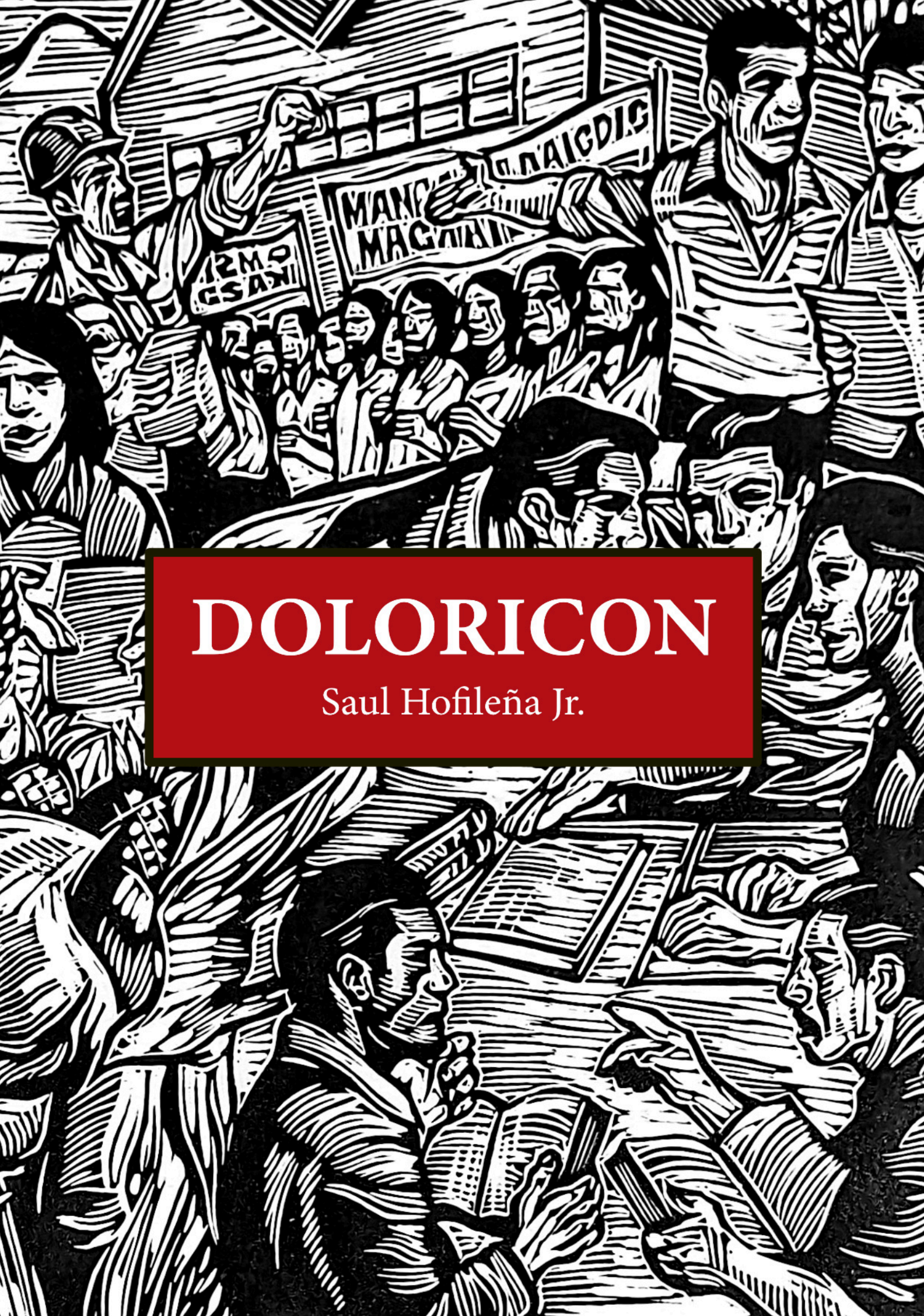




DOLORICON

Saul Hofileña Jr.

ABOUT THE AUTHOR

Saul Hofileña Jr. graduated from the Ateneo College of Law. He has taught various subjects at the San Beda College of Law in Manila and Alabang, and at the Centro Escolar University in Makati. He is also a former law dean. He is now a Pre-Bar Reviewer and a lecturer in the Mandatory Continuing Legal Education program for lawyers.

He is the author of a textbook, *International Law*, which is now being used in several law schools; and *International Law, a Pre-Bar Reviewer*, which is considered a hornbook for those about to take up the bar examinations in Political Law. He also published abroad a treatise entitled *The Sanctity of Treaties*. In 2020, he authored *International Extradition*, together with his son, Daniel, who is also a lawyer and a law professor. He also released on the same year *Turmoil at the South China Sea The Philippines vs. China Arbitration and other Relevant Matters*, which he also co-authored with his son.

He has also written extensively about Philippine history. On June 24, 2012, he was given the Patnubay ng Sining Award for History by the City of Manila. He used to write for the "Bulletin of the American Historical Collection" and has contributed numerous articles on history and law to various publications here and abroad.

He is a former director of the American Historical Collection now housed in the Rizal Library of the Ateneo de Manila University, of the local Integrated Bar and of the Philippine Numismatic and Antiquarian Society. He is a member of P.E.N., an international organization of poets, playwrights, editors, essayists, and novelists and the Philippine Historical Association. He is also a member of the Economic Society of Singapore, the Asian Law and Economics Association based in Singapore, and the American Society of International Law.

He is the author of *Under the Stacks*, a national bestseller. In 2014, he wrote a coffee table book entitled *Vestments of the Golden Leaf*, which is about the history of tobacco, tobacco manufacturing, and tobacco labels in the Philippines.

DOLORICON

By Saul Hofileña Jr.

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**Dedicated to the Yuchengco Museum
and the family of the late Leonilo Doloricon.**

FOREWORD

My family and I would like to thank the Yuchengco Museum and Saul Hofileña Jr. for the opportunity to present the artworks of our father, Leonilo Doloricon.

