

A woman is shown from the chest up, wearing a bright pink ruffled shirt and orange gloves. She is holding two stones: a dark, textured grey stone in her left hand and a smooth, light-colored stone in her right hand. The background is a solid orange color. The text 'WAWI NAVARROZA' is written in large, white, serif capital letters across the center, with 'The Other Shore' in a smaller, white, serif font below it.

WAWI NAVARROZA  
The Other Shore

# WAWI NAVARROZA

## The Other Shore



11 January - 2 March 2024

[website](#) [email](#) [whatsapp](#)



# WAWI NAVARROZA: THE ARTIST AS MEDIUM

Seated on a red inflated ball, a woman in a floral Filipiniana dress strikes a defiant gaze at the viewer. Her left hand resting on her lap holds a rose quartz sphere and positions her purple-gloved right hand askew over her chest. The bodily gesture conveys a strong grounding in space, surrounded by elements subtly suggesting the protagonist's attributes —items like a camera, shoes, handicrafts, and other spheres laid on the ground, playing with the symbolism of the worlds she has inhabited as a *madre mundi*. In the background, drapings of blue patadyong fabric, one of the handmade heritage textiles of the Philippines, and strings of decorative plants made from upcycled neon green soda bottles frame the woman and author of this photograph, Wawi Navarroza. This work, titled *Rosas Pandan (Volviendo, Self-Portrait)*, 2023 —one of her most recent compositions made in Manila—is part of Navarroza's first solo exhibition in the United States, *The Other Shore*. Presenting a selection of 18 photographic works produced between 2016 and 2023, Navarroza draws inspiration from the crests and troughs of personal experience and a life marked by constant geographic and cultural movement between the “East” and the “West.” She translates these experiences into visual narratives on large-scale photographic tableaux to question, experience, and materialize her-self as a literal and allegorical body.



Through her 25 year long career as a multidisciplinary artist across transnational shores in the Philippines, Spain, Türkiye, and the United States, Navarroza delves into the complexities of being a Filipina woman artist in ceaseless physical transition and self-exploration. Her tableaux immortalize temporarily static spaces as the shutter captures an intricate composition of materials and worlds in each frame. Within her self-portraiture practice, Navarroza meticulously overlays her own transformations and rebirths as an artist, embodying what can be described as a triad of intricate meanings: a postcolonial reading, a radical identity, and a restorative legacy.

Firstly, the postcolonial reading in Navarroza's oeuvre is evident in the visual lexicon informed by her growing up in Manila, navigating the postcolonial conditions and a hybrid culture heavily shaped by the Spanish and American occupation in the Philippines. The distinct history of the Philippines places it within the ambit of a Latin Asia, via Spain, forging connections with Mexico, and sharing similar colonial and geographic latitudes. Navarroza employs this premise to articulate critical categories through her body and the surrounding elements, subverting the notion of being a "bad Asian." In *Remember Who You Are (Strange Fruit/The Other Asian, Self-Portrait with Pineapple)*, 2019, she trades her identity for hegemonic whiteness and the strangeness of an inhabited body subjected to imposed cultural ideals and assigned stereotypes. Rather than mere glimpses into her lived world, Navarroza's maximalist images serve as portals to deliberately challenge the viewer with their own cultural biases and critical perspectives of Asian representation.

Secondly, Navarroza adopted a radical identity to differentiate her personal experiences and reflections from her colonial legacy, delineating her roles as an artist, woman, and mother. She redefines the concept of the "colonial wound" by portraying her body as a dual world, depicted in two self-portraits: *Portals / Double Portrait (Self-Portraits)*, 2022, and *The Heart Is A Lonely Hunter/The Self-Portraitist (After Alcuáz, Self-Portrait)*, 2019. In the former, Navarroza embodies the roles of both mother and artist, reflecting the concepts of the creator of art and the creator of life within a context rich with materials connected to her present in Manila. In the latter, the artist and the dreamer, with one standing and the other reclining in an odalisque-style pose, emerge within a consciously amassed and richly saturated assortment of fabrics. The reclining figure, reminiscent of an odalisque, alludes to a symbol from European art of the 19th century, associated with Western notions of objectifying the body of a woman from the "East."

