The background is a dark, textured surface, possibly a piece of paper or canvas, with a prominent red line curving across it. There are faint, dark sketches or drawings scattered throughout, including what appears to be a stylized face or figure in the lower-left quadrant. The overall tone is somber and artistic.

Source Code

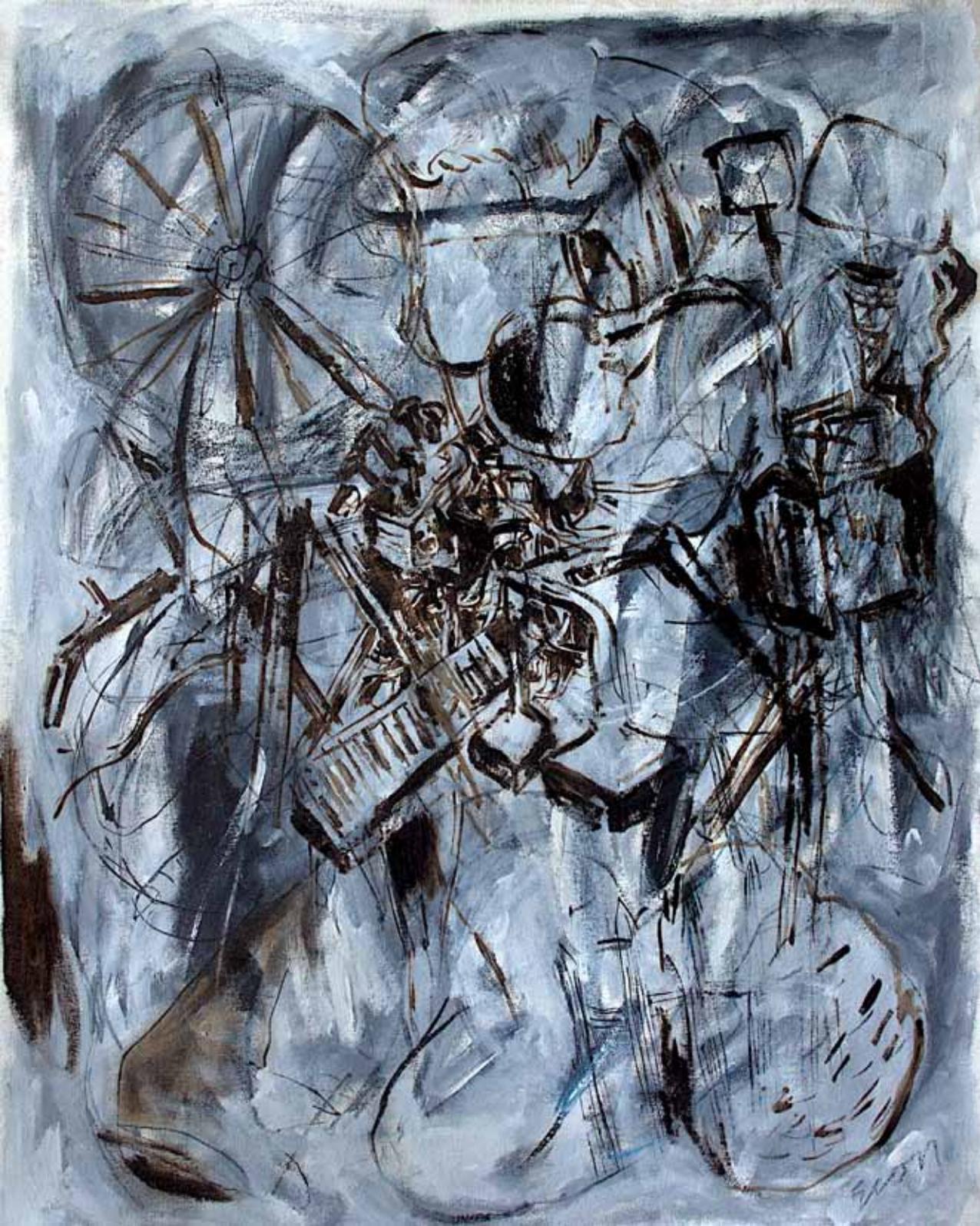
Ernest Concepcion



Age Of The Mantis
mixed media on canvas
65 x 57 inches
2022



Seize The Day
mixed media on canvas
35 x 28 inches
2022



Music Man
mixed media on canvas
35 x 28 inches
2022



Dungeon Crawl
mixed media on canvas
60 x 52 inches
2022

MUTATING CONFLICTS AND THE ABSTRACT INVASION

In a new series of works, Concepcion looks back and returns to his origins, to the most primitive form of “The Line Wars” series (2002-ongoing), a continually growing series for over the past twenty years composed by endless black and white drawings. Two forces oppose one another, from childhood machinations, consisting of video games and comic culture and now deeper into this “cellular” level, where the artist zooms in, finding chaos and abstraction, facing his own internal conflict.

