

Behind the Everyday

Ross Gadiana

August 2 - 30, 2025



The Gravity of Small Gestures

In *Behind the Everyday*, Ross Gadiana pursues a line of inquiry that transcends surface depiction. He isolates the mundane not to sentimentalize, but to elevate its being; to press into its form and structure until it yields the sublime. The works on view proceed not from invention but from recognition. Titles such as *Uhaw*, *Kasalukuyang Yakap*, *Muni*, *Ulirat*, *Self-care*, *Loob*, *Sigaw*, *Hinahon*, *Malay* and *Hapag* signal the artist’s interest in actions so ordinary they are often invisible. A person drinks water. A painter paints. Someone zones out while looking at his reflection while plucking thorns from his face. These are not performances, not rehearsed or posed. They are captured as they happen, undramatic yet emotionally precise, reflecting life as it is lived.

Gadiana’s realism is conceptual rather than merely mimetic, making not only replications of reality, but distilled experiences of it. The method, anchored in oil on canvas, then expanded with hardwood, resin, and natural elements such as vine, tethers each piece to both tradition and nature. The artist’s choice of material and the tactile presence of his surfaces demonstrate an awareness of the medium as more than vehicle. The heavy hardwood frame becomes scaffold, the vine an echo of life’s entanglements. These become not only accessories to the image but integral components of the composition, extending the painted world into real space. In addition to his wallbound pieces, he includes a challenging assemblage, *The Roots, Vines and Thorns*, which is meant to be viewed in the round, though not too close.

What Gadiana understands, and what this exhibition makes clear, is that art does not need a grand narrative. It needs necessity. Each brushstroke, whether tracing from a photo study or laid down freehand, asserts a kind of ontological truth: that meaning accrues in repetition, in dailiness, in the labor of simply being present. In these works, there is a gravitas that emerges not from scale or spectacle, but from the refusal to look away from the commonplace, and in the assemblage previously mentioned, one simply cannot draw on self-control to resist.

If modernism taught us to see truth in material and form, Gadiana teaches us to find it in the repeatable actions of life: drinking, pausing, embracing, working. *Behind the Everyday* reminds us that these motions, frequently overlooked, are not lesser subjects. In an age enamored with spectacle, Gadiana’s work offers resistance, insisting that authenticity is not to be found in what breaks the pattern, but in the pattern itself. These artworks, humble in subject yet rigorous in execution, offer not transcendence but something perhaps more urgent: a return. To self, to space, to the acts that shape a day, and thus a life.

-Kaye O’Yek



Uhaw

Oil, Epoxy Clay, Wood, Cement (Mixed with Wood Glue and Elastomeric) and Screen Wire on Canvas

30 x 26.5 Inches

2025



Hapag

Oil, Epoxy Clay, Wood, Cement (Mixed with Wood Glue and Elastomeric) and Screen Wire on Canvas

30 x 26.5 Inches

2025



Hinahon

Oil, Epoxy Clay, Wood, Cement (Mixed with Wood Glue and Elastomeric) and Screen Wire on Canvas

30 x 26.5 Inches

2025



Malay

Oil, Epoxy Clay, Wood, Cement (Mixed with Wood Glue and Elastomeric) and Screen Wire on Canvas

30 x 26.5 Inches

2025



Kasalukuyang Yakap

Oil and Wood on Canvas

37.5 x 18.5 Inches

2025



Loob
Oil, Resin Clay and Wood on Canvas
27 x 21 Inches
2025



Self-Care
Oil and Wood on Canvas
20 x 20 Inches
2025



Sigaw
 Oil and Wood on Canvas
 22 x 17 Inches
 2025



Ulirat
 Oil, Resin, Epoxy Clay, and Wood on Canvas
 24 x 23 Inches
 2025



The Roots, Vines and Thorns

Body - Wood, Wire, Screw, Plaster of Paris, Canvas Cloth, Epoxy Clay, and Oil Paint

Base - Cement (mixed with Wood Glue and Elastomeric), Wood and Screw

70 H x 24L x 18.5W Inches

2025