



*As Wild*  
*As We Come*  
**Wawi**  
**Navarroza**

**SILVERLENS**

*As Wild*  
*As We Come*  
Wawi  
Navarroza

2 March to 5 April 2023

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Wawi Navarroza enters her new body of work *As Wild As We Come* via the Wild, subverting its loaded meanings in a dazzling array of symbols, patterns, colours, and the Self. The Wild has preoccupied fantasies of Western artmaking for centuries, opposing the ‘civilised’ sensibilities of the Global North who visually and linguistically illustrated the exotic; take, for example, Henri Rousseau’s *Le Rêve* (1910) in which he foregrounds a reclining nude, white woman surrounded by tropical forest and exotic animals while the central, almost intelligible, dark-skinned native woman plays a flute. This painting aptly illustrates the West’s fetishist propensity to equate the ‘Wild’ with lush, erotic mystery. However, Navarroza ten photographic tableaux disrupt the canonically Eurocentric origins of the Wild, undermining the specifically biased discourse that continues to suffuse postcolonial mentality. She approaches the Wild dialectically and frenetically, putting its various signifiers and associations – including herself – in simultaneous conversation.

It is this fetishisation for the exotic Other that Navarroza first enters the Wild. She builds upon her previous bodies of work which consider the Tropical Gothic – a term coined by Nick Joaquin to describe a postcolonial investigation of the liminal unknown using irony and exaggeration – with a novel exploration of the Orient, derived from her 2020 move to the East’s literal portal: Istanbul. By introducing culturally specific signifiers of exoticism like the orchids, pearls, and silk kaftan of *Mouth of Pearls / Oryental & Overseas (Self-Portrait)*, the artist co-opts the West’s harmful discourses and annexes them for herself to deconstruct their meanings. Navarroza’s use of photography as medium also subverts the male, colonial gaze; photography allegedly captures ‘objective’ renderings of the subject, but as critic Marian Pastor Roces points out, the first photographs of Filipinos were framed via the coloniser’s gaze of the exotic. Filipinos, as the colonised, have thus inherited the coloniser’s derogatory idea of themselves. The artist’s photographic practice, however, inherently seeks to undermine and unlearn these frameworks.





Navarroza also approaches the Wild through nature, harkening the uncultivated and celestial. Faunae, rocks, and other natural objects proliferate each composition, employing traditional art historical symbolism. Yet, the combination of fake and real plants as seen in *New Pleasures*, for example, question reality and artifice. They further recall pre-anthropocentric attitudes when humanity and nature existed more harmoniously.

Women – Navarroza’s third portal – in precolonial Philippines also maintained equal power to men; yet patriarchal colonisation facilitated women’s diminished standing in society, equating them with biological inferiority. Through deliberately arranged interiors of décor and fabric, the artist embraces what has become traditionally denigrated to household ‘women’s work’. She places herself within compositions to stand-in for womanhood whilst simultaneously relating to her own specific experiences that include becoming a recent mother – questioning the historically problematic conflation that renders the value of women in their childbearing. *Portals / Double-Portrait* depicts two versions of the artist: the left’s body language articulates this Navarroza as carefree and wild, wearing red heels and sparkly trousers with hair tied in a loose ponytail; the right shows a more composed, though still confident, artist with a neat bun and her son on her lap. The two (perhaps even three in her son) versions of Navarroza dialogically contemplate one another. In another artwork entitled *Todo Lo Que Tengo / Bottomless / Bereket (Self-Portrait with Vessels)*, Navarroza digitally edits her seated self to hold fragments of various types of vessels from specific cultures of the ancient world, contemporary Philippines, and Turkey; that these vessels, traditionally symbolic of women, are rendered over one another indicate the artist’s own cultural multiplicity; yet the vessel is often overlooked for what it stores – liquid or child. The Spanish title translates to ‘Everything I have’, thus her embrace of these objects, coupled with her contemplative profile, indicate a fraught inquiry into the ontology of women.





