

September 19 - October 6 2023
Parola: UP College of Fine Arts Gallery
Gallery 1 | Gallery 2 | Multipurpose hall



Alfredo A. Liongoren
Retrospective
Exhibition





Contents

Layers

Rudiments

Distances

Scapes

About the Artist

Layers

Layers and layers of the self peeled through Alfredo Aritcheta Liongoren Retrospective Exhibition

In retrospect, artist Alfredo Aritcheta Liongoren imagined his past works and exhibitions to be layers of his self that he had to peel through. This points to the intimacy between the artist and his process of making: that he embeds parts of himself into his art as he casts them out to the world. Through painting, he embraced the turbulence of his emotions, speculated on the identity of the Filipino, celebrated his relationship with the Divine, and mirrored the ache of the environment. Through this gesture of peeling through these layers, he opens himself up and unveils his interiority.

Each of these layers affords a unique glimpse to Liongoren's personhood, without any one of them capable of explicating all that he is. Hence, to arrive at what can be considered an ample understanding of him demands the delicate procedure of gathering layer upon layer of his artistry. Attempting at such, this retrospective exhibition, which also serves as a homecoming, brings together artworks from six decades of the artist's practice: starting from his student years at the University of the Philippines College of Fine Arts in the early 1960s, to the succeeding decades—which have been typified by shifts between varying degrees of abstraction and figuration, and later, explorations with the overtly socio-critical and the performative. Laid down in themes and supplemented with archival materials, his artworks are treated as points within a matrix that one may trace along.

Through constellating these layers, one arrives at the realization of the significance of Liongoren's bouts of seclusion and retreat. Unlike how these have been portrayed to halt or inhibit the development of his practice, the exhibition proposes that it is through these gestures of distancing from specific points of reference—the Manila metropolis, its art scene, and dominant ideologies—that he was able to open his practice to other generative trajectories: introspection, religion and spirituality, ecology, and the rich cultures within the South. It is in this frame that the exhibition views the shifts that the artist took among his abstractions. At an early stage in his practice, he was able to harness the potential of this mode to express his varying mental and emotional states, and to explore the world of form and material. Yet, later, his abstractions took on another tenor—one that is relational: both spiritual and social, possibly even political. It is also in this frame that his overtly socio-critical and performative works may be seen in the context of his participation to active citizenship and his grounding to spirituality.

By viewing these layers, one also gets to witness how dominant Liongoren's shifts in stylistic persuasions are in his practice. Although largely rendered to be opposites, abstraction and figuration are modes that have both been virtuously handled by the artist, attesting to his creative versatility. Yet it is interesting how he lent some of his abstractions with semblances of mimetic form, while his figurative landscapes and sketches did not elude his penchant for fluidity, expressiveness, and spontaneity that parallel the energies he channeled in some of his abstractions.

This surfacing of additional textures on the relationship between abstraction and figuration is but one among the entry points Liongoren's practice can offer to the larger project of reexamining various forms of binaries. His narrative as an artist and as a person after all is characterized by his negotiations with and navigation through several spectra, some of which his practice nuances: form and content, metropolis and the regions, national and local, and nature and development. The exhibition, through the layers of the artist that it presents, wishes to shed more light onto his voice and positionality across these spectra, in an attempt to weave together the diverse messages that his practice has forwarded about the human condition in this ever changing, complex world.



Worn Dreams, Oil on Plywood, 80.5 x 105cm, 1965
Collection of Ateneo Art Gallery

Worn Dreams (1964) was among Liongoren's early student works where he experimented on unconventional materials, such as sand, burlap, glue, and rope. Through these assemblages, the artist attempted to render fractured and depressed states of mind. It was because of these works that the artist was named "Asian to Watch" by The Asia Magazine in 1966. This sudden rise to fame and the pressure that accompanies it drove him to retreat and distance himself from the art scene of Manila until his return in the early 1970s.



Panaghoy #6, Acrylic on Canvas, 90.5 x 113.5 cm, 1972

Upon his return to the art scene of Manila in the early 1970s, Liongoren produced his "Panaghoy" series, which he exhibited at his first solo show at the Galerie Bleue in 1972. The series was composed of dark, gestural, brooding paintings that reflected the turbulent mental and emotional states that he dwelled on during his years of seclusion in South Cotabato. During that difficult period, religion was one important solace to him.



Untitled, Acrylic on Canvas, 88.5 x 77.7 cm, 1992

Both of Liongoren's 1992 abstract work and the figurative watercolor work Blessings (1984) were expressions of the artist's gratitude to the Divine, tapping the metaphor of the generous flow or cascade of bounty down from heaven. What served as an early and steady anchorage to the artist's spirituality was The Navigators, a Christian group that he was a member of in the 1960s. Bangka (1980) alludes to The Navigators, who saw themselves as seafarers in the world, guided by the light coming from the Ineffable.



