

passing a drowned escape
voice expels

stunk out tired

it's driven off
spleen

absorb slick

wadden damp

pupils

grim around the mouth

plunges

cursed
and cold



Wrong Place, 2025, 35 x 45 x 5cm, drawings on tinted glass, aluminium rotating frames



Detail of Wrong Place, 2025, 35 x 45 x 5cm, drawings on tinted glass, aluminium rotating frames



'Yes, yes in a moment of recognition', 2025, 87 x 57cm, text on tinted glass



A close-up, high-angle shot of a white surface. The word "YES" is repeated in large, semi-transparent, greyish-blue letters. The letters are slightly blurred and overlap each other, creating a sense of depth. The background is a light grey, and the overall composition is abstract and minimalist.

Detail of 'Yes, yes in a moment of recognition', 2025, text on tinted glass



SORRY
AAAHH
LARGE
CLOG
SLUDGE
BERG
GRIME
LARD
SPIT
BLOT
LEMON
MOUTH
VOICE
OVER

Scores for Bathroom Singers, 2025, 85 x 45 x 3cm, eroded text on tinted glass, backing paper, aluminium frames



Bathroom Singers install shot, 2025, mixed dimensions, custom plinths, sandcast aluminium, glazed ceramic, drawings on tinted glass, aluminium frames



Bathroom Singers, 2025, 90 x 120cm, custom plinths, sandcast aluminium, glazed ceramic



Still Life of a Laid Table with Lecithin and Voice (Brackish Collective), 2024, 300 x 50 x 45cm, multimedia installation, embroidered fabric, casting wax



Detail of Still Life of a Laid Table with Lecithin and Voice (Brackish Collective), 2024, 300 x 50 x 45cm, multimedia installation



Ruderal Thinking, 2023, 19x4x10cm, clay bricks printed with text



Ruderal Thinking, 2023, 19x4x10cm, clay bricks printed with text



Bat Box, 2023, 40x25x5cm, casting wax, embossed text



09 A Circuit for Frenzy, 2023, 2-channel audio installation, voice and audio production Constanza Castagnet



travelling at 40 metres per second the slurp expanded flat with no space
certain large certain large structures the meaning of this conversation
really lowered a narrow gaze similar to the so-called distance of focus
that really annoys the real estate really lowered a composition
a noctule facing they basically reflect everything
checked by the morning team each millisecond of signal pulling
thirsty their behaviour
a texture an inside day
played a certain amount slower wavelength drops from 0.4 watch the columns drop
break down and underneath the roof lowered on the older walls hollowed out
a place for overhearing
listens and replies
temptation is a scattering
dominant frequencies between 60 kilohertz you hear through the device
a slurp a slurp
you record you upload a slurp
a disposition of points you hear through the device
the next the next evening you go exactly to that point harmonic scattering in measurements of
against against rest liquid is round
peak peak equivalent sound pressure level squatted forms lie beyond
and empty and empty and steps the tiles
these these never get cut really lowered
a place a place liquid is round zoomed in to 25 decibels
overhearing
the meaning of this conversation overlaps outgoing signals and internal rotations
a circuit for frenzy



Bells, 2023, 20 x 15cm, series of three bronze church bells recast as bat ears modelled from open-source video games