*The Weightlifter Orans / Auit at Gaua  
(Self-Portrait with Blue Ribbon), 2022*

Edition 2 of 7

Archival pigment ink on Hahnemühle Photo Lustre  
mounted on dibond Artist frame with wooden  
mat board and glazed, colored frame

53h x 40w in • 134.62h x 101.60w cm

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Detail from *The Weightlifter Orans / Auit at Gaua (Self-Portrait with Blue Ribbon)*, 2022



*Portals / Double Portrait  
(Self-Portraits), 2022*

Edition 2 of 7

Archival pigment ink on Hahnemühle Photo Lustre  
mounted on dibond Artist frame with wooden  
mat board and glazed, colored frame

46.06h x 39.76w in • 117h x 101w cm

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Detail from *Portals (Double Portrait (Self-Portraits))*, 2022







## *Brave New World, 2022*

Edition 2 of 7

Archival pigment ink on Hahnemühle Photo Lustre  
mounted on dibond Artist frame with wooden  
mat board and glazed, colored frame

31.50h x 23.62w in • 80h x 60w cm

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Detail from *Brave New World*, 2022



*La Bruja II / Vagus*  
*(Self-Portrait Rebirthing the Self), 2022*

Edition 4 of 7

Archival pigment ink on Hahnemühle Photo Lustre  
mounted on dibond Artist frame with wooden  
mat board and glazed, colored frame

53h x 40w in • 134.62h x 101.60w cm

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Detail from *La Bruja II / Vagus (Self-Portrait Rebirthing the Self)*, 2022

These tableaux brim with symbolism and allegory, but there is also, lastly, a Wildness in their aesthetic of excess. Navarroza's zealous use of colour, pattern, and texture – in addition to the plethora of objects and gestures – as seen in the backdrop of *The Shopper / Heart Sutra (Self-Portrait with Artichoke)* result in an amalgamation of overwhelming visual and cognitive stimuli that articulate as Postcolonial Camp. The 'Postcolonial' preface highlights the necessity of postcolonial agency in engaging with this notion as a method of subversion following over 500 years of subjugation by Spain, America and Japan; 'Camp', as described by Susan Sontag in her pioneering text 'Notes on Camp', is the victory of style, aesthetics, and irony over content, morality, and tragedy. The artist has admitted to shying away from descriptors such as Kitsch or Camp in the past, preferring instead serious and plainly conceptual modes. However, her realisation of these opinions' colonial and patriarchal inheritance unlocked her current practice full of vivacity and theatricality, which is no less critically engaged. Countries of the Global South such as the Philippines that have acceded a kitsch mode are particularly susceptible to derogatory condescension regarding taste.



Though, capitalist forces of the Global North such as that which precipitated the widespread Filipino migration movement – that Navarroza is a participant of – and Overseas Foreign Worker (OFW) phenomenon are largely responsible for the same aesthetic it derides. These Filipinos often bring back indexes of the cultures in which they found success such as curtain swags or Roman columns that might be called unsophisticated, but in reality reflect a perseverance and resourcefulness that should be celebrated. The Postcolonial Camp thus emerges within contemporary Philippines and Navarroza’s tableaux as an alternative reality filled with creativity, playfulness and substance.

This series’ title *As Wild As We Come* indicate Navarroza’s intention of maximising the Wild signifier. She has indeed accomplished this, as these photographs brim with a visual lexicon that undermines conventional and destructive meanings of the Other, nature, women, and excess. The artist’s tableaux celebrate what we’ve been conditioned to be ashamed about, embracing the chaos in a cathartic act of joy, play, and sensorial delight.

*Words by Marv Recinto*









## *New Pleasures, 2022*

Edition 2 of 7

Archival pigment ink on Hahnemühle Photo Lustre  
mounted on dibond Artist frame with wooden  
mat board and glazed, colored frame

31.50h x 23.62w in • 80h x 60w cm

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*Mouth of Pearls / Oriental & Overseas  
(Self-Portrait), 2022*

Edition 2 of 7

Archival pigment ink on Hahnemühle Photo Lustre  
mounted on dibond Artist frame with wooden  
mat board and glazed, colored frame

53h x 40w in • 134.62h x 101.60w cm

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Detail from *Mouth of Pearls / Oriental & Overseas (Self-Portrait)*, 2022



*The Shopper / Heart Sutra  
(Self-Portrait with Artichoke), 2022*

Edition 2 of 7

Archival pigment ink on Hahnemühle Photo Lustre  
mounted on dibond Artist frame with wooden  
mat board and glazed, colored frame