Blessings, Watercolor on Paper, 26.5 x 37.5 cm, 1984



Bangka, Watercolor on Paper, 50.5 x 60.7 cm, 1980



Pagdidili-dili, Oil on Plywood, 91.5 x 122 cm, 1971
Collection of Cultural Center of the Philippines (CCP)

Pagdidili-dili (1971) was Liongoren's winning entry to the 1971 Mobil-Art Association of the Philippines annual art contest. Coinciding with Manila City's fourth centenary, the contest prompted the participants to reflect on the history of the city. In response, Liongoren drew from the murky esteros of the city as allusions to the country's dark colonial past. The result of the competition was controversial as it sparked a series of dissenting opinions published in newspaper columns. For almost a month, the piece was at the center of a stimulated art scene.



The Pure Will Overcome (Apotheosis Series), Acrylic on Canvas, 93.7 x 202.2 cm, 1987



Portrait "FAL", Oil on Canvas, 43.9 x 33.7 cm, 1985



**Homage to The Maranao Tribe #5,
Acrylic on Sand Impasto, 56 x 89.5 cm, 1979**

In 1979, Liongoren painted acrylic sand impasto pieces borrowing the colors and geometric designs of indigenous textiles from Mindanao. These were a result of his research on the cultures of Mindanaoan indigenous groups, and his musings about the need to turn to local visual traditions in making art, instead to Western influences that were then dominant in the abstractions created in the art scene of Manila.



Palapas (Kalmot ng Kalikasan Series), Acrylic on Canvas, 122.3 x 91.8 cm, 2019

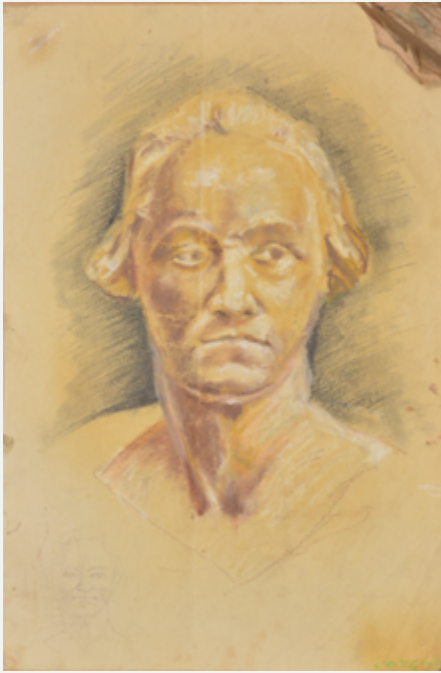
Liongoren's Apotheosis (1987) was among his abstract works that were lent with forms derived from the environment, as a means to take up the issues faced by the country's forests. The discussion of environmental issues was furthered by the artist in another series from the 2010s, entitled Kalmot ng Kalikasan, aptly expressing the ache of the environment, brought about by various forms of abuses by humanity.



Hulog (Tao, Ano ang nakikita mo? Hulog Panginoon, sagot ng tao.), Oil on Canvas, 122.3 x 155 cm, 2011

Hulog (2011) is a self-portrait by Liongoren, where he was depicted with a banana heart, allusive to a layered interiority, and a triangular tablet, resounding the imagery of Moses holding the Ten Commandments. Through the text in the tablet, he points out that resolving the ills of society is a gradual process that needs to begin with the self. He was once quoted, "I am a revolutionary and [I] believe in the most radical revolution: the transformation of the human heart."