During his lifetime, he has dedicated his life to teaching and his art. He loved both with equal fervor. After his demise, people have come to us to tell us that they have never met anyone like my father who fought for the rights of the poor through his art.

Indeed, not only did he defend the downtrodden with his brush, he also painted for us the Filipino race as the watercolors he made for his friend Saul Hofileña Jr. would show. Although my father died because of Covid-19 during the pandemic, his art shall forever live in our hearts.

Leonilo Sandino M. Doloricon

STATEMENT

The author did not make use of Artificial
Intelligence in writing this catalogue.

Art is too important to be left in
the hands of non-humans.



The Burning Brush of Leonilo Ortega Doloricon

His name denotes pain. Derived from the Spanish "dolor" meaning pain or sorrow. It is said that "doloricon" refers to individuals who endured pain or hardship.

Leonilo "Neil" Doloricon was one of the artists whose works I had incessantly collected not only because I consider him the greatest of all watercolorists, but because Doloricon magnificently wielded the burning brush of social realism.

In her book *Social Realism in the Philippines*, eminent art critic Alice Guillermo writes of Doloricon's art: "Because of the artist's insistence on observation – which is the basic premise of realist art – and his concern for specificity and particularity of representation – which explains his use of photographs – Doloricon has arrived at a truer characterization of the Filipino. He has refused to typecast them into the familiar, picturesque, often trite, roles of the *sabungero* with his rooster, vendor of fish and fruit, or the street urchin gawking at a saint on a *carroza*. He has rejected the folksy and the fiesta of traditional genre, the sunlit planting-rice scenes of Amorsolo and his school, or the sentimental mother-and-child compositions with the magic realist detailing of folk artifacts such as baskets and *bilao*. For one thing, there is nothing caricatural about his representation: the people of the masses are never made to appear stupid, superstitious, and vacuously sentimental as they go through the traditional feudal gestures and

rituals. Instead, their faces have that dimension of spirit so often lacking in portrayal of the laboring peasants and workers. Here, the Filipino is defined in terms of the large majority, and not in those of the privileged classes who often perpetuate an image of the masses as comic or dull-witted.”

Born on December 1, 1957 in Esperanza, Agusan del Sur, Doloricon of the working class shares his birthplace with the Golden Tara, a two-kilogram golden statue of a female deity, found by a Manobo woman in 1917. Doloricon was a student of the Philippine College of Arts and Trade (Technological University of the Philippines since 1978) and later of the University of Philippines (UP) where he earned his masteral degree in Philippine Studies. He taught at the College of Fine Arts in U.P. and became its Dean from 1998 to 2001.

I am fortunate to have had a long-standing relationship with a Filipino artist like Doloricon. The artwork on the covers of both my history books “Under the Stacks” (2011) and “Counting Filipinos” (2025) was done by him as well as the cover of “Vestments of the Golden Leaf” (2014), my first coffee table book. I had also commissioned paintings of my ascendants and descendants, scenes of our lives and times.

Once when I was in Singapore, I saw three prints of Doloricon displayed in the famous Singapore Art Museum (SAM) then headed by my friend Dr. Eugene Tan who is now the Chief Executive Officer and

Director of the National Gallery of Singapore. I called Doloricon to tell him that the prestigious SAM has chosen some of his prints for display and he was more than surprised; he felt his proletarian prints were too radical for the manicured galleries of that island-republic.

I think one of Doloricon's most politically significant works is "Tutubing Bakal", translated as iron dragonfly, which showed a military helicopter hounding peasants at their grassy lair.

He was known for being a social realist artist—that is to say, he projected in his works the reality he saw. He did not paint flowers, churches, carabaos, or women with dainty fingers. He painted Philippine reality and the daily struggles of the poor in revolt.

Doloricon made prints in black and white, stark but glaring, figures very well-delineated. How else could one paint the human condition?

Exhibitions

In 1981, Doloricon held his first one-man show in the Hiraya Gallery on U.N. Avenue entitled "Mga Biktima ng Lipunan" and another one-man show in the same gallery entitled "Tunggalian ng Uri" (Class Struggle). Then came "Kontradiksyon" in the "Heritage Art

Center” owned by my friend, the late Mario Alcantara, a brilliant cum laude lawyer from the University of the Philippines who exchanged a lucrative law career for a career in art dealership.

Essayist Amadis Guerrero, writing about Doloricon, enumerated some of his exhibitions: “From 1981 to the present, Neil has mounted some 30 solo exhibits, including: ‘La Mano Grafica’ (The Graphic Hand), Centro Cultural dela Raza, San Diego, California, 19912; ‘The Continuing Revolution,’ UP Vargas Museum, 1998; ‘Mito at Alamat’ (Myth and Legend), Philippine Center, New York, USA, 2007; ‘Huling Balita’ (Latest News), Nova Gallery, Makati City, 2014; and ‘Dispossessed,’ Art Portal Gallery, Davao City.” He also exhibited solo in a show entitled “Breaking News” when he was an artist-in-residence under the St. Petersburg Art Residency Program.

Fukuoka Asian Art Museum’s collections of Doloricon’s prints were also part of its exhibition entitled “Woodcut Movement in Asia, 1930s-2010s: the Asian History of Woodcuts”. In October 2018, the National Museum in Vigan featured a print exhibit of Doloricon billed as “Inukit na Pahayag: Tatlumpo’t Limang Obra”. The works were obtained from the 50 prints he donated to the National Museum of Fine Arts in Manila, which were later exhibited *en masse* in an enormous gallery of the same museum. Aside from one-man shows, Doloricon also participated in numerous group exhibits which are too many to count and mention.

Doloricon received the Thirteen Artist Award from the Cultural Center of the Philippines in October 2018. He held the prestigious Fernando Amorsolo, Jose Joya, and Guillermo Tolentino Professorial Chairs at the University of the Philippines. He was also an editorial cartoonist for *The Manila Times*. In 1976 he became part of Kaisahan, a group of social realist artists, and later he helped form the Concerned Artists of the Philippines (CAP) where he became Secretary-General. He was artist-in-residence at the Frans Masereel Centrum in Belgium in 2015 and represented the Philippines in the 2nd Asian Cartoon Exhibit in Tokyo in 1996. He was awarded the Gawad Para sa Sining Biswal by the Cultural Center of the Philippines in 1990.

