued by Fundacion Sansó



Lot 6

ARTURO LUZ (1926 - 2021)

Flight #91/100

Signed (lower half) and dated '2021' (in document)

Stainless steel in satin finish

21.5 x 30 x 17.7 cm (8 1/2 x 12 x 7 in)

PHP 160,000 - 180,000

Accompanied by a Certificate of Authenticity issued by The Crucible Gallery



Lot 7

ELMER BORLONGAN (B. 1967)

Untitled (Male)

Signed and dated '1999' (lower left)

Ink on paper

15 x 9.5 cm (6 x 3 3/4 in)

PHP 80,000 - 90,000



Lot 8

FERNANDO ZÓBEL (1924 - 1984)

Pinar en Contraluz

Signed and dated '28 de Septiembre 1980' (lower right)

Watercolor, ink and graphite on paper

14 x 28 cm (5 1/2 x 11 in)

PHP 220,000 - 280,000



Lot 9

RAMON ORLINA (B. 1944)

Untitled

Signed (upper half) and undated

Carved Asahi glass

11 x 12 x 10 cm (4 1/4 x 5 x 4 in)

PHP 100,000 - 200,000



Lot 10

ANG KIUKOK (1931 - 2005)

Untitled (Mother and Child)

Signed and dated '83' (1983, lower right)

Ink on paper

28.2 x 20.7 cm (11 x 8 in)

PHP 280,000 - 300,000



Lot 11

FERNANDO AMORSOLO (1892 - 1972)

Untitled (Study)

Signed (lower right) and undated

Graphite on paper

17 x 20.5 cm (6 1/4 x 8 in)

PHP 120,000 - 140,000



Lot 12

CARLOS 'BOTONG' FRANCISCO (1912 - 1969)

Untitled (Mag-anak)

Signed (lower left) and undated

Watercolor on paper

30 x 25 cm (12 x 10 in)

PHP 120,000 - 250,000

Possibly the basis for prints issued by Art Prints Philippines



LAO LIANBEN
Untitled (Abstract I-IV)



Lot 13-16

LAO LIANBEN (B. 1948)

Untitled (Abstract I-IV)

Undated

Acrylic on paper

41.9 x 29.2 cm (16 1/2 x 11 1/2 in)

PHP 260,000 - 280,000 each

Lot 17

ARTURO LUZ (1926 - 2021)

Collage 34

Signed (upper right) and dated '1988' (on verso)

Acrylic on paper

91 x 61 cm (36 x 24 in)

PHP 320,000 - 340,000

A label from the The Luz Gallery is affixed on the back of the frame



Lot 18

ARTURO LUZ (1926 - 2021)

A pair of acrylic collages

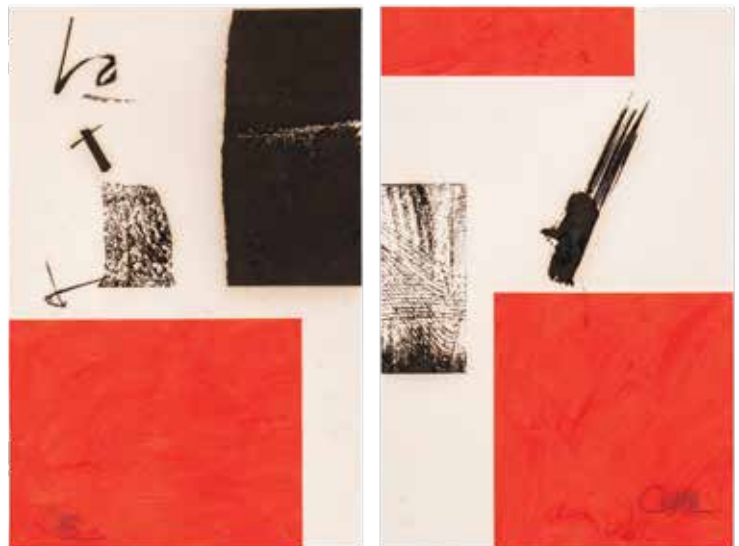
Both signed (lower left and lower right)

and undated

Ink and collage

45 x 30 cm (17 3/4 x 11 4/5 in) each

PHP 300,000 - 320,000



Lot 19

MICHAEL CACNIO (B. 1969)

Kiteflier

Signed and dated '03' (2003, on the back)

Brass and stone

54 x 52.5 x 17 cm (21 1/2 x 21 x 7 in)

PHP 200,000 - 250,000



Lot 20

RONALD VENTURA (B. 1973)

Untitled

Signed and dated '2005' (upper right)

Graphite and oil on canvas

32 x 23 cm (12 1/2 x 9 in)

PHP 700,000 - 900,000



Lot 21

RAMON ORLINA (B. 1944)

Free Spirit

Signed and dated '15' (2015, lower half)

Carved peach amber crystal

19 x 26 x 14 cm

(7 1/2 x 10 x 5 1/2 in)

PHP 750,000 - 1,000,000

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





Lot 22

JUNYEE (B. 1942)

Silent Divide

Signed and dated '22' (2022, lower left and on verso)

Oil on wood

60 x 60 cm (24 x 24 in)

PHP 350,000 - 380,000

Provenance:

Collection of Celia and Jose Molano, Manila



Lot 23

ROMEO TABUENA (1921 - 2015)

Candy Peddler

Signed and dated '1964' (lower left)

Oil and tempera on wood panel

70 x 54.6 cm (27 1/2 x 21 1/2 in)

PHP 260,000 - 280,000



Lot 24

CESAR LEGASPI (1917 - 1994)

Shaded Stream

Signed and dated '92' (1992, lower right)

Oil on canvas

28 x 21.7 cm (11 x 8 1/2 in)

PHP 250,000 - 350,000

Accompanied by a Certificate of Ownership signed by the artist



Lot 25

JOSE JOYA (1931 - 1995)

Hidden Spring

Signed and dated 'Oct. 10, 1986'
(lower right and on verso)

Acrylic collage

39.5 x 58 cm (15 1/2 x 22 3/4 in)

PHP 1,600,000 - 1,800,000

*Accompanied by a provenance letter signed
by Josefa Joya Baldovino*



Lot 26

OSCAR ZALAMEDA (1930 - 2010)

Untitled (Sailboats)

Signed (lower right) and undated (c. 1950s)

Oil on canvas

48 x 61 cm (18 x 24 in)

PHP 850,000 - 950,000

Accompanied by a provenance letter

An untitled masterpiece capturing the tranquil essence of one of Zalameda's beloved themes, this painting showcases sailboats in a serene abstraction. It seems to encapsulate his artistic odysseys across the globe, reflecting his immersive journeys through studies and exhibitions spanning vibrant destinations such as New York, Paris, Barcelona, Monte Carlo, Hamburg, and Milan. This exquisite creation emerged during the 1950s, a period when the artist ventured far and wide to enrich his artistic repertoire.

Distinguished by the artist's characteristic thin black lines, the delicate contours elegantly delineate the graceful forms of sailboats gliding upon water, brought to life through an array of nuanced blue pigments. Perhaps these very strokes mirror Zalameda's maritime explorations, encapsulating his audacious spirit as he navigated uncharted waters.

In due course, Zalameda would cultivate a unique form of figurative abstraction that became his hallmark. While he drew inspiration from his mentor, the esteemed National Artist Vicente Manansala, Zalameda ingeniously forged his own path, resulting in distinct jewel-toned planes that defined his style. Notably, his thematic focus gradually shifted towards the local, with many of his celebrated works capturing the vivacity and festivity of Philippine scenes.



Lot 27

ANG KIUKOK (1931 - 2005)

Crucifixion

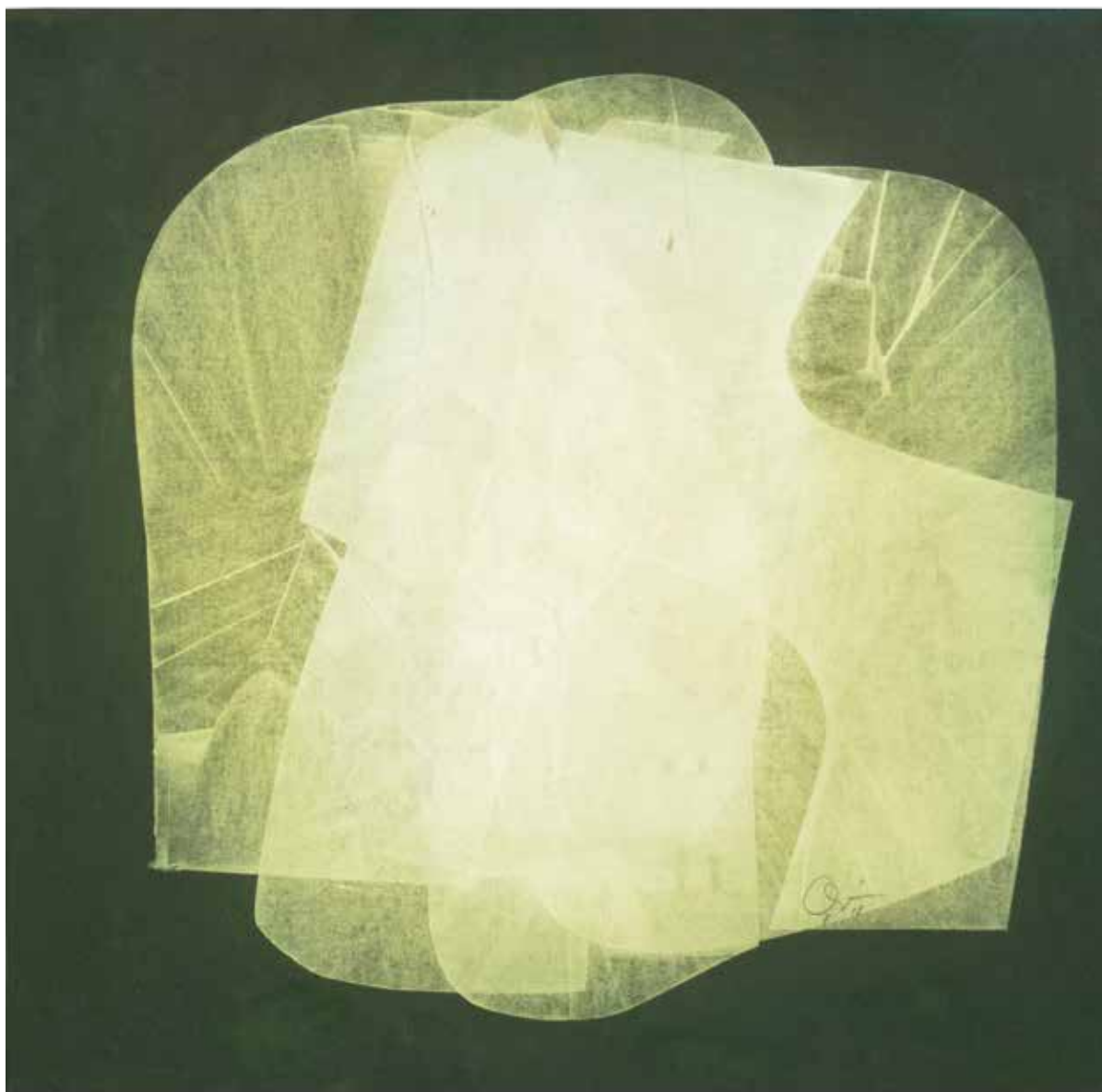
Signed and dated '79' (1979, lower right)

Oil on canvas

91.4 x 23 cm (36 x 9 in)

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

*Accompanied by a Certificate of Authenticity
issued by Finale Art Gallery*

**Lot 28****ROMULO OLAZO (B. 1934)*****Diaphanous #813***

Signed and dated '11' (2011, lower right)

Oil on canvas

61 x 61 cm (24 x 24 in)

PHP 3,300,000 - 3,500,000

Romulo Olazo's *Diaphanous* series can be likened to gazing at a radiographic image, revealing luminous shapes with varying contrasts and densities. This analogy becomes apparent when observing *Diaphanous #813*, evoking the imagery of a luggage bag passing through a scanner, unveiling what appears to be neatly folded clothing adorned with *terno* sleeves.

The *Diaphanous* series stands as a uniquely distinguishable form of abstraction, deeply rooted in Olazo's personal identity. The delicate layers of color interplay, reminiscent of thin films, create a tapestry that weaves together history, local influences, and personal experiences, all of which Olazo masterfully communicates through his artistic endeavors. This exploration of identity is evident in his amalgamation of abstract and figurative elements, resulting in a prolific body of work spanning over four decades.



CONSTANCIO BERNARDO

‘Expectation in November’

Constancio Bernardo was a precursor to the abstract movement in the Philippines, embarking on his artistic odyssey in this style during his tenure at the Yale School of Art in the 1950s. Guided by the influential Josef Albers and Willem de Kooning, Bernardo forged his unique path within geometric and color-field abstractions. Embracing the tenets of OP Art, he wielded geometric shapes to conjure optical illusions, though often within more quiet and meditative forms.

Using acrylic as his medium of choice for its flatter appearance, Bernardo pursued the non-objective world with colors and lines in new planar arrangements. *Expectation in November* presents these exact nuances in color, displaying subtle changes in tints and hues that seem to blend together the longer the observer’s gaze lingers.

‘Interaction No. 1’

Constancio Bernardo imbibed Albers’ principle of color interaction, where color becomes more meaningful when set beside another color to interact with it in terms of intensity and tonal values. To him, color is not defined by itself but only in relation to another color. His works explored creating these visual relationships through Op Art, resulting in a series of paintings that examine the graphic and chromatic interplays of his elements. In *Interaction No. 1*, Bernardo elevates this interplay of colors by shaping them in geometric forms, yet he intentionally crafts visual compositions where the hues seem to burst beyond the outline of their shapes.

Bernardo was an apprentice of Fernando Amorsolo, who had high hopes for Bernardo’s artistic path in the same traditional figurative style. However, Bernardo pursued abstraction when he studied at Yale University in the US and pioneered in the movement ahead of his peers in the Philippines.



Bernardo with his master's thesis 'Perpetual Motion Opus No. 1' at Yale University in 1952. The masterpiece predates the works of Bernardo's Filipino contemporaries, marking a significant milestone in the history of abstract art in the Philippines. (Image courtesy of GMA News Lifestyle)

Lot 29

CONSTANCIO BERNARDO (1913 - 2003)***Expectation in November***

Signed and dated '1971' (on verso)

Acrylic on wood

48 x 48 cm (19 x 19 in)

PHP 200,000 - 300,000

Exhibition:

"Ensemble 1 Abstract Paintings by Bernardo",
Cultural Center of the Philippines (CCP), 17
November - 5 December 1971

Luz G 'Retrospective Exhibition of Paintings,'
The Luz Gallery, 23 February 1973

"Selected Works by Constancio Bernardo:
1971 - 1973," Museum of Philippine Art
(MOPA), 4 May - 30 July 1978

"Constancio Bernardo 1913 - 2013," Ayala
Museum, Makati, Philippines, 28 November
2013 - 2 March 2014

"Transformations," Constancio Bernardo
Retrospective, Cultural Center of the
Philippines (CCP), 20 November 2014 - 15
February 2015



Lot 30

CONSTANCIO BERNARDO (1913 - 2003)***Interaction No. 1***

Signed and dated '71' (1971, lower right and
on verso)

Acrylic on wood

63 x 63 cm (25 x 25 in)

PHP 350,000-400,000

Exhibition:

Luz G 'Retrospective Exhibition of Paintings,' The Luz
Gallery, 23 April - 12 May 1971

One-Man, 23 April - 12 May 1971

Cultural Center of the Philippines (CCP),
6 May 1974

Thomas Jefferson Library Show, 5 June 1974

Hyatt Regency Gallery Group Show, February 1976

"Selected Works by Constancio Bernardo:
1971 - 1973," Museum of Philippine Art (MOPA),
4 May - 30 July 1978





SANTIAGO BOSE

Design for the Philippines

Santiago Bose was a master of mixed media, skillfully harnessing the possibilities of indigenous materials within contemporary artistic forms. Raised in Baguio City, his connection with nature profoundly shaped his artistic vision, allowing him to seamlessly fuse indigenous materials, found objects, and even photographs into his creations. His artistic expression resonated with a robust sense of Filipino identity and a critical exploration of colonial legacies, infusing his artworks with a local consciousness and an unmistakable animist-meets-folk spiritual dimension.

One notable showcase of his prowess is the work on offer, *Design for the Philippines*, which was part of the *Propaganda* exhibition at the Lopez Memorial Museum and Library in 2015. This exhibition delved into the concept of how myth-making could either catalyze societal transformation or hinder progress. Bose's work not only demonstrated his artistic skill but also manifested his philosophical approach. His creations inherently carried political undertones, advocating for local values and national identity over external influences and vested interests.

Bose has rightly earned his reputation as one of the Philippines' most ingenious, trailblazing, and influential artists. He received the prestigious CCP Thirteen Artists Award in 1976, alongside a plethora of other major accolades. Notably, he was shortlisted for the National Artist Award in 2006, further solidifying his enduring impact on the country's artistic landscape.



Lot 31

SANTIAGO BOSE (1949 - 2002)

Design for the Philippines

Signed and dated '2001' (lower left)

Mixed media on canvas

173 x 191 cm (68 x 75 in)

PHP 3,000,000 - 3,500,000

Exhibition:

"Propaganda," Lopez Memorial Museum and Library, Pasig, Philippines, 6 February - 4 July 2015



SOLOMON SAPRID

Tikbalang

Solomon Saprid was known for his distinctive Brutalist School sculptures ingeniously fashioned from welded shards of metal. His subjects are inherently Filipino — delving into Philippine mythology and folk beliefs which are powerful markers of indigenous culture. Saprid was particularly captivated by the *tikbalang*, the half-human, half-horse figure of lore that is said to dwell in the forests and mountains, a phantasmagoric form that guarded elemental portals, lurking in the shadows of the psyche.

Saprid's *tikbalang* however is peaceful and benevolent. It has a long equine head, a maned neck (said to endow those who are able to pluck three golden hairs from here talismanic protection) and gracefully elongated limbs that bestow this particular hybrid creature with an aura of mirth and playful lightheartedness. Tamed by its human master, it sits comfortably, plucking the strings of a *kudyapi*, a traditional Philippine two-stringed lute, further imbuing this masterful *piece-de-resistance* with a gentle, lilting quality.

Lot 32

SOLOMON SAPRID (1917 - 2003)

Tikbalang

Signed and dated '74' (1974, on the back of musical instrument)

Bronze

79.2 x 88.4 cm (31 x 35 in)

PHP 3,000,000 - 3,500,000





ROMULO OLAZO

Diaphanous #771

Romulo Olazo's *Diaphanous* series serves as a definitive embodiment of the artist's unique identity, leaving an enduring mark on the tapestry of Philippine modern art. Olazo elevated the glazing technique, directing his energies toward achieving a seamless interplay of light, texture, color, and form within abstract constructs. This groundbreaking approach gave birth to a captivating dance of diverse luminosities that traverse successive layers of transparent medium, seemingly radiating from a central nexus and unfurling outward. The result is a mesmerizing visual spectacle carrying a profound spiritual essence, embodying a masterful fusion of luminance and translucency.

Initially a printmaker, a profession that acquainted him intimately with graphic layering methodologies, Olazo's journey culminated in the emergence of the *Diaphanous* style during the early 1970s. Drawing upon his expertise, he seamlessly integrated the serigraphy technique, dispelling traditional opaque printer's ink in favor of painter's oil pigments. This choice imbued his creations with an unmistakable air of delicacy and fragility, orchestrating a symphony of tones and chromatic subtleties.

Lot 33

ROMULO OLAZO (1934 - 2015)

Diaphanous #771

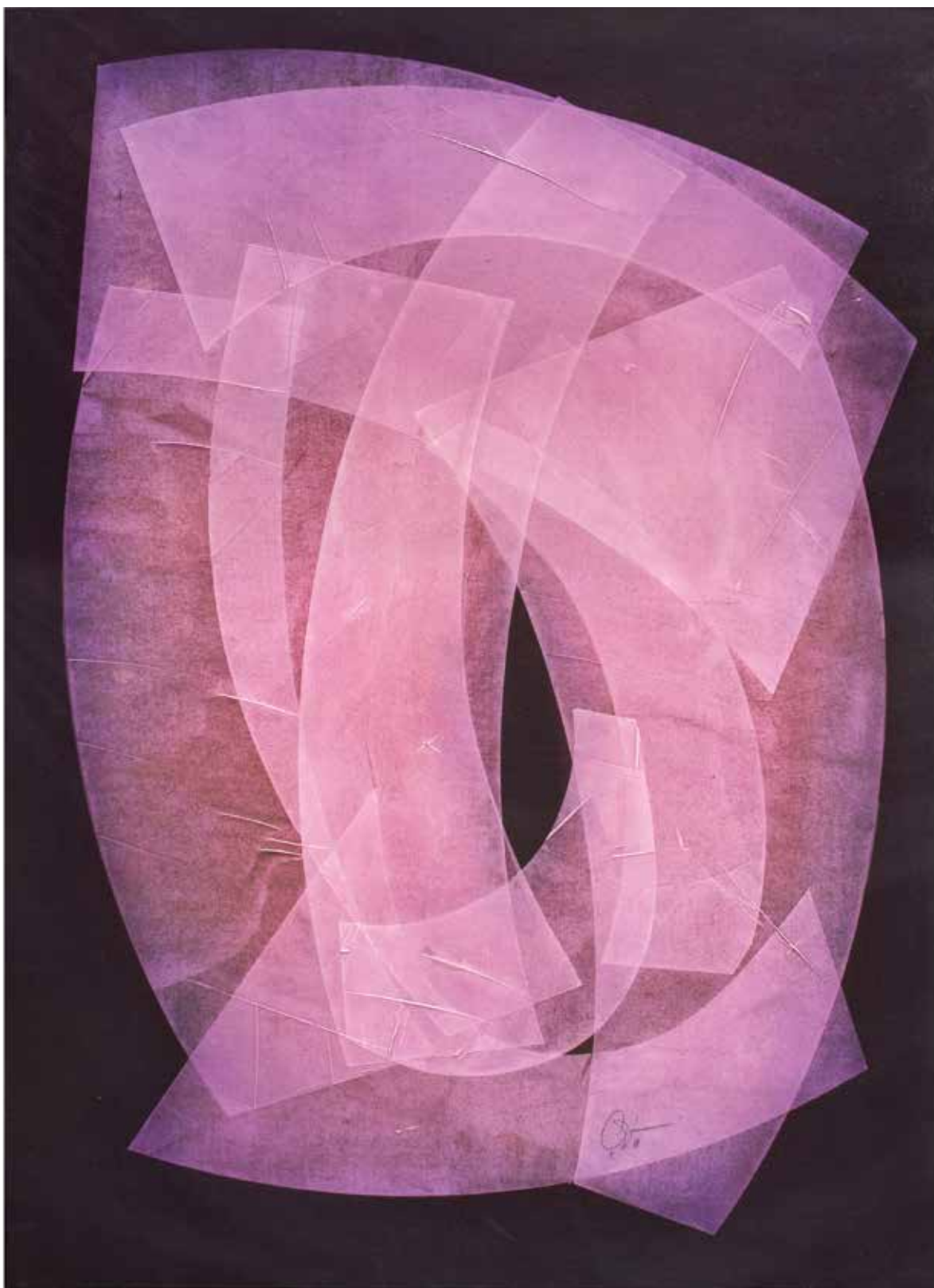
Signed and dated '11' (2011, lower right)

Oil on canvas

101.6 x 76 cm (40 x 30 in)

PHP 7,500,000 - 8,000,000

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





Lot 34

FEDERICO AGUILAR ALCUAZ (1932 - 2011)

Barcelona Series

Unsigned and undated (c. 1960)

Oil on canvas

63.5 x 79.5 cm (25 x 31 1/4 in)

PHP 2,600,000 - 2,800,000

This artwork was previously verified by the artist's son, Christian Aguilar



Lot 35

ARTURO LUZ (1926 - 2021)

Cities of the Past

Signed (lower right) and dated '2000' (in document)

Acrylic on canvas

76 x 152 cm (30 x 60 in)

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

Accompanied by a Certificate of Authenticity signed by Luisa Luz Lansigan, and a photograph of the artist's daughter together with the artwork



BENCAB

Sabel

National Artist BenCab perceived *Sabel* as an embodiment of dislocation, desolation, and solitude – a representation of human dignity imperiled by circumstances. He encountered her amidst the streets of Tondo, scavenging for sustenance in her improvised attire fashioned from discarded plastic sheets. This poignant vision became etched in his artistic vision.