39.37h x 36.61w in • 100h x 93w cm

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Detail from *The Shopper / Heart Sutra (Self-Portrait with Artichoke)*, 2022







***Todo Lo Que Tengo / Bottomless / Bereket  
(Self-Portrait with Vessels), 2022***

Edition 2 of 7

Archival pigment ink on Hahnemühle Photo Lustre  
mounted on dibond Artist frame with wooden  
mat board and glazed, colored frame

53h x 40w in • 134.62h x 101.60w cm

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Detail from *Todo Lo Que Tengo / Bottomless / Bereket (Self-Portrait with Vessels)*, 2022



*Homeing*  
*(Self-Portrait of a New Mother), 2022*

Edition 2 of 7

Archival pigment ink on Hahnemühle Photo Lustre  
mounted on dibond Artist frame with wooden  
mat board and glazed, colored frame

31.50h x 23.62w in • 80h x 60w cm

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Detail from *Homeing (Self-Portrait of a New Mother)*, 2022



***Pretty Savage / Anthurium Minoa***  
***Theodora Sforza, 2022***

Edition 2 of 7

Archival pigment ink on Hahnemühle Photo Lustre  
mounted on dibond Artist frame with wooden  
mat board and glazed, colored frame

53h x 40w in • 134.62h x 101.60w cm

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Detail from *Pretty Savage* / *Anthurium Minoa* Theodora Sforza, 2022



## Artist's Notes

*As Wild As We Come* (2022) is a series of self-portraits that mark a resurfacing out of a period of dramatic changes, childbirth and motherhood, while also relocating from Manila to Istanbul, all traversed during the pandemic and a global standstill. This latest collection continues my vivid and layered explorations into identity, place and belonging, with a specific focus on the female experience, rebirth and transformation.

The suite of large format colorful works mark a celebratory return and regeneration through the power of Art-making. She is the Woman at the Threshold; these are her portraits. What is the threshold if not the picture frame, if not a PORTAL to a new life, new place, new time — a woman's season of change.

I unpack the WILD through many puertas/entries in my works with the WILD as: nature, woman, oriental, other.

Through the embodied self-portraits, I explore and navigate the Tropical Gothic, the “wild wild East”, the wild in Women/Mother/Artist/Creatrix, postcolonial camp, the question of kitsch and “women's work”, diaspora, transnationality, post-photography, and COLOR.

When I say WE in “As Wild As We Come” I bring with me:

We as women

We as artists

We as mothers

We as Filipino, Southeast Asians

We as diasporic/transnationals

We in the multiplicity and porosity of identity and place

We in my own multi-faceted Self

And all these experiences lived, sensorially, meaningfully, courageously.





## Artist Statement

Truth be told, photography is not the medium I use — I am. My body is. I just take the camera along for the ride and I've intervened in it in every step of the process: from the studio mise en scène with the mix of materials, to the photographic lighting (so that the images look flat as if a collage), to the post-processing (some anomalies like riddles), to the large format print, to the artist frame. I'm making my decisions known. Both playful and precise, unabashedly cacophonous, maxed out in polychrome, the wild, wild East in full gallop, embracing folk motif, domestic decor, "women's work", DIY, the Philippine tropical gothic horror vacui added with Turkish elaborate ornamentation; the exotic, the handmade, the plastic, the mass-produced, the high-low clatter and clang — I use this visual language as practices to understand and possibly decolonize an interesting tapestry of identity through my lived experience as a woman, artist, Filipina, born and raised in the Philippines, educated in the West, lived in many places, multicultural, transnational, and a new mother (an artist-mother, to be exact). I welcome this contamination/hybridity/syncreticity as points of inquiry and conversation.

In summary, my two-decade art practice has been devoted to deepening my understanding and interpretation of Self and Surrounding with photography as witness and shapeshifting ally, a contemporary tool that is always evolving.

My self-portraits are testaments to amplify women's voices and interior worlds. My self-portraits are acts of bravery and defiance, with the hope to contribute/balance the prevailing lopsided hegemony of art which is predominantly western and male. My self-portraits don't just belong to me, it belongs to each woman who has in her first order of desire is to create.

