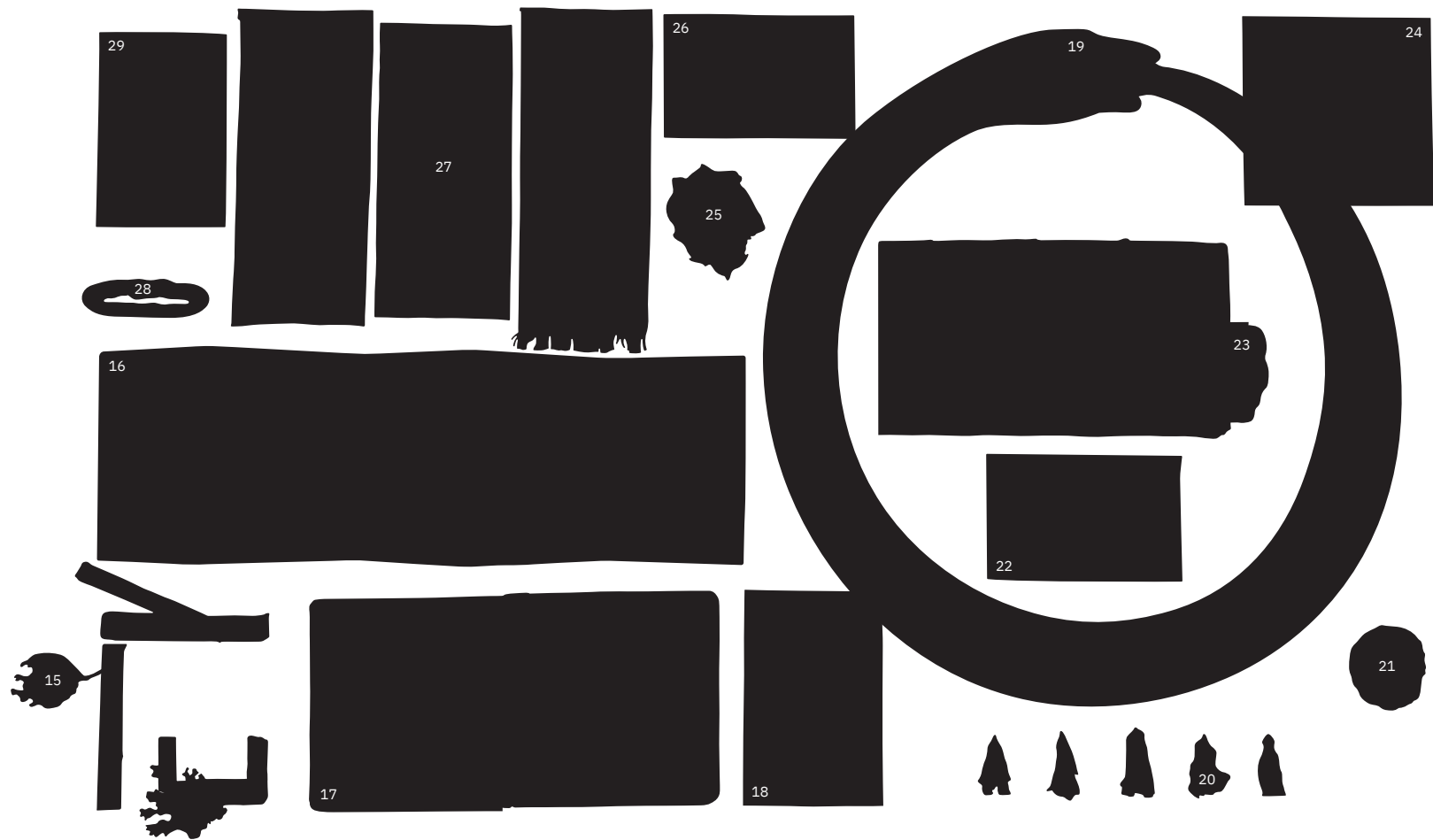


# POSTNATURES: HEAVY WATER COLLECTIVE





1 ♦ Maud Haya-Baviera  
*Alive (2023)*  
Glazed porcelain and fritted oxides, in response to plants collected in Sheffield General Cemetery, 8 × 5 × 1.5cm

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2 ♦ Victoria Lucas  
Sourced image referencing Greek mythology. This engraving by Johann Ulrich Kraus (c.1690) depicts prophet and clairvoyant Tiresias being transformed into a woman by the Goddess Hera, after striking two snakes with a stick.