Thirdly, the restorative legacy within Navarroza's work resides in the symbolic bequest of coded messages or meta-meanings she incorporates about herself for the viewers. Utilizing her body as a medium, she endures a colonial past, encapsulating identity and manifesting how her work represents a convergence of biographical and historical elements. This amalgamation encompasses art history symbols, with the female as an embodied symbol of strength channeling past, present, and future. This thematic approach is evident in *The Weightlifter Orans: Auit at Gaua (Self-Portrait with Blue Ribbon)*, 2022, where Navarroza prominently stands in the foreground, hoisting a long blue ribbon in a posture reminiscent of the Orans from early Christian/Byzantine iconography which the artist encountered while living in Istanbul. This iconic gesture bears additional significance as it mirrors the posture of Filipina weightlifter Hidilyn Diaz during her historic Olympic Gold medal win in 2020—an event that inspired Navarroza to fuse into the tableau joining the ancient and the present in one. The work celebrates women who are the bearers of the weight of society, albeit invisibly, as the lightness of the blue ribbon. The image symbolizes strength in surrender to the seasons of life and the innate power of women in her profound legacy.

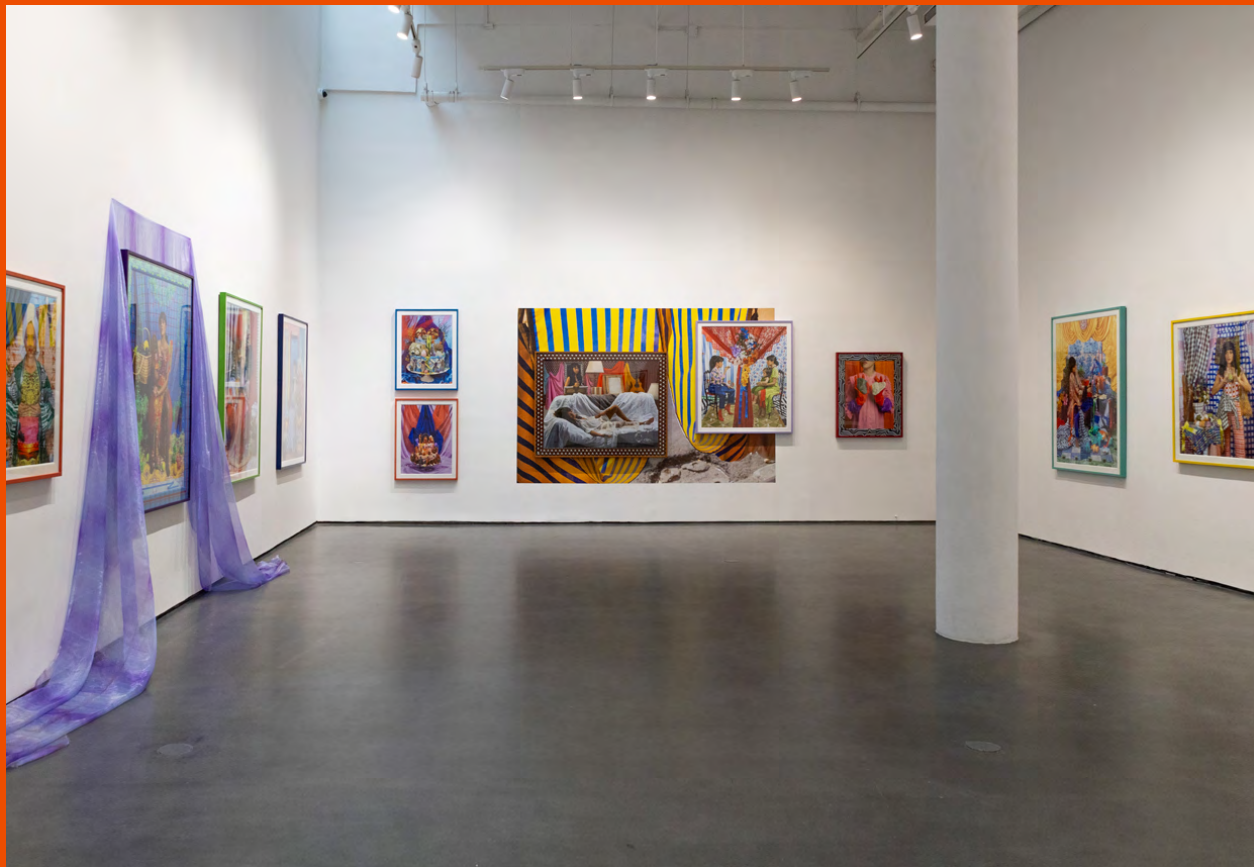


In her photographs, the artist deliberately places herself as the central figure, weaving narratives from archetypal histories of women. Each image transforms into a meticulously crafted habitat tailored for her body. As Navarroza articulates, “she is surrounded, protected and held in that frame, and I love that safety and belonging, she is sure of herself and she is going into the future, but also being informed by the past.” This reflective intention permeates every composition, serving either as a suggestive reminder of cultural belonging or as a poetic encounter with uncanny objects. For the viewer, the artistic experience evolves into a collective exploration, resonating with community reflections on transcultural encounters and identity. Additionally, her work is deeply rooted in a lineage inspired by the legacies of Filipina artists such as Pacita Abad, Agnes Arellano, Julie Lluch, as well as, in the Mexican context, by iconic figures like Frida Kahlo, and Remedios Varo.

