

Art | Basel  
Miami Beach

# NORBERTO ROLDAN

BOOTH N17  
6 - 10 DECEMBER 2023

SILVERLENS

# NORBERTO ROLDAN

Silverlens is pleased to participate in Art Basel Miami Beach for the first time with a solo booth in the Nova Sector by Filipino artist Norberto Roldan. The presentation precedes Roldan's gallery show opening at Silverlens New York in May 2024, which will mark the artist's first-ever US solo exhibition.

For decades, Norberto Roldan has worked at the forefront of cultural artistic practice in the Philippines. He founded the seminal artist group Black Artists in Asia in 1986—a Philippine-based group focused on socially and politically progressive practice—as well as the region's longest-running biennale, Visayas Islands Visual Arts Exhibition and Conference, which he established in 1990. Currently, he is the Artistic Director of Green Papaya Art Projects, an independent artist-run initiative and alternative art space that supports collaboration between Asia-Pacific and Filipino artists, which he co-founded in 2000. Within Green Papaya Art Projects, Roldan initiated the Shri Vishayas project, a platform for the intersections of indigenous, rural, and contemporary cultures.



Portrait of Norberto Roldan, 2020

Roldan's practice delves into the post-colonial conditions of the Philippines, reflecting the tumultuous historical and sociopolitical landscapes of his homeland. His artistic journey is a profound exploration of the struggle for liberation, as well as the notion of history serving not as a factual account but as a narrative manipulated and rewritten by institutional ruling powers. Rather than infusing materials with meaning, he sources and creates assemblages with found objects and ephemera about insignificance (Spanish Catholic vestments, symbols of the Philippine revolution, photographs of Old Hollywood movie stars, Japanese dollhouses, among others).

Silverlens' presentation unfolds a powerful story of imaginative retelling and features Roldan's revered centerpieces from the series *100 Altars for Roberto Chabet (2014-23)*. In 2008, the building that housed Green Papaya Art Projects' archival materials and artworks burned down in a tragic fire. Roldan managed to recover a few of the works, which he then restored and renovated with second-hand materials and architectural debris, specifically for Art Basel Miami Beach. The altars' forms are inspired by Roberto Chabet—widely acknowledged as the father of Filipino conceptual art—and his abstracted collages from the 1970s-80s, particularly the *Kong Ziggurats or King Kong Collages (1979-1980)*. Holding varied dialogues in texture, the altars collectively manifest as symbolic totems reflecting the spirit and struggles of the locales embedded in them.

The presentation will also include two large-scale tapestries, which take the form of Catholic ceremonial banners. Upon closer inspection, the intricate imagery and found amulets reveal themselves as symbols of Filipino resistance. Roldan pays tribute to revolutionaries who used Catholic iconography as a disguise during the Philippine Revolution against the Spaniards (1896-1898) and as a battle symbol during the subsequent Philippine-American War (1899-1902). By blending diametric elements, Roldan creates a subversive new interpretation of past and present that renders colonial power as a force to be questioned and challenged.



*La Iglesia Filipina Independiente, 2023*

fabric assemblage with Catholic priests' vestments,  
 19th century amulet vest, amulets, Philippine demonetized  
 centavo coins, assorted fabrics, and pole  
 248.92h x 147.32w • 98h x 58w in

NORBERTO ROLDAN



Installation View of *La Iglesia Filipina Independiente*, 1982

NORBERTO ROLDAN

*La Iglesia*



Detail from La Iglesia Filipina Independiente, 2023



*La Lucha por la Liberación Nacional, 2023*  
 fabric assemblage with Catholic priests' vestments,  
 19th century amulet vest, amulets, Philippine demonetized  
 centavo coins, assorted fabrics, and pole  
 248.92h x 147.32w cm • 98h x 60w in



NORBERTO ROLDAN



Installation View of *La Lucha por Liberación Nacional*, 2023

NORBERTO ROLDAN



Detail from *La Lucha por Liberacion Nacional*, 1953



*100 Altars for Roberto Chabet / No. 22, 2014-2023*

assemblage with architectural debris from demolished old houses, found objects,  
treasure boxes, second-hand fabrics, and old photographs  
133.35h x 182.28w x 16.51d cm • 52.50h x 72w x 6.50d in

NORBERTO ROLDAN



Detail from *100 Altars for Roberto Chapez* / No. 22, 2014-2023





*100 Altars for Roberto Chabet / No. 23, 2014-2023*

assemblage with architectural debris from demolished old houses, found objects,  
treasure boxes, second-hand fabrics, and old photographs  
133.35h x 182.28w x 16.51d cm • 52.50h x 72w x 6.50d in

NORBERTO ROLDAN



Detail from 100 Altars for Roberto Chabet / No. 23, 2014-2023



*Relacion de las Islas Filipinas 2, 2023*

fabric assemblage with 19th century amulet vest,  
hand dyed fabrics, amulets, Philippine demonetized  
centavo coins, and pole  
228.50h x 153w cm • 90h x 56.60w in

NORBERTO ROLDAN



Installation View of *Relacion de las Islas Filipinas 2, 2023*



NORBERTO ROLDAN



# La lucha por la liberación national



Obram  
Sacratam  
Sanctissimam  
Gergelium

Adonai  
Sabauth  
Grammante  
Xaux Libae



Detail from *Relacion de las Islas Filipinas* 2023

*Relacion de las Islas Filipinas 1, 2023*  
fabric assemblage with 19th century amulet vest,  
hand dyed fabrics, amulets, Philippine demonetized  
centavo coins, and pole  
233h x 174w cm • 93.50h x 68.50w in



NORBERTO ROLDAN



Installation View of *Relacion de las Islas Filipinas 1*, 2023

## NORBERTO ROLDAN

### Bio

Norberto Roldan's (b. 1953, Roxas City, Philippines; lives and works in Roxas City, Philippines) 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

#### SOLO EXHIBITIONS

- 2024 (Upcoming) Solo exhibition, Silverlens, New York
- 2023 **Art Basel**, Silverlens, Miami
- 2022 **Viva España/Long Live América**, Museo Iloilo, 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

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- 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

- 2023 *Shrines*, Silverlens, New York
- Art Fair Philippines*, Silverlens, Manila
- 2022 *17th Istanbul Biennial*, Istanbul, Turkey
- Art Fair Philippines*, Silverlens, Manila
- 2021 *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
- MIIAM Contemporary Art Museum, Chiang Mai, Thailand
  - Kunsthall Trondheim, Norway
  - Museum of Modern Art, Warsaw
  - TS1 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

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- 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
- 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*

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### Bio

- 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/>



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### Bio

- 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." ArtReviewAsia 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, P134-143, 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

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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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