

# Liminal States

The Old Lock Up // Maroochydore 22 July–26 July

*Liminal States* is the outcome of a professional development series commissioned by Sunshine Coast Council for emerging curators, led by independent curator and writer, Hamish Sawyer.

Curated by Petalia Humphreys, Mieke van den Berg, June Sartracom & Nicole Voevodin-Cash

The Old Lock Up, Maroochydore 22–26 July, 2021 // 10am–3pm

Edition of 200

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## Artists:

Leah Barclay, Sharna Barker, Bridie Gillman, Katie Harris-MacLeod.

Responding to the unique history and site of The Old Lock Up, *Liminal States* explores the idea of “in between-ness” through a range of approaches and media. The four artists brought together for this exhibition traverse expansive territory, from coastal thresholds to climate change; cultural identity and disconnection; and the increasingly porous boundaries between art and reality.

### 1. Leah Barclay

*Migration Patterns: Saltwater* 2018

Sound, 4 channels

6.59 min (looped)

Courtesy of the artist

### 2. Sharna Barker

*Stitch, Hang, Reach* 2021

Fabric, latex, yarn, thread, wire

Dimensions variable

*Extending* 2021

Calico, canvas, latex, thread

Dimensions variable

*Extension* 2021

Fabric, thread, polyester, ink

Dimensions variable

Courtesy of the artist

### 3. Bridie Gillman

*Two Women*

from *Welcome to my paradise* 2017-18

Archival pigment print 50 x 50cm

*Blown*

from *Welcome to my paradise* 2017-18

Archival pigment print 50 x 50cm

*Overflowing*

from *Welcome to my paradise* 2017-18

Archival pigment print 50 x 50cm

Courtesy of the artist and

Edwina Corlette Gallery, Brisbane

### 4. Katie Harris-MacLeod

*Gaia: Harris Sand Dune Film* 2015

Video, 6.34 mins

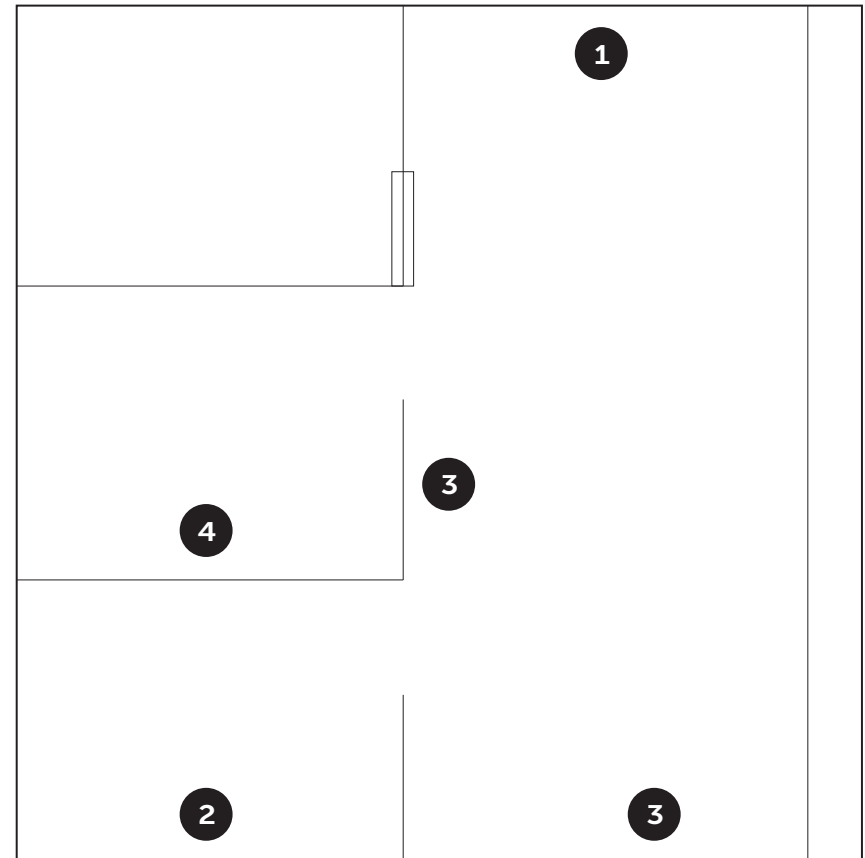
Courtesy of the artist

**Leah Barclay's** *Migration Patterns* is a fragile and complex assemblage of sounds and vibrations. Permeating the space to create an immersive experience, these field recordings collected on the Great Barrier Reef and the waters surrounding K'Gari (Fraser Island), transitory sites for humpback whales, articulate aquatic ecosystems, sonic migration patterns and shifting ecologies, positing a new space between seeing and knowing.

*Nicole Voevodin-Cash*

**Sharna Barker's** seductive unravelling of the object pushes the limits of both painting and sculpture. Her visceral, and recognisable references to the human form curl, wrap, protrude and fall from the wall to the floor. Our space is gently intruded upon, and this presence indeed reminds us of our own physicality. Barker's works form a cyclic rhythm; each one is informed by its antecedent and so on. There is no beginning and no end, rather a liminal space where moments of corporeal understanding are elicited.

*Petalia Humphreys*



**Bridie Gillman** took these photographs at Pantai Parangtritis, a popular beach destination in Java, Indonesia. There, she observed a disconnect between the frivolous tourist activities on offer and the natural landscape. An eerie emptiness; no-one in the water and a vacant coastline, save for the discarded remnants of consumerism. In these images, the artist captures suspended moments between place, experience and memory that exist across our shared, universal horizon.

*June Sartracom*

**Katie Harris-MacLeod's** video performance is a poetic exchange between the artist and the windswept landscape of Scotland's west coast. Presented in this context, the video takes on new meaning as the artist (who is of Australian and Scottish heritage) redefines her identity, having been based on the Sunshine Coast since the onset of the COVID-19 pandemic. The coastline represents an in-between space, a threshold between past and present, prompting us to reflect on our own identity and history.

*Mieke van den Berg*