

JOYA:AIR

JOYA:FLUJO

AiR

ANNA MATTHEW
EMMA BLACK
JUDY MAXWELL-MCNICOL
NIK RAMAGE
ANNIE EDWARDS
FELIX GUMBSCH
SHANKAR SAANTHAKUMAR
MIKE MCSHANE
KORISSA FROOMAN
YIYEON KIM
ALICIA RADAGE

JUL 18 - AUG 15
2026

JOYA
arte + ecología / AiR

CURATED AND DIRECTED BY **ANNIE EDWARDS**
CO-CURATED BY **FELIX GUMBSCH**

LA HOYA DE CARRASCAL, 04830
VÉLEZ-BLANCO, ALMERÍA, SPAIN

JOYA: FLUJO AiR



JOYA:FLUJO IS A FOUR-WEEK INTENSIVE RESIDENCY AT JOYA:AIR, SPAIN DEDICATED TO EXPLORING BODY-BASED PERFORMANCE AND ANIMATRONICS IN THE SPANISH DESERT. THE PROJECT PROVIDES DESIGNATED TIME AND SPACE FOR MAKING, EXPERIMENTATION, AND PEER LEARNING, ENCOURAGING PARTICIPANTS TO RESPOND TO THE THEME OF EMBODIMENT, AUTONOMY, AND MOVEMENT. OVER THIS CRUCIAL PERIOD, ARTISTS DEVELOP HYBRID PERFORMANCE AND SCULPTURAL WORKS THAT MERGE FLESH, TECHNOLOGY, HUMOUR AND CORPOREALITY, CULMINATING IN A TOURING EXHIBITION THAT SHARES THE OUTCOMES WITH BROADER AUDIENCES. JOYA:FLUJO FOREGROUNDS COLLABORATION, CREATIVE RISK-TAKING, AND THE EXCHANGE OF KNOWLEDGE, OFFERING A UNIQUE ENVIRONMENT TO TEST IDEAS, REFINE PRACTICE, AND PUSH THE BOUNDARIES OF ANIMATED BODIES IN LANDSCAPE.

JOYA:FLUJO ARTIST RESIDENCY

18/07/26 - 15/08/26

42.85€ PER NIGHT PER
PERSON

**TOTAL 330€ PER
PERSON PER WEEK**
(AVAILABLE FOR 4
WEEKS IN TOTAL)

6 ROOMS AVAILABLE
(WITH MULTIPLE
OCCUPANCY) AND 6
STUDIOS
MAX CAPACITY: 12

INCLUDED:
SELF CATERED
ACCOMMODATION
STUDIO
POOL

[HTTPS://JOYA-
AIR.ORG/CENTRE](https://joya-air.org/centre)



Joya: AiR



MEET FLUJO
FLUJO

ARTISTS

ANNIE EDWARDS



STATEMENT:

ANNIE EDWARDS, FOUNDER OF JOYA:FLUJO, IS A LONDON-BASED ARTIST, LECTURER, AND RESIDENCY CURATOR WHOSE INSTALLATIONS AND PERFORMANCES COMBINE ROBOTIC AND SKELETAL FORMS TO INVESTIGATE EMBODIMENT, CONTROL, AND LIVED EXPERIENCE. HAVING STUDIED AT THE RCA, ANNIE EXHIBITS INTERNATIONALLY AND CONTINUES TO DEVELOP A CRITICALLY ENGAGED PRACTICE.

ANNIE EDWARDS' ESSENTIAL AREA OF FOCUS IS THE HUMAN BODY. HER MULTIDISCIPLINARY PRACTICE DISTORTS OUR FAMILIAR SENSE OF REALITY BY INCORPORATING ROBOTIC, FIGURATIVE SCULPTURES WITH ABSTRACTED SKELETAL FORMS. ANNIE'S INSTALLATION AND PERFORMANCES AIM TO UNDERSTAND THE BODY FROM BIOLOGICAL, PSYCHOANALYTICAL AND SOCIAL PERSPECTIVES. HER RESEARCH CHOREOGRAPHS THE TENSION BETWEEN BODY AND MACHINE, EMBEDDING VISCERAL KNOWLEDGE INTO MECHANICAL GESTURE. ANNIE REFERENCES WIDER SYSTEMS OF CONTROL PRESENT IN DOMESTIC, MEDICAL AND INDUSTRIAL ENVIRONMENTS, DRAWING ON HER PERSONAL EXPERIENCE OF TRAUMA, NEURODIVERSITY, ILLNESS, AND HER BACKGROUND IN FARMING.

THROUGH PROCESSES OF BUILDING, DISASSEMBLING AND REBUILDING, ANNIE'S FRAGMENTED FORMS EVOKE THE CONTAINMENT OF TRAUMA WITHIN THE BRAIN AND BODY. DRAWING FROM ABATTOIR ARCHITECTURE AND HER RURAL UPBRINGING, SHE CREATES VISCERAL METAPHORS OF CONSUMPTION, WHERE BODIES ARE REDUCED TO OBJECTS WITHIN A SYSTEM. ANNIE USES HUMOUR AS DISARMING AND SUBVERSIVE TOOLS, EMBRACING THE GROTESQUE AND THE ABJECT AS STRATEGIES TO CONFRONT THE BEAUTY AND DISCOMFORT OF EMBODIMENT, EXPOSING WHAT IS USUALLY HIDDEN OR DEEMED UNACCEPTABLE.

PROPOSAL:

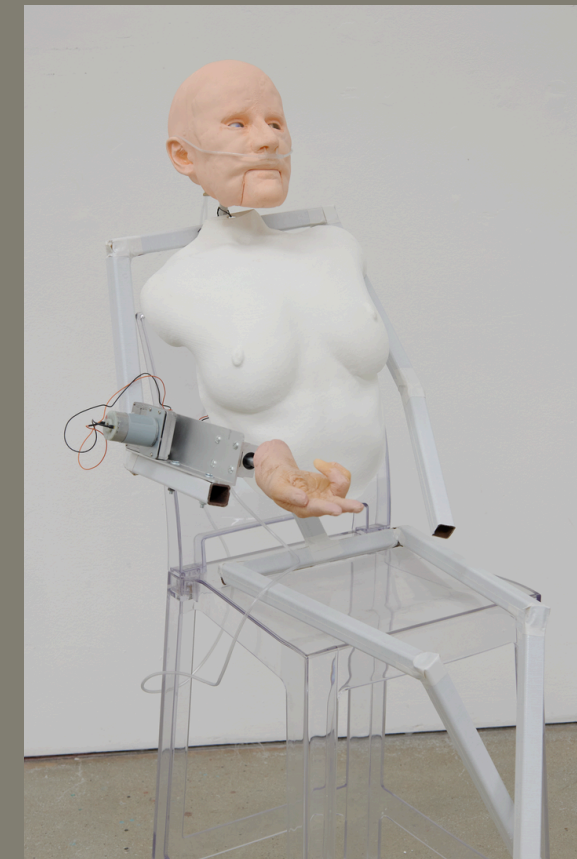
DURING THE JOYA:FLUJO RESIDENCY, ANNIE WILL EXPLORE HAND-OPERATED AND SEMI-AUTOMATED MECHANISMS THAT INVESTIGATE HOW BODIES INTERACT WITH SYSTEMS OF CONTROL. THROUGH MAKING AND TESTING THESE DEVICES, SHE WILL EXAMINE THE TENSION BETWEEN HUMAN AGENCY AND MECHANICAL PRECISION, ALLOWING SLIPPAGE, FAILURE, AND HUMOUR TO EMERGE AS GENERATIVE AND CRITICAL FORCES. THE RESIDENCY WILL ALSO FUNCTION AS A COLLABORATIVE SPACE, WHERE ANNIE WILL EXCHANGE SKILLS AND IDEAS WITH OTHER RESIDENTS WHOSE PRACTICES ENGAGE WITH THE BODY, AUTONOMY, AND MECHANICAL PROCESSES, ENRICHING THE WORK THROUGH SHARED EXPERIMENTATION.

