

# SLEEVE SHOCK

Curated by Jonathan Armour

17 – 28 January 2023



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183-185 Bermondsey Street London SE1 3UW

abps@project-space.london 0203 441 5152

**Anthromorph Starfish Mask 2020**

*Silicone, foam and plastic, 45x25cm*

**£2500**

# SLEEVE SHOCK

Taken from Richard Morgan's *Altered Carbon*, sleeves are the term used for bodies that serve as a receptacle for the human consciousness. The body an individual is born with is called their Birth Sleeve.

A recurring theme in Transhumanist thinking is that one day we will be able to upload our human consciousness into some form of device which can then be relocated into a new body (re-sleeved), whether naturally born, modified or artificially created, as required or desired.

When an individual is re-sleeved they often experience a degree of sleeve shock. The more foreign the sleeve is in comparison to the individual's birth sleeve, in terms of age, race, gender etc, the more intense the shock.

Whilst we are not living in 2384, the year of *Altered Carbon*, this does provide us with a future-retro perspective on aspects of identity conflict felt by so many of us.

This exhibition, *Sleeve Shock*, results from an Open Call during 2022 in which respondents were asked to describe the basis for their own sense of Sleeve Shock or identity conflict. Thus the work selected is often deeply autobiographical, is raw and fresh and uses current techniques and media to confront, evade and wrestle with the sleeves that the artists find themselves in.

Exhibiting artists include Alice Deptiva, Annalisa Hayes, Anthromorph, Anya Naumovic, Eloise Schoeman, Elyana Shamselangeroodi, Grotesque Vertige, Hallidonto, Itar Pas, Jonathan Armour, Kun Fang, Meggie van Zwieten, Miguel Punzalan, Neptunia Monna Anarchus, Pearl, Sara GDM and Shahinda.

Jonathan Armour is an award winning artist whose practice builds from a previous career in engineering and is an interplay between digital and oil-based works, including mappings of non-normative bodies, and digital investigations of the human body as a celebrated, objectified, abstracted form. *Sleeve Shock* is his second exhibition at Bermondsey Project Space, following his solo show, *Birth Sleeves?* in October 2022.



**Jonathan Armour**

***Sleeve Shock* 2023**

HD video, 1080w x 1920h pxls

14"23

**Alice Deptiva**  
***Stranger* 2022**

Single-channel digital video

2'56"

