

Liminal States

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INTRODUCTION: THE LIMINAL STATE

My life is influenced by decisions that I have made. They are informed by my past and cultivate my future. I inquisitively dig through past experiences to comprehend my choices in life. Whether they are painful, mundane, or pleasurable they facilitate a change, a metamorphosis. And so, change is nestled within my decisions and within the present, in between my past and my future. Whether decisions are guided by intuition, animal instinct, the subconscious, or the conscious, they manipulate who I was and whom I will be. With my art, I search to understand where learned behavior, thought processes, and repeated patterns of decision making may occur. This investigation is not always easy or clear due to the emotional impact change can induce.

The present, or within the act of a decision, is what I refer to as the *liminal state*. Definition: "1, relating to transitional or initial stage of a process, 2 occupying a position at, or on both sides of, a boundary or threshold."¹ In my work I merge various animals with parts of other animals, choreographed into stagnate almost cathartic positions. The animals are metaphors of the liminal state, of being in the present, driven by the different decisions I make continuously in my life. These animals are placed within masses of black voids, which represent an environment of uncertainty during the liminal state. I feel that there is so much that I can learn about myself if I meditate within the actual experience of change. I hope to gather a greater understanding of how I transition from one period in my life to another.

¹ Oxford Dictionaries, *Liminal*, <http://www.oxforddictionaries.com/definition/liminal?view=uk>, Oxford University Press, (2010).

In Victor Turner's book, *Forest of Symbols, Betwixt and Between: Liminal Period*, he defines the importance of the liminal by analyzing various communities and their cultural/social livelihood. He refers to meditation rituals or rites of passage that mark milestones of life such as puberty, marriage, or death. "One may, I suppose, also talk about 'a state of transition' But I prefer to regard transition as a process, a becoming... even a transformation... the subject of passage ritual is, in the liminal period, structurally, if not physically, 'invisible' " ². That is, the passage ritual is a psychological experience while meandering in this liminal stage. I strive to capture visually, the psychological experience during change, balancing on the threshold of understanding what is happening while letting it happen.

Anything can be a catalyst for change. It is crucial for me to comprehend change, acknowledge it and then let it inform who I am. In my work, I choose to illustrate the threshold of change by using animals as the visual representation of myself. In all essence these animals represent surrender to transformation. Acknowledgements of this surrender are illustrated in the anthropomorphic facial expressions and are ensued within the animal's body language.

ANIMALS, HUMANS, AND ANTHROPOMORPHISM

Animals have a keen natural awareness of their individual purposes, they usually are unwavering from any outside intervention. It is questionable whether or not an animal will detour from what is inherent. They have a powerful impact on me personally. Their

² Victor Turner, "Betwixt and Between: Liminal Period" in *The Forest of Symbols* (Ithaca: Cornell University Press, 1967), 93-95.

individual character and foreign attributes keep me intrigued. I have always used them as visual resources in my work. The textures of their fur, scales or skin as well as their complex instinctual responses are alluring. There is no denying a connection between animals and humans. We as humans have magnified our power and geographical reaches as well as gained comfort through the taming and domestication of the dog and the horse. The visual impact of an animal illustrates the emotional connection that many have to animals.

I have always loved how animals' inherent traits are used as symbols or metaphors in religious and literary stories or fables. For example, by a rabbit's very nature one can look at it and assume they exude fear, timidity, or nervousness. However, rabbits are also known for their malleable and stealth abilities, which can be very destructive. So in anthropomorphizing rabbits we are able to see them both as humble and as the intentional trickster. In Lewis Carroll's *Alice's Adventures in Wonderland*, one could say that the White Rabbit is an analogy of Alice's progression into adulthood, displaying timidity, fear of the unknown, and extreme curiosity. The March Hare, however, could be the exemplification of stealth and antagonizing behavior; " 'Have some wine', said the March Hare, in an encouraging tone, Alice looked all round the table, but there was nothing on it but tea. 'I don't see any wine,' she remarked, 'There isn't any', said the March Hare",³ purposely provoking confusion from Alice as she meanders between reality and absurdity.