MATERIAL RESEARCH WILL PLAY A CENTRAL ROLE, PARTICULARLY THE CONTRAST BETWEEN WARM, SOFT, FLESH-LIKE MATERIALS AND COLD, RIGID METAL STRUCTURES. THESE MATERIAL OPPOSITIONS WILL BE USED TO PROBE IDEAS OF RIGIDITY, CONTROL, AND PERFECTIONISM, AS WELL AS THE AESTHETIC IDEALS THAT SHAPE HOW BODIES ARE JUDGED AND DISCIPLINED. BY WORKING WITH HUMOUR, ABJECTION, AND SUBVERSIVE ELEMENTS OF THE GROTESQUE, THE PROJECT AIMS TO DISARM THE VIEWER WHILE UNSETTLING CONVENTIONAL NOTIONS OF BEAUTY AND FUNCTIONALITY, OPENING SPACE FOR MORE UNSTABLE, IMPERFECT, AND EMBODIED FORMS OF AUTONOMY.



EXECUTIVE DYSFUNCTION, 2025
PERFORMATIVE INSTALLATION,
MULTIDIMENSIONAL

@A_KNEE____
WWW.ANNIEEDWARDS.COM



VOICE TO THE WORDLESS BODY, 2025
WAX, OIL PAINT, MOTOR
30X105CM



EXCUSE ME, 2025
SILICONE, VIDEO, PHONE, TIGHTS, METAL
100X50X30CM

FELIX GUMBSCH



STATEMENT:

FELIX GUMBSCH, CO-CURATOR OF FLUJO IS AN ARTIST LIVING AND WORKING IN LONDON.

HIS PRACTICE EXPLORES LIVED EXPERIENCE, FOCUSING ON THEMES OF UPBRINGING, SEXUALITY, POWER AND CONTROL DYNAMICS, OBJECTIFICATION, AND SELF-DESTRUCTIVE BEHAVIORAL PATTERNS. WORKING PRIMARILY THROUGH SCULPTURE AND PERFORMANCE, GUMBSCH'S PRACTICE IS HEAVILY CONCEPT-BASED, WITH DECONSTRUCTION AND REINTERPRETATION WITHIN A DISTINCT VISUAL AND MATERIAL LANGUAGE PLAYING A CENTRAL ROLE.

QUEERNESS AND SEXUALITY FORM THE CORE THEMES OF HIS PRACTICE. GUMBSCH'S WORK IS CLOSELY TIED TO HIS PERSONAL IDENTITY AND HE OFTEN USES HIS OWN BODY AS A CENTRAL ELEMENT, FOR HIS SCULPTURES AS WELL AS THE VISUAL OR CONCEPTUAL BASIS OF HIS WORK. HE APPROACHES THESE THEMES NOT ONLY AS SUBJECTS BUT AS FRAMEWORKS THROUGH WHICH TO EXPLORE INTIMACY, VULNERABILITY, MORALITY, AND THE NEGOTIATION OF IDENTITY IN PUBLIC AND PRIVATE SPACE.

HE REACHED HIS PRACTICE WITH AN AWARENESS OF HOW IDENTITY, CONTEXT, AND CULTURAL BACKGROUND INFLUENCE BOTH THE CREATION AND RECEPTION OF HIS WORK. THIS AWARENESS ALLOWS HIM TO CRITICALLY EXAMINE SYSTEMS OF POWER, REPRESENTATION, AND BELONGING FROM WITHIN, WHILE ACKNOWLEDGING THE LIMITS AND SPECIFICITY OF HIS OWN VIEWPOINT. AMBIGUITY IS USED AS A STRATEGY TO CREATE SPACE FOR LAYERED INTERPRETATIONS AND TO RESIST FIXED READINGS, ALLOWING THE VIEWER'S EXPERIENCE AND CONTEXT TO PLAY AN ACTIVE ROLE IN MEANING-MAKING.

WITH A BACKGROUND IN FASHION AND CULINARY ARTS, MATERIALITY PLAYS A CENTRAL ROLE IN HIS PROCESS. TEXTURE, TACTILITY, AND VISUAL PRESENCE ARE USED INTENTIONALLY. HE ENGAGES WITH THE CULTURAL AND HISTORICAL ASSOCIATIONS OF MATERIALS, EITHER ALIGNING WITH OR SUBVERTING THEIR ESTABLISHED MEANINGS.

PROPOSAL:

DURING HIS TIME AT JOYA:AIR, FELIX AIMS TO EXPLORE THE ACT OF CONVERSATION WITH AND THROUGH MACHINES. WORKING WITH SOUND, VIDEO, AND AUTOMATED BODY CASTS—INITIALLY FOCUSING ON MOUTHS AND FACIAL FEATURES, WITH THE INTENTION OF EXTENDING TOWARD MORE ABSTRACT MECHANICAL FORMS—HE WILL INVESTIGATE HOW MACHINES CAN FUNCTION AS STAND-INS OR PLACEHOLDERS FOR HUMAN PRESENCE. THE PROJECT DRAWS ON EXPERIENCES OF LONG-DISTANCE RELATIONSHIPS, EXAMINING HOW INTIMACY IS MEDIATED WHEN PHYSICAL CLOSENESS IS REPLACED BY TECHNOLOGICAL INTERFACES. FELIX IS INTERESTED IN THE INTERSECTIONS OF PHYSICAL, VERBAL, AND EMOTIONAL INTIMACY, AND HOW THESE FORMS OF CONNECTION COEXIST WITH SENSATIONS OF COLDNESS, TECHNICALITY, AND ALIENATION. THE SOUND COMPONENT WILL BE DEVELOPED THROUGH RECORDED CONVERSATIONS WITH PEOPLE HE SHARES STRONG BONDS WITH, INCLUDING FAMILY MEMBERS, PARTNERS, AND CLOSE FRIENDS. THESE EXCHANGES MAY SHIFT FROM SPOKEN LANGUAGE INTO NONVERBAL OR GESTURAL FORMS OF COMMUNICATION. THE PROJECT WILL CULMINATE IN AN INTERACTIVE SCULPTURAL WORK INCORPORATING SOUND, ALONGSIDE VIDEO AND LIVE PERFORMANCE ELEMENTS.



GOOD BOY I, 2025
SPINNING PLATFORM, DOG BOWL, GOODBOY-BISCUITS, SIGN,
FUR-&BRASS-THONG
45MIN INTERACTIVE PERFORMANCE

@FELIX_GUM
WWW.FELIXGUMBSCH.COM



FOUNTAIN OF YOUTH, 2025
WOOD, MILD STEEL, JESMONITE, METAL BOWL, TUBE, PUMP,
PLASTIC CUPS, OKRA-WATER
50CM X 50CM X 68CM



HOLY TUCK, 2025
RED VELVET CAKE
45CM X 35CM X 10CM

EMMA BLACK



STATEMENT:

EMMA BLACK LIVES AND WORKS IN LONDON, CREATING SCULPTURE AND INSTALLATION THAT EXPLORES THE HUMAN EXPERIENCE FROM A NON-NORMATIVE PERSPECTIVE. THEIR WORK EXAMINES THE PRESSURES SOCIETY PLACES ON US AND THE TENSION BETWEEN CONFORMITY AND DEFIANCE, PARTICULARLY HOW INDIVIDUALS ADAPT, MASK OR RESHAPE THEMSELVES TO FIT SOCIAL AND POLITICAL EXPECTATIONS. THEY DRAW ON PERSONAL AND CULTURAL ASSOCIATIONS WITH OBJECTS AND MATERIALS, COMBINING THEM IN UNEXPECTED WAYS TO CREATE NEW MEANINGS AND CONSTRUCT ENVIRONMENTS THAT FEEL FAMILIAR YET STRANGE.

