

176 GIFTS/ 176 DISPOSSESSIONS

Donna Miranda & Angelo V. Suarez

An introduction

'The gift is an unconditional one," wrote Fernando Zóbel in a letter to Fr. Francisco Araneta, S.J. in 1960. "I want the Ateneo to have complete freedom in the use of these pictures." As of December 2018, these same words were inscribed on the wall by the entrance to the exhibition Love It and Leave It: A Legacy of Gifts to the Ateneo Art Gallery. The show, which concluded on January 19, inaugurated the museum's new space on the campus of Ateneo de Manila University, its longtime home.

Zóbel was a Spanish-Filipino painter, businessman, and art collector who would become the uncle of the fourth richest man in the Philippines. Araneta was then President and Rector of Ateneo de Manila University, the foremost private university in the Philippines. Zóbel's

gift was a collection of canonical “post-war Philippine modernist works” that would catalyze the creation of the Ateneo Art Gallery (AAG) under the university’s governance. Over the decades, many others — primarily philanthropists, rich businessmen, and corporate entities — have carried on Zóbel’s practice of donating artworks to the AAG; such largesse has helped achieve his vision of establishing the AAG as “the premier museum of Philippine modern art.”

But at what cost are these gifts granted? Zóbel’s ability to donate artworks to the AAG rested on his ability to acquire them in the first place. He was a direct descendant of mestizo landlords who had benefitted from colonial landgrabs; if not for the three-hundred-year Spanish plunder of the Philippines and the dispossession of its people, he would not be in a position to accumulate the wealth an art collection — and, consequently, an art donation — as massive as his required.

The ability to contribute artworks to the AAG's still-burgeoning collection rests on nothing more than the ability to accumulate wealth — which means that corporations can become donors just like Zóbel. This explains how somebody like Col. Andres Soriano — the Spanish-Filipino founder of various leading Filipino enterprises (San Miguel Corporation, the food conglomerate best known for San Miguel Beer, as well as Philippine Airlines, Asia's first flagship airline) and who was decorated by the US government as a war hero for his facilitation of US occupation of the Philippines — can stand shoulder-to-shoulder with Smart Communications — a telecommunications giant led by the Filipino tycoon Manuel V. Pangilinan, who chairs multiple corporations moving primarily in healthcare, education, and basic utilities — among AAG's patrons.

All three personalities are compradors of note, facilitating the sell-out of local resources for the benefit of imperialist, if not outright colonialist, states. Since the US purchase of the Philippines from Spain for \$20 million in 1898 — a sale that benefitted the Zóbel de Ayalas, the Sorianos, and other families of the mestizo elites who had colluded with one or both of

the occupying powers — the Philippines has never wrenched itself away from US control. Pangilinan has accumulated wealth precisely because his corporations adhere to the economic policies and social welfare measures set by US-led financial institutions like the International Monetary Fund-World Bank.

Such policies promote the flexibility of labor, pushing wages down and eroding the right to unionize. They also institute unregulated public-private partnerships that enable the private sector to hold social services and utilities hostage. Rather than support basic industries, they invite foreign direct investment toward import-dependent and export-oriented industries that channel domestic resources out of the country, thwarting national industrialization. And thus we arrive at the fantasy of free trade, which disregards unequal access to markets and capital while widening the wealth gap between the developed and the developing worlds, specifically former colonial powers and their subjects.

Every donation from these personalities is an investment that perpetuates their influence over the state and the conditions of production from which they profit. Presented by the AAG as acts of generosity, such investments reproduce power: donors boost the prestige of the AAG, which then inflates the value of the works in the AAG's custody – and subsequently the works in the custody of their donors – all while the donors deodorize their accumulation of wealth. Suddenly, the Jollibee fry cook with no security of tenure, earning five to ten dollars a day, is no longer simply in the service of a corporation led by labor exploiter Ernesto Tanmantiong, President and CEO of Jollibee Foods Corporation; he is now – *mutatis mutandis* – in the service of Philippine modernism and art patrons like Tanmantiong, who also happens to be the President of Ateneo de Manila University and namesake of one of AAG's galleries. Incidentally, in June of 2018, a Jollibee mascot held a photo-op at an AAG exhibition on the same day laid-off workers demanding reinstatement and security of tenure set up a protest camp right outside a Jollibee warehouse.

Rather than acquiring its collection on its own, the AAG has resorted to normalizing a feudal culture of philanthropy, propped up by what appears to be its donors' goodwill. That poet and art critic Carlomar Daoana — notably a recipient of an art criticism award granted under the auspices of the AAG itself — can uncritically represent philanthropy in the AAG as generosity in his column for a major daily shows the extent of this normalization. The culture of philanthropy becomes so entrenched that the AAG can shamelessly flaunt its role in “directing corporate social responsibility programs towards art patronage,” as if art patronage were as urgent as access to potable water (which happens to already have been privatized by the state under corporations led by Pangilinan and the Zóbel de Ayalas).