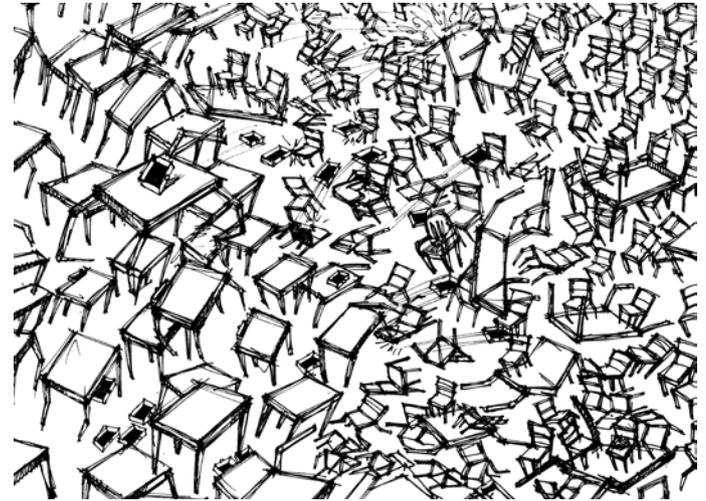
“Source Code” represents the continuous evolution of Ernest Concepcion’s practice, delving into the source of his artistic process, infinitely testing and challenging himself, and navigating between conflicts by ultimately learning to unlearn his own processes.

Ernest’s works evolve as conflicts change, mutate, and reawake. Conflicts on all levels – internal and external, work and play – criticizing art history, its practicalities, and theories. Indeed, they are, directly or indirectly, inherent in the creation of an Obra Maestra.

His works are roughly influenced by Dutch-American abstract expressionist artist De Kooning, a painter that puts onto the canvas everyone’s desire, frustration, conflict, pleasure and pain -as seen in his painting “Woman V” (1953), whose impact comes from the apparent conflict between the violence of the brush strokes and the subject of woman, between the slashing strokes and her big smile. Or Paul Klee’s abstract paintings featuring weapon-related imagery and directly related to the outbreak of the First World War and its impact on his life. Paintings that seek to express the oppression, fear, menace, and destruction wartime populations endured on a mass scale within a global conflict.

In these paintings, as in many other works in the history of art, the scenes are rendered, and the mood and tone set by each artist are distinct. How and why do artists represent conflict? The answer depends on the social, political, and historical contexts consumed by the artist.

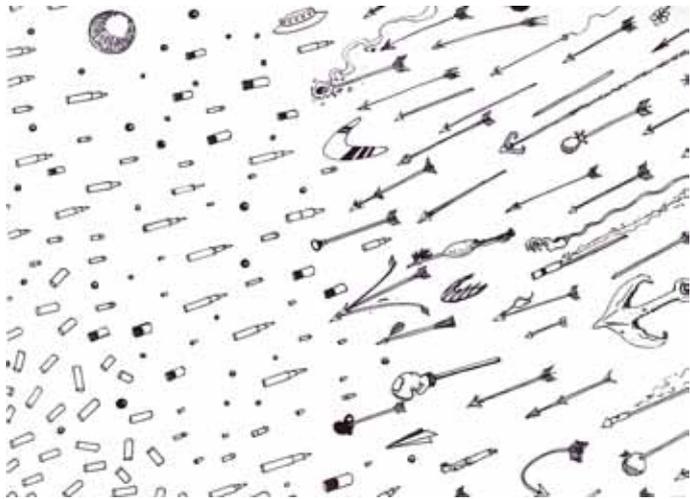
According to Concepcion, conflict is the catalyst for everything: conflict within himself or between the materials and the media he uses. Through his struggle, he is alive – immovable with a blunt focus on his artistic processes.



