



N O R B E R T O R O L D A N

HOW NOT TO WIN A REVOLUTION

NORBERTO ROLDAN

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02 May - 15 June 2024

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

Norberto Roldan presents this new trilogy of multimedia textile series in *How Not to Win a Revolution* as critical case studies of seemingly successful insurrections in the artist's native country, dialectically probing the historic and contemporary struggles for emancipation against various oppressive forces. *Pasión y Revolución* (all 2024) considers the 1896 struggle for independence against Spanish colonialism; *Born Again Revolution* concerns the Marcos years; and *West Philippine Revolution* scrutinises the ongoing territorial dispute between China and the Philippines over the eponymous waters. Within these respective series, the artist specifically and simultaneously identifies three effects of local rebellions that have actually sustained systems of economic, social and political inequality: elitism, religion and language.

Pasión y Revolución borrows its title from Reynaldo C. Ileto's landmark text *Pasyon and Revolution: Popular Movements in the Philippines 1840–1910* (1979) in which the author relates the 'successful' 1896 revolution that liberated the Philippines from Spain to the ubiquitous 'Pasyon' document that discusses a "subversive" figure, Jesus Christ, who attracts mainly lowly, common people (taong bayan), draws them away from... their relations of subservience... and forms a brotherhood (catipunan) that will proclaim a new era of mankind'. Religion, the Spanish's main means for colonisation, had become the very mechanism that facilitated the Philippines's emancipation. In *Pasión y Revolución*, Roldan incorporates four layers of different fabrics to represent various dimensions of Filipino society. Floral cotton material – typically made into house dresses for women or other domestic textiles like curtains, bed covers and tablecloths – make up the first and largest layer; lace, worn by Catholic women as veils during mass (tacurong or mantillas), comprise the second; artist Giah De Los Reyes's traditionally hand-dyed textiles form the third (and are embroidered with Tagalog and Latin words like 'Mabuhay ang Pilipinas [Long live the Philippines] or CORPUS CRISTI). Lastly and central to the composition, Roldan affixes found anting-anting [amulet] vests that would protect wearers from violence during the struggle against the Spanish and Americans in the late nineteenth and early twentieth centuries. Within the context of this exhibition's framework, however, Roldan prompts the viewer to think critically about the perceived success

of the 1896 revolution. The Ilustrados, who emerged as the ruling class, perpetuated a western-informed elitism that sustained their power. Ileta states that in the Katipunan rebellion's aftermath, 'radical interpretations of independence from elements of the "poor and ignorant class" (to paraphrase the ilustrados) were branded as "antirevolutionary" by the leaders of the republic'. Ileta continues, 'Egalitarianism and mass mobilisation were concepts that threatened the leadership of the ilustrados', and when the Americans assumed control over the Philippines, this group became complacent and allowed the continued subjugation of their countrymen to maintain their privileged class position.

Born Again Revolution turns to the Charismatic Renewal Movement that gained popularity in the Philippines during the 1980s as Marcos's military dictatorship continued to ravage the country. Like *Pasión y Revolución*, Roldan again includes four different fabrics and embroiders religious imagery and text around the artwork. In *Born Again Revolution 03*, for example, Roldan incorporates lace printed with floral motifs and embroidered prayers that proclaim, 'Mahal Kita / O Diyos / Wala ng Iba [I love you / O God / There is nothing else]'. However in lieu of the anting-anting vest, Roldan fastens an El Shaddai panyo [prayer handkerchief] to the centre of the composition which features prayers and religious images. El Shaddai was and is arguably the Philippines's most popular sect of the Catholic Charismatic Movement, formed in 1984 by Mike Velarde and named after the Hebrew words for 'God Almighty'. In the early days of this campaign, Roldan and his then-wife briefly joined the 'Couples for Christ' subgroup in which the artist witnessed first-hand the movement's teachings that prioritised a spiritual revolution over the material one raging around them, thereby diverting attention, recruitment and efforts from the democratic rebellion.

