

# NORBERTO ROLDAN

## VIVA ESPAÑA

MUSEO ILOILO



KR18 ART SPACE

## LONG LIVE AMÉRICA

PRESENTED BY  
MUSEO ILOILO  
FOR THE BENEFIT OF THE  
THE ROTARY CLUB OF METRO ILOILO  
IN COOPERATION WITH  
SILVERLENS

• A SOLO DIPTYCH EXHIBITION •  
ILOILO CITY, PHILIPPINES

25 NOVEMBER -  
31 DECEMBER 2022

I.

# VIVA ESPAÑA

*Museo Iloilo, Iloilo City, Philippines*



## ***ARTIST'S NOTES***

***Viva España*** and ***Long Live América*** is a diptych exhibition that straddles between two different locations in Metropolitan Iloilo chosen for their historical, cultural and political affinities.

***Viva España*** will be presented at Museo Iloilo (built 1971) located in the capital city. It is the first government-sponsored museum outside Metro Manila. The museum houses an outstanding collection of Iloilo's cultural heritage. But what makes Museo Iloilo significant is its around 300 pieces of religious artefacts and figures from home altars of old, prominent and devout Catholic families in the province. The Ilonggos' generous donations of Catholic material culture firmly and eloquently attest to the influence of 400 years of Spanish rule in the Philippines on the Visayan region and its people.

On October 5, 1889, Maria Christina, then Queen Regent of Spain, raised the status of the town to the Royal City of the South due to Iloilo's economic development during the 18th and 19th centuries. In 1896, the Queen Regent named Iloilo "*La Muy Noble Ciudad*," or "The Most Noble City," in appreciation of the Ilonggos allegiance to Spain, and their chivalry to defend the "Queen City of the South" against the surge of the Philippine Revolution.

This section of the diptych is an attempt to "colonize" the space of the museum, retaining some selected pieces from its collection, and intervene in its present narrative.



The museum's interior showing a section of its collection of santos and retablos.



Museo Iloilo under construction in 1971.



*Between Salvation and Damnation*, 2017

installation with wood panels, antique santo, and various objects

102.36h x 144.09w x 144.09d in • 259.99h x 365.99w x 365.99d cm

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*The Dark Box*, 2005-2017

installation with wood panels, vintage lace fabric, and sound recording  
102.36h x 144.09w x 144.09d in • 259.99h x 365.99w x 365.99d cm

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NFS

*Mother of Perpetual Colony*, 2002

wall installation with digitally printed banners on satin and screen printed fabric  
variable from 3 to 9 banners: 96 x 96 in · 243.84 x 243.84 cm each

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*The Sacred and the Secrets in Our Lives*, 2001- 2016

installation with 8 wall altars with found objects, picture frames, sepia photos, fabrics and light boxes

49.25 x 59 x 5.51 in • 125.095 x 149.86 x 14cm (diptych)

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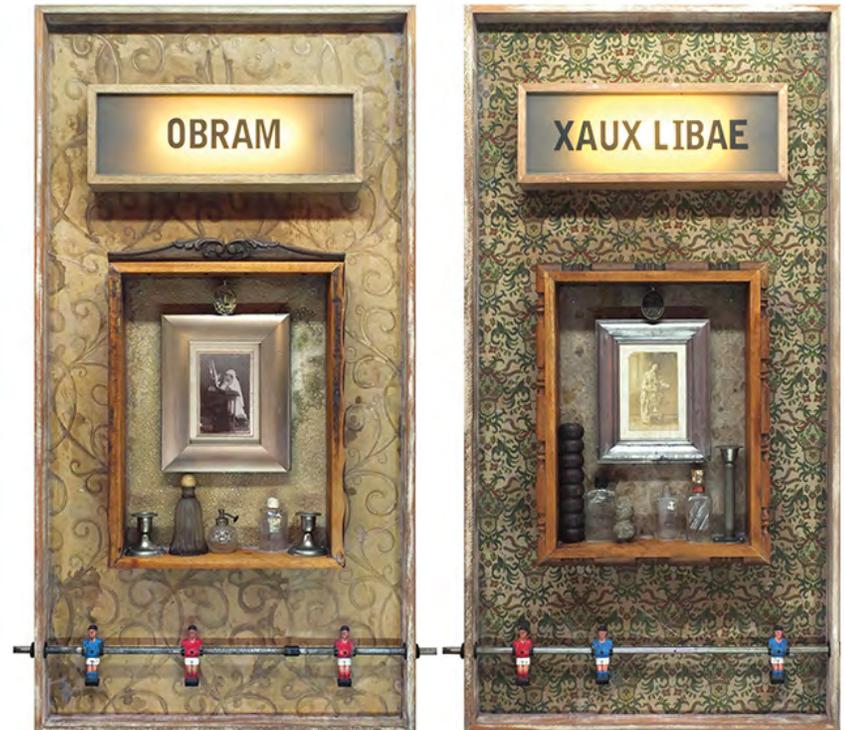
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ADONAI

