

Liminalities

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Neutral Ground

In its existence, *Liminalities* is an exhibition that neither greets with a question nor arrives at an answer but rather welcomes the in-between. Through embracing the ambiguity, *Liminalities* considers a place or time where lingerings of past beliefs meet with rituals and habits of the day to day. The work of artists Eva Birhanu, Anastasia Ferguson, Carolina Vasquez-Lazo, Jera MacPherson, and Yvonne Niegas offers a landing point to begin to situate our existence and how it is informed by what once was and what can be.

Birhanu's gesture of poetic abstraction signals the theme of liminality. Where *we waited here for you* offers a greeting of entry, *on the periphery of things* calls for pause. Through the interaction of these works there is a reminder of what is yet to be fully realized – we are welcome but not quite at our destination. Within this in-between of welcomeness and arriving we are met with what we have brought with us and where we may hope to go. MacPherson's *but if the dead...* and Vasquez-Lazo's *sentimiento pesado* consider what lingers as we move from portal to portal. Both works traverse the heavy feeling of youth and its accompanying nostalgia. Through references of popular culture and a visual language of cuteness, Vasquez-Lazo and MacPherson encompass memories of youth through careful contrast of play and decay to situate a lived experience.

MacPherson's *with all your might and zeal* contextualizes lingerings of past belief through a process of engaging in acts and aesthetics of labour, and in turn names the ties of appropriated labour aesthetics to labour expectations within her LDS upbringing. Through this, MacPherson provides a path to reckoning the lingerings of past beliefs by situating the continuing connections of labour to ritual. Ferguson's *The Garden of Curiosities* and Niegas' *If Hell Means Heaven* and *Every Damn Time* consider cultural lingerings of past belief while offering portals into recontextualized or reclaimed narratives. Drawing from Satanic Feminism, Ferguson recontextualizes biblical stories of creation. Through embodying the roles of Lilith and Eve, Ferguson's poetic intervention offers a re-imagined reality where overhang of biblical narrative becomes feminist allegory of intergenerational empowerment. Within the resting point of ambiguity, Ferguson offers a moment of recollection and re-imagination. Similar to that of Ferguson, Niegas' work challenges the cultural influence of power structures in religious narrative while offering a path to reclamation. Through a probing vulnerability, Niegas' books and accompanying etching reject constraints of a conceived heaven through an invitation or portal into a space of resonance and reclamation.

In an effort to embrace the in-between of welcome and arriving, viewers are encouraged to participate in *Liminalities: A Post Critical After Belief Scale* located on the back of this sheet, inspired by Hutsebaut's Post Critical Belief Scale questionnaire. Hutsebaut's questionnaire placed participants in four quadrants based on Wulff's four approaches towards religion. Each quadrant was accompanied by an analysis that may provide insight to characteristics and attitudes held individually, regionally, culturally, or generationally by the participants.¹ The *Liminalities: Post Critical After Belief Scale* doesn't aim to assess participants but rather offer viewers a tool to engage in each artist's work through finding commonalities of shared unknowing, nostalgia, or aspiration.

1. Johnny Fontaine, Bart Duriez, Partick Luyten, Dirk Hutsebaut, "The Internal Structure of the Post-Critical Belief Scale," *Personality and Individual Differences* 35, no. 501-518 (2003): 2-9, accessed October 10, 2025, 10.1016/S0191-8869(02)00213-1.

Liminalities: A Post Critical After Belief Scale

Respond to the statements by circling the answer of your choice.

1 = I strongly disagree, 2 = I disagree, 3 = I somewhat disagree, 4 = I neither agree, nor disagree, 5 = I somewhat agree, 6 = I agree, 7 = I strongly agree

1. I participate in daily rituals
1 2 3 4 5 6 7

2. I carry on family traditions even though I don't know why they exist
1 2 3 4 5 6 7

3. I'm not religious but my parents or grandparents are
1 2 3 4 5 6 7

4. Some of my childhood memories feel like dreams
1 2 3 4 5 6 7

5. I know my place in the world
1 2 3 4 5 6 7

6. I am beginning to understand my relationship to place
1 2 3 4 5 6 7

7. I'm still trying to remember what I think I might forget
1 2 3 4 5 6 7

8. Sometimes I like to tempt fate
1 2 3 4 5 6 7

9. I don't believe in good or evil
1 2 3 4 5 6 7

10. Sometimes I feel disconnected
1 2 3 4 5 6 7

11. I know myself
1 2 3 4 5 6 7

12. My first crush was in church
1 2 3 4 5 6 7

13. Everything is metaphorical
1 2 3 4 5 6 7

14. Everything is literal
1 2 3 4 5 6 7

15. I feel guilty but I don't know why
1 2 3 4 5 6 7

16. I think it's important to question things I've been taught
1 2 3 4 5 6 7

17. I exist unapologetically
1 2 3 4 5 6 7

18. I would rather go to hell
1 2 3 4 5 6 7

19. I would rather go to heaven
1 2 3 4 5 6 7

20. I don't believe in either of the above
1 2 3 4 5 6 7

21. I feel a commitment to do good things for others
1 2 3 4 5 6 7

22. I keep religious symbols and/or objects in my home
1 2 3 4 5 6 7

23. I still have a stuffed animal or blanket from my childhood
1 2 3 4 5 6 7

24. I like workwear for aesthetic purposes
1 2 3 4 5 6 7

25. Playfulness is important to me
1 2 3 4 5 6 7

26. I believe Satan is an ally to women
1 2 3 4 5 6 7

27. I am queer
1 2 3 4 5 6 7

28. I have a heavy feeling
1 2 3 4 5 6 7