Over time, *Sabel*'s incarnations have provided a canvas for the artist's exploration of form and significance. Her transformations have mirrored the diverse stylistic phases that BenCab traversed throughout the decades – from social realism to abstract expressionism, and onward to minimalism. As she transitioned from conventional paintings on board to compositions on paper, canvas, and even sculpture, the image of the marginalized woman transcended her origins, metamorphosing into a symbol of the artist's evolution: from a marginalized wanderer and advocate for the dispossessed, to a revered emblem of elegance and poise, to in many respects, given the caliber of her most ardent collectors, a well-appointed testament to sophistication and influence.

Lot 36

BENCAB (B. 1942)

Sabel

Signed and dated '2002' (lower right)

Acrylic on canvas

102 x 48 cm (40 x 19 in)

PHP 15,000,000 - 16,000,000

Accompanied by a Certificate of Authenticity issued by Gallery Big and signed by Jonathan T. Sy





H.R. OCAMPO

Untitled (1956)



National Artist Hernando R. Ocampo

National Artist Hernando R. Ocampo is considered to be one of the three significant figures of Philippine Neo-Realism, alongside National Artists Vicente Manansala and Cesar Legaspi. Ocampo was a self-taught artist, having been discouraged from his creative tendencies as a child. Ocampo ventured into various domains, including law, commerce, politics, and advertising, prior to eventually embracing art. Like a true artist, he kept his foray into poetry and writing alive, engaging in wordplay and persisting in crafting verses even during his tenure as a painter. His ideas became words visualized as forms and colors on his canvasses.

Prior to his exploration of organic forms and innovative color theories - experimenting with their combinations - Ocampo underwent phases that traced the evolution of his artistic journey. The period encompassing the creation of the artwork on offer marked a 'transitional' phase—spanning from the 1940s when his figurative abstractions conveyed somber themes that reflect the shadows of personal trauma inflicted by the War, to the 1960s, during which he produced some of his most iconic pieces.

Untitled (1956) is characterized by Ocampo's burgeoning interest in non-objective painting. His depictions of figures and natural elements during this seminal period underwent a process of simplification, as he attempted to present works that intentionally lacked discernible subject matter or emotions. His focus shifted towards exploring the interplay of shapes, colors, values, textures, and lines within a spatial context, rather than merely capturing a photographic likeness of the natural world.

Through the fusion of hues, tonal values, and textures, Ocampo sought to achieve a sense of cohesion and design that mirrored the qualities seen in his *Mask* series. Ocampo was inspired by the man and animal hybrid visuals of African masks, their supernatural representations, and symbolisms in identity. The richly textured and pointillist impastos in earth-tone hues of this series would define his career in the 1950s and are clearly reflected in this untitled piece. This work also showcases the artist's progression towards his "mutant" aesthetic and the harmonized, jigsaw puzzle-like biomorphic compositions that would come to define his later oeuvres.

Lot 37

H.R. OCAMPO (1911 - 1978)

Untitled

Signed and dated '56' (1956, lower right)

Oil on canvas

63.5 x 99 cm (25 x 39 in)

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



This masterpiece has been in the collection of the illustrious Guevara family of San Juan for decades. The patriarch Domingo M. Guevara was a self-made Filipino tycoon who had brought the Philippine economy to a crucial threshold towards industrialization in the 1960s and 1970s. He pioneered manufacturing television, radios, and other appliances in the country under the 'Radiowealth' brand, and was also the first full-fledged auto manufacturer in the Philippines, having the franchise to assemble Volkswagen cars. He also created the first Filipino designed and fabricated vehicle called the *Sakbayan* in the late 1960s.

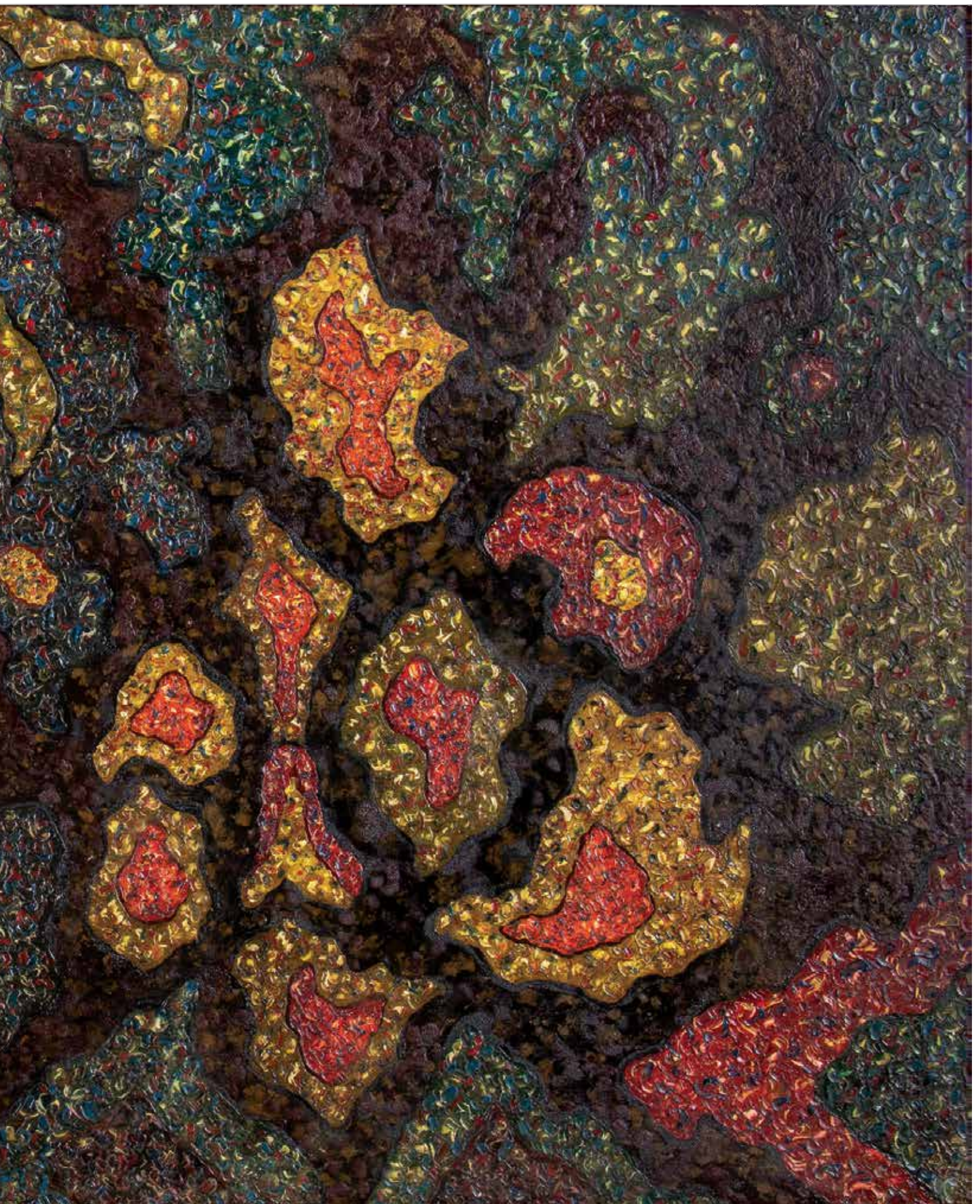
The Guevara Enterprises (later the Guevent Group) today is engaged in manufacturing, electronics, communications, agri-industrial development, transportation and financing, and has also expanded into real estate development, information and mobile communication technology, gaming, medical services, hospitality services, insurance, and green technology.

As paragons of Filipino progress and ingenuity, it can be rightfully said that the virtues of National Artist Hernando R. Ocampo and the Guevara family come together in this well-appointed masterpiece of the most sterling provenance.

Domingo Guevara is credited for creating the first Filipino car called 'Sakbayan' (center) and also locally manufactured televisions and other appliances under the 'Radiowealth' brand









CARLOS “BOTONG” FRANCISCO

Ang Aguinaldo



Carlos 'Botong' Francisco
(Photo: NCCA Official)

During his lifetime, National Artist Carlos 'Botong' Francisco played a pivotal role in revolutionizing the fine arts landscape of the Philippines by creating some of the country's most impactful large-scale mural paintings that evoked Philippine nationalism. He launched the initial wave of Philippine modernism, along with Victorio Edades and Galo Ocampo. Together, they spearheaded the transformative shift in Philippine artistic expression, moving away from the traditional romanticized Amorsolo school towards the emerging modern art movement.

The Present

Ang Aguinaldo captures a scene in pre-colonial Philippines in broad strokes and rich tropical colors. The focal point is a woman—her arms encircling her form in a seemingly bashful demeanor. A closer look reveals that she is with child. Next to her, a warrior bows before their seated leader, whose back is turned to the viewer. Considering the work's title, it plausibly portrays a moment of revealing the woman's motherhood. In a skillful juxtaposition, Botong contrasts this precolonial vignette with a title derived from the Spanish language. "Aguinaldo" translates to "gift," and in the context of the Christmas season, a "present."



Botong's signature varied during the early period of his career. This painting is signed in block style and enclosed in a circle. This signature can also be seen in an editorial he drew for Sabatino de la Vanguardia in 1936.

Ang Aguinaldo is a rare early Botong, created before the war and predating his iconic murals. Botong produced fewer than 50 relatively small oil paintings, as most of his creative output are in the form of expansive murals. This piece distinctly reflects his style from that era, showing the strong and bold treatment that would continue to evolve in his oeuvre. Even his block-style signature represents one of several variations he employed in his early works. While his dramatic and flowing gestures, along with his idealized heroic proportions, had not fully matured, the painting offers a glimpse into the artistic elements that would ultimately define Botong's subsequent grand-scale canvases and murals.

“Unmistakably Botong”

Ang Aguinaldo has a sterling provenance, underscored by meticulously kept documentation tracing the history of its ownership. In 1938, Botong sold this artwork to Gene Cabrera, a prominent cartoonist and illustrator renowned for his haunting oil on canvas creation titled *A Tragic Lesson* (1957), which is prominently showcased at the National Museum of the Philippines. Both individuals shared a common background as illustrators for the *Graphic Magazine* (now known as *Philippines Graphic*), a weekly publication that celebrated Tagalog literature and actively supported Filipino artists. Several years following Botong's demise in 1969, Cabrera extended an offer to sell the painting to Jaime Ledesma of Ledesma Overseas Shipping, and who was respected collector of art. At the time of the offer, the painting adorned Cabrera's residence.

In 1975, Ledesma procured ownership of the artwork, and he obtained a Certificate of Authenticity from Demetrio Diego, a distinguished artist who excelled as an illustrator, cartoonist, and painter during his time. Diego's professional journey encompassed serving as an illustrator for *Tribune* and *Taliba* newspapers during the 1920s, assuming the role of chief artist for the *Sunday Times Magazine* from the 1950s to the 1970s, and functioning as an Art Director for *The Manila Times*.



The magazine print of another version of 'Ang Aguinaldo' that appeared in the December 1938 edition of Graphic Magazine. Image shows it enclosed in a plastic envelope

Diego and Botong collaborated closely starting from the 1930s, functioning as illustrators for publications such as *Sunday Tribune*, *La Vanguardia*, and *Taliba Magazines*. National Artist BenCab once shared that he was often sent by Diego to Angono, Rizal to persuade Botong to contribute an illustration for the cover of the next *Sunday Times Magazine*. Possessing this profound understanding of Botong's artistic approach, Diego attested that *Ang Aguinaldo* is "a "genuine" Botong oil painting. Unmistakenably [sic] and a real Botong."

Suzano "Jun" Gonzales, the late art conservator and restorer, was entrusted with bringing back the piece to its former glory. Gonzales gave the piece minimal restoration—just repainting small cracks and missing paints—guided by the principle of keeping the integrity of the original painting intact. In his conservation report, he ensured that nothing new in terms of additional design and color scheme and painting was introduced to the work. Gonzales was also known for cleaning Juan Luna's *Spoliarium* in 1982 before it was moved to the National Museum of the Philippines.

Ang Aguinaldo was acquired by Multinational Investment Bancorporation from Jaime Ledesma in 1979. Within the same year, they also added more Botong works to their collection, such as his c. 1950s *Fluvial Parade* and 18 watercolor paintings of costume designs for his work in the film industry. This series of acquisitions swiftly cemented the institution's reputation as a discerning patron and connoisseur of Botong's artistic legacy within the local artistic community.

Another version of *Ang Aguinaldo* in *Graphic Magazine* (1938)?

An artwork very similar to *Ang Aguinaldo* graced the back cover of the December 1938 Christmas edition of *Graphic Magazine*. While the two works are similar at first glance, it is clear that the oil on canvas painting on offer and the work that appears in the magazine are different, notably the faces and details of the woman's body.

This leads to the inevitable question of whether or not the image in the magazine is supposed to be a photographic and faithful reproduction of the painting; and consequently, whether or not the oil on canvas in the bank's collection is authentic based on the *Graphic Magazine* image.

It is the opinion of Salcedo Auctions that the artwork that appeared in the magazine and the oil on canvas painting acquired by the MIB are two separate and different works by Botong - variations on the same subject matter. This theory is based on the fact that it was not uncommon for Botong to create similar works in different mediums and dimensions. There is evidence of this having been done, as seen in Botong's famous *Bayanihan* mural of 1962, which appears to have an earlier iteration in an undated magazine editorial that interestingly shows the same heavy set lines and forms as the *Ang Aguinaldo* version that appears in *Graphic Magazine*.

Graphics Magazine acknowledged Botong as a contributor of its 1938 Christmas edition, and it is assumed that a page taken from the actual magazine that accompanies the painting is quite possibly the editorial work done by the artist specifically for the magazine.

As for the oil on canvas painting, in addition to the Gonzales report, inspection carried out by Salcedo Auction under black light did not reveal any evidence of restoration to explain the stylistic differences between the two works. This, together with the sterling provenance of the work, the aforementioned evidence of similar editorial artistic practices where an original oil painting has pre/antecedents showing variations on the same subject, and finally stylistic and art historical specialist judgment, leads Salcedo Auctions to the opinion that *Ang Aguinaldo* is an original, authentic and unique rare early masterpiece by, in the words of the art critic Leonidas Benesa, the 'Master from Angono.'



Botong produced another version of his *Bayanihan* (right) commissioned by UNILAB Philippines in 1962: the undated editorial image that appears in an unidentified magazine (left) appears to be an earlier concept study of this work



Lot 38

CARLOS 'BOTONG' FRANCISCO (1912 - 1969)

Ang Aguinaldo

Signed (lower right) and undated (c. 1938)

Oil on canvas

71 x 96.5 cm (28 x 38 in)

PHP 14,000,000 - 15,000,000



MARIANO BENLLIURE

Bust of Juan Luna y Novicio



A portrait of a young Mariano Benlliure by Juan Luna (CC BY-SA 3.0)



Luna with friends Juan Antonio Benlliure, Pedro Paterno, Juan Jose Puerto Villanueva, Felix Resurreccion Hidalgo, Mariano Benlliure and Miguel Zaragoza, c. 1883 - 84. (Image courtesy of Fundación Mariano Benlliure)

Mariano Benlliure y Gil was a Spanish sculptor notable for his many public monuments celebrating notable Spanish figures, such as that of King Alfonso XII in Madrid and Queen Isabel la Católica in Granada. He is known as the last master of 19th century realism – his sculptures characterized by careful executions of everyday events and persons. Mariano and his brother Juan Antonio, a painter, are also known for their close friendship with the 19th century Philippine master and hero Juan Luna y Novicio.

Artists in Rome

In his pursuit of his dream to become a painter, Luna sailed to Europe in 1877. A year later, he accompanied his mentor Alejo Vera to Rome as an assistant. There, Luna made the acquaintance and friendship of the Benlliure brothers, Spanish *pensionados* who were also in Rome at that time for their studies. When Vera departed for home, Luna stayed behind and joined the Benlliures in an apartment on Via Marguitta, a street where many other struggling artists were residing. Theirs would be a lifelong and loyal friendship, with Luna portraying Lucrecia Arana, the sculptor's wife, who was one of the most famous zarzuela singers of the time.

Through Luna, the Benlliures forged friendships with other Filipino artists such as Félix Resurrección Hidalgo and Miguel Zaragoza. Several members of their *pensionado* group participated in the Exposición Nacional de Bellas Artes in 1884, obtaining various awards: Luna, the First Class Medal for *Spoliarium*; Hidalgo, Second Class Medal for *Las Virgenes Cristianas Expuestas al Populacho*; Juan Antonio Benlliure, Second Class Medal for *De él Por la Patria*; and Mariano Benlliure, a Second Class Medal for his sculpture *Accident!*

In the same year, Mariano created a bust of Luna, perfectly capturing the brash youthfulness and confidence of the 27 year-old artist.

Benlliure's Lost Waxing Process

Benlliure adopted the "lost wax" technique for casting his artworks, overseeing each step of this intricate process. From the initial clay model to the casting stages involving plaster, wax, and bronze, he ensured meticulous control and retouching. This approach guaranteed that no two bronze castings of the same sculpture were identical, rendering each piece truly unique and original.

Benlliure's artistic style demonstrates a seamless fusion of intricate naturalism and a spontaneous impressionistic quality. His sculptures exhibit a distinctive ability to harmonize materials, often employing marble and bronze, to achieve exquisite surface textures. There is careful attention to the intricate details of his models, lavishing particular attention on elements like individual hair strands, facial characteristics, and even finer points like a moustache. He deliberately empties the irises, giving a lifelike quality to its gaze.


The bust on offer stands at 16 inches, with a slim base bearing Luna's full name, "Juan Luna y Novicio." Inscribed at its nape is "M. Benlliure[,] Rome[,] 1884" - indicating that its mold was made within that year. Chiseled also at its base is the name "Mir y Ferrero Fundidores-Madrid," the foundry whose name mostly appears in Mariano's works. According to the Fundación Mariano Benlliure, who graciously authenticated the artwork, Mariano began working with Mir y Ferrero Fundidores in 1920, dating the bronze casting of this bust at or around this year.

Possible Provenance

Records show that a bronze bust of Juan Luna by Mariano, together with a copy of the *Spoliarium* painted by Juan Antonio, was commissioned by Don Vicente Palmori, Consul General of Spain. Palmori was a personal friend of Luna back in Rome in 1883, and it is written that these works were presented to the then Philippine Governor General Leonard Wood on October 21, 1922 at the Marble Hall of the Ayuntamiento Building in Intramuros.



A comparison of Juan Luna busts kept by Multinational Investment Bancorporation (left) and UST Museum (right), as part of the due diligence research done by Amado Lacuesta in the 1980s.



Wood created a Committee on Arrangements through Executive Order No. 54 of 1922 for the ceremony of delivery of these artworks. The committee was headed by Don Fernando Zóbel, with the Spanish consul general heading the Committee on Presentations and the Governor General serving as chairman, representing the Philippine colonial government. The *Spoliarium* copy was hung at the Legislative Building while the bust was exhibited at the Philippine Library and Museum in Quiapo, later being transferred to the National Library. Both works were lost during the battle for the liberation of Manila in 1945.

It was further written that in the aftermath of the War, a “junk collector presumably retrieved it [the bust] from the rubble” and sold it to a junk dealer or *magbabakal* for Php5.00—not so much for its historical value but more probably for its bronze content. The junk dealer then offered it to Elsie “Inday” Cadapan, an influential social realist Filipino artist, who also used to run an antique store at the Mabini Arts Center in the 1970s. It was Cadapan who in 1979 sold the bust to East Asia Corporation for Arts & Antiquities, an affiliate of Multinational Investment Bancorporation engaged in art dealership and brokerage that later merged with the institution, via its managing director Amado Lacuesta.

Filipinas Heritage Library catalogs an identical bust with the same dimensions. It also notes a similar account of the bust being found by a “pushcart vendor during the Liberation,” but this time names a certain Ireneo Cristobal, a religious sculptor of Taller de Escultura in Manila, to have bought it from the pushcart vendor and subsequently turned down many tempting offers from collectors to buy it.

Salcedo Auctions cannot fully ascertain if the bust lost in the war is the same bust that Ireneo Cristobal bought for Php 5.00, and if this same bust was transacted between Cristobal and Cadapan. Filipinas Heritage Library for its part did not mention the ownership of the bust at the time it was catalogued. It is also important to note that an identical-looking bust was featured on the cover of *Chronicle Magazine* on December 9, 1967, which is quite possibly the same as the one referred to in the aforementioned accounts. Given this information, it is the opinion of Salcedo Auctions that this presents a possible line of provenance of the work, adding further sheen to the historical importance of what is only the second known original and authentic bust portrait of Juan Luna y Novicio by his beloved artistic confrere.

Three Busts, Two Benlliures

There are three busts of Juan Luna y Novicio by Benlliure known to be in existence, two originals by the artist, and a third one, a casted copy of the sculpture on offer. To protect their Benlliure, Multinational Investment Bancorporation (now known as MIB Capital Corporation) commissioned a replica in 1982 from Mulawin Abueva, son of National Artist Napoleon Abueva and also an artist in his own right. In order to safeguard the authenticity of the artwork, and out of respect for Benlliure, Abueva removed the signatures and inscriptions from the replica, which was displayed in the institution’s public area, while the original was kept safe in a vault. In the end, he removed the signatures and inscriptions except for Luna’s name plate, out of respect for Benlliure. The replica is displayed in the institution’s public area, while the original work was kept safe in a vault.

The other Luna bust is one of the prized artworks in the collection of the University of Santo Tomas (UST) Museum. It was taller by three inches – a bronze-painted plaster bust that portrays a seemingly slightly older Luna in a suit. Fundación Mariano Benlliure dates this piece to around 1887.