Animals have subtle qualities and mannerisms that are similar to humans; I suppose that I perceive them with humanlike characteristics because I am human. There is an amazing dichotomy between vulnerability and strength in the foundation of animals and

³ Lewis Carroll, *Alice's Adventures in Wonderland*, (London, England, 1998), 60.

humans. By visually anthropomorphizing animals, I am able to process situations that I have put myself in and translate them through this personification. Through my art I am able to visualize the changes and transformations in my life.

I am highly inspired by the work of Beth Cavener Stichter. Her ceramic sculptures of animals suggest an uncertainty, a question focused on either an uneasy dramatic confrontation or a purely seductive proposal. "I rely on animal body language in my work as a metaphor for these underlying patterns, transforming the animal subjects into human psychological portraits."⁴ Cavener-Stitcher manipulates her ceramic material into lifelike portrayals of animals combined with very humanistic mannerisms. For example in her piece *Bolt*, she naturally created a rabbit with a giant bolt piercing its chest and pinning it to the wall. The rabbit is looking down, placing its paw on the bolt and calmly accepting its fate. Its facial expressions and body language ensue that of humans.

Using animals to represent humans creates an emotional barrier or protection. Many establish emotional barriers in their lives because of frustration, embarrassment or simply denial. With this protection, I can distance myself enough to confront a situation or transformation. Taking the actual visual representation of myself or other people out of a situation can help me face difficulties with exaggerated and at times humorous trajectories. Instead of retreating, this solution will force myself to dissect what was and will be. Not only does this personification help confront a progression in my life, but it allows me to analyze the liminal state that is so quickly experienced.

⁴ Beth Cavener Stichter, *Artist Statement*, <http://www.followtheblackrabbit.com/> (March, 2003)

INTUITION AND INSTINCT

Buzzed Lion King, is a drawn stone lithograph depicting the combined physical attributes of a bumblebee and a lion.

The torso is made of the bumblebee with wings and striped fur. The upper and lower body is of the lion, including the head, wild mane, paws and tail. The lion by nature represents aggression, protection, dynamism, and the family provider. The bumblebee is also considered an aggressor and protector



when guarding the queen as well as a provider. We can look at these attributes as similar, but the lion can also symbolize a leader, head of the pack and regal as a king. In contrast the bumblebee is a worker, living to guard the regal.

The lithograph portrays the lion floating, rolling back with paws in the air and his tongue sticking out of a slightly irritated facial expression. Helpless, these animals are transforming one into another or possibly stuck with parts of each other. I look at this specific combination in two ways: the lion is humbled into the world of the worker or the bumblebee is living up to the chance to be a leader. Turner saw rites of passage as “giving an outward and visible form to an inward and conceptual process.”⁵ These animals I create are experiencing the rites of passage.

⁵ Turner, 96.

Animals do what nature has designed them to do and are guided by instinct. For instance, a cow grazes on grass because it knows it can eat it. The cow does not feed on smaller animals because its body cannot digest the meat. Eating grass is what it has always known from the beginning just as drinking milk from its mother as a calf. Humans, however, have a higher level of understanding. Not only do humans have an instinctual reaction but we also have gained knowledge from past experiences. We understand that there are multiple options that we can use to making a decision. Intuition is guided by this gained knowledge. While I work there is a high level of intuition involved when choosing what animals to draw or how to combine them. Premeditation is not always acquired. I also recognize my intuition is used in many instances while in the midst of making a decision. And then there are times when an almost animal like instinct intervenes and facilitates the change by provoking a mode of survival.

In some cases this animal instinct is another connection to the similarities between humans and animals. I may not always choose animals for their inherent abilities and attributes. Many are chosen because of the intensity of their bone structure or the peculiarity of their protective coats whether it is fur, feathers or scales. These textures entice me with encouragement to mimic and embellish them, paying attention to detail and how individual body structures inform each other. This embellishment also creates an atmosphere that again can buffer the intensity of the moment: not a true to life image but an illustrative cushion to reality. By personifying and embellishing the combined animal forms, I create in my work a tool to soften a harsh honesty produced within the liminal state of transition.

