

Liminal 2022

by Kerryyn Sylvia



Foresting the Uncertain Middle (Detail) 2022 Installation view from the exhibition *Liminal 2022* at Mildura Arts Centre. Photo by Lisa Guzzardi

Catalogue of work presented for examination

This following catalogue of works corresponds to the durable record of works listed in the final section of the thesis. Images are of selected work created as studio research during this candidature inclusive of some backup works not exhibited as part of the final artworks presented. More documentation may be found at

<https://www.instagram.com/kerrynsylvania/?hl=en>



1. *Car Cocoon: Love and Other Collisions #II*, 2022, tissue paper, tape, screen, wire, projection



2. *Softening Tracks* 2016–2022, film still from [video](#), duration: 10min 32sec

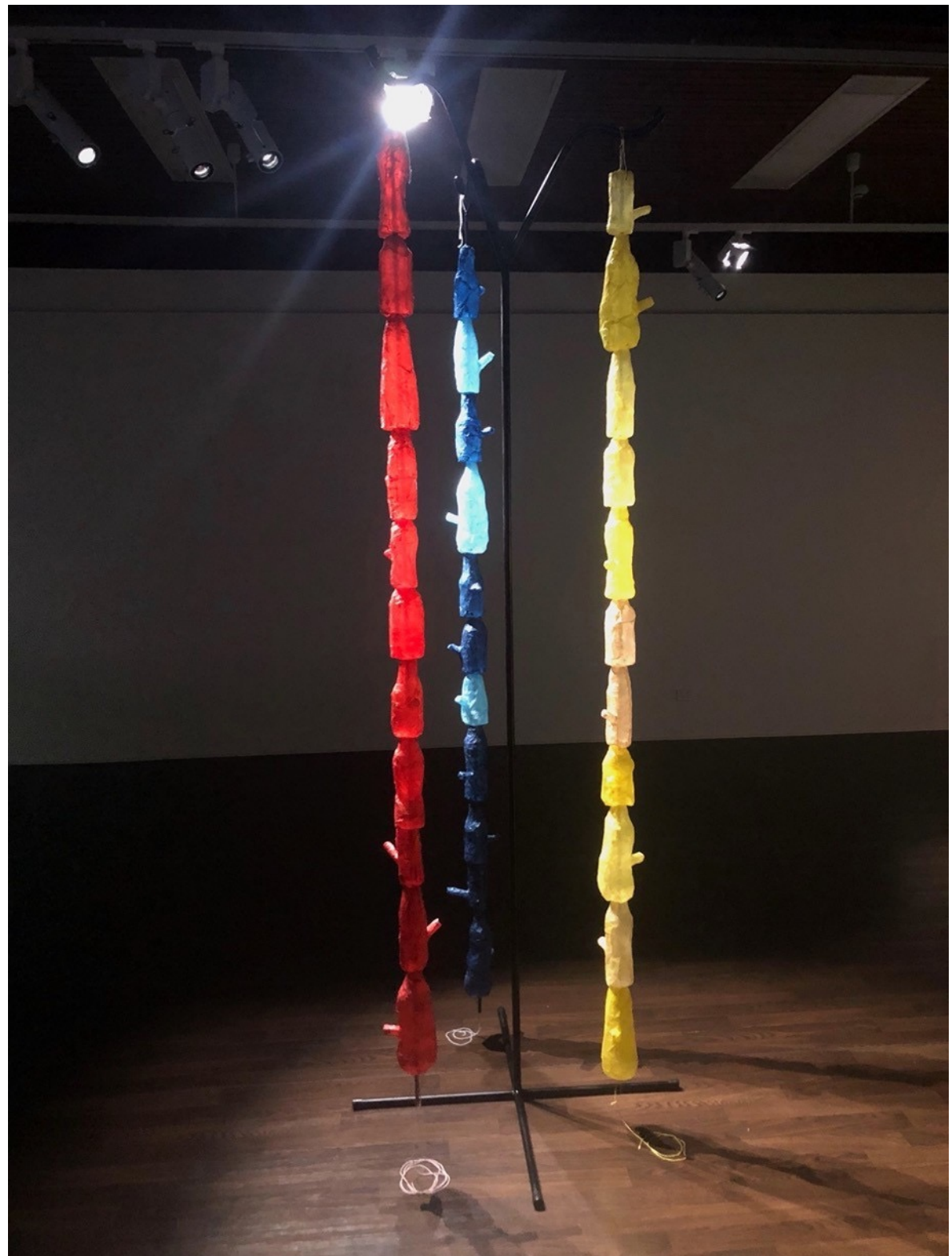
3. *Illuminated Glimpses Between Shadow and Light* 2022, fabric, objects, lights, tape rolls, latex, tissue paper, natural materials