Rudiments

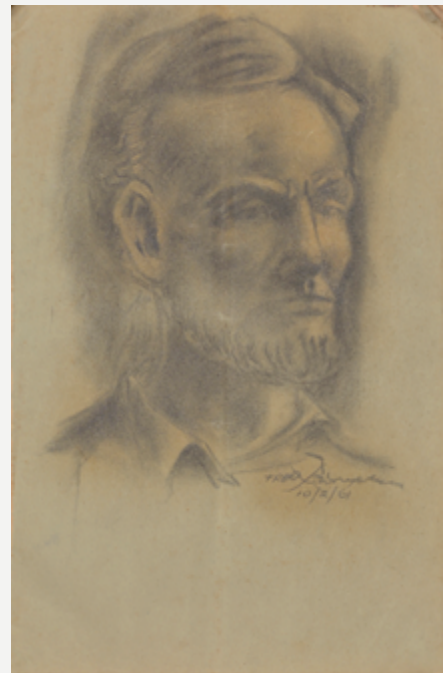


Sketchpad of 1961 Plates,
Pastel on Paper, 48 x 31.5 cm, 1961

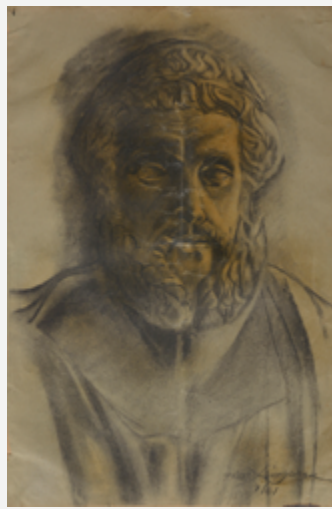
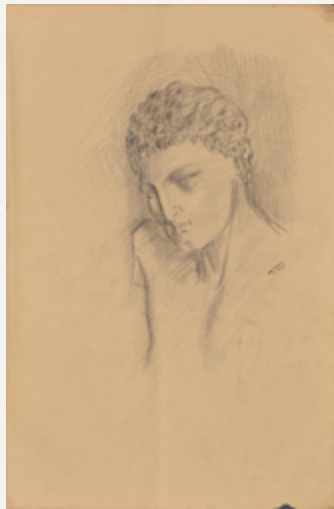
As a homecoming, the exhibition attempts to present the artistic beginnings of Liongoren starting with his formal art education at the University of the Philippines College of Fine Arts in the 1960s, which he returned to and completed in the early 1970s. This section not only gathers his sketches during this formative period, but also includes archival materials that provide glimpses to the artist's engagement with the artworld that time. Alongside this, it shows how through the decades, he continued to work on the most rudimentary processes in artmaking—that is, to sketch and to color—creating portraits, still lives, and landscapes. Through its components, the section foreshadows some of the significant elements in the artist's practice: his enduring link with the regions, his attentiveness to natural form, and the strong allure of religion.



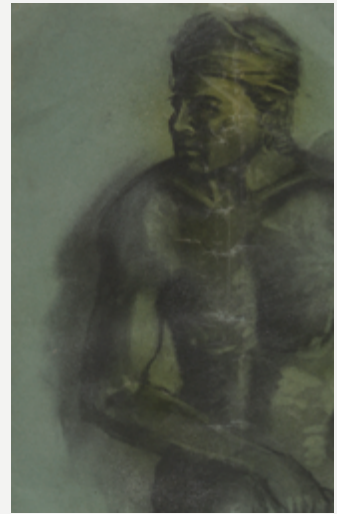
Sketchpad of 1961 Plates,
Mixed Media on Paper, 48 x 31.5 cm, 1961



Sketchpad of 1961 Plates,
Charcoal on Paper, 48 x 31.5 cm, 1961



Sketchpad of 1961 Plates, Mixed Media, 48 x 31.5 cm, 1961



Sketchpad of 1961 Plates, Mixed Media, 48 x 31.5 cm, 1961



Sketchpad of 1961 Plates, Mixed Media, 48 x 31.5 cm, 1961



Fine Arts 8.14.70, Permanent Marker on Paper, 21.5 x 33 cm, 1970



View from P.E. Bldg. UP.
LIONGREN 8.10.70



The Drawing
Class - 8.7.70
LIONGREN



Fine Arts Classical
gallery 8.11.70
LIONGREN



BACK OF GALLERY
FINE ARTS.
8.14.70
LIONGREN



CANVAS STRETCHING - FINE ARTS
raining days 8.14.70
LIONGREN

From left to right: (1) View from P.E. Bldg UP 8.10.70, Permanent Marker and Graphite on Paper, 21.5 x 28 cm, 1970 (2) Painting Class Fine Arts 1970 - Aug10, Permanent Marker and Graphite on Paper, 21.5 x 28 cm, 1970 (3) Fig Drawing Class 8.7.70, Permanent Marker and Graphite on Paper, 21.5 x 33 cm, 1970 (4) Fine Arts Classical Gallery 8.11.70, Permanent Marker on Paper, 21.5 x 33 cm, 1970 (5) Back of Gallery Fine ARTS 8.14.70, Permanent Marker on Paper, 21.5 x 33 cm, 1970 (6) Canvas Stretching - Fine Arts Painting Class 8.14.70, Permanent Marker on Paper, 21.5 x 33 cm, 1970