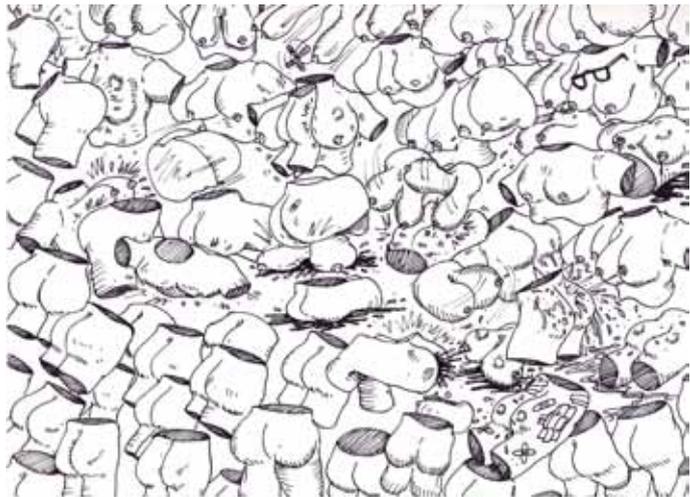
Tables vs Chairs
Ink on paper, 9x12 inches
2002



Priests vs Mantids
Ink on paper, 22x30 inches
2008



Arrows vs Bullets
Ink on paper, 9x12 inches
2002



Tits vs Asses
Ink on paper, 9x12 inches
2002

In “The Line Wars”, Concepcion creates a narrative by drawing these battles in a spontaneous precision although in a figurative manner, using only a single type of pen with black ink on simple paper - drawings that are now molding into more free and wider brush-strokes, melting into each other, as part of his artistic and personal evolution towards the abstraction, the “unknown”. Ernest Concepcion steps out from the figurative to the abstract in order to liberate himself and his works from the horror vacui of his drawings (a signature over the last twenty years of practice), as the artist states. To achieve that, his practice and its process evolve along with the flow of ideas onto the canvas.

Consisting of eight black-and-white (with some color) canvases, in “Source Code” Concepcion explores new materials - such as tar - and the mixture between them, giving the paintings a wide range of tonalities and layers and giving other qualities and effects to the works, creating a visual “conflict”.

In his studio, Ernest observes the works, gives them space, zooms out and creates a dialogue with them, just by stepping away, letting the works speak by themselves. He puts his inner conflict into ideas, converting the story into an inconspicuous one, deconstructing worlds enveloped by lines, embracing the white space and letting the viewers create their own story.

Source Code, defined as ‘the fundamental component of a computer program that is created by a programmer’, is also sometimes referred to as the ‘before’ and ‘after’ version of a compiled computer program. This is also a constant with Ernest Concepcion’s artistic practice when moving from figurative to abstract realities, opening new doors and leaving others wide-open.

“Every now and then one paints a picture that seems to have opened a door and serves as a stepping stone to other things.” That’s how I feel about un-learning - as a stepping stone to new possibilities”. Pablo Picasso



Mucky Muck
mixed media on canvas
33 x 57 inches
2022



Martyr
mixed media on canvas
48 x 56 inches
2022



Dust Cavalry
mixed media
on canvas
48 x 57 inches
2022



Home Body
mixed media on canvas
55 x 45 inches
2022



Ernest Concepcion (b. 1977) is a Filipino painter based in Manila, Philippines that spent more than a decade in Brooklyn, New York, to continue his art practice. His work combines the motif of classical landscape with contemporary caricatures and representations that take one into the framework of warfare while uncovering the effects of a larger 20th-Century, Postwar existence. Concepcion began exploring this juxtaposition in a series of over 100 drawings from 2004 titled “The Line Wars”, in which the artist covered the pictorial space with cartoon-like conflicts. In 2008 Concepcion’s vision of battlefield landscapes was realized on a much larger scale at the Kentler International Drawing Space (NY).

In New York he participated in a number of art residences including The Lower Manhattan Cultural Council (LMCC) Workspace Program, the Bronx Museum of Art Artists-in-the-Marketplace (AIM) Program and an artist residency in Beijing, China via NY Arts Magazine.

In 2012, he re-established his connections with prominent Manila art galleries where he had several solo exhibitions and participated in a number of major group exhibitions. In 2013, he participated at La Biennial in New York and a solo show in Minneapolis, MN in the U.S. In 2014 he held his first-ever solo museum exhibition at the University of the Philippines Vargas Museum (U.P) showcasing entirely new epic scale works that not only marked a momentous return home for the artist but also became his ultimate artistic epiphany. He was given the prestigious 13 Artists Award by the Cultural Center of the Philippines (CCP) in 2015.

A graduate of the University of the Philippines Bachelor of Fine Arts, Concepcion has produced a significant body of work with a particular interest in experimentation in the fields of painting, sculpture, and installation.



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Ernest
Concepcion