



# DEATH & MICROWAVES

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Curated by Elaoise Benson

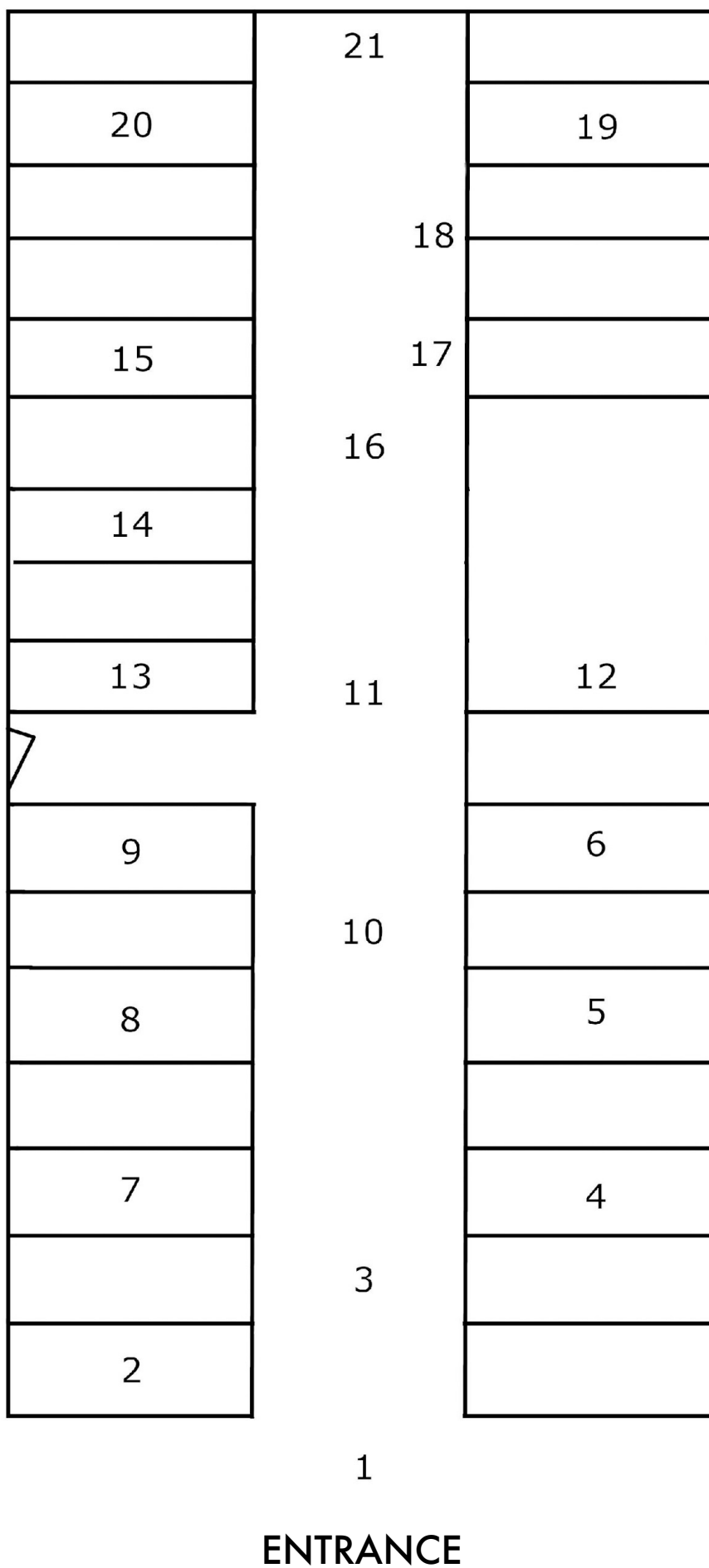
Like the Dadaists, whose name came from stabbing a knife into a French-German dictionary pointing to the word dada (“hobby-horse”), this exhibition’s title arose from a spontaneous conversation around the Hatch dinner table. Throughout this exhibition Death and Microwaves have been approached by our artists as either entirely separate subjects or as two disparate ideas that have provided unexpected correlations.

Death is an often avoided subject, yet it affects us all and can be present in many of our day-to-day experiences. We contemplate it, we witness it, we document it, we ritualize it and we mourn it. Many artists have used this exhibition to document or commemorate the memories and stories of those they’ve lost. But the subject of death is not only visible through a human-centred lens; it is part of the natural cycle of our universe. Some artists in this show touch on their anxiety over our current climate crisis. Others contend with philosophical and scientific questions about what it really means to die; whether in death we are all reconnected to a larger cycle of creation and destruction.