From left to right: (1) College of Law 8.7.70, Permanent Marker and Ballpen on Paper, 21.5 x 33 cm, 1970 (2) Sketch from Vendo Side of Main Library 8.7.70, Permanent Marker and Ballpen on Paper, 21.5 x 33 cm, 1970 (3) Marcelo's Sculpture - Main Lib 8.7.70, Permanent Marker and Ballpen on Paper, 21.5 x 33 cm, 1970 (4) Class in Spanish As - 1970.8.10, Permanent Marker on Paper, 21.5 x 33 cm, 1970 (5) I.Marcelo - SFA 8.12.70, Permanent Marker on Paper, 21.5 x 33 cm, 1970 (6) Modelling Stand - Fine Arts 8.12.70, Permanent Marker on Paper, 21.5 x 33 cm, 1970



Untitled, Charcoal and Ballpen on Paper, 21 x 29.5 cm, 1978



Untitled, Graphite and Ballpen on Paper, 29.5 x 21 cm, 1978



Untitled, Charcoal and Ballpen on Paper, 29.5 x 21 cm, 1978



Untitled, Graphite and Ballpen on Paper, 29.5 x 21 cm, 1978



Untitled, Charcoal and Ballpen on Paper, 29.5 x 21 cm, 1978



Untitled, Graphite and Ballpen on Paper, 29.5 x 21 cm, 1978



Untitled, Charcoal on Paper, 53.4 x 40 cm, 1975



Woman from New Zealand, Charcoal on Paper, 68 x 45.5 cm, 1978



Male Nude, Charcoal on Paper, 49.6 x 34.6 cm, 1984



Untitled, Graphite on Paper, 29.7 x 21 cm, 1978



Painting Class, Byam Shaw School of Art Spring of 78 London UK, Charcoal on Paper, 38.1 x 30.4 cm, 1978



Untitled, Charcoal on Paper, 29.7 x 21 cm, 1978



Untitled, Charcoal on Paper, 19.5 x 28.5 cm, 1978



Untitled, Charcoal on Paper, 19.5 x 28.5 cm, 1978



Nude, Charcoal on Paper, 19.5 x 27.5 cm, 1978



Male Nude London, Charcoal on Paper, 50 x 56.8 cm, 1978



Insular Hotel 08-2-97,
Permanent Marker on Cardboard, 19.1 x 28.9 cm, 1997



19 Ecoland Davao 08-7-97,
Permanent Marker on Cardboard, 19.1 x 28.9 cm, 1997



Liongoren Gallery 07-29-97,
Permanent Marker on Cardboard, 19.1 x 28.9 cm, 1997



Liongoren Gallery 07-30-97,
Permanent Marker on Cardboard, 19.1 x 28.9 cm, 1997



July 06, '97 Ryan's Leciton House Gensan,
Permanent Marker and Sign Pen on Cardboard, 22.2 x 30.3 cm, 1997



PAL Flight to Iloilo from Cebu 07-29-97,
Permanent Marker and Sign Pen on Paper, 30.4 x 45.4 cm, 1997



Jusi Embroidery Asilo de Molo 07-22-97,
Permanent Marker and Sign Pen on Paper, 30.4 x 45.4 cm, 1997



Asilo de Molo, Jusu Embroidery 07-22 -97,
Permanent Marker and Sign Pen on Paper, 30.4 x 45.4 cm, 1997



Hotel Del Rio Iloilo City 07-22-97,
Permanent Marker and Sign Pen on Paper, 30.4 x 45.4 cm, 1997



Charlie Co's Studio Bacolod 07-22-97,
Permanent Marker and Sign Pen on Paper, 30.4 x 45.4 cm, 1997



Marbel Vic Daños 3D Shop 08-9-97,
Permanent Marker and Sign Pen on Paper, 30.4 x 45.4 cm, 1997



Sakaylab T'boli,
Permanent Marker and Sign Pen on Paper, 30.4 x 45.4 cm, 1997



Anti"-Dekopyo" Kampin/ Dekadente-Kolonyal-Pyodal/
Assumption College Davao "Tumindig Ka" 08-8-97,
Permanent Marker and Sign Pen on Paper, 30.4 x 45.4 cm, 1997



Jinky's Loft Viewing Michelangelo's Sistene Mural w/
Tita, Lydia, Bert, Arnel & Others 08-7-97,
Permanent Marker and Sign Pen on Paper, 30.4 x 45.4 cm, 1997



Lamp with Shell, Watercolor on Paper, 35.5 x 54.2 cm, 1997



Untitled, Watercolor on Paper, 59 x 44 cm, 2010



Bolinao Light House Environs,
Watercolor on Paper, 17 x 27 cm, 1999



Pangka Sual Pangasinan,
Watercolor on Paper, 25.3 x 35.5 cm, 1986



Untitled, Watercolor on Paper, 26 x 36 cm, 2011

Distances

This section centers on the significance of the experience of distancing in Liongoren's artistic practice as a unifying thread that informs many of his works. Drawing from his bouts of seclusion and retreat to the regions, his abstractions began to speak of not only of his explorations on artistic form and his emotional states. Instead, the self was also expressed to be endearingly linked with a greater spiritual force, while his forms were likewise rendered with culture and the wider planet in mind. In many of these abstract works, he began to include semblances of mimetic form that helped ground them to the earthly relations he was striving to tease out. Similarly, his attempts at distancing from dominant ideologies of the time paralleled the deepening of his spirituality, a lingering force that undergirds his works with overtly socio-critical and performative inclinations.