Salcedo Auctions gratefully acknowledges the Fundación Mariano Benlliure for authenticating this artwork and for the catalogue entry.



Lot 39

MARIANO BENLLIURE (1862 - 1947)

Bust of Juan Luna y Novicio

Molded in Rome, 1884

Cast in Madrid, c. 1920

Bronze

41 x 16.5 x 25 cm (16 x 6 1/2 x 10 in)

PHP 550,000 - 600,000



ANITA MAGSAYSAY-HO

Untitled (Women with Baskets)

This captivating oil on canvas by one of Asia's most respected modernist masters showing four women carrying baskets is pure sophistication and dignified elegance. Anita Magsaysay-Ho's distinct artistic style is evident in the way she captures the essence of her subjects, infusing them with a sense of grace, strength, and vulnerability. The muted earth colors and details of the painting whisper, yet by its very subtlety draws the viewer's attention, creating a richly layered visual experience.

A valuable aspect of this artwork lies in its sterling provenance, showing the personal connection between Magsaysay-Ho and the artwork's original owner. This painting holds a special place in the artist's oeuvre as it was personally gifted by the artist to Cesar Jacinto Lomotan, former Deputy Governor of the Central Bank of the Philippines. The Lomotans, a distinguished family from Malolos, Bulacan, and the artist's family were neighbors in Wack-Wack Village, an exclusive Manila enclave. Their deep bond of friendship adds a further layer of significance to this masterpiece. A descendant of Lomotan intimated that the artist, on entering the home of the Deputy Governor, specifically pointed to a wall that she 'reserved' for a painting that she would be making especially for him. Thus, the painting not only symbolizes the artist's affection for the Lomotan family, but more importantly serves as a testament to the power of art in forging and enriching cherished relationships.

In *Untitled (Women with Baskets)*, Magsaysay-Ho skillfully captures a moment of everyday life, celebrating the strength and resilience of these women who appear to be working in a field. The baskets they carry might be seen to hold more than the day's harvest; they could also be metaphors for the burdens and responsibilities that women often carry in their lives.

Magsaysay-Ho's portrayal goes beyond mere representation, delving into the emotional and psychological dimensions of her subjects. The women's expressions and body language hint at a shared camaraderie and a unifying sense of purpose, inviting viewers to contemplate the rich and compelling stories that lay behind their gentle eyes.



Lot 39A

ANITA MAGSAYSAY-HO

Untitled (Women with Baskets)

1976

Oil on canvas

73.6 x 91.4 cm (29 x 36 in)

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

Provenance:

Gift of the artist to Cesar Jacinto Lomotan,
former Deputy Governor of the Central
Bank of the Philippines, ca. 1980s

Thence by descent to the present owners







Lot 40

CESAR LEGASPI (1917 - 1994)

Abstract in Orange (Wipings)

Signed and dated '78' (1978, lower right)

Oil on canvas

30 x 20 cm (12 x 8 in)

PHP 390,000 - 400,000



Lot 41

**ANITA MAGSAYSAY-HO
(1914 - 2012)**

Three Women and Baskets

Unsigned and undated

Philippine jade, wood mosaic

66 x 95.5 cm (26 x 39 in)

PHP 650,000 - 700,000

Provenance:

Collection of Celia and
Jose Molano, Manila



Lot 42

RAMON ORLINA (B. 1944)

Inseparable

Signed and dated '22' (2022, lower half)

Carved green glass

32 x 22 x 17 cm (12 1/2 x 8 3/4 x 7 in)

PHP 3,500,000 - 4,000,000

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



Lot 43

BETSY WESTENDORP (1927 - 2022)

No. 335

Signed and dated '1986' (lower right)

Pastel on board

120 x 158 cm (47 x 62 in)

PHP 2,700,000 - 3,000,000

Exhibition:

"Passages: Celebrating the Artistic Journeys of Betsy Westendorp,"

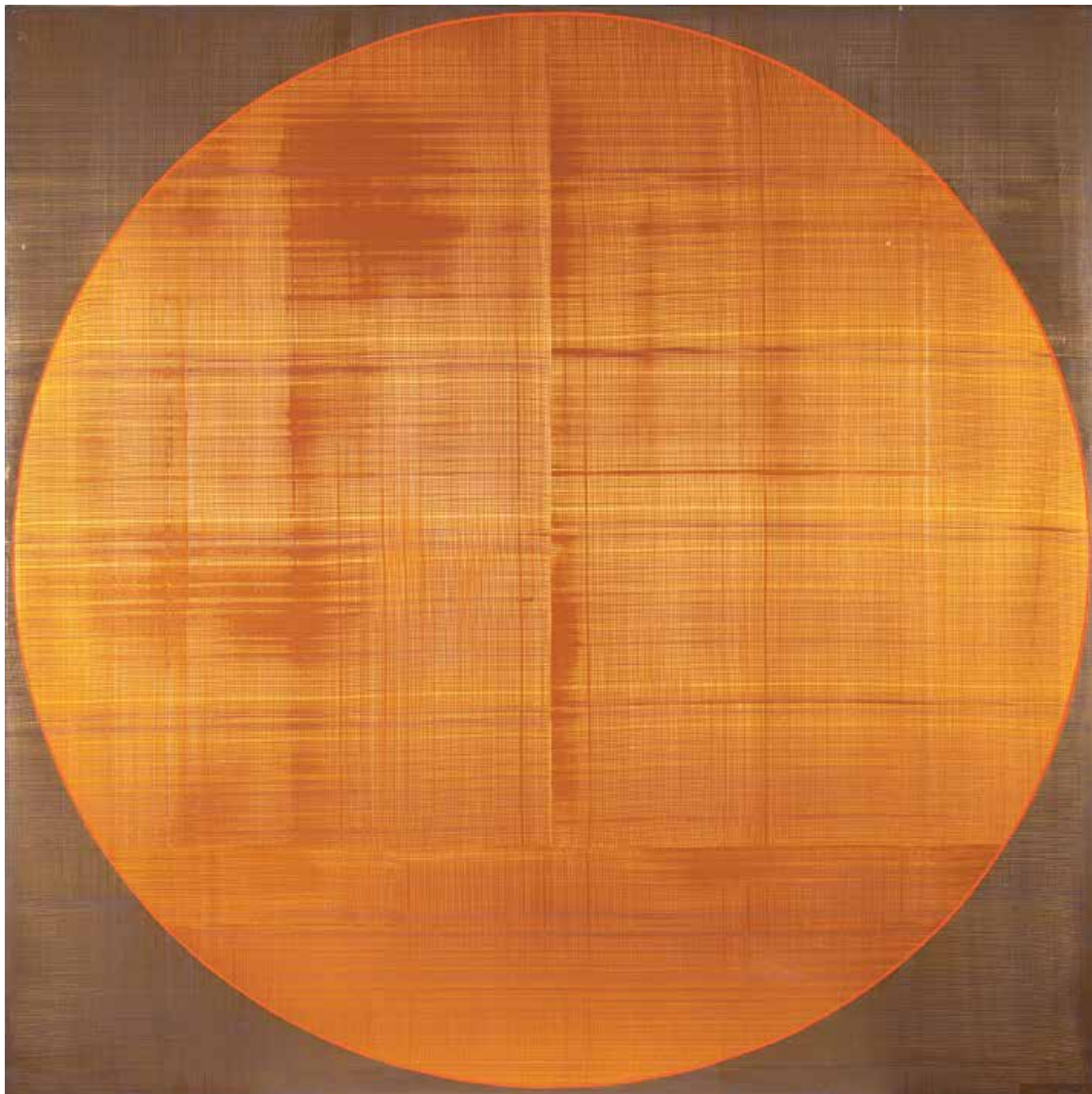
Metropolitan Museum of Manila, Manila,

29 January 2020 - 15 March 2021

"I am drawn to the play of sunlight peeking through the clouds' edges. To truly accentuate its beauty, there are moments when it must contrast with the encompassing darkness."

Betsy Westendorp's observation succinctly captures the essence of this most impressive artwork. The painting captures billowing gray clouds that foreshadow an imminent storm; yet at its core, it is punctured by delicate, radiant sunbeams. This imagery presents a tapestry of interpretations: it holds the potential to symbolize the emergence of hope and positivity even amidst trying circumstances. Alternatively, it might signify a phase of transformation, ripe with possibilities for growth and advancement.

Westendorp's words were spoken during the twilight years of her life, having already borne the weight of losing her loved ones many years before. This particular artwork, painted a decade following her husband's passing, can be regarded as a mirror of her grieving heart, evoking a wistful melancholy that's interwoven with optimism and hope, characteristics that defined her very being.



Lot 44

NORBERTO CARATING (B. 1948)

Golden Sun over Fertile Ground

Signed and dated '2013' (on verso)

Acrylic on canvas

153 x 153 cm (60 x 60 in)

PHP 950,000 - 1,000,000

Lot 45

MICHAEL CACNIO (B. 1969)

Bird Vendor

Signed and dated '03' (2003, on the back)

Brass and stone

23 x 19 x 13.5 cm (9 1/4 x 7 1/2 x 5 1/2 in)

PHP 200,000 - 250,000



Lot 46

FEDERICO AGUILAR ALCUAZ (1932 - 2011)

Seated Woman

Signed and dated '1979' (left)

Oil on canvas

80 x 65 cm (31 1/2 x 25 1/2 in)

PHP 190,000 - 200,000





Lot 47

RAMON ORLINA (B. 1944)

Tenderness III-09

Signed and dated '09' (lower side)

Carved blue green glass

28 x 23 x 22 cm (11 x 6 1/2 x 9 in)

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

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



JOSE JOYA

White Symbol

National Artist Jose Joya's artistic creations spanning from the late 1950s to the late 1960s were marked by a captivating interplay of contrasts between lines and planes, and a skillful harmony achieved through the application of thick swathes or flat blocks of colors. This artwork originates from that very era, yet showcases a unique imagery where outlines of blocks and lines seem as though they've been delicately sketched atop a texture of colors reminiscent of an ancient manuscript.

Joya here exhibits an unparalleled command of his technique, displaying spontaneous brushwork and expansive textures through his gestural approach to painting, distinguished by layers of impasto that possess an indomitable assuredness and presence, occasionally animated by unexpected bursts of color. Drawing inspiration from the variegated features of the Philippine landscape, Joya adeptly translates their very essence onto this masterpiece.

Lot 48

JOSE JOYA (1931 - 1995)

White Symbol

Signed and dated '1967' (lower left)

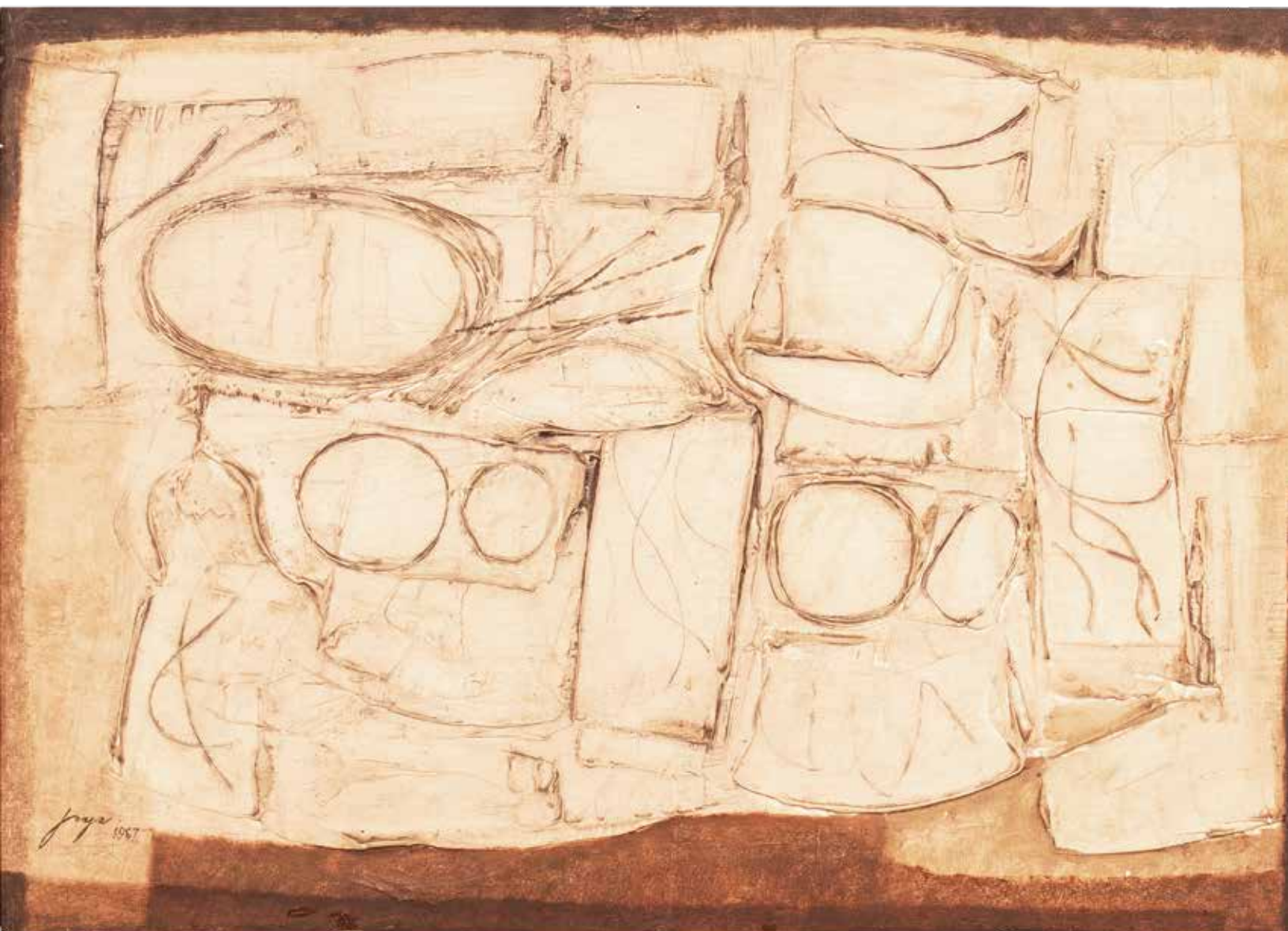
Oil on canvas

60 x 81 cm (23 1/2 x 32 in)

PHP 8,500,000 - 9,000,000

Literature:

Francisco Arcellana, *Joya*, Dick Baldovino Enterprises, Manila, 1996, p. 79





ANG KIUKOK

Scream

At the core of all the artistic creations by National Artist Ang Kiukok lies a prominent image or theme bound to figurative representation in a fusion of Cubist, Surrealist, and Expressionist strokes that remains a defining aspect of his style. In Ang's paintings, the subject matter and the visual components he employs to convey his messages are intertwined and inseparable.

One of the predominant themes explored in Ang Kiukok's body of work is the depiction of the intense emotion. His portrayal of the human condition is filled with what has often been described tongue-in-cheek by many art critics as a signature 'Ang-st': unease, indignation, passion. The figures that dwell in this world are active rather than passive, moving strongly to overcome their present condition. The perpetual condition of man in this painting, for example, is depicted through Messianic imagery, where the Christ is shown grappling with the challenges of His surroundings - bound, restrained, and in chains, mouth agape in a soundless scream of commendation to a higher power.

This painting is also seen as the artist's interpretation of the world as a place of aggression and alienation. Through his arrangement of spatial planes and use of expressive angles, Ang conjures strong sensations, further heightened by the vivid red hues against black that convey a fiery intensity.

Lot 49

ANG KIUKOK (1931 - 2005)

Scream

Signed and dated '2002' (upper left)

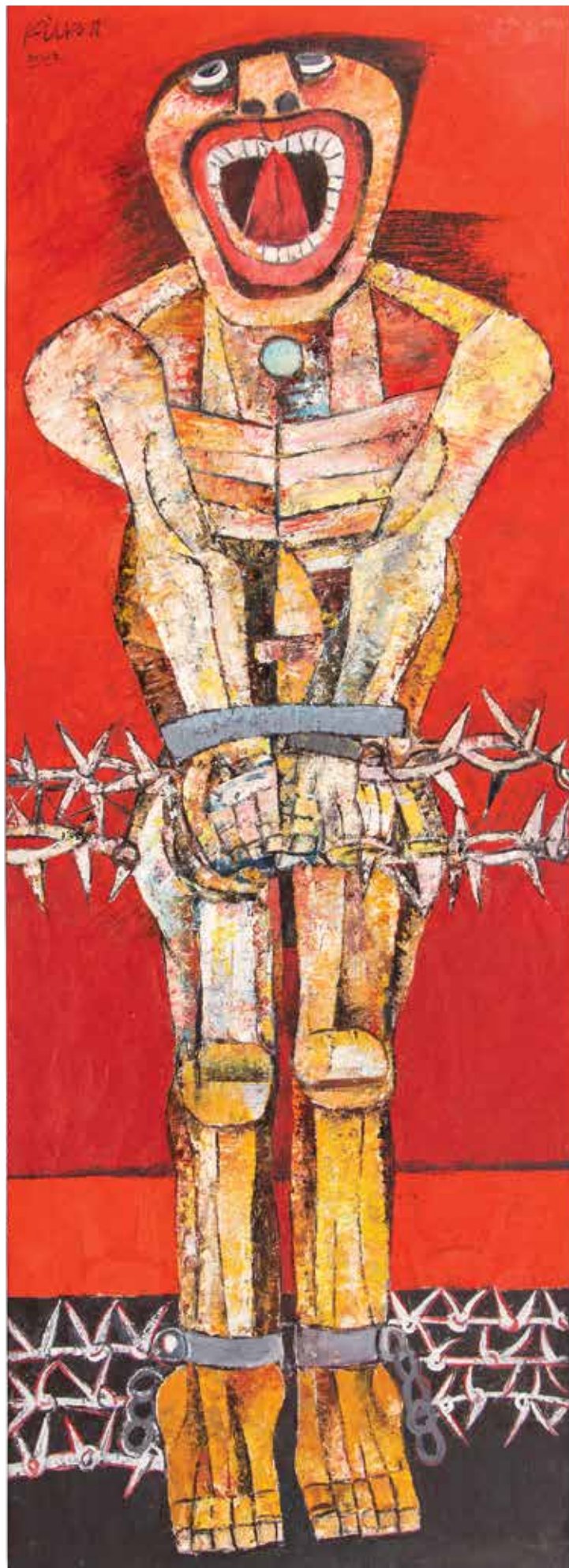
Oil on canvas

122 x 46 cm (48 x 18 in)

PHP 10,000,000 - 11,000,000

Literature:

Ang Kiukok: Recent Works 2000-2004, plate 886





JUVENAL SANSÓ

Untitled

This untitled work displays a beloved genre within Juvenal Sansó's body of work, shaped by his fascination with bodies of water. He eloquently characterized rivers as "visions akin to dreams, beckoning one toward tranquil personal sanctuaries." Yet, his profound artistic exploration of water found its zenith during his sojourn in France, spanning over two decades of summers dedicated to his craft. Here, he found inspiration in the nurturing embrace of the le Dantec family who warmly hosted him.

This expansive artwork serves as a portal to a nostalgic landscape, bathed in serene shades of yellows. Sansó's adept hand orchestrates the water's mirroring effect, deftly employing seamlessly blended hues and gentle brushwork that conspire to evoke a symphony of perspectives. This artful interplay effectively saturates the canvas with an enchanting illusion, reflecting Sansó's masterful ability to transmute nature's essence onto his canvas.

Lot 50

JUVENAL SANSÓ (B. 1929)

Untitled

Signed (lower right) and undated

Oil on canvas

117 x 167.7 cm (46 x 66 in)

PHP 7,500,000 - 8,000,000





J. ELIZALDE NAVARRO

Untitled (Bacchus)

National Artist J. Elizalde Navarro is well-known for his calligraphic, gestural brushwork unleashed in vibrant colors. His oeuvre boasts of well-loved themes predominantly inspired by his frequent sojourns to Bali, Indonesia, and by the visual idioms evoked by the seasons.

Navarro was a pioneer of Philippine modernism, with movement depicted through gesture and brushwork becoming both his motif and theme. For Navarro, art was a language that was meant to communicate both to the audience and to the artist - a visual documentation of an ongoing conversation.

Such as in his 'Bali' series, Navarro never shied away from figuration. This massive circular piece, for example, was specially commissioned for a popular dining establishment and installed on their ceiling. Here, the Roman god Bacchus (Dionysus in Greek) overlooks a sumptuous scene, sharing with the viewer glancing up at the rich festive spread of wine and fruits laid out before him. The colors pulsate with Navarro's brilliant color suffuse the multi-sectional *tondo* painting with a bright, tropical ambiance - the antithesis to the somber tones of Caravaggio's *Bacchus* from which this masterpiece is inspired.. It is also interesting to note the abiding Balinese influence here with the presence of Buddhist elements within the picture, resulting in an eclectic mix of cultures that ultimately defines Navarro's body of work.

Lot 51

J. ELIZALDE NAVARRO (1924 - 1999)

Untitled (Bacchus)

Signed (on verso) and undated

Oil on canvas

304.8 x 304.8 cm (120 x 120 in)

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

With inscription (on verso): "Original work by J. Elizalde Navarro", attested and signed by the artist's wife





RODEL TAPAYA

Repatriated Bodies

Rodel Tapaya stands tall and is widely recognized as an important figure in Philippine contemporary art. He has embraced Philippine folklore and mythology as the predominant theme of his oeuvres, envisioning his large scale canvases and sculptural installations as surrealist landscapes resplendent with rich and dynamic colors.

Tapaya is not only an artist but also a skilled storyteller adept at harmonizing seemingly contrasting elements in his works. Skillfully drawing inspiration from the wealth of Filipino folklore, he masterfully weaves together his abstract forms and animated figurations to construct intricate narratives that engage with present-day political, social, and environmental concerns.

Repatriated Bodies finds its roots within Tapaya's contemplations on the challenges faced by Overseas Filipino Workers (OFW) living and working in Libya. In the year this piece was created, the country was at the height of an ongoing civil war that started in 2011. Tapaya employs the image of the *manananggal*, a mythical creature that is able to separate its upper torso from the lower part of its body. The massive canvas features iterations of the creature to represent the sense of separation experienced by Filipinos having to leave their families at home to work abroad. A horned figure commands attention – its hybrid form is foreign, not at all Filipino, yet it imposes and literally pulls the strings behind the narrative, symbolizing the Filipinos' lack of agency in their situation.

This colossal piece used to be part of the collection of a Berlin gallery and a private European collection. It was exhibited in *Southeast Asia Now* in Paris in 2014, and was later acquired by its present owner at Sotheby's *Modern and Contemporary Southeast Asian Art Day Sale* in 2020.



Installation view, Paris, 2014

Lot 52

RODEL TAPAYA (B. 1980)

Repatriated Bodies

Signed and dated '2014' (lower right)

Acrylic on canvas

244 x 335 cm (96 x 132 in)

PHP 7,500,000 - 8,000,000

Exhibition:

"South East Asia Now!", Arndt Gallery,
Paris, France, 24 October 2014



Lot 53

**JOSE JOHN SANTOS III (B. 1970) AND
PAM YAN SANTOS (B. 1974)**

If I Behave, Can I Get New Pogs?

