

DINA GADIA

*Situation Amongst
the Furnishings*

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13 JULY - 12 AUGUST 2017

SILVERLENS

2263 Don Chino Roces
Avenue Extension
Makati City 1231
T +632.8160044
F +632.8160044
M +63917.5874011
Tue-Fri 10am-7pm, Sat 10am-6pm

www.silverlensgalleries.com
info@silverlensgalleries.com

WARNING:

**NONSENSE ART IS THE BEST
BULLSHIT.**

Gatekeepers are lazy, dead. Their high brows shaved while snoring. It's inevitable to be political in this country. All the dead presidents are still alive. Zombie rule. How does one mask incapacity with six rolls of tape? In this exhibit, the viewer is the one viewed, not the usual other way around. You are a walking painting, a talking piece of art. Make the reader respond with gasps, grunts, groans. This is not about your penis, your vagina, your dildo, your fake tits. Haven't you noticed, for the first time ever, we are actually conversing? And it's a shallow grave. The profound is for sale every day in all the malls. God is a snob. My personal esoteric narrative is more important than your satisfaction as a party crasher. Domestic ultraviolence is nothing new. Improve your house, and your life will improve. What else do you do in the toilet? Is it enough to be imperfect in this planet? Stop pressing your agendas. Don't be a beautiful appliance. In this kingdom of cyclops consumers, which is more sacred: 20/20 or the blind? Straight jackets pretending to escape the asylum of latte. Disappointment is the goal, is bliss. The higher you anticipate, the harder you disappoint. What is essential should never be uttered. Use your one-eye. Paintings are only good as the last-door stopper. I promise to never ever change your mind. It's all dense connective tissue.

**BY
KHAVN**



Image by Jessica de Leon (SILVERLENS)

**PAINTINGS
FOR
THE
BLIND**



medusa in a red dress.
she has six hands.
she doesn't like the flowers.
she likes the vase.
she likes the vase more than the flowers.
she likes the vase more than the red dress.
she strangles the flowers.
she pulls their hair.
she uproots everything she can get her hands on.
the petals bite back.

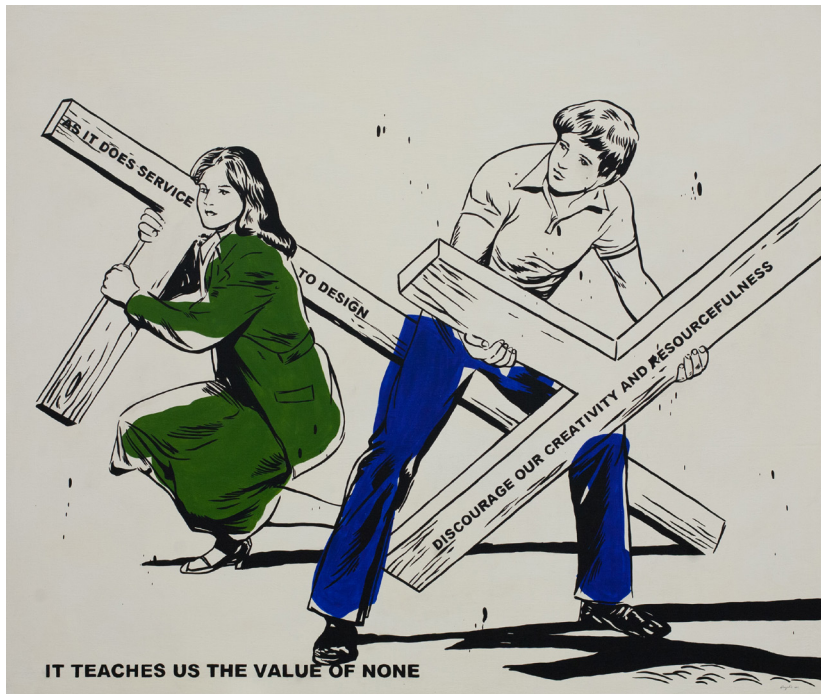
"Beautiful hands are those that do works that are noble, brave, and true," so goes a popular saying.

acrylic on canvas
19.5 x 17 in
(49.53 x 43.18 cm)
2017

the headless man sees everything.
he fucking her.
she fucking him.
he fucking her.
she fucking him.
the lamp is busy falling.
the cabinet is hiding in the wall.
the sofa is trying to join the fun.
i miss your long, blue hair.
your wild, green bush.