@alicedeptiva

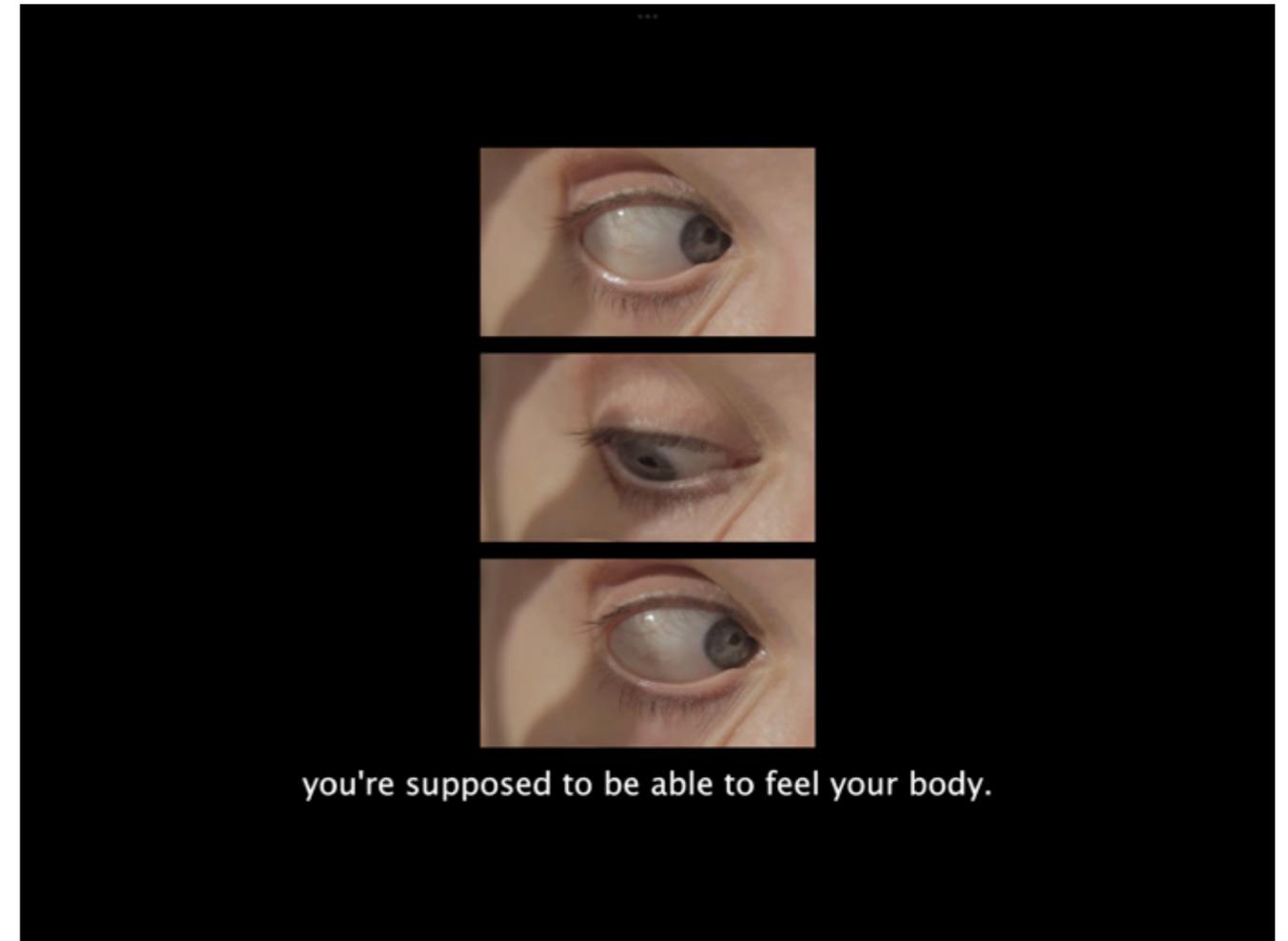
deptiva.com

**“At some point during my childhood, I became acutely aware that I was wholly unaware of many physical sensations that I should probably be experiencing; that I was somehow shutting down a large part of what it is to inhabit a body and, by extension, be fully part of the physical world. I am still unsure of the exact root of this, but it’s potentially one of many things, or a combination of all of them. The effect is clear though: I remain somehow estranged from a large part of what it means to inhabit Me.”**

Alice Deptiva (b. 1980, Essex) is an interdisciplinary artist whose practice seeks to externalise and give voice to the effects of trauma that may otherwise remain hidden.

With a foundational interest in power imbalances and particularly abuses of power, Deptiva’s work spans performance, sound, moving image, and installation to convey their lived experiences of violence and abuse. At various times their work is sombre and reflective, resolutely expressing the internalised rage and grief which often remains stifled and buried deep inside; at other times it becomes playful, taking various archetypes of the femme fatale and twisting them into grotesque, psychedelic caricatures who are poised to fight back and flip the dynamic between the target and their abuser.

Although these approaches each differ in tone, they are unified in a single aim: to validate, acknowledge, and empower survivors of abuse, removing the othering effects that isolation can bring.



## Annalisa Hayes

### *Container/Liberator (these boxes weren't made for me)* 2022

Black steel, mini skirts, cable ties.

183 x 65 x 65cm

£1,555

@ahayes\_arts

annalisahayes.com

**“As a queer person who is navigating a gender identity journey, I spent many years feeling like my external presentation conflicted with my interiority. The body I call home has, at many times, felt like a foreign place— something adorned for the gratification of other people, not for my own validation. It wasn't until I began to recontextualise myself in relation to heteronormative society that I was able to reclaim my body and take up space. My recent sculptural work viscerally explores how the queer body becomes both an object upon which power is violently exercised and a site of unequivocal resistance.”**

Annalisa Hayes (1994) is a visual artist from South Wales, based in London and currently studying an MFA at Kingston School of Art. With a multidisciplinary practice that spans sculpture, installation, text-based work and poetry, Hayes' practice is rooted in exploring the complexities of queer embodiment. Examining the relationship between the queer body and heteronormative societies, institutions and systems, Hayes' work viscerally explores how the queer body becomes a site upon which various modalities of biopolitical and social power are violently exercised. A central part of Hayes' practice is an interest in the materiality of objects and language, with many of their pieces exploring how the juxtaposition of specific materials and the recontextualization of objects, and language objects, can evoke specific discourses or draw attention to attendant politics. Notable recent work includes Drifter Gallery's inaugural group show (2021) and Summer Show (2022), QUEER ART(ists) NOW (2022) and upcoming group show 'In: Dialogues' (2023).



## **Anya Naumovic**

### ***Mine* 2021**

Lino print & charcoal on bed-sheet

258 x 170 cm

**Not for Sale**

@anya\_naumovic

anyanaumovic.com

**“Experiencing sexual violence alters your relationship with your body. The vessel of the body has been tainted; attempting to reclaim this loss of autonomy feels abhorrent, a betrayal of the self. There is a grieving process for the parts of the body that were stolen. ‘Mine’ is a reclamation of power over my body and identity. Upon the sheet is an imprint of my body, with MINE repeatedly printed over my breasts and vagina. The text becomes a mantra of acceptance and an affirmation of my control and identity.”**

Anya Naumovic is an interdisciplinary artist who works with print-based media, ceramics and text. Her work has evolved to take an introspective look at her sexual trauma and the female body. Naumovic’s work has become a bank of evidence of her rape and abuse, where previously there was none. Allowing for an exploration of intangible feelings and translating them into a domestic object that is comprehensible. Furthermore, she has taken the private experience of abuse into the public domain. The physical process of carving lino and hand-printing each letter onto her work mirrors the aggression and violence of abuse. The use of bold capital letters further accentuates this idea. By using printed, rather than handwritten word, she makes her work accessible to all women affected by sexual abuse and violence. Naumovic’s work is confrontational, acknowledging that the text is printed with intention, such as on the front of t-shirts worn by the artist, forcing the viewer to engage with the person, not the statistic. Furthermore, throughout her sculptural and ceramic works, the politics of gender and the domestic space are explored; challenging the societal expectations and fears women face.