Signed and dated '2013' (bottom center and lower right)

Mixed media

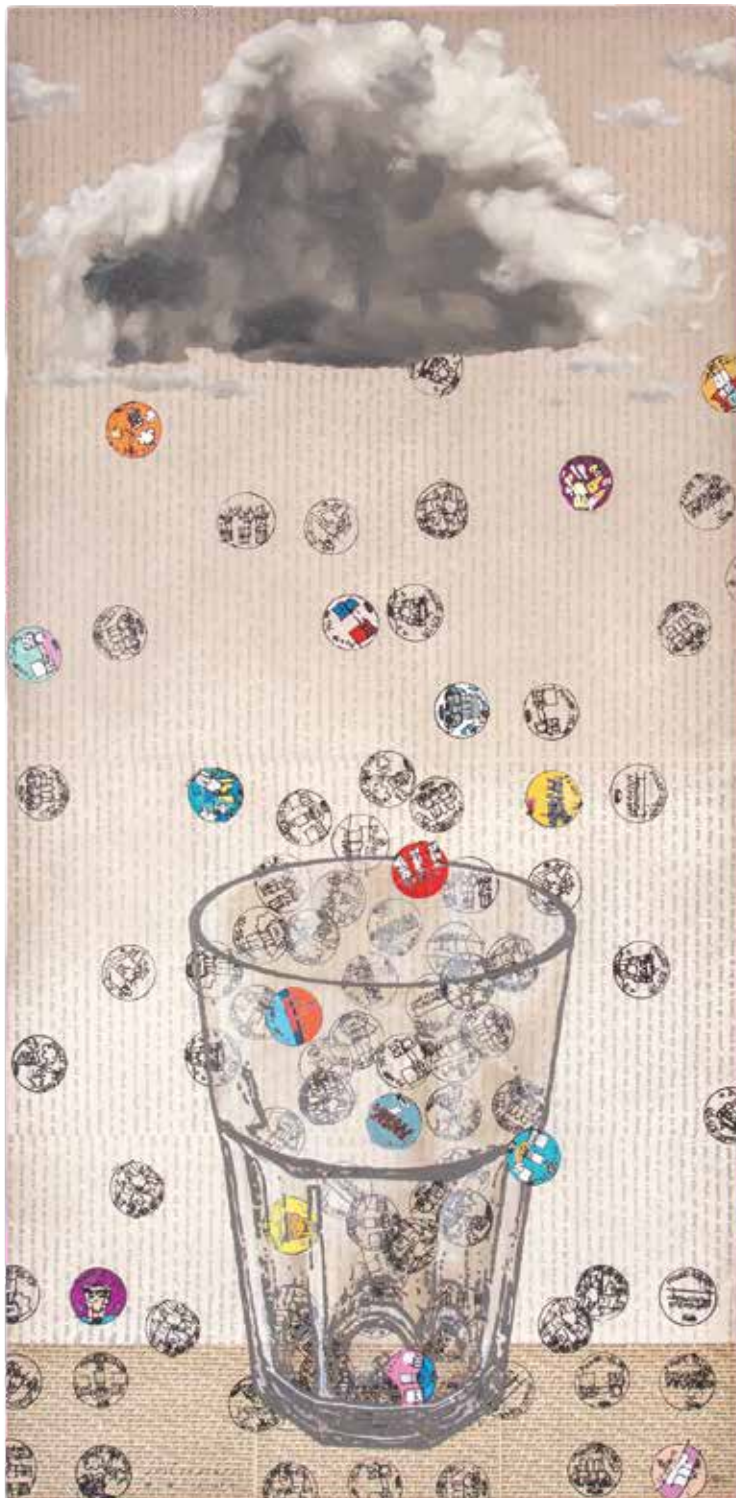
119.38 x 61 cm (47 x 24 in)

PHP 2,100,000 - 2,200,000

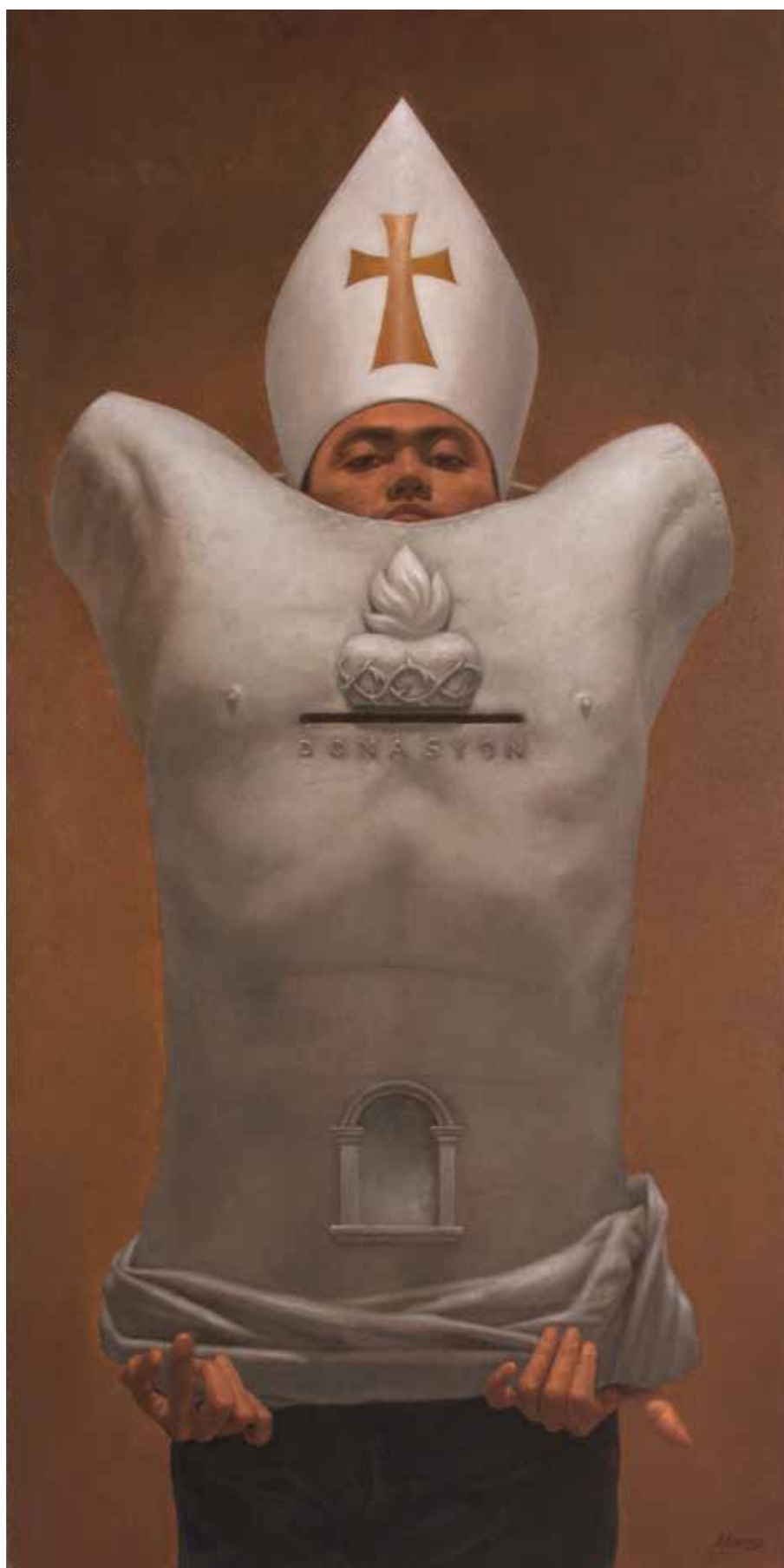
Accompanied by a Certificate of Authenticity issued by Art Informal and signed by the artists

Jose John Santos III has developed a loyal following in the Philippine contemporary art scene. His oil paintings showcase vivid and precise textures, and a wide range of juxtaposed elements that imbue his works with a distinctive hyper-Surrealist quality. Drawing inspiration not only from his daily experiences, but also from what are clearly philosophical and metaphysical ruminations, he adroitly integrates quotidian elements and in his later oeuvres melds found objects into his works, resulting in enigmatic visual constructs. Santos was a member of the Antipolo-based 'Salingpusa' group where he developed the refined compositions that brought him the CCP Thirteen Artists Award in 2000.

His spouse and collaborator Pam Yan-Santos' oeuvres on the other hand foregrounds a diverse array of art forms that include quilting, collaging, stenciling, and image transferring. A substantial facet of her artistic exploration comprises intricate multi-layered acrylic paintings and serigraphs on canvas, all thoughtfully influenced by her profound experiences as a mother. Yan-Santos, a graduate of the University of Philippines College of Fine Arts, also received the CCP Thirteen Artists Awards in 2009 and has been short-listed for the Ateneo Art Awards.



Together, the Santoses embody what popular culture terms as a "power couple" - creative partners who independently wield remarkable influence and enjoy critical and commercial success, and who together embody the same gravitas. *If I Behave, Can I Get New Pogs?* is a rare collaborative endeavor that seamlessly blends their distinct artistic styles – Jose John's surrealist notes and interest in depicting found objects, and Pam's multifaceted mediums of expression. The subject matter of the painting on offer particularly resonates with the latter's fascination with childhood by incorporating a nostalgic game from the 1990s.



Lot 54

ALFREDO ESQUILLO, JR.
(B. 1972)

Pasyonista 1

Signed and dated '2006' (lower right)

Oil on canvas

122 x 61 cm (48 x 24 in)

PHP 650,000 - 800,000

This artwork was exhibited at the Metropolitan Museum of Manila. A Tin-Aw Art Gallery label is affixed on the back of the frame

Lot 55

CRIS VILLANUEVA, JR.
(B. 1959)

Untitled

Signed and dated '09' (2009,
lower left side)

Oil on canvas

213.36 x 365.76 cm

(84 x 144 in)

PHP 250,000 - 280,000



Lot 56

ANDRES BARRIOQUINTO
(B. 1975)

La Puissance

Signed and dated '2020' (lower right)

Print, 10/20

87 x 87 cm (34 1/4 x 34 1/4 in)

PHP 300,000 - 340,000





Lot 57

MAX BALATBAT (B. 1978)

Homebase 001

Signed and dated '2013' (upper left)

Acrylic on canvas

80 x 60 cm (31 1/2 x 24 1/2 in)

PHP 80,000 - 100,000

Exhibition:

Bahay Bahayan series Museum of Young Art (MOYA) "Annuale 2013", Vienna, Austria; Chelsea Gallery, London, United Kingdom, 2013; "Filipinism: What Makes Art Filipino," Palazzo Medici Museum, Florence, Italy, 24 - 27 June 2013



Lot 58

KIDLAT DE GUIA (1979 - 2022)

Habi 1 (Edition 1 of 3)

Unsigned and dated '2015' (on label verso)

Lambda c-print

121.92 x 121.92 cm (48 x 48 in)

PHP 120,000 - 160,000

Accompanied by a Certificate of Authenticity issued by Victor Oteyza Community Art Space



Lot 59

JAYSON CORTEZ (B. 1986)

High Vision

Signed and date '2020' (lower right)

Oil on canvas

91.44 x 121.92 cm (36 x 48 in)

PHP 380,000 - 400,000



Lot 60

OLAN VENTURA (B. 1976)

Walang Tulugan

Signed (upper right), dated 2005 (on verso)

Oil on canvas

81 x 122 cm (32 x 48 in)

PHP 550,000 - 700,000



Lot 61

PLET BOLIPATA (B. 1962)

A Topsy Turvy World

Unsigned and dated '2009' (on frame)

Oil on canvas

75.5 x 75.5 cm (30 x 30 in)

PHP 60,000 - 70,000



Lot 62

REYNARD BORILLO

Untitled

Signed and undated '2016' (bottom center)

Mixed media

122 x 122 cm (48 x 48 in)

PHP 18,000 - 20,000



Lot 63

JIM ORENCIO (B. 1969)

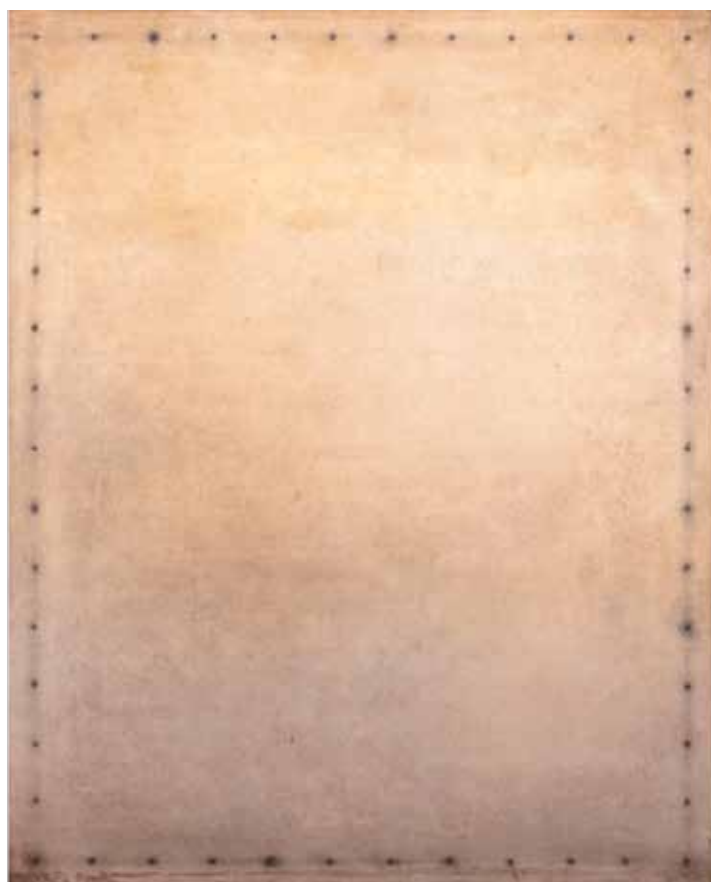
Untitled (Nude Study)

Signed and dated '2004' (lower left)

Oil on canvas

122 x 91 cm (48 x 36 in)

PHP 90,000 - 100,000



Lot 64

ALLAIN HABLO (B. 1968)

Premeditated

Unsigned and dated '2015' (on label verso, with dedication)

Oil on canvas

157 x 127 cm (62 x 50 cm)

PHP 130,000 - 150,000

Lot 65

MAYA MUÑOZ (B. 1972)

Low Pressure Sunrise

Signed and dated '05' (2005, lower right)

Acrylic on canvas

55 x 48 cm (21 1/2 x 19 in)

PHP 30,000 - 32,000



Lot 66

ARTURO LUZ (1926 - 2021)

Untitled

Signed (lower right) and undated

Graphite on paper

66 x 91 cm (26 x 36 in)

PHP 300,000 - 320,000





Lot 67

FERNANDO AMORSOLO (1892 - 1972)

Untitled (Nude)

Signed (lower right) and undated

Graphite on paper

26 x 19 cm (10 x 7 1/4 in)

PHP 200,000 - 220,000



Lot 68

FERNANDO AMORSOLO (1892 - 1972)

Untitled (Kneeling Nude)

Signed (lower right) and undated

Graphite on paper

27.5 x 20 cm (11 x 9 in)

PHP 200,000 - 220,000



Lot 69

JOSE JOYA (1931 - 1995)

Male Nude

Signed and dated '56' (1956, lower right)

Charcoal on paper

45 x 29 cm (17 3/4 x 11 1/2 in)

PHP 80,000 - 100,000

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



Lot 70

H.R. OCAMPO (1911 - 1978)

Untitled (Nude Sketch)

Signed and dated '76' (1976, lower left)

Ink on paper

28.5 x 21.5 cm (11 x 8 1/2 in)

PHP 60,000 - 65,000



Lot 71

H.R. OCAMPO (1911 - 1978)

Untitled (Sitting Nude)

Signed and dated '76' (1976, lower left)

Ink on paper

28 x 21 cm (11 x 8 in)

PHP 60,000 - 65,000



Lot 72

EMMANUEL GARIBAY (B. 1962)

Untitled (Seated Man)

Signed and dated '14' (2014, lower right)

Charcoal on paper

71 x 56 cm (28 x 22 in)

PHP 180,000 - 200,000



Lot 73

NORMA BELLEZA (B. 1939)

Untitled (Mag-asawa at gitara)

Signed and dated '2019' (lower left)

Oil on canvas

44.5 x 59.5 cm (17 1/2 x 23 1/2 in)

PHP 300,000 - 330,000



Lot 74

LYDIA VELASCO (B. 1942)

Harvest

Signed and dated '09' (2009, lower left)

Oil on canvas

91.4 x 91.4 cm (36 x 36 in)

PHP 350,000 - 400,000

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



Lot 75

TAM AUSTRIA (B. 1943)

Ligawan

Signed and dated '2020' (upper left)

Oil on canvas

36.5 x 36.5cm (14 1/4 x 14 1/4 in)

PHP 120,000 - 140,000

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

Lot 76

LYDIA VELASCO (B. 1942)

Two Women

Signed and dated '2022' (lower left)

Oil on canvas

60.5 x 45.5 cm (23 3/4 x 18 in)

PHP 180,000 - 200,000

Provenance:

Collection of Celia and Jose Molano, Manila



Lot 77

FERNANDO AMORSOLO (1892 - 1972)

Untitled (Graduation Portrait of a Lady)

Signed and dated '1950' (lower right)

Oil on canvas

115 x 74 cm (45 x 29 in)

PHP 100,000 - 150,000



Lot 78

ROMULO OLAZO
(1934-2015)

*Untitled (From the
'Kasuy' series)*

Signed and dated '10'
(2010, lower right)

Soft pastel on paper

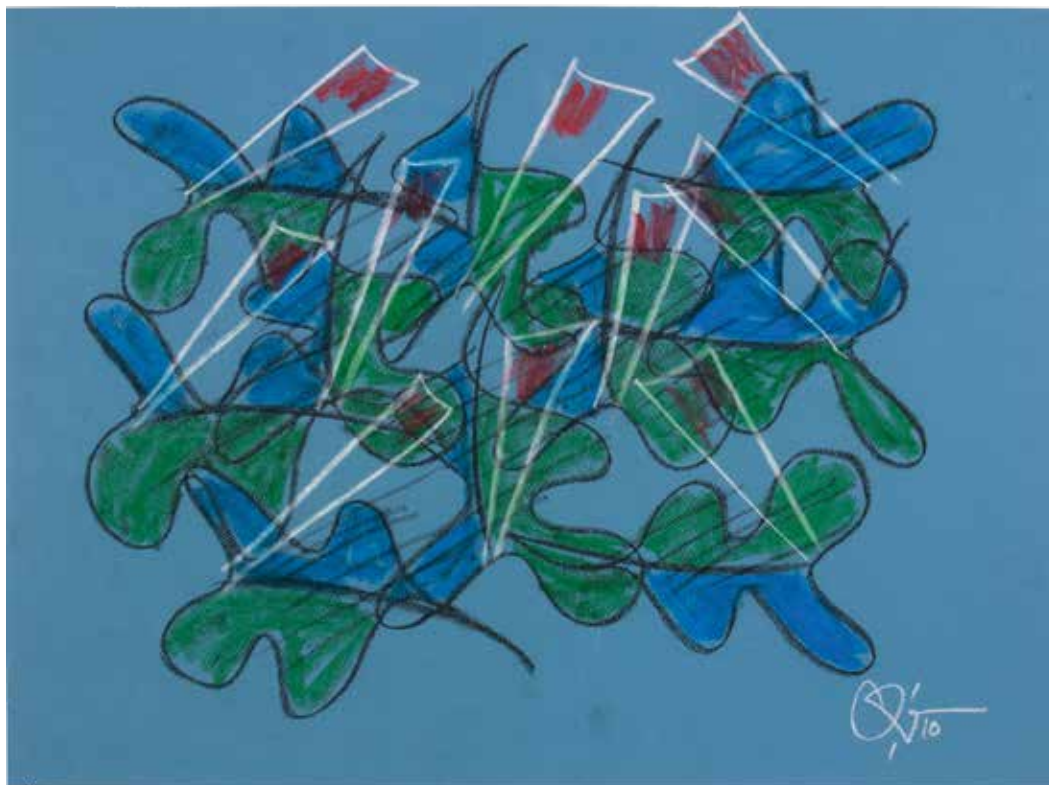
47 x 63 cm

(18 1/2 x 24 1/4 in)

PHP 95,000 - 100,000

Provenance:

Collection of Celia and Jose Molano, Manila



Lot 79

NUNELUCIO ALVARADO (B. 1950)

Palautog

Signed (lower left) and dated '2014' (lower right)

Oil on canvas

61 x 45.7 cm (24 x 18 in)

PHP 70,000 - 75,000

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





Lot 80

OSCAR ZALAMEDA (1930 - 2010)

Fisherman

Signed (lower right) and dated '1996' (in document)

Oil on canvas

76.2 x 91.4 cm (30 x 36 in)

PHP 650,000 - 700,000

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

Lot 81

ARTURO LUZ (1926 - 2021)

Anito #6

Signed (lower half) and dated '2000' (in document)

Stainless steel in mirror finish

40 x 15 x 15 cm (16 x 6 x 6 in)

PHP 170,000 - 190,000

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



Lot 82

JUVENAL SANSO (B. 1929)

Florid Eminence

Signed (lower right) and undated

Acrylic on paper

50 x 65.4 cm

(19 3/4 x 25 3/4 in)

PHP 1,100,000 - 1,200,000

Accompanied by a Certificate of Authenticity issued by Fundacion Sansó





Lot 83

ANG KIUKOK (1931 - 2005)

Fish on Table

Signed and dated '75' (1975, upper left)

Oil on canvas

46 x 50 cm (18 x 19 3/4 in)

PHP 3,200,000 - 3,300,000

*Accompanied by a Certificate of Authenticity issued
by Finale Art Gallery*

Lot 84

ANG KIUKOK (1931 - 2005)

Crucifixion

Signed and dated '2000' (lower left)

Oil on canvas

91 x 30.4 cm (36 x 12 in)

PHP 3,200,000 - 3,300,000

*Accompanied by a Certificate of Authenticity issued
by Finale Art Gallery*





Lot 85

OSCAR ZALAMEDA (1930 - 2010)

Vendors

Signed (lower right) and dated '2006' (in document)

Oil on canvas

76 x 91 2/5 cm (30 x 36 in)

PHP 650,000 - 700,000

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



Lot 86

MAURO MALANG SANTOS (1928 - 2017)

El Nido, Palawan

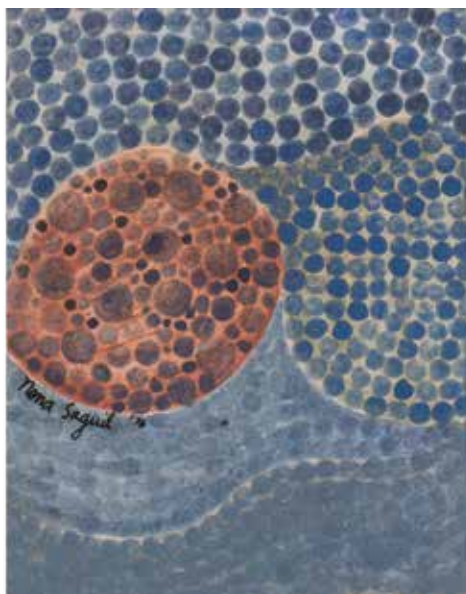
Signed and dated '18.X.95' (1995, lower right)