Etched Memories

In our conversations, Doloricon struck me as a person deeply and profoundly committed to his art. I did not have the impression that he was someone who held onto ironclad political beliefs, but rather a person in perpetual rebellion against the injustices around him brought about by imbalances in the social order. Sometimes, I would jokingly tell him that he could talk about social struggles forever, but that he should refrain from using Leninist and Marxist terms like *dialectical materialism*, *surplus value*, and *lumpen proletariat*, which would definitely date him as someone from the pre-Bolshevik era.

I do not know what exactly attracted me to Doloricon's art, nor do I remember the exact day that I started buying his works directly from him. It must have been in 2006, 2 years before I exhibited my collection of Nonoy Marcelo's cartoons in the Vargas Museum in 2008. In fact, it was Doloricon who asked Vargas Museum for exhibition space to show Marcelo's art to the public. In our long friendship, I purchased numerous prints from Doloricon and commissioned more than a hundred unique watercolor paintings, sized 31" x 21", some of which are exhibited in the Yuchengco Museum.

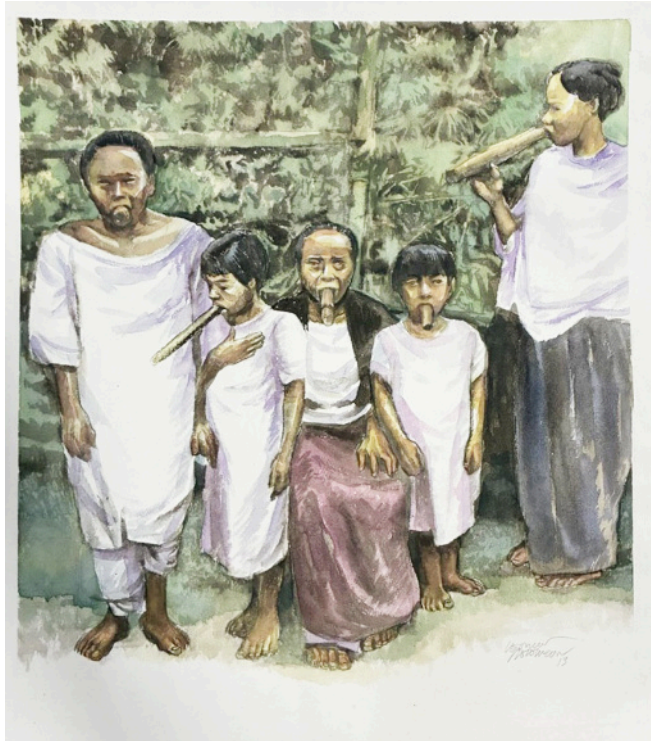
I commissioned Doloricon to illustrate my history books and he painted Christians and Mohammedans, datos and lumads, Bogobos, Tagalogs, Ilocanos, Igorots, Filipinos of yesteryears, as only Doloricon could paint them. He presented and showed a heroic people, brutally colonized and oppressed. These watercolor portraits of our people and his social realist prints clearly show Doloricon's love of country and his devotion to tracing our national identity. They show the past context of our DNA and the historical twist of our double helix.

Once, I asked Doloricon to paint scenes and people of old Singapore which I had intended to donate to a museum there, but I selfishly changed my mind because the paintings were just too beautiful to give away.

Doloricon died on July 16, 2021, during the pandemic, a victim of a numbered virus. Although our movements were confined and restricted, the internet exploded with plaudits and tributes. In 2022, the University of the Philippines launched a two-part project entitled *Kamao ang Hugis ng Puso* to immortalize Doloricon, his art and his legacy. Through his omniscient eyes and burning brush, one can see the Filipino nation struggling, lamenting oppression and forever enduring pain with clenched fists. As long as our inhuman conditions exist, we Filipinos will remember Doloricon.