WORKING WITH CERAMICS, FOUND OBJECTS, WOOD AND MOULDING AND CASTING TECHNIQUES (OFTEN USING THEIR OWN BODY) EMMA CREATES FORMS THAT INVESTIGATE OTHERNESS AND THE UNSEEN. BODIES APPEAR IN PARTS: TORSOS, RIBS, TEETH AND MASKS THAT HOVER BETWEEN FIGURE, PROP AND OBJECT. CERAMICS INTRODUCE A MATERIAL CONTRAST WITH THE BODY: SURFACES BECOME HARDENED, FIXED AND HELD IN PLACE, SUGGESTING PRESERVATION AND CONTROL WHILE REMAINING FRAGILE. THESE SCULPTURES AND INSTALLATIONS EMERGE FROM EXPERIENCES OF ILLNESS, DISABILITY, GENDER AND NEURODIVERGENCE, WHERE EMBODIMENT CAN FEEL UNSTABLE, ESTRANGED OR SUBJECT TO EXTERNAL PRESSURES, SHAPING PERCEPTIONS OF TIME, SPACE AND THE BODY.

HUMOUR, THE COMIC GROTESQUE AND THE ABSURDITY OF INHABITING THE BODY ARE CENTRAL TO EMMA'S PRACTICE, OFFERING WAYS TO NAVIGATE DIFFICULT EMOTIONS AND ARTICULATE WHAT ESCAPES LANGUAGE. EXAGGERATION, AWKWARDNESS AND THEATRICAL DISPLAY SIT ALONGSIDE VULNERABILITY, DRAWING ATTENTION TO THE BODY AS INTIMATE AND EXPOSED, HELD BETWEEN AGENCY AND OBJECTIFICATION. EMMA'S WORK ENCOURAGES AUDIENCES TO CONSIDER EXPERIENCES BEYOND THEIR OWN AND ALLOWS THOSE WHO SEE THEMSELVES REFLECTED TO FEEL A SENSE OF RECOGNITION AND UNDERSTANDING.

PROPOSAL:

DURING THE RESIDENCY, EMMA WILL WORK WITH THE FIGURE OF THE FOOL AS BOTH A METHODOLOGICAL POSITION AND AN EMBODIED PRESENCE. THE FOOL WILL EXPLORE FAILURE, CONTRADICTION AND EXCESS AS ACTS OF REFUSAL AGAINST SYSTEMS OF CONFORMITY, PRODUCTIVITY AND CONTROL. RATHER THAN PRESENTING FAILURE AS SOMETHING TO BE CORRECTED, THE WORK WILL EMBRACE IT AS A GENERATIVE FORCE REVEALING THE FRAGILITY OF SOCIAL, BODILY AND ARTISTIC STRUCTURES. EMMA WILL EXPLORE MULTIPLICITY AND REPETITION RATHER THAN SINGULARITY, WITH FRAGMENTED SCULPTURAL FORMS FUNCTIONING COLLECTIVELY, SPEAKING FROM THE MARGINS TO CHALLENGE DOMINANT NARRATIVES OF PRODUCTIVITY, PERFECTION AND NORMATIVE WAYS OF BEING. HUMOUR AND THE COMIC GROTESQUE WILL CONFRONT AND EVADE DIFFICULT SUBJECTS SUCH AS DEATH, OTHERNESS AND SELF-DESTRUCTION, ALLOWING THESE THEMES TO SURFACE UNRESOLVED. BY MAKING PROCESS, SUPPORT STRUCTURES AND MATERIAL HIERARCHIES VISIBLE, THE WORK SEEKS TO EXPOSE HIDDEN SYSTEMS AND INVITE VIEWERS TO REFLECT ON WHAT IS TYPICALLY CONCEALED, DISAVOWED OR CONTAINED.

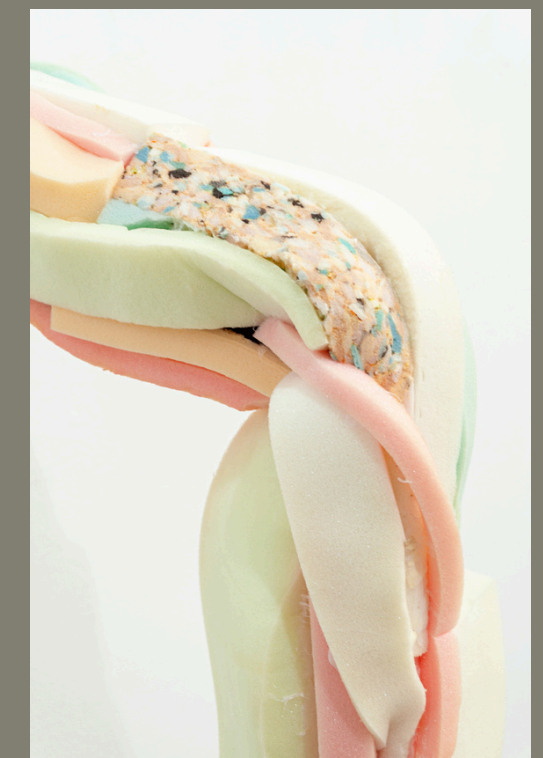


REHEARSAL FOR A PASQUINADE, 2025
INSTALL SHOT

@EBLACKEMMA
WWW.EMMALBLACK.COM



REHEARSAL FOR A PASQUINADE #4, 2025
GLAZED CERAMIC, WOOD, VOTIVE, TENT ROPE,
BRACKETS
200 x 61 x 54 CM



REHEARSAL FOR A PASQUINADE #3, 2025
GLAZED CERAMIC, WOOD, FOAM OFFCUTS, GLUE,
PINK GRIP, BRACKET, HINGE,
200 x 61 x 54 CM

SHANKAR SAANTHAKUMAR



@SHANKARSAANTHAKUMAR
WWW.SHANKARSAANTHAKUMAR.COM



SAIL, 2025
PLYWOOD, STAINLESS STEEL DUCT/SHEETS/THREADED RODS, MESH POOL COVER, COTTON THREAD, PLA, PLASTER, CONTACT MICS, 8M X 4M X 4M

STATEMENT:

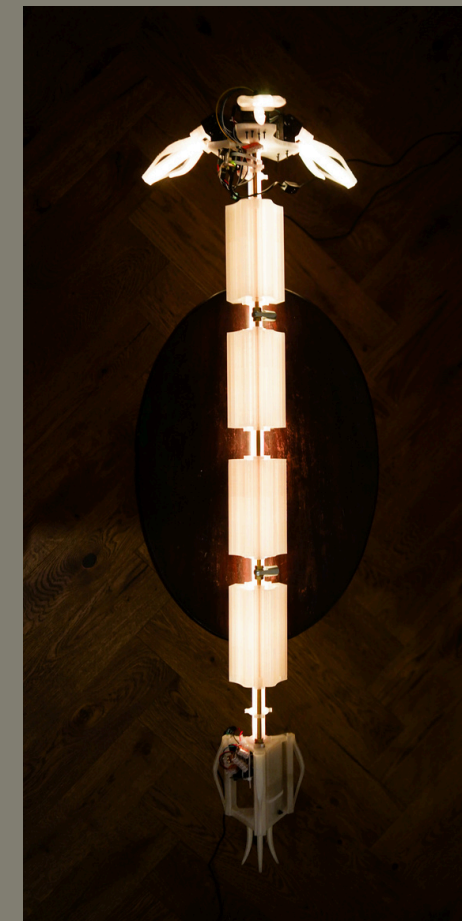
SHANKAR SAANTHAKUMAR IS AN EDINBURGH BASED SCULPTOR AND SOUND ARTIST.