The final series, *West Philippine Revolution*, looks to the poetry of the second and third century Chinese commander Cao Cao who conquered the entire northern region of China. In addition to his cruelty, Cao was known for his contributions to the Shanshui poetry movement. In each work of *West Philippine Revolution*, Roldan takes one

of Cao's remaining poems, 'Walking from Xiamen and Looking at the Blue Sea' (date unknown) and embroiders a single line unto the middle of found silk 'Chinese Blankets' the artist sourced from ukay-ukay [second-hand] stores around his home in Roxas City. Each line thereafter is a translation of Cao's poetry, from English (by David Bowles in 2014), to Tagalog and English again (by Filipino poet Khavn de la Cruz in 2019). What emerges are peculiar iterations: 观沧海 [I draw East to Mount Jieshi] in *West Philippine Revolution 01*, for example, becomes 'I went to the Pregnant Mountain'. Here Roldan plays with the specificity of language and its distortions, criticising the Chinese government's claim over the West Philippine Sea, regarded by them as the 'South China Sea', as well as their escalating violence towards Philippine coast guards. These silk bedspreads seem also to allude to China's 'blanket' neocolonialism, but Roldan directly intervenes in the fabric by embroidering these translations into the material as a symbolic reclaiming of territory.

Through these three series, Roldan considers the complications and shortcomings of revolutionary movements concerning the Philippines, both from the coloniser and colonised perspective. With *Pasión y Revolución*, Roldan underlines the elitism that inevitably led to the country's continued colonial subjugation; *Born Again Revolution* criticises spiritual movements that detract from reality; and *West Philippine Revolution* lambasts China's neocolonialism through language. Yet contradiction prevails within these works as elitism, religion and language have and will continue to contribute to the communist agenda. With *How Not to Win a Revolution*, however, the artist clarifies that emancipation is far from a static end and advocates for critical inquiry into the pursuit of revolution. Inevitably, history continues after liberation; what remains are the consequences that succeed it.

Words by Marv Recinto



*dua caranaku dipin
saja di sini
saja juga di sini
ada pun di sini
ada pun di sini
ada pun di sini
ada pun di sini*



*dua caranaku dipin
saja di sini
saja juga di sini
ada pun di sini
ada pun di sini
ada pun di sini
ada pun di sini*





***Incantations in the land of virgins, monsters, sorcerers
and angry gods (early edition 5)***, 1999–2018

textile assemblage of patacyong wraparound skirt, fabric
lining, embroidery with Philippine coins and wooden poles
62h x 32w in • 158h x 82w cm



detail from *Incantations in the land of virgins, monsters, sorcerers and angry gods* (early edition 5), 1999-2018

*Incantations in the land of virgins, monsters, sorcerers
and angry gods (early edition 4), 1999–2018*

textile assemblage of patadyong wraparound skirt, fabric
lining, embroidery with Philippine coins and wooden poles
62h x 31w in • 158h x 78w cm





kun magsakay kami
mamkaw magkapyo
kag mangayaw kag
hindaon ninyo maagyan
ada masapgiranan



*Incantations in the land of virgins, monsters, sorcerers
and angry gods (early edition 6), 1999–2018*

textile assemblage of patacyong wraparound skirt, fabric
lining, embroidery with Philippine coins and wooden poles
63h x 36w in • 160h x 91w cm



danon,
an, dagul,
burukot,
panimo.

detail from *Incantations in the land of virgins, monsters, sorcerers and angry gods* (early edition 6), 1999-2018

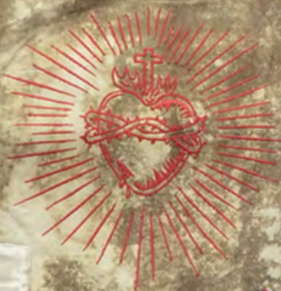


Pasión y Revolución 03, 2024
textile assemblage with 19th century amulet
vest, hand dyed fabrics, amulets, and Philippine
demonetized centavo coins
87.25h x 57w in • 221.60h x 144.80w cm

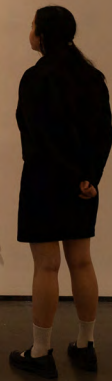




JESUS LAS NOVIS
LAS NOVIS,
LUWASON MO
KAMI





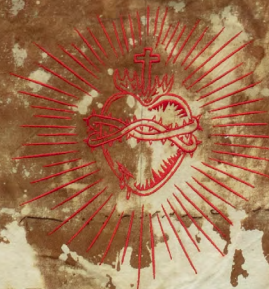




Pasión y Revolución 02, 2024

textile assemblage with 19th century amulet
vest, hand dyed fabrics, amulets, and Philippine
demonetized centavo coins
87.25h x 55w in • 221.60h x 139.70w cm