So much cultural development has been entrusted to the elite that their self-interested decisions can be passed off as decisions made for the public good. It follows that when Security Bank Corporation, for example, decides to acquire and donate an Isabel and Alfredo Aquilizan to the AAG, the AAG obscures the gains made by Security Bank to focus on the gains supposedly made by the public. The bank's gains range from tax breaks that could

have gone to social services and infrastructure development to boosts in the values of other collectors' and corporations' artworks in the AAG collection.

Hoping to contribute to this vision of Philippine modern art, even artists themselves — with minuscule resources compared to billionaire donors — participate in gift-giving, parting with their own artworks or the occasional personal acquisition to bolster both the AAG's collection and reputation. In exchange for divesting control of their own work, they simultaneously earn the two-fold prestige of being AAG donors and having work in the AAG collection. Exploiter and exploited alike become philanthropists even as the exploiter gains so much more.

The system of exploitation that enables the wealthy to collect and donate art is the same system that withholds agricultural land from its tillers.

The Lorenzos of Lapanday Foods Corporation (LFC), for instance, have an entire gallery within AAG named after their matriarch, Alicia Lorenzo. Lapanday is an exporter of agricultural

goods that claims to have “introduced the first Philippine brands of fresh fruit to the global market,” providing a steady supply of bananas and pineapples to “grocery stores in China, Japan, the Middle East, Korea, and other countries in Asia and the Pacific rim.” Its thousands of hectares of agricultural land had been amassed through lopsided agribusiness venture agreements (AVAs) between the corporation and small farm-owner cooperatives. AVAs are legal instruments for legitimizing landgrabs, normalizing unfair labor practices, and dwarfing the already-minute income of small farm-owners perpetually swindled by exporters.

Lapanday’s control over land that isn’t theirs is so total and despotic that when a small cooperative of agrarian reform beneficiaries disputed one of Lapanday’s onerous AVAs in 2016, the protesting farmers were met with serial armed harassment that escalated to outright aggression: seven of these farmers were wounded when they were peppered with bullets upon entering the territory legally declared theirs by the state.

In the same year, the Lorenzos were also implicated in a case of illegal trafficking, displacing eight hundred sugar workers from their homes in Southern Philippines to work at a hacienda in Central Luzon with its own dark and convoluted history of dispossession and peasant massacres. Prior to their rescue, the sugar workers were reported to be earning as little as \$0.18 a day. The hacienda is largely under the ownership of the Cojuangco-Aquino landlord family, who acquired their 6,400-hectare territory in the 1950s through a purchase from the tobacco company that had received it as a gift from the Spanish colonizers; the US-backed Philippine government facilitated this deal. A Lorenzo owns the sugar mill located within this hacienda. It is no coincidence that one of the biggest commercial art galleries on the Asia side of the Pacific Rim is owned by the Lorenzos; the president and CEO of Lapanday sits on the board of directors of this same gallery.

To bluntly summarize: it is no stretch of the imagination to say that the collecting class is made up largely of the landlord class as well as the big comprador bourgeoisie. In the case of the AAG, the landlord class and the big comprador bourgeoisie – including the salaried

bourgeoisie on the payroll of big banks and financial institutions — have everything to gain from their own gestures of cultural generosity. Every gift of art extended to the museum is a gift to themselves, whether by way of tax breaks, anti-worker policies, and anti-peasant measures.

Genuine agrarian reform and national industrialization are the key demands of the struggle for national democracy, which is led by a mass movement of peasants and workers. Because donors cannot reproduce their power should these demands be met, gift-giving in the context of museums requires the suppression of these demands. It is in the interest of museums like the AAG to uphold the imperialism that keeps relations and modes of production feudal (in which peasants are in bondage to the interests of the landlord class) and bureaucrat-capitalist (in which state bureaucrats are beholden to the interests of the comprador-bourgeoisie).

A program of genuine cultural development — one that fosters the conditions in which Philippine modernism can thrive — must therefore be a program of organized resistance against

feudalism, bureaucrat-capitalism, and imperialism. Emmanuel Torres, the AAG's first curator, may have bought into the vision of Zóbel's donation growing into "a body of works signifying the best of modern Philippine art," but what's so modern about an art collection that rests on the barbarism of exploitation and dispossession?

If museums of modern art want to uphold their integrity as custodians of the modern, they cannot evade the responsibility of disclosing the contradictions that come with art patronage. Neither can they ignore their complicity in advancing the interests of the collecting class which accumulates wealth by dispossession. As long as museums depend on the generosity of the collecting class, they must also reveal what this dependence costs us, their public: our freedom.

The work introduced by this essay, *176 Gifts/176 Dispossessions*, is a collection of photographs of title cards labelling the artworks in the AAG's inaugural exhibition. Each card is peculiar in that it acknowledges who donated or bequeathed the artwork before either work

or its creator is named — an almost hysterical acknowledgement of the hierarchies at play. More than a show of the work of artists, it is a show of the work of philanthropists.

