

SALCEDO AUCTIONS



THE  
WELL  
APPOINTED  
LIFE

16 SEPTEMBER 2023

NEX TOWER





SALCEDO AUCTIONS



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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

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**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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**ADDENDA & ERRATA** [bit.ly/TWAL-addenda-errata-sep2023](https://bit.ly/TWAL-addenda-errata-sep2023)

**TERMS AND CONDITIONS OF SALE** [bit.ly/terms-and-condition-of-sale](https://bit.ly/terms-and-condition-of-sale)

Preview 8 - 15 September 2023, Auction 16 September 2023  
Salcedo Auctions, NEX Tower, Podium Level, 6786 Ayala Avenue, Makati City

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HOW TO BID

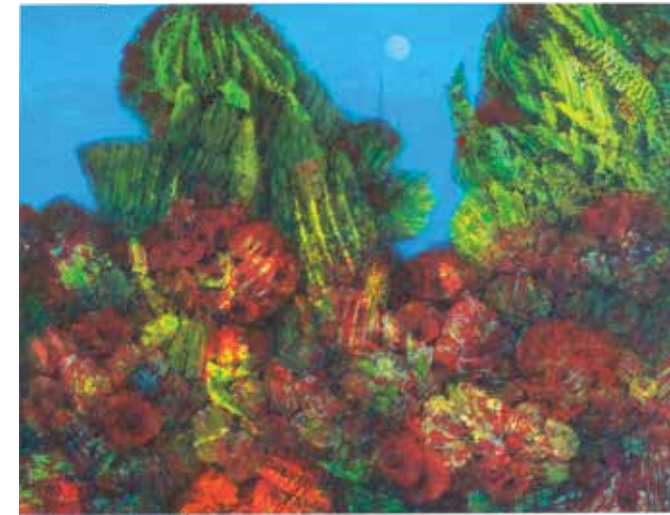




**Lot 1**  
**BENCAB (B. 1942)**  
*Untitled (Mothers Carrying Children)*  
 Signed and dated '2021' (lower right)  
 Print, A/P (Artist's Proof)  
 19.5 x 29 cm (8 x 11 1/2 in)  
**PHP 20,000 - 22,000**



**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 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*



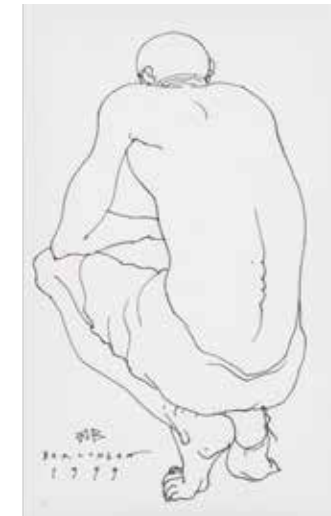
**Lot 6**  
**ARTURO LUZ (1926 - 2021)**  
*Flight #91/100*  
 Signed (lower half) and dated '2021' (in document)  
 Stainless steel in satin finish  
 21.5 x 30 x 17.7 cm (8 1/2 x 12 x 7 in)  
**PHP 160,000 - 180,000**  
*Accompanied by a Certificate of Authenticity issued by The Crucible Gallery*



**Lot 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 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**  
*West Gallery has graciously confirmed that this original artwork is the basis for their fine print limited edition*



**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*



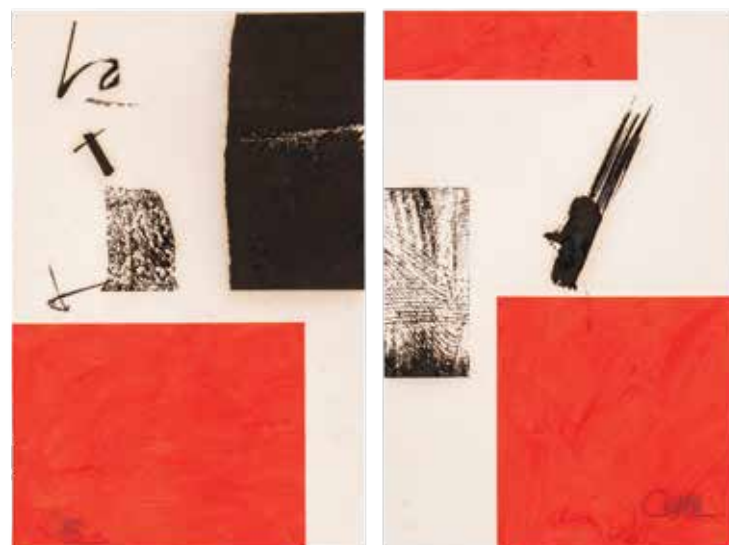
Lot 18

**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**

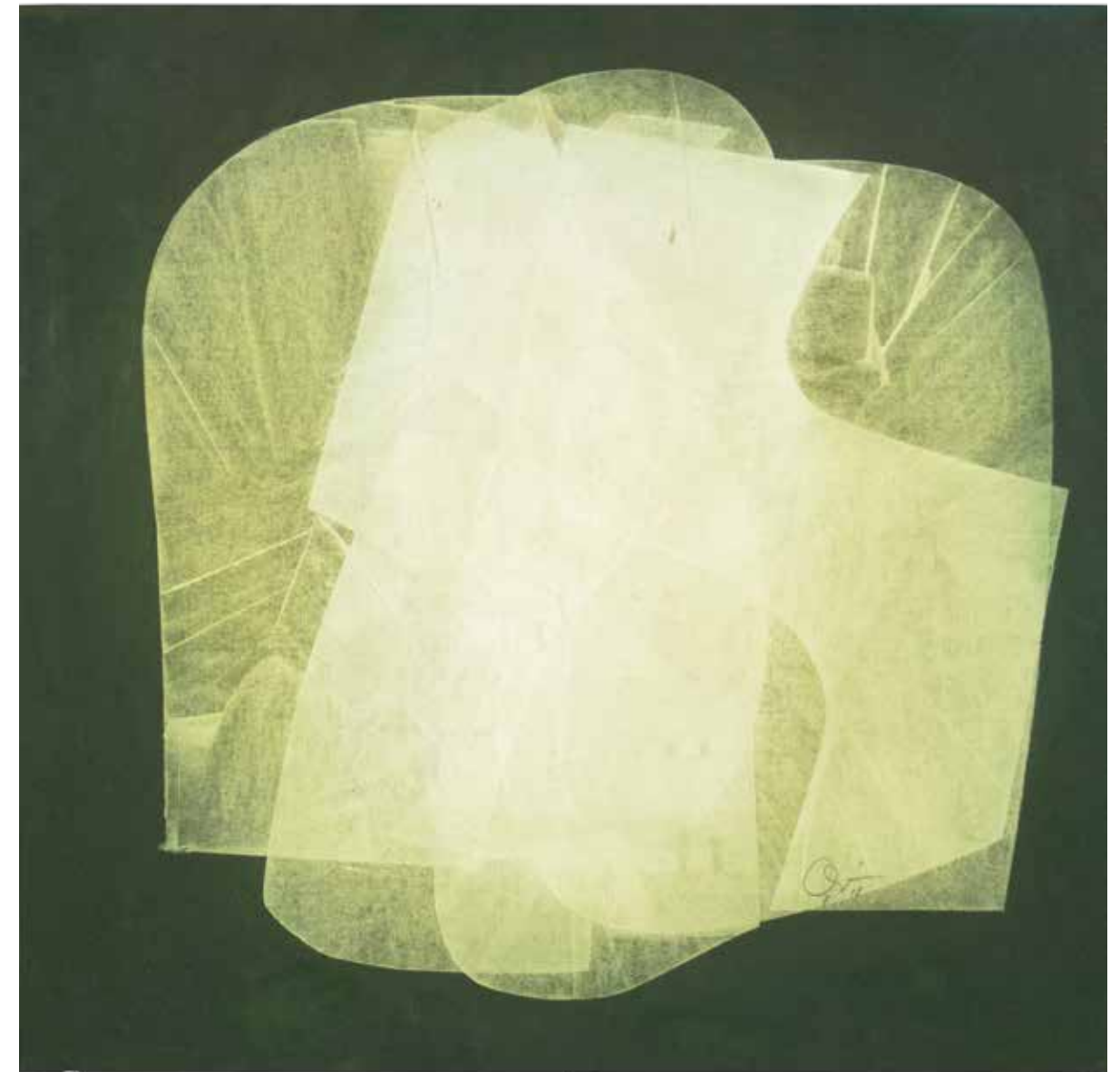
Signed and dated '79' (1979, lower right)