## **Anthromorph**

***Starfish Mask*** 2020

***Knight Mask*** 2021

***Frill Mask*** 2020

Silicone, foam and plastic

Various dimensions

£2500 each

***Showreel of selected works*** 2023

Video

Not for sale

@anthromorph

**“As a trans individual, I was plagued by face dysphoria. I was unable to show my face in my work for a long time. This feeling drove me to create new figurations of my body. By combining with elements of nature I found beautiful, my exoskeletons helped me to anonymously perform and explore suppressed behaviours I couldn’t express any other way. It was a method that allowed me to redefine the expectations and understanding of my body.”**

Anthromorph’s visual language aims to abstract the body and present it as a form in the shape of the human. Inspired by transhuman and cyborg theory, with the use of silicone exoskeletons the body transforms into an animal hybrid state. The work is exhibited on instagram, a social media platform which due to its popularity, has infiltrated the social body. The representations there, have become a legitimised identification for the cyber social body. This way, transhuman representations on the platform allow the viewer to experience a type of humanness that wouldn’t be able to otherwise.

Queer/non normative bodies often model as Anthromorphs and are celebrated through the lens. Having no vision while you perform allows the performers to be empowered and present their bodies separated by the negative connotations human society enforce. It tries to bridge the gap between human and nature, and calls for oneness between all organisms, similar to how 30 trillion individual different cells bond selflessly together to give life to one multicellular organism.



**Eloise Schoeman**  
***The Call* 2022**

Acrylic on canvas

120 x 150cm, 120 x 80cm

£1,200

@eloiseschoeman.art

**“When I moved to the UK I saw this new setting through rose-coloured lenses. Coming from South Africa, a junk status country where women’s issues are seen as a woman’s issue to England which is for all intents and purposes a first-world country. But during my first 3 months these rose-coloured lenses turned to dull blue hues as reality set in. The ways I was seen, that women are seen, are the same. After being assaulted walking home one night in February the sleeve shock set in. I found myself struggling to bridge the gap between who I was in my home country, who I’ve been while I have been here and who I am post-assault, feeling like three separate people within the same body.”**

Eloise Schoeman is a South African fine artist currently based in Bristol, United Kingdom. Eloise studied her BA at Tshwane University of Technology where she was mentored by Dr Jan van der Merwe, the well-known South African artist. She then moved to the UK to complete her Master’s degree in Painting at the Arts University Plymouth. Schoeman’s work has transitioned from voyeuristic scenes to an introspective view of the female experience in South Africa juxtaposed with her life in the UK and how she is navigating these gaps in her understanding of these realities.