Close up detail



4. *Illuminating Shadow Objects* 2021,
tissue paper, tape, painted wood,
metal stand, string



5. *trans-form* 2022, 84 pages, 23 x 15 cm,
softcover, 2022, self-published photobook





6. *tuska teens* 2022, 52 pages, 26 x 21 cm, hardcover, self-published photobook

7. *Tuska Boy and the Salt of the Earth*
2022, digital print, 120 x 96cm

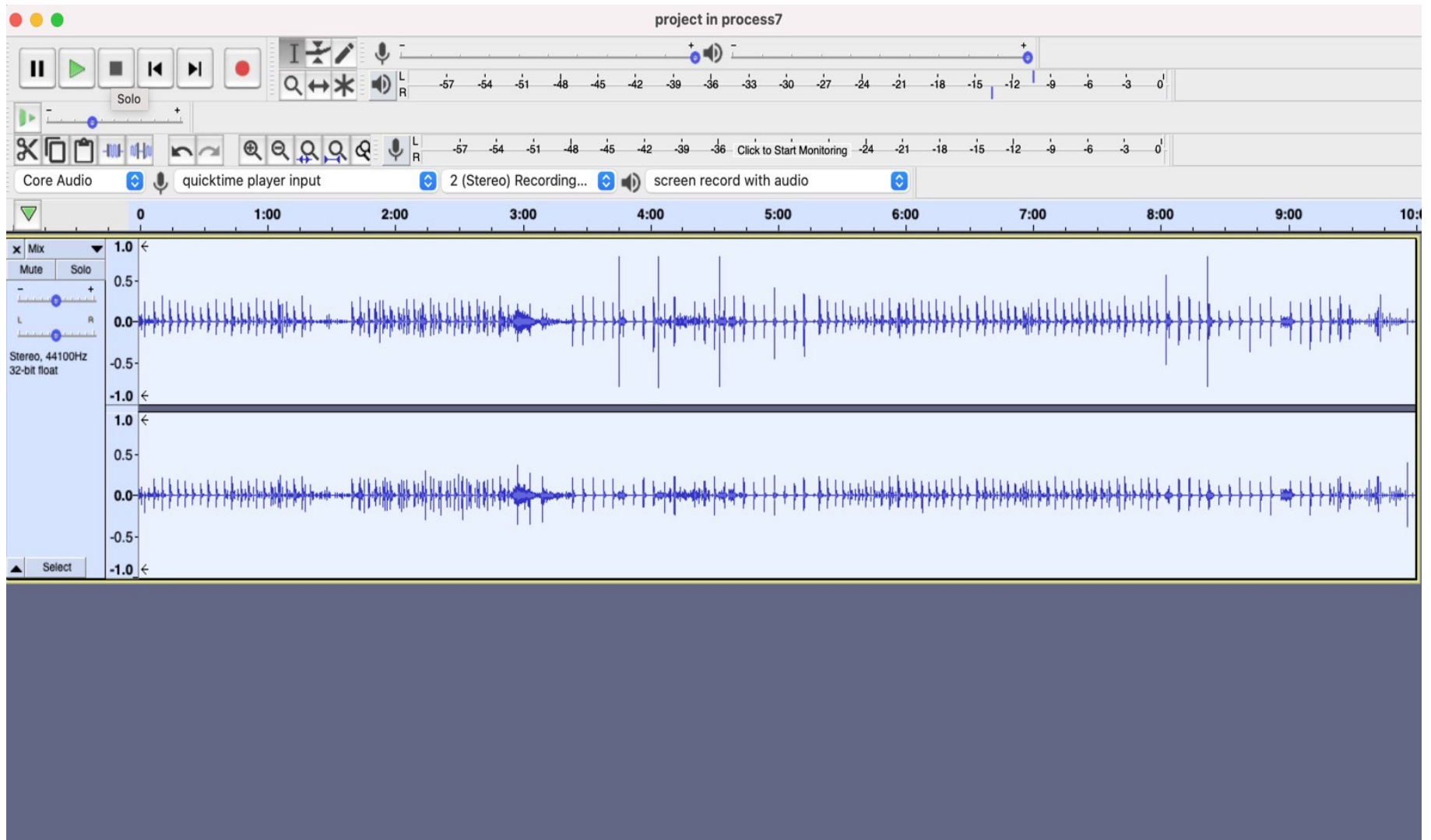


8. *Attending to What Falls* 2022, wood, metal, tissue paper, latex, fabric, mud



Installation: Foresting the Uncertain Middle

Each of the works in this room from the exhibition *Liminal 2022* gather together as an installation of growths and developments exploring ideas around holding onto, letting go of and dancing in mutuality with each other. Like a poetic forest of symbols they act as offerings, providing glimpses into the mood and feelings of the uncertain middle of liminal inarticulations and ambiguities at the interstice of adolescence and mothering.