That Filipino artists participating in the legal mass movement for national democracy have been commissioned by SFMOMA's Open Space for the realization of this work should not be dismissed as mere irony. It is the direct outcome of the import-dependent, export-oriented economy the Philippines is mired in. We are no strangers to the fact that SFMOMA's board of trustees and an American clothing retail giant with six factories operating in the Philippines (at least one of which is located in an industrial zone where workers enjoy limited economic and political rights) share the same chairman. We openly face the contradiction that by participating in this project, we indirectly participate in the patronage system that normalizes dispossession.

Gift from Fernando Zobél, 1961

PABLO PICASSO

Le Chef d'Oeuvre Inconnu

1931

Etching

Gift of the Artist, 1960

FERNANDO ZOBÉL

Castilla VIII

1960

Oil on Canvas

Gift of the Artist, 1959

FERNANDO ZOBÉL

Bellerophon

1955

Oil on canvas

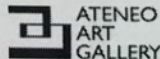
Gift from Fernando Zóbel, 1959

DAVID CORTEZ MEDALLA

My Sister at the Sewing Machine

1956

Casein, sand, and adhesive strips on
paper



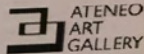
Gift from Teodoro Katigbak, 1961

NAPOLEON V. ABUEVA

Judas Kiss

1955

Adobe



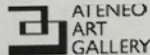
Gift from Fernando Zóbel, 1959

ANITA MAGSAYSAY-HO

Sheaves

1957

Oil on board



Gift from Fernando Zobel, 1959

HERNANDO R. OCAMPO

56-E (Joseph's Coat)

1956

Oil on lawanit

Gift from Fernando Zobél, 1959

HERNANDO R. OCAMPO

53-G [Beefsteak]

1953

Oil on canvas

Gift from Fernando Zobel and the Artist

CONSTANCIO BERNARDO

Untitled

Undated [c. 1960s]

Oil on canvas

Gift from Fernando Zóbel, 1959

VICENTE MANANSALA

Dambana

1956

Enamel, oil & tin strips on fiberboard

Gift from Col. Andres Soriano, 1960

JOSE JOYA

Church Silver

1960

Oil on canvas



Gift of the Artist, 1960

ARTURO LUZ

Kristo

1952

Adobe

Gift from Fernando Zobel, 1959

ARTURO LUZ

Carnival Forms I

1956

Enamel on plywood

Gift of the Artist, 1963

RENATO ROCHA

Family

1952

Wood



Gift from Fernando Zóbel, 1959

JOSE JOYA

Granadean Arabesque

1958

Oil on canvas

Purchase Fund from Fernando Zóbel,
1968

BENCAB

*The Family that Starves Together Stays
Together*

1968

Pen and ink on paper

Purchase Fund from Fernando Zóbel,
1969

BENCAB

Mag-ina

1969

Acrylic on paper

Gift from Joy Dayrit, 1968

LOR CALMA

Untitled

1968

Black & white photo print mounted on
wood

Gift from Fernando Zóbel, 1966

ALAN ZIE YONGDER

Red Dot on Mirror

1964

Oil on canvas



Gift from Fernando Zóbel, 1965

ANTONIO AUSTRIA

Sari-Sari Store

1965

Oil on plywood



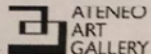
Purchase Fund from Fernando Zóbel,
1964

ANTONIO AUSTRIA

Palabas

1964

Oil on plywood



Purchase Fund from Fernando Zóbel,
1964

ANGELITO ANTONIO

Magbubulaklak

1964

Oil on fiberboard



Gift of the Artist, 1961

ROBERTO CHABET

Table

1961

Casein on fiberboard



Gift from Fernando Zóbel, 1965

ROBERTO CHABET

Black Sea, Deep Sea

1965

Gouache, collage on paper

Gift of the Artist
1963

Renato Rocha
Family [two sections]
1952
Wood

Gift from Fernando Zóbel
1965

Virgilio Aviado
Autoretrato, 5/50
1965
Woodcut



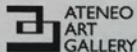
Gift of the Artist, 1960

FERNANDO ZOBÉL

Study for "Espresso Machine"

1953

Ink and casein on brown paper



Gift of the Artist, 1960

FERNANDO ZOBÉL

Woman Sitting

1952

Woodcut



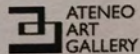
Gift of the Artist, 1960

FERNANDO ZOBÉL

Woman with Hat

1955

Etching



Gift from Fernando Zóbel, 1959

ARTURO LUZ

Blue Lamp

1953

Oil on wood



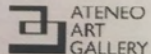
Gift from Fernando Zóbel, 1963

ANGELITO ANTONIO

Dying Bird

1963

Oil on fiberboard



Purchase Fund from Fernando Zóbel,
1969

J. ELIZALDE NAVARRO

Grand Prix: Homage to Dodjje Laurel

1969

Wood & aluminum with readymade
machine parts



Gift of the Artist, 1960

FERNANDO ZOBÉL

Study for "Espresso Machine"