09 Plenty to Suck, 2023, 16:9 video loop/installation, CCTV radio transmitters and receivers



Unreliable Signals, install shot, 2023

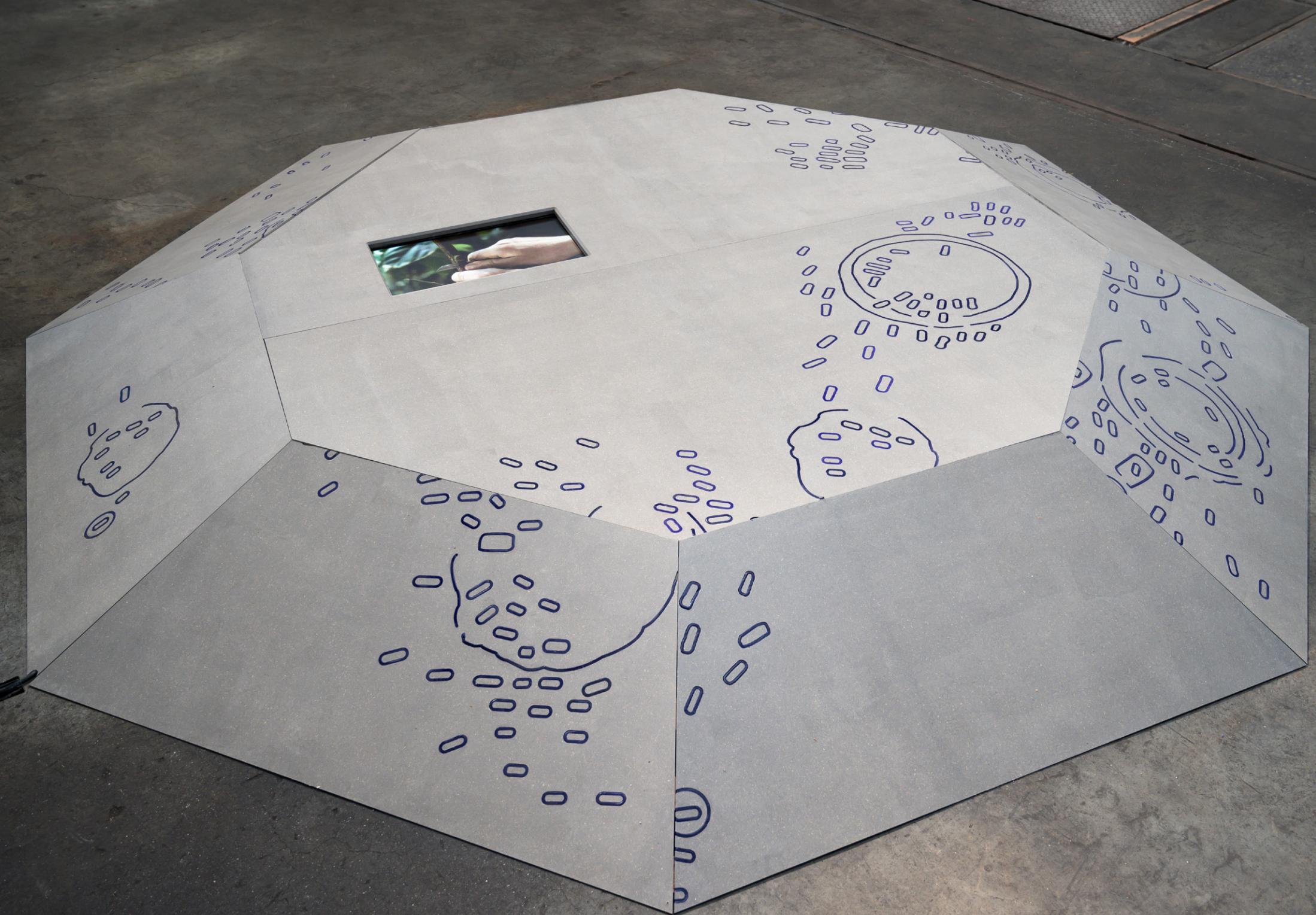


Inner spreads from Mixed Signals, 2024, 10.3 x 25cm, experimental text published by Brass Neck Press, IE

MIXED SIGNALS

Megan Hadfield

In a last-ditch attempt to prevent an eviction and the demolition of their home, a group of tenants from a shared house in Amsterdam Nieuw West attempt to undermine their exploitative landlord. Forced to adopt a sudden interest in property legislation, they use public policy to subvert their own flimsy rights. Adapting the environmental conditions of the building, the tenants attract bats and other state protected pests. Using bat detectors and installing bat boxes, the tenants appropriate ecological methods of control and categorisation. Eroding the concrete and plaster thresholds that separate inside and out, the tenants document the existence of bats and preserve their shared abode.



