

FOR IMMEDIATE RELEASE

**Galia Linn: Beauty Queen, Heartbreaker, High Maintenance**

January 23 to March 20, 2021

Exhibition at Track 16 Gallery, in the Bendix Building,  
1206 Maple Ave., #1005, Los Angeles, CA 90015

Contact: Sean Meredith at [seanm@track16.com](mailto:seanm@track16.com) or (310) 815-8080

LOS ANGELES — Track 16 presents the second solo show by Los Angeles-based artist Galia Linn in the exhibition, *Beauty Queen, Heartbreaker, High Maintenance*. The exhibition will run from January 23rd to March 20th. The exhibition features an installation of new sculptures and paintings created during this past year. Open to visitors by appointment [[make appointment](#)]. The gallery staff will be masked, distanced, and following safety protocols.

Galia Linn's new body of work intimately addresses how tradition and spirituality are imbued in ritual objects, intermingling the notions of both women's empowerment and human mortality. For decades, Linn has drawn inspiration from neolithic proto cities located in modern-day Southern Turkey, a society whose burial practices involved entombing the bones of deceased community members below the beds of the living, which suggests that there was no separation between life and death. In addition, evidence shows that men and women were equally treated. This exhibition builds on these ideas yet goes in a more personal direction. Because of the enforced isolation of the past year, instead of reaching outward to use distant societies as inspiration for her work, Linn turned inward, thinking about the relationship between life and death within her own cultural upbringing. The work follows Linn's larger life-long mission of intermingling art and life and creating a seamless combination of the two.

At the entrance of the gallery is Linn's feminized version of a guardian *Mezuzah*. Titled *Mezuzah*, the sculpture is made of stucco, clay, hydroco, and burlap. With an impressive mass, a winged figure, in combination with a woman's torso, stacks atop a pedestal with outstretched horns or wings. The saturated, vibrant pink hues (household paint with the names "Beauty Queen" "Heart Breaker" "High Maintenance"), unlike Linn's traditional palette, present an assertive direction alluding to notions of matriarchy

In the center of the gallery, a large installation contains a wall hanging and various sculptures. The hanging is composed of drapes that were intimately part of the artist's life, having hung in Linn's home for many years. These drapes celebrate the wear and tear of domestic life and are adorned with several thick skeins of braided hair. Within the installation is a sarcophagus entitled *Womb / Tomb*, a rectangular box filled that contains a carved-out space in the shape of a woman's body. The work is painted with the same vibrant pink hues as *Mezuzah*. Three curved horns sprout out of each side of the box, in a

gesture that appears both protective and dangerous. Meant as a safe space, that the installation is a reaction to the isolation of the past year. Linn states, “this time alone forced me to listen to voices in me that were ignored or that I was afraid to hear for a long time.” As referenced in the title, the space merges the duality of birth and death, where tired bodies can rest safely. Three, large ceramic guardians in earth tones surround the central sarcophagus, along with a circle of oblong egg-shaped sculptures, alluding to the idea of a hearth.

The gallery also shows a number of paintings, which contain a repeated motif of flat paint with long vertical lines, overlapping with shorter horizontal lines. The hand of the artist shows not only in the bold pink and red hues, but also in the stucco, which covers the wooden support. For Linn, the abstract imagery is a reference to a moment of channeling what was outside herself into the form of a guardian or totem.

In the gallery’s rear, an intimate viewing wall is set up to display 36 small “test” sculptures created to experiment with unique glazing techniques. Each of these “Building Blocks” is itself a small jewel forged from the earth. The small, handmade forms comprise an archive of Linn’s material language. These works will be part of an offering in which one third of the funds will go towards supporting arts at Blue Roof, a newly launched non-profit in District 9 (South LA). More specifically, funds will support A Room of One’s Own, an artist’s residency for women and women-identified artists of all disciplines, which provides a studio, stipend, exhibition space, and a mentorship network.

Galia Linn is a sculptor and site-specific installation artist living and working in Los Angeles. Linn constructs relationships between subject, object and their environments by creating elemental tensions. She has shown nationally and internationally and is part of numerous private collections in Los Angeles, Miami, New York, Paris, Brussels and Tel Aviv.

Selected solo and group exhibitions include:

*The Body, The Object, The Other*, Craft Contemporary, Los Angeles, CA; *GATES*. Irrational Exhibits #11, The Bendix Building, Los Angeles, CA; *Binder of Women, 2nd edition*, The Pit, Glendale, CA; *Note to Self*, Five Car Garage Gallery, Santa Monica, CA; *Evidence of Care*, Track 16 Gallery, Los Angeles, CA; *La Reina De Los Angeles*, Descanso Gardens, CA; *Inside*, The Athenaeum, La Jolla, CA; *Art Beyond Conflict*, Bellingham, WA; *Experience 19: Touch*, El Segundo Museum of Art, El Segundo, CA; *Uncommon Terrain*, Shulamit Nazarian Gallery, Los Angeles, CA; *Clay*, Lefebvre et Fils, Paris, France; and *Vessels*, LA><Art, West Hollywood, CA.

Galia Linn is a member of Binder of Women, an independent platform for female artists based in Los Angeles. In 2016 she founded Blue Roof Studios, a multidisciplinary art hub located in South Los Angeles.