Figuration
acrylic on canvas
72 x 62 in
(182.88 x 157.48 cm)
2017





we've forgotten how to carry the cross.
we've forgotten how a cross looks like.
we've forgotten what a cross does.
we've forgotten about the man on the cross.
we've forgotten about the woman on the cross.
we've forgotten how deadly a cross is.
we've forgotten how to walk with a cross.
we wait for the messiah to remind us about the cross.
we are still waiting.

Imaginative Excess (As Above, So Below)

acrylic on canvas
40 x 34 in
(101.6 x 86.36 cm)
2017

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ARTIST'S STATEMENT
DINA GADIA
SITUATION AMONGST THE FURNISHINGS
2011
OIL ON CANVAS
100 x 150 cm

image by Jessica de Leon (SILVERLENS)

i am cain.
i am a mandrill.
i killed my brother.
i am faceless and all feces are ours.
my left hand doesn't know what my right hand is doing.
it is killing abel.
it is fingering your ass.
the killer will always roam free.
we are crimeless and all crimes are monkeys.

Inspector

acrylic on canvas
23 x 20 in
(58.42 x 50.8 cm)
2017





there is someone between us.
there is something between us.
i cannot see her face.
i cannot see her torso.
i cannot see her arms.
there are only her legs.
the legs we don't have.
the legs we envy.
is she half-fish?
does she have a fish-head?
are we all mermaids?
are you a pescatarian?
she dives.
she cannot hear us.

Interruption Of Peace

acrylic on canvas
72 x 62 in
(182.88 x 157.48 cm)
2017

his name is escher.
escher matilda.
again that vase.
the painting within the painting.
the roof is the stairs.
the stairs are the page.
he is looking for something.
he is looking for his face.
his palms are sweating.
he's going in circles.
he doesn't mind.
as long as he's moving.
the black hole is his friend.
he doesn't have a friend.
he is still walking.

Jungle

acrylic on canvas
34 x 40 in
(86.36 x 101.6 cm)
2017





Image by Jessica de Leon (SILVERLENS)



the leaves are slowly taking over.
the round hat.
the exploding triangle.
this is a very dirty frame.
the trophy for beautiful armpits.
the two token paintings.
the ugly carpet.
then there is the red door.
never enter the red door.

Mounting The Function

acrylic on canvas
34 x 40 in
(86.36 x 101.6 cm)
2017

only a painting can destroy another painting.
rock versus bottles.
death to still life.
the cactus watches in silence.
white blood.

Nothing To Gain And Everything To Lose

acrylic on canvas
48 x 48 in
(121.92 x 121.92 cm)
2017





hercules is wasted.
defeated by shadows of dutch vases.
always fasten your belt.
don't forget your deodorant.
missing feet.
doesn't matter.
too tired.
sleep.
dream of simpler times.
when objects were still human.

***Spectacular Little Trappings
(Between Two Sculptures)***

acrylic on canvas
30 x 24 in
(76.2 x 60.96 cm)
2017

DINA GADIA

Bio

Visually arresting with a style that exploits the familiar, in playing with signs and language culled from popular printed matter and other quotidian expression, the works of Dina Gadia are imaginative subversions of cultural codes, featuring collaged realities and altered bodies that bespeak of gender issues and sexuality, taste and identity, of the official and the outsider, fine art and lowbrow culture, authorship and subjectivity, all done with a touch of whimsy and a sense of wonder for everything strange and absurd. Gadia's approach to her practice involves a deft handling of cut-up elements disposed in unorthodox settings, which brings about the distortion and detournement of its content into areas of discomfiting subject matter, probing areas previously unrecognized yet perceptive of sociological and psychological matters that tread on the path of the political. Notably in most works, found text ambiguously loaded with significance are combined with appropriated images selected from pulp magazines of a certain milieu, resonating larger localized contexts and its people, which can yield unsettling relationships with regard to postcolonial attitudes, the view and treatment of women, and the contested boundaries of taste and class issues that unveil disparate economic realities. Most often these jarring juxtapositions are imbued with humor, surprisingly, like a Freudian slip that unleashes the unwanted in a witty but exact manner. Humor consequently in Gadia's work becomes a reliable weapon in discharging cultural anxieties. Not only are visual puns generated through physical or formal incongruences in a comedic cycle of errors - by way of