HIS CREATIONS EXPLORE THEMES OF PERCEPTION, EMBODIMENT, AND DIGITAL-ANALOGUE HYBRIDITY, ASKING WHAT NON-HUMAN SYSTEMS MIGHT REVEAL ABOUT THE HUMAN CONDITION.

SHANKAR APPROACHES STORYTELLING IN HIS WORK WITH A SPATIAL SENSIBILITY; BLURRING THE LINE BETWEEN THE VISUAL AND THE SONIC, HIS WORKS EMERGE AS INSTALLATIONS AND LIVE PERFORMANCES. HE IS FASCINATED BY HOW SOUND CAN SHAPE THE EXPERIENCE OF PHYSICAL FORM, AND HOW FORM, IN TURN, CAN SHAPE SOUND. EACH PROJECT BEGINS WITH INTUITIVE SKETCHING AND DEEP LISTENING AS HIS PRIMARY FORM-FINDING MECHANISMS, LATER HYBRIDISED WITH STRUCTURED COMPUTATIONAL LOGIC AND DIGITAL-ANALOGUE FABRICATION TECHNIQUES. THE RESULTING INTERPLAY BETWEEN HUMAN INTUITION AND COMPUTATIONAL CONTROL - THE DANCE BETWEEN THE ORGANIC AND THE MACHINIC - DICTATES HIS FINAL FORMS.

PROPOSAL:

SHANKAR IS CURRENTLY DEVELOPING A SOUND SCULPTURE PROJECT CALLED COLD FUSION. THIS IS A LARGE-SCALE MECHANICAL SCULPTURE CONTROLLED BY THE MOVEMENT OF SHANKAR'S HANDS. HE IS CURRENTLY DEVELOPING THE SONIC ELEMENT OF THE PROJECT ON THE CRYPTIC COVE PARK 2026 RESIDENCY ([HTTPS://WWW.CRYPTIC.ORG.UK/WHATSON/COVE-PARK-2026/](https://www.cryptic.org.uk/whatson/cove-park-2026/)). THE SOUNDS CREATED FUSE TECHNO, EXPERIMENTAL ELECTRONIC, AND MECHANICAL AESTHETICS. HE HOPES TO DEVELOP THE STORY TELLING ELEMENT OF COLD FUSION, AND CREATE A COLLABORATIVE PERFORMANCE PIECE WITH OTHER ARTISTS DURING THE JOYA:FLUJO RESIDENCY.



N1, 2025
STAINLESS STEEL THREADED ROD, PLA, LED STRIP, SERVO MOTORS, 1.5M X 0.3M X 0.3M



WING, 2025
RESIN, PLA, STEEL ROPE, STEEL ROPE, 1M X 0.3M X 0.3M

JUDY MAXWELL- MCNICOL



STATEMENT:

IN HER PRACTICE, JUDY MAXWELL-MCNICOL EXPLORES THE HUMAN CONDITION THROUGH A QUEER PERSPECTIVE, USING HUMOUR NOT JUST TO ENTERTAIN, BUT TO CONFRONT, COMPLICATE AND REFRAME. ROOTED IN PERSONAL EXPERIENCE AND RESEARCH, HER WORK ENGAGES WITH THE CULTURAL AND EMOTIONAL LEGACIES OF SHAME - PARTICULARLY THOSE TIED TO GENDER, SEXUALITY AND THE BODY. DRAWING ON THE SUBVERSIVE POTENTIAL OF LAUGHTER AND HOW IT HAS HISTORICALLY BEEN USED IN FEMINIST AND QUEER ART, SHE AIMS TO REPOSITION SHAME NOT AS SOMETHING TO HIDE, BUT AS SOMETHING THAT CAN BE WITNESSED, SHARED, AND ULTIMATELY TRANSFORMED.

COMBINING READY-MADE OBJECTS WITH HAND-MADE, OFTEN LABOUR-INTENSIVE CRAFT, SHE DISRUPTS OUR RELATIONSHIPS WITH FAMILIAR, OFTEN DOMESTIC MATERIALS BY REWORKING OR RECONTEXTUALISING THEM IN UNEXPECTED, PLAYFUL, AND OFTEN ABSURD WAYS. THROUGH THESE MATERIAL INTERVENTIONS, SHE CREATES ALTERNATIVE WAYS OF CHALLENGING AND RECONFIGURING THE RELATIONSHIPS BETWEEN THE SOCIAL AND THE SYMBOLIC, FREQUENTLY USING LAUGHTER AS A TOOL FOR DISRUPTION AND TRANSFORMATION. DEVELOPED THROUGH AN ONGOING EXPLORATION OF HOW SHAME IS ENFORCED, INTERNALISED, AND PERFORMED, HER WORK AIMS NOT TO RESOLVE SHAME BUT TO ACTIVATE IT - TO INVITE IT INTO CONVERSATION WITH LAUGHTER, PARODY, AND PLEASURE.

THROUGH HER WORK, JUDY HOPES TO CREATE EXPERIENCES THAT ARE DISARMING AND AFFECTING - LIKE THE SENSATION OF BEING TICKLED, WHERE LAUGHTER ERUPTS FROM SOMETHING THAT ALSO CAUSES DISCOMFORT. SHE WANTS TO CREATE MOMENTS OF RELEASE: A SPACE WHERE WE CAN SPEAK TO SHAME, LET IT MOVE THROUGH THE BODY AND FEEL IT SHIFT - BECOMING SOMETHING WE CAN LAUGH WITH, LIVE WITH AND EVEN FIND JOY IN.

PROPOSAL:

THE RESIDENCY AT JOYA FLUJO WOULD OFFER AN INVALUABLE OPPORTUNITY TO DEEPEN MY ENGAGEMENT WITH MATERIALITY AND THE BODY THROUGH SCULPTURE, WITHIN A SHARED ENVIRONMENT OF INQUIRY, EXCHANGE, AND MAKING. WORKING ALONGSIDE ARTISTS SIMILARLY INVESTED IN THESE QUESTIONS WOULD SUPPORT FORMS OF LEARNING THAT EXTEND BEYOND INDIVIDUAL PRACTICE.

MY MASTER'S THESIS EXAMINED SHAME IN RELATION TO GENDER, SEXUALITY, AND THE BODY, AND DURING THE RESIDENCY I AIM TO CONTINUE THIS RESEARCH THROUGH A MORE PHYSICAL, INTERPERSONAL APPROACH. THROUGH COLLABORATION, I WANT TO EXPLORE HOW SHAME CAN BE EMBODIED, EXPRESSED, AND RECONFIGURED THROUGH SCULPTURAL FORMS. MY PREVIOUS USE OF AUTOMATA - WHERE SCULPTURES PERFORM UNTIL SHAME SEEMS TO FOLD IN ON ITSELF - HAS RAISED QUESTIONS OF CONTROL, VULNERABILITY, AND COLLAPSE THAT I AM EAGER TO PURSUE FURTHER. JOYA FLUJO OFFERS A RARE CONTEXT TO DEVELOP THIS INQUIRY IN DIALOGUE WITH ARTISTS ENGAGING WITH THE BODY, MACHINES, AND TECHNOLOGY.