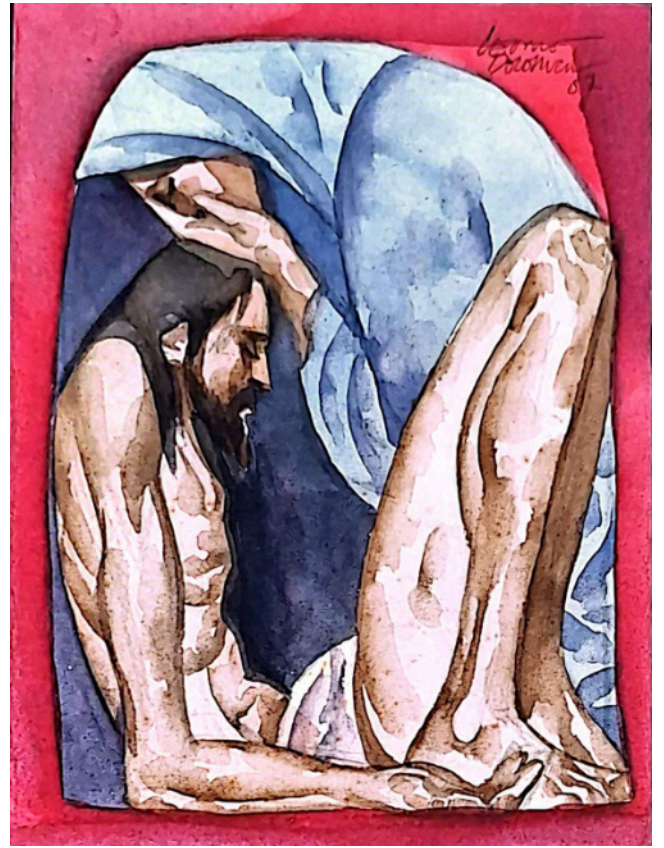


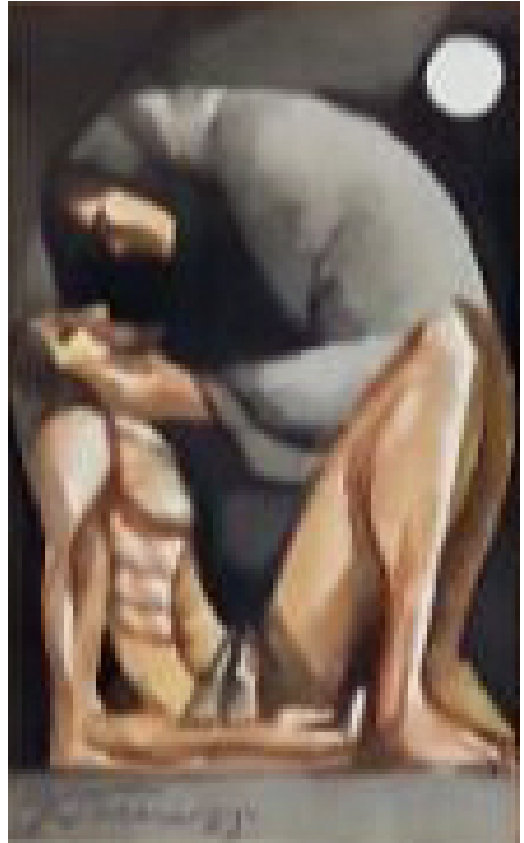
Watercolors

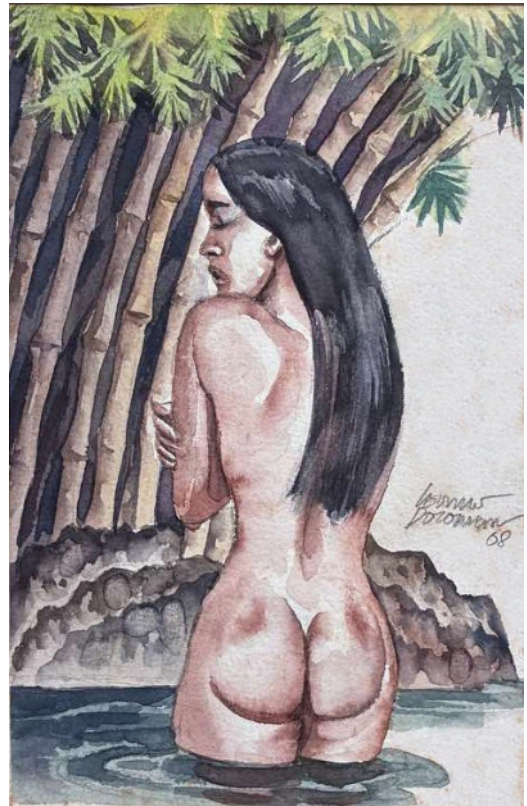
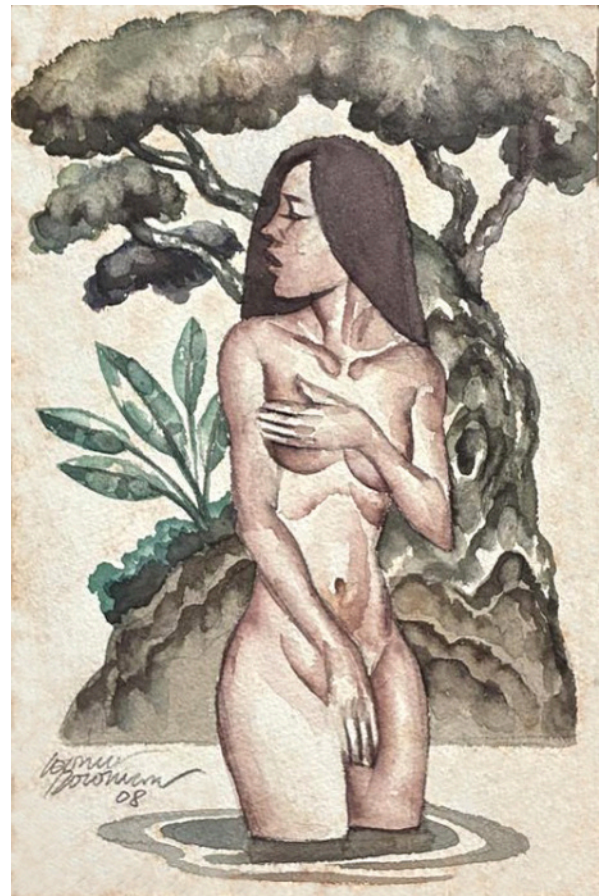