Gouache on board

25.4 x 76.2 cm (10 x 30 in)

PHP 950,000 - 1,000,000

Accompanied by a Certificate of Authenticity signed by the artist and his son, Soler Santos



Lot 87

NENA SAGUIL (1924 - 1994)

Untitled

Signed and dated '76' (lower left)

Watercolor on paper

23 x 29 cm (9 x 11 1/2 in)

PHP 35,000 - 40,000

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



Lot 88

NENA SAGUIL (1924 - 1994)

Untitled

Signed and dated '72' (lower middle)

Watercolor on paper

23 x 29 cm (9 x 11 1/2 in)

PHP 35,000 - 40,000



Lot 89

ARTURO LUZ (1926 - 2021)

Grey One

Signed (lower left) and dated '1981' (on verso)

Acrylic on paper

68.5 x 59.7 cm (27 x 23 1/2 in)

PHP 300,000 - 320,000

A label from The Luz Gallery is affixed at the back of the frame



Lot 90

ARTURO LUZ (1926 - 2021)

Red One

Signed and dated '10' (2010, lower right)

Soft pastel on paper

68.5 x 59.7 cm (27 x 23 1/2 in)

PHP 300,000 - 320,000

A label from The Luz Gallery is affixed at the back of the frame



Lot 91

ARTURO LUZ (1926 - 2021)

Sienna Two

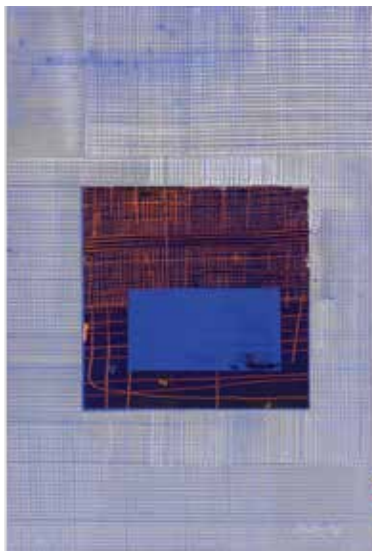
Signed (lower left) and dated '2014' (lower right)

Oil on canvas

68.5 x 59.7 cm (27 x 23 1/2 in)

PHP 300,000 - 320,000

A label from The Luz Gallery is affixed at the back of the frame



Lot 92

NORBERTO CARATING (B. 1948)

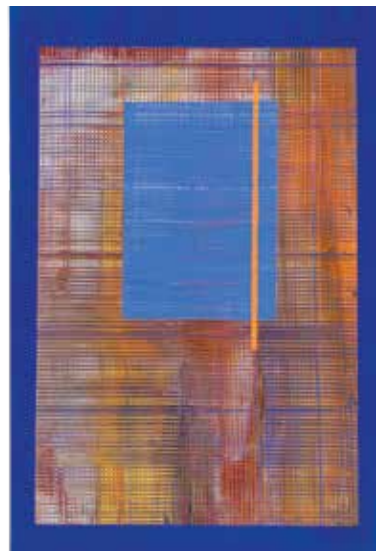
Reflection Series 18

Signed and dated '2002' (lower right)

Acrylic on paper

47 x 31 cm (18 1/2 x 12 in)

PHP 200,000 - 240,000



Lot 93

NORBERTO CARATING (B. 1948)

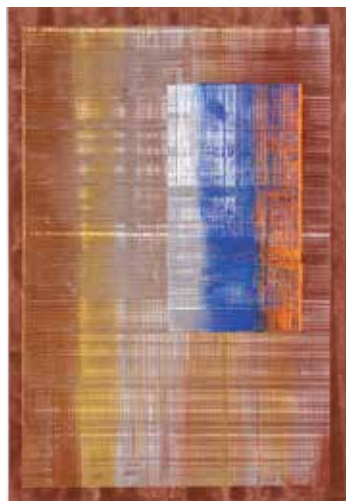
Untitled I (From the Paradise Threatened Series)

Signed and dated '2003' (lower right)

Acrylic on paper

43 x 29 cm (17 x 11 1/4 in)

PHP 150,000 - 200,000



Lot 94

NORBERTO CARATING (B. 1948)

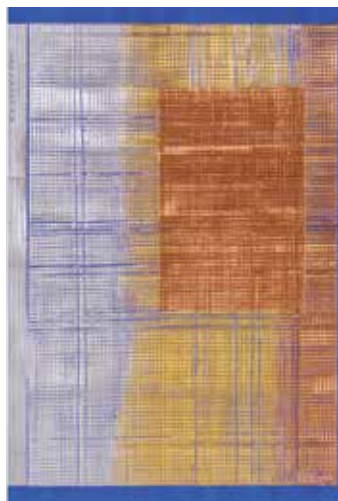
Untitled II (From the Paradise Threatened Series)

Signed and dated '2003' (lower right)

Acrylic on paper

43 x 29 cm (17 x 11 1/4 in)

PHP 150,000 - 200,000



Lot 95

NORBERTO CARATING (B. 1948)

Untitled III (From the Paradise Threatened Series)

Signed and dated '2003' (upper left)

Acrylic on paper

43 x 29 cm (17 x 11 1/4 in)

PHP 150,000 - 200,000

Lots 92 - 95 A label from Hiraya Gallery is affixed at the back of the frame



Lot 96

JOSE JOYA (1931 - 1995)

Abstract Drawing Study

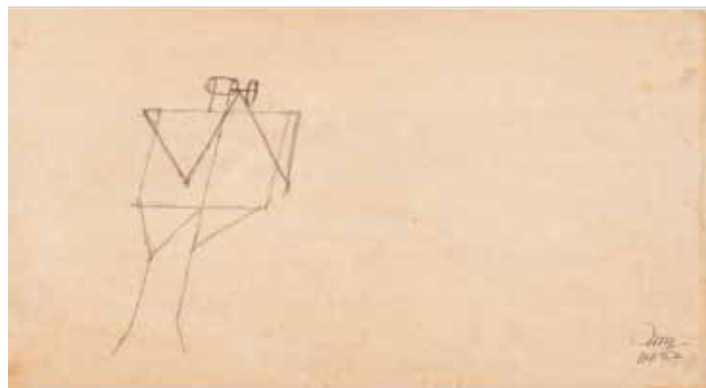
Signed and dated '69' (1969, lower right)

Colored pen and ink on paper

20.3 x 16.5 cm (8 x 6 1/2 in)

PHP 40,000 - 45,000

Accompanied by a Certificate of Authenticity signed by Josefa Joya Baldovino



Lot 97

ARTURO LUZ (1926 - 2021)

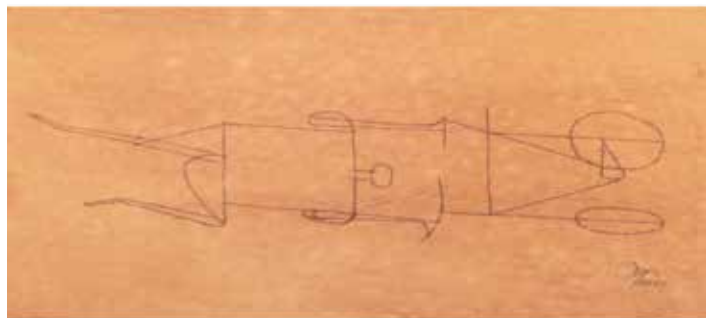
Untitled (Trumpeter)

Signed and dated 'May 62' (1962, lower right)

Graphite on paper

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

PHP 120,000 - 140,000



Lot 98

ARTURO LUZ (1926 - 2021)

Cyclist

Signed and dated 'APR82' (1982, lower right)

Graphite on paper

22 x 32 cm (9 x 12 1/2 in)

PHP 120,000 - 140,000



Lot 99

ROMEO TABUENA (1921 - 2015)

Untitled

Signed (lower left) and undated

Ink on paper

99 x 78 cm (39 x 30 in)

PHP 40,000 - 50,000

Provenance:

Directly acquired from the artist in San Miguel de Allende, Mexico in the late 1990's



Lot 100

MANUEL BALDEMOR (B. 1947)

Bahay Pilipino

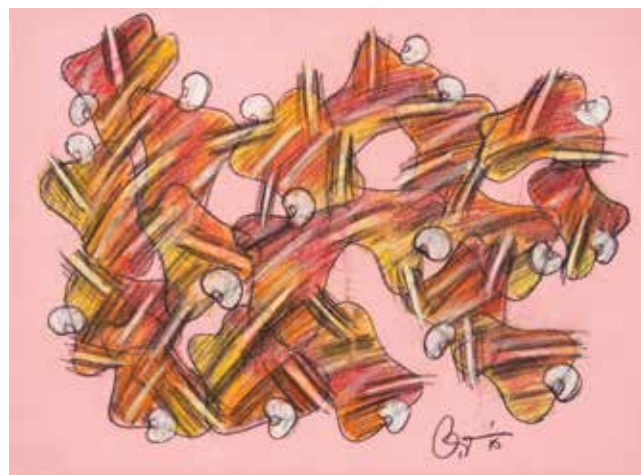
Signed and dated '11-30-73' (lower right)

Pen and ink on paper

34.5 x 57 cm (13 1/2 x 22 1/2 in)

PHP 25,000 - 30,000

Accompanied by a Certificate of Authenticity signed by the artist



Lot 101

ROMULO OLAZO (1934 - 2015)

Kasuy

Signed and dated '10' (2010, lower right)

Soft pastel on paper

48.5 x 63.5 cm (19 x 25 in)

PHP 50,000 - 60,000



Lot 102

MANUEL BALDEMOR (B. 1947)

Kapit Bahay

Signed and dated '80' (bottom center)

Oil on canvas

14.8 x 45 cm (5 3/4 x 17 3/4 in)

PHP 50,000 - 55,000

Accompanied by a Certificate of Authenticity signed by the artist



Lot 103

GRACIANO NEPOMUCENO (1881 - 1974)

Untitled

Signed (on bottom of base) and undated

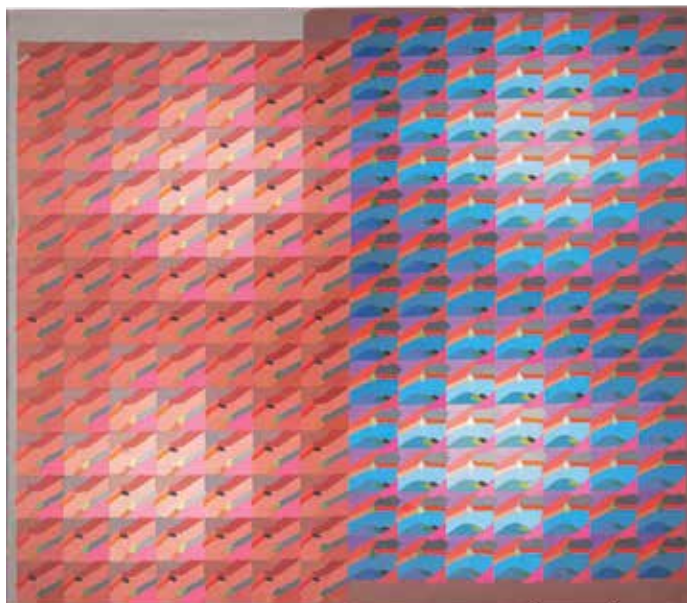
Wood sculpture

38.5 x 12 x 11 cm (15 x 4 3/4 x 4 1/4 in)

PHP 40,000 - 45,000

Provenance:

Collection of Celia and Jose Molano, Manila



Lot 104

PRUDENCIO LAMARROZA (B. 1946)

Untitled (from his Abstract Series)

Unsigned and undated (c. 1976)

Acrylic on canvas

101.6 x 123 cm (40 x 48 in)

PHP 20,000 - 24,000



Lot 105

ARTURO LUZ (1926 - 2021)

Untitled

Signed and undated (on base)

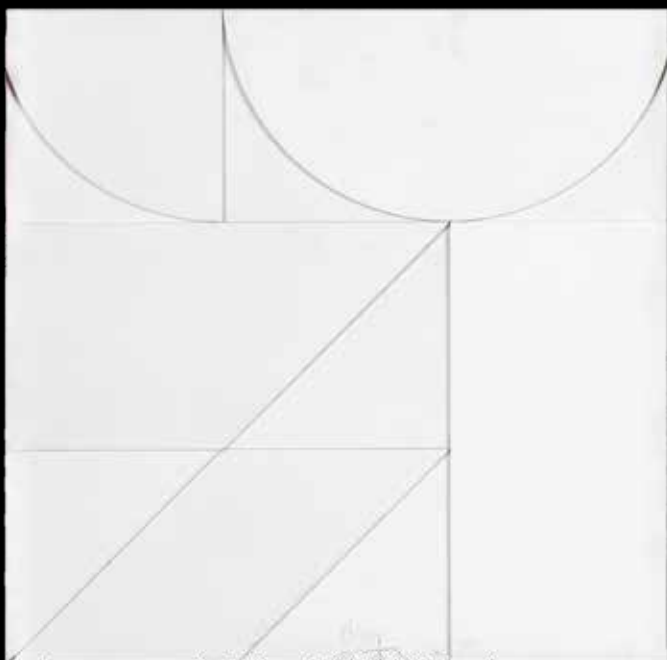
Metal

61 x 20.5 x 20.5 cm (20 x 8 x 8 in)

PHP 850,000 - 900,000

Provenance:

Collection of Celia and Jose Molano, Manila



Lot 106

ARTURO LUZ (1926 - 2021)

A pair of framed relief sculptures

Each signed (bottom center)

and undated

Painted acrylic relief

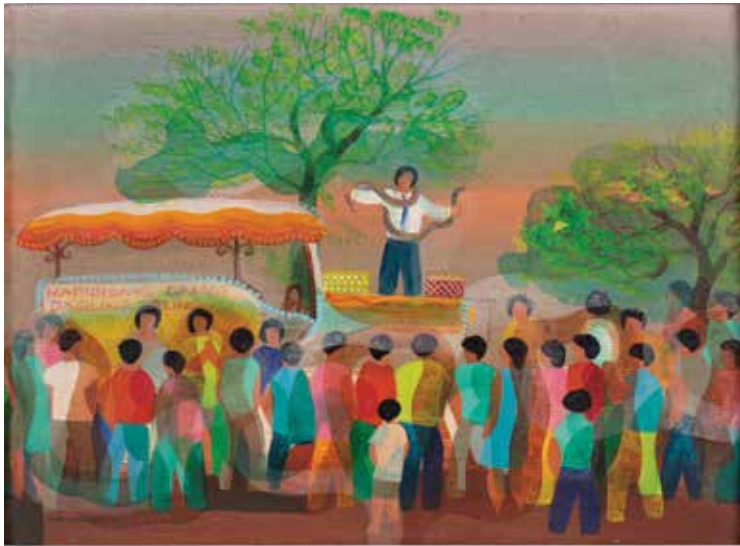
29 x 29 cm (11 1/2 x 11 1/2 in) each

With frame - 50.5 x 83.5 cm (20 1/4 x 32 3/4 in)

PHP 450,000 - 480,000

Provenance:

Collection of Celia and Jose Molano, Manila



Lot 107

MANUEL BALDEMOR (B. 1947)

Mabibisang Gamot

Signed and dated '80' (1980, lower left)

Oil on canvas

29 x 39 cm (11 1/2 x 15 1/4 in)

PHP 70,000 - 75,000

Accompanied by a Certificate of Authenticity signed by the artist



Lot 108

ANTONIO MAHILUM (1948 - 2008)

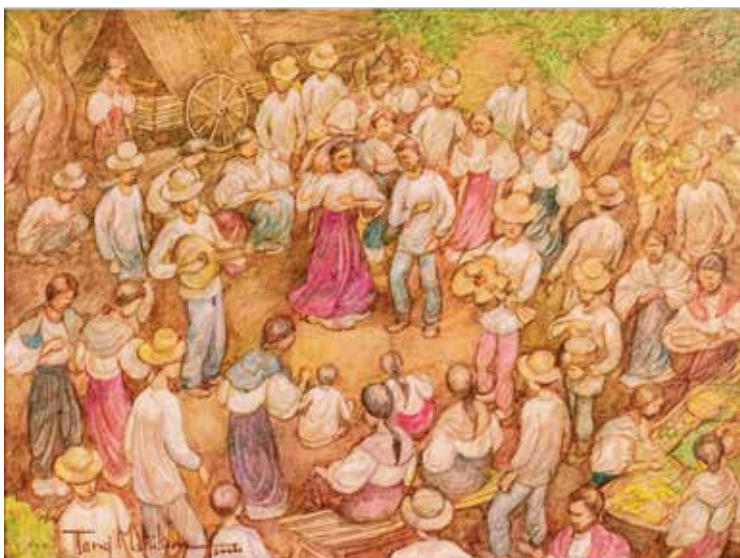
Untitled (Market Place)

Signed and dated '2001' (lower middle right)

Oil on canvas

30 x 40 cm (12 x 16 in)

PHP 80,000 - 100,000



Lot 109

ANTONIO MAHILUM (1948 - 2008)

Untitled (Fiesta)

Signed and dated '2001' (lower left)

Oil on canvas

30 x 40 cm (12 x 16 in)

PHP 80,000 - 100,000



Lot 110

ROMEO TABUENA (1921 - 2015)

Children with Candles

Signed and dated '1965' (upper left)

Oil on masonite board

100.5 x 60 cm (39 3/4 x 23 1/2 in)

PHP 1,350,000 - 1,500,000

Provenance:

Christie's, 'Asian 20th Century Art,'

Hong Kong, 24 Nov 2013

Lot 111

FEDERICO AGUILAR ALCUAZ (1932 - 2011)

Untitled (Still Life with Flowers)

Signed and dated 'Manila 1972' (lower left)

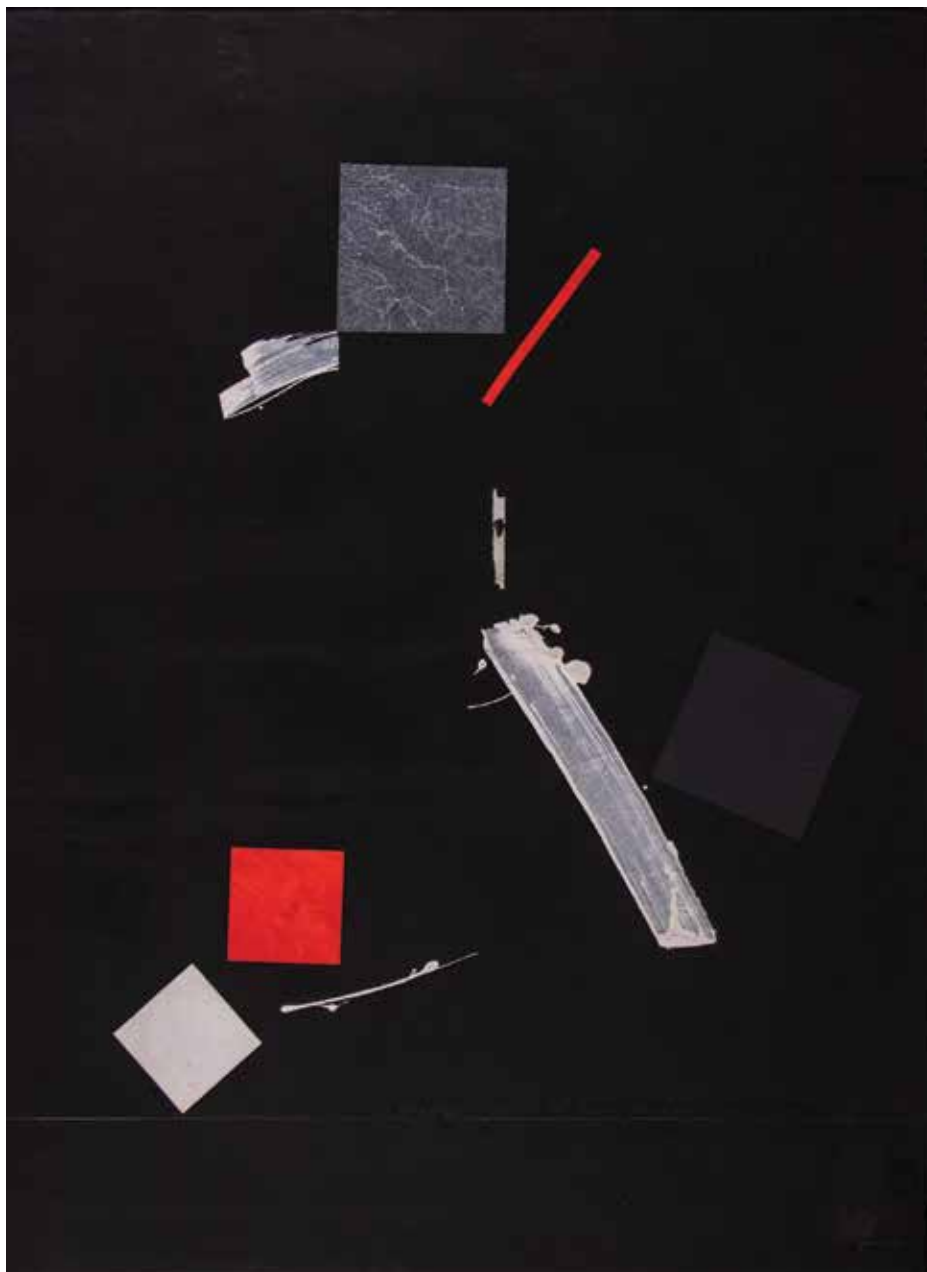
Oil on canvas

44.5 x 35.1 cm (17 1/2 x 14 in)

PHP 400,000 - 450,000

Accompanied by a Certificate of Authenticity issued and signed by the artist and his son





Lot 112

ARTURO LUZ (1926 - 2021)

Night Poem 4

Signed (lower right) and dated '2003' (label on verso)

Acrylic on canvas

122 x 91 cm (48 x 36 in)

PHP 1,900,000 - 2,000,000

Provenance:

Collection of Celia and Jose Molano, Manila



Lot 113

ARTURO LUZ (1926 - 2021)

Homage to Isamu Noguchi #1

Signed (lower half) and dated '2021'
(in document)

Stainless steel in silver finish
25.4 x 24.1 x 25.4 cm
(10 x 9 1/2 x 10 in)

PHP 200,000 - 250,000

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



Lot 115

FERNANDO ZÓBEL (1924 - 1984)

Untitled

Signed (lower right) and undated
Print, 7/10
6.5 x 5 cm (2 1/2 x 2 in)

PHP 12,000 - 16,000



Lot 114

FERNANDO ZÓBEL (1924 - 1984)

Composición

Signed (lower left) and undated (c. 1970)
Offset lithograph
40 x 35 cm (16 x 14 in)

PHP 40,000 - 50,000

*A label from Colección de Arte Abstracto
Español is affixed on the back of the frame*

