

NORBERTO ROLDAN

Bio

Norberto Roldan (b. 1953) took his BA in Philosophy at the St. Pius X Seminary, his BFA in Visual Communications at the University of Santo Tomas, and his MA in Art Studies at the University of the Philippines Diliman. He has represented the Philippines in various international exhibitions in the Asia-Pacific, Europe, and the USA, and in international symposia and conferences on independent art spaces and international cultural exchanges. He was represented in two landmark surveys of Southeast Asian contemporary art: *New Art from Southeast Asia* in 1992 by the Fukuoka Asian Art Museum, and *Negotiating Home, History and Nation: Two Decades of Contemporary Art in Southeast Asia 1991-2011* by the Singapore Art Museum. He was also represented in the recent acquisition exhibit *No Country: Contemporary Art For South and Southeast Asia* at the Solomon R. Guggenheim Museum in New York, Asia Society-Hong Kong, and the Center for Contemporary Art in Singapore. Roldan is currently the artistic director of Green Papaya Art Projects, an independent multidisciplinary platform founded in 2000, while practicing as a visual artist.

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Quiapo: Between Salvation and Damnation, 2014

SOLO EXHIBITIONS

- 2018 *(upcoming, September 2018)*, Silverlens, Manila
- 2017 *Norberto Roldan: Rituals of Invasion and Resistance: Survey of Installation Works 1992-2017*, curated by Patrick D. Flores, Jorge B. Vargas Museum, University of the Philippines Diliman, Quezon City
In Search of Lost Time (with apologies to Marcel Proust), MO_Space Bonifacio High Street, Taguig City
- 2015 *The Past Is Another Country*, MO_Space, BCG Taguig
The Unbearable Whiteness of Beauty, Taksu/Art fair Philippines, Makati
- 2014 *One Day I Will Find the Right Words and They Will Be Simple*, Taksu, Kuala Lumpur
Hym Among the Ruins, Taksu/Art Fair Philippines, Manila
- 2013 *Savage Nation*, MO_Space, BCG Taguig
No Empire Lasts Forever, Taksu, Singapore
- 2012 *Hail Mary, Vulcan Artbox*, Waterford, Ireland
Heretical Bias Towards Indifference, Now Gallery, Manila
- 2011 *The Beauty of History Is That It Does Not Reside in One Place*, Taksu at Art Stage Singapore
The Beginning of History and Fatal Strategies, Now Gallery, Manila
- 2010 *Not Past Nor Future, Neither Dead Or Alive*, Silverlens, Manila
- 2009 *Give Me Tears Give Me Love Let Me Rest Lord Above*, Pablo Gallery-The Fort, Manila
Sacred is the New Profane, Taksu, Singapore
Everything is Sacred, Taksu, Kuala Lumpur
- 2008 *Objects and Apparitions*, MO Space, Manila
- 2007 *Oil*, Magnet Gallery, Manila
- 2005 *Esperanza y Caridad*, Green Papaya Art Projects, Manila
- 2004 *Confessional Box*, Alliance Française de Manille, Manila
- 2003 *Mother of Perpetual Colony*, Charles Darwin University Gallery, Darwin, NT Australia
- 2001 *Faith on the Periphery*, Green Papaya Art Projects, Manila
- 1999 *Faith in Sorcery, Sorcery in Faith*, Hiraya Gallery, Manila
- 1994 *Orasyon*, Hiraya Gallery, Manila
- 1989 *Images of the Continuing Struggle*, Artspace, Sydney, NSW Australia
- 1987 *Images of War*, Hiraya Gallery, Manila