9. *Twangs and Tinkerings* 2022, digital audio soundscape, duration:17min 53sec

10. *Teardrops of Mind: Pink, Yellow, Blue* 2022, plaster, resin, paint, fabric



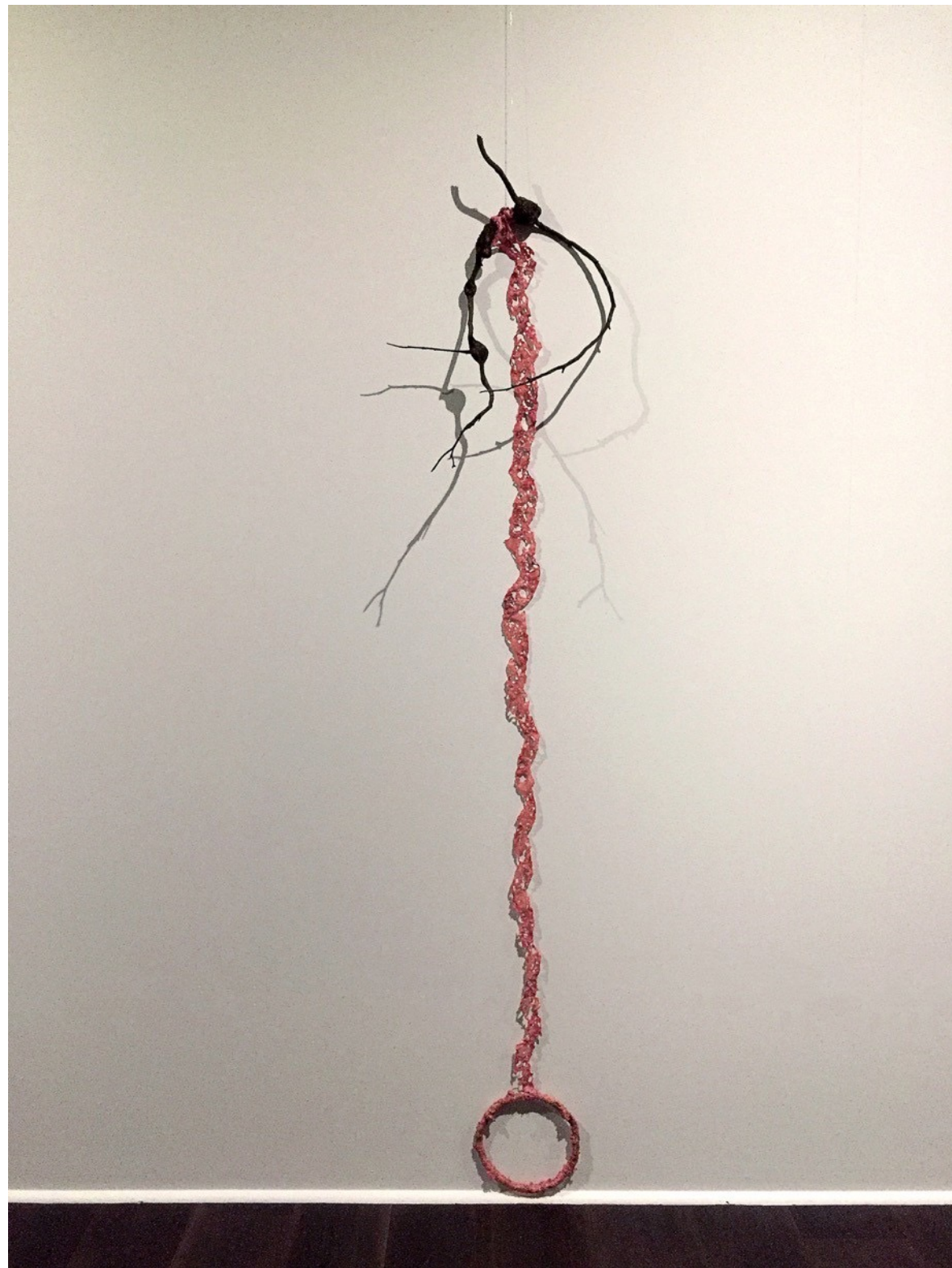
11. *A Mothering Song* 2021, plaster,
wood, mineral sands, string, tree knot