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)

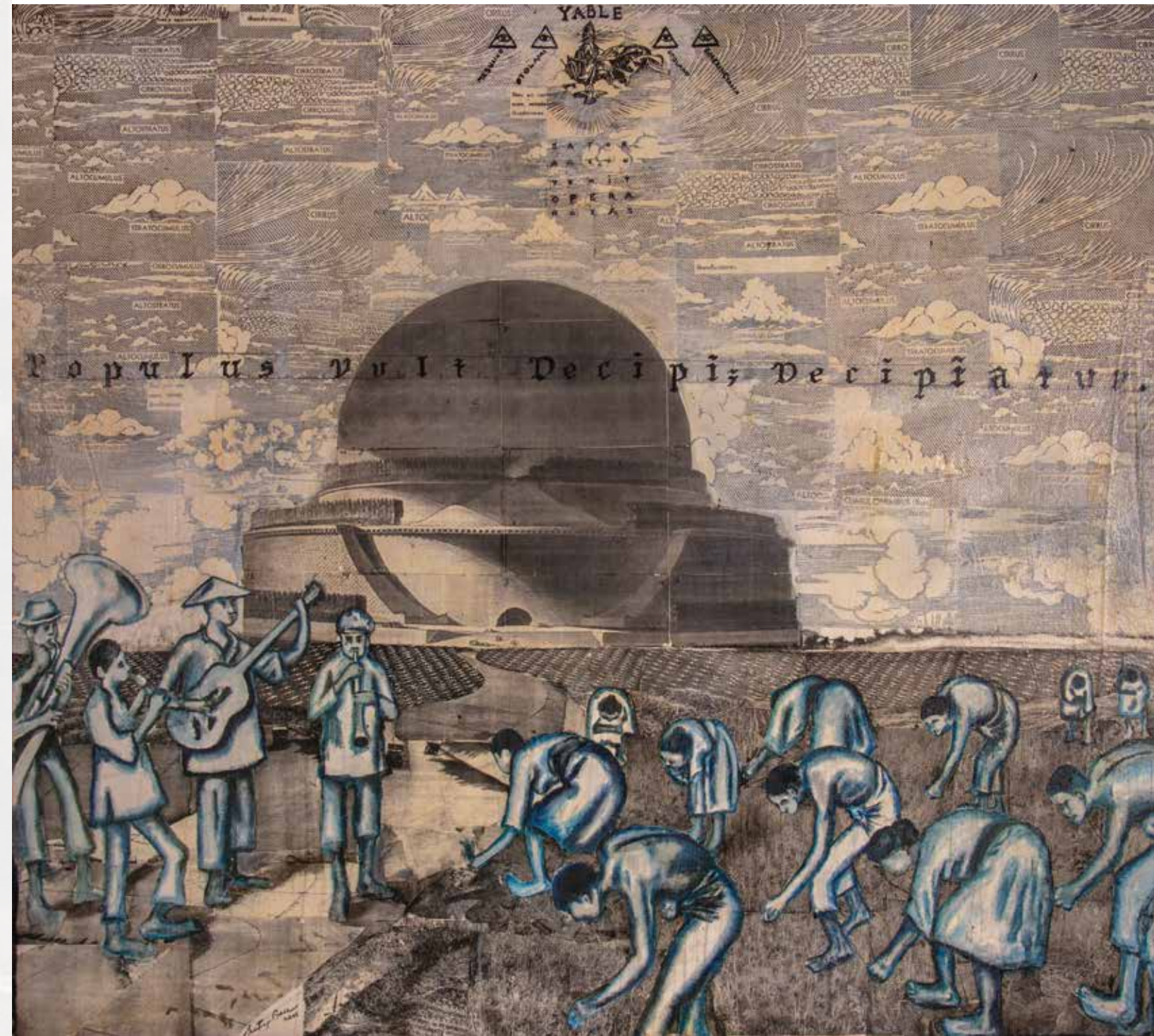
Mixed media on canvas

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 oeuvre.

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."

*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.



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.

#### "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 XIII 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)

**Estimate upon request**

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,"

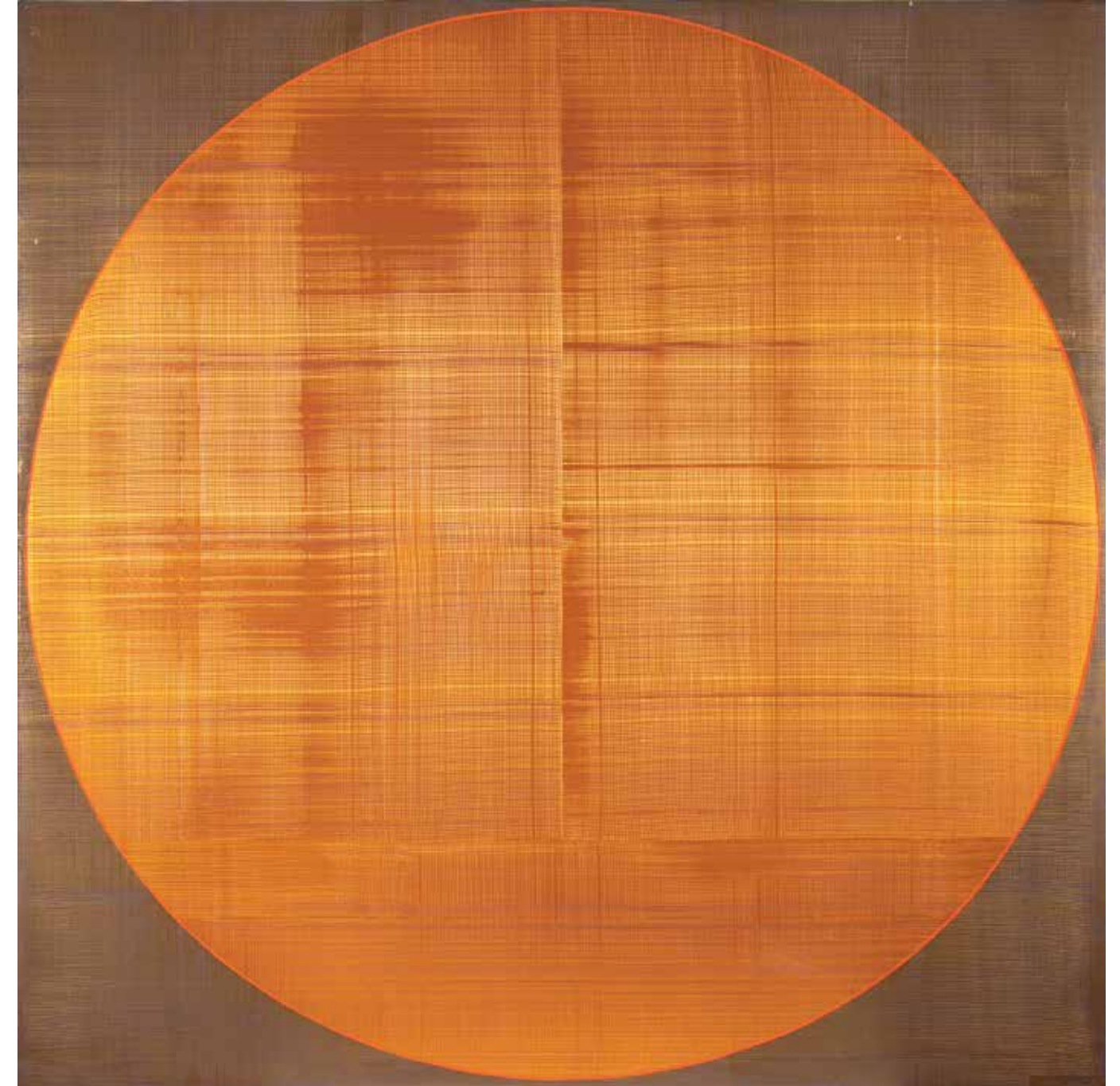
Metropolitan Museum of Manila, Manila,

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)