Microwaves can be seen as a similarly elusive force of nature, one which we have utilised through technology. A microwave was originally a scientific term for a particular wavelength of energy. Yet as a word, it is now synonymous with our kitchens, our radios, our phones, and much more. A number of artists have taken the microwave as a symbol of our technological age. Whether they are critical, curious, or celebratory, our artists recognise the impact that science and technology have had on how we view the world and how we behave in it.

# FLOOR PLAN

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ENTRANCE  
microwave soundscape, spoken word  
**Phil Nicholas and Mark Freestone**

- 1 **SHEERSBURG GIRLS**  
photography, crayon  
**Melanie Thomspen**
- 2 **PANDORA'S BOX** after Charles Edward Perugini  
burnt monoprints, foliage, microwave and plastic skeleton  
**Lisa Benson**
- 3 **WE'RE ALL JUST FLOATING IN THE GRASS,  
BETWEEN THE FUTURE AND THE PAST;  
THERE'S NO SUCH THING AS PERPETUAL SUMMER;  
BECAUSE LOVE, IT'S A LOT ABOUT ELBOWROOM**  
acrylic on canvas; interactive painting performance  
**Georgina Towler**
- 4 **EARTH BURIAL  
SKY BURIAL**  
acrylic on cotton  
**Grace Green**
- 5 **THE ANGEL**  
aluminium sculpture  
**Amanda Shears**
- 6 **THE PHYSICAL IMPOSSIBILITY OF LIVING IN THE MIND OF SOMEONE DEAD**  
aluminium sculpture microwave, broken television, cabinets, fridge, reclining armchair, animal,  
travel magazines, advertising literature, recording of 'This Morning' ITV1, Monday 5<sup>th</sup> June  
2023.  
NOTE: The microwave in this exhibit has been disabled and cannot cook
- THREE BABIES**  
watercolour paint on watercolour paper  
Music: Sinéad O'Connor - Songwriter, Arranger, String Arrangements  
From the album, 'I Do Not Want What I Have Not Got' 20 March 1990, 4.47 mins.  
**Zoe Snape**
- 7 **DUST OF STARS**  
found, discarded and recycled materials: wood, metals, wire, rope, twine, cables, glass, plastic,  
miscellaneous debris and objects  
**Fiona Campbell**
- 8 **LOSS AND ENLIGHTENMENT**  
recycled and fallen natural materials  
**Sarah Meikle**
- 9 **THE END OF PAPER MAKING? WITNESSING THE DEATH OF A PAPER MILL.**  
painting, found objects, photography, drawing  
**Alison Jacobs**

- 10 LEARN FROM YESTERDAY, LIVE FOR TODAY, HOPE FOR TOMORROW  
wool, blue glass bottles, rose quartz and found objects  
**Nina Grown-Lewis**
- 11 DAISY CHAIN: the loop of one life into another.  
ceramics  
**Elaoise Benson**
- 12 DAISY CHAIN: the loop of one life into another.  
performance, video  
**Elaoise Benson**
- 13 ODE TO A FUTURE PAST  
mixed media  
**Tina Salvidge**
- 14 DEATH & MICROWAVES  
ceramic, soil, ash, video  
**Sebastian Chance**
- 15 WORK IN PROGRESS  
melting ice, disembowelled microwave, toy microwaves, candle  
**Debbi Sutton**
- 16 DIGITAL DECAY  
mixed media sculpture  
**Melanie Deegan**
- 17 DECENNIUM TOWER  
recycled and fallen natural materials  
**Sarah Meikle**
- 18 EXISTING  
recycled corex, acrylic mirrors, cardboard, fairy lights, spray paint  
**Kristen Lindop**
- 19 UNTITLED  
photography  
**Rod Higginson**
- 20 UNTITLED  
photography  
**Rod Higginson**
- 21 ASCENSION  
mixed media, soundscape  
**Phil Nicholas and Louisa Gosling**

# MARK FREESTONE

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gabrielpeach101@gmail.com

Words are my raw material. Powerful, beautiful, sensitive, seductive, devastating, brutal, musical. I search for the musicality (percussive and melodic) of spoken words...

## LUCID DREAMING

spoken word  
2023

Repetitive cycles, conscious vs unconscious (which is which to the artist?). Merry Go Round of life, turning and turning until we're ready...PING.

# MELANIE THOMPSON

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[www.melaniethompson.me.uk](http://www.melaniethompson.me.uk)

I have been an interdisciplinary artist and lecturer for 40 years. Having initiated and commissioned to create original art projects involving installation, performance and collaboration all over the world, travelling widely, performing and teaching and being in residence in Denmark, France, Norway, Spain, Italy, Canada, Israel, Poland, Germany, Greece and the U.S.A.