Navarroza’s compelling self-representation possesses a timeless quality, depicting a form of hieratism in her body. This hieratic essence in traditional art historical terms is reflected in the rigid position of the self-portraits, symbolizing that her body serves as the medium to express profound narratives. In this visual language, the camera assumes the role of the observer and captures the nuanced details of her storytelling. This intentional and hieratic approach compels viewers to cross a threshold into a realm of confrontations with our present, past, and future selves. The hieratism inherent in Navarroza’s work not only elevates the significance of her self-portraits but also contributes to the broader tradition of art history where symbolic elements are employed to convey a sense of the sacred and transcendent. Through this combination of body, camera, and storytelling, Navarroza establishes a visual language that echoes the timeless aspects of the female and human experience, inviting audiences to engage with narratives that extend beyond geography and embody their own meanings. As the artist wrote in her diary “We are creatures of symbols because we are creatures of meaning. Brujas, monjas, weavers, somos.”

Words by Alivé Piliado









***Rosas Pandan (Volviendo, Self-Portrait), 2023***

archival pigment ink on Hahnemühle Photo Lustre  
cold-mounted on acid-free aluminum; artist frame with  
blue fabric, green lace, and artisanal patadyong textile  
wrapped on wooden mat board and glazed, colored  
frame

60.5h x 47.5w x 2d in • 153.7h x 120.7w x 5.1d cm  
edition 1 of 7 plus 2 Artist's Proofs (#1/7)



***The Heap/Viva La Vida (Portrait of A Female Artist at 40, Self-Portrait), 2019***

archival pigment print on Hahnemühle, cold-mounted on acid-free aluminum, with artist's frame: wrapped fabric on double wood frame custom-tinted to artist's skin tone

47.5h x 60w in x 2d in • 120.7h x 152.4w x 5.1d cm  
edition 2 of 5 plus 2 AP









***Mouth of Pearls / Oriental & Overseas (Self-Portrait)***, 2022  
archival pigment ink on Hahnemühle Photo Lustre mounted on  
dibond artist's frame: glazed, colored frame with wooden mat  
board  
58.5h x 45.25w x 2d in • 148.6h x 114.9w x 5.1d cm  
edition 2 of 7 plus 2 AP





**2 Rocks (Atlantic, Pacific), 2023**

archival pigment ink on Hahnemühle Photo Lustre  
cold-mounted on acid-free aluminum; artist frame with  
wrapped fabric on wooden mat board and glazed,  
colored frame

39h x 31w x 2d in • 99.1h x 78.7w x 5.1d cm

edition 1 of 7 plus AP









***Remember Who You Are (Strange Fruit/The Other Asian, Self-Portrait with Pineapple)*, 2019**

archival pigment print on Hahnemühle, cold-mounted on acid-free aluminum, with artist's frame: wrapped fabric on wood, colored frame