SELECTED GROUP EXHIBITIONS

- 2018 *(upcoming, November 2018) A Beast A God and a Line*, Museum of Modern Art, Warsaw
A Beast A God and a Line, Para Site, Hong Kong
The sun teaches us that history is not everything, Osage, Hong Kong
Art Basel, Silverlens, Hong Kong
Art Fair Philippines, Silverlens, Manila
A Beast, A God, and a Line, Dhaka Art Summit, Bangladesh Shilpakala Academy, Bangladesh
- 2017 *PHILIPPINE ART: COLLECTING ART, COLLECTING MEMORIES*, Asian Art Museum, San Francisco
Sunshower: Contemporary Art from Southeast Asia 1980 to Now, Mori Art Museum and National Art Center, Tokyo, Japan
Passion and Procession: Art of the Philippines, Art Gallery of New South Wales, Sydney NSW, Australia

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- 2nd Kamias Triennial*, Kamias Special Projects, Quezon City
Net Present Value: Art, Capital, Futures, Southeast Asia Forum/Art Stage
Singapore, Marina Bay Sands, Singapore
Translación, Inaugural Exhibition, Curated by Gary-Ross Pastrana, Silverlens, Manila
Art Stage Singapore, Taksu, Art Stage Singapore, Singapore
- 2016 *SEMANGAT X: Visual Expressions of Southeast Asian Identity*, Galeri Petronas, Kuala Lumpur
- 2015 *Wasak: Philippine Contemporary Art*, Arndt Gallery, Berlin, Germany
Action/Revolt: Contemporary Art from the Philippines, Cambodia, Indonesia, Myanmar, Thailand and Vietnam, Sundaram Tagore Galley, New York
First Look: Collecting Contemporary at the Asian, Asian Art Museum, USA
Art Basel HongKong, Arndt, Art Basel Hong Kong, Hong Kong
Art Stage Singapore, Taksu, Art Stage Singapore, Singapore
What does it all matter as long as the wounds fit the arrows?, Cultural Center of the Philippines, Manila
- 2014 *Manila: The Night Is Restless, The Day Is Scornful*, Arndt Gallery, Gillman Barracks, Singapore
No Country: Contemporary Art for South/Southeast Asia, Center for Contemporary Art, Gillman Barracks, Singapore and Asia Society, Hong Kong
- 2013 *No Country: Contemporary Art for South/Southeast Asia*, Solomon R Guggenheim Museum, New York
The Philippine Contemporary: To Scale the Past and the Possible, Metropolitan Museum of Manila, Manila
- 2011 *Negotiating Home, History and Nation: Two Decades of Contemporary Art from Southeast Asia, 1991-2010*, Singapore Art Museum, Singapore
- 2003 *Santo (Art of People 3)*, Fukuoka Asian Art Museum, Fukuoka, Japan
- 2001 *RX: Critical Remedies (two-person show with Nona Garcia)*, Lopez Museum, Manila
Devotion (two-person show with Alfredo Esquillo), John Batten Gallery, Hong Kong
Faith + the City: A Survey of Philippine Contemporary Art, Touring: Singapore / Jakarta / Bangkok / Manila
Who Owns Women's Bodies, Touring: Manila / Bangkok / Myanmar / Tokyo
- 1998 *Philip Morris Asean Art Awards*, Hanoi Opera House, Hanoi, Vietnam
- 1997 *Memories of Overdevelopment: Philippine Diaspora in Contemporary Art*, UC Irvine, USA / Plug-in, Canada
New Generation of Asian Art, Yonago City Museum of Art, Yonago, Japan
- 1992 *New Art from Southeast Asia*, Fukuoka Asian Art Museum / Hiroshima City Museum of Contemporary Art, Japan
2nd Lake Naguri Open Air Art Exhibition, Naguri-mura, Japan

EDUCATION

- 1999-2001 MA Art Studies, University of the Philippines Diliman
1973-1976 BFA Visual Communications, University of Sto. Tomas
1969-1973 BA Philosophy, St. Pius X Seminary

SELECTED PUBLICATIONS

- "Norberto Roldan at Vargas Museum." Art Republik. #16, November - December 2017, pp. 72
Sambon, Grace, Norberto Roldan, Sunshower: Contemporary Art from Southeast Asia 1980s to Now, August 2017
February 2017