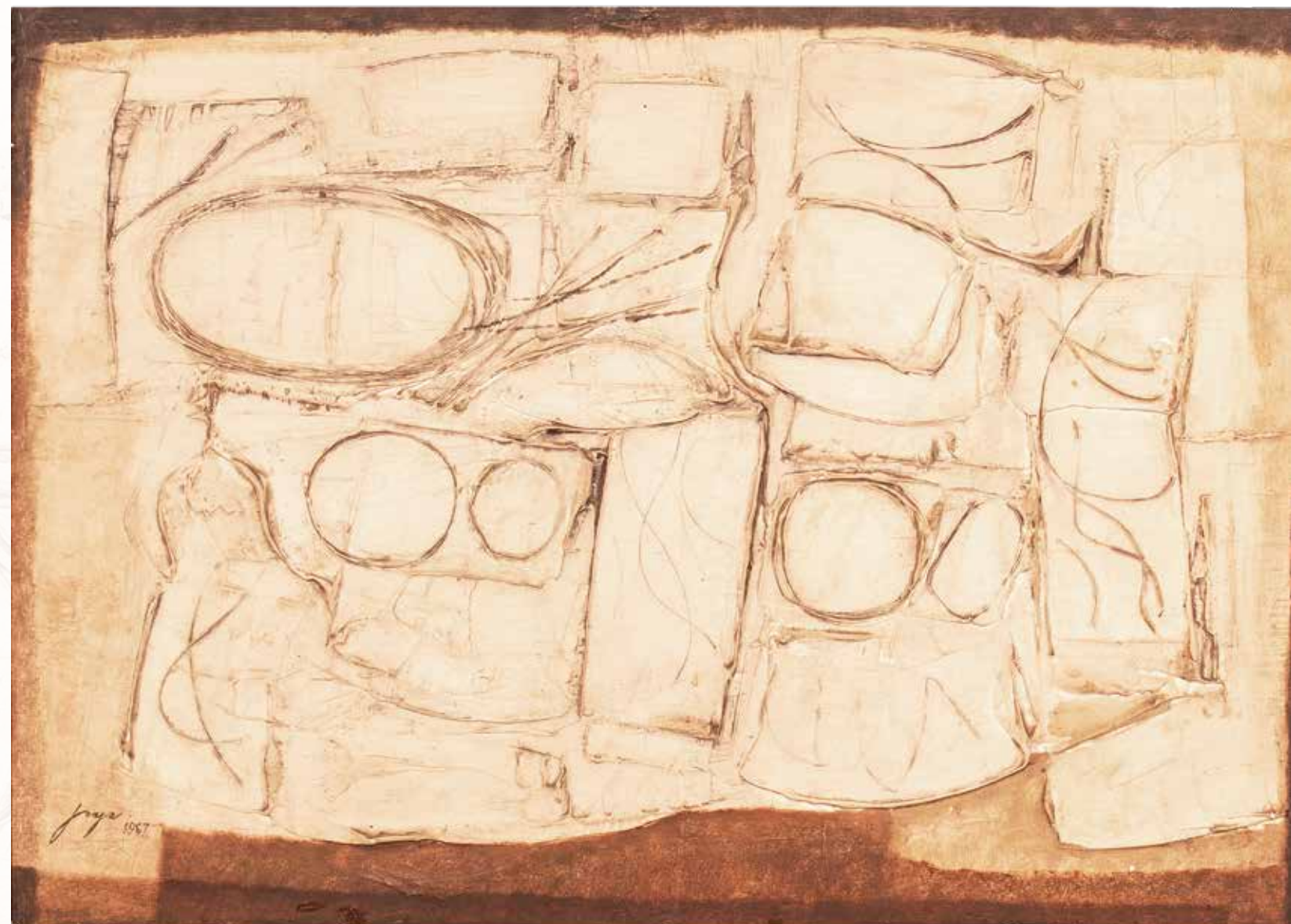
Oil on canvas

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 oeuvre, 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 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

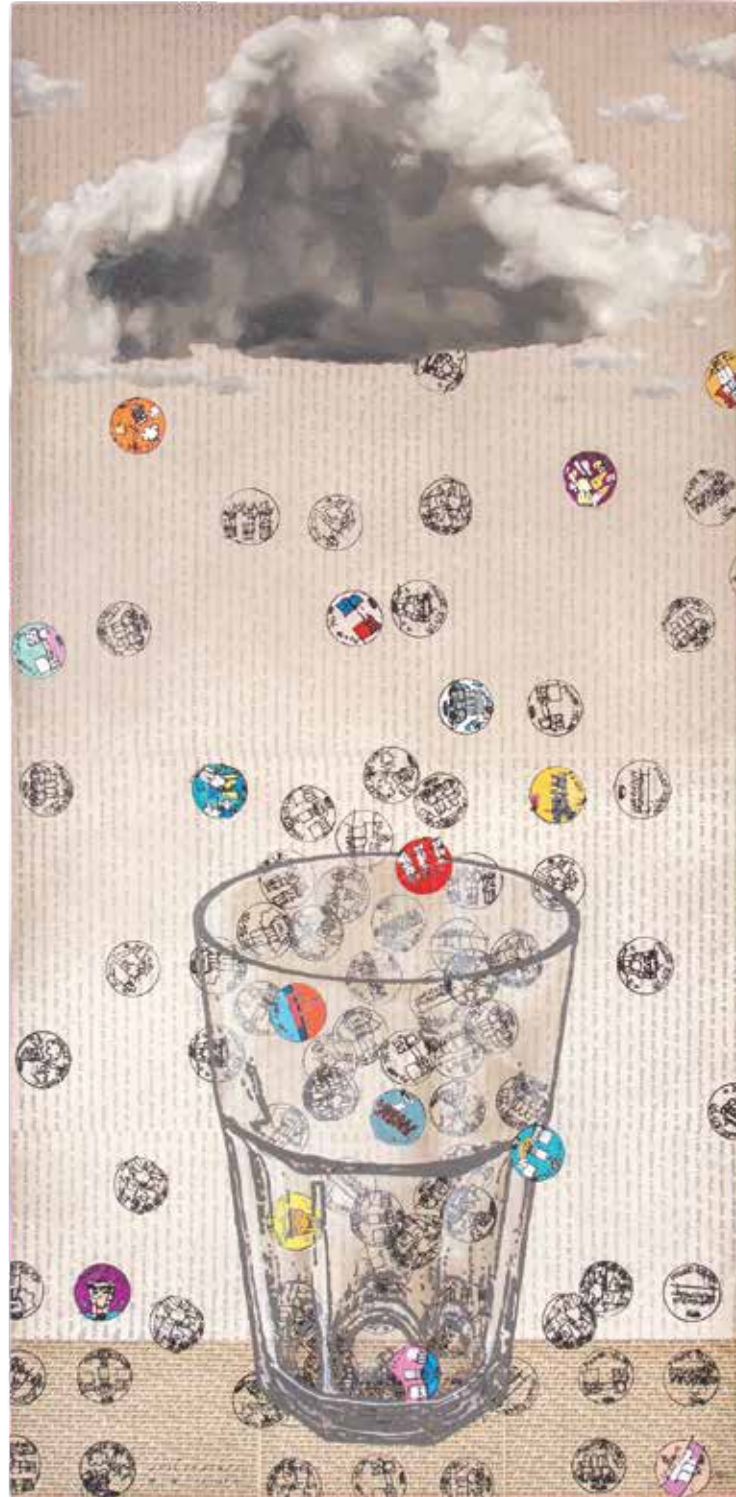
119.38 x 61 cm (47 x 24 in)