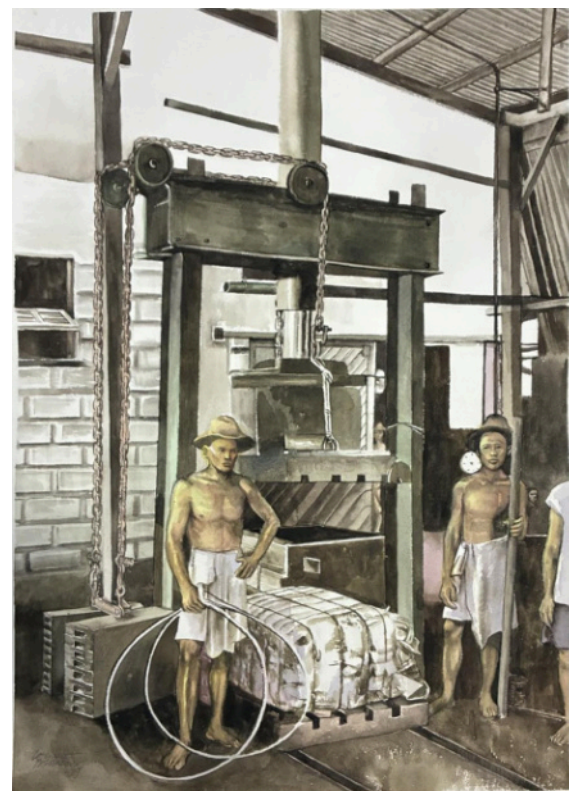






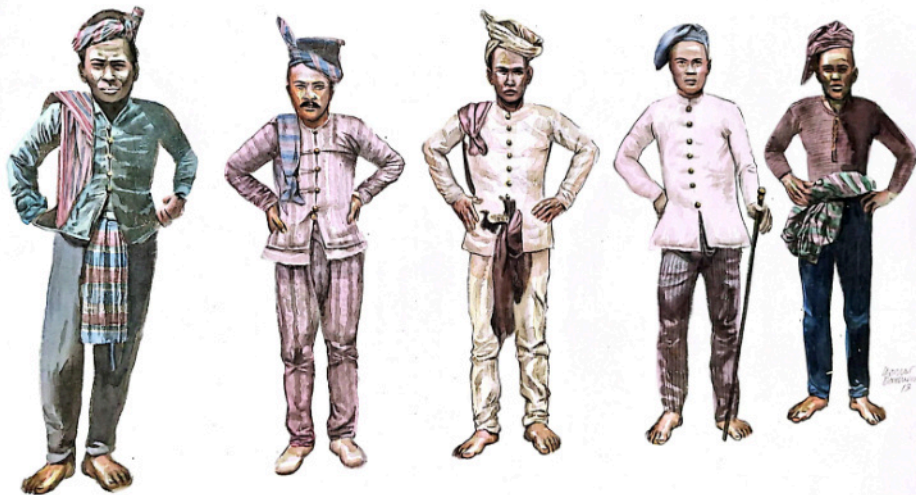


















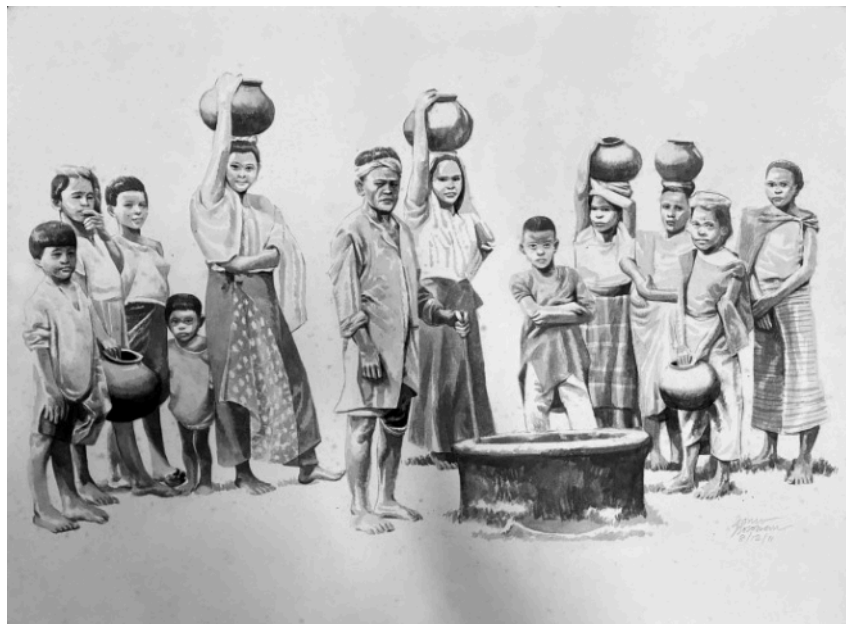




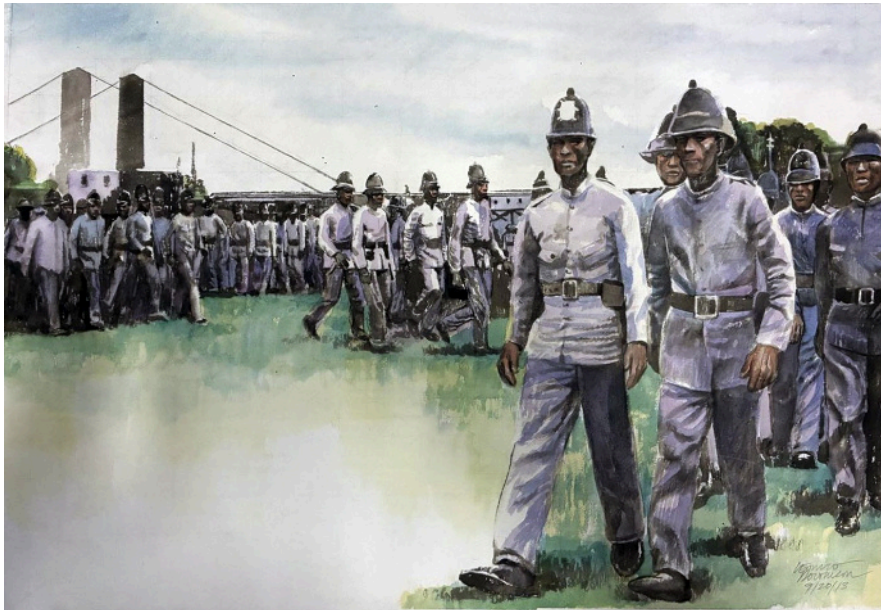






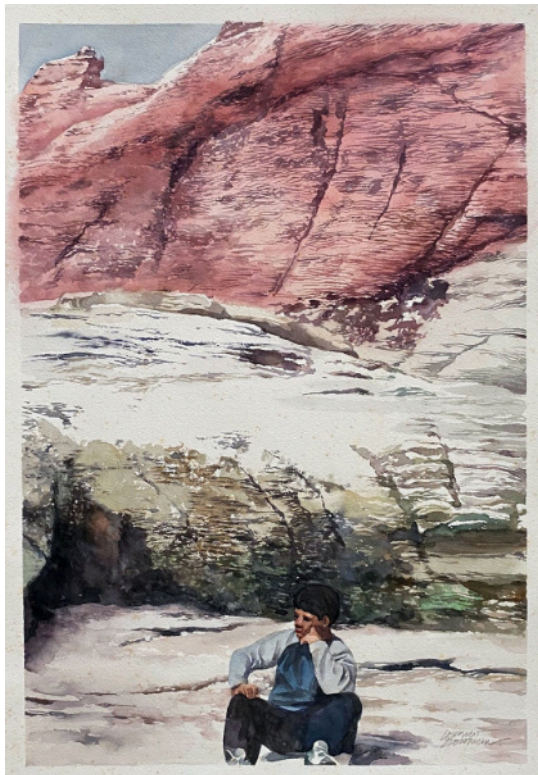












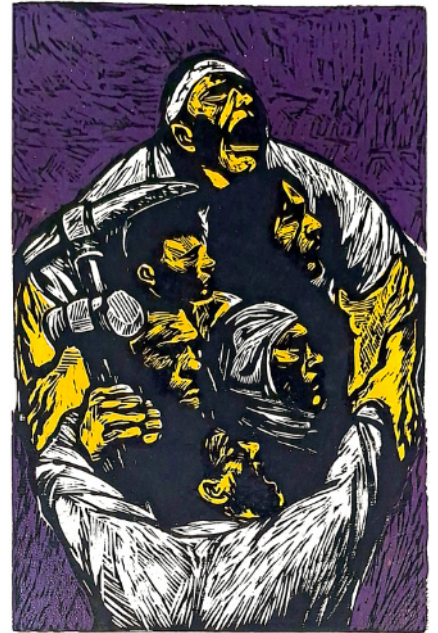


Prints





1/10 "PAGKIKILALAY SA PAKET LING" *Norman H. Hoonman*