pictorial proportion, composition, gesture and expression, but also through a deadpan narration of the impossible yet true - all portrayed vividly in ironic manner. Gadia's paintings remarkably capture the tone of the cryptic angsts and uncertainties of her subject matter, the lost and inchoate expressions of an oblivious community, applying a touch that is removed from sentimentality or self-righteous judgment. Doing so, the artist employs tropes of illustration and design to remove the proverbial weight of the author's hand, a postmodern resolve that Gadia has mastered.

Dina Gadia is represented by Silverlens Galleries in Manila and has exhibited extensively since 2005 both locally and internationally. She received a Bachelor of Fine Arts Major in Advertising and Design at Far Eastern University in 2006. Gadia was shortlisted for the Ateneo Art Awards in 2012 for her exhibit *Regal Discomforts*. Her work has been the subject of numerous publications, and her interest on the creative output and history of print design and illustration extends to her collaborative publishing project in Saturnino Basilla.

AWARDS

2012 *Ateneo Art Awards*, shortlist, Ateneo Art Gallery, Manila

SOLO EXHIBITIONS

2017 *(upcoming)*, MO Space, Manila

Situation Amongst the Furnishings, Silverlens, Manila

2016 *Never Landscape*, West Gallery, Manila

Vase, Floral and Other Substitute, Pon Ding, Taipei

2015 *Select The Right Bad Picture*, Clear Edition and Gallery, Tokyo

Non-Mint Copy, Owen James Gallery, Brooklyn, New York

At Odds With The Visual, Silverlens, Manila

2014 *Let's Talk About Feelings*, Blanc Gallery, Manila

2013 *Adaptable to New Redundancies*, Silverlens, Singapore

Convenient Culture Prop, Silverlens, Manila

2012 *Primal Salvo in Vibracolor*, Silverlens, Manila

2011 *Regal Discomforts*, Blanc, Manila

2010 *Contra-Affair*, Silverlens, Manila

How Does That Grab You Darling, Blanc, Manila

2009 *Ultra Plastic Style Now!*, Hiraya Gallery, Manila

SELECTED GROUP EXHIBITIONS

2017 *Rider*, two-person show w/ Allan Balisi, Artery Art Space, Manila

Art On Paper 2017, Owen James Gallery, Pier 36, New York City, New York

Art Fair Philippines, Silverlens, Manila

Allan Balisi & Dina Gadia, Clear Edition & Gallery, Tokyo

The New Normal, Owen James Gallery, Brooklyn, New York

Allan Balisi & Dina Gadia, Clear Edition & Gallery, ArtStage, Singapore

Melted City IV, Blanc Gallery, Manila

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

2016 *AquaArt*, Owen James Gallery, Miami

Exchange Rates 2016, Owen James Gallery, New York

Masks, curated by Kult and ASHU, Diesel Gallery, Tokyo

Short Span: Works on Paper, Post Gallery, Manila

Binding, Blanc Gallery, Quezon City

Art on Paper, Owen James Gallery, Pier 36, New York

Art Fair Philippines, Silverlens, Manila

Art Fair Philippines, West Gallery, Manila

2015 *Bangkal Paintings*, curated by Nilo Ilarde, Underground Gallery, Manila

PaperViews15: Rapid Cycling, Project Space Pilipinas, Lucban

The In Image from Way Out, Underground, Manila

Dry Rub, Post Gallery, Manila

Art Fair Philippines, Manila

Just Mad6, Owen James Gallery, Madrid

Maphilindo, Balai Seni Lukis Sabah, Kota Kinabalu

Melted City 2, Blanc Gallery, Manila

2014 *Bookends*, curated by Mariano Ching, Blanc Gallery, Manila

Brave New Worlds: My Utopia in your Dystopia, curated by Manuel Ocampo, Metropolitan Museum of Manila, Manila