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

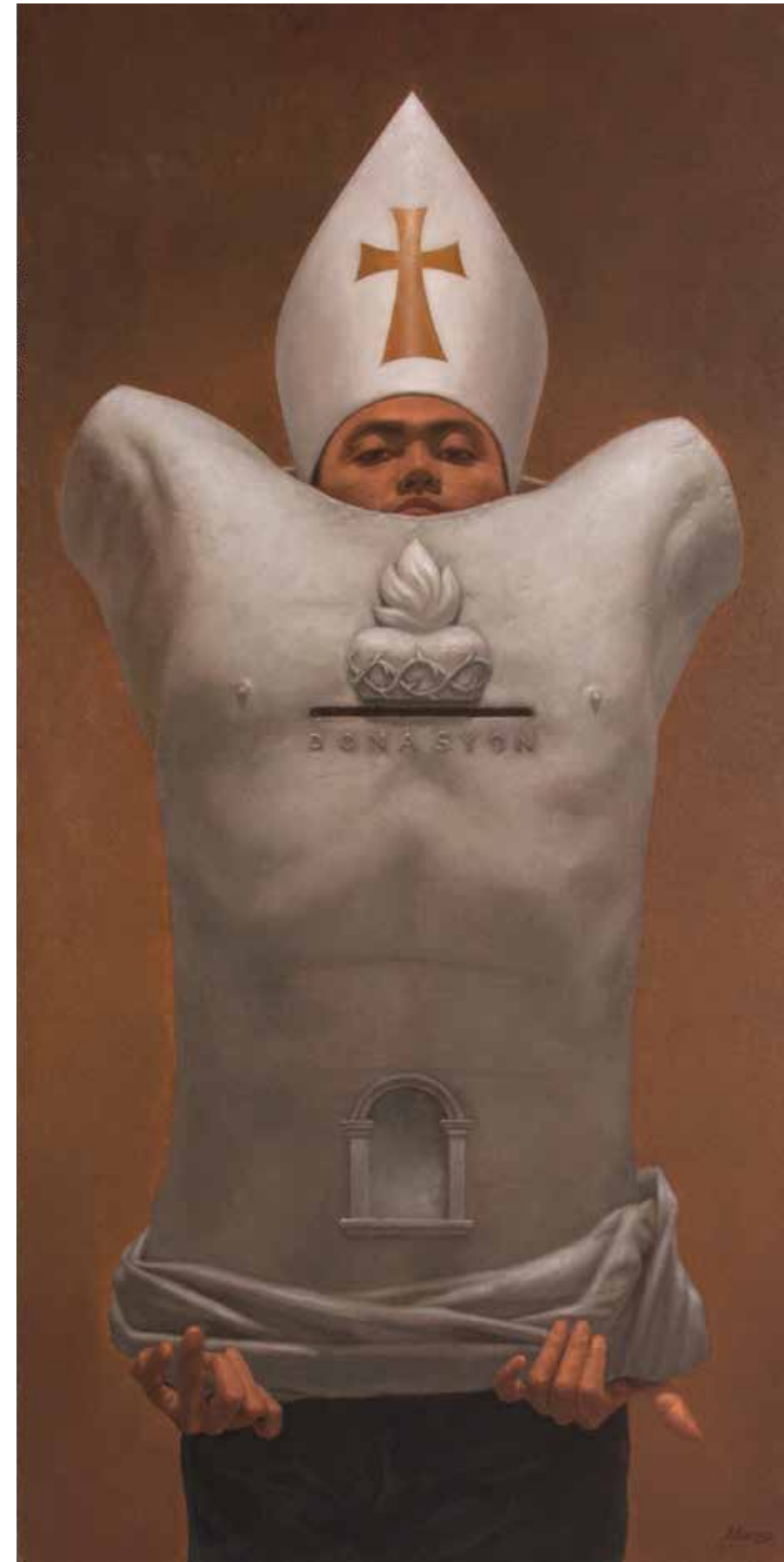
*Accompanied by a Certificate of Authenticity issued by Art Informal and signed by the artists*

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) "Annule 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 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 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 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**

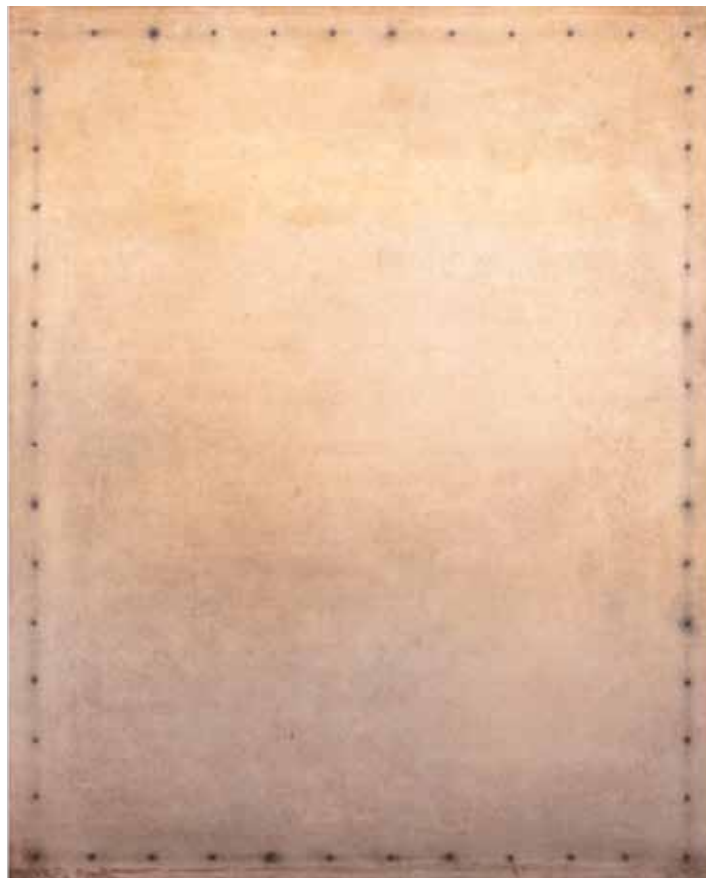




Lot 63  
**JIM ORENCIO (B. 1969)**  
*Untitled (Nude Study)*  
 Signed and dated '2004' (lower left)  
 Oil on canvas  
 122 x 91 cm (48 x 36 in)  
**PHP 90,000 - 100,000**



Lot 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 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 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 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 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 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 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



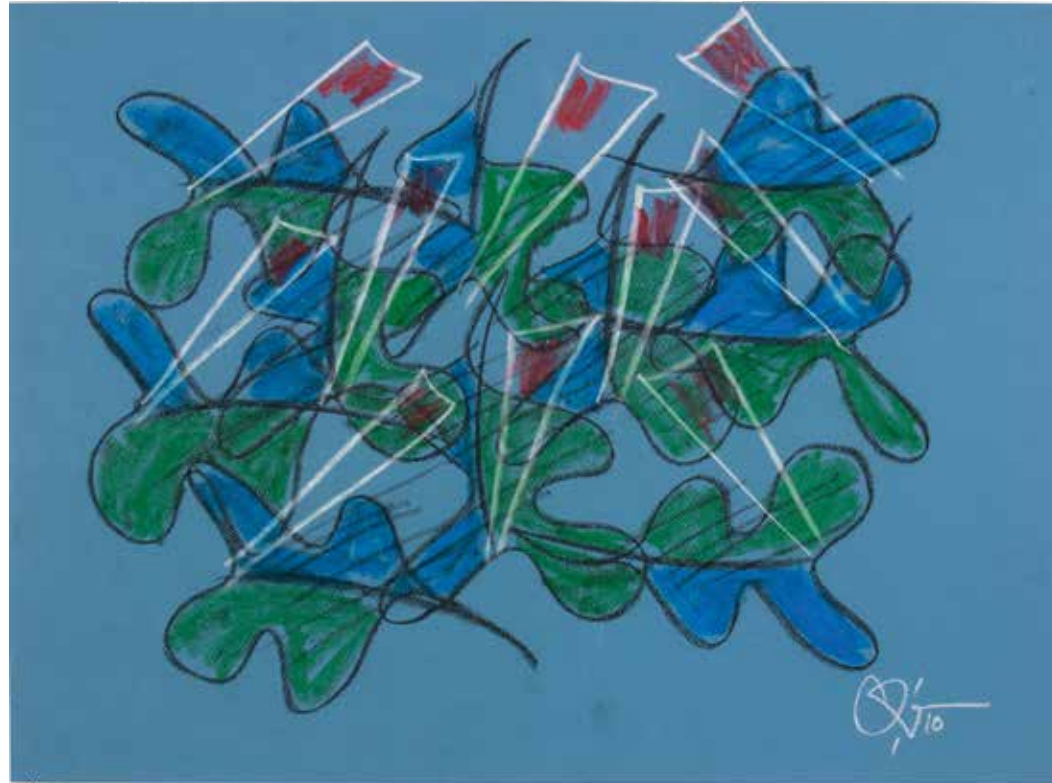
**Lot 75**  
**TAM AUSTRIA (B. 1943)**  
**Ligawan**  
 Signed and dated '2020' (upper left)  
 Oil on canvas  
 36.5 x 36.5cm (14 1/4 x 14 1/4 in)  
**PHP 120,000 - 140,000**  
 Accompanied by a Certificate of Authenticity  
 signed by the artist



