

GALIA LINN STUDIO

Don't Believe Everything You Think explores negative self-talk and efforts to counter them. The theme arose from my own experience. I have long struggled with thought distortions or "conversations with my demons," as I refer to this phenomenon. It enters into my art practice—voices in my head pipe-in with "that's no good" or "why even bother." Over the years I found that ignoring or trying to suppress these voices only made them louder. Instead I decided to acknowledge them and invite them into my studio and process; the demons have become part of my practice. This technique is not something that is mastered, rather it is a cyclical process. I have to practice at my practice, so to speak.

My demons are unique to me, but clearly negative self-talk is a universal impulse. Speaking with and having studio visits with my peers the topic often arises. I would often quip: "Don't believe everything you think." The exhibition explores the question: How do we, as artists, individually and communally practice countering or harnessing thought distortions in our practice?

The artists in *Don't Believe Everything You Think* work across multiple disciplines: painting, collage, sculpture, photography, performance, video, and sound. Our commonality is the concerted effort to push through negativity, via our practice. Some of us do so from a point of view of releasing past traumas. Like myself, **Iva Gueorguieva** immigrated to the United States from a war-torn environment. Our installations in the show share an acknowledgement and exploration of past physical and mental wounds in order to move forward.

Amanda Maciel Antunes is also an immigrant and her collages and performance in the exhibition are infused with her personal history as well as palpable positivity—looking back to move ahead. This positivity is also present in **Erin Morrison's** collages, created during the beginning days of the pandemic, while living in Hong Kong with her young family. The collating and making was a means of coping and also simply passing time in the highly monitored atmosphere the government had mandated.

Many of the artists make highly introspective, personal works. **Camilla Taylor** offers a gleaning of her internal life, but also our collective impulse to be "in our head" in her larger-than-life anatomical sculpture. **Alicia Piller** creates entirely new, imaginary environments in her large scale installations. In one she uses pages from FULL BLEDE, a newspaper featuring the work of other artists. It is a signal that community may be a means of taming our demons.

Community is also a throughline in **Madaline Riley's** performances and physical interpretation of space—her demons are exorcized via movement, often with others and in spaces of other artist's making. Movement is also key to the wire hanging sculptures of **Adrienne Devine**, which cast shadows, creating unpredictable animations. She refers to the works as choreography of

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thought—the complexity of the works are a tangible form of solving problems. Several artists use repetition as a means of working through problem solving.

Repetition appears in several of the works, including **Bettina Hubby's** *Inside Job* series of paintings. The works are made on a custom canvas of her own size (5'4" tall and 17.25" wide), and are both a visual and physical manifestation of a repeating mantra as a means of self-soothing. **Alexandra Grant** employs a similar technique in repeating the phrase "I was born to love not to hate." The large-scale painting has a strong message rendered on paper, a delicate material.

Scale plays a key role in the work of **Elena Stonaker**, whose large figures bewilder, amuse, and bring comfort. They are familiar but unknowable. **Janna Ireland's** photographic work is also often larger-than-life, evoking highly personal themes of family and home in the display of common objects, infused with metaphors offering both pain and pleasure.

Family, pleasure, and humor lay the foundation for **Jacky Perez's** readymade objects, seeking poetry and meaning in what she terms the "residue of the everyday." **Sacha Halona Baumann's** images of pylons observed in her downtown Los Angeles neighborhood makes use of a similar technique of finding beauty in the mundane.

Collectively the artists in *Don't Believe Everything You Think* create work that is highly personal, but also may be universally understood. The theme is timely for our current zeitgeist which often feels like a seemingly endless cycle of bad news. Both collectively and individually we may find ourselves ruminating and focusing on negativity. The work of this exhibition is a physical manifestation of working through and sometimes with negativity towards a positive new outcome.