The Shadow Factory, curated by Gary-Ross Pastrana, Silverlens, Singapore

Tabletop, organized by Mariano Ching, Altromondo, Manila

Hang 'em High, Blanc Gallery, Manila

Art Fair Philippines, Manila

Neo Folk Showcase, Ikkan Gallery, Singapore

2013 *Still*, Blanc, Manila

Tones of Home, Blanc Gallery, Manila

The Mona Lisa Project, Bulwagang Fernando Amorsolo, Cultural Center of the Philippines

Manila Vice, curated by Manuel Ocampo, Musée International des Arts Modestes (MIAM), Sète, France

Ley Hunting Pt. 2, curated by Gary-Ross Pastrana, Silverlens, Singapore

Art Fair Philippines, Manila

- 2012 *Bastards of Misrepresentation: NY Edition*, curated by Manuel Ocampo, New York
Other, curated by Lisa Chikiamco, Altromondo, Manila
Ley Hunting Pt. 1, curated by Gary-Ross Pastrana, Silverlens, Manila
Just Leave the Itch Alone, (two-person show w/ Allan Balisi), Pablo Gallery, Manila
From the Black Lagoon, D.A.G.C., Manila
Art HK 12, Hong Kong
Fishnet Strangling She-male Accupuncture Bitchfest or The Y2K Babes
 curated by Jeona Zoleta, Finale Art File, Manila
- 2011 *It Doesn't Snow in Manila*, Art Informal, Manila
Pulse Miami Art Fair, Miami
Recent Prints, D.A.G.C., Manila
Hats On, Bottoms Off, Blanc, Manila
On the Radar: Six New Symptoms, curated by Gary-Ross Pastrana, Silverlens, Manila
Touch Me: An Exhibit of Artist' Books, curated by Angelo V. Suarez, Hiraya Gallery, Manila
Flatfield, West Gallery, Quezon City
Survivalism, Light and Space Contemporary, Quezon City
Departure Area, Republikha Gallery, Quezon City
We Are Not Aimless, Manila Contemporary, Manila
- 2010 *His and Hers*, Blanc, Manila
Sirens Hall, organized by Mariano Ching, Mo Space, Taguig
Happily Unhappy, curated by Louie Cordero and Jordin Isip, Blanc, Manila
Paper Panic!, (two-person show w/ Mark Salvatus), Silverlens, Manila
- 2009 *Saturday Fun Machine*, organized by Mariano Ching, Finale Art File, Manila
Tears, Cuts and Ruptures: A Philippine Collage Review, curated by Gary-Ross Pastrana, Silverlens, Manila

- Pottymouth*, Blanc, Manila
If You Only Walk Long Enough, Studio 83, Singapore
Welcome to the Jungle, Art Informal, Manila
Kasibulan PasyonNasyon, Cultural Center of the Philippines

- 2008 *Boxed 3*, The Cubicle, Pasig City
Tutokkk, Blanc, Manila
Amor Solo, Amores Muchos, Hiraya Gallery, Manila
Outtwotowwot, Big Sky Mind, Quezon City
- 2007 *December Show*, Blanc, Manila
Four Corners, Fashion + Art Gallery, Quezon City
Boxed 2, Cultural Center of the Philippines
- 2006 *Plugged V*, Big Sky Mind, Quezon City
Strange Things and Other Life Forms, Chunky Far Flung Gallery, Quezon City
- 2005 *Plugged IV*, Big Sky Mind, Quezon City
Definition of Undefined Colors, Pablo, Quezon City
*Wallpaper**, Big Sky Mind, Quezon City

EDUCATION

- 2002-2006 Far Eastern University - Manila
 Bachelor of Fine Arts, Major in Advertising



SILVERLENS

SILVERLENS (Manila), Through its artist representation, institutional collaborations, and exhibition programming including art fairs and gallery partnerships, SILVERLENS aims to place its artists within the broader framework of the contemporary art dialogue. Its continuing efforts to transcend borders across art communities in Asia have earned it recognition from both artists and collectors as one of the leading contemporary art galleries in Southeast Asia. SILVERLENS was founded by Isa Lorenzo and Rachel Rillo in 2004.