1/10 "NAGSUSALAT" *Norman H. Hoonman*



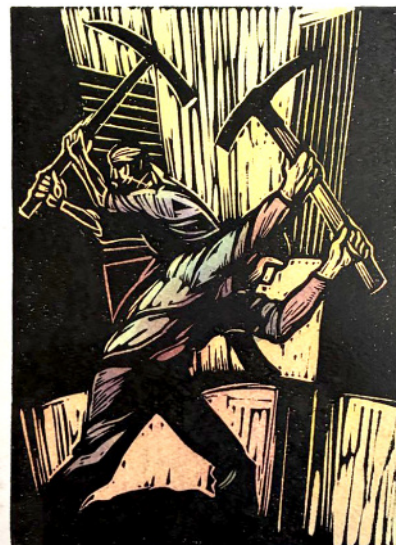
1/10 "MAGSUSALAT" *Norman H. Hoonman*



1/10 "MAGSUSALAT" *Norman H. Hoonman*



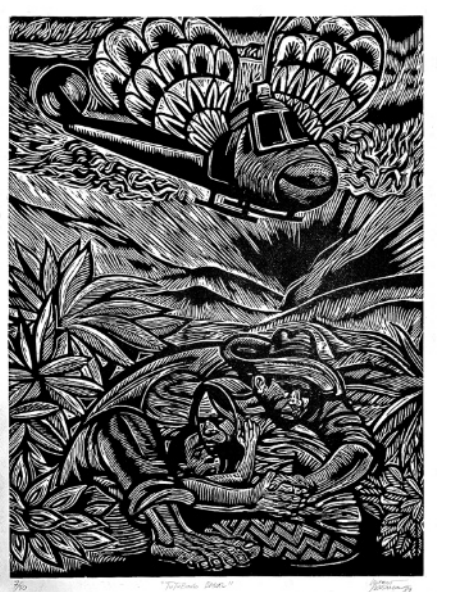
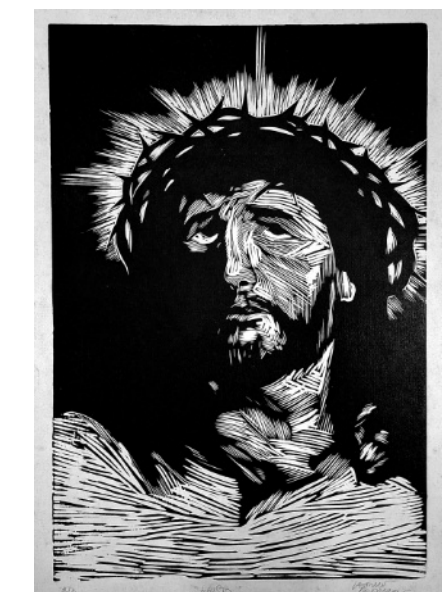
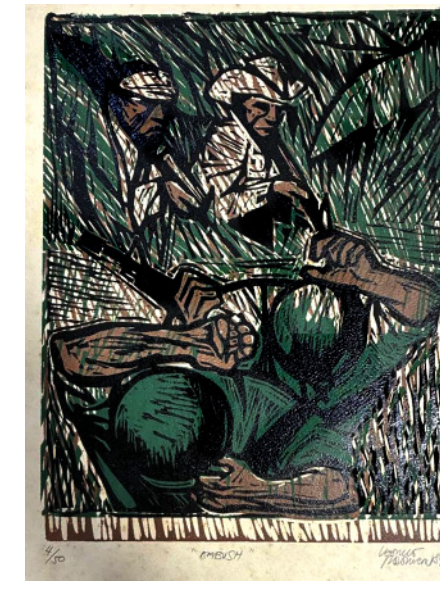
A/P "PIETA" *Norman H. Hoonman*

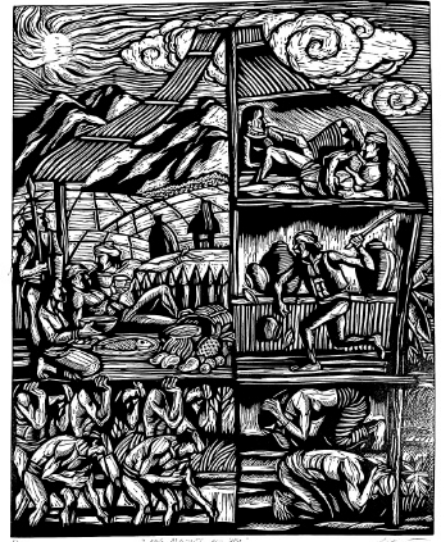
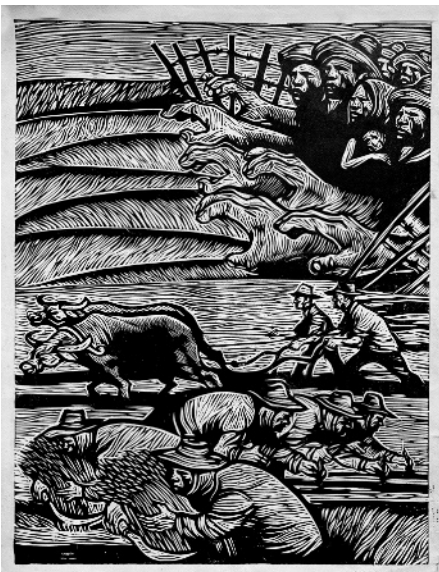


