

ZIGGURAT



NORBERTO ROLDAN

**SILVERLENS**

ZIGGURAT

NORBERTO ROLDAN

17 OCTOBER - 21 NOVEMBER 2020



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Norberto Roldan (aka Pee wee)  
moved to Kamuning, Quezon City,  
in 2008, after relocating Green Papaya Art Projects.

The building on the corner of Kamuning Road and T. Gener Street  
burned in a fire on June 3. The second floor had housed Green Papaya's archival material  
and the works of many artists. Much of the material was lost or damaged by fire and water.

Among the salvage  
are six wooden assemblages  
in the series *100 Altars for Roberto Chabet*.  
Roldan had built the ziggurat structures with  
debris from houses, found objects, second-hand fabrics  
and old photographs from stores around Kamuning. For his second  
solo exhibition at Silverlens, he added a large base to each of the altars.  
Fluorescent lights fill three of the bases, spelling HEAT, FUME and VOLT.

Roldan built three new  
free-standing altars that  
stand nearly 10 feet. For the base elevation, he replaced the wooden  
cabinet shelves with glass tops and filled the insides with found objects  
and fluorescent lights. These ziggurats tell of an imagined life anchored by a  
large object: a trombone flanked by obsolete cameras, a globe stacked between  
film reels and cameras, a slot machine topped by a row of Maneki-Neko (Lucky Cat)  
and the Laughing Buddha. The slot machine was a present Roldan intended to give his  
brother and sister-in-law, both of whom contracted Covid-19 and passed away. Fluorescent  
lights—spelling HUNT, UH, and IF—suffuse the ground level of each ziggurat with a red glow.

*Fugitives from the Land  
of the Rising Sun* is so-called  
because 10 of 14 boxes survived the June fire.  
Roldan had bought the fish boxes from a Japanese surplus shop in Kamuning.  
He lined the boxes, which were used to display fresh catch possibly in the 1960s  
and 1970s, with pages from a book of haikus. He added Japanese paper prints, school  
rulers with Japanese numbering, and photographs of people with seemingly Japanese features  
dating from the 1920s to 1960s. For the exhibition, the 10 boxes are stacked into two ziggurats.

The altars  
allude to Chabet's  
ziggurats in whimsical  
drawings and collages in the  
1970s and 1980s and his framed  
juxtapositions of monochrome paintings  
in 2010. Among those projects is *Kong Ziggurats*  
or *King Kong Collages* (1979-1980). The giant ape wrought havoc  
on humankind in response to their vanity, greed and overreach.

In Mesopotamia,  
the ziggurat was an intermediary  
space between the heavens and earth,  
a place where priests beseeched the gods for mercy  
and blessings. This complex of layers is an apt metaphor  
for our immeasurable epic of catastrophes and suffering.

by Chương-Đài Võ





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NORBERTO ROLDAN





*The Beginning of History Part 2 (series 06), 2019*

assemblage with found objects

32h x 24w in • 81.28h x 60.96w cm

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*The Beginning of History Part 2 (series 05)*, 2019  
assemblage with found objects  
32h x 24w in • 81.28h x 60.96w cm

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*The Beginning of History Part 2 (series 03)*, 2019

assemblage with found objects

32h x 24w in • 81.28h x 60.96w cm

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*100 Altars for Roberto Chabet /*  
*NO. 27 (cabinet version), 2020*  
installation with old furniture from  
demolished houses, old trombone,  
old slide projector, transistor radio,  
other found objects, and T5 lighting system  
99h x 38w x 18d in • 251.46h x 96.52w x 45.72d cm

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*100 Altars for Roberto Chabet / NO. 26, 2014-2020*  
assemblage with architectural debris from  
demolished old houses, found objects, secondhand fabrics,  
old photographs and T5 lighting system  
51h x 72w in • 129.54h x 182.88w cm