Nayong Pilipino, Oil on Canvas, 71 x 95.5 cm, 1970



Untitled, Pen and Ink on Paper, 8.5 x 5.5 cm, 1974

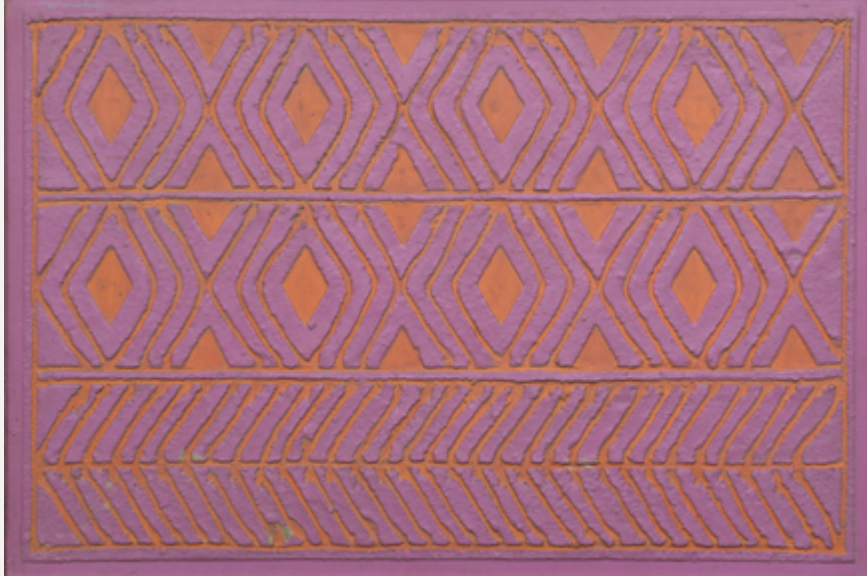


Untitled, Pen and Ink on Paper, 10 x 8.5 cm, 1974



Homage to the Maranao Tribe #1, Acrylic on Sand Impasto, 91.5 x 121.8 cm, 1979

Liongoren's time in the United Kingdom from 1977 to 1978 led him to realize that Filipinos would not possibly be able to form distinct art forms if they continued following artistic models inherited from the West, which were then strongly influential he observed in practices of abstraction in the art scene of Manila. In response, he took it upon himself to study the formal elements of indigenous textiles from the South as he worked on his late-1970s acrylic sand impasto paintings. The resulting pieces were gritty and colorful, which were in dramatic contrast to the abstractions he used to create earlier that decade.



Untitled, Acrylic on Sand Impasto, 59.4 x 89.8 cm, 1979



Plantforms #3, Acrylic on Sand Impasto, 81.5 x 122.1 cm, 1979



Abstract Gray, Acrylic on Canvas, 79.5 x 142.5 cm, 1970



Panaghoy #2, Acrylic on Canvas, 88.2 x 80.6 cm, 1972



Panaghoy Series, Acrylic on Canvas, 88 x 80 cm, 1972



**Abstract Black/Red,
Acrylic and Oil on Canvas, 90.8 x 80.8 cm, 1970**



Panaghoy Series, Acrylic on Canvas, 45.6 x 45.6 cm, 1972

Liongoren's first solo exhibition in 1972, entitled "Taghoy," featured his series of dark, gestural, brooding paintings that reflected the turbulent mental and emotional states he dwelled on during his years of seclusion in South Cotabato. A number of his works from this series were exhibited for his participation to the second "Thirteen Artists" show at the Cultural Center of the Philippines in 1972. Some of these works were later re-exhibited at the same venue in commemoration of the 40th year of the declaration of Martial Law in 2012, highlighting the artist's lament of the nation then, captured by these works.



A Harvest of Peace Series / Apotheosis Series, Acrylic on Canvas, 89.3 x 186.5 cm, 1988



A Harvest of Peace Series / Apotheosis Series, Acrylic on Canvas, 90.5 x 187 cm, 2007

In the mid-1980s, Liongoren learned about the dwindling forest cover in the country. It was horrifying to the artist, who grew up in touch with nature in the provinces his family resided in. His series of works entitled Apotheosis, which he started in the 1980s and continued in the succeeding decades, introduced silhouettes of natural forms, such as trees and leaves, in his abstract canvases.