**Lot 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**

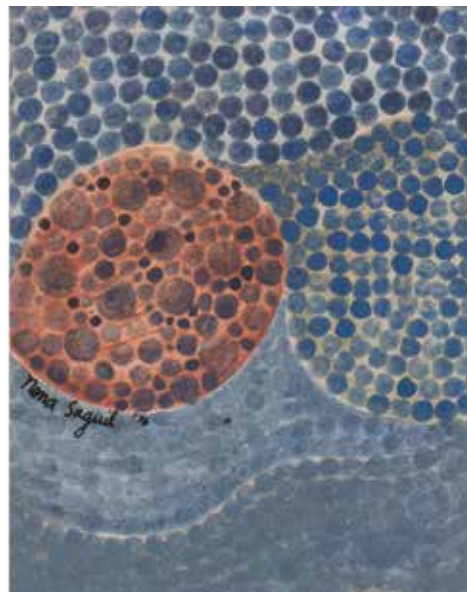
*Accompanied by a Certificate of Authenticity issued and signed by the artist*





**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*

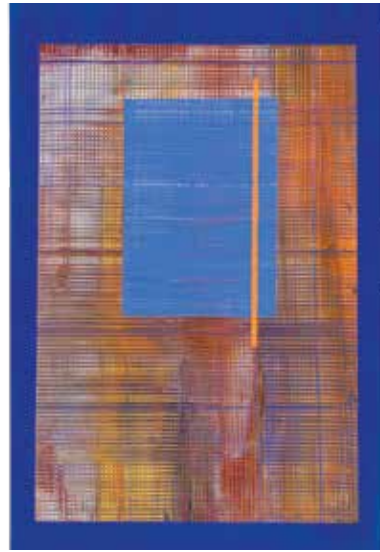


**Lot 91**  
**ARTURO LUZ (1926 - 2021)**  
*Sienna Two*  
 Signed (lower left) and dated '2014' (lower right)  
 Oil on canvas  
 68.5 x 59.7 cm (27 x 23 1/2 in)  
**PHP 300,000 - 320,000**  
*A label from The Luz Gallery is affixed at the back of the frame*

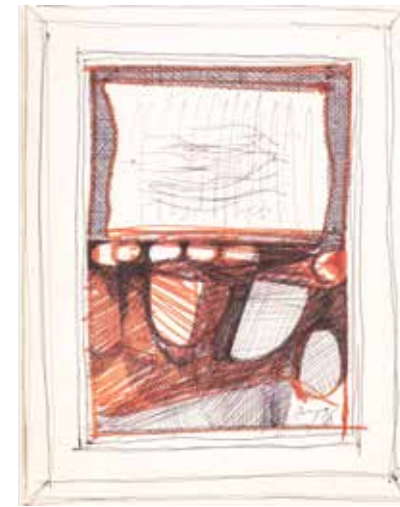




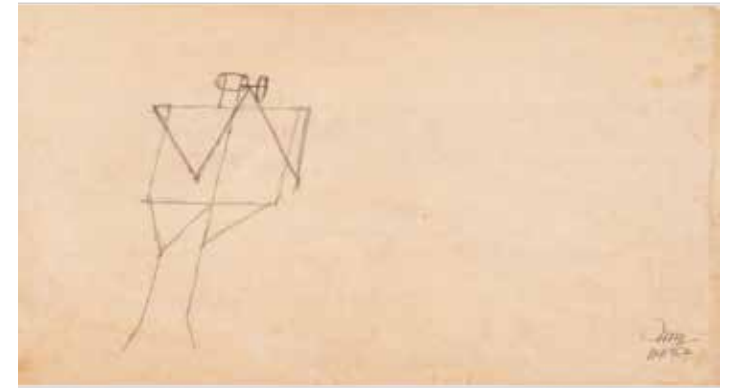
Lot 92  
**NORBERTO CARATING (B. 1948)**  
*Reflection Series 18*  
 Signed and dated '2002' (lower right)  
 Acrylic on paper  
 47 x 31 cm (18 1/2 x 12 in)  
**PHP 200,000 - 240,000**



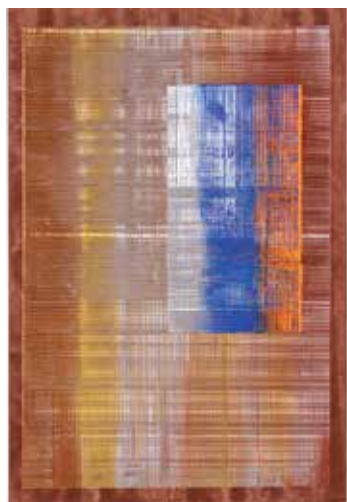
Lot 93  
**NORBERTO CARATING (B. 1948)**  
*Untitled I (From the Paradise Threatened Series)*  
 Signed and dated '2003' (lower right)  
 Acrylic on paper  
 43 x 29 cm (17 x 11 1/4 in)  
**PHP 150,000 - 200,000**



Lot 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



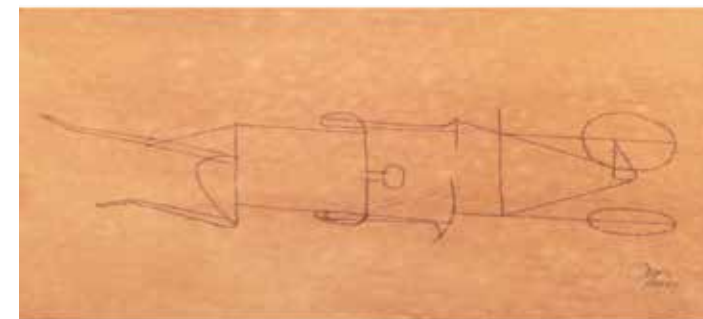
Lot 97  
**ARTURO LUZ (1926 - 2021)**  
*Untitled (Trumpeter)*  
 Signed and dated 'May 62' (1962, lower right)  
 Graphite on paper  
 22 x 33 cm (8 1/2 x 13 in)  
**PHP 120,000 - 140,000**