MY CURRENT THESIS

In my current body of work, I develop an interesting tension between a two-



dimensional image

and a three-

dimensional form

focused on

metamorphosis. To

enhance this tension, I

adhere and

manipulate each

printed lithograph

around cast and molded handmade cotton paper. With this casting, I emphasize particular areas of the animal, like an arm or antlers, to create an illusion of growth from their body, while leaving other areas flat and pushed back into the atmosphere. Producing illusions of tangible animals emerging from a flat surface elevates the concept of this metamorphosis and emphasizes the changing state from one instant to another.

I also want to create an illusion of how the animals are affected internally during this transition. I strive to visually manifest the internal processing of change as a stronger, lifelike or physical representation of the psychological world that these animals live in. To express outwardly of this inner turmoil, I produce atmospheres of layered ink washes on frosted Mylar. Creating these washes is very intuitive. I manipulate the placement of the initial wash, but in the end I never know exactly how the wash will form until it dries. Once

dried the layered washes build a contrast between matte and shiny textures that create an illusion of a moving space. These black masses represent the psychological environment caused by the effects of change. In the depiction of this environment I aim to



highlight a contrast between the internal turmoil and the external expression during the liminal state.

The use of Mylar in Nicola Lopez's work has influenced my art making process. She creates two-dimensional prints and drawings on Mylar. Lopez manipulates and sculpts the flat pieces to produce an illusion that they are growing from the wall. Her works hang from doorways and ceilings, sprawl out from framed confinements, or just lay flat. "Our world is full of the tension between just this order and disorder."⁶ Her success by transforming the flat Mylar into illusions of space inspired me to see how I can use this material to create just that illusion.

Reconfiguring visually the liminal state in this manner expresses how huge the emotional impact of change can have internally. Externally, the animals I create have a quieter, intimate and contemplative reaction even though they can be experiencing a

⁶ Nicola Lopez, *Artist Statement*, http://www.nicolalopez.com/info_statement.htm, (Bleeker Street Productions)

psychological upheaval. Acknowledging the benefits that come from an intense process to change can only make the experience more eminent despite the uncomfortable transition.



THE SUBCONSCIOUS AND THE CONSCIOUS

When addressing my work I battle with two mindsets: the subconscious and the conscious awareness. The subconscious plays a part in a decision making process that I am not fully aware of while in the midst of the liminal state. The conscious is what analyzes the

reasons for a decision after the liminal state has passed. Artists of the surrealist movement considered the subconscious as the source of their aesthetic reference, indicating the importance of dreams, which are supposedly a part of the subconscious, and using symbolism from these dreams. They would transform "the world by resolving dream and reality into *surreality*"⁷. Many Surrealists manipulated and displaced body parts and landscapes to create illusions as clever and absurd solutions to distort their current reality. Dorothea Tanning's painting *Birthday*, captured a strong essence of her subconscious by reflecting the many stages in her life and using specific imagery pertaining to her past to question her future.⁸

I embrace the surrealist dream-like or "escapist" mentality, but I prefer to confront it with only semi-contorted visual guides through the familiarity of animals. I do not want to deny that circumstance is taking place and changing my life. However, I do relate with the surrealist creative attempt to find resolution in life's discrepancies. It is intriguing how the subconscious affects this attempt, adding an unrealized truth to my work's content: the in-between state of a metamorphosis is not always a coherent or a purposeful one. "The ultimate goal, however, is not mere self-expression but the 'resolution of the principal problems of life' "⁹

In many cases, a conscious understanding to situations in my life is achieved once the metamorphosis has passed, after the liminal state has come and gone. Maurice Merleau-Ponty a pioneer in phenomenological philosophy articulates in his book *Phenomenology and Perception*, this understanding of the conscious recognition in the midst of a

⁷ Kim Grant, *Surrealism and the Visual Arts; Theory and Reception* (Cambridge, United Kingdom, 2005), 76.

⁸ Whitney Chadwick, *Women artists and the Surrealist Movement*, (London, United Kingdom, 1985), 93.