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*100 Altars for Roberto Chabet / NO. 25, 2014-2020*  
assemblage with architectural debris from  
demolished old houses, found objects, secondhand fabrics,  
old photographs and T5 lighting system  
51h x 72w in • 129.54h x 182.88w cm

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*100 Altars for Roberto Chabet / NO. 22, 2014-2020*  
 assemblage with architectural debris from  
 demolished old houses, found objects, secondhand fabrics,  
 old photographs and T5 lighting system  
 51h x 72w in • 129.54h x 182.88w cm

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*100 Altars for Roberto Chabet /*

*NO. 29 (cabinet version), 2020*

installation with old furniture from  
demolished houses, old slot machine (working),  
other found objects, and T5 lighting system  
107.50h x 42w x 23d in • 273.05h x 106.68w x 58.42d cm

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*100 Altars for Roberto Chabet / NO. 21, 2014-2020*

assemblage with architectural debris from  
demolished old houses, found objects, secondhand fabrics,  
old photographs and T5 lighting system

51h x 72w in • 129.54h x 182.88w cm

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*100 Altars for Roberto Chabet / NO. 24, 2014-2020*  
assemblage with architectural debris from  
demolished old houses, found objects, secondhand fabrics,  
old photographs and T5 lighting system  
51h x 72w in • 129.54h x 182.88w cm

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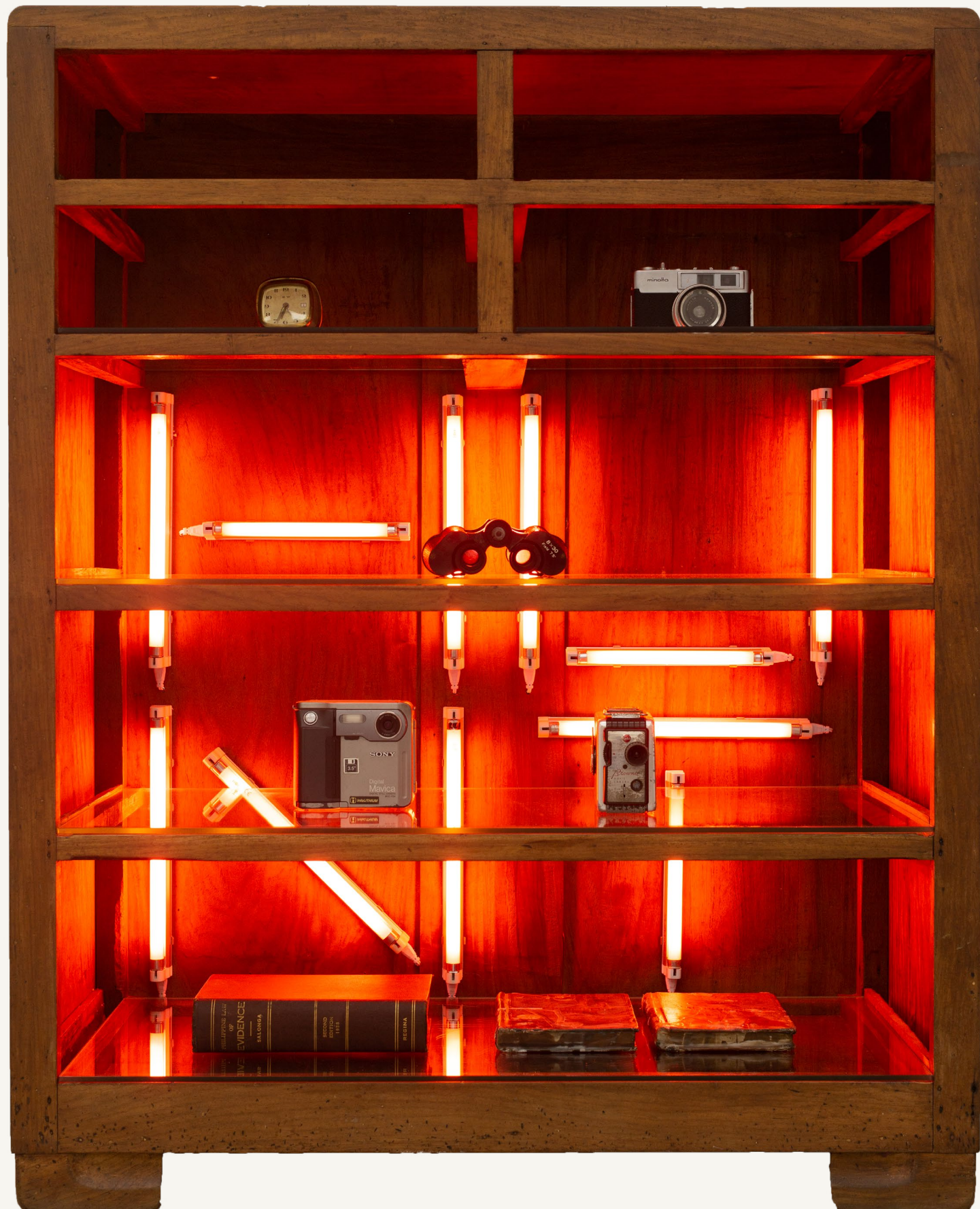
*100 Altars for Roberto Chabet |*