Since 2019 I have become a core artist and creative advisor for a new contemporary art gallery Heart of the Tribe. This January I spent 5 weeks in Mexico creating a site-specific performance with a Maltese choreographer in a public garden.

This September I also created another large site-specific event in the iconic Zig Zag building in Glastonbury as a homage to the photographer Francesca Woodman. Throughout my career I have taught and facilitated people of all ages and backgrounds in performance, dance, installation, writing and site-specific practice.

## SHEERSBURG GIRLS

photography, crayon  
1995

In July 1995 I taught a ten-day residential performance art course in Sheersburg Germany. All the students happened to be female so at the end of the workshop as part of the final presentation we took analogue photographs, which were printed in large format of each girl and created banners from them. I decided that they would parade with them as if they were on a demonstration.

I have tried to track the girls down since to develop the work but all records of students in Germany at the time were destroyed after 10 years. So, they will be for ever young and never die. The Berlin wall had come down 6 years earlier and all these girls came from eastern block countries so they are particularly mysterious to me.

# LISA BENSON

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www.lisabensonart.co.uk

artylisab@gmail.com

@artylisab

I am primarily a printmaker who spends life immersed in 2D representations of the landscape I reside in. Time has become a recurring theme in my work and I find I am often drawn to moments in time that happen today as they could have for hundreds if not thousands of years.

I have a long-held interest in spirit and our efforts to connect and communicate with spirits in the many forms that we give them. It is likely that this interest was born from growing up in an atheist family with no spiritual guidance, but always feeling connected to something without understanding quite what that was. All my free time as a child was spent in the woods next to the housing estate we lived on, often on my own, and those woods became, for want of a better word, my church. Fast forward to the present day and I share the moments I create in the hope that others recognise and identify with them. They are all part of my ongoing conversation with the spirit within the landscape around me.

Hatch offers me the opportunity to see what happens when I let go of my 2D world and not necessarily communicate through print.

## PANDORA'S BOX after Charles Edward Perugini

installation, burnt monoprints, foliage, microwave and plastic skeleton  
2023

In the story of Pandora's box, when Pandora opened the box, she released all the evils of the world, save for the one that was left when she slammed the box shut, and that was Hope. The microwave here is a metaphor for our drive to create new, often unnatural, solutions to our very human problems. The skeleton isn't just Pandora, it also represents humanity, still letting those evils out into the world. Our landscape, which is represented by the prints created for the last Hatch exhibition, is breaking apart.

Can we find answers to our modern-day issues with the implementation of new technology? Can we balance new discoveries with the environment that we were created to live upon? Is it all irrelevant, are we forever at the mercy of the evils Pandora released? Do we still have hope?

# GEORGINA TOWLER

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www.georginatowler.com  
towlergeorgina@hotmail.co.uk  
@georgina\_towler

My practice is intrinsically entwined with my exploration of landscape; it's the result of the intense observation of colour, space and light. Through my constant gazing, wandering and contemplating, I'm driven to capture the intimacy between me and my surroundings. It's about processing lived experience and considering what it means to be in a relationship with the world around you.

Through my work I examine dichotomies, as a method of seeking balance during times of change. Moments of meeting where; emotions meet senses, light meets dark, soft meets sharp, dynamic meets constant, past meets future; and more recently where life meets death. It's about consolidating the complexities of opposites, accepting that to be alive is to be moving and finding resolve in the dynamism of human experience.

More recently I've been questioning how we can visually communicate all these transient, meta-physical ideas through this traditionally still medium. Can you feel the time passing when you look at the work? Can you see an accumulation of the artist's emotions? Can you objectify all that time, all that experience, all those truthful elements of a world being explored and a relationship being built? That's what I'm interested in right now.

WE'RE ALL JUST FLOATING IN THE GRASS,  
BETWEEN THE FUTURE AND THE PAST;  
THERE'S NO SUCH THING AS PERPETUAL SUMMER,  
BECAUSE LOVE, IT'S A LOT ABOUT ELBOWROOM

acrylic on canvas; interactive painting performance  
2023

This painting is an accumulation of three months' work between May and August this year; it expands on my drawings of new summer light and life on the Porlock Marshes shortly after my Nana's death this Spring.

The birth of this painting was about power, strength and challenge... but as time has passed it's become more about change, and more about connection.

It's about a willingness to fall, to explore the unknown and to have faith in the horizon. To love.

You don't love someone less because you know they are going to die. The fragility of life is its superpower.