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3 ♦ Joanna Whittle  
Postcard depicting *Kippfigur with Hoop*, painted with oil, 14 × 9cm (2022)

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4 ♦ Joanna Whittle  
*Immortelle Flare (Spiked)*, used in funerary practices between 24<sup>th</sup> January 1849 to 31<sup>st</sup> July 1915, clay, E903, wax, allotrope of carbon, copper, zinc and brass, approx 7 × 6cm (2023)

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5 ♦ Maud Haya-Baviera  
*Child's Bracelet in the Form of a Snake (2023)*  
Glazed porcelain and fritted oxides, in response to children's graves and Sheffield General Cemetery's Egyptian Gate, 8.5 × 8 × 2cm

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6 ♦ Victoria Lucas  
*Cave (Womb)*  
Cartographical drawings of islands, made by 18<sup>th</sup> Century colonialist explorers, are positioned on top of an illustration of a cave inhabited by men with guns. This experimental work explores the historical colonisation of women's bodies through representations of landscape. This image has been copied from Lucas' sketchbook [17].

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7 ♦ Maud Haya-Baviera  
*If Only Rome, in Pink (2023)*  
Digital collage in response to the late Romantic and early Victorian periods, which have inspired the design of Sheffield General Cemetery. Giclee print on Hahnemühle Matt FineArt cotton archival paper, 11.5 × 11.5cm

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8 ♦ Maud Haya-Baviera  
*If Only Rome, The Trees Take Over (2023)*  
Digital collage in response to the late Romantic and early Victorian periods, which have inspired the design of Sheffield General Cemetery. Giclee print on Hahnemühle Matt FineArt cotton archival paper, 11.5 × 11.5cm

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9 ♦ Maud Haya-Baviera  
*If Only Rome, Adorned (2023)*  
Digital collage in response to the late Romantic and early Victorian periods, which have inspired the design of Sheffield General Cemetery. Giclee print on Hahnemühle Matt FineArt cotton archival paper, 11.5 × 11.5cm

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10 ♦ Maud Haya-Baviera  
*If Only Rome, The Sky (2023)*  
Digital collage in response to the late Romantic and early Victorian periods, which have inspired the design of Sheffield General Cemetery. Giclee print on Hahnemühle Matt FineArt cotton archival paper, 11.5 × 11.5cm

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11 ♦ Maud Haya-Baviera  
*If Only Rome, the Sky Opens (2023)*  
Digital collage in response to the late Romantic and early Victorian periods, which have inspired the design of Sheffield General Cemetery. Giclee print on Hahnemühle Matt FineArt cotton archival paper, 11.5 × 11.5cm

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12 ♦ Joanna Whittle  
*Immortelle Flare (Whorl)*, used used in funerary practices between 24<sup>th</sup> January 1849 to 31<sup>st</sup> July 1915, clay, metals, E903 and allotrope of carbon, approx 7 × 8cm (2023)

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13 ♦ Victoria Lucas  
Sourced image of an Ouroboros with the words "the all is one", extracted from the *Chrysopoeia of Cleopatra the Alchemist*, published in the 3<sup>rd</sup> or 4<sup>th</sup> century A.D. The ouroboros symbol features in a number of ancient traditions, contexts and geographies. It is a symbol that represents the unity of all things, which never cease to be but perpetually transform in an eternal cycle of destruction and recreation.

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14 ♦ Joanna Whittle  
*Ingress Ruin (not that we fear, not that we are lonely)*  
Composite drawing created from sources in Cardiff Special Collections referring to Paul Nash, poet Richard Adlington and 19<sup>th</sup> Century scrapbooks. Graphite on paper, 15 × 19cm (2023)

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15 ♦ Maud Haya-Baviera  
*If Only Rome, in Bronze and Gold (2023)*  
Concrete, bronze, ink, pink plastic mesh fabric, plaster, in response to plants collected in Sheffield General Cemetery and tombs, variable dimensions.

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16 ♦ Victoria Lucas  
*An Account of the Voyages (2022)*  
Victoria Lucas has worked with digital technology to create a rupture in the fabric of these illustrations, which have been extracted from a 1773 account of the British colonisation of the Southern Hemisphere. British depictions of their encounters with indigenous communities are torn apart through the glitch of the scanning process, creating space in-between the pixels for new narratives, perspectives, and becoming to emerge.

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17 ♦ Victoria Lucas  
This sketchbook was developed during the Heavy Water Collective's research residency at g39, in Cardiff, in response to the University of Cardiff's Special Collections. It comprises a number of collages, drawings and text works, some of which have been reproduced for this exhibition [6, 23].

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18 ♦ Joanna Whittle  
Postcard of ceramic vessel depicting *The Witness (Sentinel) (Kippfigur)*. The original vessel (approximately 7 × 7cm) was created in response to WWI images in Cardiff University Special Collections and Mediaeval communion vessels (2023)

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19 ♦ Victoria Lucas  
*Self-Destructive Acts (2023)*  
In reference to late capitalism and the resulting climate emergency, the ouroboros is recontextualised as an ancient symbol that warns of a time in which humans move towards their own destruction. In the context of Lucas' research, this retelling of the symbol becomes a marker for the rebirth of the earth without us.