12. *The Play of Letting Go* 2021, anti-fabric,
wood, knots



13. *A Sideways Glimpse of Something* 2021,
anti-fabric, wood, knots, metal



14. *Stepping Through the Unknown*
2021, anti-fabric, wood, knots, bark,
limestone (aka Koorlong diamond)



15. *Holding the In-between* 2021,
anti-fabric, wood, knots, metal, latex



16. *Of Halos and Ripples* 2022,
anti-fabric, clay, wood, knots, string



17. *The Gentle Balance Between Here
and There* 2022, latex, clay, wood,
string, anti-fabric



18. *Untitled* 2022, anti-fabric, wood, knots, metal, limestone, resin





19. *Protecting #II* 2022, plaster, paint, wood, clay, mud, resin, doll

20. *Protecting #I* 2021,
oil painting on canvas





21. *Shamum: Rituals, Relics, and Burdens* 2022, hemp-silk fabric, oil painting, necklaces (from the performance *We Wait What Else Can We Do?* 2019)

22. *Embracing* 2022, anti-fabric,
string, thread



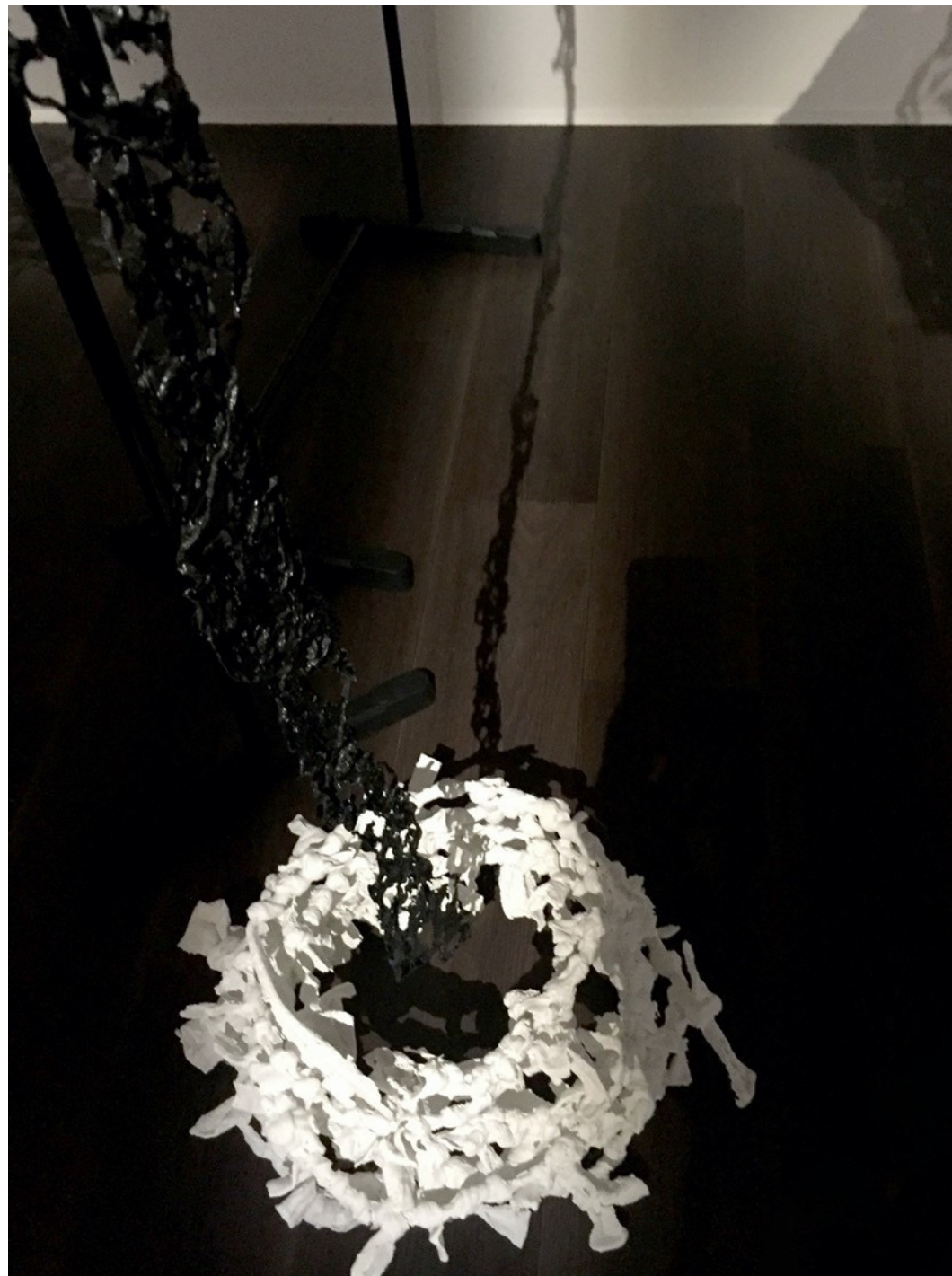


23. *Knots as Cosmos of Little Beating Hearts* 2022, plaster, natural dyes



24. *That Mutuality of Something Between Us* (detail) 2022, wood, string, mud ball, knots, anti-fabric

25. *Inside Knots like Bones* 2022,
fabric knotting, acrylic paint, anti-
fabric



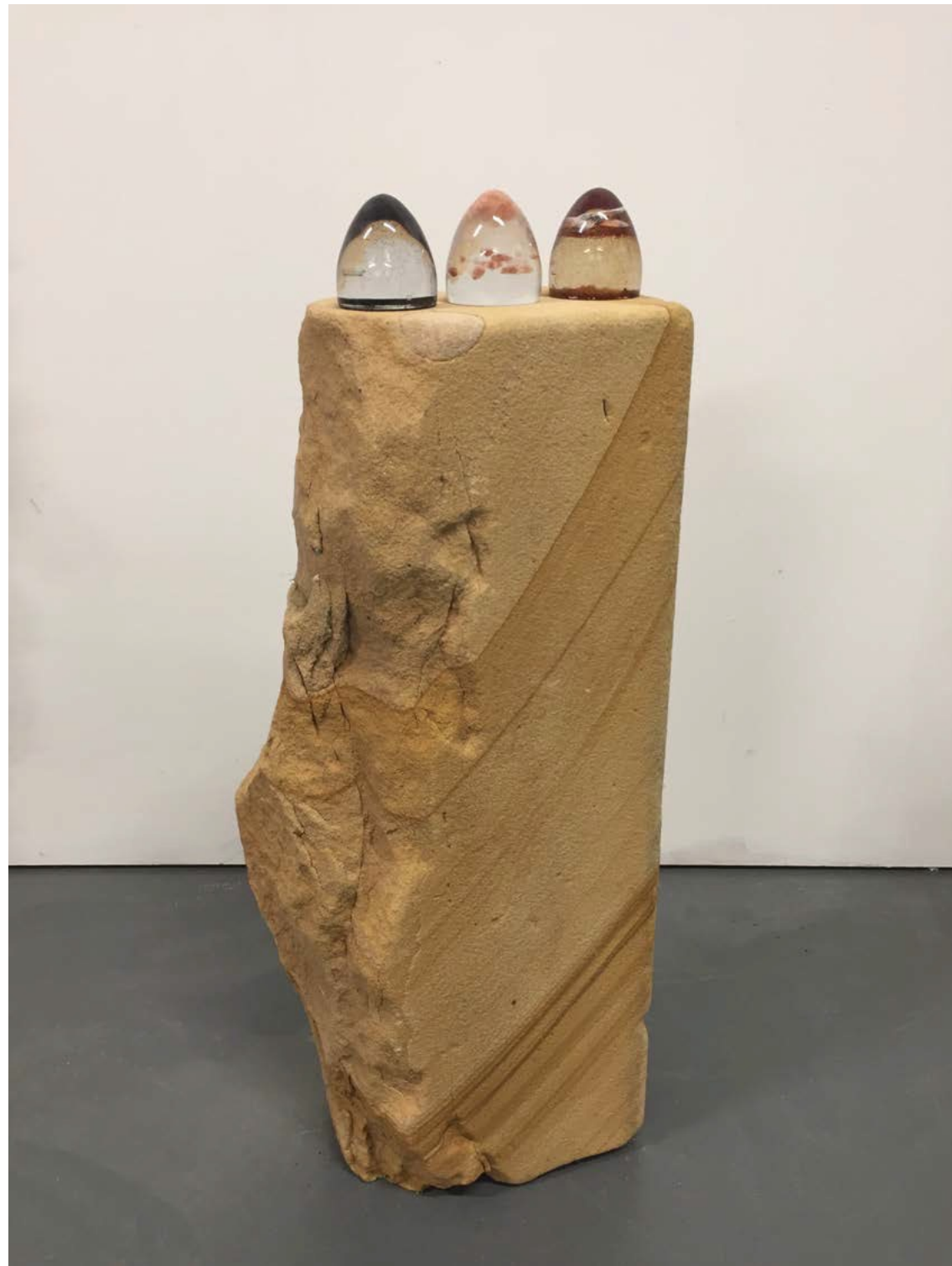
26. *A Delicate Enfolding of Blood and Heart* 2022, anti-fabric, resin, knots