# GRACE GREEN

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www.gracegreenartist.com  
gracegreen1@hotmail.co.uk  
@gracegreeartist

I find wonder in nature, growth and the planting of seeds; representing organic growth as an immersive experience with emphasis on the interdependence of humankind and nature. Occasionally a figure in present working the land. Within my work there is the pressing concern for the need to find balance. I want to unearth the unexpressed, relive memories, and explore my mind's eye, using paint as my language.

I work predominantly in acrylic and oil pastel using a variety of paint applications to reveal the fine detail I notice when looking closely at a flower or a leaf, alternatively paint is swept as the light hits the land to create patchworks of texture. Washes of paint like the tide or flow of a river, letting nature guide me. I attempt to create unity and harmony in all senses of the word.

Colour is paramount both referentially and in its pure, abstract state.

## EARTH BURIAL 12ft

## SKY BURIAL 10ft

acrylic on cotton  
2023

These two paintings mirror one another reflecting life and death. I'm particularly interested in how humans leave the world behind them.

Earth Burial is a painting of the land and is rooted in soil and planting of seeds. I painted it while thinking of Derek Jarman and his garden at Prospect Cottage on the shingle shore near Dungeness power station. He created a sanctuary in the eight years before his death of HIV related illness. In a significant way Jarman reveals that the drive to create can help appease disturbing feelings of death. His creativity becomes an energy which materializes just as spring water breaks the surface to form a stream. Jarman's sculpted landscape lives on and has been kept secure by Art Fund who raised enough money to conserve his work and in the right hands.

Sky Burial is a painting that looks at the Buddhist funeral practice specifically in Bhutan where the dead are placed up high in the mountains and left for Carrion birds to eat. I have seen the landscape where tall white flags are placed in groups on hillsides marking a loved one's life. Buddhist's believe in reincarnation. The body is merely a vessel to house the spirit which will be reborn into a different physical form. The soul sets flight and we learn about impermanence and non-attachment. Buddhism teaches kindness for all beings and by leaving your body as food for the Earth and its creatures is considered to be a final act of compassion.

# AMANDA SHEARS

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www.ajsdesigns.org.uk  
ajshears@gmail.com  
@amandajshears\_art

My practice covers painting, sculpture, installation, film and performance dance. I love to be experimental. 'I do not create what I see, I create how I feel.'

Making site specific installations fill me with nervous tension and excitement. I always start with a concept that develops through conversation, research, trial and much error. The form and the medium often change. I try to use material that I have or that I find, that I beg or borrow.

I work from the subconscious allowing the esoteric nature to develop freely and believe that every curve and line drawn or sculpted has a purpose. I sculpt with wood and stone using traditional methods, I allow the grain of the wood and the curve of the stone to dictate form. Abstraction. Large canvases. Colour. Charcoal.

Being part of a local community of artists and creatives is important to me as is collaborating on projects. Bringing a message through art, experiences, friendships is part of the fun, and being a creative is all about having fun.

I make art to engage reaction and emotion, to question life. So, react... feel emotion and feel free!

## THE ANGEL

aluminium sculpture  
2023

'La muerte es solo una parte de la vida. ' (Death is only a part of Life.)

The jumbled chaos circling around my brain while researching Death & Microwaves...

Circle of Life. Light. Rituals. Darkness. Angel. Electromagnetic spectrum. Sparks. Scrap. Detritus. Metal explosion. Frequencies. The Tribes. Traditions. Celebration. DMT. Goddess.

I need help. Pain. Anguish. Shamanic journey. Wings. Fly. Age. Wavelengths. Relief. Black. Fear.

Nothing. Everything. Rebirth. Phoenix. Ashes. Stravinsky. White. Creation. Egg. Devils. Cemetery. The Skull. El Craneo. Consciousness. Clouds. Freedom. The unknown. WTF. Guardian Angel.

The Process. I found these sheets of aluminum lying outside my old studio leftover from a rebuild & rebirth of an ancient double decker bus. Aluminum with kinks or dead ends spark in a microwave. Experimental as always at Hatch, I have rarely worked with metal. A steep learning curve, using an angle grinder, jigsaw, burnisher, screws, I cut the sculpture from dead, disused scrap and brought the angel into life.

We all have a guardian angel. Open your heArt. And she will find you.

# ZOE SNAPE

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www.zoesnape.com

zoe@zoesnape.com

@zoe.snape.artist

I'm a multi-disciplinary artist, exploring painting, collage, sculpture, moving images and installation. My artworks are conversations about transience.

I ask the viewer to engage emotionally with my artwork, which aims to provoke inexpressible and challenging feelings, experiences or sensations.

The aim of my art is to stimulate conversations about the nature of control, confinement, freedom, and flow.