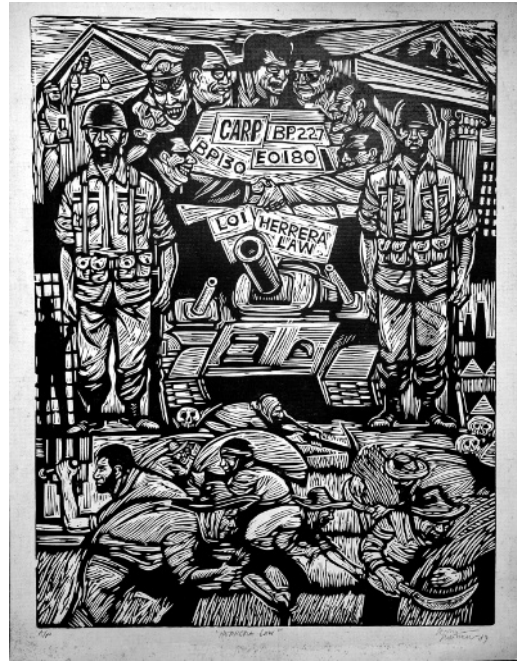
1/10 "MAGSUSALAT" *Norman H. Hoonman*



A/P "MAGSUSALAT" *Norman H. Hoonman*









HP "PIETA" 2006



HP "PIETA" 2006



3/40 "SA KENLUNGAN NI NANYI" 2006



HP "PIETA" 2006



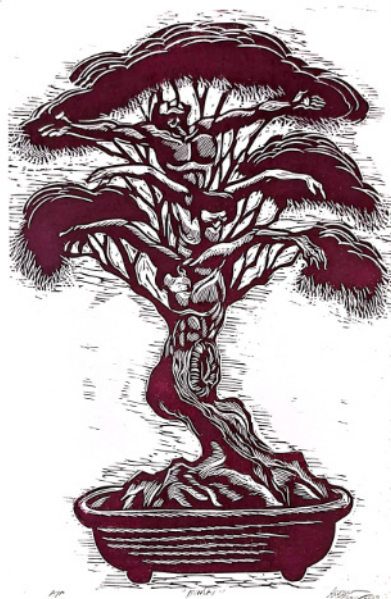
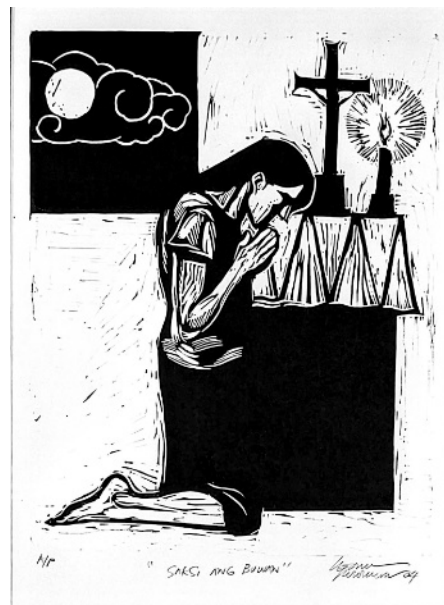
HP "PIETA" 2006

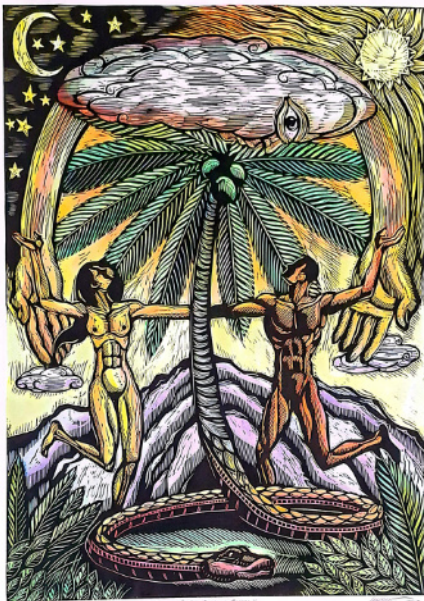
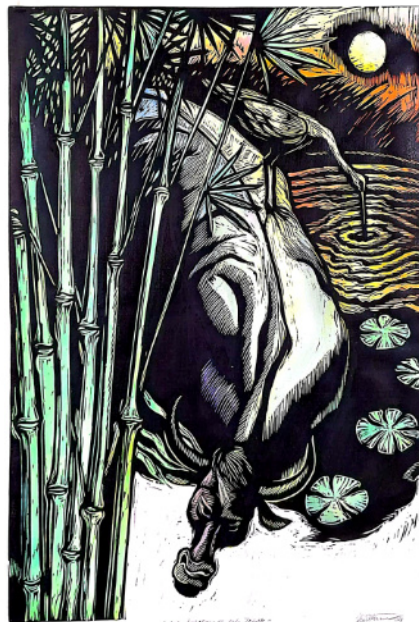