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20 ♦ Joanna Whittle  
Various *Kippenfiguren* charms (also known as *Talismen*), used between 1685–2023, coated with wax and carbon, dimensions variable up to 4cm (2023)

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21 ♦ Victoria Lucas  
Plaster Relief of Wood Avens that have gone to seed, found in the Sheffield General Cemetery Grounds.

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22 ♦ Joanna Whittle  
Photograph showing *Kippfigur* seen in Lille, on 19<sup>th</sup> December 1914.

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23 ♣ Victoria Lucas  
Collage reproduced from Lucas' sketchbook [17], depicting images sourced from a 1773 account of the British colonisation of the Southern Hemisphere.

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24 ♣ Maud Haya-Baviera  
*In Paradise*  
Photograph of the sculpture In Paradise (2023), made in response to draped urns, 14 × 14cm

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25 ♣ Joanna Whittle  
*Immortelle Flare (Mummy Cloth)*, used in funerary practices between 24<sup>th</sup> January 1849 to 31<sup>st</sup> July 1915, clay, metals, E903 and allotrope of carbon, approx 7 × 7cm (2023)

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26 ♣ Joanna Whittle  
Photograph showing the *Witness/Sentinel* first seen on 24<sup>th</sup> July 1915, 14 × 9cm

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27 ♣ Joanna Whittle  
Selection of memorial ribbons depicting, (left to right), *Draped Stone*, *Oak Stone* and *Hill Rock (Hunched)*, reflecting early 20<sup>th</sup> century memorial practices.  
Oil on satin ribbon, all arrow folded and 10cm wide (2022)

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28 ♣ Victoria Lucas  
Image sourced from the internet, depicting a snake eating its own tail.

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29 ♣ Joanna Whittle  
Photograph depicting *Kippfigur* witnessed on 8<sup>th</sup> November 1914, a repeated motif in subsequent reproductions, 14 × 9cm

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30 ♣ Maud Haya-Baviera  
*Beyond The Woods*  
Image depicting an archival postcard digitally recomposed and used as a still image as part of the video work *Beyond The Woods* (2023), 15 × 11cm

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31 ♣ Maud Haya-Baviera  
*The Darling One*  
Image depicting a photograph found in a USSR travel brochure, digitally transferred, recomposed, and used as a still image as part of the video work *Beyond The Woods* (2023), 19.5 × 11cm

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32 ♣ Maud Haya-Baviera  
*The Village Where He Came From*  
Image depicting an archival postcard digitally edited and used as a still image as part of the video work *Beyond The Woods* (2023), 21 × 12cm

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33 ♣ Victoria Lucas  
An image of a missing charm, used to locate treasure buried in the earth, found in the 1651 publication Scot's *The Discoverie of Witchcraft*

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34 ♣ Victoria Lucas  
*Witches Ladder (2022)*  
The earliest example of a witch's ladder is held at the Pitt River's museum in Oxford, and was discovered in a Somerset attic in the 19<sup>th</sup> century. This one comprises nine talismans made of soap, knotted together with yarn.

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35 ♣ Joanna Whittle  
*Kalend, Yielding Fire, Yielding Palm*  
Composite drawing created from sources in Cardiff Special Collections referring to Reformation and folklore texts. Graphite on paper, 28 × 20cm (2022)

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36 ♣ Joanna Whittle  
Postcard depicting *Hollow Flame*, lit on 8<sup>th</sup> January 1916, painted with oil, 14 × 9cm (2022)

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37 ♣ Maud Haya-Baviera  
*The Vanishing Church*  
Image depicting an archival postcard digitally recomposed and used as a still image as part of the video work *Beyond The Woods* (2023), 12 × 16cm

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38 ♣ Victoria Lucas  
Photograph of a page from *A Treatise on the Theory and Practice of Midwifery*, published in 1752 by William Smellie.

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39 ♣ Joanna Whittle  
*Forest Tomb (we fear, we are lonely)*  
Composite drawing created from sources in Cardiff Special Collections referring to the tomb of John Bunyan, images from WWI and 19<sup>th</sup> Century scrapbooks. Graphite on paper, 17 × 19cm (2022)

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40 ♣ Joanna Whittle  
Illustration of a selection of *Immortelle Flares* used between 24<sup>th</sup> January 1849 to 31<sup>st</sup> July 1915.

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41 ♣ Victoria Lucas  
Cast of an ouroboros sculpture located at the top entrance to Sheffield General Cemetery. The snake, disheveled and tired, is slowly shedding its painted skin, which is documented in the uneven surface of this reproduction. A symbol of rebirth and renewal emerges through the materiality and limitations of exterior metal paint.

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42 ♣ Maud Haya-Baviera  
*Horror*  
Image depicting an archival postcard digitally recomposed and used as a still image as part of the video work *Beyond The Woods* (2023), 23 × 15.5cm

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