Mental Health, Gender Politics and the Climate Emergency are my concerns, and I'm currently exploring bubbles to illustrate the power of breathing exercises to manage psychological states.

## THE PHYSICAL IMPOSSIBILITY OF LIVING IN THE MIND OF SOMEONE DEAD

microwave, broken television, cabinets, fridge, reclining armchair, animal, travel magazines, advertising literature, recording of 'This Morning' ITV1, Monday 5th June 2023.

2023

Damien Hirst famously suspended a dead shark in a tank in 1991 and named the artwork, 'The Physical Impossibility of Death in the Mind of Someone Living'. The microwave presented here inverts that idea.

*It's important that you interact with the microwave, following the instruction on the post-it note to 'Press Start'.*

The Hatch barn is creepy and atmospheric, scattered with retired machinery, decaying furniture and the scent of past lives. I've harnessed this uneasy feeling in the selection of found objects from the barn, that, brought together, form an impromptu bedsit of demented uncanniness.

These objects have lost their original purpose. Did the inhabitant lose theirs?

Did the person who owned these slippers succumb to the seduction of saccharine daytime TV? Or unsolicited post promising lottery wins and extortionate retirement homes? Or, did they destroy their television and escape on an 'adventure of a lifetime'?

Did they die? Or did they escape a slow domestic death?

When we retire, how many of us create new adventurous lives?

Can the physical illness of senior age create environments of limited intellectual stimulation?

Do psychologically numbing environments lead us to mental illness?

How does one live, when one's mind is dead?

## THREE BABIES

watercolour paint on watercolour paper

Music: Sinéad O'Connor - Songwriter, Arranger, String Arrangements

From the album, 'I Do Not Want What I Have Not Got' 20 March 1990, 4.47 mins.  
2023

Please wear the headphones and listen to the music.

I suffered three miscarriages. The night I lost my third baby, I made this drawing.

When Sinéad O'Connor died earlier this year, I re-visited this song, and wanted to express my gratitude for her bringing the sensitive but marginalised subject of miscarriage into greater public awareness. I'm exhibiting this personal artwork to memorialise the babies I (and my family) lost, and to allow other people to have a moment of reflection upon their own personal loss and grief.

According to the charity Tommys, losing 3 or more pregnancies in a row (recurrent miscarriages) is uncommon and only affects around 1 in 100 women. Historically, NHS guidelines were that you had to have had three miscarriages before you were eligible for any support.

'Too often health professionals are not able to tell women why they have had a miscarriage. This area of research is underfunded, with many taking an unhelpful (and unique to pregnancy) approach of 'It was not meant to be'. Research into why miscarriage happens is the only way we can save lives and prevent future loss. In 2016, Tommy's opened the UK's first national centre dedicated to miscarriage research.' (www.tommys.org, October 2023).

# FIONA CAMPBELL

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www.fionacampbellart.co.uk  
@fionacampbellartist

I create mixed media assemblages, blurring boundaries between sculpture, drawing and installation. There is an overriding message of sustainability, with environment at heart; a passion for nature rooted in life's interconnectedness, cyclical persistence, transformation. I am interested in the complex web of relationships from micro to macro. I see these rhizomic connections as metaphors for life, vitalism and regeneration. Life as line, energy, is an ongoing 'doing 'thing - matter in a process of becoming. My work focuses on concerns about climate breakdown, human exploitation of nature and over-consumption. My approach is a form of activism, making do, care and repair, giving abandoned objects new life.

Materiality and process are key. My re-appropriation of reclaimed, found and discarded materials relates to waste, our relationship with matter, nature, and ourselves. I regard materials as non-hierarchical. Labour-intensive processes include weaving, wrapping, hand stitching, soldering, welding and casting.

I love creating work for abandoned, disused spaces.

## DUST OF STARS

found, discarded and recycled materials: wood, metals, wire, rope, twine, cables, glass, plastic, miscellaneous debris and objects  
2023

For me, this is a chance to be experimental, playful, taking a line for a walk. In a 3-day residency, I'm working with the space, light/shadow play, and my collection of found, salvaged materials and objects. Regarding the value we give to different materials, I'm using things which often end up in waste piles, what I already have.

Considering the magnitude of our universe and its persistence, what is living and what is dead? As matter ongoing, is this stuff alive? After all, life comes from the dust of stars, and we return to dust.

The title is inspired by astronomer Carl Sagan's quote:  
'The cosmos is within us. We are made of star-stuff.'