Untitled, Acrylic on Canvas, 99.5 x 99.5 cm, 1994



Casiguran, Acrylic on Sand Impasto, 92.8 x 114.6 cm, 2007

Liongoren painted *Casiguran* (2007) during the year when the law on the Aurora Pacific Economic Zone (APECO) in Casiguran was passed. By naming the work as such, the artist may be hinting at the environmental and socioeconomic issues that will soon be faced by the locality—specifically farmers, fishermen, and the Agta-Dumagat indigenous group—through a non-descript abstracted work.



Kalmot ng Kalikasan Series, Mixed Media on Canvas, 183 x 45.5 cm, 2014



Kalmot ng Kalikasan Series #2, Acrylic on Canvas, 162.56 x 121.92 cm, 2011



Untwirl (Untwined), Mixed Media on Canvas, 91.7 x 122 cm, 2014

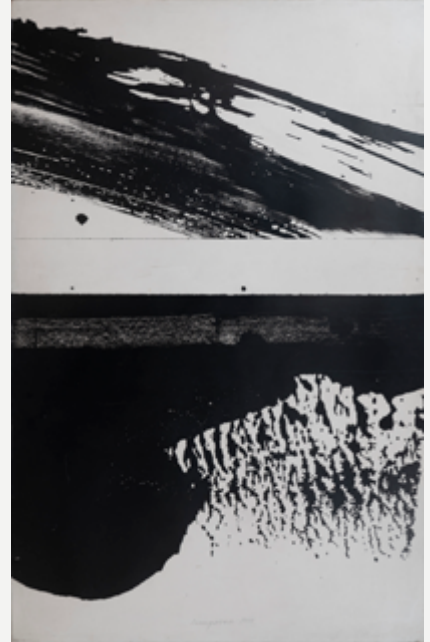
Liongoren continues to engage his environmental advocacy with his artmaking through his Kalmot ng Kalikasan series in the 2010s, a set of paintings made through the visceral gesture of scratching the surface to evoke the ache of the environment. Due to this laborious process, the artist found making works in this series physically and emotionally draining.



Character in Black I,
Acrylic on Canvas, 183.4 x 116.4 cm, 1992



Untitled,
Acrylic on Canvas, 182 x 117.8 cm, 1994



#3 Character in Black Series,
Acrylic on Canvas, 183.2 x 117 cm, 1994



Character in Black #3, Mixed Media on Paper, 73.5 x 53 cm, 1993

Liongoren's black and white paintings in the early-1990s attempted to evoke the abstract concept of faith. The fluid character of the strokes in the works included in the 1992 "Cascade" exhibition captured the force of cascading waters flowing from above. This was said to be allusive of heaven's bounty flowing down onto him, to which he was profoundly grateful for. His Character in Black series during this period was an exercise on tempering energies, utilizing mere neutrals in rendering gestural strokes through, ironically, carefully detailed layering of paint.



Character in Black, Acrylic on Canvas, 91.1 x 81 cm, 1990



Black in Character,
Acrylic on Paper, 29.5 x 22 cm, 1991



Untitled,
Acrylic on Paper, 28.7 x 20.7 cm, 1991



Black in Character,
Acrylic on Paper, 29.5 x 22 cm, 1991



Handog sa Kahirapan / Limos, Sagot?,
Watercolor with Charcoal on Paper, 73 x 54.7 cm, 2010



Untitled,
Watercolor with Charcoal on Paper, 72.5 x 54.3 cm, 2011

In his *Koronang Tinik* series, a set of 2010s watercolor paintings, Liongoren integrated images of children with the proverbial crown of thorns, which can be read to be an ode to the sufferings of the youth, especially the poor and marginalized.



Bantay ng Bayan, Oil on Canvas, 116.8 x 75 cm, 1995

Bantay ng Bayan (1995) depicts an old revolutionary, coupled with symbolic figures and elements in a dark landscape. Liongoren revisited the character of the old revolutionary in an envisioned performative film project, entitled Malayong Paglalakbay, where he planned to embody this role set against a Goliath-sized pig, which symbolizes the government officials who misused and abused the pork barrel, specifically the Priority Development Assistance Fund.



