

# *Kailyn Tmya Bryant*

Sculpture, digital media, and mixed media works

[tmyabryant.com](http://tmyabryant.com)

[tmyabryant@gmail.com](mailto:tmyabryant@gmail.com)

[@kailyn.bryant](#)





*Log Light No.4*  
Foraged log, PETG filament, lighting components  
13" x 14" x 9.5"  
2025



This lamp explores the tension and harmony between organic and synthetic materials. Guided by the form of the wood log, pockets were carved using industrial processes to house lighting and 3D-printed components. Despite their contrasting origins and degrees of processing, light, wood, and plastic come together to form an absurd yet cohesive structure.





The World Is On Fire

As our digital sphere has become increasingly surveilled and polarized, physical spaces are even more vital to connection and expression. In *The World Is on Fire*, 2025 Dorner Prize winner Kailyn Bryant (BFA 2025, Furniture Design) depicts five people of color at a dinner party. A prompt on the painting reads: “What’s something you wish you could say out loud?” Visitors are invited to paste their thoughts directly on the painting, gradually covering its surface with thoughts, hopes, or affirmations. This work, currently on view in the RISD MuChace Lobby, amplifies the voices of queer individuals and people of color, whose histories remain underrepresented in museum contexts.

2025

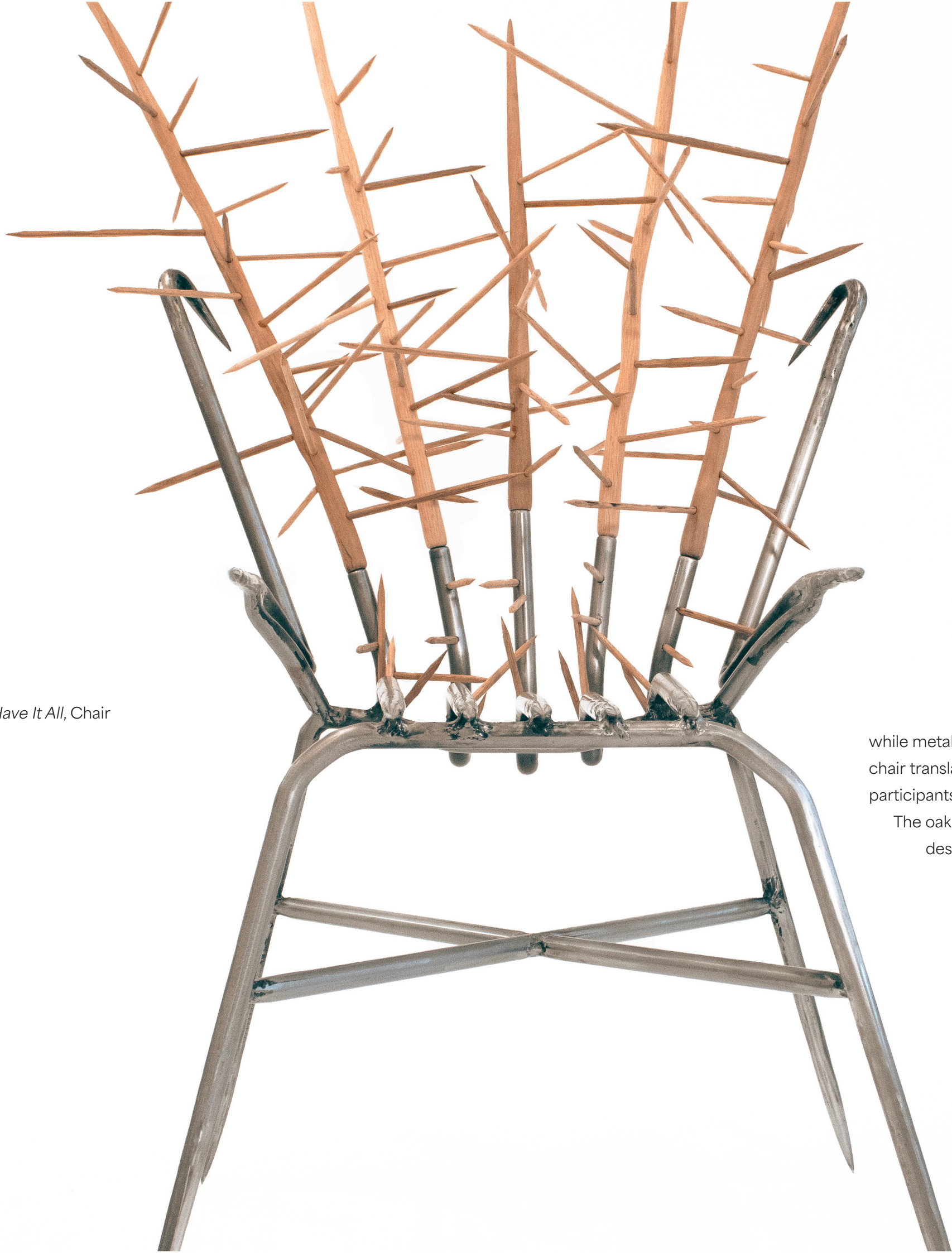






*Oriented Structures of Being (Bench)*  
Oriented Strand Board, white oak, knotty alder, maple, ash, red oak, red-osier dogwood, and foraged sticks from Providence, Rhode Island, and the Massachusetts Berkshires.  
71.75" x 38.5" x 31.25" (approximate)  
2024





*Somedays I Feel Like I Can Really Have It All*, Chair

Red and white oak with mild steel

22.5" x 19.25" x 42.5"

2024

Wood is often perceived as warm and welcoming, while metal is seen as cold and unapproachable. The spikes on this chair translate queer emotional pain into a physical sensation that participants can experience at their own risk by attempting to sit. The oak is designed to feel just as unapproachable as the metal despite typically being perceived as warm and welcoming.









*Searching for the Mundane*

Acrylic on Oriented Strand Board, alder, and white oak wood, embedded with LEDs.

27.25" x 22.75"

2025



*Lost In Translation*

Patina, Rust, and spray paint on mild steel

20" x 24"