SAGRATAM

SANCTISSIMAM

XAU LIBAE

QESSEM

QESSEM

QESSEM

QESSEM

*The Sacred and the Secrets in Our Lives, 2016 (installation)*



*100 Altars for Roberto Chabet / NO. 21 & 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. 23 & 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. 25 & 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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*There Are No Ideas But in Things (Faceless Saint)*, 2018  
installation with old cabinet, candle holders, and metal buddha  
64.50h x 12.50w x 24d in · 163.83h x 31.75w x 60.96d cm

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*There Are No Ideas But in Things (Bulol)*, 2018

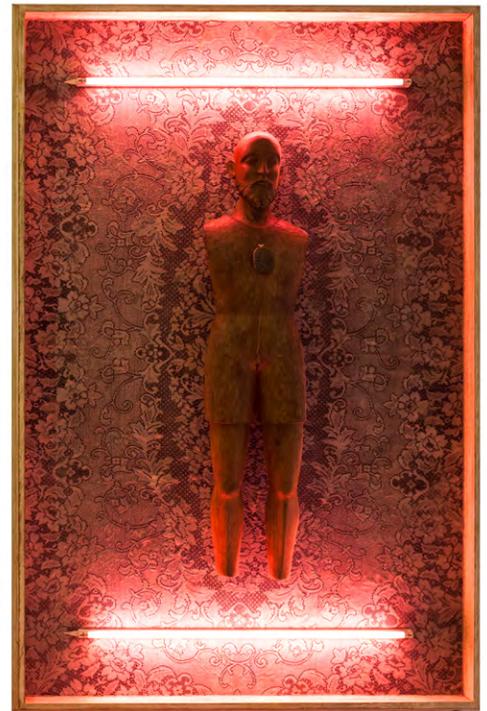
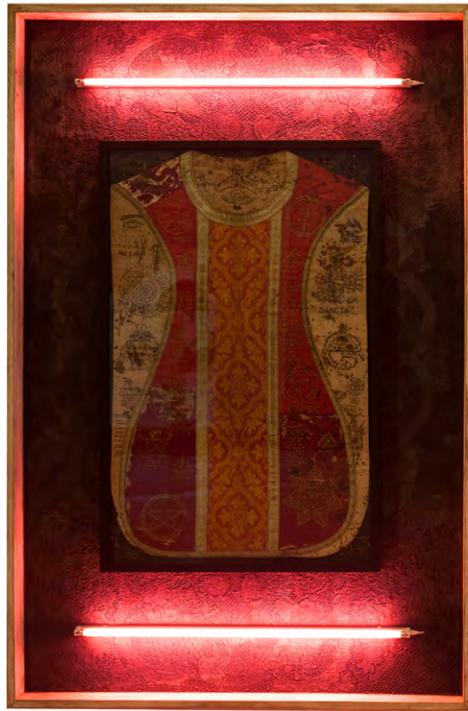
altar installation with old cabinet, candle holders, bulol and found objects

95h x 17w x 14d in · 241.30h x 43.18w x 35.56d cm



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***Rebel***, 2015

wall installation with old catholic chasuble, old wooden santo, fabric, beeswax and lighting fixture  
96h x 72w x 6d in · 243.84h x 182.88w x 15.24d cm (diptych)

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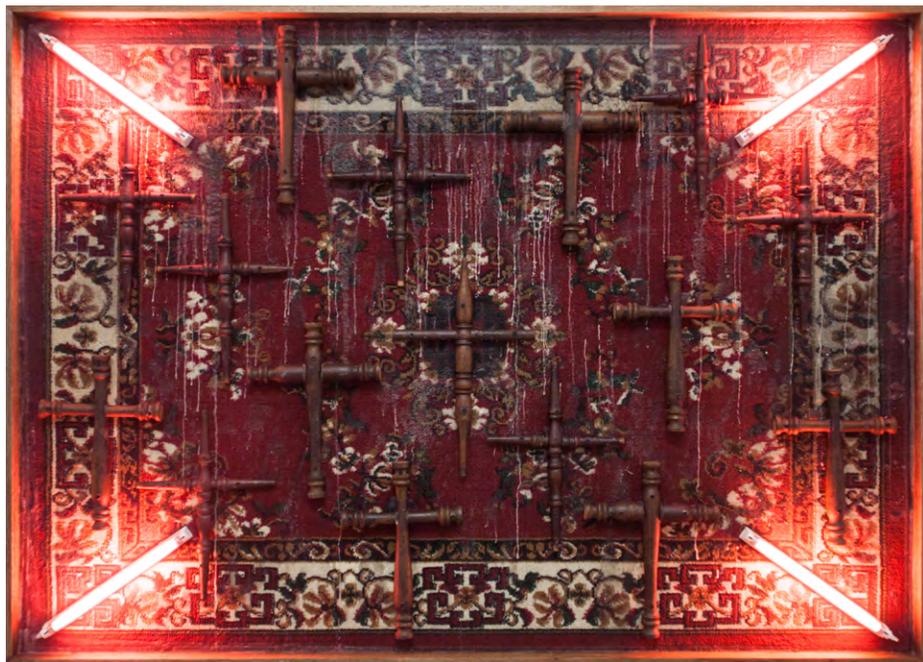
*Erehes*, 2017

wall installation with Catholic liturgical cape, fabric, beeswax and neon lighting