## Elyana Shamselangeroodi *Unlearn* 2022

Interactive programme

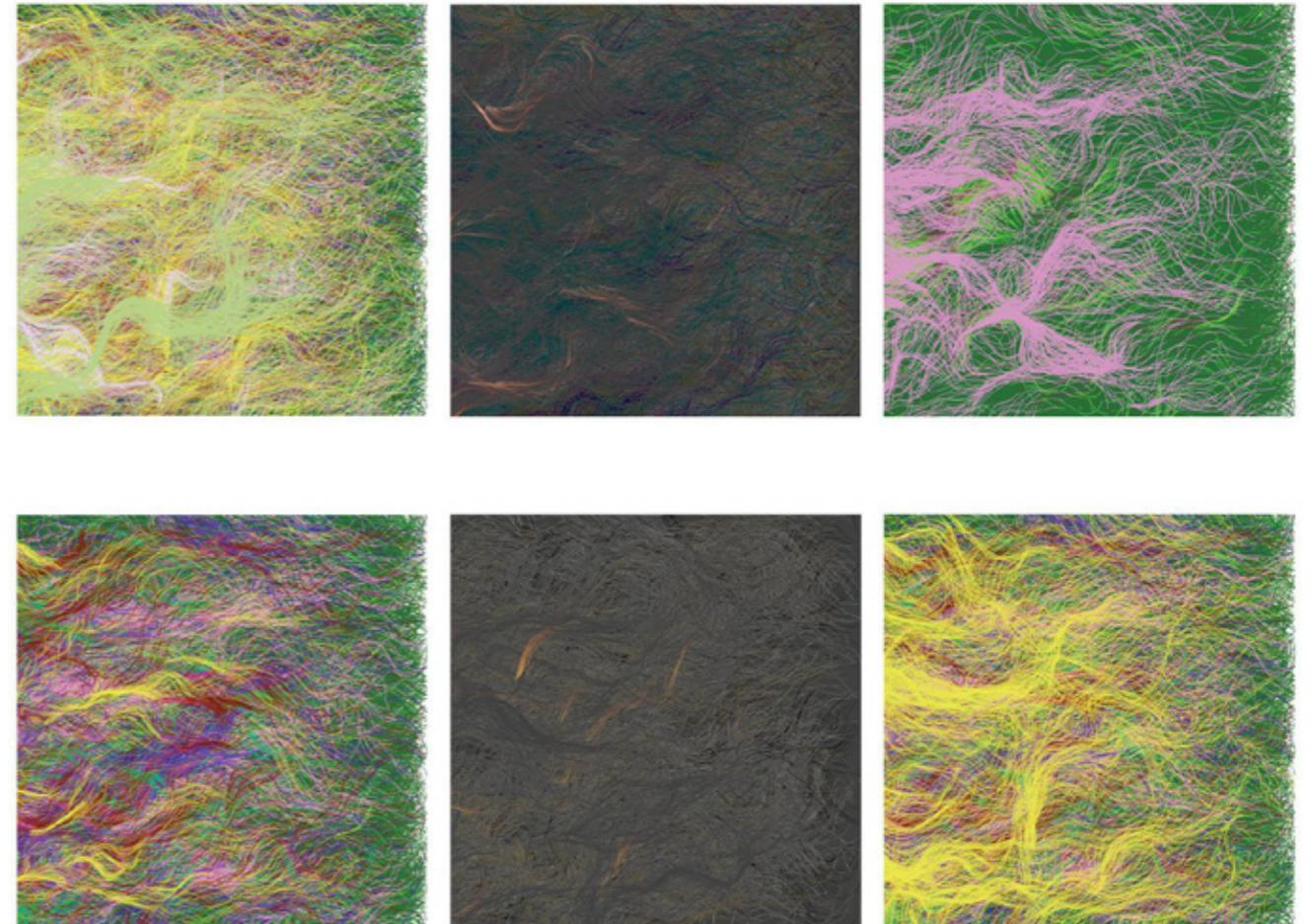
@elyana.shamselangeroodi

elyanashamselangeroodi.com

**“Unlearn is about patterns and paths we have fallen into throughout life, and are choosing to step away from. I found the concept to be very close to Sleeve Shock, because the process of unlearning and re-learning or learning from scratch can feel very much an emotional and psychological sleeve shock, one that many refrain from but have to go through regardless.”**

Elyana is an Iranian multimedia artist, currently based in Brooklyn, NY. Born and raised in Tehran, an immigrant to the United States, she began her art practice as a self-taught artist in digital collages, as a way to explore the dualities and contradictions of the world we live in. Her curiosity in creating a more in-depth experience through visual arts led her to begin working in mixed media and eventually new media arts. Through juxtapositions of similarities and differences we experience as humans, Elyana’s pieces aim to look at what is beneath, within, and beyond what we have been accustomed to seeing, while having the human soul and story in mind. Having grown up in an artistic and activist household, many of the stories, thoughts, and philosophies of her work is highly influenced by the arts, human behavior, social/political issues, and current events.

Elyana’s work has been described as “making friends with kind giants”, noting childlike innocent views of the most complex issues, while remaining surreal, colorful, cheerful, humorous and thought-provoking. Her work has been a part of over twenty group exhibitions worldwide, alongside a solo exhibition in Tehran, Iran. She is currently pursuing her masters degree in the Interactive Telecommunications Program (ITP) at New York University.



## GROTESQUE VERTIGE *Artificial Transcendence 2022*

Animated video

1980x1020

@grotesquevertige

youtube.com/@Grotesquevertige

automatemecanique.tumblr.com

**“The basis of my sense of identity crisis is directly related to my infancy where I personally suffered a lot from mental noise. I have always succeeded in making progress in several areas in order to find a way out, but it often happens, during introspection, that I find all my neuroses accumulating unconsciously due to the fact of enduring the imprisonment in this body envelope. I constantly feel the desire to get out of this body which is imposed on us including global psychological and social modalities that we will endure until our death.”**

We are currently spectators, powerless in the face of the explicit violence of this creature, possessing the body of a man, subjected to engineering and grafts of prostheses of all dimensions, thus representing the fantasy of the anthropomorphic robot, either the rapprochement between Man in the image of God and the machine.

This phantasmagorical union makes it possible to transcend God, making Man a regenerating being who could produce moults during which he could extract himself by means of artificial techniques in order to renew his bodily envelope marked by the mutilation of his replacement and functioning prostheses. Thus substituting natural reproduction.

However, the erratic movements of this body are synonymous with several feelings such as madness, or alternative states of consciousness such in particular convulsive trance. These movements are contained in an empty space devoid of any material where it could unleash human fury and violence during a dark phase of bodily regeneration.

Vicious circle full of torture for this creature sentenced to damnation.

Groteque Vertige is currently based in Paris.

Sound credits: BLUE NOISE

twitter / BLUENOISE

soundcloud / @h742

Instagram / @amen\_break\_



## HALLIDONTO *Biomorphic*

Painting/Digital hybrid Animation

16:9

Available as NFT via [superrare.com](https://superrare.com)