Lot 116

**FERNANDO ZÓBEL (1924 - 1984) AND
RAFAEL PÉREZ-MADERO (B. 1946)**

Tríosonata

Signed and dated '1982' (bottom center)
Etching on board
59/195
100 x 10 cm (39 x 4 in)

PHP 50,000 - 55,000

(English translation)

*This edition consists of an etching by
Fernando Zóbel and a poem by Rafael Pérez-
Madero. The stamping has been carried
out by Shahid Kabir in the workshop of the
Estampa Gallery.*





Lot 117

FERNANDO AMORSOLO (1892 - 1972)

Untitled (Lady)

Signed (lower left) and undated (c. 1920s - 1930s)

Print on paper

18.5 x 25.5 cm (7 x 10 in)

PHP 80,000 - 90,000

Provenance:

Acquired from an auction house in Florida, USA



Lot 119

MANUEL RODRIGUEZ, SR. (1912 - 2017)

Untitled

Signed and dated '95' (1995, lower right)

Hand-colored engraving, #3

81 x 48 cm (32 x 19 in)

PHP 15,000 - 25,000



Lot 118

BENCAB (B. 1942)

Untitled (Dancing Figures)

Signed and dated '2020' (lower right)

Print, 19/24

22.5 x 16.6 (11 x 6 1/2 in)

PHP 20,000 - 22,000



Lot 120

RONALD VENTURA (B. 1973)

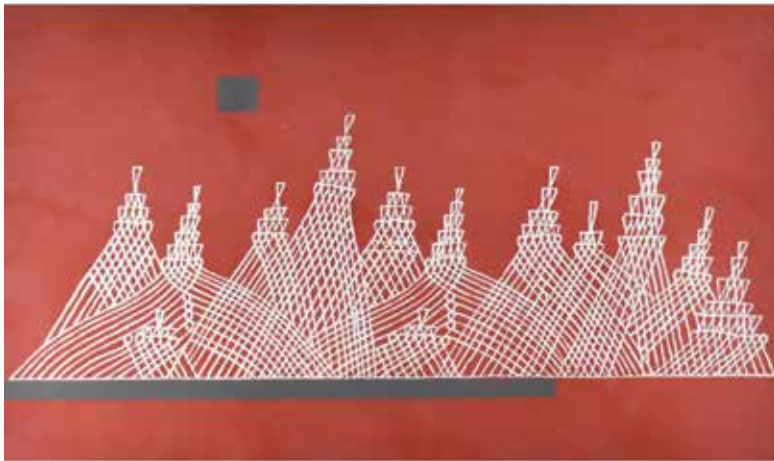
Untitled

Signed and dated '2008' (lower right)

Print on paper, AP II

66 x 49 cm (26 x 19 1/4 in)

PHP 50,000 - 55,000



Lot 121

ARTURO LUZ (1926 - 2001)

Imaginary Landscape

Signed (lower right) and dated '2005' (in document)

Serigraph, 8/100

31.5 x 54 cm (11 1/2 x 21 in)

PHP 140,000 - 160,000

Accompanied by a Certificate of Authenticity issued by ICAAA and signed by Ester Tanco - Gabaldon and Billie Ching Syling



Lot 122

H.R. OCAMPO (1911 - 1978)

Untitled (Abstract)

Signed and dated '73' (1973, lower right)

Pen and ink

28 x 20.3 cm (11 x 8 in)

PHP 15,000 - 20,000



Lot 123

ROMEO TABUENA (1921 - 2015)

Untitled (Rural Scene)

Signed and dated '1950' (lower right)

Watercolor on paper

24 x 44 cm (9 1/4 x 17 in)

PHP 70,000 - 80,000



Lot 124

FERNANDO ZÓBEL (1924 - 1984)

Untitled

Signed (lower right) and undated

Pen on paper

32.5 x 26.5 cm (13 x 10 1/4 in)

PHP 240,000 - 260,000



Lot 125

NENA SAGUIL (1924 - 1994)

Cosmic Burst

Signed and dated '78' (1978, lower right)

Pen, ink and watercolor on paper

52 x 76 cm (20 1/2 x 30 in)

PHP 100,000 - 120,000

Accompanied by two certificates of authenticity issued by the artist's nephews. The piece is also featured in the publication, 'Conversations on Nena Saguil' by Cid Reyes, Nick Deocampo, and Emmanuel Torres

Literature:

Cid Reyes, Nick Deocampo, Emmanuel Torres, *Conversations on Nena Saguil*, 2021, pp. 104-105

Lot 126

NORMA BELLEZA (B. 1939)

Mag-Ina

Signed and dated '2017' (lower left)

Enamel print

46 x 61 cm (18 x 24 in)

PHP 35,000 - 45,000

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





Lot 127

PRUDENCIO LAMARROZA (B. 1946)

Tranquil Memoires

Signed (lower right) and dated '1982' (in document)

Oil on canvas

45.7 x 61 cm (18 x 24 in)

PHP 150,000 - 200,000

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



Lot 128

IBARRA DELA ROSA (1943 - 1998)

Untitled (Park Scene)

Signed and dated '1986' (lower middle right)

Oil on canvas

85 x 90 cm (33 1/2 x 35 1/2 in)

PHP 150,000 - 200,000



Lot 129

EDSEL MOSCOSO (1952 - 2008)

Workers

Signed and dated '94' (1994, lower right)

Acrylic on paper

63.5 x 49.5 cm (25 x 19 1/2 in)

PHP 40,000 - 45,000

*Accompanied by a Certificate of Authenticity
signed by Nicanor A. Legazpi, Jr.*





Lot 130

JUVENAL SANSÓ (B. 1929)

Solid and Unmovable

Signed (lower right) and dated 'c.1970s' (in document)

Watercolor on paper

31.2 x 40 cm (12 1/4 x 15 3/4 in)

PHP 200,000 - 250,000

Accompanied by a Certificate of Authenticity issued by Fundacion Sansó



Lot 131

JUSTIN NUYDA (1944 - 2022)

Untitled (From the Search Mindscape Series)

Signed and dated '80' (1980, lower left)

Watercolor on paper

31.7 x 45.7 cm (12 1/2 x 18 in)

PHP 490,000 - 500,000

Accompanied by a Certificate of Authenticity issued and signed by Ayni Nuyda of Search Mindscape Foundation, Inc.



Lot 132

JUVENAL SANSÓ (B. 1929)

Windswept Radiance

Signed and undated (lower left)

Acrylic on paper

26.5 x 21.5 cm

(10 1/2 x 8 1/2 in)

PHP 380,000 - 420,000

Accompanied by a Certificate of Authenticity issued by Fundacion Sansó. Painting is taken from a page of "IN BLOOM", a coloring book of Juvenal Sansó's Floral Sketches. Fundacion Sansó attests that the artist personally applied the colors on the artwork.



Lot 133

JOSE JOYA (1931 - 1995)

Untitled (Dalaga)

Signed and dated 'February 25, 1977' (lower left)

Pastel and graphite on paper

47 x 32 cm (18 1/2 x 12 1/2 in)

PHP 100,000 - 120,000



Lot 134

JOSE JOYA (1931 - 1995)

Untitled

Signed (lower right) and undated
Pen and ink on paper
19.5 x 27 cm (7 3/4 x 10 3/4 in)

PHP 45,000 - 50,000

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



Lot 135

FERNANDO AMORSOLO (1892 - 1972)

Untitled (Nude Woman)

Signed and dated '1920' (lower right)
Graphite on paper
16 x 16 cm (6 x 6 in)

PHP 180,000 - 220,000

Provenance:

Acquired by the present owner from the artist's family



Lot 136

JOSE JOYA (1931 - 1995)

Seated Male Nude

Signed and dated 'June 4, 1986' (lower left)
Pastel on paper
41.9 x 29.21 cm (16 1/2 x 11 1/2 in)

PHP 120,000 - 130,000

*Accompanied by a Certificate of Authenticity
signed by Alexander Richard Joya Baldovino*



Lot 137

LITO MAYO (1954 - 1983)

Anting-anting

Each signed and dated '1975' (lower right)
Collagraph, 6/17
26 x 25 cm (10 x 10 in) each

PHP 20,000 - 22,000



Lot 138

A pair of earrings inspired by precolonial barter rings

Gold

18k

Total wt - 14.9 g

PHP 110,000 - 114,000



Lot 139

A pair of modified excavated earrings

Gold

18k

Total wt - 7.2 g

PHP 54,000 - 58,000



Lot 140

A 1927 Saint-Gaudens 'Liberty' Twenty US Dollar Gold Coin

Mounted on a detachable gold and sapphire pendant

Total wt - 44.5g

4.75 cm (2 in)

PHP 350,000 - 400,000

Obverse: inscribed with "Liberty" / 1927 with a full-length image of Liberty holding an olive branch and a torch; sunrays in the background and stars around the rim

Reverse: inscribed with "United States of America" / "Twenty Dollars" with a flying eagle



Lot 141

An excavated gold and beads necklace

10k excavated gold, 14k gold lock
Total length - 34 cm (13 1/4 in)

PHP 45,000 - 50,000



Lot 142

A tambourine necklace

20th century
Ilocos
10k gold
Total wt 63 g
Total length 56 cm (22 in)
Length without pendant: 52 cm (21 in)
Diameter of pendant: 3.5 cm (1 in)

PHP 80,000 - 100,000



Lot 143

A tambourine necklace

Gold
18k g
Total wt - 40.5 g
Total length - 48 cm (19 in)

PHP 250,000 - 300,000



Lot 144

An elegant excavated necklace

Gold, glass beads

Butuan

18k gold

Gold weight - 52 g

Total length - 38 cm (15 in)

PHP 450,000 - 500,000



Lot 145

An excavated snake chain necklace

Excavated gold chain with excavated
gold gear beads

18k gold

Total wt - 133.1 g

Total length - 34 cm (13 1/2 in)

PHP 950,000 - 1,100,000



Lot 146

An excavated gold necklace

Gold

18k gold

Total wt - 157g

Total length - 25 cm (10 1/2 in)

PHP 1,300,000 - 1,400,000



Lot 147

A narra and kamagong chess set

Vintage

Narra, kamagong wood

Standard set size

PHP 30,000 - 35,000



Lot 148

A primitive balayong taburete with leaf design

Last quarter, 19th century

Bohol

Balayong wood

48.5 x 39.5 x 36.5 cm (19 x 15 1/2 x 14 1/4 in)

PHP 30,000 - 35,000

The stool has a thick seat that is slightly out of shape and beveled around the edges to make it appear more delicate.



Lot 149

A balayong taburete with leaf design

Last quarter, 19th century

Bohol

Balayong wood

47 x 40 cm (18 1/2 x 15 3/4 in)

PHP 40,000 - 45,000

Made from the highly prized balayong wood, a type of indigenous rosewood, this primitive *taburete* or *bangkito* is rare and fancier than most humble three-legged stools used for seating during meals, reading periodicals, or leisurely conversations in and out of the house. The seat is engraved with a large eight-petal flower or sunburst motif radiating from the center, with twisted rope patterns around the edges. On the knees stretchers are tenoned through the inside and joined to a central cylindrical finial; splaying legs end in seemingly delicate horse hooves.



Lot 150

A solid balayong dulang with scalloped apron and cabriole legs

18th century

Cebu

Balayong wood

44 x 108 x 50 cm (17 x 42 1/2 x 16 1/2 in)

PHP 80,000 - 100,000

**Lot 151*****A Bohol round 'shoe' table***

19th century

Bohol

Kalantas (Philippine cedar), molave wood

76 x 100 cm (30 x 39 in)

PHP 75,000 - 80,000

A versatile provincial table with natural, lustrous patina and very interesting trestle feet in the shape of men's boots.

**Lot 152*****A round center table with kamagong tripod legs***

Last quarter, 19th century

Quezon

Narra, kamagong wood

77 x 120 cm (30 x 47 in)

PHP 90,000 - 100,000**Lot 153*****An inlaid Baliuag tilt-top occasional table***

Last quarter, 19th century

Bulacan

Narra wood, kamagong / lanite inlays

76 x 78.5 cm (30 x 31 in)

PHP 50,000 - 60,000



Lot 154

A pair of inlaid Baliuag demilune tables

Last quarter, 19th century

Bulacan

Narra wood, bone / kamagong inlays,
silver escutcheons

79 x 128 cm (31 x 50 1/4 in)

PHP 70,000 - 80,000

Decorated with border inlays on top, sides and frieze, and knees. Each has a frieze drawer, on beautifully turned and reeded legs. Can be joined together to form one big round table. Found in Cavite City.



Lot 155

A Baliuag altar table with two garlanded drawers

Last quarter, 19th century

Bulacan

Narra wood, bone / kamagong / lanite inlays,
narra pulls with bone inset, silver escutcheons
91.5 x 117 x 57 cm (36 x 46 x 22 1/4 in)

PHP 120,000 - 180,000

The elegant straight lines and geometric inlays of the Baliuag altar table truly make it a class of its own. Below the one-piece top are two drawers bone inlaid with garlands draping at the center of the border inlays, with quadrant break at the corners and cat's eyes at the bottom of the keyholes. Conforming string border inlays decorate the top and side panels. Lozenge-shaped inlays run across the square belt below the drawers and the sides. On the vertical frame, inlays simulate strung sampaguita flower buds, while six-petal stellar flowers accentuate the knees and apron. Ring turnings separate the round tapered leg from the vase foot.



Lot 156***A Baliuag altar table with two drawers and side flanges***

Last quarter, 19th century

Bulacan

Narra wood, bone / kamagong inlays, narra pulls with bone inset, brass escutcheons
94 x 111.5 x 56 cm (37 x 44 x 22 in)

PHP 150,000 - 250,000

"Less is more" best befits this altar table with the use of restrained inlay decorations, but the result is unparalleled beauty and elegance. The beaded shapely apron and flanges on all sides provide a delicate feature evincing such attention to details. The square tapered legs have an applied band enclosure to form and signal the arrow feet.

**Lot 157*****A Baliuag altar table with three drawers***

Last quarter, 19th century

Bulacan

Narra wood, bone / kamagong / lanite inlays, kamagong pulls, brass escutcheons
97.5 x 122.5 x 57 cm
(38 1/4 x 48 x 22 1/4 in)

PHP 200,000 - 300,000

An elegant altar table following the leading American cabinet maker Duncan Phyfe's (1768-1854) reinterpretation of the Thomas Sheraton style—big proportions, restrained elegance, straight lines, inlay decorations, and turned round tapering legs. String and border inlays in lozenge shape, some in bands, cover the carcase and drawers, accentuated by garland drapes in front.





Lot 158

An Art Deco extendable dining table with six chairs

2nd quarter, 20th century

Manila

Narra, cane / solihiya

Table - 78 x 183 x 106 cm (31 x 72 x 41 in)

Chairs - 97 x 41 x 39 cm (38 x 16 x 15 1/4 in)

PHP 120,000 - 160,000

The table top can be extended by pulling out the two hidden leaves, supported by a pedestal on each end, carved with pineapple motif, and lifted by characteristically Art Deco stepped socle and feet. Comes with accompanying chairs with angled back and cut-out splat carved with floral motif. Normally can seat eight people, and up to 12 people when fully extended.



Lot 159

An inlaid escritorio or chest of drawers

Last quarter, 19th century

Laguna

Narra wood, kamagong / lanite inlays,
brass bail handles

111.5 x 110 x 51 cm (44 x 43 x 20 in)

PHP 200,000 - 250,000

**Lot 160****A 'Prinsesita' aparador**

Last quarter, 19th century

Nueva Ecija

Narra wood, mother-of-pearl pull

116.3 x 105 x 50 cm (46 x 41 x 19 1/2 in)

PHP 200,000 - 250,000

A petite size aparador or armoire, endearingly called as *prinsesita* as such smaller aparadors were placed in the bedroom of a beloved young daughter of a well-to-do family. Central applique is interestingly flushed to the edge of the demountable pediment crown.

**Lot 161****A rare kamagong comoda**

Last quarter, 19th century

Zambales

Bolongeta kamagong

203 x 120 x 52 cm (80 x 47 1/4 x 2 1/2 in)

PHP 200,000 - 250,000

Made of very rare bolongeta wood, a species of kamagong whose heartwood is inherently small and irregular, black in color with distinct brownish and reddish streaks. Thus, the top and carcass of this cabinet are made of several panels joined together, creating a fantastic contrasting pattern that is in equal parts unique and striking. The mitered top has an unusual gallery on the back and sides, standing on turnip feet.



Lot 162

A long inlaid dining table

2nd quarter, 20th century

Laguna

Narra wood, bone inlays

75 x 274 x 108 cm

(29 1/2 x 108 x 42 1/2 in)

PHP 150,000 - 180,000

A massive table, with three-piece plank top so tightly joined it's almost seamless, with grooved borders demarcating lozenge-shaped inlays running around the sides, supported by massive chamfered vase-shaped legs between bulbous balls and turned rings and terminate in arrow feet. It can seat ten people.



Lot 163

A solid balayong refectory table

18th century

Batangas

Balayong wood

82.4 x 144.5 x 79 cm

(32 2/5 x 57 x 31 in)

PHP 70,000 - 80,000



Lot 164

A Ming-style Batangas refectory table

18th century

Batangas

Balayong, narra wood

84 x 173 x 87 cm (33 x 68 x 34 1/4 in)

PHP 180,000 - 200,000

Provenance:

Private collection of Dr. Joaquin Palencia, renowned author, painter, and collector of antique furniture and indigenous art

An outstanding example of a primitive table influenced by Chinese Ming tables. The use of light narra wood and dark red balayong wood creates a wonderful color contrast, employing only ancient joints such as mitered half-lap joints to enclose the two-piece top separated by contrasting strip, wooden pegs, and blind and through mortise and tenon to assemble the scalloped apron, the supporting tapering square legs with square rings on either end, the low box stretchers, and the ogee feet.



Lot 165

A Gothic script inlaid dining table

1st quarter, 20th century

Bulacan

Narra wood, lanite / kamagong inlays

68 x 260 x 101 cm (26 3/4 x 102 1/3 x 39 3/4 in)

PHP 350,000 - 400,000

Provenance:

A family heirloom of Fr. Cesar Resurreccion of Obando, Bulacan

A massive heirloom piece with mitered top, decorated with border inlays arched at the ends with monograms done in Gothic script style over a cross fleury. The segmented apron is lined with fine kamagong and lanite border inlays, on crisp and masterfully turned tapering legs that end in spool feet that plant firmly on the floor. It can seat ten people.



Lot 166

A balayong and bamboo Batangas papag or daybed

Late 18th - early 19th century

Lipa, Batangas

Balayong wood, bamboo

75.5 x 104.5 x 177 cm (29 x 41 x 69 1/2 in)

PHP 180,000 - 220,000

A primitive day bed with detachable slanted headrest. The sleeping surface is made of bamboo strips pierced together and secured around the cleats underneath.

Provenance:

A family heirloom of the Lingao clan of Lipa, Batangas

**Lot 167****A *balayong Batangas capiya***

3rd quarter, 19th century

Batangas

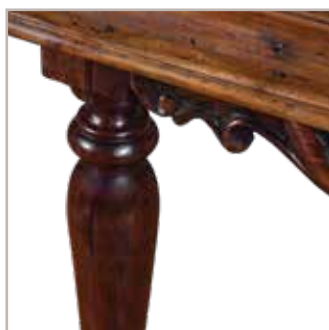
Balayong wood

95 x 246 x 55 cm (37 1/4 x 96 3/4 x 21 1/4 in)

PHP 180,000 - 200,000

This long bench with slatted back and topped with ball finials, usually placed in the *caida* or receiving room of a 19th century landlord's grandiose house, is inspired by the *capiya* or church pews. Made entirely of balayong wood highly prized for its rarity, density, and distinct dark red color and feathery grain, including the solid, one-piece seat, the wide splaying beaded arms purposely positioned low to allow them to be used also as head rests, and the Moorish scalloped arches as front and side rail moldings, adding a Mudejar style element to this charming hacienda piece. Assembled using ancient mortise-and-tenon and lap joints.



**Lot 168*****A pair of Louis XVI ecclesiastical chairs***

Last quarter, 19th century

Manila

Red narra wood, cane / solihiya

100 x 62 x 61.5 cm (39 x 24 1/4 x 24 in)

PHP 350,000 - 400,000

These chairs were used by priests and their co-celebrants during Mass in a church located in Manila. Inspired by Louis XVI style for its clean lines and Neoclassical design elements: the carved laurel leaf garland bunched at the center on the crest symbolizes the resurrection of Christ and the triumph of humanity; the pierced back with a large central raised medallion surrounded by acanthus foliates, also seen as aprons below the seat; the imposing undulating arms in scroll terminals; the bolection molding around the seat to bolster the profile; and the vase-shaped legs that with turned rings that end in onion feet. The backrest is slightly angled for comfortable but dignified seating, befitting a sacred milieu.





Lot 169

AH TAY

A large Renaissance Revival circular marble top center table

Last quarter, 19th century

Manila

Narra wood, marble

Height - 80 cm (31 1/2 in)

Diameter - 137 cm (54 in)

PHP 500,000 - 550,000

The *caida* or receiving room of a 19th century colonial house owned by a wealthy family would have a round marble top center table bigger than the ones in the main living room, beside a hat and coat rack, a *capiya* or long bench, a grandfather's clock, and an *escritorio* or writing desk. Made in the Binondo-based *talleres* of Chinese master furniture maker Ah Tay, who produced the most fantastic pieces with exceptional craftsmanship, supplying only to the wealthiest clients of the time.

This impressively large table has the original marble top, most probably quarried in a Romblon mine, finished with Dupont bevel to ease and protect the edges. Supporting this top is a robust Renaissance style pedestal stem and legs that was popularized by Thomas Chippendale in the late 1700s and revived in the mid-1800s. Masterfully carved with deep, bulbous motifs with such fine details only a true master like Ah Tay can possibly execute: *calabasa* or pumpkin, his trademark motif; below it, protruding individual bosses like areca nuts or betel nuts from the areca palm tree which is native to the Philippines; and heavy ring turned cylinder with side flutings, from which three monopodium feet. Used as a dining table it can seat six people.

Provenance:

Collection of Jun Pablo, a well-known furniture and ecclesiastical art collector





Lot 170

AH TAY

**A Paterno-Villa marble top
center table**

Last quarter, 19th century

Manila

Narra wood, marble

78 x 110 x 70 cm

(30 3/4 x 43 1/4 x 27 1/2 in)

PHP 800,000 - 900,000

Positioned at the center of the *sala mayor* or main living room of a grand colonial house, this center table would have flower vase and picture frames on top, its heavy decorations visible from all sides, and because of its ideal, well-proportioned size it must have been also used as an occasional table to have light meals or play board and card games leisurely on. A very similar table can be seen in an archive photo of the fabulous interior of the Pasig riverside house of Henry Ware Lawton, a U.S. general during the Philippine-American War. This is possibly the same table that was found in the historic Quiapo residence of the illustrious Paterno-Villar family.