⁹ Grant, 75.

happening. "My hold onto the past and the future is precarious, and my possession of my own time is always postponed until a stage when I may fully understand it. Yet, this stage can never be fully reached, since it would be more than one moment, bounded by the horizon of it's future, and requiring in its turn, further developments in order to be understood."¹⁰

Inevitably change must take place, but in order for it to be constructive and positive it must be acknowledged and implemented consciously. I like the idea of using my imagery as an analysis of the liminal state that is rarely ever seen, a visual way to consciously recognize a state of ambiguity and intangibility. During a life-altering event, whatever the cause, and caught in that immediate essence of experiencing these states, there is something that becomes strangely settling about the experience. I know that the experience or transformation should take place. My work exists in a moment where layers of pride, guilt, or learned behavior are peeling away like an onion. Jean-Paul Sartre's existential philosophical theory emphasizes the existence of the individual person as a free and responsible agent, determining his or her own development through acts of the will. "What is essential to a human being—what makes her *who* she is—is not fixed by her type but by what she makes of herself, who she becomes."¹¹ In whatever circumstances both the subconscious and the conscious mindsets play a part in understanding the liminal state.

¹⁰ Marice Merleau-Ponty, *Phenomenology of Perception*, (translated from French, England 1962), 346.

¹¹ Jean-Paul Sartre, *Existentialism is a Humanism*, Steven Crowell, *Existentialism*, Stanford Encyclopedia of Philosophy <http://plato.stanford.edu/entries/existentialism>

CONCLUSION

In my work, I catch glimpses of the ever-changing present by pursuing visions of familiarity and impressions of commonality. I want to manifest externally what is happening internally. The in-between state of a metamorphosis is not always a coherent or a purposeful one. This liminal state is what I desire to understand, with hopes of understanding others and myself.

I savor this space that lies on the brink of comprehension towards growth and maturity. Whether I am battling with my self-consciousness or choosing what flowers to plant in my garden, I enjoy knowing that I can continue to learn no matter how old I become or in what circumstance I am in. There is solace resting in a waiting place, a tension between stripping down and building back up, while acquiring new knowledge for a clearer, more enjoyable future. Life altering events create bridges, making life less lonely and unexplained, all the while we are shifting in bizarre spaces of potential. "The artist only sees his or her own work from the inside; he or she *lives* the artwork in a sense, since the expressive power is rooted in an idiosyncratic form of being-in-the-world."¹²

¹² Jean-Philippe Deranty, *Aesthetics and Existentialism*, Stanford Encyclopedia of Philosophy, <http://plato.stanford.edu/entries/aesthetics-existentialist/>, (Fri Jun 26, 2009).

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- Jean-Paul Sartre, *Existentialism is a Humanism* quoted in Steven Crowell, *Existentialism*, Stanford Encyclopedia of Philosophy, <http://plato.stanford.edu/entries/existentialism>, (2010)
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IMAGE LIST

Melanie Warner, *Buzzed Lion King*, stone lithograph, 2011

Melanie Warner, close up of *Growth with Paws*, stone lithograph on Lokta paper, handmade cotton paper, India ink on Mylar, 2011

Melanie Warner, close up of *Growth with Paws*, India ink on Mylar, 2011

Melanie Warner, *Growth with Paws*, stone lithograph on Lokta paper, handmade cotton paper, India ink on Mylar, 2011

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Education

- 2011 Master of Fine Art, Visual Art and Public Life, Printmaking, Herron School of Art and Design; Indiana University, Indianapolis, Indiana
- 2008 Bachelor of Fine Art, Printmaking, Metropolitan State College of Denver; Denver, Colorado

Teaching Experience

- 2011 Instructor: Etching 1 - Herron School of Art and Design; Indianapolis, IN
- 2010 Instructor: Two Dimensional Design - Herron School of Art and Design; Indianapolis, IN
Instructor: Lithography 1 – Indianapolis Art Center; Indianapolis, IN
Graduate Teaching Assistant, Herron School of Art and Design; Indianapolis, IN
- Lithography 1: Teaching and assisting students with pronto plate, aluminum plate and stone lithography techniques including shop safety and printing preparation.
 - Performed Chine Colle demonstrations including history, tools and techniques.
- 2004-06 Printmaking Teaching Assistant, Metropolitan State College of Denver; Denver, CO
- Assisted Printmaking Professors and (Beginning, Intermediate and Advanced) students in class demonstrations, lectures and open studio.
 - Facilitated class structure and assisting in intaglio, relief, monotype and lithography techniques.