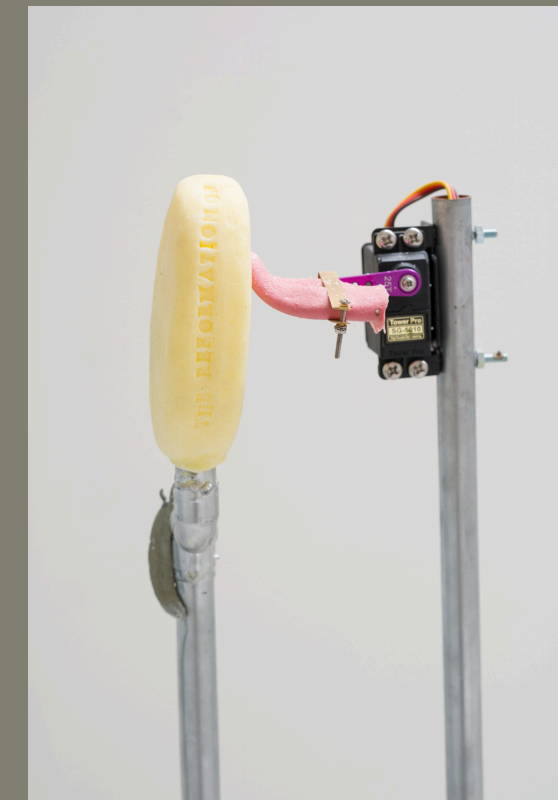


PERFORMS WELL UNDER PRESSURE, 2025
MIXED MEDIA
180 X 80 X 40 CM

@WEEMOODYJUDY
WWW.JUDYMAXWELLMCNICOL.COM



FILTH, 2025
MIXED MEDIA
150 X 40 X 40 CM



FILTH [DETAIL], 2025
MIXED MEDIA
150 X 40 X 40 CM

ANNA MATTHEW



STATEMENT:

ANNA MATTHEW IS A CERAMIC AND FIBRE ARTIST FROM VANCOUVER, CANADA. SHE GREW UP EXPLORING THE FORESTS OF THE PACIFIC NORTHWEST AND FEELS MOST AT HOME SURROUNDED BY CEDAR, DOUGLAS FIR, AND HEMLOCK TREES. ANNA RECENTLY FINISHED HER MA AT RCA IN LONDON, WHERE HER THESIS FOCUSED ON THE BODILY EFFECTS OF LANGUAGE THROUGH MATERIAL INVESTIGATIONS INTO FIBRE AND CLAY.

ANNA BELIEVES FIRED CERAMICS ARE NOT A SOLID OR SINGULAR OBJECT BUT INSTEAD A COLLECTION OF PARTICLES THAT ARE CONTINUOUSLY SHAPE-SHIFTING, CONTAINING EVERY THOUGHT, MEMORY, AND EMOTION EMBEDDED INTO THEM.

“STUDIES SHOW THAT WRITING IN A JOURNAL ALLOWS FOR YOUR MIND TO ACTIVELY PROCESS EMOTIONS AND UNDERSTAND INFORMATION. BUT WHAT IS THE CONNECTION BETWEEN PEN, PAPER, AND MIND? HOW IS THE PHYSICAL EMBODIMENT OF THOUGHT TRANSFERRED? THE FLUIDITY OF PEN AND INK CANNOT BE SINGULAR. THE VALIDITY OF LANGUAGE DOES NOT REST ON HUMAN UNDERSTANDING, LANGUAGE AND THOUGHT CAN EXIST WITHOUT INTERPRETATION.”

ANNA CREATES SPACES THAT HONOUR AND MEMORIALISE THE BREATH AND THOUGHTS THAT WE RELY ON TO BE HUMAN. HER WORK LETS YOU ENTER INTO A REALM OF SHADOWS, SPINNING CHAOS AND CALM INTO LIGHT AND DARK.

PROPOSAL:

DURING THE RESIDENCY, ANNA WILL BE MAKING WORKS THAT CAPTURE THE EPHEMERAL QUALITIES OF WHAT IT MEANS TO BE HUMAN AND TRANSPOSING THAT INTO A MATERIAL FORM. FOCUSING ON BREATH, SPACE, THOUGHT, CONSCIOUSNESS, SENSITIVITY, EMPATHY, NEURONES, AND NERVES. ANNA WILL BE LOOKING AT HOW WE ARE BOTH SIMILAR TO THAT OF A “THING” AND THE MECHANISMS WHICH MAKE US UNIQUE.

@ANNAMATTHEW.ART
WWW.ANNAMATTHEW.ART.COM



SHADOWS, 2025
BLACK STONEWARE CLAY,
MULTIDIMENSIONAL



DATA, 2025
BLACK STONEWARE CLAY, HAND-SPUN SHETLAND
SHEEP WOOL GATHERED FROM CUMBRIA, UK
MULTIDIMENSIONAL



WRITINGS IN WOOL, 2025
HAND-SPUN SHETLAND SHEEP WOOL GATHERED
FROM CUMBRIA, UK
MULTIDIMENSIONAL

NIK RAMAGE



STATEMENT:

NIK RAMAGE MAKES SCULPTURAL MACHINES THAT HAVE DRIFTED AWAY FROM UTILITY AND OBJECTS THAT HAVE FORGOTTEN THEIR PURPOSE. SOME MOVE AND OTHERS TEETER ON THE EDGE OF MOVEMENT. THEY ARE BUILT ON AN IDEA AND ASSEMBLED FROM FOUND OBJECTS, SCRAP, STEEL, AND MACHINE PARTS. FOIBLES, IMPERFECTIONS, AND HISTORY ARE INCLUDED. EACH WORK MIGHT REST ON A PARADOX OR EMBRACE ABSURDITY, BUT IT IS COMFORTABLE WITH ITS OWN QUIRKS AND RUNS TO ITS OWN LOGIC.

NIK RAMAGE LIVES AND WORKS IN RURAL SOUTH WALES AND HAS BEEN MAKING MECHANICAL SCULPTURES FOR OVER 30 YEARS. MANY OF SCULPTURES REQUIRE INTERACTION FROM THE AUDIENCE, MAKING THEM PARTICIPANTS AND SIDE-STEPPING THE UNTOUCHABILITY OF ARTWORKS IN GALLERY SETTINGS. SOME REQUIRE PUSHING OR PULLING TO ANIMATE THEM, WHICH FURTHER ALLOWS THEM TO ESCAPE THE GALLERY ALTOGETHER. DEMONSTRATING HIS MACHINES, HAS RECENTLY TURNED NIK INTO A PERFORMER BUT WITH THE SCULPTURES MAINTAINING PRIMACY.