ANIMATIS /
SINTEPICANO /
CORPUS CRISTI /
SALVA MI ENTRE /
TUA SANTOS DIOS /
SANTOS DIOS /
ECHE/LAURENTE
ECHE CO LAS /
ECHE COLORUM
AMEN



Teresa Magbanua
Katipunera

SALVO
SINOTRIS
GENTILLORUM
MICAM
MATUM
MITUMUJ
MACAM
MARATAN
MIHITANA
MIQUITANA

ANIMATIS /
SINTEPICANO /
CORPUS CRISTI /
SALVA MI ENTRE /
TUA SANTOS DIOS /
SANTOS DIOS /
ECHE/LAURENTE
ECHE CO LAS /
ECHE COLORUM
AMEN

Pasión y Revolución 01, 2024
textile assemblage with 19th century amulet
vest, hand dyed fabrics, amulets, and Philippine
demonetized centavo coins
87.25h x 57w in • 221.60h x 144.80w cm





Pasión y Revolución 04, 2024

textile assemblage with 19th century amulet
vest, hand dyed fabrics, amulets, and Philippine
demonetized centavo coins
87.25h x 52.50w in • 221.60h x 133.30w cm



West Philippine Revolution 02, 2024
textile assemblage with found Chinese blankets,
textile, and wind chimes
87.63h x 55.75w in • 222.50h x 141.50w cm





看到深綠色的大海

Yī guān cāng hǎi

to behold the dark green sea,
upang magitla sa madilim, dagat
to be shocked by the dark, sea



West Philippine Revolution 01, 2024
textile assemblage with found Chinese blankets,
textile, and wind chimes
88.25h x 55.55w in • 224h x 141w cm



我向東趕往石山

Dōng línjiē shí

I draw East to Mount Jieshi
Nagtungo ako sa Bundok Buntis
I went to the Pregnant Mountain

West Philippine Revolution 03, 2024
textile assemblage with found Chinese blankets,
textile, and wind chimes
88h x 56.10w in • 223.50h x 142.50w cm





散佈著平靜的水

Shuǐ hé dàn dàn

water spreading vast and calm,
na mapanglaw, tubig - alat na pipi,
that is dark, saltwater that is mute,





Born Again Revolution 04, 2024

textile assemblage with vintage religious panyo
(handkerchief), hand-dyed fabric, soft amulets, and
Philippine demonetized centavo coins
87.75h x 56.25w in • 223h x 143w cm

SA BAWA'T
ORAS AT ARAW
IKAW ANG
KALAKASAN KO
LAGING INAASAM
SA TUWINA'Y
MARANASAN KO
PAG IBIG MO'Y
LAGING NADARAMA
IKAW ANG LAGING
HINAHANAP
KALAKASAN
KO'Y LAGING
NAGHIHINTAY
SA AKI'Y LUBOS
NAGBIGAY
NG BUHAY

Sa Pagsikat ng Liwanag



SA PAGSIKAT
NG LIWANAG
PAG - ASA'Y
NAGHIHINTAY
PAGKA'T
PANGAKO MO'Y
KALAKASAN
SA NAGTITIWALA
SA YO SA AMING
SAMA - SAMANG
PAGSAMBA
SA AMIN LAGING
NANANAHAN
TUWINA

Born Again Revolution 02, 2024
textile assemblage with vintage religious panyo
(handkerchief), hand-dyed fabric, soft amulets, and
Philippine demonetized centavo coins
86.81h x 55.13w in • 220.50h x 140w cm





Jesus Nazareno

*obro Nonanaty
Sa Iglesi*



AWIT SA MAHAL NA
POONG NUESTRO
PADRE JESUS NAZARENO

NUESTRO PADRE JESUS NAZARENO,
SINASAMBA KA NAMIN.
PINIPINTUHO KA NAMIN.
ARAL MOY AMING BUNAY AT KALIGTASAN.
NUESTRO PADRE JESUS NAZARENO,
LIGTAS MO KAMI SA KASALAHAN.
ANG KRUS MOY KINAMATAYAN AY
SAGISAG NG AMING KALIGTASAN.
NUESTRO PADRE JESUS NAZARENO,
DINARANGAL KA NAMIN!
NUESTRO PADRE JESUS NAZARENO,
NILULUWALHATI KA NAMIN!
NUESTRO PADRE JESUS NAZARENO,
DINARANGAL KA NAMIN!
NUESTRO PADRE JESUS NAZARENO,
NILULUWALHATI KA NAMIN!