52.5h x 41.25w x 2d in • 133.3h x 104.8w x 5.1d cm

edition 3 of 5 plus 2 AP





***The Heart Is A Lonely Hunter/The Self-Portraitist***  
***(After Alcuáz, Self-Portrait), 2019***

archival pigment print on Hahnemühle, cold-mounted  
on acid-free aluminum, with artist's frame: wrapped  
fabric on double wood frame custom-tinted to artist's  
skin tone

48h x 61w x 2d in • 121.9h x 154.9w x 5.1d cm  
edition 1 of 5 plus AP









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

archival pigment ink on Hahnemühle Photo Lustre  
mounted on dibond artist's frame: glazed, colored  
frame with wooden mat board

51.5h x 45w x 2d in • 130.8h x 114.3w x 5.1d cm  
edition 2 of 7 plus 2 AP



***Poleng, 3 Ways (soft sculpture), 2016***

archival pigment print, cold-mounted on acid-free aluminum, encased with artist's frame: wrapped fabric on double wood frame

38.5h x 28.5w x 2d in • 97.8h x 72.4w x 5.1d cm

edition 5 of 5 plus 2 AP









***New Pleasures, 2022***

archival pigment ink on Hahnemühle Photo Lustre  
mounted on dibond artist's frame: glazed, colored  
frame with wooden mat board

36.75h x 29w x 2d in • 93.3h x 73.7w x 5.1d cm

edition 4 of 7 plus 2 AP





***Brave New World, 2022***

archival pigment ink on Hahnemühle Photo Lustre  
mounted on dibond artist's frame: glazed, colored  
frame with wooden mat board  
36.75h x 29w x 2d in • 93.3h x 73.7w x 5.1d cm  
edition 2 of 7 plus 2 AP







WAWI NAVARROZA  
*The Other Shore*

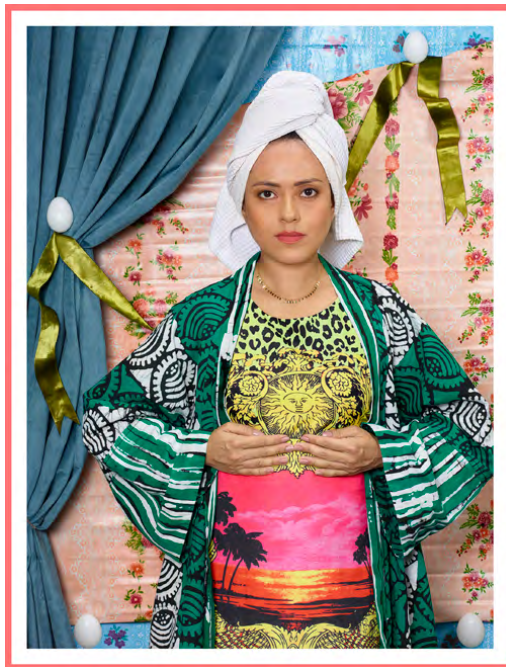


***The Fire You're Made Of (Ignis Mirabilis, Self-Portrait  
After the Fire)***, 2019

archival pigment print on Hahnemühle, cold-mounted  
on acid-free aluminum, with artist's frame: double wood  
frame custom-tinted to artist's skin tone  
60.75h x 47.5w x 2d in • 154.3h x 120.7w x 5.1d cm  
edition 1 of 5 plus 2 AP



***Homeing (Self-Portrait of a New Mother)***, 2022  
archival pigment ink on Hahnemühle Photo Lustre  
mounted on dibond artist's frame: glazed, colored  
frame with wooden mat board  
36.75h x 28.88w x 2d in • 93.3h x 73.4w x 5.1d cm  
edition 2 of 7 plus 2 AP











***Pretty Savage / Anthurium Minoa Theodora Sforza, 2022***  
archival pigment ink on Hahnemühle Photo Lustre mounted  
on dibond artist's frame: glazed, colored frame with wooden  
mat board  
58h x 45w x 2d in • 147.3h x 114.3w x 5.1d cm  
edition 2 of 7 plus 2 AP



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

archival pigment ink on Hahnemühle Photo Lustre  
mounted on dibond artist's frame: glazed, colored  
frame with wooden mat board