Professional Experience

- 2010-11 Assistant Director and Print Liaison, Garvey Simon Art Access; Carmel, IN
- Assists Director with client consultations of print collections and sales.
 - Education of print techniques and art handling.
 - Assisted with administration of pamphlet design, installation, de-installation, layout, artist lectures, opening receptions, labeling, etc
- 2010 Press Assistant, edition of 24, Tom Huck, Herron School of Art and Design; Indianapolis, IN
- 2009-10 Graduate Fellow, Herron Galleries, Herron School of Art and Design; Indianapolis, IN
- Public Relations to artists of the "Collaborate" 2010 exhibition.
 - Assistant administrator for marketing and gallery assistant for the "Collaborate" 2010 exhibition and workshops.
 - Workshop assemblage and reception facilitation.
- 2009-10 Shop Technician Assistant, Herron School of Art and Design; Indianapolis, IN
- 2006-08 Gallery Assistant, Center for Visual Art; Denver, CO
- Trained in art handling and preservation
 - Exhibition installation and de-installation
 - Assisted with Open Receptions for exhibitions
 - Office administer for gallery Director/Curator and Assistant Director
- 2004-06 Printmaking Shop Technician, Metropolitan State College of Denver; Denver, CO
- 2004 Press Assistant, *Disciple*, edition of 24, Michael Barnes, Metropolitan State College of Denver, Denver CO

Solo Exhibitions

- 2009 *Flawed*, City O' City Gallery; Denver, CO
2009-08 Pablo's Gallery; Denver, CO

Group Exhibitions

- 2011 *MFA thesis exhibition*, Herron Galleries, Herron School of Art and Design, Indianapolis, IN
2010 *Graduate Candidates*, Basile Gallery, Herron School of Art and Design, Indianapolis, IN
Virtigo, The New Frontier & Intuition, Studio 214, Indianapolis, IN
In.my.migration, collaborative exhibition, Studio 214, Indianapolis, IN
Flipping The Bird, Southwest School of Art and Craft, Navarro Gallery, San Antonio, TX
Play, Bootleg gallery, Indianapolis, IN
2009 *Future*, Borshoff, Indianapolis, IN
Future, featured at Basile Center, Herron School of Art and Design, Indianapolis, IN
Group exhibition with Matthew Pazzol, Moe Joe's gallery, Indianapolis, IN
Basile Center gallery, Herron School of Art and Design, Indianapolis, IN
In.my.migration, collaborative exhibition, Marsh gallery, Herron School of Art and Design, Indianapolis, IN
Tear Down, Marsh gallery, Herron School of Art and Design, Indianapolis, IN
Flipping The Bird, University of Wisconsin-Madison, Print Walls Gallery; Madison, WI
Sliding Door Gallery Members group exhibition, Sliding Door Gallery; Denver, CO
2008 *Amalgamate*, BFA Thesis exhibition, Center for Visual Art; Denver, CO
Shared Practice, University of Denver and Metropolitan State College of Denver, Red Delicious Press; Aurora, CO
Tech-Nature, exchange print exhibition, West Gallery Purdue University and Robert Strohmeier Print Space @ Vicious Dog Press; West Lafayette, IN and Denver, CO
2007 *Works on Paper*, juried exhibition, Core New Art Space; Denver, CO,
Juror: Mark Lunning, Open Press Gallery, Denver, CO
2006 Mid-American Printmaking Council Conference, exchange print, open portfolio and group exhibition; Athens, OH
Juried Print Exhibition, Juror; E.C. Cunningham, Robert Strohmeier Print Space @ Vicious Dog Press; Denver, CO
Juried Drawing Exhibition, Juror; Sandy Lane, Metropolitan State College of Denver Art Department; Denver, CO
2005 Juried Print exhibition, Juror; E.C. Cunningham, Robert Strohmeier Print Space, Vicious Dog Press; Denver, CO
2004 *Birds*, Open Press Gallery; Denver, CO
The Contorted Print, Herron School of Art and Design and Metropolitan State College of Denver; Indianapolis, IN and Denver, CO
2002 Juried Drawing exhibition, Juror: Craig Smith, Metropolitan State College of Denver Art Department; Denver, CO
2001 *Scum of the Earth*, Revolutiones Gallery; Denver, CO