Kay Ganda ng Pinas... Subalit,
Photo Canvas Print, 60.9 x 45.8 cm, 2008



Tanong 2015,
Mixed Media on Tarpaulin Print, 91.5 x 63.3 cm, 2015



Ano Po ang Dapat?, Watercolor on Paper, 54.4 x 73.5 cm, 2012

Scapes

Although Liongoren has been known to shuttle between abstraction and figuration, it was only in the 1990s that art critics started to more seriously evaluate how the artist worked on these modes of painting, although distinct, can be linked with each other. This section nods at the practice's potential in contributing to this discourse by juxtaposing landscapes the artist made in more figurative and more abstract grammar, not to highlight differences, but to allow convergences to surface. For one, many of the artist's landscapes employed the fluidity, expressiveness, and spontaneity that can be gleaned from the gestural strokes that he employed in his abstractions. Also, like the definitive strokes in his more abstracted landscapes that present the sweeping terrain of his mind, his more figurative landscapes also shed light to aspects of his personhood through the metaphors that they represent and the sensitive handling of the medium.



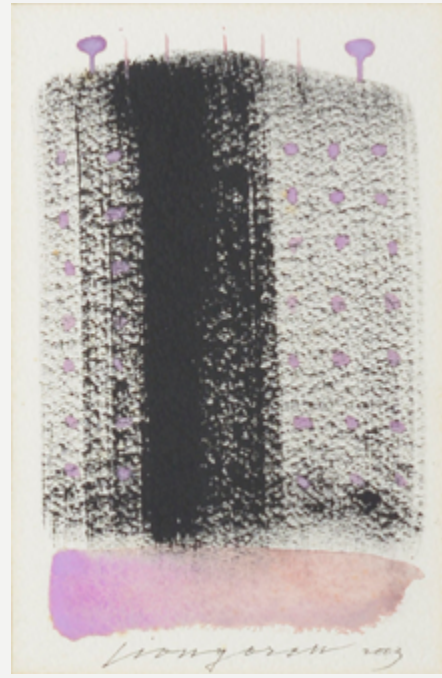
Untitled, Acrylic on Canvas, 183 x 121.7 cm, 1998



Untitled, Watercolor on Paper, 76.6 x 54 cm, 2000



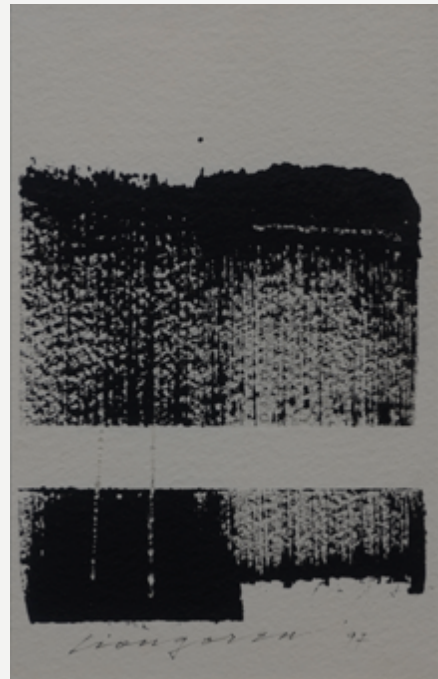
Untitled, Acrylic on Canvas, 26.4 x 17.5 cm, 2000



Untitled #18 (Abstract Series 2003), Watercolor on Paper, 26.5 x 17.5 cm, 2003



Calligraphy Series #18, Acrylic on Paper, 25.4 x 17 cm, 1997



Calligraphy Series #2, Acrylic on Paper, 25.4 x 17 cm, 1997

Not specifically taking the likeness of a space at a specific point in time, Liongoren's abstract landscapes have been said to be landscapes of his mind. The simplicity of the fluid monochromatic strokes that comprise the work, arranged with some sense of structure in mind, encourages a moment of contemplation to its viewer. The impulse of the hand in each stroke is evocative of the artist's preoccupation with nuance and transformations across various permutations of the series.



Memories 1, Watercolor on Paper, 35.8 x 51.8 cm, 1995



Untitled, Watercolor on Paper, 43 x 56.5 cm, 1998



Untitled, Watercolor on Paper, 25 x 35 cm, 1976



Untitled (Bunoan Boquig), Watercolor on Paper, 23.5 x 31 cm, 1970



Untitled, Watercolor on Paper, 26 x 36 cm, 1984



Contemplation V, Watercolor on Paper, 72.5 x 53.5 cm, 1995



Untitled, Watercolor on Paper, 26.5 x 36.5 cm, 2010



Seascape, Watercolor on Paper, 35.5 x 54 cm, 1999



Blessings, Watercolor on Paper, 36.8 x 54.5 cm, 1980

The sea, a common subject matter among Liongoren's landscapes, was a potent source of energy for the artist. The undulating waves at the coast parallels the elegant and confident strokes he orchestrated to depict semblances of the sceneries he witnessed in his forays and travels into the provinces. Without fully depicting the details of the landscape, on which he is likewise adept at, these landscapes reveal the artist's moods, whether it be the subtlety of hues that produce the hazy sky, or the sense of wonder elicited by those beams of light that connects heaven and earth.