PROPOSAL:

THE FLUJO RESIDENCY WILL ALLOW FOR A CONCENTRATED PERIOD OF MAKING AND REFLECTION (AWAY FROM EVERYDAY LIFE) WITH OPPORTUNITIES FOR CONVERSATION WITH FELLOW ARTISTS WITH DIFFERENT SKILLS AND APPROACHES. ALTHOUGH IDEAS ARE THE STARTING POINT FOR NIK'S WORK, THE PROCESSES OF MAKING AND HAND-WORKING ARE KEY TO THE EVOLUTION OF WORKS. MATERIALS TO EXPERIMENT WITH, MIGHT BE: CLAY FROM THE GROUND, CARVING WITH LOCAL TREE DEBRIS, AND USING THE SUSTAINABLE DARKROOM TO DOCUMENT WORK IN THE LOCALE. POWER SOURCES FOR MOVEMENTS MIGHT BE WIND, DROPPED SAND OR GRAVEL, SOLAR, CONVECTION AND HUMAN POWER. EXPERIMENTS WITH MATERIALS AND POWER SOURCES ALONG WITH IDEAS INSPIRED BY THE LANDSCAPE, FELLOW ARTISTS, A NEW DOMESTIC SETTING AND THE ENTIRE EXPERIENCE SHOULD PROVIDE FERTILE GROUND FOR WORKS TO EVOLVE DURING THE RESIDENCY.



LEMON STROKER, 2023
LEMON, PAINTBRUSHES, WOOD, METAL, MOTOR
114 X 69 X 77 CM



ONE HAND, 2021
MIRROR, OAK, STEEL, MOTOR
63 X 87 X 22 CM

@NIKRAMAGE
WWW.NIKRAMAGE.COM



BIG HAND, 2019
RESIN/ IRON, METAL, MOTOR
15 X 39 X 49 CM

MIKE MCSHANE



STATEMENT:

MIKE MCSHANE'S WORK PROBES CONTEMPORARY MYTHOLOGIES OF TECHNO-SOLUTIONISM WITH THE SEVERED ARM OF A GOTHIC SCI-FI MOVIE: FUNNY, UNSETTLING, AND UNCOMFORTABLY FAMILIAR. THROUGH KINETIC SCULPTURE, SOFT ROBOTICS, AND SELF-BUILT VOCAL MECHANISMS, HE STAGES THE AMBIVALENT URGE TO HUMANISE OUR RELATIONSHIPS WITH MACHINES WHILE SIMULTANEOUSLY MECHANISING THE RELATIONSHIPS WE HAVE WITH EACH OTHER. HE IS DRAWN TO THIS FEEDBACK LOOP—AN EVOLVING SYSTEM THAT RESHAPES HOW WE IMAGINE OURSELVES AND OUR TOOLS, AND THE KINDS OF POWER, FEAR, AND DESIRE THAT GATHER AROUND THEM.

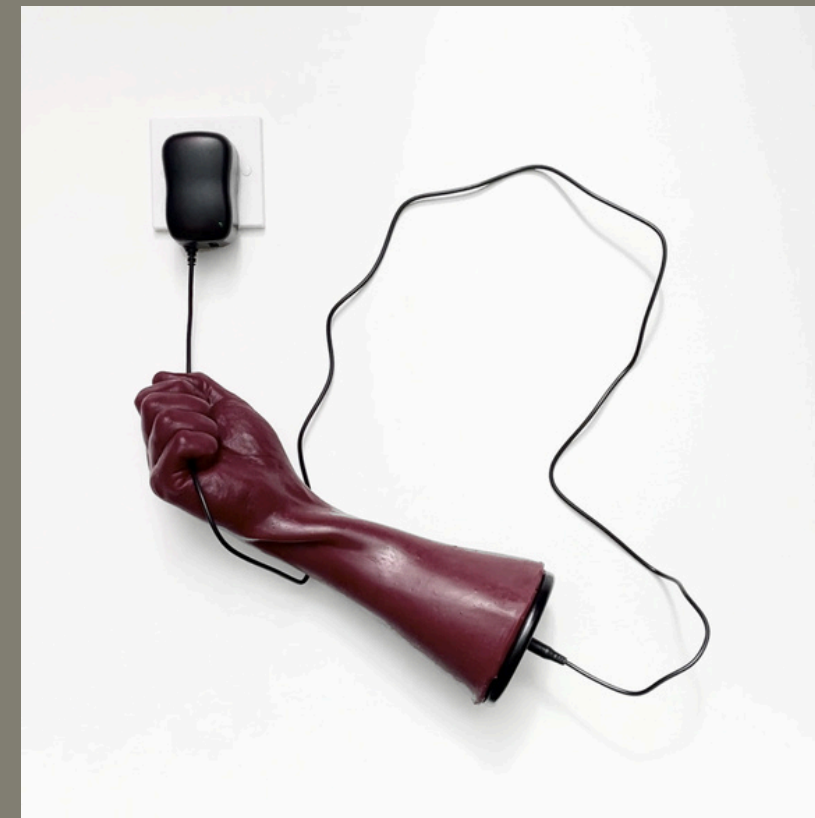
ACROSS THE LAST FIVE YEARS MCSHANE HAS MADE REPEATED PROSTHETIC ATTEMPTS TO MECHANICALLY SIMULATE THE HUMAN LARYNX, TREATING VOICE AS AN ANATOMICAL VALVE AND A CULTURAL SIGN. OFTEN BOTH CRUDE JOKE AND SERIOUS MECHANISM, THESE WORKS TURN NEGATIVE SPACE INTO AN ACOUSTIC MATERIAL: RESONANT CAVITIES, SOFT SILICONE FOLDS, AND SCULPTED AIR PATHWAYS BECOME INSTRUMENTS IN THEIR OWN RIGHT. HE APPROACHES SOUND SCULPTURALLY, TRACING THE CHANGING ARCHITECTURE OF VIBRATION THROUGH SHAPED MATERIALS AND INTERNAL VOLUMES TO DRAW OUT HARMONIC FREQUENCIES.

VOICE, FOR MCSHANE, IS A THRESHOLD. THE MOMENT A SCULPTURE VOCALISES, IT BECOMES LESS "ROBOT" AND MORE CHIMERA—PART INSTRUMENT, PART BODY, PART FICTION. IN THIS SHIFT, BODIES, MACHINES, AND SOUND CO-PRODUCE MEANING, AND VIEWERS FIND THEMSELVES OSCILLATING BETWEEN EMPATHY AND SUSPICION. HUMOUR, AND THE SUBVERSION OF ANTICIPATION ACT AS CATHARSIS: MECHANICAL GESTURES ECHO MUSICAL ONES, CONTROL SYSTEMS BLUR WITH NERVOUS SYSTEMS, AND "MACHINE DREAMS" EMERGE—NONVERBAL ATTEMPTS AT EXPRESSION THAT EXPOSE THE HUMAN FRAGILITY BENEATH TECHNOLOGICAL CERTAINTY.

PROPOSAL:

DURING THE RESIDENCY I WOULD DEVELOP A COLLECTIVE, BODY-DRIVEN INSTRUMENT: A MODULAR SCULPTURAL SYSTEM IN WHICH BREATH, MOVEMENT, AND TOUCH ACTIVATE PNEUMATVALVES, RESONANT CHAMBERS, AND MECHANICAL VOCAL FOLDS. WORKING ALONGSIDE ARTISTS ENGAGED WITH EMBODIMENT AND TECHNOLOGY, WE WOULD COMPOSE A SHARED "ANATOMY" OF INTERCONNECTED PARTS—LUNGS, TONGUES, PERCUSSIVE LIMBS—DISTRIBUTED ACROSS MULTIPLE PERFORMERS AND SEMI-AUTONOMOUS MACHINES.

THE FOCUS WOULD BE ON BUILDING AND REHEARSING THIS HYBRID INSTRUMENT AS AN EVOLVING ENSEMBLE. THE RESIDENCY WOULD CULMINATE IN A LIVE PERFORMANCE-INSTALLATION, WHERE BODIES AND MECHANISMS CO-PRODUCE SOUND, EXPOSING THE TENSION BETWEEN CONTROL, VULNERABILITY, AND MACHINIC AGENCY.