# SARAH MEIKLE

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www.creative-escape.co.uk  
sarah@creative-escape.co.uk

As Diversional Therapist working in a hospice, experience showed me the benefits to patients, of being creative at the end of life. By providing choices, creative opportunities and a supportive environment, individuals were helped with challenging aspects of the human condition, enabling them to find therapeutic benefits through meaningful creative work. Activities were conducted around large tables in groups or individual sessions at bedsides, conversations flowed and laughter rang out, lives were lived and experiences shared. Artist expression flowed and their individual projects made into meaningful artworks for family and friends.

## LOSS AND ENLIGHTENMENT

recycled and fallen natural materials  
2023

The death of someone whom we have loved, gives us a profound perception that our world changes physical shape through loss. Coming from personal experience and also witnessed as an onlooker with other people's lives.

This summer brought the unexpected death of a friend, and after her funeral service, I turned to walk with the other mourners. A little whirlwind of leaves sprung up in the car park, right in front of me at my feet. There one moment, gone the next. Not knowing if others saw it or just me, I took it to be a good sign and that there is far more to life and death than I can understand at this point of my life.

## DECENNIUM TOWER

recycled and fallen natural materials  
2023

Looking at the lives of an imaginary family living in a block of flats through the decades. How family life evolves with births, marriages and deaths, and how their lives are shaped by the arrival of the microwave oven, white goods and other fashion trends.

# ALISON JACOBS

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www.alisonjacobs.com

alisonjacobsartist@gmail.com

@alispangle

@alisonjacobspainting

My work is a survey, capture, report and analysis of the physical work around me. A large part of my practice is creating paintings in the field followed by further experimentation in more interpretative, multidisciplinary ways in the studio.

I'm interested in how we see, feel about and appreciate our environment but on the other hand how we record, collect, measure and archive our experienced world. Having studied Geography to degree level followed by a HND in Graphic Design my Art is founded in an understanding of landscape, change in space and time and how we represent that and communicate it to others.

Alison is inspired by her native coastal Somerset and close proximity to Hinkley Point nuclear power station and is fascinated by the timescales and life cycles that are exposed in the man-made and natural landscapes there.

## THE END OF PAPER MAKING? WITNESSING THE DEATH OF A PAPER MILL

installation, painting, found objects, photography, drawing  
2015/6 - 2023

In 2015 I spent time at Wansbrough Paper Mill, Watchet (a paper recycling plant owned by DS Smith) where I recorded, collected and archived material, sights and sounds. Then I spent time in the studio making work in response to this material, I visited the mill again when it had closed down and the employees no longer there and I spent time in the QC Chemistry laboratory where I made paper from what I found around me. This piece I present as '30 pieces of paper'. As a response to that experience, I also made a series of abstract painting and paper assemblages.

# NINA GRONW-LEWIS

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ninagronw-lewis.co.uk  
ninaart@me.com  
@ninagronwlewis

My chosen raw materials are low tech and domestic; rope, wool, string, fabric, paper and found objects. My practice consists of manipulating and subverting their former use. Employing techniques like knitting, knotting and crochet, I allow my instinctive way of working to lead the process, deconstructing in order to reconstruct.

## LEARN FROM YESTERDAY, LIVE FOR TODAY, HOPE FOR TOMORROW

wool, blue glass bottles, rose quartz, found objects  
2023

This work is made in response to Dr Linda Rows sudden death last year. After a long interest in the effect of wi-fi and mobile phones on human health she embarked on a PhD where she was looking at how smart textiles could be developed to neutralise radiation for the electrosensitive generation. She was awarded her PhD shortly before her death.



# ELAIOISE BENSON

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www.ebensonart.co.uk  
ebensonart@gmail.com  
@ebenson\_art

My work spans painting, poetry, and performance; I live and work in Watchet. I explore the intersections between feminism, grief, and environmentalism. Having studied contemporary dance, 5 rhythms, and ballroom dancing; I am interested in the cultural histories of movement, and its' ability to foster human connection and emotional catharsis. I pair improvised movement with spoken word, often tackling raw and vulnerable subjects. More recently nature has become a metaphor for these complex, often unspoken emotions. Using the personal lens is a tool for self-discovery and spiritual development. But I am asking my audience to witness my pain, which may reflect theirs also; and to think about how they can move more empathetically in the world. Can empathy be its own form of protest in a world filled with division?

## DAISY CHAIN: the loop of one life into another

filmed performance, ceramics  
2023

This performance is dedicated to my Mother Annelise, who took her own life in April of 2022.

Echoing the act of a funeral or wedding procession, I take 52 steps forward, placing a daisy on each step. One for every year of her life.

I then place 35 daisies in a circle, creating a garland or daisy chain: a symbol of celebration and memorial, of innocence and youth.

The total of 87 daisies is equal to the average life expectancy of a woman born in the UK in 1969. The soundtrack is my own rendition of *Danny Boy*, one of my Mother's favourite songs, which is often sung at funerals and links to our Irish heritage.