About the Artist

Alfredo Aritcheta Liongoren (b. 1944) is a painter and performance artist.

Born in Negros Oriental to Vicente Liongoren and Fernanda Aritcheta, Liongoren was raised in Negros Occidental before he and his family moved to Cotabato. There were no art galleries in his province during his childhood and teenage years, so he turned to the comics and illustrations in Liwayway magazine as his artistic references. Also, it was a local painter who encouraged him to pursue painting, amidst the urges of his father for him to take a more practical degree.

Liongoren was admitted to the University of the Philippines College of Fine Arts (UP CFA), where he received scholarships, including those from the Jose Joya Sr. Memorial Foundation and Purita Kalaw-Ledesma. It was under the tutelage of the artist-professors of UP CFA where he developed his penchant for abstraction and experimentation with materials. In 1966, he was featured on the cover of The Asia Magazine and was recognized as an "Asian to Watch." The pressures that accompanied his early rise to fame led him to withdraw from the art scene and seclude himself back to Cotabato until he returned to Manila in the early 1970s to complete his studies. During his student years, he won recognitions from various institutions and competitions, such the Art Association of the Philippines annual exhibitions in 1964, 1965, 1966, 1971, and 1972; and the Shell National Students Art Competition in 1963, 1964, and 1970. He likewise was selected by the Cultural Center of the Philippines to be part of the Thirteen Artists in 1972. He and his peers from UP CFA ran the Red Gallery at the Farmer's Market in Cubao from 1971 to 1972. It is where he met Norma Crisologo, who would soon be his wife.

In 1972, the year when Martial Law was declared across the archipelago, the members of the Red Gallery disbanded and diverged paths. Liongoren moved to Davao and stayed there for several years. During this time, he started featuring his figurative watercolor paintings in his solo exhibitions. In 1977, he received a ten-month British Council grant to study at the Byam Shaw School of Art in the United Kingdom. Then, he has been reflecting on the condition and future of artmaking in the country, and consequently, he developed abstractions that drew from the designs and colors of indigenous creative expressions in Mindanao, which he first exhibited in 1979. In 1981, he and Norma opened the Liongoren Gallery, whose doors were specifically open to works of social protest.

Liongoren continued to shift between abstraction and figuration in the succeeding decades, demonstrating various moods and energies, and dabbling various ideas through them. Among his abstractions, he painted monochromes utilizing broad gestural strokes and carefully painted layers of paint, watercolors with structured compositions, and sand impastos layered with gentle hues and subtle gradients. Among his figural works, he painted landscapes and seascapes that evoke the essence of home, watercolors that demonstrate his mastery of the form, and socio-critical works that forward his stance on issues in society. As expressions of his active citizenship and, to some degree, his spirituality, he also started staging pieces that are performative in nature.

At present, he savors intimate relationships with the Divine and nature at his residence in the uplands of Antipolo.



Layers and Layers of the Self Peeled Through is presented by
Liongoren family in partnership with Parola UP Fine Arts Gallery
and Tin-aw Art Projects.

For inquiries please contact
tinawartph@gmail.com

Acknowledgements

The Liongoren Family extends its heartfelt gratitude to the following individuals for their invaluable support and assistance.

Curatorial Team

Mark Louie Lague, Lead Curator
Zeus Bascon, Exhibit Coordinator

Parola UP College of Fine Arts Gallery

Dayang Yroala, Director
Lisa Ito- Tapang, Curator
Decca Lumanglas, Gallery Manager
Titat Naval-Ledesma, Curator
Alquin "Dong" Gayagoy, Building Administrator
Kuya Bong, Kuya Marvin, Staff

Tin-aw Art Projects

Dawn Atienza, Director
Eya Beldia, Coordinator

Liongoren Staff

Sam Madrid
Bladys and Lilibeth Zabala
Fernando Arzadona

Special Thanks

Josiah Bangad of Galerie Anna
Lisa Ito-Tapang, UP Parola Curator
Ma. Victoria T. Herrera, Director & Chief Curator Ateneo Art Gallery
Desi Tolentino and Noeny Gatarin-Dimaranan, CCP Visual Arts and Museum Division
Kara Gonzales and the rest of UP Vrgas Team
Lotsu Manes
Teresita de los Santos-Raval, The RED Gallery
Alapaap Coquilla
June Dalisay
Con Cabrera
Ricky Francisco
Jay Amante, Blanc Gallery
Mark Salvatus
Annie Pacaña
Paulyn Albino
Napoleon Rivera Jr.
Andre Lagoonza