1953

Ink and casein on brown paper

Gift from Fernando Zobél, 1961

PABLO PICASSO

Le Chef d'Oeuvre Inconnu

1931

Etching

Gift from Fernando Zobél, 1961

EDOUARD MANET

Boy Blowing Bubbles

Undated

Etching

Gift from Fernando Zobél, 1960

MAX BECKMANN

Mink von vorn mit grosser Frisur, 12/15

[Mink frontal with elaborate coiffure]

1922

Drypoint on woven paper

Gift from Fernando Zobél, 1962

HENRI DE TOULOUSE-LAUTREC

Madame Rejane

Undated

Lithograph



Gift from Fernando Zobél, 1960

REMBRANDT VAN RIJN
Descent from the Cross
1654
Etching

Gift from Fernando Zobél, 1961

KÄTHE KOLLWITZ

Plowmen

1921

Etching

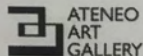
Gift from Fernando Zobél, 1960

KÄTHE KOLLWITZ

Children Begging Food

Undated

Lithograph



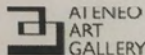
Purchase Fund from Fernando Zóbel,
1965

MARCIANO GALANG

Cavite

1964

Oil on canvas with assemblage of
discarded objects (can, shoes, burlap)



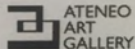
Gift from Fernando Zobel, 1964

ALFREDO LIONGOREN

Worn Dreams

1964

Oil on burlap



Gift of the Artist, 1959

FERNANDO ZOBÉL

Bellerophon

1955

Oil on canvas

Gift of the Artist, 1959

FERNANDO ZÓBEL

Saeta No. 42

1957

Oil on canvas

Gift of the Artist, 1959

FERNANDO ZOBÉL

Saeta No. 37

1957

Oil on canvas

Gift of the Artist, 1959

FERNANDO ZOBÉL

Saeta No. 37

1957

Oil on canvas

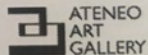
Gift of the Artist, 1960

FERNANDO ZOBÉL

Castilla VIII

1960

Oil on Canvas



Gift from Fr. Francisco Araneta, 1960

NAPOLEON V. ABUEVA

Crucifix

1955

Bronze on wood plaque

Gift from Fernando Zobel, 1959

HERNANDO R. OCAMPO

Isda at Mangga

1952

Oil on canvas board

Gift from Fernando Zobel, 1959

VICTOR OTEYZA

Plastic Engineering No. 13

1955

Oil on canvas board

Gift from Fernando Zóbel, 1959

ANITA MAGSAYSAY-HO

Sheaves

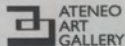
1957

Oil on board



Gift from Fernando Zóbel
1961

Alfonso Ossorio
Clouds of Conscience
1956
Oil on masonite



Gift from Teodoro Katigbak, 1961

NAPOLEON V. ABUEVA

Judas Kiss

1955

Adobe



Gift from Teodoro Katigbak, 1961

NAPOLEON V. ABUEVA

Judas Kiss

1955

Adobe



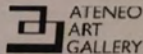
Purchase Fund from Fernando Zóbel,
1969

J. ELIZALDE NAVARRO

Grand Prix: Homage to Dodjje Laurel

1969

Wood & aluminum with readymade
machine parts



Gift of the Artist, 1976

VICTORIO EDADES

*Perspective Drawing: Garcia Publishing
Company Building*

Undated

Watercolor and pencil on paper

Gift of the Artist, 1976

VICTORIO EDADES

*Perspective Drawing: Phoenix Press Inc.
Building*

Undated

Watercolor and pencil on paper

Gift of the Artist, 1978

ALFREDO MANRIQUE

*Farmer and his wife together looking
at a background of tall buildings*

*Boy hunkering / holding an inverted
pyramid*

Small girl in front of posters

Man with Crocodile

1978

Pastel on paper



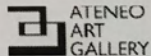
Purchase Fund from Fernando Zóbel,
1979

ALFREDO MANRIQUE

Bunong-Balik

1978

Oil on canvas



Gift of the Artist, 1977

ANG KIUKOK

Crucified

1977

Oil on canvas

Gift of the Artist, 1975

EDGAR TALUSAN FERNANDEZ

Nocturne

1975

Acrylic on canvas

Gift of the Artist, 1976

EDGAR TALUSAN FERNANDEZ

Angles of Life

1975

Acrylic on canvas

Gift from Leonidas V. Benesa, 1977

David Medalla

Untitled, I

Untitled, III

Untitled, II

Untitled, IV

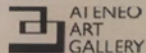
Untitled, IV

1958

Watercolor on paper

Purchase Fund from Fernando Zóbel,
1979

LAO LIANBEN
Zen Afternoon
1978
Oil on wood



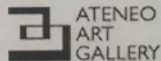
Purchase Fund from Fernando Zobel,
1979