*NO. 28 (cabinet version), 2020*

installation with old furniture from  
demolished houses, old globe, vintage cameras,  
old binocular, other found objects, and T5 lighting system  
104h x 36.50w x 18d in • 264.16h x 92.71w x 45.72d cm

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*100 Altars for Roberto Chabet / NO. 23, 2014-2020*  
 assemblage with architectural debris from  
 demolished old houses, found objects, secondhand fabrics,  
 old photographs and T5 lighting system  
 51h x 72w in • 129.54h x 182.88w cm

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*Fugitives from the Land of the Rising Sun / NO. 6, 2018*

assemblage with found objects,

found Japanese haiku and Japanese wooden box

30h x 18w x 4d in · 76.20h x 45.72w x 10.16d cm

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*Fugitives from the Land of the Rising Sun* / NO. 7, 2018

assemblage with found objects,  
found Japanese haiku and Japanese wooden box  
30h x 18w x 4d in • 76.20h x 45.72w x 10.16d cm

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*Fugitives from the Land of the Rising Sun / NO. 8, 2018*

assemblage with found objects,  
found Japanese haiku and Japanese wooden box  
30h x 18w x 4d in • 76.20h x 45.72w x 10.16d cm

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*Fugitives from the Land of the Rising Sun / NO. 9, 2018*

assemblage with found objects,  
found Japanese haiku and Japanese wooden box  
30h x 18w x 4d in · 76.20h x 45.72w x 10.16d cm

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*Fugitives from the Land of the Rising Sun / NO. 10, 2018*

assemblage with found objects,

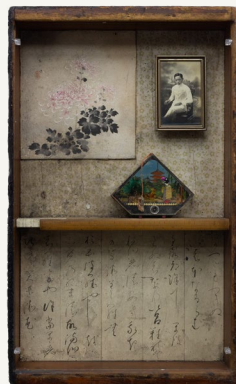
found Japanese haiku and Japanese wooden box

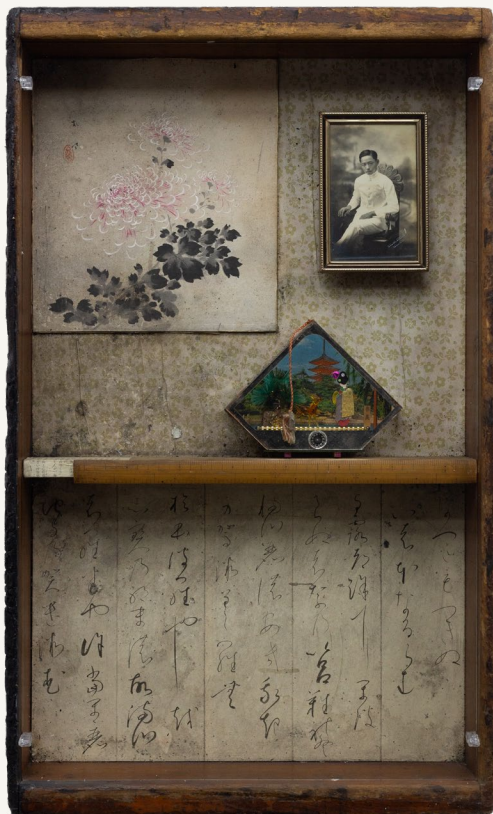
30h x 18w x 4d in • 76.20h x 45.72w x 10.16d cm