EL SHADDAI

DWXY - Prayer Partners Fellowship International Inc.

SALMO - 91 (AWIT NG PAGTITIWALA SA DIYOS)

1. SIYANG NAGHAHANGAD NG PAGKUPKOP NG KATAAS-TAASAN.
AT NANANATILI SA KALINGA NIYONG MAKAPANGYARIHAN.
2. MAKAPAGSASABI SA KANYANG PANGMOON-HUGO AT TAHANAN,
IKAW ANG AKING DIYOS: ANG DIYOS NA TANGI KONG PINACTITIWALAN.
3. IKAWY ILLIGTAS NIYA SA PANGANIB, SA UMANG NA BITIG
AT KAHIT ANO MANG MABIGAT NA SALOT DI KA MAGDARAWAS.
4. LULUKUBAN NIYA SA LILIM NG KANYANG MALABAY NA PAKPAK.
SA KALINGA NIYA AY NATITITAYAK MO NA IKAW AY LIGTAS
INGATAN NIYAT IPAGBASANGGALANG, PAGKAT SIYAY TAPAT
PAGSAPIT NG GABI, SA KA MATATAKOT SA ANUMANG BAGAY
MAGING SA GAGAWING ENGLANG PAGLUSOB PAGSAPIT NG ARAN.
6. NI SA ANO PA MANG DARATINB NA SALOT PAGKAGAT NG DILIM
DI KA MATATAKOT SA KASAMAAN MANG ARAW KUNG DUMATING.
7. KAHIT NA MABUWAL SA IYONG HARAPAN ANG SANLIBONG TAO
SA IYONG PALIGID ANG BILANG NG PATAY MAGING SAMPUNG LIBO
DI KA MATATAKOT, AT NATITITAYAK MONG DI KA MAAANO.
8. IKAWY NAGMAMASID AT SA PAMONOOD IYONG MAMAMASDAN
YANG MASASAMA AY MAKIKITA MONG PINARURUSAHAN.
9. SAPADAT SIYANG ANG IYONG GUMAMANG TACAPANGGALANG
AT ANG PINILI MONG MAG-INGAT SA YOY KATAAS-TAASAN.
10. DI MO AABUTING IKAWY MAPAMAMAK, AT WALANG DARATAL
KAHIT ANONG URING MGA PAGHIHIRAP SA IYONG TAHANAN.
11. SUSUGUIN NIYA ANG MAKARAMING ANGHEL, SILANG SUSUBAYSAY
KAHIT SAANG DAKO IKAW MAPAPOON, TIYAK INGATAN.
12. SA KANILANG PALAD AY ITATAYO KAT, SILANG MAGTATAAS
NANG HINDI MASAKTAN ANG MGA PAA MO SA BATONG MATALAS.
13. KAHIT ANG TAPAKAN MO AY MGA LEON, AHAS NA MABAGSIK
DI KA MAANO SA MGA SERIYE BERT LEONG MABABANGIS.
14. ANG SABI NG DIYOS: "AKING ILLIGTAS ANG TAPAT SA AKIN
AT INGATAN MO ANG SINUMANG TAONG AKOY KIKILANLIN.
15. PAG SILAY TUMAWAG, LAGING HANDA AKO NA SILAY PAKINGGON
AKING SASAMAHAN AT KUNG MAY HILAHIL AY SASAKLOMOHAN
AKING ILLIGTAS AT ANG BAWAT ISA AY PARARANGALAN.
16. SILAY BIBIGYAN KO'T GAGANTIMPALAAN NG MAHARANG BUNAY
AT NAKATITITAY NA ANG TATAMUHIN NILAY KALIGTASAN.