@hallidonto

hallidonto.com

**“Self referential,  
Substrate anxiety,  
Morphological entropy,**

**Longing for a body to call home,  
The quandary of acceptance,**

**Mother ‘Nature’ you see, has rules,  
Top of your chain,  
Tribal and alienated,**

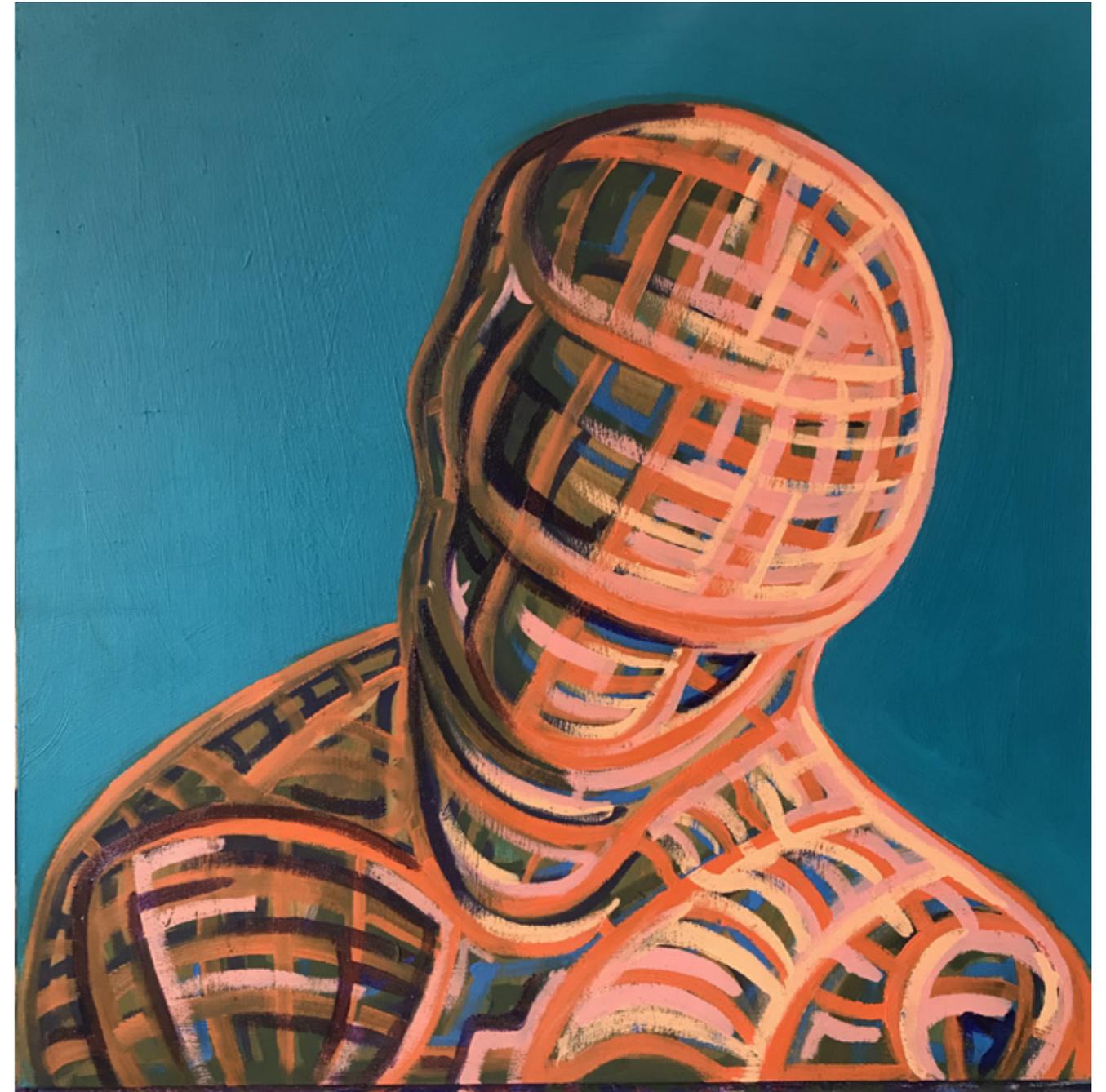
**Gene spliced,  
Amorphous matter,  
Pulsating and confined,**

**Emotional overdrive,  
The jittering,  
And grinding of our flesh,**

**Biomorphic entrails,  
For all the world to see”**

HALLIDONTO, futurist, thinker, polymath, a contemporary visual artist/poet from Dundee, Scotland, based in London England. Hallidonto’s practice and research is centered around his “Cyborgia Manifesto” his work is multifaceted, with many layers of meaning. From a complex imagination associated with various media contexts in relation to the future, his visual discourse is motivated by transcribing the sociological developments of our age, the evolution of the human substrate, and its reflection of the future state of humankind; raises questions of what it means to be human within our digital lives, and what was once Human in an ever-evolving technological landscape.

Hallidonto has contributed to international debate and policy-making on the topics of artificial intelligence, robotics, and human augmentation, having been invited as a panelist on multiple high-profile speaking engagements, including the BBC, the V&A Dundee, the Festival of Imagination (Central Saint Martins), the Royal Academy of the Arts, and NEW REALITIES event at HERE EAST, and The Posthuman Forum at NYU.



## Itar Pas

**IP105** 2020

3D Animation

0'14"

**In My Reality** 2020

3D Animation

5'50"

@itarpas

alejandrosmano.com/en

**"In this video I show a virtual character named Itar Pas who constantly receives information about humans but doesn't feel like one of them. Itar is trapped alone in their own reality but see that the real people are actually who are really trapped in their dangerous world."**

Alejandro Spano was born in Argentina, on April 18, 1992. He studied Visual Arts at the National University of Cuyo, where he began his career as a sculptor. Later, he started making 3D content and created a virtual character named Itar Pas. He has made exhibitions with his sculptures, prints and VR experiences. Now, he's living and working in Berlin.