58h x 45.5w x 2d in • 147.3h x 115.6w x 5.1d cm

edition 4 of 7 plus 2 AP







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

archival pigment ink on Hahnemühle Photo Lustre  
mounted on dibond artist's frame: glazed, colored  
frame with wooden mat board

44.5h x 42w x 2d in • 113h x 106.7w x 5.1d cm  
edition 2 of 7 plus 2 AP





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

archival pigment print on Hahnemühle, cold-mounted  
on acid-free aluminum, with artist's frame: wrapped  
fabric on double wood frame custom-tinted to artist's  
skin tone

47h x 60w x 2d in • 119.4h x 152.4w x 5.1d cm  
edition 5 of 5 plus 2 AP









***La Bruja II / Vagus (Self-Portrait Rebirthing the Self)***,2022  
archival pigment ink on Hahnemühle Photo Lustre mounted  
on dibond artist's frame: glazed, colored frame with wooden  
mat board  
58.5h x 45.25w x 2d in • 148.6h x 114.9w x 5.1d cm  
edition 4 of 7 plus 2 AP



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

archival pigment ink on Hahnemühle Photo Lustre  
mounted on dibond artist's frame: glazed, colored  
frame with wooden mat board

58.5h x 45.5w x 2d in • 148.6h x 115.6w x 5.1d cm

edition 4 of 7 plus 2 AP







## WAWI NAVARROZA

### Bio

Wawi Navarroza (b. 1979, Manila, Philippines) is a Filipina artist. Recognized as one of the foremost names in contemporary Southeast Asian art, she is known for her vibrant large format photographic tableaux and self-portraits which allude to the hybridity of identity, photography, and place.

Born in Manila, with higher education in the West, and moving between Madrid and Istanbul, Navarroza draws upon her transnational experiences to create in-studio collages using a variety of materials, mise en scène, and herself. Informed by tropicality within the context of post-colonial dialogue and globalization, and conscious of her role as a female artist, Navarroza employs her corporeal form as an artistic medium. Her body of work serves as a testament to the various facets and stages of the women's narrative, portraying woman as creator.

Navarroza's scenes and depictions emphasize the often overlooked power of symbolic allegory, folk memory, and imaginations of the exoticized "East" to create a rich visual lexicon of criss-crossing references and riddles. She champions textiles, ornament, domestic décor, the handmade, the mass-produced, the high-low, the vernacular and indigenous, as well as the cosmopolitan and the worldly. Captivated by the in-between, Navarroza blends the edges to define her signature tropical gothic.

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



a finalist for Singapore Museum Signature Art Prize, WMA Commission Hong Kong and Sovereign Asian Art Prize. Her work has been exhibited in museums internationally including the the National Museum of the Philippines, National Gallery Singapore, 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.

## WAWI NAVARROZA CV

### 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 Museumv-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

- 2024 *The Other Shore*, Silverlens, New York
- 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



## WAWI NAVARROZA CV

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

### SELECTED GROUP EXHIBITIONS

- 2024 *Chronic Compulsions: Selected Works from Art Addicts Anonymous*, The Private Museum, Singapore
- 2023 *New Tropics*, Appetite, Singapore  
*A portrait of a portrait show*, MO\_space, Manila  
*Shrines*, Silverlens, New York
- 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  
ART|JOG|1 1: *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

## WAWI NAVARROZA CV

- 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  
*Ocean of Possibilities*, ArtScience Museum, Marina Bay Sands, Singapore  
*New Natives*, Lightbombs Contemporary, Hong Kong  
*Creative Cities*, Khaosiumg, 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

## WAWI NAVARROZA CV

- 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

- 2024 Art Fair Philippines
- 2023 **Jimei x Arles International Photo Festival, Archipelago: Paradise Revisit**, Three Shadows Xiamen Photography Art Centre, Xiamen  
**Regenerate Ourselves: Noorderlicht International Photo Festival**, Kunstlievend Genootschap Pictura, Groningen, Netherlands  
SEA Focus  
Art SG  
Art Fair Philippines
- 2022 Untitled Art Miami Beach
- 2021 Art Fair Philippines
- 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

## WAWI NAVARROZA CV

- 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

### 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

## WAWI NAVARROZA CV

*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 Videoinsight®, 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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