77h x 116w in · 195.58h x 294.64w cm

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***War on Faith***, 2019

assemblage with found Middle Eastern carpet, LED lights, wooden crosses from architectural debris and beeswax

43h x 72w in • 109.22h x 182.88w cm

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II.

# LONG LIVE AMÉRICA

*KRi8 Art Space, Balay Sueño Annex, Iloilo City, Philippines*



**K R i 8**

## ***ARTIST'S NOTES***

***Long Live América*** and ***Viva España*** is a diptych exhibition that straddles between two different locations in Metropolitan Iloilo chosen for their historical, cultural and political affinities.

***Long Live América*** will be presented at Balay Sueño Annex. Balay Sueño, a 1940s ancestral house located at the corner of Benedicto-Washington Streets, Jaro, Iloilo, was built by Don Modesto Ledesma, an haciennero who served as a mayor of Jaro in the 1920s. Once a separate city, it was merged with Iloilo City in the 1940s during the American colonial administration of the Philippines under its policy of Benevolent Assimilation. Jaro plays an important role for the Roman Catholic Church in this part of the Christian nation. It is where the Archdiocese of Jaro, the Metropolitan jurisdiction that encompasses the provinces of Antique, Guimaras, Iloilo, and Negros Occidental, is headquartered.

While this section of the diptych exhibition reflects the country's American colonial history with snippets of Hollywood, cinema, American fashion, and America as a super power, it also attempts at self-reflexivity on the Filipinos' love-hate relationship with America.



The Don Modesto Ledesma mansion in the 1940s before it was restored in 2018 and renamed Balay Sueño by the new owners, the family of former Iloilo City mayor Jose Espinosa III.



NFS

*White Love, Love White*, 2002-2012  
installation with banner and lighting fixture  
102h x 240w in • 259h x 609w cm

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*Lost in Hollywood on My Way to the Revolution 2 - 8*, 2021  
assemblage with found objects, Hollywood star clipping and  
vintage wallpaper on recycled old glass cabinet doors  
48.75h x 19.25w x 4.50d in • 123.83h x 48.90w x 11.43d cm each

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*Maynila (Hilda Koronel-Bembol Roco)*, 2018  
oil and acrylic on canvas with lighting fixture  
48h x 192w in • 121.92h x 487.68w cm (diptych)

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Her cheeks were flushed and her dark eyes mirrored an inner anxiety as they clung to him, seeking. She leaned forward and spoke softly as if what she had to say was a secret: “Tony, I hate to bring this up again. You forget many things. I’m supposed to have some pride. Tell me now, when are we going to get married?”



*The Pretenders No. 12 (Marlon Brando-Eva Marie Saint)*, 2015

oil and acrylic on canvas

48h x 192w in • 121.92h x 487.68w cm (diptych)

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***“Happiness consists in realizing  
it is all a great strange dream”***

**NFS**

***The Pretenders No.11 (Kate Moss 3), 2015***

oil and acrylic on canvas

36h x 144w in | 91h x 365w cm (diptych)

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***Crazy Horse*, 2016**

oil on canvas with T5 lighting on metal sheet  
48 x 96 in • 121.92 x 243.84 cm each (diptych)

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***“Don’t use the phone. People are never ready to answer it. Use poetry.”***

***Viper***, 2015

oil and acrylic on canvas

36h x 144w in • 91.44h x 365.76w cm (diptych)

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He stood up and went to the window The sea again, the rain,  
memories rushing in and stirring up and about, inchoate and yet  
alive. When he was in Antipolo, or when he was in the States,  
wandering in the gilded wilderness of that continent, he seldom  
looked at the sea. How long ago when he looked at the stars?

*Fighter Jet Over Antipolo*, 2018  
painting on found painting and object  
48h x 36w in • 121.92h x 91.44w cm (diptych)

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At Rizal Avenue he turned away from the crowds to a narrow, asphalted side street dusty with horse manure, its sidewalks reminiscent of the Walled City and composed of the ballast stones of galleons that had sailed centuries ago to Acapulco in Mexico. The newspaper office was in a bleak, gray building, a gothic edifice that had somehow escaped destruction during the war.