**Jonathan Armour**  
***Butoh - Arthron* 2021**

HD video, 4320w x 3840h pxl  
5"00

**Jonathan Armour**  
***Sleeve Shock* 2023**

HD video, 1080w x 1920h pxls  
14"23

@the.armour.studio  
thearmourstudio.com

**"I have always held a sense that the body, the sleeve that I inhabit is not quite who I am. With hindsight though I can detect that the basis for that seems to have mutated through my life, but strangely that sense of mis-match is stronger these days.**

**During the Covid winter 2021, helped by online workshops on Butoh, I was facing issues around the degeneration (osteo-arthritis) of my body and wanted to explore this using the concepts of the inner-body and the sub-body. Conversely I am fitter than ever through cycling.**

**In short, time has re-sleeved me into the body of a 60 year old, but that is not who I am.**

**(I am indebted to Kamlan Munsamy for his skilled and intuitive camera work.)"**

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**Kun Fang**  
***Male Lips* 2020**

Pastel on paper canvas

24 x 24cm

£800 (unframed)

@kunfangart

www.kunfang.be

**“When I was a child, I found out that my mom wanted me to be a him, and she really didn’t care about my feelings. I don’t want to be seen as Chinese or from Asia- I don’t care- I just want to be, I just want to be me. And who is me? This persona I still need to discover.**

**I have always been interested in the concept of identity. In this last half year I’ve been focusing on the ideas of Carl Gustav Jung- his 7 human characters. It involves my own personal life, and the relationship between mother and me. It involves the ancient greeks electra complex.”**

Kun Fang is an artist from Belgium, Antwerpen who works in a range of areas including painting, illustration, video and design. She has received many awards in international art competitions and her work has been shown in over 30 exhibitions worldwide in cities such as London, Moscow, Athens, Shanghai, Tokyo, Chengdu and Seoul.



**Meggie van Zwieten**  
***Retla Gem* 2020**

Video / Photography / 3D Artwork

1920 x 1080 px

@meggievanzwieten

@retlagem

meggievanzwieten.com

**“This work is about extended identity within the virtual space. I am fascinated with immersive imagination, my work revolves around escaping into illusory digital environments to find new perspectives and alleviate feelings of alienation.**

**Therefore I express myself as my alter ego Retla Gem, who is a cybrid. She is partly human, partly virtual. She helps me navigate my inner feeling of dissociation from society and to discover creation outside the norm of human appearance. Simultaneously I am exploring how digital identity is merging with daily life and how this contributes to personal expression.”**

Meggie van Zwieten (she/xe) is a digital artist from the Netherlands. Meggie sees the virtual world as an extension of the physical world. For her it provides a place where we can start creation in a different way, whereby we have the option to live more sustainable and more equal.

As an artist she wants to create an accessible environment in which one can find relief, beauty and escape. With her creations she wants to generate astonishment that creates curiosity, leading to an urge to further explore the digital environment. And propose to use this realm to experiment with identity so people can create a virtual extension of themselves in a world where they have the power to construct their own reality.



**Miguel Punzalan**  
***Sprawl* 2021**

Print on canvas

30.5 x 30.5cm

@frothage

**“Sprawl is an attempt to relay the volatility of the human mind within the body it inhabits. When a human feels inadequate, feels discomfort, or disjunct, within the vessel in which its consciousness is irrevocably attached to, more oft than not the nodes that link together within its brain’s neural links begin to commit insurgency - which would then reflect in its actions, in its physiological manifestations, and into the corporeal world. The amorphous “a-being” in this painting symbolizes that bittersweet, internal battle of existential dysmorphia as it navigates itself through the embattled cityscapes of its unbridled, neurological impulses outwards onto absolute self-determination.”**

Miguel Punzalan is a Manila based artist who is featured on Kunstmatrix and has had work chosen as a Special Mention at the 2021 Exhibition “Futures” organized by the World Health Organization.



**Neptunia Monna Anarchus**  
***Showreel of selected works:***

*Bed as a Home*

*Held - Holding*

*Implode*

*Polaroid*

*The Catastrophe of Beauty*

@neptunia.monna.anarchus

**“As time becomes physical  
and we start to decay too  
realising nature is beautiful  
even when painful  
Sorrow is organic  
Your blood came close to feeling holy  
Hard brittle bone  
pierced into my flesh  
Endless ecstasy  
as your poison envelops me”**

Neptunia Monna Anarchus is a Bulgarian 19 year old nonbinary trans woman whose music works alongside her visual works as a hypersygil.