Awards

- 2009-11 Graduate Fellowship Award, Herron School of Art and Design, Indianapolis, IN
2008 William Randolph Hearst Endowed Scholarship Fund, Anderson Ranch Arts Center; Snowmass Village, CO
Nagel Art Thesis Award, Metropolitan State College of Denver; Denver, CO

2007 Best in Show, Works on Paper, Core New Art Space; Denver, CO

Professional Practices

2008 Anderson Ranch Arts Center, Summer Workshop: Intaglio: a survey; Snowmass Village, CO.

Lectures

2009 Artist Lecture, *In.my.migration* collaboration, slide lecture of our process and technique in working as a collaborative, Herron School of Art and Design; Indianapolis, IN

Commissions

2010 Shrewsberry and Associates, LLC., lithograph, edition of 12.

Publications

2008 Bombay Gin Literary Journal, Vol. 34 No. 2, "Survival of the Wise" cover image and "Toot your own horn" interior, The Jack Kerouac School of Disembodied Poetics, Naropa, University; Boulder, CO
Metrosphere Literary Journal, pg 7, "Toot your own horn", Metropolitan State College of Denver; Denver, CO

Professional Organizations

2004-11 Member: Mid-American Print Council; Lincoln, NE, Fargo, ND, Athens, OH and Minneapolis, MI

2007-09 Member: Southern Graphics Printmaking Council; Kansas City, MO and Chicago, IL

2009 Associate Member, Sliding Door Gallery, 766 Santa Fe Dr., Denver, CO

Travel

2000 Osaka, Kyoto and Hiroshima, Japan

1999 Sydney, Canaberra and New Castle, Australia

References

Available upon request

Melanie Warner

Print Image List:

1. *Buzzed Lion King*, stone lithograph, 15x14", 2011
2. *Growth with Paws*, stone lithograph, pronto plate and chine colle, v.e., 15x20³/₄", 2010
3. *Growth with Paws*, stone lithograph, pronto plate and chine colle, v.e., 15x20³/₄", 2010
4. *Growth with Paws*, stone lithograph and pronto plate, 15x20³/₄", 2010
5. *Hermit Calf*, stone lithograph, 10x10", 2011
6. *Melancholy Hum*, stone lithograph, 10x10", 2011
7. *Merbear*, stone lithograph, 11x14", 2011
8. *Pelican's Lament*, stone lithograph, pronto plate and chine colle, 8x15", 2010
9. *Rammed Senses*, stone lithograph, 15x20³/₄", 2011
10. *You're so Chicken*, stone lithograph, 11x14", 2011
11. *Rhino's Ambiguous Arm*, stone lithograph, 10x10", 2011































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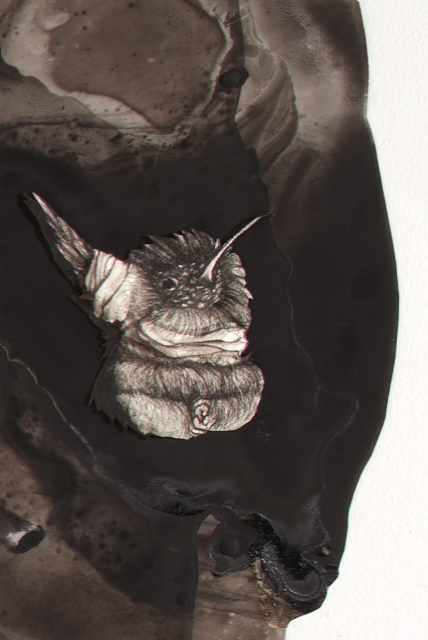














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