2024





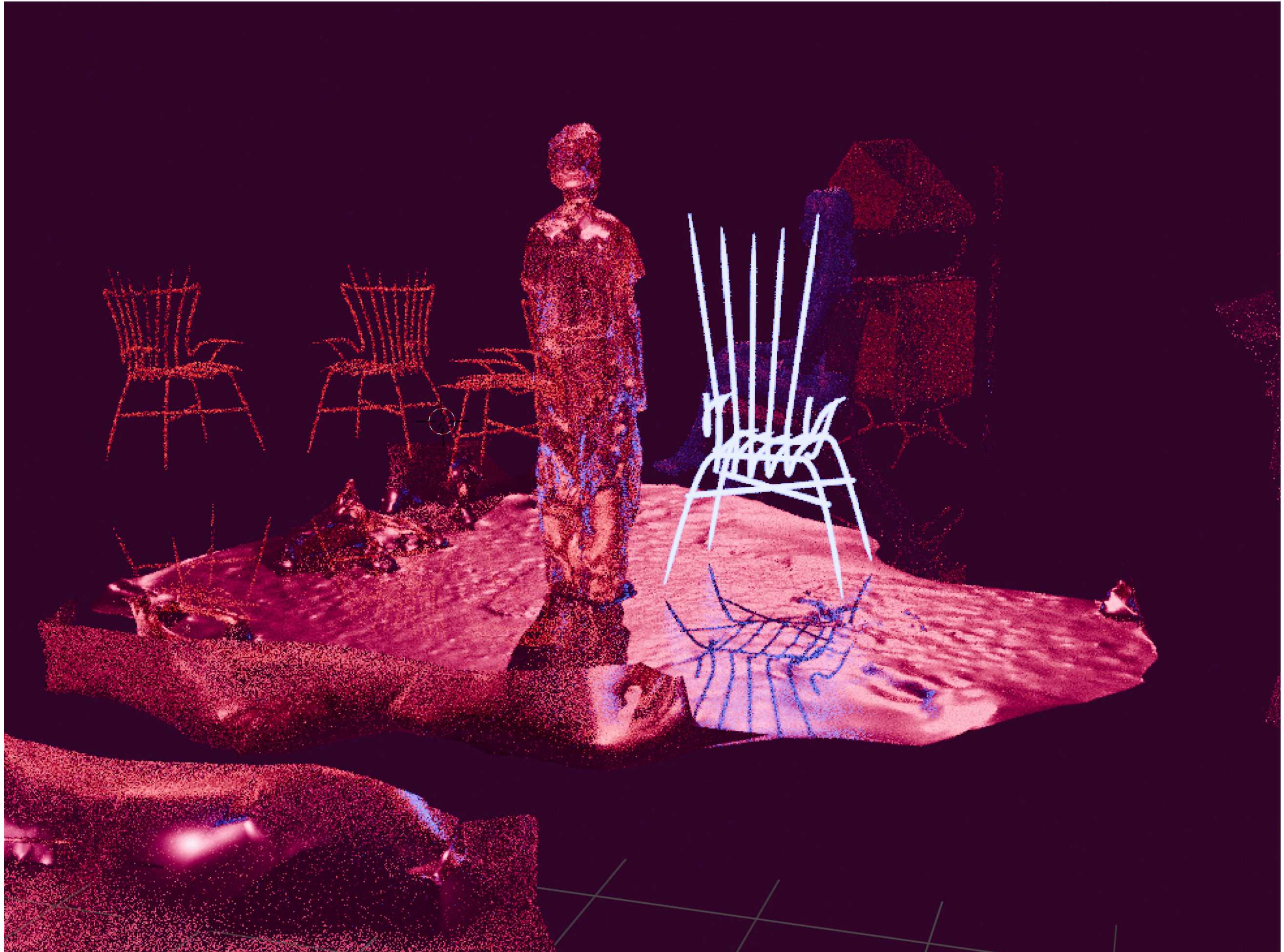
*Everything and Nothing: An Unscathed World (Stills)*

Using the 3D modeling program Blender, this still (from a video installation) further contextualizes a world where my sculptures exist. A 3D scan of myself stands alongside renders of these chairs, depicting the scale of the objects.