## Pearl

### **Showreel of selected works:**

*Inside out* - 12 November 2022

*Burst out* - 26 March 2022

*Quick Influx* - 26 October 2022

*/////* - 6 November 2021

*Smothered* - 16 February 2022

*All of me* - 27 July 2022

*Acceptance* - 20 December 2021

*I can hold my hand* - 25 November 2020

*limited biology* - 26 December 2020

*Pain bed* - 1st December 2021

@never\_born\_child

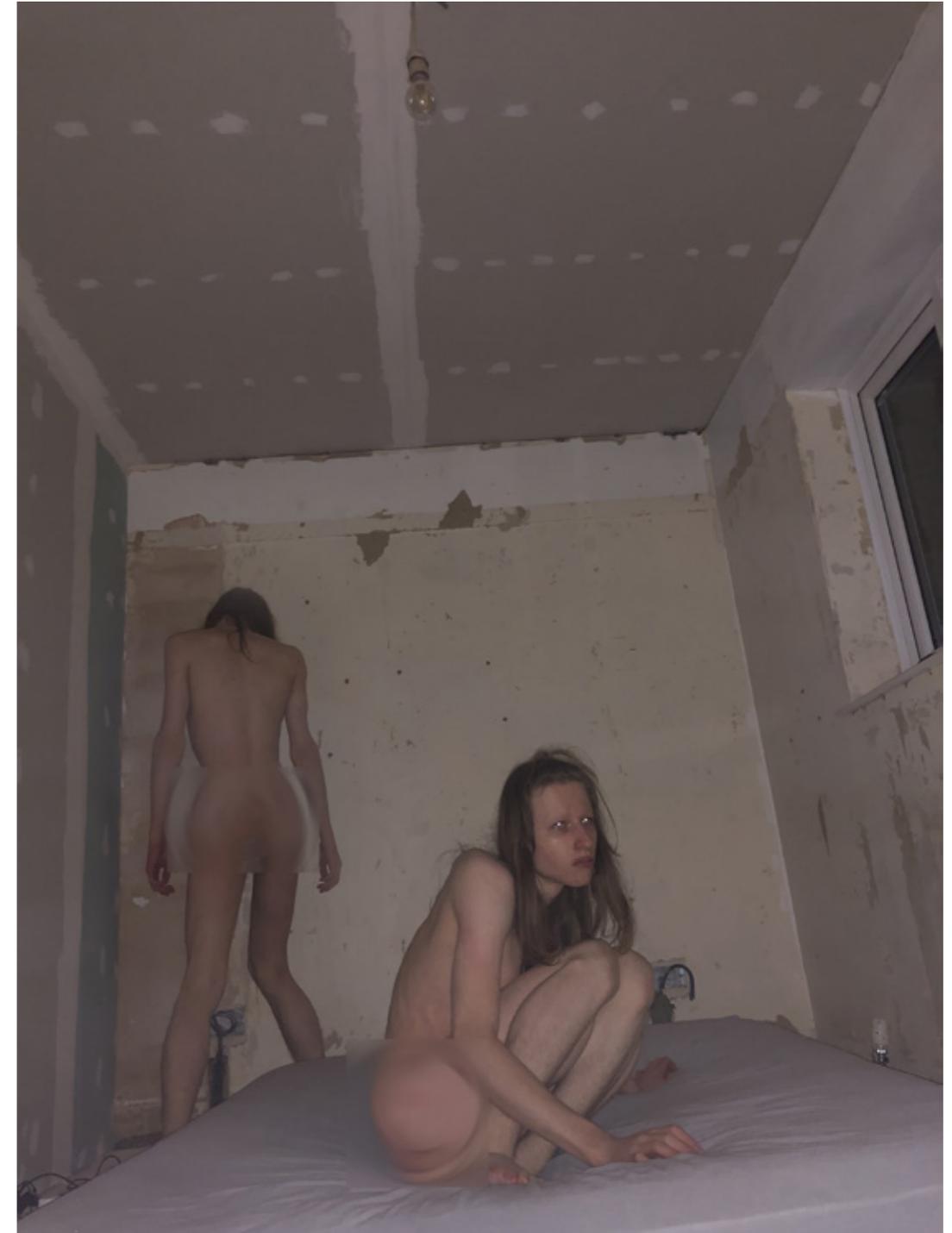
**“For the most part of my life, I was born and raised in Poland. Poland is known for being a religious country, which has influenced how I express myself. Unfortunately, people in Poland, including my family, are not very accepting of people, so I have had to conceal my queer identity. When I gained more self-control and power, it was as if my identity exploded from my body. My art depicts hidden personalities and what emerges when they are allowed to be free.”**

Pearl’s primary form of expression is through image editing. Each image is a self-portrait of the emotions she is experiencing at the time.

As a result, I consider my art to be in constant flux, as it is constantly evolving and changing shapes.

Whenever I had doubts about my gender identity, self-worth, or any other strong emotion, I personified it and gave it a physical “digital” form.

Pearl’s digital “editing” has evolved over time and manifests itself in various “eras.” These “eras” serve to elevate Pearl as a person and an artist by broadening her editing skills, expanding her creativity, and learning about herself.