It is difficult to write that my Mum died by suicide, I don't want her life to be defined by her death. But we need more awareness around mental health support, in order to save more lives. In 2021, 5219 people died by suicide. There are many people like myself, counting each year that they could've had together.

If you or someone you know is struggling with suicidal feelings, you are not alone, there is support out there.

Visit [www.mind.org.uk](http://www.mind.org.uk) to find out more.

# TINA SALVIDGE

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www.tinasalvidge.co.uk  
@salvidgetina4

I am an artist who uses a wide variety of materials and sources in my work. I often work with film, sound and installation art and have an interest in ceramics.

I am inspired by the world around me in all its confusing and complex iterations and have recently started studying for an MA in Fine Art at UWE Bristol. I have an interest in Nostalgia and the Present Future which I interrogate through tangible objects.

## ODE TO A FUTURE PAST

mixed media  
2023

An installation that recreates a Faraday cage (a device invented in 1836 used to block electromagnetic radiation from across the electromagnetic spectrum, such as radio waves and microwaves) which utilises chicken wire mesh – a material also pertinent to Hatch's history as a disused chicken shed.

The cage creates a mini mausoleum within which a handmade ceramic urn references Ode to a Grecian Urn by Keats. It's been said that this poem is a complex meditation on mortality.

The central display case contains clay and discarded mobile phone "artefacts", created at various community workshops that were held across the country in 2022 - 23, inviting public memories of first mobile phones which have now become obsolete.

When mobile phone technology was first introduced there was mass panic about microwaves affecting the users' brains, this is now largely forgotten. WHO established the International Electromagnetic Fields (EMF) Project in 1996 to assess the scientific evidence of possible adverse health effects from electromagnetic fields. This project is ongoing.

# SEBASTIAN CHANCE

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somersetartworks.org.uk/artists/schance  
jschance98@gmail.com  
@j.sebastian\_chance

My primary medium is sculpture, through a variety of materials including wood, metal, plaster, resin and found materials. Reflecting my interest in how materials and constructed forms can work to create meaning, sometimes with a sense of playfulness and ambiguity. Personal encounters, life experiences, memories and things observed and felt are at the core of my work.

## DEATH AND MICROWAVES

ceramics, video projection  
2023

We only know what is known therefore, in life, death is a concept we cannot fully understand.

We know that microwaves exist, but how many of us really know what they are, or what they do?

A microwave is an electromagnetic wave with a wavelength in the range 0.001–0.3 m, shorter than that of a normal radio wave but longer than those of infrared radiation. Microwaves are used in radar, in communications, and for heating in microwave ovens and in various industrial processes.

A flock of birds fly up and away. As they rise into the air, they pass a mobile phone mast. Are they aware of its presence as more than an obstruction? Are they able to detect the waves it is emitting, and do they sense danger?

The jury is out on whether electromagnetic radiation is harmful to birds. Some studies have detected no ill effects. However, I have read that studies in Europe have established the ill-effects of electromagnetic radiation (EMR) emitted by cell phone masts on birds. And a study to be published by a team in Panjab University (India) has found that EMR can damage bird eggs and embryos.

Materials: I made the ceramic bird forms using a press mould. Each bird was then manipulated to create an impression of movement. The birds are mounted on transparent acrylic rods, set on a board, which is covered in soil and ashes. The video animation is made up of a series of simple painted images, combined using a computer animation programme. I must thank my son, Michael, for helping me with the tech.

# DEBBI SUTTON

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suttononsutton.com

debbi@suttononsutton.com

@suttononsutton

At the heart of my art is a responsive documentation of my world, mediated through play. I cross traditional boundaries and am not contained by, or explained by, traditional labels such as painter/sculptor/photographer/writer. I am an artist in the broadest sense.

I curiously experiment, responding to surroundings and ideas. My first melting ice piece in 1994, was the word "Immortality", a response to questions about using an impermanent material, and the word "permanence". The water changes form as it has always done. Only the memory remains.

I am drawn to ephemera and art that is not obviously art. Art that helps you see the world differently; and perhaps you smile as it drips on your foot.

## WORK IN PROGRESS

melting ice, disembowelled microwave, toy microwaves, candle  
2023

I started with a grandiose idea that was not possible. I scaled it back and began using toy microwaves ... and then the seemingly impossible became somewhat possible. Welcome to my crazy world.

'Work in Progress' is a sculptural triptych. The 3 elements, "Sol", "Death" and "Styx", represent new life, death and the journey to beyond.

"Sol" is a small block of ice that births a baby microwave.

"Death", a disembowelled microwave, hosts the elements of recent deaths.