DANILO SIBAYAN

Linea in Black

Acrylic on wood

1978



Gift of the Artist, 1975

BIENVENIDO SUGAY

Property of God, A/P

1972

Collograph



Gift of the Artist, 1974

EFREN ZARAGOZA

Jester

1972

Woodcut



Gift of the Artist, 1976

CID REYES

Via Appia Antica

Undated

Collage



Gift of the Artist, 1976

BEN-HUR VILLANUEVA

Untitled

1970

Wood



Gift of the Artist
1970

Mario Magno
Vermeerean Pun
1969
Oil on canvas



Gift from Renato L. Santos
1976

Dominador Castaneda
Women Washing by the Stream
1934
Oil on wood

Purchase Fund from Fernando Zóbel,
1979

ALFREDO MANRIQUE

Bunong-Balik

1978

Oil on canvas

Gift from Emmanuel Torres, 1986

RAY ALBANO

Untitled, A/P

1968

Collograph



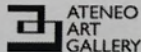
Gift from Emmanuel Torres, 1985

RAY ALBANO

The Core of Things to Happen, A/P

1968

Collograph



Gift of the Artist, 1985

EDGAR TALUSAN FERNANDEZ

Fade Out (Portrait of Leonidas Benesa)

1984

Photograph & ink

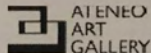
Gift from Mr. & Mrs. Miguel Avanceña,
1985

AL PEREZ

*Full-figure portrait of Leo in tuxedo,
with cane*

1984

Watercolor



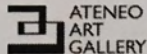
Gift from Mr. & Mrs. Miguel Avanceña,
1985

ALLAN COSIO

Face [Leonidas Benesa]

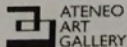
1984

White chalk on black paper



Gift from Mr. & Mrs. Miguel Avanceña,
1985

ONIB OLMEDO
Face [Leonidas Benesa]
1984
Crayon on paper



Gift from Mr. & Mrs. Miguel Avanceña,
1985

GIG DE PIO
Face [Leonidas Banesa]
1984
Ink and pastel on paper

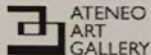
Gift from Mr. & Mrs. Miguel Avanceña,
1985

ALBERTO IGNATIO

*Full-figure cartoon of Leo with raised
fist, riding*

Undated

Pen and ink on cartolina



Gift of the Artist, 1986

ALFREDO MANRIQUE

Harvest

1983

Oil on canvas

Purchase Fund from Fernando Zóbel,
1981

NUNELUCIO ALVARADO

Untitled

Undated

Oil on canvas



Gift of the Artist, 1985

ANTIPAS DELOTAVO

Ang Paglalakbay

1984

Oil on canvas

Gift from Emmanuel Torres, 1986

RAY ALBANO

For Lin

1968

Collograph

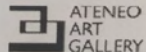
Gift from Emmanuel Torres, 1985

RAY ALBANO

Comeclose and Sleepnow

1968

Collograph



Gift of the Artist, 1985

ALFREDO MANRIQUE

Pagpanaw ni Ama, A/P

1982

Etching & aquatint

Gift of the Artist, 1985

ALFREDO MANRIQUE

Pagpanaw ni Ama, A/P

1982

Etching & aquatint

Gift of the Artist, 1985

ALFREDO MANRIQUE

Kasamang Magpahayag, A/P

1982

Etching & aquatint



ATENEO
ART
GALLERY

Gift from Emmanuel Torres, 1983

EDGAR TALUSAN FERNANDEZ

The Year to Remember

1983

Acrylic on canvas

Gift of the Artist, 1988

EDWIN WILWAYCO

The Living Legend

1979

Oil on wood



Gift of the Artist, 1988

EDWIN WILWAYCO

The Living Legend

1979

Oil on wood

Gift of the Artist, 1982

FEDERICO AGUILAR ALCUAZ

Ochre Tapestry

Undated

Weaved wool



Gift of the Artist, 1982

FEDERICO AGUILAR ALCUAZ

Seascape

1977

Oil on canvas



Gift from the Concerned Artists of the
Philippines, 1985

PAPU DE ASIS

The People's Struggle

Undated

Poster



Gift from the 1985 Catholic Bishops' Conference
Episcopal Commission on Tribal Filipinos, 1985

EDGAR TALUSAN FERNANDEZ

*Our Lands Are Marked For
Destruction... And We With Them*

1979

Poster mounted on wood

Gift from UP Kaakbay, 1985

RENATO HABULAN

Nukleyar!

1982

Poster



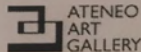
Gift from UP Kaakbay, 1985

ANNA FER

Oppose State Terrorism

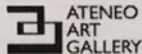
1985

Poster



Gift from Mr. & Mrs. Miguel Avanceña,
1985

PAZ ABAD SANTOS
Face (Leonidas Benesa)
1984
Pencil on paper



Gift from UP Kaakbay, 1985

RENATO HABULAN

Nukleyar!