**Sara GDM**  
***Second Skin***

Digital Collage

50 x 50cm

£250

***Holes and Staples (series), 2022***

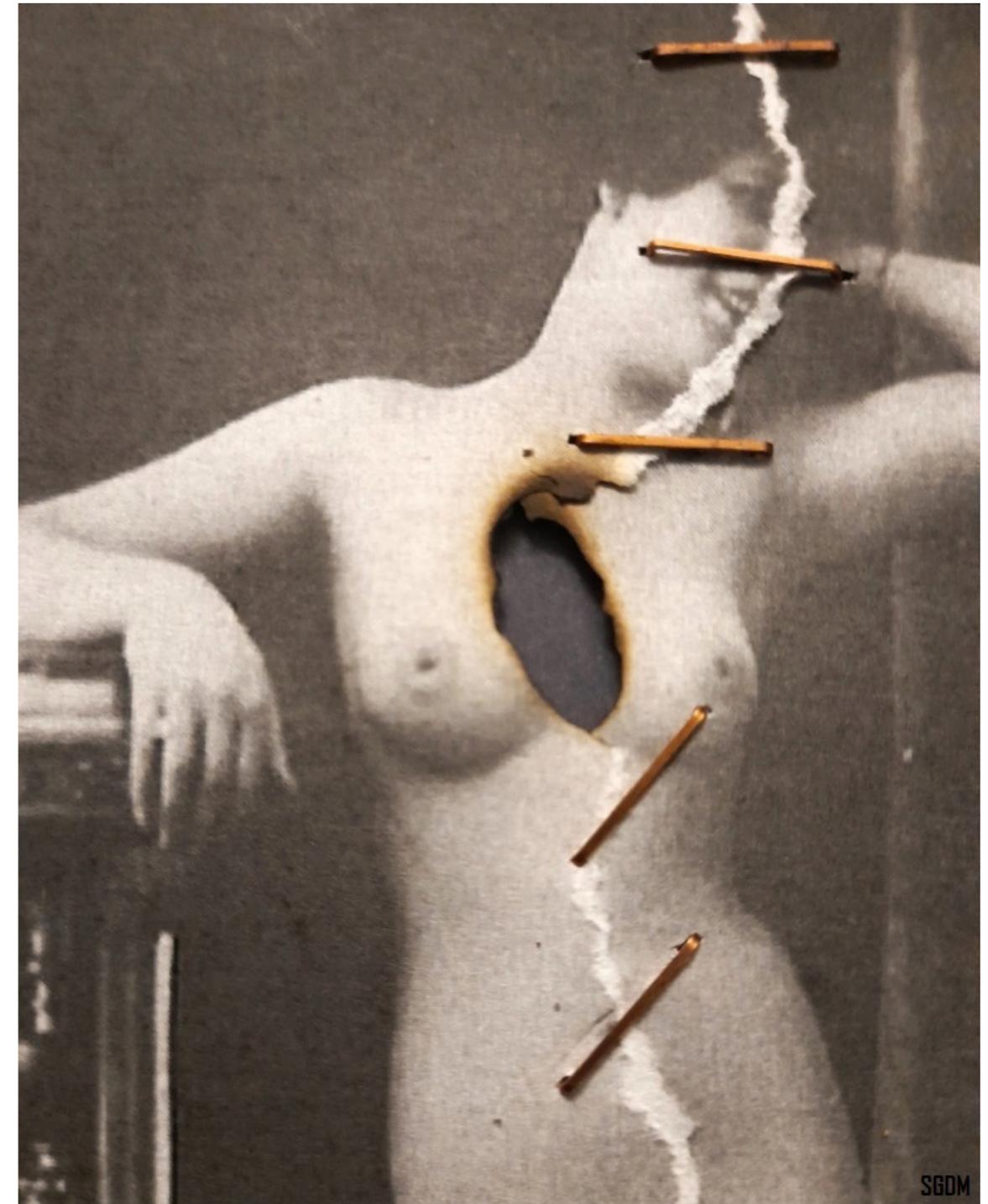
Analog Collage

Various dimensions

Prints upon request

**“Holes come first. Staples second.  
Then, irremediably, the second skin.”**

Sara GDM (Cadiz, Spain, 1987) is an English philologist and visual artist currently based in Lanzarote, Canary Islands. She has taken part in various group exhibitions, showrooms, art fairs and markets, as well as in some collective publications throughout the years. She has also designed artwork for bands, gigs, and festivals. Her work consists mainly of analog and digital collage, illustration and design.



SGDM

**Shahinda**  
***Gestation* 2019**

Oil on canvas

60 x 42cm

£350

@shahindabdalla

**“I felt like an egg whose shell was being peeled before it was even cooked. I was spilling out. The container that once held me together was not there anymore. I lost sense of who I was. In a span of a few weeks, I lost every single hair on my body. I looked like someone else. I became bare, bald, extremely visible and completely unrecognisable to those I love. An alien in my own body. I felt robbed of everything I knew I was. I didn’t know if I would ever feel at home again in my own body.”**

Shahinda is a visual essayist whose passion is to engage the internal, invisible and unconscious aspects of our being in conversation. Her creative practice is informed by her interest in psychology and philosophy. In 2015, as a way to be with herself and her emotions, Shahinda started painting. Born in 1992 in Cairo to Egyptian Sudanese parents, Shahinda grew up between the UK, Saudi Arabia and Egypt and as a result struggled to anchor her identity to a single place or culture. These struggles with identity were brought into greater light in 2006 when Shahinda was diagnosed with an autoimmune disease called Alopecia which resulted in the complete loss of her hair. Since then, Shahinda has been on a journey of finding meaning and seeing beauty in every aspect of living, from its most challenging to its most enjoyable ones. Shahinda is currently completing her DProf in Existential Psychotherapy at the New School of Psychotherapy and Counselling in London.



# SLEEVE SHOCK

Curated by Jonathan Armour

17 – 28 January 2023

*Back Cover*

**Shahinda** *Gestation* 2019

*Oil on paper, 60x42cm*

**£350**



**ENQUIRIES TO:**

**Bermondsey Project Space  
183-185 Bermondsey Street  
London SE1 3UW**

abps@project-space.london  
+44 (0) 203 441 51 52