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*Fugitives from the Land of the Rising Sun / NO. 1, 2018*

assemblage with found objects,

found Japanese haiku and Japanese wooden box

30h x 18w x 4d in · 76.20h x 45.72w x 10.16d cm

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*Fugitives from the Land of the Rising Sun* | NO. 2, 2018  
assemblage with found objects,  
found Japanese haiku and Japanese wooden box  
30h x 18w x 4d in • 76.20h x 45.72w x 10.16d cm

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*Fugitives from the Land of the Rising Sun / NO. 3, 2018*

assemblage with found objects,

found Japanese haiku and Japanese wooden box

30h x 18w x 4d in • 76.20h x 45.72w x 10.16d cm

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*Fugitives from the Land of the Rising Sun / NO. 4, 2018*  
assemblage with found objects,  
found Japanese haiku and Japanese wooden box  
30h x 18w x 4d in · 76.20h x 45.72w x 10.16d cm

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*Fugitives from the Land of the Rising Sun* / NO. 5, 2018

assemblage with found objects,  
found Japanese haiku and Japanese wooden box  
30h x 18w x 4d in • 76.20h x 45.72w x 10.16d cm

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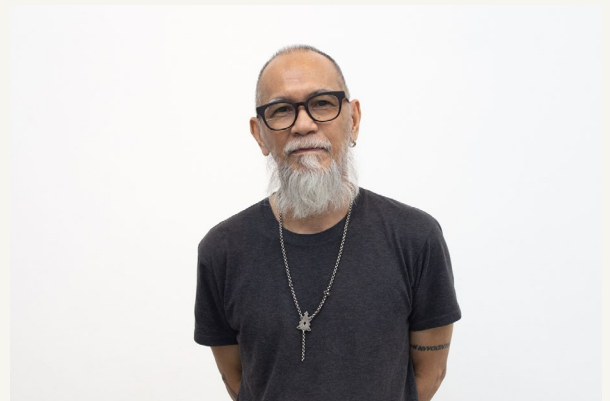
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## NORBERTO ROLDAN

### Bio

Norberto Roldan's (b. 1953) practice is rooted in social and political issues. His installations, assemblages and paintings of found objects, text fragments and found images address issues surrounding everyday life, history and collective memory. His artistic process engages with ways in which material objects are re-appropriated in another context. He graduated with a degree in BA Philosophy from St. Pius X Seminary and took his BFA in Visual Communication from the University of Santo Tomas. He is represented in several landmark surveys like *No Country: Contemporary Art for South/Southeast Asia*, Solomon R Guggenheim Museum (2013); *Between Declarations & Dreams: Art of Southeast Asia Since the 19th Century*, National Gallery Singapore (2015); *SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now*, National Art Centre Tokyo (2017); and, *Passion and Procession: Art of the Philippines*, Art Gallery of New South Wales (2017).

Roldan founded Black Artists in Asia in 1986, a group with a socially and politically progressive practice. In 1990 he initiated VIVA EXCON (Visayas Islands Visual Arts Exhibition and Conference), the longest running biennale in the Philippines. He co-founded Green Papaya Art Projects in 2000 which remains to be the longest-running independent and multi-disciplinary platform in the country.