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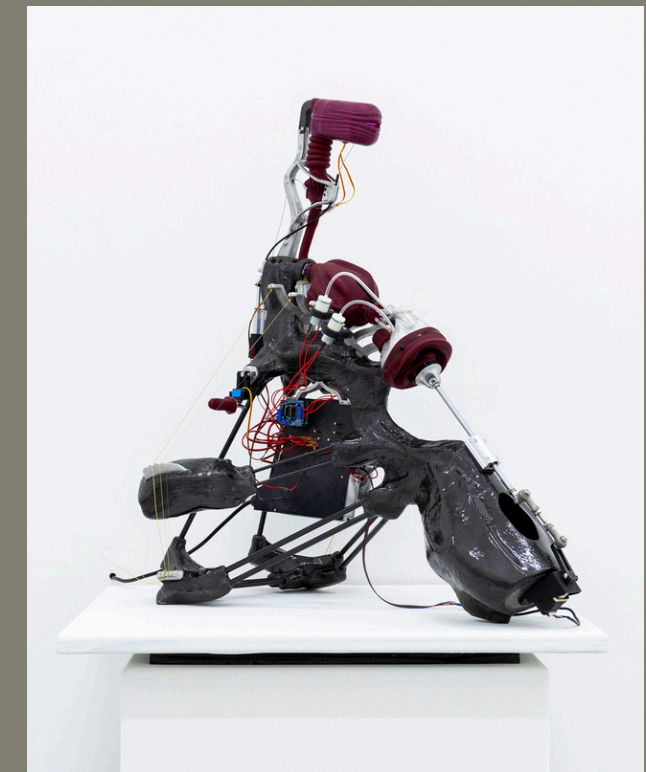
PHANTOM LIMB, 2024

CAST PLATINUM SILICONE, PLA, STAINLESS, STEEL, BRASS, MOTORS, ELECTRONICS AND IC CONTROLLER, 450MM X 200MM X 160MM



MOUTHPIECE 2025

CAST ALUMINIUM AND PLATINUM SILICONE, PLA, NYLON FLOC, STAINLESS STEEL, BRASS, MOTORS, ELECTRONICS SENSORS AND IC CONTROLLERS
IMAGE COURTESY OF EKATERINA LUZGINA, 160MM X 320MM X 160MM



CARYNX 2025

1200MM X 1200MM X 1500MM
CAST ALUMINIUM AND PLATINUM SILICONE, CARBON FIBRE, PLA, NYLON, STAINLESS STEEL, BRASS, MOTORS, ELECTRONICS AND IC CONTROLLERS
IMAGE COURTESY OF CARMEN GRAY

KORISSA FROOMAN



STATEMENT:

I AM EM[BEDDED IN HOLES, ALTARS, AND CREVICES. RECESSED, POROUS SITES THROB BETWEEN WOMB AND TOMB TO OCCUPY THE JAGGED INTERSECTIONS OF TRAUMATIC SURREALISM AND THE FEMINIST GROTESQUE. MY WORK CONJURES AN EERIE TROUPE OF MOTORIZED RELIQUARIES AND AMNIOTIC REMAINS. THROUGH SUBTLE DISPLACEMENT, I RENDER THE FAMILIAR PREDATORY.

LEAKING BETWEEN SCULPTURE, PHOTOGRAPHY, AND SOUND, MY WORK REGISTERS THE BODY AS A SITE OF DESIRE AND FEAR, WHERE IDEOLOGY IS INSCRIBED, EXTRACTED, AND POLICED. I EMBED SUBTLE MECHANICS INTO SACRAMENTAL JUNK TO SUGGEST AN UNSETTLING, SENTIENT AGENCY TO MIRROR THE UNEASY HIERARCHIES OF POWER, RELIGION, AND GENDER.

EPHEMERAL PERFORMATIVE RITUALS ARE ENACTED, MADE ETERNAL THROUGH A MEDIUM-FORMAT PHOTOGRAPHIC PRACTICE. THE ALCHEMIZATION OF THE FILM COLLAPSES DOCUMENTATION AND PROCESS, OBJECT AND ACT, RESIDUE AND BELIEF. THESE SILVER-GELATIN PHANTOMS AND DECAYING ARMATURES INHALE TIME, BURYING AND EXCAVATING SIMULTANEOUSLY.

I AM ARCHEOLOGICAL AND ARCHIVAL, HAUNTED BY SHROUDS, WAX, AND LEADEN SPIRITS THAT REFUSE STERILITY. UNFOLDING WITHIN CORRIDORS, TUNNELS, AND CANALS; INVITING PEEPING, PENETRATION, AND VOYEURISM. WE SEDUCE AND REPEL, WEAVING UMBILICAL CONNECTION BETWEEN [M]OTHERHOOD, REPRODUCTION, AND RITUAL. UNCANNY RELICS ARE NOT PRESERVED BUT TASTED, SKINNED, TUCKED IN.

HOLY ANOREXIA MEETS VOLUPTUOUS EXCESS; IMPOTENT GESTURES COLLAPSE INTO EROTIC SEEPAGE.

PROPOSAL:

AT JOYA FLUJO, I WILL EXTEND MY EXPLORATION OF EMBODIMENT, BUILDING ON WORKS CREATED DURING MY PREVIOUS RESIDENCY AT JOYA:AIR X RCA, WHILE INTRODUCING ANIMATRONICS AS A CENTRAL COMPONENT. MY PRACTICE INTEGRATES ARDUINO-BASED SYSTEMS AND CUSTOM MECHANISMS THAT ANIMATE SCULPTURAL AND PHOTOGRAPHIC WORKS, ALONGSIDE AN EYE-TRACKING SYSTEM DEVELOPED IN TOUCHDESIGNER THAT I PLAN TO ACTIVATE DURING THE MAKING PROCESS.

THIS RESIDENCY OFFERS A WAY TO BRING TOGETHER TWO STRANDS OF MY WORK THAT HAVE REMAINED SEPARATE: EMBODIED RITUAL AND MACHINIC BEHAVIOR. PREVIOUSLY, I WAS DRAWN TO THE MATERIAL AND SYMBOLIC PRESENCE OF ROCKS. HERE, I AIM TO DEVELOP SYSTEMS OF SORTING AND RESPONSE THROUGH CODE AND ROBOTICS, CREATING RITUALS THAT CAN OPERATE BOTH WITH AND WITHOUT THE BODY, ASKING WHERE EMBODIMENT IS NECESSARY AND WHERE IT CAN BE DISPLACED.

PERFORMANCE REMAINS CENTRAL, AS I EXPLORE HOW ROBOTIC SYSTEMS CAN EXTEND, ECHO, OR PERSIST BEYOND THE HUMAN GESTURE.



BALANCING FERTILITY, 2026,
PISS, GLASS, WOOD, ANIMATRONICS, MEDIUM-
FORMAT PHOTOGRAPH.
200 X 200 X 178 CM
[IN MOTION, THE CRADLE ROCKS BACK AND
FORTH CAUSING THE GLASS BALLS TO TEETER,
CONSTANTLY ON THE VERGE OF FALLING OFF
OF THE ROCKER.]



MOTHER NATURE'S WOMB
(FLOATING ROCK IN
LANDSCAPE), 2026
MEDIUM-FORMAT PHOTOGRAPHY
DIMENSIONS VARIABLE



BIRTH OF HOLY WATER, 2026
PISS, GLASS, WAX, WIRE, WOOD
150 X 50 X 50 CM

YIYEON KIM



STATEMENT:

YIYEON KIM (B. 1992, SOUTH KOREA) IS A LONDON-BASED ARTIST WHOSE CONCEPT-DRIVEN PRACTICE KINETIC SCULPTURE, INSTALLATION, PERFORMANCE, PHOTOGRAPHY.