**Wawi Navarroza**



## WAWI NAVARROZA

### Bio

Wawi Navarroza is a Filipino contemporary artist known for her works in photography, actively exhibiting in galleries and museums in the Philippines and internationally. Her images explore Self and Surrounding as seen in her works in contemporary landscape, constructed tableaus and self-portraits. Informed by tropicality within the dynamics of post-colonial dialogue, globalization, and the artist as transnational, her works transmute personal experience to the symbolic while probing materials and studio practice; all perhaps to mirror a path to understanding a deeper sense of place & identity.

She has exhibited widely in the Philippines and internationally, including the National Museum of the Philippines, Metropolitan Museum of Manila, Singapore Art Museum 8Q, Hangaram Museum (Korea), National Museum of Fine Arts (Taiwan), Yogyakarta National Museum (Indonesia), Fries Museum of Contemporary Art & Museum Belvedere (Netherlands), Danubiana Museum (Slovakia), and in galleries in Australia, Japan, Malaysia, Singapore, Laos, Cambodia, London, Spain, Italy, and Russia; with continued participation in international photography festivals and art fairs such as Art Basel HK.

Navarroza has received a number of awards such as the Asian Cultural Council Fellowship Grant New York, Lucas Artists Fellowship Award for Visual Arts San Francisco, Cultural Center of the Philippines' Thirteen Artists Awards, Ateneo Art Awards, Lumi Photographic Art Awards Helsinki, and finalist for Singapore Museum Signature Art Prize, WMA Commission Hong Kong and Sovereign Asian Art Prize. Her works are in the collection of Bangko Central ng Pilipinas (Central Bank of the Philippines), Metropolitan Museum of the Philippines, Menarco Tower/The Vertical Museum at Bonifacio Global City, and Stora Enso Photography Museum in Oulu, Finland.

Her art has been surveyed in books such as "Photography Today" (Phaidon) "Contemporary Photography in Asia" (Prestel) and "Photography in South East Asia" by Zuang Wubin (NUS Press). Navarroza has been a strong proponent of the printed format as an extension of artistic work and with this, has published two books "DOMINION" and "Hunt & Gather, Terraria", launched



respectively at Offprint Paris and PS1MoMA. In 2015, she founded Thousandfold, a contemporary photography platform and the first photobook library in Manila, with Thousandfold Small Press as its publishing arm. As an educator, she gives periodic workshops and is a recognized speaker to photography talks, reviews, and conferences in the Philippines and abroad.

Navarroza is a graduate of Communications Arts at De La Salle University, Manila. Shortly after, she received continuing education at the International Center of Photography in New York City with a Fellowship Grant from the Asian Cultural Council. For a few years, she was based in Spain where she finished her Masters in Contemporary Photography (Master Europeo de Fotografía de Autor) awarded by Instituto Europeo di Design in Madrid.

She currently lives and works in İstanbul, Turkey.

Wawi Navarroza is represented by Silverlens and Kristin Hjellegjerde Gallery.

For inquiries : [studio@wawinavarroza.com](mailto:studio@wawinavarroza.com)

## WAWI NAVARROZA

### Bio

b. 1979, Manila, PH



*La Bruja (All the Places She's Gone, Self-Portrait)*, 2019

### AWARDS, RESIDENCIES, AND GRANTS

- 2019 *Lucas Artists Fellow in Visual Arts*, Montalvo Arts Center, Saratoga, California  
*Ignacio B. Gimenez Outdoor Installation Art Grant*, Inaugural grantee
- 2018 *Sovereign Asian Art Prize*, Finalist  
*Kuala Lumpur International Photography Awards 2018*, 3rd Prize Winner
- 2017 *WYNG WMA Commission Hong Kong*, Finalist  
Sovereign Asian Art Prize, Finalist
- 2016 *Eurasian Creospace Network Grant*, University of Valencia-Asia Europe Foundation, Spain  
*Merayakan Murni*, Ketemu Project Space Artist Residency, Indonesia
- 2014 *Prudential Eye Awards Singapore*, Nominee
- 2012 *Cultural Center of the Philippines Thirteen Artists Award*, recipient
- 2011 *Lumi Photographic Art Awards*, Helsinki, Honorary Award Winner  
*Sovereign Asian Art Prize*, Finalist, Hong Kong  
*Signature Art Prize, Singapore Art Museum v-Asia Pacific Breweries Foundation*, Finalist, Singapore  
*Istituto Europeo di Design*, Madrid - Master Europeo de Fotografia de Autor, Scholarship
- 2010 *fotoMAGAZIN*, Portfolio Prize, Germany
- 2009 *Asian Cultural Council - Silverlens Foundation Fellowship Grant*, New York
- 2007 *Ateneo Art Awards, Philippines, Winner*  
*Artesan Gallery Artist Residency Grant*, Singapore  
Fotomasterskie Peterburgskie, Visiting Artist, St. Petersburg, Russia
- 2001 *54th Art Association of the Philippines (AAP) Art Competitions*, Gold Medal for Photography, Manila