Made in the Binondo *talleres* of Chinese master furniture maker Ah Tay, in the Renaissance Revival style popular in the mid-1800s Victorian era, with its elegant silhouette and highly ornate decorations influenced heavily by classical designs. Made of narra wood, and instead of the traditional carved vase, cup-and-cover, trumpet bell or figural motifs on the legs, Ah Tay incorporated his trademark bulbous *calabasa* or squash motif. Excellent craftsmanship is clearly evident in the frieze beautifully carved all around with bands of elongated bead-and-reel and rosettes centering a foliated cartouche on the long sides, with the original conforming shaped marble top still intact. The *calabasa* legs are connected by concaved H-stretcher with a draped urn at center.

Provenance:

From the famous Paterno-Villar house in Quiapo, Manila; and later from private collection of the well-respected antique collector, Arch. Cris Montoya

AN EXQUISITELY INLAID 'OLYMPIC AND EAGLE' MOTIF ALTAR TABLE

An outstanding and exceedingly rare altar table made of balayong wood, with a rectilinear profile reminiscent of Chinese Ming tables, and features interlocking circle motif that attenuate downward with a leafy tendril extension and reprised on the aprons and spandrels, unique and elaborate bone and mixed wood inlay patterns that flank and cover the drawers, and affixed silver cartouches engraved interestingly with heraldic eagle and cacao shaped pulls, all raised on vase-shaped legs with immaculately turned rings and balls that terminate in blunt arrow feet.

The rediscovery of the ancient cities of Pompeii and Herculaneum in 1748 (present-day Campania region in Italy) after both were buried by the eruption of Mount Vesuvius over 1,500 years earlier, prompted European furniture designers to look back to Greek and Roman ancient civilizations for inspiration. Sinuous curves and shapes and lavish decorations of the preceding periods were replaced by classical elements, perfect symmetry, and geometric shapes of Neoclassicism. By early 1800s the Chinese artisans residing in Batangas made one variation of altar tables incorporating an interlocking circle motif not found elsewhere in the islands.

A type of decorative running ornament that features two intertwining bands that repeat in a pattern of crossing

intervals was first found in ancient Assyrian architecture, continued through the classical world of Greek and Roman culture, then became known in 18th century France as guilloche, and spread through the Georgian period in England. It symbolized unity and eternity. In furniture, they were often botanically inspired, but also appeared as waves, snowflakes, ribbons and – in the case of this altar table – as interlocking rings which became known colloquially much later on in the Philippines as 'Olympic' motif, in reference to Olympic ring symbol originally created in 1913 by Pierre de Coubertin.

Positioned in the most prestigious place in the main living room of a colonial house, it was on altar tables like this wherein the family's venerated *santo* images were enshrined and prayed upon; prayer books, rosaries, candles, *santo* vestments, and other important paraphernalia were kept in the drawers.

Made entirely of dark balayong wood (except for the lauan wood used for refurbished drawer walls and floorings), a type of highly prized rosewood. It has a reddish brown color that tends to darken even more with age and has natural luster. Very difficult to carve due to its durability and interlocking grain.



Lot 171

An exquisitely inlaid 'Olympic and Eagle' motif altar table

2nd quarter, 19th century

Batangas

Balayong wood, lauan wood, bone / kamagong /
lanite inlays, silver escutcheons

94 x 144 x 56 cm (37 x 57 x 22 in)

PHP 1,200,000 - 1,300,000

Provenance:

From the family of Rosita Mercado of Lemery,
Batangas





Lot 172

A large ornate silver 'Sun' aureola de paraguas for a life-size image

19th century

Manila

Silver

Diameter - 19 cm (7 1/2 in)

PHP 20,000 - 30,000

Provenance:

From the heirs of Don Vedasto Cadeliña, former mayor of Lucban, Tayabas (now Quezon Province)



Lot 173

A pair of Gothic candlesticks

19th century

Imported

Silver plated brass

70 x 18 x 18 cm (27 1/2 x 7 x 7 in)

PHP 50,000 - 60,000



Lot 174

A de tallado 'Dolorosa' figure

19th century

Panay

Polychromed lightwood

27.9 x 30.4 x 11.4 cm (11 x 12 x 4 1/2 in)

PHP 15,000 - 20,000



Lot 175

A de tallado 'Inmaculada Concepcion' figure with gold leaf detail on hexagonal base

19th century

Panay

Polychromed lightwood

33 x 17.7 x 8.8 cm (13 x 7 x 3 1/2 in)

PHP 20,000 - 25,000



Lot 176

A de tallado 'Dolorosa' figure with flower details

19th century

Panay

Polychromed lightwood

27.9 x 12.7 x 8.8 cm (11 x 5 x 3 1/2 in)

PHP 15,000 - 20,000



Lot 177

A de tallado 'Inmaculada Concepcion' figure with flower details

19th century

Panay

Polychromed lightwood

35.5 x 15.24 x 7.6 cm (14 x 6 x 3 in)

PHP 15,000 - 20,000



Lot 178

A de tallado Buddha-style 'Inmaculada Concepcion' figure

19th century

Panay

Polychromed lightwood

29.2 x 20 x 14 cm (11 1/2 x 8 x 5 1/2 in)

PHP 30,000 - 35,000



Lot 179

A de tallado crowned 'Nuestra Señora del Rosario' figure

19th century

Panay

Polychromed lightwood

41.9 x 16.5 x 11.4 cm (16 1/2 x 6 1/2 x 4 1/2 in)

PHP 15,000 - 20,000



Lot 180

A 'San Pedro' head with rooster on base

19th century

Panay

Polychromed lightwood

St. Peter bust - 29 x 10 x 16.5 cm

(11 1/2 x 4 x 6 1/2 in)

Rooster - 24 x 11.4 x 25.4 cm

(9 1/2 x 4 1/2 x 10 in)

PHP 25,000 - 30,000



Lot 181

A de vestir 'Nazareno' figure

1st quarter, 20th century

Painted baticulin wood, glass eyes, jusi hair, brass accoutrements, embroidered textile

58 x 62 x 24 cm (23 x 24 1/4 x 9 1/4 in)

PHP 80,000 - 90,000

Provenance:

From the heirs of Hon. Gregorio Licaros, former Governor of the Central Bank of the Philippines



Lot 182

A processional centurion head

1st quarter, 20th century

Manila

Painted baticulin wood, glass eyes

31 x 17 x 21 cm (12 x 6 1/2 x 8 in)

PHP 80,000 - 100,000

Provenance:

Collection of Abeth de Alino



Lot 183

A processional bearded centurion head

1st quarter, 20th century

Manila

Painted baticulin wood, glass eyes

34 x 16 x 20 cm (13 x 6 x 8 in)

PHP 80,000 - 100,000

Provenance:

Collection of Abeth de Alino

**Lot 184*****A processional 'Santo Cristo' head with holes for Tres Potencias***

Last quarter, 19th century

Manila

Painted baticulin wood, glass eyes

38 x 17 x 22 cm

(15 x 6 1/4 x 8 1/4 in)

PHP 100,000 - 120,000

Provenance:

Collection of Abeth de Alino

**Lot 185*****A de tallado 'San Vicente de Ferrer' figure***

19th century

Laguna

Polychromed lightwood,

glass eyes, tin wings

46 x 14 x 13.5 cm

(18 x 5 1/2 x 5 in)

PHP 35,000 - 45,000

**Lot 186*****A balayong 'La Pieta' tableau***

Last quarter, 19th century

Laguna

Painted balayong wood

62 x 32 x 26 cm

(24 1/4 x 12 1/2 x 10 in)

Found in Tanay, Rizal.

PHP 150,000 - 200,000



Lot 187

A de manikin ivory 'Inmaculada Concepcion' figure

19th century

Manila

Ivory head and hands, painted lightwood body and base, glass eyes

48 x 15.25 x 15.25 cm (19 x 6 x 6 in)

PHP 100,000 - 120,000



Lot 188

A silver tabernacle door

19th century

Pampanga

Silver with molave wood backing and original key

24.4 x 15.3 x 2.5 cm (9 1/2 x 6 x 1 in)

PHP 50,000 - 60,000



Lot 189

A 'San Antonio de Florencia' icon on wooden and velvet frame

19th century

Manila

Painted wood, gold leaf, wood, textile

53 x 73 cm (21 x 29 in)

PHP 50,000 - 60,000

**Lot 190*****A 'La Muerte de San Jose' icon***

1st quarter, 20th century

Bohol

Painted board in gilt frame

84 x 62.5 cm (33 x 24 1/4 in)

PHP 100,000 - 120,000**Lot 191*****An outstanding 'Nuestra Señora del Rosario' icon***

2nd quarter, 19th century

Bohol

Painted hardwood, gold leaf, wooden gilt frame

79 x 48 cm (31 x 19 in)

PHP 160,000 - 180,000



Lot 192

A life-size de tallado 'San Francisco de Assisi' figure

19th century

Panay

Molave, gesso

117 x 36 x 20.3 cm (46 x 14 x 8 in)

PHP 150,000 - 200,000



Lot 193

A life-size de tallado 'Patrocinio de San Jose' figures on octagonal base

Last quarter, 18th century

Laguna

Polychromed molave wood

117 x 57 x 40 cm (46 x 22 1/4 x 16 in);

61 x 36 x 18 cm (24 x 14 x 7 in)

PHP 200,000 - 250,000



Lot 194

A de tallado church piece 'Sta. Rita' figure with estofado

19th century

Pampanga

Medium hardwood, gold leaf

97.5 x 48 x 27 cm (38 1/4 x 19 x 10 1/2 in)

PHP 280,000 - 300,000



Lot 195

A de tallado church piece 'Resurreccion' figure

1st quarter, 19th century

Laguna

Santol wood

100 x 32 x 27 cm (39 x 12 1/2 x 10 1/2 in)

PHP 300,000 - 320,000



Lot 196

A solid ivory 'Crucified Santo Cristo' on gilt peña in a virina

19th century

Manila

Ivory image, polychrome, brass accoutrements, glass, gilt peña, painted wooden base

70 x 48 x 30 cm

(27 1/2 x 19 x 12)

PHP 300,000 - 330,000

Masterfully carved solid ivory santo, with original gilt peña and rocky base painted with vegetation.



Lot 197

Ivory heads de vestir 'San Jose y El Niño Jesus' in a virina

19th century

Manila

Ivory heads and hands; wooden bodies and bases (gold leafed and painted); low karat gold aureola de paraguas / halo and flower ornaments; silver staff; textiles; metallic thread embroidery; jusi hair; glass

Figure - 38.5 x 14 cm (15 x 5 1/2 in)

With virina - 55 x 25 cm (21 1/2 x 10 in)

PHP 200,000 - 220,000

Also called 'Patrocinio de San Jose' or the Patronage of Saint Joseph to celebrate Saint Joseph's fatherhood to Jesus, shown here being cuddled by his foster father in his left arm. Their ivory faces and hands are beautifully carved and all intact. Overall, in well-preserved condition, including the *inuod* style original vestments and the lustrous gold leafed peña, as it's always been housed, thus protected inside a glass virina. Found in a household in Pasay City.

**Lot 198*****An ivory head de vestir 'La Purisima Concepcion' in a virina***

19th century

Manila

Ivory head and hands; wooden body and bases (gold leafed and painted); low karat gold crown, halo stars, earrings, and sun ornaments; silver halo ring and moon ornaments; textiles; metallic thread embroidery; jusi hair; glass

Figure - 40 x 12 cm (16 x 5 in)

With virina - 55 x 25 cm (21 1/2 x 10 in)

PHP 200,000 - 220,000

The Book of Revelations describes the Virgin Mary as "a woman robed with sun, beneath her feet the moon, and on her head a crown of twelve stars." Her hands in prayer, she is trampling a snake, a portrayal of the defeat of the ancient devil when Jesus died on the cross. The head and hands in praying gestures are carved in solid ivory with such beauty and precision. Overall, in well-preserved condition, including the *inuod* style original vestments and the shimmering gold leafed peana, as it's always been protected inside a glass virina. Found in a household in Pasay City.



Lot 199

An ivory head de vestir image of 'Our Lady of Antipolo' in a shadow box

Late 18th - early 19th century

Manila

Ivory heads (Virgin and cherubs) and hands; gold plated brass accoutrements; textiles; metallic thread embroidery and other accessories; jusi hair; wooden frame; glass

47 x 37 cm (18 1/2 x 14 1/2 in)

PHP 120,000 - 140,000



A beautiful image depicting the widely venerated 'Nuestra Señora de la Paz y Buen Viaje' or more popularly known simply as Our Lady of Antipolo enshrined in Antipolo Cathedral. Shown in her full royal regalia as an attribution to her divine queenship, a crown and a rostrillo frame her beautifully painted ivory face, over which a large aureola or halo hovers. She wears a fully embroidered vestment in the familiar iconic bell-shaped silhouette, her hands clasping a scepter. She stands majestically on a fully embroidered sea of clouds and cinched base guarded by a trio of cherubs, beneath an embroidered lambrequin. Mounted on textile background and beautifully presented in a gilt and silver wooden shadow box.

The above depiction closely resembles the image in the early lithograph print that appeared in the book "Historia de la provincia de Filipinas de la Compañia de Jesús" by Pedro Murillo Velarde, published in Manila in 1749. The original black wooden image of Antipolo was brought to the country via the galleon *El Almirante* in 1626 and has remained one of the most popular Marian images in the Philippines.

**Lot 200*****A masterly carved large ivory head of a male saint***

18th century

Manila

Ivory, kamagong stand, polychrome

14 x 10 x 8 cm (5 1/2 x 4 x 3 in)

PHP 350,000 - 400,000

A masterly carved solid ivory head of a handsome male saint that features a tonsure haircut with slight crimps and curls, deep set painted eyes with such prominent lids that they almost pop, delineated ears, and painted thin lips suggesting an incipient smile revealing the etched nasolabial folds from both sides of his perfectly shaped Greek nose. As it is, on kamagong wood stand, it makes an impressive display piece, or the head can be mounted on a 'de metro' or one-meter high de bulto or de vestir image form. Suitable for a San Vicente de Ferrer, San Nicolas de Tolentino or similar.

Provenance:

A family heirloom found in Marikina City

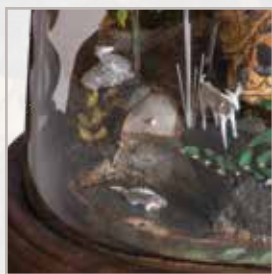




A 'BELÉN' OR 'NATIVITY SCENE' TABLEAU IN A VIRINA

Saint Francis of Assisi, founder of the mendicant order of the Franciscans, who as a deacon erected the first Nativity Scene in 1223 in the ancient Greccio town in present-day Italy, with a manger, hay, and live ox and ass, as he believed this manger will help in the kindling of devotion to the birth of Jesus Christ, away from the merrymaking and gifts associated with Christmas. The miracles that ensued started the tradition of displaying a Nativity Scene. The Franciscans brought the tradition to the Philippines called *Belenismo* (Spanish for the art of making a Belén), and in Bohol in particular where it was very popular during colonial times, it was not uncommon to find elaborate, almost life-size tableaus even inside the homes.

This marvelously composed Belén tableau made from, at that time, various luxurious and rare materials, specially commissioned by a wealthy family living in Cavite. Placed on the altar table, it will be the centerpiece of veneration and celebrations leading to Christmas. In the foreground are Saint Joseph and Virgin Mary, greeted by the Three Wise Men, two of whom are mounted on glass camels. The rocky terrain is teeming with several barnyard animals, fishes, and vegetation. Behind, on top of the hill is the manger where the solid ivory baby Jesus lays on a makeshift bed, flanked on either side by *bahay kubo*, the stilt house indigenous to the Philippines. Framing the manger is a foliated arch where an angel is suspended holding a banner purposely proclaiming the birth of the Son of God. Enshrined in a parabolic-shaped glass and ormolu virina.



Lot 201

A 'Belén' or 'Nativity Scene' tableau in a virina

19th century

Manila

Ivory St. Joseph & Virgin Mary's heads and hands; solid ivory baby Jesus; brass hat, aureola de paraguas / halo, and staff accoutrements; textiles; metallic thread embroidery; glass, mirror, shells, and metal figures and accessories; jusi hair; wooden bodies, virina base and structures; bronze-like ormolu encased virina glass 46 x 48 x 24 cm (18 x 19 x 9 1/4 in)

PHP 420,000 - 480,000

Provenance:

A family heirloom found in San Roque, Cavite City



AN OUTSTANDING 'SAN JUAN EVANGELISTA' RELIEF

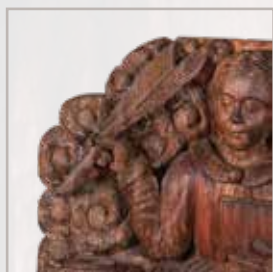
This is one of the most outstanding depictions of the apostle 'San Juan Evangelista' or Saint John the Evangelist relief that has come out of the market ever. Whittling around what must be a massive solid slab of balayong wood and carving out the details using the most basic tools like a jungle bolo, chisel, and hammer on this material notorious for being extremely difficult to work on due to its durability, density and interlocking grain, needed a tremendous amount of skills and forbearance. Balayong wood (*Azelia rhomboidea*) is a type of rosewood indigenous to the Philippines that has a reddish brown color that tends to darken even more with age and has a natural luster.

During the early history of the Christian Church, there was very little Christian art, as images created in the image of God was prohibited in Judaism, from which Christianity had its origin, as idolatry was viewed as a reversion to paganism. In the third century when the Roman Empire had grown too large, Emperor Diocletian divided it into the Western Roman Empire based in Rome and practiced Roman Catholic religion; and the Eastern Roman Empire, also known as Byzantine Empire, based in Byzantium (the ancient Greek city that became known as Constantinople, the present-day Istanbul) dominated by the Eastern Orthodox religion. In the territories under the Byzantine Empire that included Greece, the Balkans, Russia and North Africa, however, the use of transportable wooden relief and painted panels,

known as icons, proliferated as nearly every home had religious icons for used for veneration and fend off evil.

With the collapse of the Western Roman Empire in the fifth century and the rise of the Reformation movement in Europe in the early 16th century, the Catholic Church saw the increasing need for pictorial tools like statuary, paintings, stained glass, and icons to educate its followers and new converts. In the 17th century, the early missionaries to the Philippines brought with them *estampitas* or prayer books with small pictures that became the reference in the creation of religious *santos* and icons.

As a narrative medium intended for use in a church, this exquisitely carved, four-inch deep, hexagonal-shaped high relief tells the story of Saint John the Evangelist as one of the most important figures of the early Church as a leader, apostle, and gospel author. It shows him standing on a dense ground of cloud scrolls, with a handsome, youthful face, wearing a rounded-collar cloak over a long tunic cinched and bow knotted at the waist. The eagle on the right is Saint John's symbol as writer of the Gospel of John, one of the four canonical gospels in the New Testament. The book, quill pen, and inkwell sitting on the eagle's head refer to his authorship of that gospel, his letters, and the Book of Revelation. On a cleaved molave wood stand.



Lot 202

An outstanding 'San Juan Evangelista' relief

18th century

Pangasinan

Balayong wood, molave stand

84 x 48 x 10 cm (33 x 19 x 4 in)

PHP 700,000 - 800,000





Lot 203

A lot of three pairs of Ilongot calipan earrings

Mid 20th century

Mother of pearl, copper beads, shell fringe

5 x 2.5 cm each (2 x 1 in each)

Mother of pearl with copper tiny beads and shell fringe

PHP 18,000 - 20,000

Scratch work designs in "X" motif.



Lot 204

A Gad'dang suklong (head ornament)

Early to mid 20th century

Parcelis, Mt. Province

Wooden base with beads and shell elements

21 x 8 cm (8 1/4 x 3 in)

PHP 20,000 - 25,000

This suklong exhibits very fine and densely woven basketwork on wooden structure with glass bead decorations. The sides have large cut shell pieces that emulate a butterfly shape. Presented on a custom metal base.



Lot 205

DUNG-DUNG

A prestigious bridal head ornament

Mid 20th century

Kiangan, Ifugao Province

Metal on base

9 x 8.5 x 7 cm (3 1/2 x 3 1/4 x 2 3/4 in)

PHP 20,000 - 22,000

Wealthy Ifugao brides wore a small brass statue of a female figure on their heads.

Only women of the Kadangyan or the upper rank could wear this cast-metal statuette. The figure is mounted on a small piece of carabao bone carved in an arc to fit the shape of the top of the head. This bone platform is then fastened onto the head by a tight band or cable of twine.



Lot 206

A neckpiece with bells

1930s

Davao

Brass, bronze

Total length 47 cm (18 1/2 in)

Total wt 123 g

PHP 10,000 - 12,000

Bells are predominantly found among several indigenous groups in Southeast Mindanao. The large number of bells attached on clothes and adornments could possibly serve as protection against wild animals, as the sounds herald their approach when walking.



Lot 207

A B'laan necklace with bell design

1930s

Davao

Brass chain with copper bells

Total length 54 cm (21 1/4 in)

PHP 12,000-14,000

Lot 208

A pair of medium batling Ilongot earrings

Mid 20th century

Mother of pearl, beads, brass wire

11 x 0.7 cm (4 1/4 x 1/4 in)

PHP 15,000 - 18,000

The beak of a scarlet hornbill is cut in a jagged form. A chain of tiny disks of mother of pearl beautifully worked along the edges are attached to the hornbill with finely crafted brass wire.



Lot 209

A pair of large batling Ilongot earrings

Early 20th century

Shell, beads

14 x 1 cm (5 1/2 x 1/4 in)

PHP 20,000 - 30,000

The primary piece of male jewelry for the Ilongot are the scarlet hornbill earrings called *batling*. The beak of the red hornbill is cut into a jagged form and edged into brass. The ends are fringed with worked shell dangles.

Lot 210

A lot of pakko or idu

Mid 20th century

Central Cordillera

15 pieces in total

Coconut shell and wood spoons hung on wooden rack

Rack - 74.5 x 51 x 4.7 cm (29 x 21 x 2 in)

Spoons - 11 x 5.5 cm (4 x 2 in) to

35.1 x 8.5 (14 x 3 in)

PHP 55,000 - 65,000



These hardwood spoons were made by the Ifugao and Bontoc peoples of Northern Luzon. In many Ifugao households, each person has an individual spoon. After eating, spoons are wiped clean and put in an openwork basket above the hearth in the family home. Such handling and storage is shown by the deep patina that the spoons have developed.

Presented with a custom narra wood rack.



Lot 211

A lot of 3 hipag figures

Mid 20th century

Ifugao

Wood

Small - 10 x 4 x 5 cm (4 x 1 1/2 x 2 in)

Medium - 15.2 x 5.1 x 4.1 cm (6 x 2 x 1 3/4 in)

Large - 16 x 7 x 5.5 cm (6 1/4 x 2 3/4 x 2 in)

PHP 18,000 - 25,000

Hipag are minor deities and are invoked during ceremonies dealing with violence and aggressive actions. These deities are firmly associated with headhunting and sorcery and may also be the source and / or cure of disease.

The sculptures have a fine glossy patina.

Lot 212

A figure holding a bowl

Mid 20th century

Mayaoyao, Eastern Ifugao

Narra wood

52.5 x 25 x 25 cm (21 x 10 x 10 in)

PHP 30,000 - 35,000

A hardwood piece of a Mayaoyao-type figure holding a bowl, crafted from red narra and with soot patina. The dipper bowl may be used during rituals, holding the rice wine that is imperative during ceremonies and celebrations.