1982

Poster

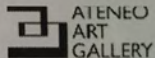
Gift of the Artist, 1990

BRENDA V. FAJARDO

*Makaalis kaya si Huwan at Mariya Sa
Ilalim ng Anino Ni Samuel Agila?*

1989

Tempera and ink



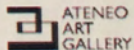
Gift of the Artist
1991

Ramon Orlina
Athena
1991
Studio glass

Gift of the Artist
1993

Leo Rialp
Parable 1
1992

Oil, acrylic and pumice on canvas



Gift of the Artist
1998

Luis Enano [Junyee] Yee Jr.
Queen's Woe
1998
Kakawate wood

Gift of the Artist
1991

Imelda Cajipe-Endaya
Bintana ni Momoy
1983

Oil and collage on canvas and lacquered
sawali windows

Gift of Sergio Naranjilla, Jr., 1997

EDGAR TALUSAN FERNANDEZ

Sining Kalayaan

1987 / 1997

Oil & acrylic on canvas



Gift of the Artist, 1990

PABLO BAEN SANTOS

Alay sa mga Bagong Bayani

1984

Oil on canvas

Gift of the Artist, 1993

NEIL DOLORICON

Welga

1981

Acrylic on collage newspaper and canvas

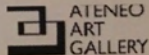
Gift of the Artist, 1994

MARIA CRUZ

Tell Me What You Want to Know

1990

Oil on canvas



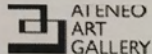
Gift from Mr. Benjamin Saguil, Jr., 1996

NENA SAGUIL

The Island

1970

Oil on canvas mounted on wood



Gift of the Artist, 1998

PAZ ABAD SANTOS

Bantay Salakay

1984

Palm leaves, abaca, coconut shells, guava
twigs, acrylic, oil and lacquer

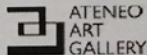
Gift from Emmanuel Torres, 2003

RAY ALBANO

In Medias Res, A/P

1968

Collograph



Gift from Mr. & Ms. Ernesto Salas, 1991

LAZARO SORIANO

Jack en Poy

1987

Oil on canvas



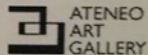
Gift from Mrs. Odette Alcantara, 1996

CHARLIE CO

Campaign '92

1991

Oil and acrylic on canvas



Gift of the Artist
1991

Ramon Orlina
Athena
1991
Studio glass



Gift of the Artist
1998

Luis Enano [Junyee] Yee Jr.
Queen's Woe
1998
Kakawate wood

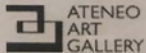
Gift of the Artist, 1995

TANG DA WU [Singapore]

Who Owns the Cock

1994

Graphite



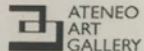
Gift of the Artist, 1994

REDZA PIYADASA [Malaysia]

Malay Bride

1990

Mixed Media



Gift from T.K. Sabapathy, 1995

S. CHANDRASEKARAN [Singapore]

Atman Series tablet 8

1993

Clay, plaster, enamel, copper



Gift of the Artist
1991

Virgilio Aviado
Autoretrato
1965
Woodplate



Gift of the Artist, 1995

OFELIA GELVEZON-TEQUI

The Second Joyful Mystery

1993

Acrylic on linen



Gift of the Artist, 1999

LEON P. PACUNAYEN

Two Barung-barongs

1998

Watercolor on paper

Gift of the Artist, 1996

JULIE LLUCH

A House on Fire

1991

Terracota, acrylic



ATENEO
ART
GALLERY

Gift of the Artist, 1998

PAZ ABAD SANTOS

Bantay Salakay

1984

Palm leaves, abaca, coconut shells, guava
twigs, acrylic, oil and lacquer

Gift from Mrs. Silvana Ancellotti-Diaz
2010

Roberto M.A. Robles
Way Of The Kite: Sculpture 1
2003
Steel



Gift of the Artist, 2010

ARTURO LUZ

Homage to Fernando Zobel

2010

Steel



Gift of the Juan and Isabel Zapanta
Foundation from the Enrico J. L.
Manlapaz Collection, 2016

ANGELITO ANTONIO

Mother and Child with Street Vendors

1984

Oil on canvas



Gift from Mr. and Mrs Carmelino
Alvandia, 2014

BELINDA ANGELICA CAGUIAT

Chiragra

1986

Oil on canvas



Gift from an Anonymous Donor

ROBERTO FELEO

Ang Pinteng ni Pedro Mateo

Acrylic on sawdust and wood

2007



Gift of the Artist, 2006

RONALD VENTURA

Birth

2005

Graphite acrylic on resin



Gift from Emmanuel Torres
2003

Virtusio De los Reyes
Si Philippa, Ang Ina Kong Prokyures
1993
Oil on canvas

Gift from Emmanuel Torres, 2003

RAY ALBANO

In Medias Res, A/P

1968

Collograph

Gift from Mr. and Mrs Carmelino
Alvendia, 2014

BELINDA ANGELICA CAGUIAT

Chiragra

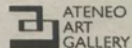
1986

Oil on canvas



Gift of the Artist
2014

Rodel Tapaya
Earthly Desires
2013
Acrylic on canvas



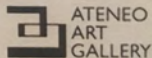
Gift from an Anonymous Donor

ROBERTO FELEO

Ang Pinteng ni Pedro Mateo

Acrylic on sawdust and wood

2007



Gift of the Juan and Isabel Zapanta
Foundation from the Enrico J. L.
Manlapaz Collection, 2016

ANGELITO ANTONIO

Mother and Child with Street Vendors

1984

Oil on canvas



Gift from the Juan and Isabel Zapanta
Foundation, 2016

MANUEL RODRIGUEZ, SR.