27. *Dancing with Shadows and Shields #I, II, & III 2022*, heat-treated anti-fabric

28. *Held Up* 2022, sandstone, resin, salt,
bug wings, sap, mica



29. *Journeying to the
Self of Someplace Else*
2022, bisque fired
river mud, wooden
stands, paint





30. *A Gathering of Elements and Inarticulate Frames in the Listening Ears of Mutable Passage* 2022, pressed clay, air dried clay, ashes, burnt wood, plaster, peppercorns, salt, plaster, resin, vinyl, limestone (aka Karadoc diamonds), wood, glass, wire, tissue paper, mud

Support work

Additional works not included in *Liminal* 2022 exhibition



We Wait What Else Can We Do? 2019, Care Symposium, wearable sculpture and performance/installation, George Paton Gallery, University of Melbourne, photographer unknown

Mothering the Weight of Burdens 2022, digital
image in collaboration with Prudence Hobbs





Mothering the Weight of Burdens II 2022, series of digital images taken in collaboration with Prudence Hobbs



Tuska Boy and Meraki Mothering (installation views), 2021, rag costume, prints on fabric x 8 62 x 48cm each, framed digital image 10 x15cm, plinths, metal stand. Castlemaine Market Building, Castlemaine State Festival



Tuska Boy and Meraki Mothering (detail), 2021, digital images on fabric, rag costume, framed digital image, Phyllis Palmer Gallery, image courtesy of Lisa Guzzardi: La Trobe University



Teen Stacks: Structures Beyond Words 2022, locally harvested bisque fired river clay, wooden stands, seats, Southern Western Group Exhibition, Mildura Arts Centre



The Soul Vanishes into the Shape of Things (video still) 2022, metal stand, river clay, water, duration 4 min 30 sec

Rhythms of Mutable Passage
2020 plaster, dirt, mineral sands,
dimensions approx. 1.4m