HER WORK EXPLORES HOW SOCIAL SYSTEMS SUBTLY SHAPE HUMAN BEHAVIOUR AND PERCEPTION. SHE WORKS WITH INTERACTIVE SCULPTURE, KINETIC STRUCTURES, AND PARTICIPATORY INSTALLATIONS. SHE OFTEN USES EVERYDAY OBJECTS, TEXT, AND VIEWER INTERACTION. THROUGH THESE ELEMENTS, SHE HIGHLIGHTS MOMENTS OF BOUNDARIES, INSTRUCTIONS, AND RESTRICTION IN PUBLIC SPACE.

HUMOUR IS CENTRAL TO HER PRACTICE. HER WORK REVEALS HOW ATTEMPTS TO CONTROL HUMAN BEHAVIOUR CAN BE FRAGILE AND SOMETIMES ABSURD. BY BRINGING TOGETHER SCULPTURE, SPACE, AUDIENCE RESPONSE, AND CHANCE, SHE INVITES VIEWERS TO SEE THEMSELVES AND THE WORLD IN UNFAMILIAR AND PLAYFUL WAYS.

PROPOSAL:

DURING THE RESIDENCY, I PLAN TO DEVELOP SCULPTURAL EXPERIMENTS THAT ACTIVELY INCORPORATE NATURAL ELEMENTS BEYOND HUMAN CONTROL. I AM PARTICULARLY INTERESTED IN THE TENSIONS THAT EMERGE WHEN THE HUMAN BODY INTERVENES WITHIN SCULPTURE, AND IN EXPLORING THE DYNAMICS BETWEEN CONTROL AND NON-CONTROL, MATERIAL AND BODY, INTENTION AND CHANCE. RATHER THAN PRODUCING FIXED OUTCOMES, I SEE SCULPTURE AS A PROCESS SHAPED COLLABORATIVELY BY ENVIRONMENT, MATERIAL, AND BODILY PRESENCE. I PLAN TO WORK PRIMARILY WITH NATURAL ELEMENTS SUCH AS WIND AND WATER, USING KINETIC STRUCTURES THAT RESPOND BOTH TO ENVIRONMENTAL FORCES AND TO HUMAN INTERACTION.



WHAT WOULD YOU THROW AWAY?, 2026
MIRROR STAINLESS STEEL, ARDUINO, HIPS
54 X 90 X 33 CM



HIGH FIVE MACHINE, 2025
WOOD, PAINT ON WOOD, COTTON, RUBBER AND FABRIC
34 X 100 X 22 CM



TWHAT DOES 'PEOPLE ONLY' MEAN?, (2025)
PERFORMANCE, PHOTOGRAPHY INSTALLATION
MULTIDIMENSIONAL

@EYEON.UNIVERSE

KORISSA FROOMAN



STATEMENT:

RADAGE WORKS ACROSS SCULPTURE, PERFORMANCE, VIDEO, TEXT, AND SOUND. HER CURRENT RESEARCH SITS BETWEEN NEURODIVERSE EXPERIENCE AND ANIMIST PRACTICE, EXPLORING WAYS OF SENSING, COMMUNICATING, AND MAKING MEANING THAT SIT OUTSIDE NEUROTYPICAL FRAMEWORKS AND THE COMPULSIONS OF LATE CAPITALISM. SHE APPROACHES THE WORLD AS ANIMATED AND RELATIONAL, ATTENTIVE TO THE AGENCY OF MATERIALS, ENVIRONMENTS, AND THE MORE-THAN-HUMAN. HER WORK IS OFTEN ACTIVATED THROUGH ATTEMPTS AT INTERSPECIES COMMUNICATION: OBJECTS, ACTIONS, AND SOUNDSCAPES ARE MADE AS INVITATIONS TO COMMUNE, LISTEN, AND RESPOND. THE UNCANNY FREQUENTLY APPEARS AS A STRATEGY FOR DISPLACING THE FAMILIAR AND QUESTIONING THE ROLE OF HUMANITY IN CONTEMPORARY LIFE, WITH HUMOUR THREADED THROUGH THE WORK AS A WAY OF HOLDING BOTH THE BAFFLING AND THE BEAUTIFUL. A CORE CONCERN IS RECLAIMING INTUITION AND EMOTIONAL KNOWLEDGE AS CREATIVE TOOLS WITHIN A FEMINIST FRAMEWORK; CAPACITIES HISTORICALLY DISMISSED UNDER PATRIARCHAL STRUCTURES.

RADAGE HAS PRESENTED WORK INTERNATIONALLY AND HAS BEEN SUPPORTED BY ARTS COUNCIL ENGLAND, THE BRITISH COUNCIL, AND SHAPE ARTS. SELECTED PRESENTATIONS INCLUDE PICTORUM GALLERY (UK), WHITSTABLE BIENNALE (UK), VENICE INTERNATIONAL PERFORMANCE ART WEEK (IT), MAMBO (BOGOTÁ, CO), GIANT GALLERY (BOURNEMOUTH, UK), SAN MEI GALLERY (LONDON, UK), MENO PARKAS GALLERY (LT), AND PARLOUR GALLERY (LONDON, UK). SHE GRADUATED FROM THE ROYAL CENTRAL SCHOOL OF SPEECH AND DRAMA IN 2011 WITH DISTINCTION IN MA ADVANCED THEATRE PRACTICE.

PROPOSAL:

DURING THIS RESIDENCY I WANT TO FOCUS ON DEVELOPING THE INTERACTIVE DYNAMICS OF THE ANIMATRONICS IN MY WORK. IN RECENT WORKS I'VE USED SMALL, PRECISE MECHANISMS TO ANIMATE ISOLATED FRAGMENTS, FROM BELLY BUTTONS TO DEER EARS, ZOOMING IN ON PARTICULAR POINTS TO MAKE SPACE FOR A CONTEMPLATION OF THEIR SYMBOLISM AND SILLINESS. I NOW WANT TO EXPAND THIS APPROACH INTO PIECES THAT EMPHASISE THE BODY'S INTERRELATION WITH OTHER MATERIALS AND SYSTEMS, TO NUANCE THE CONVERSATIONS ARISING FROM THE WORK. WORKING THROUGH A NEURODIVERSE LENS, I FIND THE EFFECTS THAT LATE CAPITALISM AND CLIMATE CATASTROPHE HAVE ON OUR BEHAVIOURS AND HABITS TO BE ABSURD AND BAFFLING. WITH THE BEWILDERING AND THE COMIC WORKING TOGETHER, I WANT THE WORK TO SPEAK IN STRANGE, TENDER, AND PRECISE WAYS. I'M ALSO EXCITED TO DEVELOP THIS RESEARCH ALONGSIDE OTHER ARTISTS, SHARING PROCESSES, TESTING IDEAS, AND LETTING CONVERSATIONS RESHAPE THE WORK.



JIGGLE SHELF, 2024

SILICONE, BRASS, LAZER CUT ACRYLIC, ELECTRONIC COMPONENT
144 X 81 X 18CM CA.



DEER EAR, 2025

3D PRINTED PLA, PLYWOOD, ELECTRONIC COMPONENTS, MICROCOMPUTER
70 X 44 X 24CM CA.

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TONGUE CHOKER, 2022

SILICONE, PLEATHER, STAINLESS STEEL
30 X 23 X 4CM CA.