Lot 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**



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

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

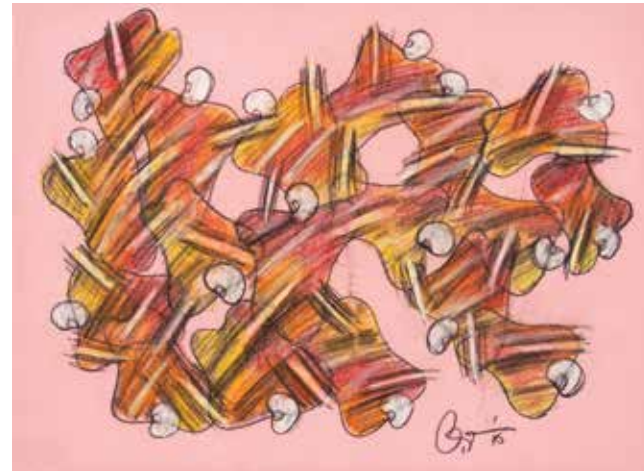




**Lot 100**  
**MANUEL BALDEMOR (B. 1947)**  
*Bahay Pilipino*  
 Signed and dated '11-30-73' (lower right)  
 Pen and ink on paper  
 34.5 x 57 cm (13 1/2 x 22 1/2 in)

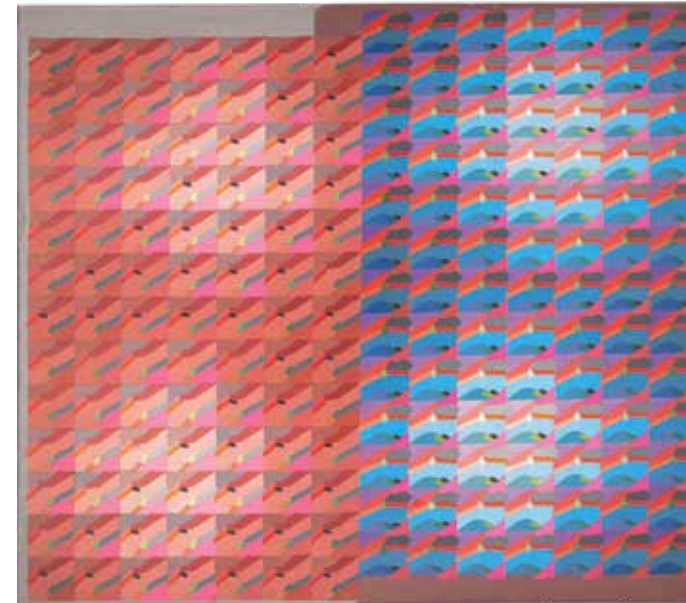
**PHP 25,000 - 30,000**

*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 63.5cm (19 x 25 in)

**PHP 50,000 - 60,000**



**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 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

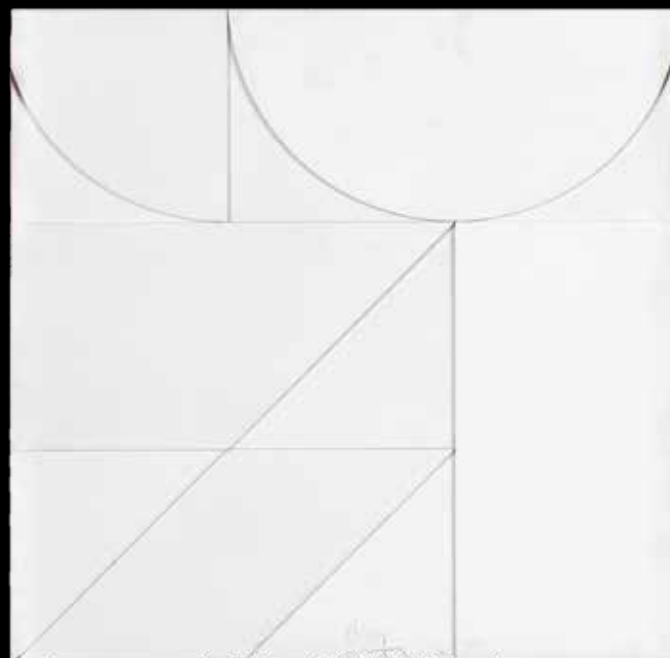


**Lot 105**  
**ARTURO LUZ (1926 - 2021)**  
*Untitled*  
 Signed and undated (on base)  
 Metal  
 61 x 20.5 x 20.5 cm (20 x 8 x 8 in)

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

Provenance:  
 Collection of Celia and Jose Molano, Manila

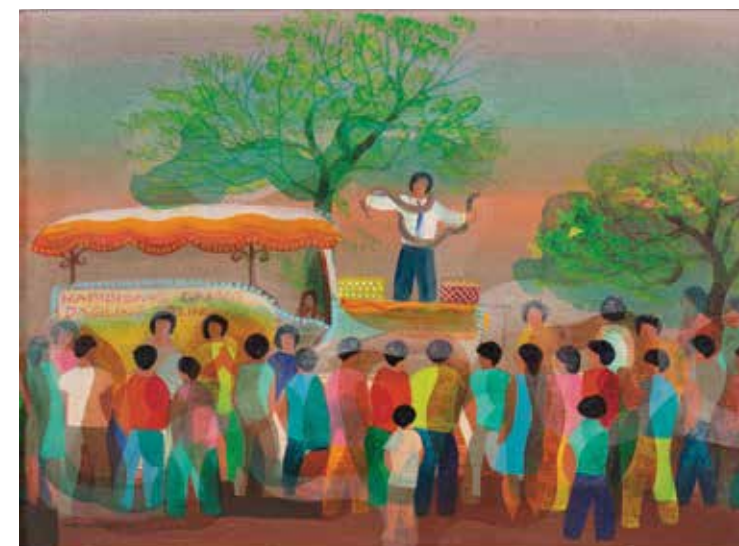




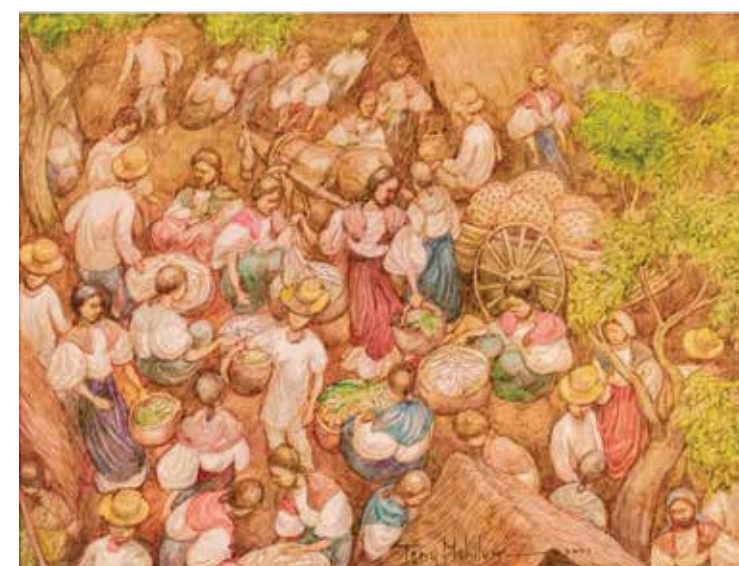
**Lot 106**  
**ARTURO LUZ (1926 - 2021)**  
*A pair of framed relief sculptures*  
 Each signed (bottom center)  
 and undated  
 Painted acrylic relief  
 29 x 29 cm (11 1/2 x 11 1/2 in) each  
 With frame - 50.5 x 83.5 cm (20 1/4 x 32 3/4 in)

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

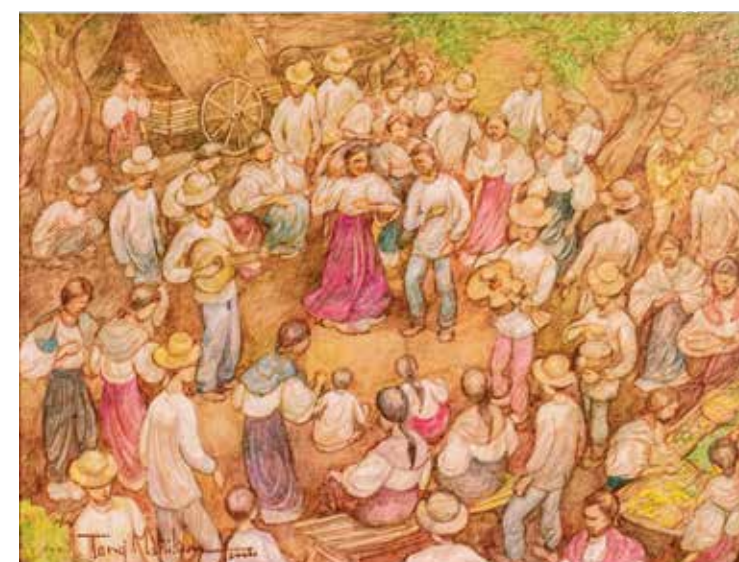
Provenance:  
 Collection of Celia and Jose Molano, Manila