Studies for Boy on Carabao

Undated

Ink and pencil on paper

Gift from the Juan and Isabel Zapanta
Foundation, 2016

LYD ARGUILLA

Still life

Undated

Oil on canvas

Gift of the Artist, 2013

LEEROY NEW

Terratoma II

Undated

Fiberglass and polymer



Gift from Deborah Anne Tan
2014

Pacita Abad
Emerald Green
2003
Mixed Media



Gift of the Artist
2003

Rodolfo Samonte
Spheres of Time No. 5
2003
Digital print on canvas



Gift of the Artist, 2016

RAFFY T. NAPAY

Spring

2014

Thread and yarn on recycled textile with
phosphorescent paint



Gift from an Anonymous Donor
2009

Onib Olmedo
Beerhouse
1980
Acrylic on canvas



Gift from an Anonymous Donor
2009

Onib Olmedo
Garden Party

1983

Acrylic on canvas



Gift from an Anonymous Donor
2009

Antonio Austria

Jeepney

1981

Oil, enamel and aluminum foil on canvas



Gift from an Anonymous Donor
2009

Antonio Austria
Sto. Niño de los Pintores
1981
Oil on canvas



Gift from Emmanuel Torres
2003

Virtusio De los Reyes
Si Philippa, Ang Ina Kong Prokyures
1993
Oil on canvas

Gift from an Anonymous Donor
2009

IMPY PILAPIL

Ocean

1991

Glass and stone



Gift from Smart Communications, Inc., 2012

YASON BANAL (b.1975)

*Chop-chopped First Lady and
Chop-chopped First Daughter*
2005/2018

Two-channel video, Ed. 2 of 3
1 minute, 34 seconds

Gift from the Security Bank Corporation, 2010

ALFREDO & ISABEL AQUILIZAN

Mabini Art Project: 100 Paintings

2009

Oil on canvas, Various frames

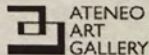
Bequest of Ambeth R. Ocampo

MARIANO ASUNCION

Nuestra Señora del Rosario

1866

Oil on wood panel



Bequest of Ambeth R. Ocampo

FELIX PARDO DE TAVERA

C'est Mi

1890

Bronze

Bequest of Ambeth R. Ocampo

FELIX RESURRECCION HIDALGO

Landscape

Undated

Pastel with chalk highlights on paper



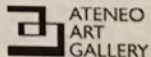
Bequest of Ambeth R. Ocampo

FELIX RESURRECCION HIDALGO

Seascape

1906

Oil on canvas



Bequest of Ambeth R. Ocampo

FELIX RESURRECCION HIDALGO

*Head Study of Filipinas, for Per Pacem
et Libertatem*

Undated

Pastel with chalk highlights on paper

Bequest of Ambeth R. Ocampo

UNKNOWN ARTIST

Nuestra Señora del Buensuceso

18th century

Oil on wood panel

Bequest of Ambeth R. Ocampo

UNKNOWN ARTIST

*San Ignacio de Loyola, Sto. Niño, and
San Francisco Xavier [Devotional
altarpiece]*

19th century

Oil on wood panel

Bequest of Ambeth R. Ocampo

FERNANDO AMORSOLO

Untitled

Undated

Pencil on paper



Bequest of Ambeth R. Ocampo

FERNANDO AMORSOLO

Marketplace Before a Church

1939

Oil on board

Bequest of Ambeth R. Ocampo

GUILLERMO E. TOLENTINO

Luisa Marasigan

1927

Plaster



Bequest of Ambeth R. Ocampo

ROMULO GALICANO

Contemplating The Bust

1986

Oil on canvas



Bequest of Ambeth R. Ocampo

ARTURO LUZ

Nude

Undated [c. 1940s]

Graphite on paper



Bequest of Ambeth R. Ocampo

Arturo Luz

Carnival Forms

Undated [c. 1950s]