## NORBERTO ROLDAN

### Bio

b. 1953, Roxas City, PH



100 Altars for Roberto Chabet / NO. 24, 2014-2020

### SOLO EXHIBITIONS

- 2020 *Ziggurat*, Silverlens, Manila
- 2018 *Artissima*, Silverlens, Torino  
*How can you jump over your shadow when you don't have one anymore?*, 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  
*Hymn 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

- 2020 *Anticipating the Day*, Silverlens, Manila
- 2019 *The Hybridity and Dynamism of the Contemporary Art of the Philippines*, HansaeYes24 Foundation, Seoul  
*Yellow Ambiguities*, Ateneo Art Gallery, Manila  
*Art Basel*, Silverlens, Hong Kong  
*Unfolding: Fabric of Our Life*, Mill6 CHAT, Hong Kong  
*Stories We Tell To Scare Ourselves With*, Museum of Contemporary Art, Taipei
- 2018-2019 *A beast, a god and a line*, a travelling exhibition
  - Kunsthall Trondheim, Norway
  - Museum of Modern Art, Warsaw
  - TS1 Yangon, Myanmar
  - Para Site, Hong Kong
  - Dhaka Art Summit, Dhaka, Bangladesh



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### Bio

- 2018 *The sun teaches us that history is not everything*, Osage, Hong Kong  
*Art Basel*, Silverlens, Hong Kong
- 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, Australia  
*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  
*REV | ACTION: Contemporary Art from Southeast Asia*, Sundaram Tagore Gallery, New York  
*First Look: Collecting Contemporary at the Asian*, Asian Art Museum, USA  
*Art Basel Hong Kong*, 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

## NORBERTO ROLDAN

### Bio

#### OTHER ACTIVITIES

- 2019 **Keynote Speaker**, SHARING THE FIELD: Exchanges between Japan and the Philippines through art, Osaka, Japan
- 2018 **Artistic Director**, Visayas Islands Visual Arts Exhibition and Conference (VIVA EX CON), Roxas City, Capiz
- Guest Speaker**, Making Asian Art Public conversation at Monash University Symposium

#### 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

- Balaguer, John Alexis. "Between History and Hope." ArtAsiaPacific, September/October 2020, vol. 120 pp. 92 - 95
- Steyels, Mike. "Rites and Rituals". NeoCha. Accessed 14 August 2020. <http://neocha.com/magazine/rites-and-rituals/>
- Recinto, Marv. "The House Is Still Burning: Censorship, Pandemic and Art in the Philippines." Art- Review Asia. Accessed 25 June 2020. <https://artreview.com/censorship-pandemic-covid-art-philippines-doloricon-green-papaya/>
- Editors of Hyperallergic. "Best of 2019: Out Top 15 Exhibitions Around the World." Hyperallergic. Accessed 2 May 2020. <https://hyperallergic.com/533642/best-of-2019-our-top-15-exhibitions-around-the-world/>
- Bautista, Gwen. "Multimedia Artist Norberto Roldan Looks Back on Three Decades of Art." SPOT. PH. Accessed 2 May 2020. <https://www.spot.ph/arts-culture/art-exhibits/75401/norberto-roldan-exhibit-a1787-20181012-lfrm>
- Devi, Nirmala. "On now: ArtReview Asia's picks of exhibitions." ArtReview Asia. Accessed 2 May 2020. [https://artreview.com/previews/ara\\_autumn\\_2018\\_previews\\_part\\_i/](https://artreview.com/previews/ara_autumn_2018_previews_part_i/)
- "Norberto Roldan at vargas Museum." Art Republik. #16, November - December 2017. pp. 72
- Samboh, Grace, Norberto Roldan, Sunshower: Contemporary Art from Southeast Asia 1980s to Now, August 2017
- February 2017
- 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 StreVet Journal/Asia, February 20, 2013
- Jao, Carren, Artists Without Borders, Surface Asia 14, March 2013
- Lenzi, Iola, 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

## NORBERTO ROLDAN

### Bio

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

De Veyra, Lour, 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



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