**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**

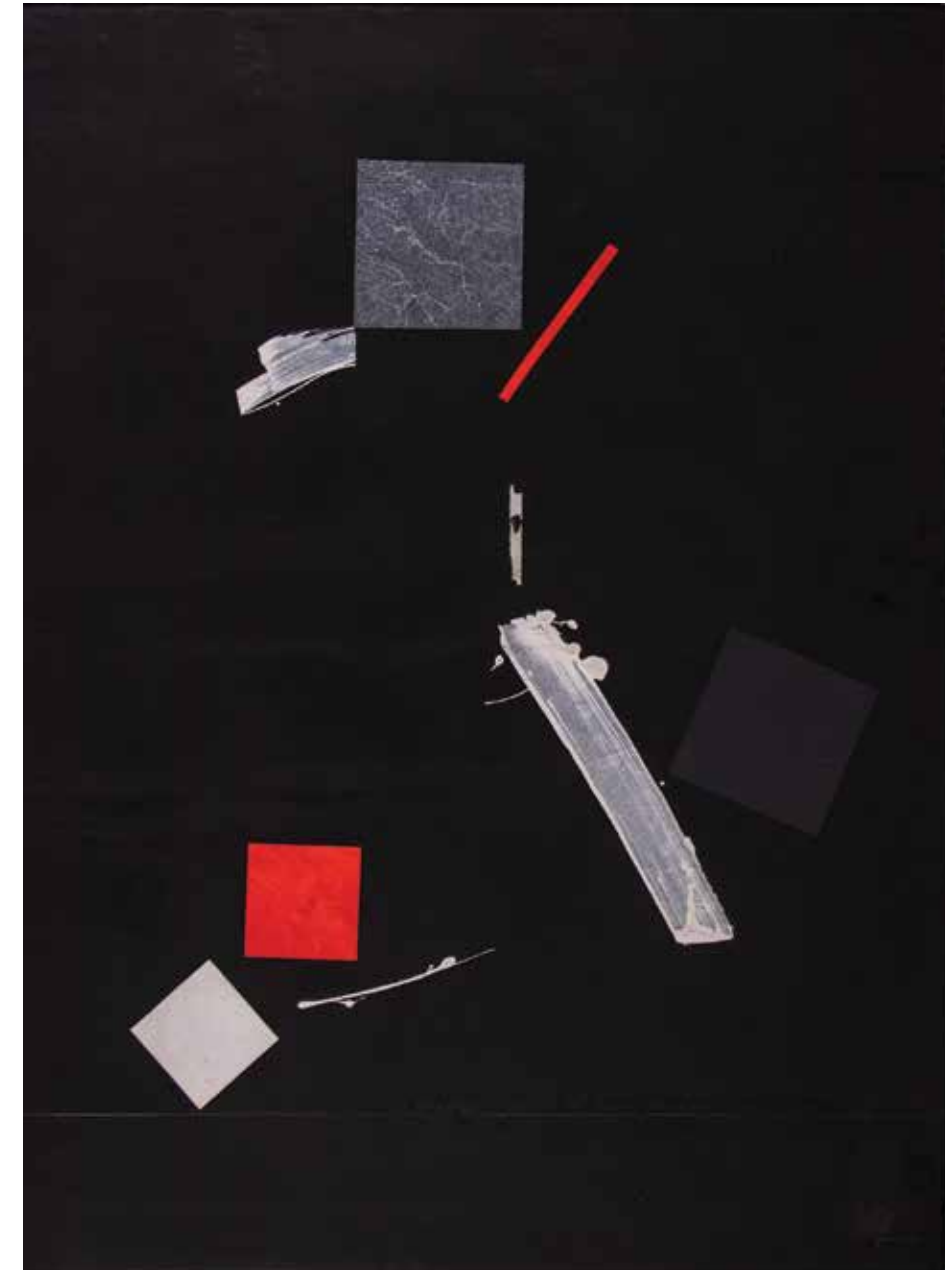




**Lot 110**  
**ROMEO TABUENA (1921 - 2015)**  
*Children with Candles*  
 Signed and dated '1965' (upper left)  
 Oil on masonite board  
 100.5 x 60 cm (39 3/4 x 23 1/2 in)  
**PHP 1,350,000 - 1,500,000**  
 Provenance:  
 Christie's, 'Asian 20th Century Art,'  
 Hong Kong, 24 Nov 2013



**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 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 Coleccion de Arte Abstracto Español is affixed on the back of the frame*



**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 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 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 116**  
**FERNANDO ZÓBEL (1924 - 1984) AND RAFAEL PÉREZ-MADERO (B. 1946)**  
*Triosonata*

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 Zobel and a poem by Rafael Pérez-Madero. The stamping has been carried out by Shahid Kabir in the workshop of the Estampa Gallery.



**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**

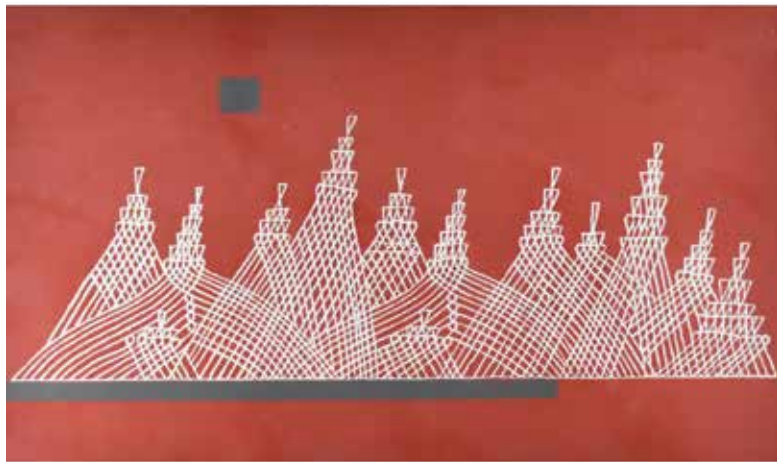


**Lot 120**  
**RONALD VENTURA (B. 1973)**  
*Untitled*

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 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 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 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



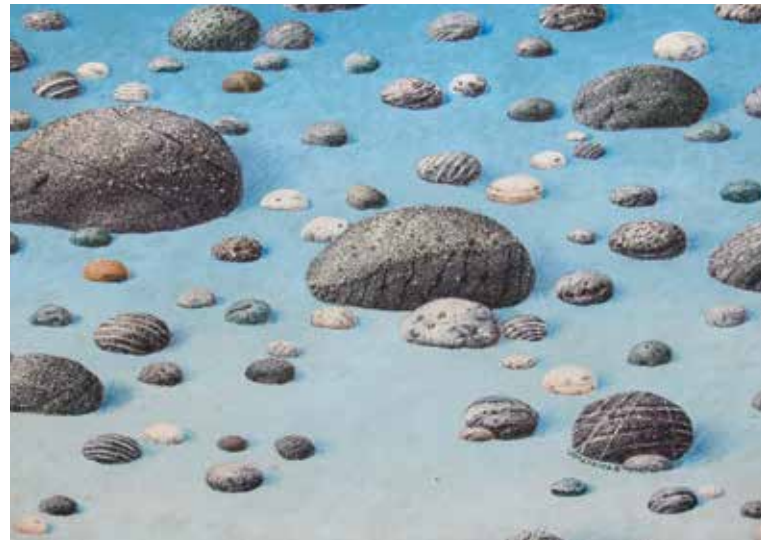
**Lot 126**  
**NORMA BELLEZA (B. 1939)**  
*Mag-Ira*

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 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 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 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 carcass 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**

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.