Feeders, 2021, 2.8x 2.9metres MDF, Pigment, Wax, A/V installation



Feeders, 2021, 2.8x 2.9 meters MDF, Pigment, Wax, A/V installation



Detail from Feeders, 2021, 2.8x 2.9metres MDF, Pigment, Wax, A/V installation

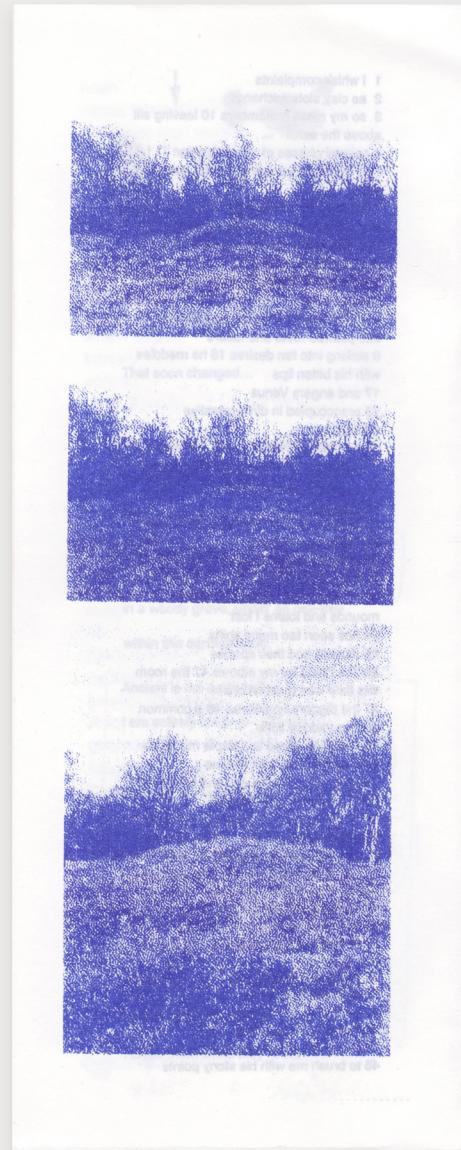
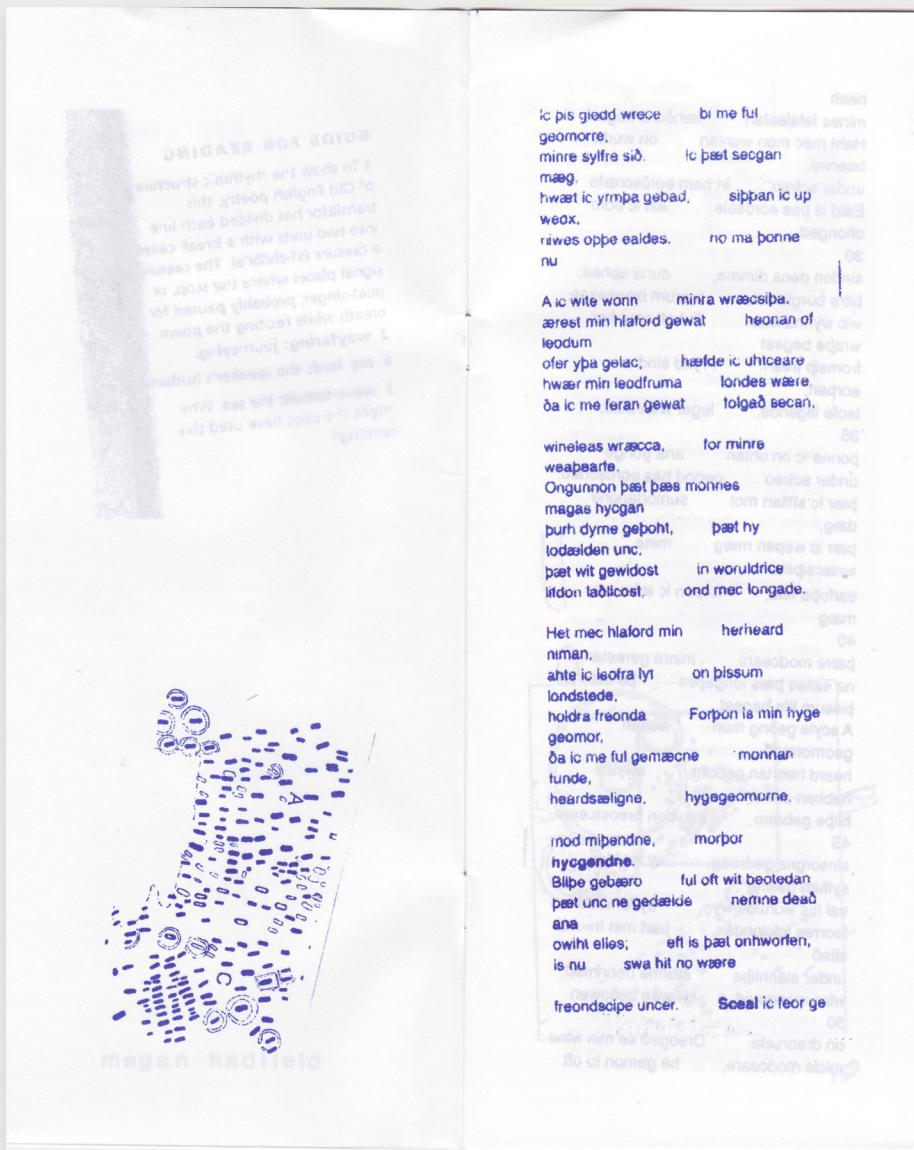


Fig. 1. Nemesis, I give you the connector fluid from my cage; let him who wore them not redeem them except with his throat and blood.

Fig. 2. This Plan(n)us is cursed and primary discu(s)sion is cursed

Fig. 3. To Farna: this isn't the correct way to end letters, given half (its value). Among those who are called for do not allow health until he brings it Secondary
(This curse) comes into force again.

Fig. 4. Nemesis, hereby accursed
is labeled old like putrid gore.

Fig. 5. Curse her life and mind and memory and liver and lungs mixed up together, and her words, unable to speak what things are concealed, nor... nor....

Fig. 6. May he who (carried) off from me become as liquid as spittle. (May) she who obscenely devoured her (become) dumb, whether Fama, W(y)rd (or) Pheme.

Fig. 7. May two; with hooved fists
micro-faces on dramatic explanations
discussions about versions are entirely
failed and unrecognisable

Fig. 8. He who found the spade and the green space (may) he also need a plastic bag for the dirt, one strong enough to take the weight of