In "Styx", elements removed from the microwave melt through a large block of ice. Journeying to somewhere or nowhere across a frozen river.

Sadly, during the preparation for this exhibition Michael Brown, my mum's partner of 33 years, passed away. His death as both a presence in my life, and a Holocaust survivor is honoured here with a memorial candle and the order of service from his cremation. Inside the disembowelled microwave is Poetry by Elwyn Johnson's, my studio mate's father who died in 2022.

The objects melting through the large block of ice, or in a puddle under the hoist, were removed from the microwave.

No part of the microwave was discarded in the making of this work.

# MELANIE DEEGAN

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www.melaniedeegan.com  
info@melaniedeegan.com  
@melaniedeegan

As a sculptor the principal focus of my daily practice is the observation of movement, or more specifically the intention behind the movement. It is a study of anatomy combined with an appreciation of the materials used and their limitations. My desire for minimalist structures works in conflict with the physical qualities and failing points of the substances used for construction. The etched surfaces are constrained by practical limitations and this is only compounded by my fascination with texture. Unable to resist adding detail in what becomes a constant balance between structural freedom and the forces of gravity.

## DIGITAL DECAY

mixed media sculpture  
2023

During my time working in software development, it was interesting to observe the constant evolution of data storage formats. This has continued to the point where we have the most documented cultures in history but will potentially be almost invisible. At some point in the future observers might look back on our lives and ponder over who we were.

The physical records of our existence will be minimal. We rarely write letters; printed material is disposable and books no longer treasured. Photographic inks, for the rare occasion we print images, often fade fast. The vast amount of digital correspondence, countless images of our entire lives, our music, art, political documents and many other aspects of our lives will not be visible. The information may or may not still exist out there somewhere but our observer has no means of identifying or accessing this information.

Digital Decay uses an already outdated storage format to contemplate the fragility of our existence in terms of historical records.

A standard compact disc measures 120mm across, is 1.2 mm thick, weighs between 15 grams and 20 grams, and has a capacity of 80 minutes of audio or up to 700 MB of data. The CD works by focusing a 780 nanometer wavelength semiconductor laser onto a single track of the disc. As the disc rotates, the laser beam measures differences in the way light is reflected off the polycarbonate layer on the bottom of the disc.

# KRISTEN LINDOP

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www.kristenlindop.org  
kristenlindop@gmail.com  
@kristenlindopart

I use visual art to explore 'nature-connection' and neurodivergence, which I experience as closely entwined.

My work is based on a deep physiological sense of connection and belonging I feel when absorbed in close observation of outdoor places, plants and creatures - most often bird-life.

When painting with inks, I capture the character and movement of wildlife that I have spent time with. My paintings are also my chance to recreate and share the embodied sense of joy and connection I feel in these moments.

Currently, I am developing 3D expressions of these sensory interactions. These installations provide new scope for expression of a wider range of neurodivergent experience in relation to ecology. They also support my exploration of contrasting experiences, resulting from living in systems that reject difference and complexity.

## EXISTING

recycled Corex; acrylic mirrors; cardboard; fairy lights; lighting; spray paint  
2023

'Existing' explores our tensions between existence and non-existence, both during life and after death. How might accepting the non-existence of ego after death also change our relationship to life and each other?

I am fascinated by crows - their gift giving, 'mourning' behaviour, intelligence and place in mythology and art. Over the past two years I have created crow works in various ways. Including a model crow bearing a gift. The gift being death. In 'Existing', I have deepened my exploration and expression of this initial idea.

By giving us the gift of death, with the promise of a return to the universe, as egoless atoms and energies, the crow refocuses our attention on our experience of life now. This refocusing, with a deep understanding of our finite lives, has implications for our decision making. Both for ourselves and in how we treat others.

Tension arises as we attempt to exist in the world, while also experiencing this knowledge at a deep level. To hold onto this essential understanding, while our egos struggle with our reactions to damage, trauma and fear.

# PHIL NICHOLAS

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[soundcloud.com/phil-nicholas](https://soundcloud.com/phil-nicholas)  
[philnicholas@gmail.com](mailto:philnicholas@gmail.com)

I am a music composer and producer.  
And I engineer and design sounds.

My instrument is the keyboard.

Computer technology has been my creative tool for over 40 years.

What I do at Hatch is about taking the theme of the show and reflecting it in sonic format. Thus, my goal is to create audio which resonates with what the Hatch Artists want to express.

## ASCENSION

audio  
2023

Every 72 seconds someone dies in the UK

Symbolising this,  
a soul will rise from the Earth,  
like a bubble to the surface,  
to join the Heavenly Realm.