*Fighter Jet Over Rizal Avenue*, 2018  
painting on found painting and object  
48h x 48w in • 121.92h x 121.92w cm (diptych)

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*The Beginning of History Part 2 (series 02 & 03), 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 06 & 08), 2019*

assemblage with found objects

32h x 24w in • 81.28h x 60.96w cm

[email](#)

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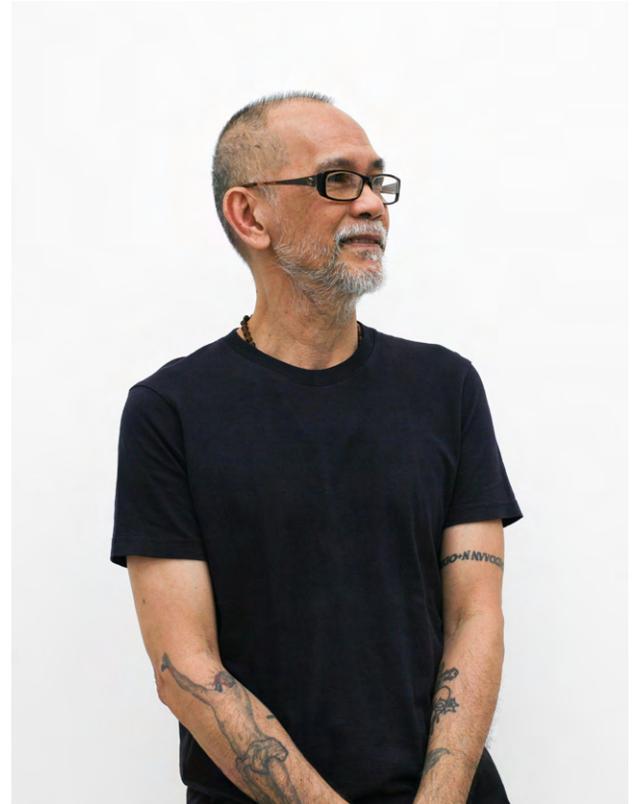
# NORBERTO ROLDAN

## Bio

Norberto Roldan (b. 1953, Roxas City, Philippines) founded the Black Artists in Asia in 1986 and the Visayas Islands Visual Arts Exhibition and Conference (VIVA ExCon) in 1990 both in Bacolod City. He was VIVA ExCon's artistic director in 1990, 1992 and 2018. He also co-founded Green Papaya Art Projects in 2000 and has remained its artistic director until today.

Roldan is a practicing visual artist and is represented in several landmark surveys like *New Art from Southeast Asia*, Fukuoka Asian Art Museum (1992), *No Country: Contemporary Art for South/Southeast Asia*, Solomon R Guggenheim Museum (2012); *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 and Mori Art Museum (2017); and, *Passion and Procession: Art of the Philippines*, Art Gallery of New South Wales (2017).

Roldan recently moved his practice to Roxas City where he manages the projects of Green Papaya, among them the ongoing Shri Vishayas project. Shri Vishayas is a platform for the intersections of indigenous, rural, and contemporary cultures, and is a program of VIVA ExCon Antique 2022-2023.



## NORBERTO ROLDAN Bio

b. 1953, Roxas City, PH



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

### SOLO EXHIBITIONS

- 2022 **VIVA ESPAÑA - LONG LIVE AMÉRICA, A diptych exhibition**, Museo Iloilo & Balay Sueño Annex, Iloilo City  
*The Social Volcano Diaries*, Silverlens Online Viewing Room
- 2021 **Objects Do Not Fall from the Sky**, MO\_Space, Manila
- 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

## NORBERTO ROLDAN Bio

1987 *Images of War*, Hiraya Gallery, Manila

### SELECTED GROUP EXHIBITIONS

2022 *Art Fair Philippines*, Silverlens, Manila

2021 *Istanbul Biennial*, Istanbul, Turkey

*Art Fair Philippines*, Silverlens, Manila

*SOUTH SOUTH VEZA*, SOUTH SOUTH Platform

2020 *Anticipating the Day*, Silverlens, Manila

2018-2020 *A beast, a god and a line*, a travelling exhibition

- MAIAM Contemporary Art Museum, Chiang Mai, Thailand
- Kunsthall Trondheim, Norway
- Museum of Modern Art, Warsaw
- TSI Yangon, Myanmar
- Para Site, Hong Kong
- Dhaka Art Summit, Dhaka, Bangladesh

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 *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

*Translaci3n*, 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

*REVI 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

## NORBERTO ROLDAN Bio

- 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

### 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
- 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 Bio

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- 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 Street 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
- 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

## NORBERTO ROLDAN

### Bio

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

#### 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

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1973-1976 BFA Visual Communications, University of Sto. Tomas  
1969-1973 BA Philosophy, St. Pius X Seminary

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