### SOLO EXHIBITIONS

- 2023 *As Wild As We Come*, Silverlens, Manila  
*As Wild As We Come*, Art Fair Philippines: Special Exhibitions, Manila
- 2022 *As Wild As We Come*, Kristin Hjellegjerde Gallery, London
- 2019 *Wawi Navarroza: Self-Portraits & The Tropical Gothic*, Silverlens, Manila
- 2017 *MEDUSA*, Silverlens, Manila
- 2014 *Tierra Salvaje*, Silverlens, Manila
- 2013 *Ultramar pt. 2: Hunt & Gather, Terraria*, Silverlens, Manila
- 2012 *Ultramar pt. 1 Falling Into Place Gathered Throng*, Silverlens, Manila  
*On Landscape & Some Dislocations*, Galería Patrick Domken, Cadaqués, Costa Brava
- 2011 *DOMINION*, Silverlens, Manila
- 2009 *Perhaps it was possibly because*, Silverlens, Manila
- 2008 *When All Is Said And Done*, Artesan Gallery, Singapore
- 2007 *100 Años Entre Nosotros / 100 Years Between Us* (Navarroza homage Frida Kahlo centennial) Galería de Exposiciones, Instituto Cervantes de Manila  
*Saturnine: A Collection of Portraits, Creatures, Glass & Shadow*, Silverlens, Manila / McDermott Gallery, Siem Reap / ArtReflex Gallery, Saint-Petersburg

## WAWI NAVARROZA

### Bio

2005 *Polysaccharide: The Dollhouse Drama*, Blacksoup Project Artspace, Manila / Ateneo Art Gallery, Manila / La Trobe University, Bendigo

#### SELECTED GROUP EXHIBITIONS

2022 *Living Pictures: Photography in Southeast Asia*, National Gallery Singapore, Singapore

*The Hat of the Matter*, Metropolitan Museum of Manila, Manila

*Hitherto VI: Notes on Impermanence*, Project Space Pilipinas, Lucban, Quezon

2021 *Tonight the Air is Warm*, Kristin Hjellegjerde Gallery, London, England

SF Camerawork, San Francisco

*Viva La Frida!*, Drents Museum, Netherlands

2020 *Anticipating the Day*, Silverlens, Manila

*Searching Sanctuary*, Silverlens, Manila

2019 *Not Visual Noise*, Ateneo Art Gallery, Manila

*Yellow Ambiguities*, Ateneo Art Gallery, Manila

*Far Away But Strangely Familiar*, Danubiana Museum, Bratislava

*Everywhere, There You Are*, Ateneo Art Gallery, Manila

2018 *Elevations Laos*, Vientiane, Laos

ARTIJOGI1: *Enlightenment*, Yogyakarta National Museum, Indonesia

*Conversations/Positions/Photoma*, Mabini Projects, Manila

*Art Basel*, Silverlens, Hong Kong

*Manila Biennale: OPEN CITY 2018*, Intramuros, Manila

*Shared Coordinates*, a collaboration of Edouard Malingue Gallery, ROH Projects, MSAC and SILVERLENS, The Arts House, Singapore

2017 *Curated by Federico de Vera*, Ayala Museum, Manila

*Shared Residence*, Ateneo Art Gallery, Manila

*Everywhere There You Are*, Malasimbo Arts & Music Festival 2017, Puerto Galera, Mindoro (with Ling Quisimbing Ramilo)

*Translación*, Inaugural Exhibition, Curated by Gary-Ross Pastrana, Silverlens, Manila

2016 *Roundabout: Wawi Navarroza, Mark Valenzuela, Riel Hilario*, Adelaide Central Gallery, Australia