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



**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**

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.

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



**Lot 166****A balayong and bamboo Batangas papag or daybed**

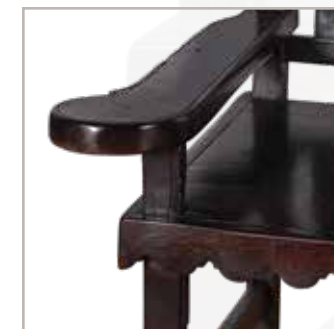
Late 18th - early 19th century  
 Lipa, Batangas  
 Balayong wood, bamboo  
 75.5 x 104.5 x 177 cm (29 x 41 x 69 1/2 in)

**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

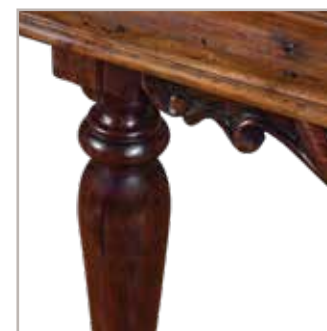
**Lot 167****A balayong Batangas capiya**

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 19<sup>th</sup> 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 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 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 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 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 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 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 peaña in a virina**  
 19th century  
 Manila  
 Ivory image, polychrome, brass accoutrements, glass, gilt peaña, 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 peaña 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 peaña, 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 peaña, 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; just 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 aureole 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 Compañía 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

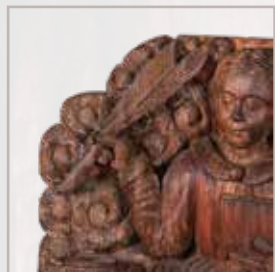
This is one of the most outstanding depictions of the apostle 'San Juan Evangelista' or Saint John the Evangelist relief that has come out of the market ever. Whittling around what must be a massive solid slab of balayong wood and carving out the details using the most basic tools like a jungle bolo, 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 16<sup>th</sup> 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 17<sup>th</sup> 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 necklace 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 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 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 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)

**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 bulol 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 Kankanaei. 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 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 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 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 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 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**  
 The crane on this badge corresponds to the first rank civil official or highest civil rank.  
 Provenance:  
 Purchased from Christie's Hong Kong  
 19th century  
 China  
 Silk embroidery  
 28 x 28 cm (11 x 11 in)  
**PHP 25,000 - 30,000**

**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**



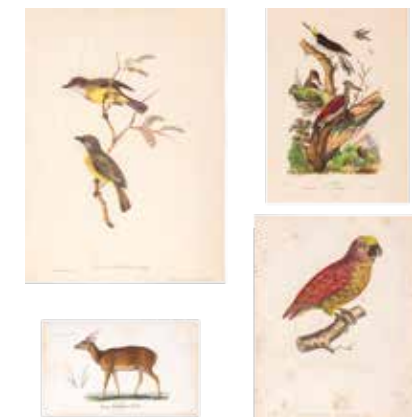
**Lot 245**  
**BERNHARD CHRISTIAN OTTO**  
**Der blaue philippinische Fliegenschnapper (Black-naped Monarch)**  
 Naturgeschichte der Vogel, Berlin, 1788  
 Print  
 20 x 12 cm (8 x 4 3/4 in)  
**PHP 4,000 - 6,000**



**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 (Guaiabero), 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**  
*Cyrtopodium 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 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 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 Cyrtopodium politum  
 iv Paphina grandis  
**PHP 17,000 - 19,000**

**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 Zamboangan (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 Lucon  
 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**

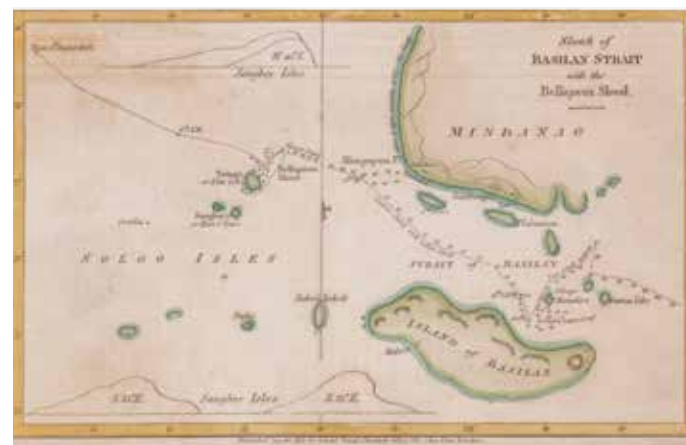
A bird's-eye view of Manila, showcasing Manila Bay with church steeples and the surrounding hills.



**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**

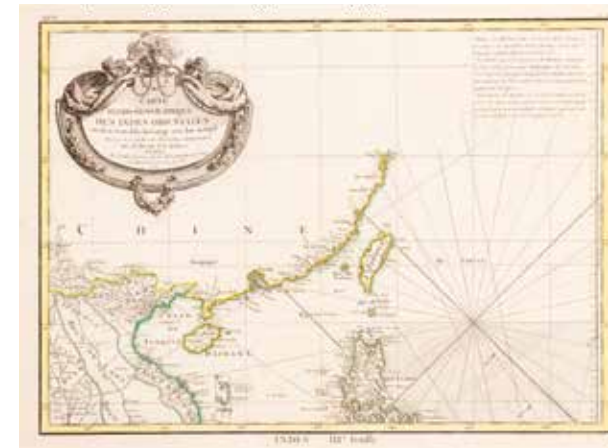


**Lot 261**  
**GEORGE LOUIS LEROUGE**  
 (C. 1712 - 1790)  
**Isles Philippines**  
 Published by Crepy in Paris, 1767  
 Hand-colored copper engraving  
 20 x 28 cm (8 x 11 in)  
**PHP 12,000 - 14,000**



**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 Astronomiques**  
 Bordeaux: Chez Lattré, 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 Descrizione 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 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 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**

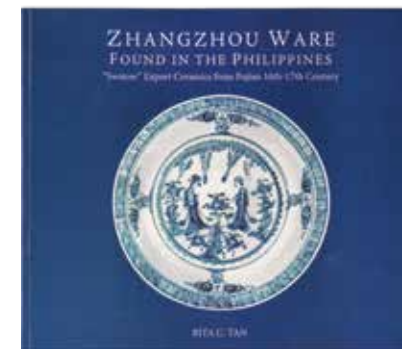


**Lot 270**  
**The Manila Railway Company (1906) Limited**

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.

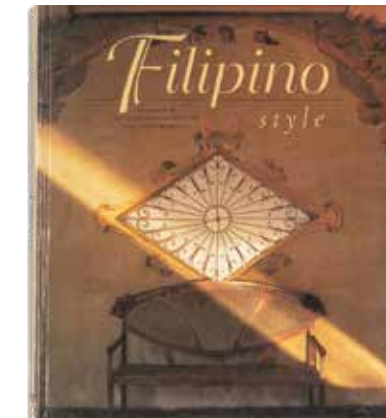


**Lot 273**  
**RITA C. TAN**  
*Zhangzhou Ware Found in the Philippines: "Swatow" Export Ceramics from Fujian 16th - 17th Century*

Makati City: ArtPostAsia, 2007

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

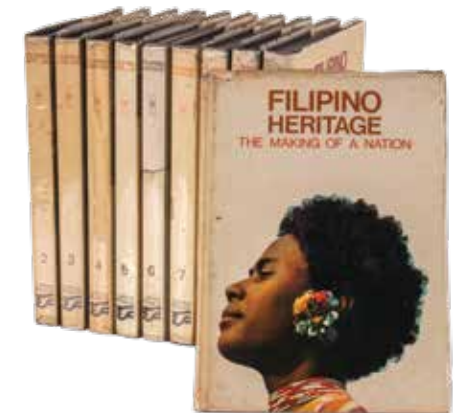
With felt slip cover.



**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

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