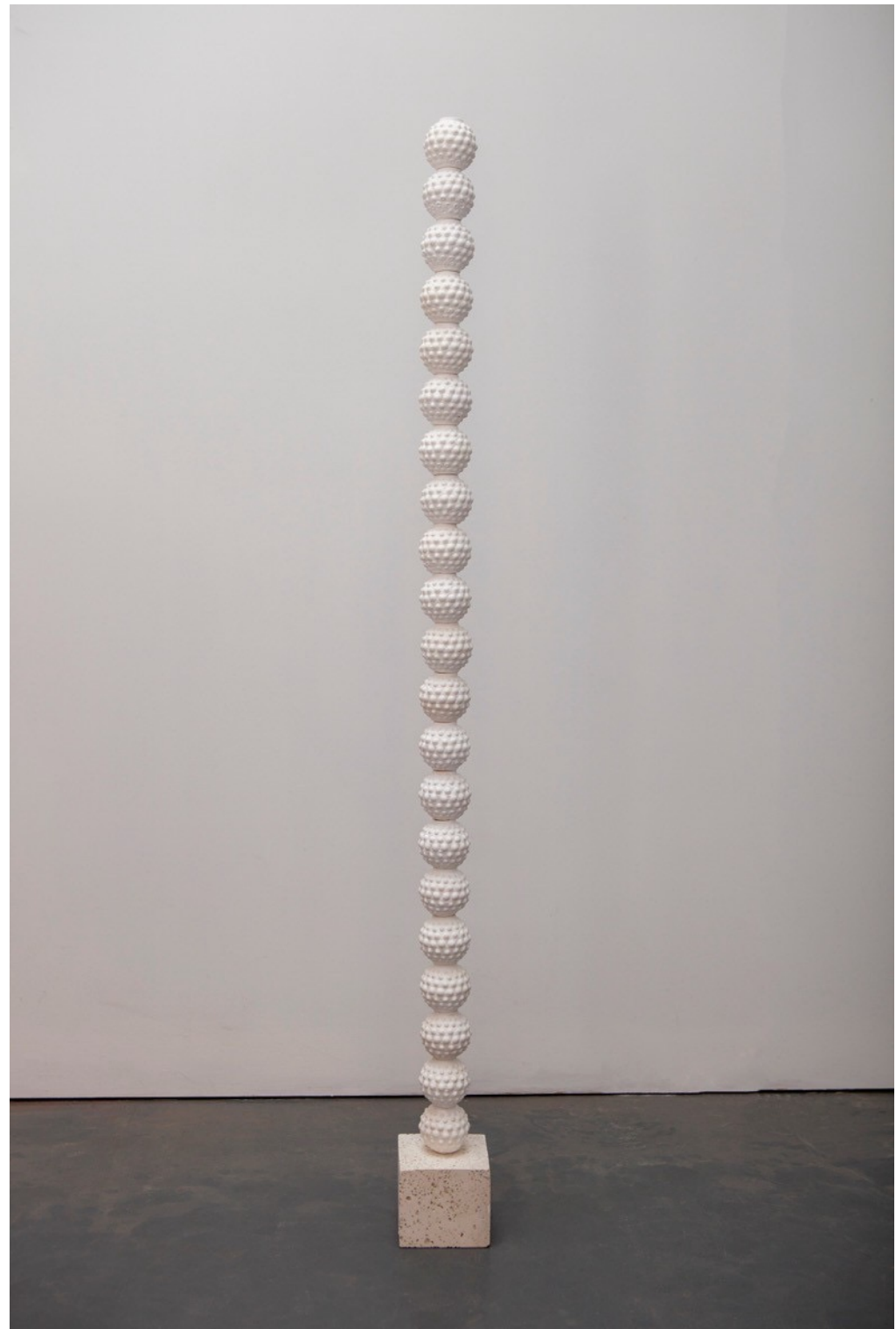


Rhythms of Mutable Passage
(detail) 2020

Knots of Heartwood and Backbone 2021, plaster,
string, knots



Reaching 2022, plaster, wood

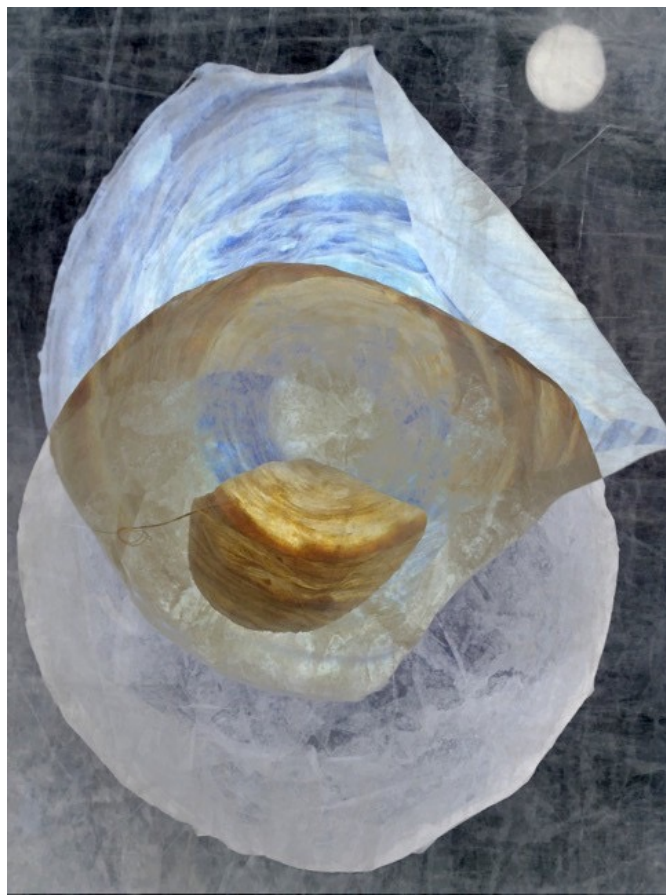




Ears are a Spiral to Stone and Stomach 2022, plaster, limestone (aka Karadoc diamonds), wood, glass wire, tissue paper