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Dayao, Dodo, Lost Time and Future Rituals: The Journey of Artist Peewee Roldan, ROGUE, Cox, Matt and Eastburn, Melanie, Passion and Procession, Look Magazine, 2017

Tran, John L., Southeast Asian Art Gets its Biggest Showing in Japan, Japan Times, 2017

Fen, Kok Hui. Finders Weavers. Gallery & Studio, 2014

Lalwani, Bharti, Guggenheim "discovers" Southeast Asia, Eyeline Issue No.82, 2014

Gestalten, WASAK! Filipino Art Today, P.134-143, 2013

Cotter, Holland, No Country, New Asian Art at the Guggenheim, New York Times, February 21, 2013

Ang, Kristiano, Guggenheim Looks East in New Show, The Wall Street Journal/Asia, February 20, 2013

Jao, Carren, Artists Without Borders, Surface Asia 14, March 2013

Lenzi, Lola, Negotiating Home, History and Nation: Two Decades of Contemporary Art from Southeast Asia, 1991-2010, Singapore Art Museum, March 2011

Cruz, Joselina, The Hint of Transition, Norberto Roldan, Taksu-Singapore, January 2011

Gibson, Prue, Beyond Frame: Philippine Photomedia, Art Monthly Australia, Summer Issue, December 2008-January 2009

Clement, Tracy, Aesthete's Foot (Beyond Frame: Philippine Photomedia), Sydney Morning Herald, November 7, 2008

De Veyra, Lourd, A Rusty Sign at the End of a Bloody Empire, Norberto Roldan's Oil, Artlink, Vol 28 No 1, 2008

Thompson, Jonathan, Norberto Roldan at MagNet Gallery, Asian Art News, Vol 17 No 2, 2007

Fairley, Gina, Manila 2006, Art & Australia, Vol 44 No 2, 2006

Contemporary Asian Art Forum, p. 14-17, 2004

Petiffor, Steven, In Search of Global Identities, Asian Art News, March/April 2004

Löschmann, Jörg, Identities versus Globalization exhibition Catalogue, Heinrich Böll Foundation, February, 2004

ASEAN - Japan Exchange Year 2003, Arts of People III, "Santo", p.20-21

Kember, Pamela, Alfredo Esquillo and Norberto Roldan, Art AsiaPacific Quarterly Journal, Issue 36, 2002

Chua Abdullah, Bettina, The Sorcerer's Apprentice, East Magazine, January 2002

Flores, Patrick, Faith Healing, Who Owns Women's Bodies?, Creative Collective Center/Ford Foundation, 2001

Guillermo, Alice, Protest/Revolutionary Art in the Philippines 1970- 1990, University of the Philippines Press, 2001

Torres, Emmanuel, Faith and the Pinoy, Faith + the City, Valentine Willie Fine Arts, October 2000

Torres, Emmanuel, The Magic Medicine Cabinets of Norberto Roldan, The Philippine Star, Arts & Culture Section, May 10, 1999

Torres, Emmanuel, From Bacolod with Rage, Fire & Brimstone, Arts & Culture Section, The Philippine Star, March 29, 1999

Lerma, Ramon ES, Our Best for the Asean Art World, Arts/Design Section, Philippine Daily Inquirer, October 12, 1998

Toshio, Shimizu, Visions of Happiness, Ten Asian Contemporary Artists, Japan Foundation, 1995

Arata, Tani, Norberto Roldan, New Art From Southeast Asia, Fukuoka Art Museum, 1992

Ushiroshoji, Masahiro, The Labyrinthine Search for Self-Identity, The Art of Southeast Asia from 1980s-1990s, Fukuoka, 1992

Allen, Christopher, Withering for Want of a Voice, Sunday Art Section, The Sydney Morning Herald, March 4, 1989

Lumby, Catharine, A Compelling Fruit Borne of a Bitter War, Arts Section, The Eastern Herald Sydney, February 21, 1989