*Meryakan Murni*, Sudakara Art Space Jl. Sudamala No. 20, Bali, Indonesia

*Marker (special exhibition)*, Art Dubai, UAE

Artist book Hunt & Gather, Terraria at *PROTOTROPISM* book show, The Library Project, Dublin, Ireland

2015 *Surface Tension: Perspective on the Changing Landscape*, Alliance Française de Manille for COP:21, Paris

*Asian Women Photography Showcase*, Objectifs, Singapore

*Traces (Platforms)*, Finale Gallery, Manila

*Platforms (special exhibition)*, Art Stage Singapore

2014 *Still Moving: After Image*, South-East Asian contemporary photography survey show, Singapore Art Museum, SAM 8Q

*Imaging Philippine Flora*, Metropolitan Museum of Manila, Manila

## WAWI NAVARROZA

### Bio

- Ocean of Possibilities*, ArtScience Museum, Marina Bay Sands, Singapore
- New Natives*, Lightbombs Contemporary, Hong Kong
- Creative Cities*, Khaosiung, Taiwan
- 2013 *The Philippine Contemporary: To Scale The Past & The Possible*, Metropolitan Museum of Manila, Manila
- STRIP 2013, There But There*, Silverlens, Singapore
- 2012 *Thirteen Artists Award 2012* Winners Exhibition, Cultural Center of the Philippines, Manila
- Terra Cognita, Noorderlicht Photo Festival*, Museum Belvédère, Heerenveen
- Ley Hunting*, Silverlens, Manila
- The Hope & The Dream in Filipino: Contemporary Photography from the Philippines*, The Month of Photography Tokyo 2012, presented by The Photographic Society of Japan and Tokyo Museum of Photography, Tokyo
- 2011 *Asia One projections*, Recyclart, Brussels
- Medi(t)ation: Asian Art Biennale 2011*, National Museum of Fine Arts, Taichung
- 2010 *25th Asian International Art Exhibition*, Mongolian National Modern Art Gallery, Ulaanbaatar
- It Was Always About Forever*, (Navarroza & Zicarelli two-person exhibition), Valentine Willie Fine Art, Kuala Lumpur
- Emerging Wave: ASEAN-Korea Contemporary Photo Exhibition 2010*, Hangaram Museum, Seoul
- CUT10: Parallel Universe, New Photography from South East Asia*, Valentine Willie Fine Art: Kuala Lumpur / Singapore / Yogyakarta / Manila
- Six6: The Silverlens Anniversary Show*, Manila
- 2009 *Verso Manila: Contemporary Filipino Artists in Turin*, Verso Arte Contemporanea, Turin
- CUT09: Figure, New Photography from South East Asia*, Valentine Willie Fine Art: Kuala Lumpur / Singapore / Yogyakarta / Manila
- 2008 *Swarm In The Aperture: Recent Photography in the Philippines*, The National Museum of the Philippines, Manila
- Another Asia*, Goethe Haus, Jakarta, Indonesia
- FOEM (Pandango sa Bingit)*, Art Center/Finale Gallery, Manila
- 2007 *Global/Vernacular: Ateneo Art Awards 2007* Winners Exhibition, Ateneo Art Gallery, Manila
- Rocked Age: Images of Loud Music Culture*, Metropolitan Museum of Manila, Manila
- Eros*, Alab Art Space, Manila
- 2006 *Outbound: Ateneo Art Awards 2006* Winners Exhibition, Ateneo Art Gallery, Manila
- Another Asia*, Fries Museum of Contemporary Art, Leeuwarden

#### ART FAIRS & FESTIVALS

- 2023 SEA Focus  
Art SG  
Art Fair Philippines
- 2022 Untitled Art Miami Beach
- 2021 Art Fair Philippines

## WAWI NAVARROZA

### Bio

- 2020 Art Fair Philippines
- 2019 Art Fair Philippines
- 2018 Art Basel Hong Kong  
Festival Internacional de Foto, Cadaqués, Spain  
Art Fair Philippines  
Obscura Festival of Photography Festival, Penang, Malaysia
- 2017 Art Fair Philippines  
Angkor Photography Festival, Siem Reap, Cambodia  
Obscura Festival of Photography Festival, Penang, Malaysia
- 2016 Art Fair Philippines  
Obscura Festival of Photography Festival, Penang, Malaysia  
Chennai Photo Biennale, India
- 2015 Art Fair Philippines  
ArtStage Singapore  
Obscura Festival of Photography Festival, Penang, Malaysia
- 2014 Art Fair Philippines  
Singapore International Photography Festival  
Noorderlicht Photo Festival, Netherlands  
Milan Image Art & Design Fair, Singapore
- 2013 Art Taipei
- 2012 Singapore International Photography Festival  
Noorderlicht Photo Festival, Netherlands  
Photolreland
- 2011 Pulse New York
- 2006 Angkor Photography Festival, Siem Reap, Cambodia  
Noorderlicht Photo Festival, Netherlands
- 2005 Angkor Photography Festival, Siem Reap, Cambodia