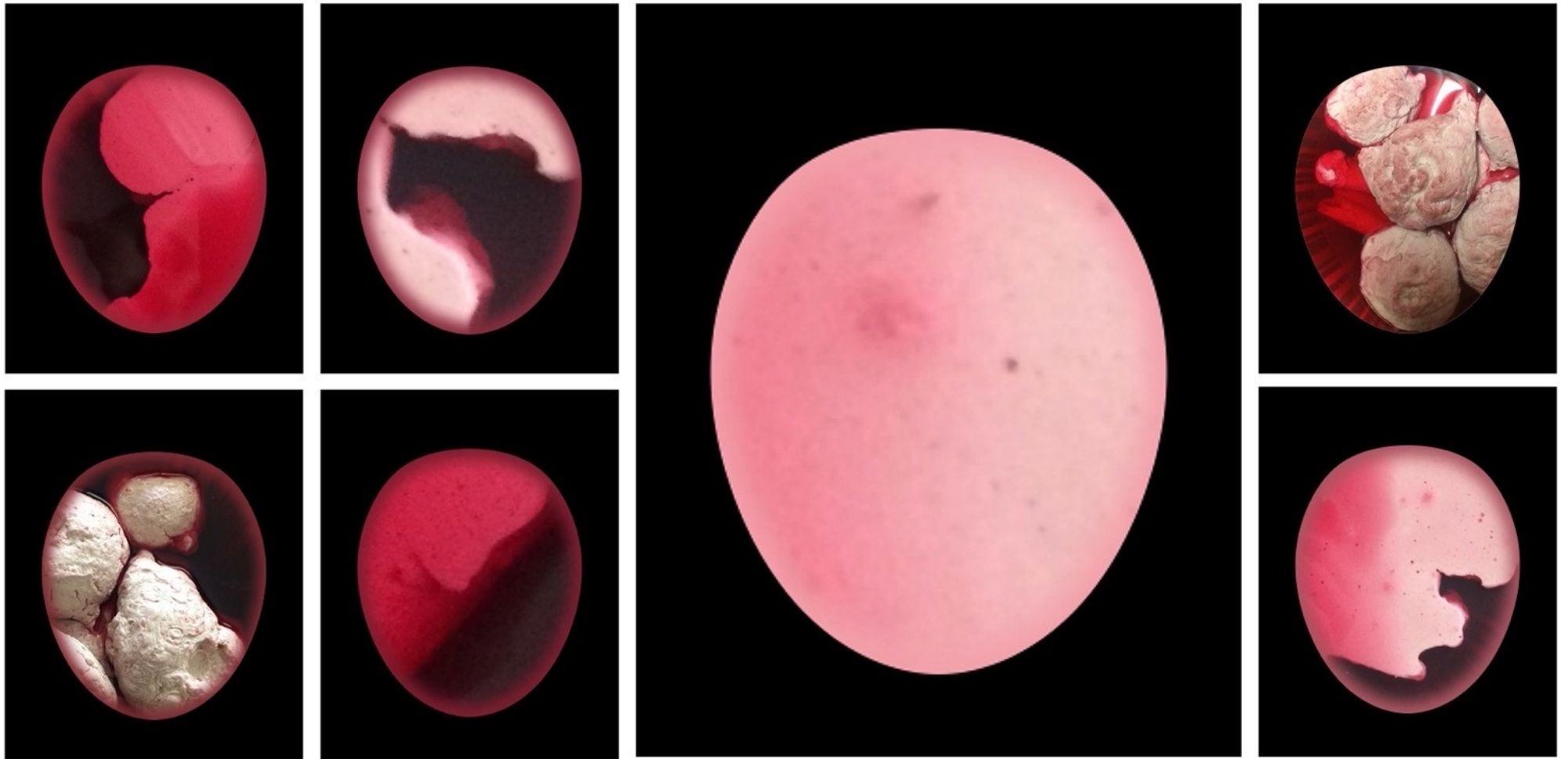
Illuminated Tensions From the Inside 2020, tissue paper, tape, string, light



Illuminated Tensions from the Inside, experimental digital drawings 2020



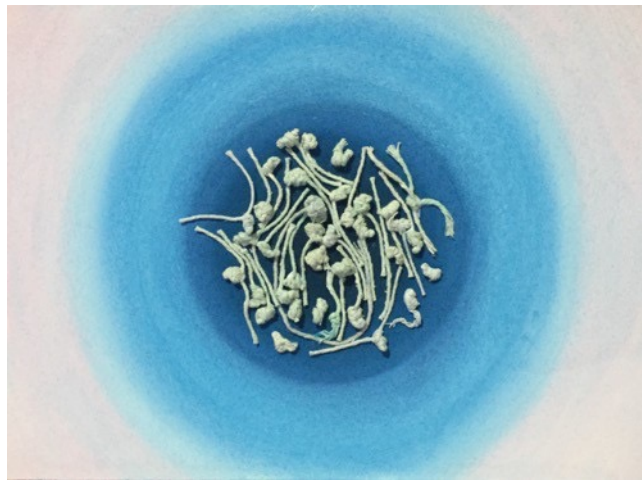
Inarticulate Frames 2019, transfers, oil paint on board



Inarticulate Forms 2020, digital image series

*Holding, Falling and
Passing Through*
2021, mixed media





Gatherings of Knots #I, #II, & #II 2020, pastel, string, knots on cotton rag

Time in the Margins of Becoming
2021, plaster, bisque fired river
clay, string, knots