DIOS
AMA

NAIS
KO

HAW





Born Again Revolution 01, 2024

textile assemblage with vintage religious panyo
(handkerchief), hand-dyed fabric, soft amulets, and
Philippine demonetized centavo coins
88.25h x 55.13w in • 224h x 140w cm

BANAHAW



Sa Pagsikat
ng Liwanag

NAIS KONG
IBIGIN KA
HINDI DAHIL
SA PAGPAPALA
NAIS KONG
IBIGIN KA
HINDI DAHIL
SA HIMALA
NAIS KONG
IBIGIN KA
DAHIL SA IKAW
AY IKAW
MAHAL KITA
O DIYOS
WALA NG IBA



NORBERTO ROLDAN Bio

Norberto Roldan (b. 1953, Roxas City, Philippines; lives and works in Roxas City) has been a leading figure in the artistic landscape of the Philippines for decades. His installations, assemblages and paintings of found objects, text fragments, and found images address issues surrounding everyday life, history, collective memory, and the ways in which material objects are re-appropriated in another context.

In 1986, he founded the seminal artist group **Black Artists in Asia**—a Philippines-based group focused on socially and politically progressive practice—and in 1990 he established **VIVA EXCON** (Visayas Islands Visual Arts Exhibition and Conference), the region's longest-running biennale. Presently, he is the Artistic Director of **Green Papaya Art Projects**, which he co-founded in 2000. This independent artist-run initiative and alternative art space fosters collaboration and cultural exchange between artists, and remains the longest running independent and multi-disciplinary platform in the country. 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 was 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).



NORBERTO ROLDAN CV

b. 1953, Roxas City, PHL



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

SOLO EXHIBITIONS

- 2024 *How Not to Win a Revolution*, 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
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

NORBERTO ROLDAN CV

- 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

- 2024 *Markers: Silverlens @ 20*, Silverlens, Manila
Art Fair Philippines, Silverlens, Manila
- 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
- MAMAM 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
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

NORBERTO ROLDAN CV

- 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
REV | ACTION: Contemporary Art from Southeast Asia, Sundaram Tagore Gallery, New York
First Look: Collecting Contemporary at the Asian, Asian Art Museum, USA
Art Basel Hong Kong, Arndt, Art Basel Hong Kong, Hong Kong
Art Stage Singapore, Taksu, Art Stage Singapore, Singapore
What does it all matter as long as the wounds fit the arrows?, Cultural Center of the Philippines, Manila
- 2014 ***Manila: The Night Is Restless, The Day Is Scornful***, Arndt Gallery, Gillman Barracks, Singapore
No Country: Contemporary Art for South/Southeast Asia, Center for Contemporary Art, Gillman Barracks, Singapore and Asia Society, Hong Kong
- 2013 ***No Country: Contemporary Art for South/Southeast Asia***, Solomon R Guggenheim Museum, New York
The Philippine Contemporary: To Scale the Past and the Possible, Metropolitan Museum of Manila, Manila
- 2011 ***Negotiating Home, History and Nation: Two Decades of Contemporary Art from Southeast Asia, 1991-2010***, Singapore Art Museum, Singapore
- 2003 ***Santo (Art of People 3)***, Fukuoka Asian Art Museum, Fukuoka, Japan
- 2001 ***RX: Critical Remedies (two-person show with Nona Garcia)***, Lopez Museum, Manila
Devotion (two-person show with Alfredo Esquillo), John Batten Gallery, Hong Kong
Faith + the City: A Survey of Philippine Contemporary Art, Touring: Singapore / Jakarta / Bangkok / Manila
Who Owns Women's Bodies, Touring: Manila / Bangkok / Myanmar / Tokyo
- 1998 ***Philip Morris Asean Art Awards***, Hanoi Opera House, Hanoi, Vietnam

NORBERTO ROLDAN CV

- 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: Our Top 15 Exhibitions Around the World." *Hyperallergic*. Accessed 2 May 2020. <https://hyperallergic.com/533642/best-of-2019-our-top-15-exhibitions-around-the-world/>

Bautista, Gwen. "Multimedia Artist Norberto Roldan Looks Back on Three Decades of Art." *SPOT.PH*. Accessed 2 May 2020. <https://www.spot.ph/arts-culture/art-exhibits/75401/norberto-roldan-exhibit-a1787-20181012-lfrm>

Devi, Nirmala. "On now: ArtReview Asia's picks of exhibitions." *ArtReview Asia*. Accessed 2 May 2020. https://artreview.com/previews/ara_autumn_2018_previews_part_i/

"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

NORBERTO ROLDAN CV

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

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