The sculpture has a fine glossy patina.



**Lot 213*****A male seated bulol***

Early to mid 20th century
Lagawe, Ifugao Province
Wood

48 x 13.5 x 13 cm
(19 x 5 1/4 x 5 in)

PHP 60,000 - 70,000

A male figure in the "Bunney style," referring to the old name of Lagawe, Ifugao Province. The style has a typical concave, heart-shaped face. The surface of the bulol is covered with a thick crust that consists of sacrificial blood and soot.

**Lot 214*****A pair of standing bulol (male and female)***

Mid 20th century
Hingyon, Ifugao Province
Wood

Male: 46.5 x 16 x 14 cm
(18 x 6 x 5 1/2 in)

Female: 46 x 16 x 13.5 cm
(18 x 6 x 5 1/4 in)

PHP 80,000 - 90,000

A standing pair of finely carved bulols, with unusually large noses and large rectangular feet. The patina has a natural reddish wood tone, and not much encrustation.

**Lot 215*****A rare standing Hapao bulul pair***

Early to mid 20th century
Hungduan, Ifugao Province
Narra wood

54.5 x 12.7 x 10.5 cm (21 1/2 x 5 x 4 in); 52.2 x 12.2 x 11 cm (20 3/4 x 4 3/4 x 4 1/4 in)

PHP 120,000-140,000

The bulols have a textured sacrificial patina.



Lot 216

A standing male bulul with kalaw headdress

Hungduan, Ifugao Province

Narra wood

74 x 23 x 16 cm (29 x 9 x 6 1/4 in)

PHP 110,000 - 120,000

A powerful standing male bulul from the municipality of Hapao in Hungduan, Ifugao Province. It is carved out of narra wood with a rare stylized Philippine hornbill (*Buceros hydrocorax*) headdress atop its head. It has a slight ritual patina.



Lot 217

A seated female bulul

Early to mid 20th century

Lagawe, Ifugao Province

Narra wood, bone

70.5 x 16 x 21 cm (27 3/4 x 6 1/4 x 8 in)

PHP 380,000 - 400,000

Carved from a heavy narra wood, the powerful figure is thickly encrusted with ritual patina. It has bone inserts for eyes.

**Lot 218*****A female hugohog figure***

Mid 20th century
Hingyon, Ifugao Province
Narra wood on metal stand
112 x 14 x 10.5 cm
(44 x 5 1/2 x 4 in)

PHP 45,000 - 55,000

A fine figurative fireplace female figure from Hingyon. The hugohog supports the frame where firewood is stored above the hearth in the 'bale' or house. Carved from red narra, the prolonged exposure to smoke from the hearth has left a black sooty patina.

**Lot 219*****A male hugohog figure***

Mid 20th century
Hingyon, Ifugao Province
Narra wood on metal stand
110 x 15 x 10.2 cm
(43 1/4 x 6 x 4 in)

PHP 45,000 - 55,000

A fine figurative fireplace figure, carved from narra with rather realistic renditions of the human form. The prolonged exposure to smoke from the hearth has left a black sooty patina.

**Lot 220*****A padao***

Early to mid 20th century
Bontoc, Mountain Province
Hardwood with metal base
92.5 x 10 x 9.5 cm
(36 1/4 x 4 x 4 in)

PHP 35,000 - 45,000

Serves as a territorial marker among villages in Bontoc and Kankanai. The patina is markedly different as it shows exposure to elements.

**Lot 221*****A large padao***

1930s
Central Ifugao
Molave wood
188 x 31 x 26 cm
(74 x 12 x 10 in)

PHP 60,000 - 70,000

A large standing female figure carved from a century old molave post with indication of sagging breasts. It is a traditional marker that would have been planted in the boundary of the Ifugao highlands. The patina shows exposure to elements.



Lot 222

A rare Ifugao granary door with a female anito or guardian spirit

First half, 20th century
Banaue, Ifugao Province
Narra wood
132 x 43 cm (52 x 17 in)

PHP 130,000 - 150,000



Lot 223

A kalasag

Mid 20th century
Ifugao
Wood
121.5 x 35 x 1 cm
(48 x 14 x 1/4 in)

PHP 25,000 - 30,000

Used by the Ifugao men in warfare and headhunting. The shield is a symbol for protection, power and control.



Lot 224

An Ilongot ceremonial dance shield

Mid 20th century
Eastern Central Luzon
117.2 x 12 x 9.5 cm
(46 x 5 x 4 in)

PHP 12,000 - 18,000

A narrow wooden shield of the Ilongot. This type of shield is usually employed during ritual performance and war dances.



Lot 225

A shield

Antique
Bontoc Province
Wood
103 x 32 cm
(40 1/2 x 12 1/2 in in)

PHP 16,000 - 18,000

Lot 226***A kudyapi***

Mid 20th century
Palawan
Ipil wood
196 x 15.1 x 11 cm
(77 x 6 x 4 1/4)

PHP 18,000 - 25,000

A two-stringed lute collected from Bataraza, located at the southernmost tip of Palawan Island. They are used during festive gatherings and other important ceremonies. Through this association, kudyapi are highly valued properties and symbols of prestige.

**Lot 227*****A Maranao tabo***

Mindanao
Wood
228 x 60 cm (90 x 23 1/2 in)

PHP 80,000 - 100,000

**Lot 228*****A kulintang and gong chime***

Mindanao
Wood, bronze or brass
96 x 259 x 31 cm (38 x 102 x 12 in)

PHP 130,000 - 150,000

The kulintang is a type of ensemble horizontally composed of several small gongs that are played using wooden beaters. It is a traditional musical instrument native to the Muslim Maranao people. Other Philippine ethnic groups that play the kulintang are the Maguindanao, Taosug, Yakan and Samal, and non-Muslim groups such as the T'boli and B'laan.

The frame for the eight small gongs are all carved with traditional motifs, called okiran, such as floral curves and mythical dragons (naga). The work is roughly finished but authentic.

Lot 229

A pair of gadurs

Brass with silver inlay
63 x 27 cm (25 x 10 1/2 in)

PHP 70,000 - 80,000



Lot 230

A Moriones mask

1950s
Marinduque
Narra wood base
Mask - 40.5 x 20 x 24 cm (16 x 8 x 9 1/4 in)
Mask with stand - 51 x 29 x 26 cm (20 x 11 1/4 x 10 in)

PHP 30,000 - 40,000

The morion head mask is a distinct and colorful mask worn during the Moriones Festival, a popular Holy Week tradition in the Philippines. The festival is primarily held on the island of Marinduque and involves participants donning Roman soldier costumes, including the iconic Moriones masks, to reenact the story of Longinus, a Roman centurion who witnessed the crucifixion of Jesus Christ.



Lot 231

A pair of Maranao wood and brass Sarimanok

20th century

Mindanao

Wood/brass

43 x 25 x 35 cm (17 x 10 x 13 1/2 in);

40 x 24 x 35 (15 3/4 x 9 1/2 x 13 3/4 in)

PHP 35,000 - 45,000

A pair of Sarimanok carved with distinctive and elaborate Ukkil design. The Sarimanok is said to be a symbol of good fortune, representing hope, prosperity and peace.



Lot 232

A Maranao backstrap loom

1930s

Mindanao

Wood

23.5 x 38.5 x 3 cm

(9 1/4 x 15 x 1 1/5 in)

PHP 12,000 - 15,000

The Maranao *langkit* is woven using a backstrap loom. One end of the loom is tied to a post, while the other end is wrapped around the seated weaver's back. This piece supports the weaver's back and allows her to control the tension of the loom by leaning forward or backward. This particular backrest is decorated with *okir* carvings.





Lot 233

A pair of lime containers

c. 1980s

Carabao bone

15 cm (6 in); 12.5 cm (5 in)

PHP 4,000 - 5,000



Lot 234

A sipa with an ankle cover

Mid 20th century

Maranao

Rattan, wood

Rattan ball circumference - 33 cm (13 in)

Ankle cover - 31.8 x 12.2 (12 1/2 x 5 in)

PHP 5,000 - 18,000

Sipa is a rattan ball played by continually hitting it with one's foot, chest, or head to keep it from hitting the ground. The Maranaos of Lanao del Sur play a variation of the game called "sipa-salama," where they can only hit the ball with their ankle. Aside from wearing traditional attire during the game, they also wear a piece of wood carved with an okir design to cover their ankles and keep it from getting bruised.



Lot 235

A rare antique Chinese plate

Porcelain

Height: 6.5 (2 in)

Diameter: 31 cm (12 1/4 in)

PHP 25,000 - 30,000



Lot 236

A Kesi civil official rank badge of a Crane

19th century

China

Silk embroidery

28 x 28 cm (11 x 11 in)

PHP 25,000 - 30,000

The crane on this badge corresponds to the first rank civil official or highest civil rank.

Provenance:

Purchased from Christie's Hong Kong

**Lot 237*****A closed saint hand***

Antique

Ivory

8.8 cm (3 1/2 in)

PHP 10,000 - 12,000**Lot 238*****A saint hand***

Antique

Ivory

10 cm (4 in)

PHP 10,000 - 12,000**Lot 239*****A pair of saint hands***

Antique

Ivory

12.7 cm (5 in)

PHP 15,000 - 20,000**Lot 240*****A head of a male saint***

Antique

Ivory

5 cm (2 in)

PHP 10,000 - 12,000**Lot 241*****A four-panel Japanese screen***

Vintage

Wood, gold leaf

184 x 164 cm (72 1/4 x 64 1/2 in)

PHP 250,000 - 300,000



Lot 242

A butaka with cup holders

Vintage

Wood, solihiya

96 x 80 x 175 cm (38 x 31 1/2 x 69 in)

PHP 8,000 - 10,000



Lot 243

A beverage cabinet

Vintage

Wood

198 x 102 x 57 cm (78 x 40 x 22 1/4 in)

PHP 60,000 - 70,000



Lot 244

A pair of arm chairs with solihiya backing and red gingham upholstery

Vintage

Wood, solihiya, upholstery

93 x 62 x 44 cm

(36 1/2 x 24 1/4 x 17 1/4 in)

PHP 15,000 - 18,000



Lot 245

BERNHARD CHRISTIAN OTTO

Der blaue philippinische Fliegenschnapper
(Black-naped Monarch)

Naturgeschichte der Vogel, Berlin, 1788

Print

20 x 12 cm (8 x 4 3/4 in)

PHP 4,000 - 6,000



Lot 246

DENIS DIDEROT

Rale raye des Philippines (Buff-banded Rail)
and *Martin-pecheur des Philippines (Kingfisher)*

L'Encyclopedie, Paris, 1772

Print

42 x 26 cm (16 1/2 x 10 1/4 in)

PHP 7,000 - 9,000



Lot 247

WILLIAM JARDINES

Nectarinia affinis (Purple-throated Sunbird) and *Nectarinia jugularis (Olive-backed Sunbird)*

Natural History of Sunbirds, London, 1864

Print

11 x 16 cm (4 1/2 x 6 1/4 in) each

PHP 6,000 - 8,000



Lot 248

A set of four prints showcasing Philippine indigenous animals

19th century

Print

Alexandre Bourjot Saint-Hilaire, Histoire Naturelle des Perroquets, Paris, 1837:

La Psittacule Gros-Bec, de Manille (Guaibero), 33 x 24 cm (13 x 9 1/2 in)

John Gould and Henry Richter: Hyloterpe philippinensis (Yellow-bellied Whistler), 35 x 27 cm (13 3/4 x 10 1/2 in)

F.E. Guerin, Dictionnaire Pittoresque d'Histoire Naturelle, Paris, 1834-39: Pic des Philippines (Luzon Flameback), 28 x 19 cm (11 x 11 1/2 in)

F.E. Guerin, Dictionnaire Pittoresque d'Histoire Naturelle, Cervus philippinus (Philippine Deer), 21 x 13 cm (8 1/4 x 5 1/4 in)

PHP 5,000-8,000



Lot 249

JOHN LATHAM

Philippine Rail (Buff-banded Rail Gallirallus philippensis)

A General Synopsis of Birds,
London, 1781

Print

28 x 22 cm (11 x 8 3/4 in)

PHP 4,000 - 6,000



Lot 250

HERMANN ADOLPH KÖHLER (1834 - 1879)

Malotus philippinensis (Tagalog: Banato)

Köhler's Medizinal-Pflanzen,
Germany, 1887

Print

30 x 22 cm (12 x 8 3/4 in)

PHP 2,000 - 4,000



Lot 251

Pinanga maculata (Mottle-leaved pinanga, a Philippine endemic)

Journal Special des Serres
et des Jardins, Gand, 1836
Print

26 x 17 cm (10 x 7 in)

PHP 2,000 - 4,000



Lot 252

LA BELGIQUE HORTICOLE

Cyripedium argus (Paphiopedilum argus, a Philippine endemic)

Liege, Belgium, 1882

Print

24 x 16 cm
(9 1/2 x 6 3/4 in)

PHP 2,000 - 4,000



Lot 254

JOHN NUGENT FITCH (1840 - 1927)

A lot of four hand-coloured lithographs of native and introduced Philippine Orchids

19th Century

The Orchid Album, London, 1872 - 1897

Lithographs with original hand coloring

30 x 24 cm (12 x 9 1/2 in) each

i *Vanda cathcartii*

ii *Catasetum macrocarpum*

iii *Cyripedium politum*

iv *Paphia grandis*

PHP 17,000 - 19,000

Lot 253

A lot of 3 framed hand-coloured lithographs of endemic Philippine orchids

19th century

From various European sources

Print

29 x 24 cm (11 1/2 x 9 1/2 in);

22 x 14 cm (8 3/4 x 5 1/2 in)

PHP 9,000 - 12,000

Lot 255

FRANÇOIS VALENTIJN***A lot of eight antique prints of various tropical plants of Southeast Asia***

1726

Print

29 x 37 cm (11 1/2 x 14 1/2 in)

PHP 12,000 - 16,000

A collection of engravings in their original black and white state showcasing various exotic fruit, herbs and tree branches found in the Philippines and throughout Southeast Asia. This print originates from 'Oud en Nieuw Oost-Indiën (..)' by F. Valentijn. Engraved by G. Schoute.



Lot 256

Environs de Samboangan (Zamboanga Outskirts)

Published in Paris by Gide et Cie between 1841 and 1855

Hand-colored lithograph

30 x 44 cm (12 x 17 1/4 in)

PHP 14,000 - 16,000

Lot 257

One lot of three framed lithographs of Philippine costumes

19th century

From various European sources

Lithographs with original hand coloring

i Philippines / Habitans de Manille

14 x 20 cm (5 1/2 x 8 in)

ii Oceanie / Habitante de Manille - Malais de l'Île Luçon

23 x 15 cm (9 x 6 in)

iii Costumes des Malais de l'Île de Luzon

23 x 31 cm (9 x 12 in)

PHP 18,000 - 22,000

Lot 258

LE TOUR DU MONDE***Salon du negociant chinois Narcisso, a Daraga (Lounge of the Chinese trader Narciso in Daraga)***

1884

Paris

Hand-colored woodblock engraving

15.5 x 23.5 cm (6 x 9 1/4 in)

PHP 5,000 - 6,000



Lot 259

ALLAIN MANESSON MALLET
(1630 - 1706)

Manille

1684

Frankfurt

Print with original hand-coloring

13.5 x 9.5 cm (5 1/4 x 3 1/2 in)

PHP 18,000 - 22,000

A bird's-eye view of Manila, showcasing Manila Bay with church steeples and the surrounding hills.



Lot 260

A lot of 22 engravings from the "Le Tour du Monde" series

19th century

Paris

Hand-colored woodblock engravings

Approximately 16 x 24 cm (6 x 9 1/4 in) each (without frame)

PHP 30,000 - 35,000



Lot 261

GEORGE LOUIS LEROUGE
(C. 1712 - 1790)

Isles Philippines

Published by Crepy in

Paris, 1767

Hand-colored copper engraving

20 x 28 cm (8 x 11 in)

PHP 12,000 - 14,000



Lot 262

HMS BELLIQUEUX

Basilan Strait with Belliqueux Shoal, 1807

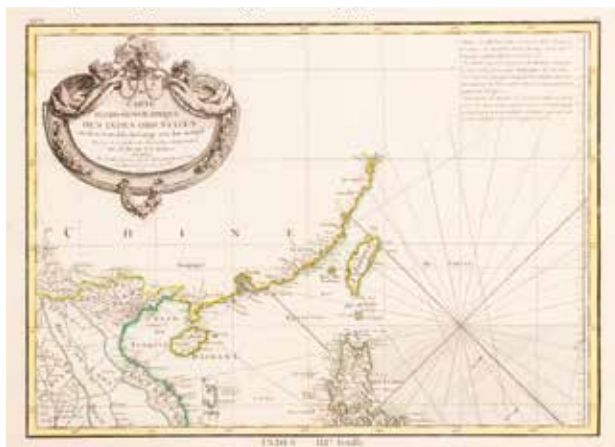
Naval Chronicle, Vol. 30, London, 1813

Print

14 x 22 cm (5 1/2 x 9 in)

PHP 3,000 - 5,000

The Basilan Strait with the Belliqueux Shoal, from a survey taken by His Majesty's Ship Belliqueux in 1807. Sea chart with outline hand-colouring shows the entire island of Basilan, present-day Zamboanga City, and Sta. Cruz Island amongst others.



Lot 263

RIGOBERT BONNE (1727 - 1794)

Carte hydro-geo-graphique des Indes orientales en deça et au dela du Gange avec leur archipel Archipel Dressee et assujettie aux Observations Astronomiques

Bordeaux: Chez Latrre, 1771

Print

32 x 44 cm (12 1/2 x 17 1/4 in)

PHP 9,000 - 11,000

Lot 264

ALLAIN MANESSON MALLET (1630 - 1706)

Les Isles Philippines – Die Philippinische Inseln

1684

Published in Frankfurt, Germany

Hand-colored copper engraving

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

PHP 19,000 - 21,000

Lot 265

THOMAS KITCHIN (1718 - 1784)

A new map of the Philippine Islands

Published in London, 1769

Hand-colored copper engraving

24 x 17.5 cm (9 1/2 x 7 in)

PHP 12,000 - 14,000

A scarce copy with original hand-coloring.



Lot 266

JACQUES NICOLAS BELLIN (1703 - 1772)*Map of the Philippine Islands*

1752

Paris

Hand-colored copper engraving (two sheets)

22.5 x 27 cm

(9 x 10 1/2 in);

22 x 31.5 cm

(8 3/4 x 12 1/2 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 267

MARTINEAU DU PLESSIS (FL. C. 1700)*Isles de l'Inde Orientale*

Published in Amsterdam, 1700

Hand-colored copper engraving

18 x 25 cm (7 x 10 in)

PHP 17,000 - 19,000



Lot 268

GIOVANNI ANTONIO MAGINI (1555 - 1617)

Universal Descrittione dell'Asia

Published in Padua, 1620

Print

14 x 19 cm (5 1/2 x 7 1/2 in)

PHP 11,000 - 13,000



An early 16th century hand-colored copper engraving of Asia from an annotated Italian edition of Claudius Ptolemy's "Geografia cioe Descrittione Universale della Terra Partita" made by Giovanni Antonio Magini and Girolamo Porro.

This map is remarkable because of the shape of the early Philippines with only the islands of Palawan (Paloan), Siargao (S. Ioan), and Panay (Poudades) in Mindanao is unusual. Meanwhile, Luzon and Visayas are virtually invisible on the archipelago.



Lot 269

HERNICUS HONDIUS II (C. 1597 - 1651)

India quae Orientalis dicitur, et Insulae Adiacentes

17th century

Print

39.5 x 49 cm (15 1/2 x 19 1/4 in)

PHP 75,000 - 85,000



Lot 270

The Manila Railway Company (1906) Limited

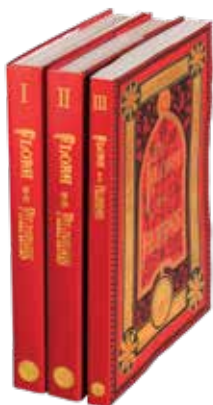
Early 20th century

Print

41 x 26 cm (16 x 10 1/4 in)

PHP 3,000 - 5,000

Debenture Bond Certificate in the amount of £100.



Lot 271

FATHER MANUEL BLANCO, O.S.A. (1779 - 1845)***A three-volume special limited edition of Floras de Filipinas***

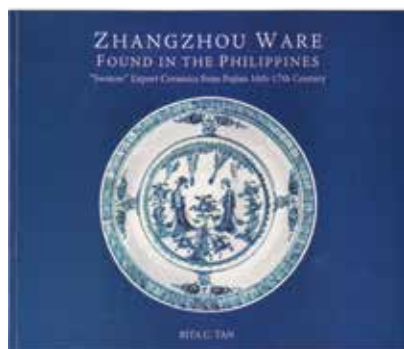
First published in 1837

Intramuros, Manila: San Agustin Convent, 1993

Edition 0190/1000

PHP 50,000 - 55,000

Lot 272

A lot of 16 books on Philippine politics, history and culture from the collection of renowned editorial writer and columnist for the Manila Chronicle (1949-1971), Idalencio P. Soliongco**PHP 35,000 - 50,000**

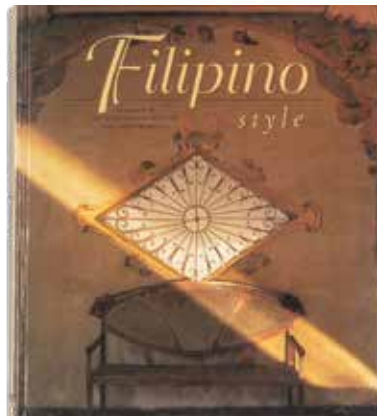
Lot 273

RITA C. TAN***Zhangzhou Ware Found in the Philippines: "Swatow" Export Ceramics from Fujian 16th - 17th Century***

Makati City: ArtPostAsia, 2007

PHP 5,000 - 7,000

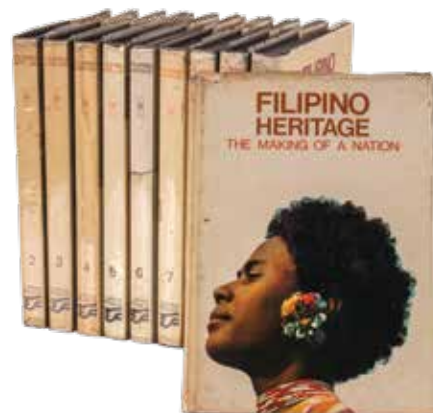
With felt slip cover.



Lot 274

PHILIPPINE DEPARTMENT OF TOURISM***Filipino Style***

Singapore: Editions Didier Millet, 1997

PHP 3,000 - 5,000

Lot 275

Filipino Heritage: The Making of a Nation (10-volume set)Lahing Pilipino Publishing:
Philippines, 1997**PHP 20,000 - 22,000**



ANITA MAGSAYSAY-HO

Fish Vendors

1975

Oil on canvas

CONSIGNMENTS INVITED

Under the Tree

The Wish List

November 2023

W: bit.ly/Consignment-Form

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