2024







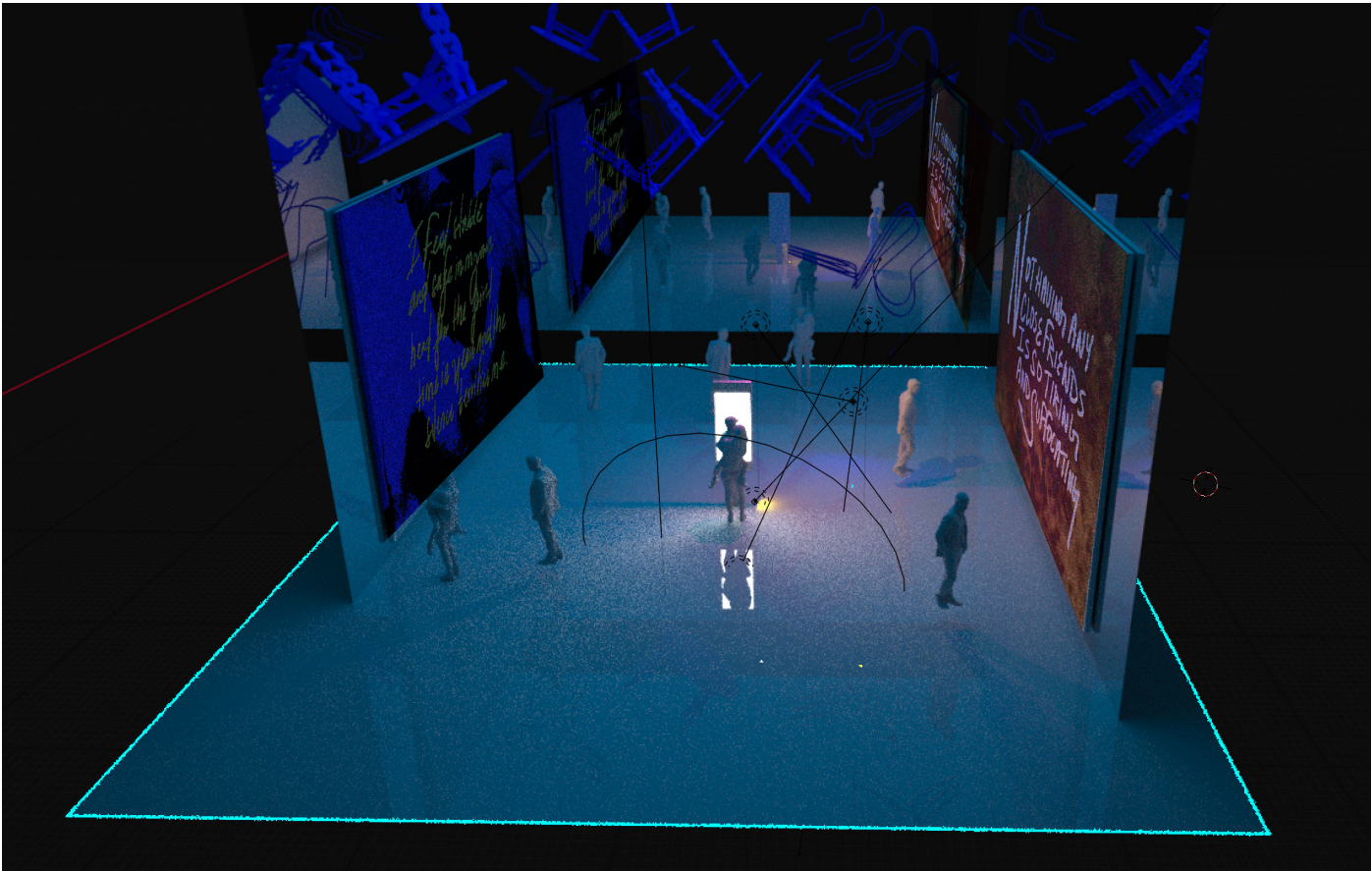


*Everything and Nothing* is an interactive installation that provides a unique experience to viewers. The installations feature a variety of elements that work together to create an immersive and thought-provoking environment. With live projection, floor-to-ceiling mirrors, paintings and furniture, the installation is designed to capture and reflect moments in time, stillness, and cycles of noise.

With cameras positioned throughout the gallery, live feeds project onto the mirrors, allowing viewers to see themselves and their surroundings from different angles. Piped in improvisational-ambient noise adds to the experience, providing an auditory element that complements the visual components of the exhibit.

The exhibit also features a touch screen that invites viewers to interact with the space in their own unique way. By using their own handwriting, viewers can respond to prompts that are then projected onto one of the wall mirrors. The viewer’s answer will be timed so that they can capture videos or photographs of the “writing on the walls.” Additionally, the painting covering one of the walls includes tufted elements that viewers can pull on and pull out as part of the exhibit. These interactive elements add another layer to the exhibit, encouraging viewers to reflect on their own experiences and thoughts.

The images on coming pages demonstrate what this exhibition would look like at scale. Speculative budgets and exhibition proposals are available upon request.



*Everything & Nothing*, exhibition proposal, approximately 3,800 sq. feet, 2023



*Thank You, Kailyn L. Bryant*

Kailyn Tmya Bryant

+1 (561). 603. 2252

tmyabryant@gmail.com

[@kailyn.bryant](https://www.instagram.com/kailyn.bryant)

[tmyabryant.com](http://tmyabryant.com)