Graphite on paper



Bequest of Ambeth R. Ocampo

Arturo Luz

Serenata

Undated

Relief print on paper



Bequest of Ambeth R. Ocampo

ARTURO LUZ

Anito

2012

Philippine hardwood



Bequest of Ambeth R. Ocampo

FABIAN DE LA ROSA

Untitled

1918

Oil on wood

Bequest of Ambeth R. Ocampo

FERNANDO AMORSOLO

Mientras El Chino Progreso

1917

Pen and ink on paper



Bequest of Ambeth R. Ocampo

GUILLERMO E. TOLENTINO

Luisa Marasigan

1927

Plaster



Appendix
List of Ateneo Art Gallery Donors 1960s-present

1960s

Virginia Flor Agbayani, Federico Aguilar Alcuaz, Fr. Francisco Araneta, SJ, Virgilio Aviado, Jose Bantug, Constancio Bernando, Roberto Chabet, Danilo Dalena, Joy Dayrit, Dr. Leonilo Flores, Marciano Galang, Nathaniel Gutierrez, Teodoro Katigbak, Roger Keyes, RE Lewis, Diosdado Lorenzo, Arturo Luz, Galo Ocampo, Paz Syquia Quintero, Renato Rocha, Mr. & Mrs. Ernesto Salas, Col. Andres Soriano, Carol Summers, Romeo Vitug, Alan Zie Yongder, Fernando Zobel

1970s

Ang Kiukok, Rosalio Arcilla, Leonidas V. Benesa, Fr. Jose A Cruz, SJ, Victorio Edades, Edgar Talusan Fernandez, Prudencio Lamarroza, Mario Magno, Alfredo Manrique, Conrado Mercado, Cid Reyes, Rodolfo Samonte, Renato L. Santos, Bienvenido Sugay, Emmanuel S. Torres, Ben-Hur Villanueva, Efren Zaragoza, Fernando Zobel

1980s

Paz Abad Santos, Frederico Aguilar Alcuaz, Mr. & Mrs. Miguel Avenceña, Eduardo Castrillo, Catholic Bishops's Conference Episcopal Commission on Tribal Filipinos, 1985, Christian Conference for Asia, 1981, Antipas Delotavo, Roceli Valencia Eala, Edgar Talusan Fernandez, Alfredo Manrique, Imelda Pilapil, Jose Tence Ruiz, Jonah Salvosa, Pablo Baen Santos, Emmanuel S. Torres, UP Kaabay, Edwin Wilwayco, Fernando Zóbel

1990s

Agusto Albor, Silvana Ancelloti-Diaz, Odette Alcantara, Mr. & Mrs. Carmelino P. Alvendia, Jr., Virgilio Aviado, Herbert & Nadine Baker, Manuel Baldemor, Jeho Bitancor, Vicente Butron, Imelda Cajipe-Endaya, Dansoy Coquilla, Maria Cruz, Leonilo Doloricon, Roceli Valencia Eala, Alfredo Esquillo, Brenda V. Fajardo, Anna Fer, Edgar Talusan Fernandez, Emmanuel Garibay, Ofelia Gelvezon-Tequi, Ben Gonzales (aka Taal Mayon), Atty Luis Ma

Guerrero, Renato Habulan, Sid Gomez Hildawa, Junyee, Prudencio Lamarroza, Cesar Legaspi, Ramon ES Lerma, Julie Lluch, Victoria Lobregat, Alfredo Manrique, Sergio Naranjilla, Jr., J. Elizalde Navarro, Edith Oliveros, Ramon Orlina, Leon P. Pacunayen, Antonio Pepito, Rod. Paras-Perez, Redza Piyadasa, Mr. & Mrs. John Reynolds, Leo Rialp, Rene Robles, Dina Susan Fetelvero Roces, Norberto S. Roldan, TK Sabapathy, Benjamin Saguil, Jr., Mr & Mrs. Ernesto Salas, Pablo Baen Santos, Annie Tan, Tang Da Wu, Ofelia Gelvezon-Tequi, Emmanuel Torres, Tony Twigg, Edwin Wilwayco

2000s

Ateneo Alumna, Ateneo Alumnus, Silvana Ancelloti-Diaz, Agnes Arellano, Virgilio Aviado, Cesar Luis F. Bate, Fr. Victor Badillo SJ, Buen Calubyan, Nita and Glenn Cuevo, Jose Maria Carino & Remigion David-Ignacio, Nelly & Jennifer Ann Chua, Luis Cordero, Maria Cruz, Kiri Dalena, Araceli Dans, Francisco & Mila de Asis and sons, Fil Delacruz, Fr. Jason Dy, SJ, Edgar Doctor, Edward Go, Sid Gomez Hildawa, Jo Holder, Fr. Rene Javellana, SJ, Dawn

Justiani-Atienza, Jesuit Residence, Yasmin Almonte Lantz, Victoria Lobregt, Arturo Luz, Elisa Lasa Maffei, Pow martinez, Fr. Daniel MsNamara, SJ, David Medalla, Raffy T. Napay, Sergio Naranjilla, Jr, National Book Store, Augusto L. Pardo, Santiago A. Pilar, Roberto Robles, Jose Tence Ruiz, Fundacion Sañso, Jose Saprid, Rodolfo Samonte, Security Bank Corporation, SMART Communications Inc., Ambassador Bienvenido Tan, Sr., Deborah Anne Tan, Rodel Tapaya, Emmanuel S. Torres, Tony Twigg, Ronald Ventura, Juan & Isabel Zapanta Foundation, Reginald Zell