#### **COLLECTIONS**

- Bangko Sentral ng Pilipinas (Central Bank of the Philippines)
- Menarco Collection / The Vertical Museum, Bonifacio Global City, Philippines
- Metropolitan Museum of the Philippines
- Stora Enso Photography Museum, Oulu, Finland

#### **EDUCATION**

- 2012 Istituto Europeo di Design, Madrid  
Master Europeo de Fotografía del Autor  
(European Master of Fine Art Photography), scholarship
- 2009 International Center of Photography, New York City
- 2002 De La Salle University, Manila, Philippines  
BA Communication Arts, with honors

## WAWI NAVARROZA

### Bio

#### ARTIST BOOK

*Hunt & Gather* by Wawi Navarroza (artist book) co-published by 5 Ports Publishing and Hardworking, Goodlooking (Office of Culture & Design), Manila, 2014 launched at PS1 MoMA New York Art Book Fair

*DOMINION* by Wawi Navarroza (photobook) co-published by Stephanian, launched at Offprint Paris, 2014

*On Landscape & Some Dislocations* (artist-Run exhibition catalog; in Spanish), Barcelona, 2012

*Gracias por su visita* by Wawi Navarroza (artist book), published by Hiraya Gallery, Manila, Philippines, 2011

#### BIBLIOGRAPHY & FURTHER READING

*The Philippine Contemporary: To Scale The Past & The Possible*, Metropolitan Museum of Manila, 2018

*ART ARCHIVE 01: A Collection of Essays on Philippine Contemporary Visual and Performing Arts*, "FILTERS: A View of Recent Contemporary Philippine Photography" by Irwin Cruz, published by The Hapan Foundation, Manila, 2017

GR-09022017, curated by Silja Leifsdottir et al., published by Fotogalleriet, Oslo, Norway, 2017

*Curated by Federico de Vera*, published by Ayala Museum, Manila, 2017

*Photography in South East Asia: A Survey* by Zuang Wubin, NUS Press, Singapore, 2016

*No Chaos, No Party: 28 Artists in Metro Manila* edited by Eva McGovern-Basa, Manila, 2016

*Marker*, published by Art Dubai, 2016

*Photography Today*, published by Phaidon, London, 2014

*Still Moving: After Image*, published by Singapore Art Museum, 2014

*Helutrans Collection Series: South East Asia Contemporary*, published by Helutrans, 2014

*Contemporary Photography in Asia*, published in Prestel, London, 2013

*European Master of Fine Art Photography 2011-2012*, published in IED-Madrid, 2012

*Terra Cognita*, published by Aurora Borealis, Netherlands, 2012

*Portfolio12 - Migrations*, published by Photolreland, Dublin, Ireland, 2012

*Curare con l'arte contemporanea* by Rebecca Russo published by Videoin sight®, Turin, Italy, 2010

*Emerging Wave: Asian Contemporary Photography*, published by ASEAN-Korea Centre, Seoul, Korea, 2010

*Preview Art Book*, published by Summit Media, Manila, 2009

*The Philippine Yearbook 2009: 61 Artists Who Will Change The World*, published by The Fookien Times, Manila, 2009

*Noorderlicht: Another Asia*, published by Aurora Borealis, Netherlands, 2006

## **WAWI NAVARROZA**

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## **MARV RECINTO**

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# **SILVERLENS**

2263 Don Chino Roces Avenue Extension

Makati City, Philippines 1231

T +632.88160044

F +632.88160044

M +63917.5874011

**[www.silverlensgalleries.com](http://www.silverlensgalleries.com)**  
[inquiry@silverlensgalleries.com](mailto:inquiry@silverlensgalleries.com)