HP "PIETA" 2006



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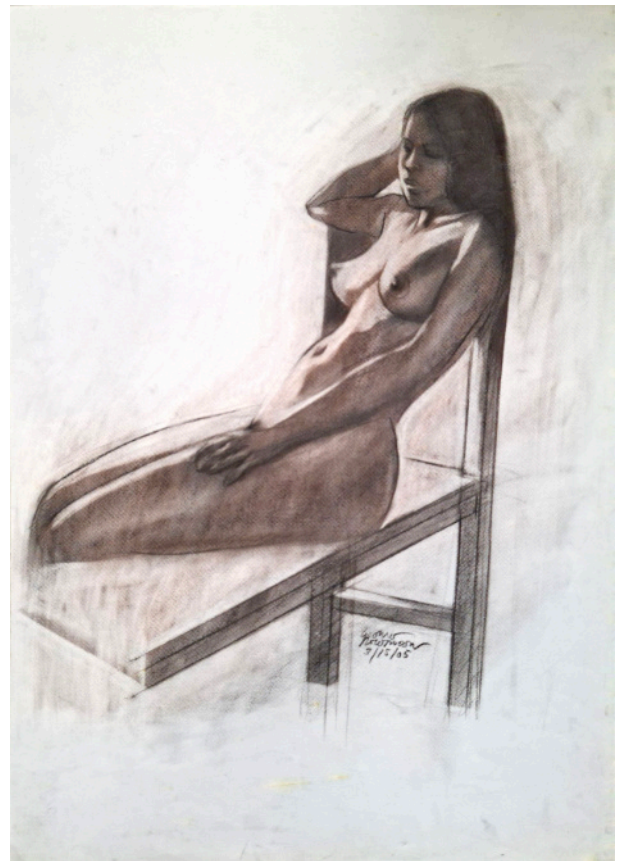
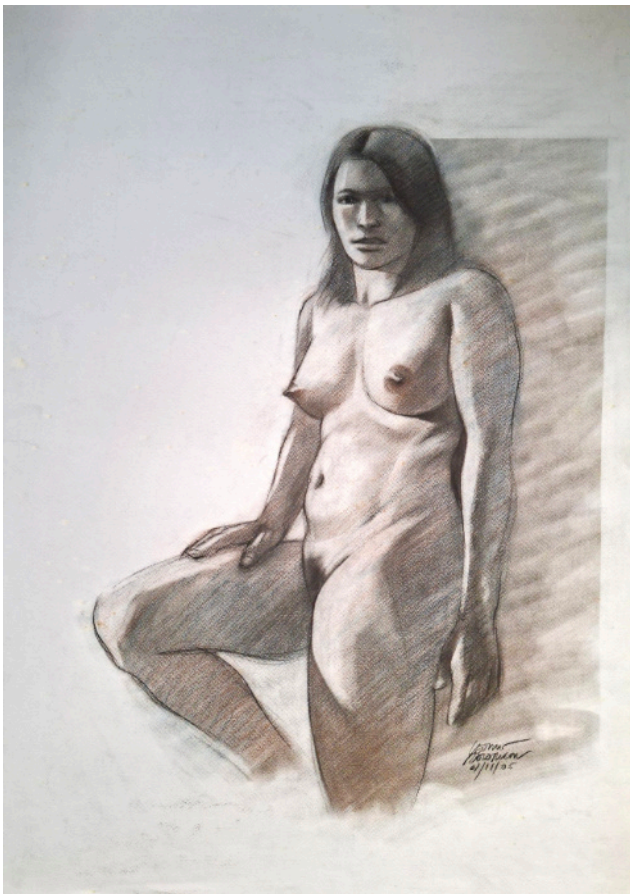






Mixed Media & Pastel







Left to right: Virgilio “Pandy” Aviado, Leonilo “Neil” Doloricon, Daniel S. Hofileña, Saul Hofileña Jr., National Artist Virgilio Almario and National Artist Benedicto Cabrera (BenCab), 2008.

End Notes:

1. Not all artworks and paintings in this catalog were included in the Doloricon exhibit at Yuchengco Museum entitled “Gunita” whose exhibition dates will run from October 23, 2026 to January 30, 2027.
2. All the paintings and artworks in this catalog belong to the author except the watercolor on page 14 which shows the dying Christ and the Virgin. The watercolor belongs to the collection of Doña Elena Buscar Javellana.
3. The picture on page 48 was taken at the exhibit at the Edge Gallery located at the ground floor of U.P. Vargas Museum in 2008. The exhibit was entitled “Muling Ptyk: Da Art of Nonoy Marcelo”. The National Artist Virgilio Almario’s act in concealing the author from the camera’s view was completely accidental.

Hofileña's expertise in history has also been expressed in art. He has written four books about art entitled: *The Last Bohemian*, *Hocus*, *Quadricula (Hocus II)*, and *Juicio Final (Hocus III)*. *Hocus* and *Quadricula* are companion volumes to two six-month painting exhibitions at the National Museum of the Philippines. He is the intellectual author of the paintings which are considered unique in the history of Philippine art. Six huge *Hocus* paintings are now on permanent display at the National Museum of Fine Arts of the Philippines and another set of five paintings are also on permanent display at the National Museum of Anthropology. In the Jose Rizal Shrine in Fort Santiago, two *Hocus* paintings are on permanent display, two in the Jose Rizal Shrine in Calamba, four are in the Museo ni Emilio Aguinaldo in Kawit, Cavite and one in the National Museum in Bohol. A *Hocus* painting has also been transformed into a Philippine stamp. Another Hofileña book is *Cartas Philippinensis*, a companion volume to the first playable tarot cards with Philippine themes which the author himself designed and released in two editions. In memory of Hofileña Sr., he published an anthology of his father's poems, a limited luxury edition entitled *Elegy*. He also authored *Luna*, *Arquitecto*, which was released in 2021.

As an essayist, he writes opinion columns for The Manila Times entitled *In Legal Terms*. In 2023, he released a compilation of his articles in a book entitled *Words and Phrases*.

In 2025, he released another book entitled *Counting Filipinos* and in 2026, together with his cousin, a monograph entitled *Memories of my Grandfather, Fernando Hofileña Lopez*.

His books are now in the shelves of leading Southeast Asian, American, and European libraries worldwide.



YUCHENGGCO
MUSEUM

GUNITA

LEONILLO "NEIL"



DOLORICON

Paintings & prints from the collection of Saul Hofileña Jr.

3F Bridgeway Gallery
Yuchengco Museum

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October 23, 2026 - January 30, 2027

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