

passing a drowned  
voice scape  
expels

stunk out tired

it's driven off  
spleen

absorb

slick

wadden damp

pupils

grim around the mouth

plunges

cursed  
and cold



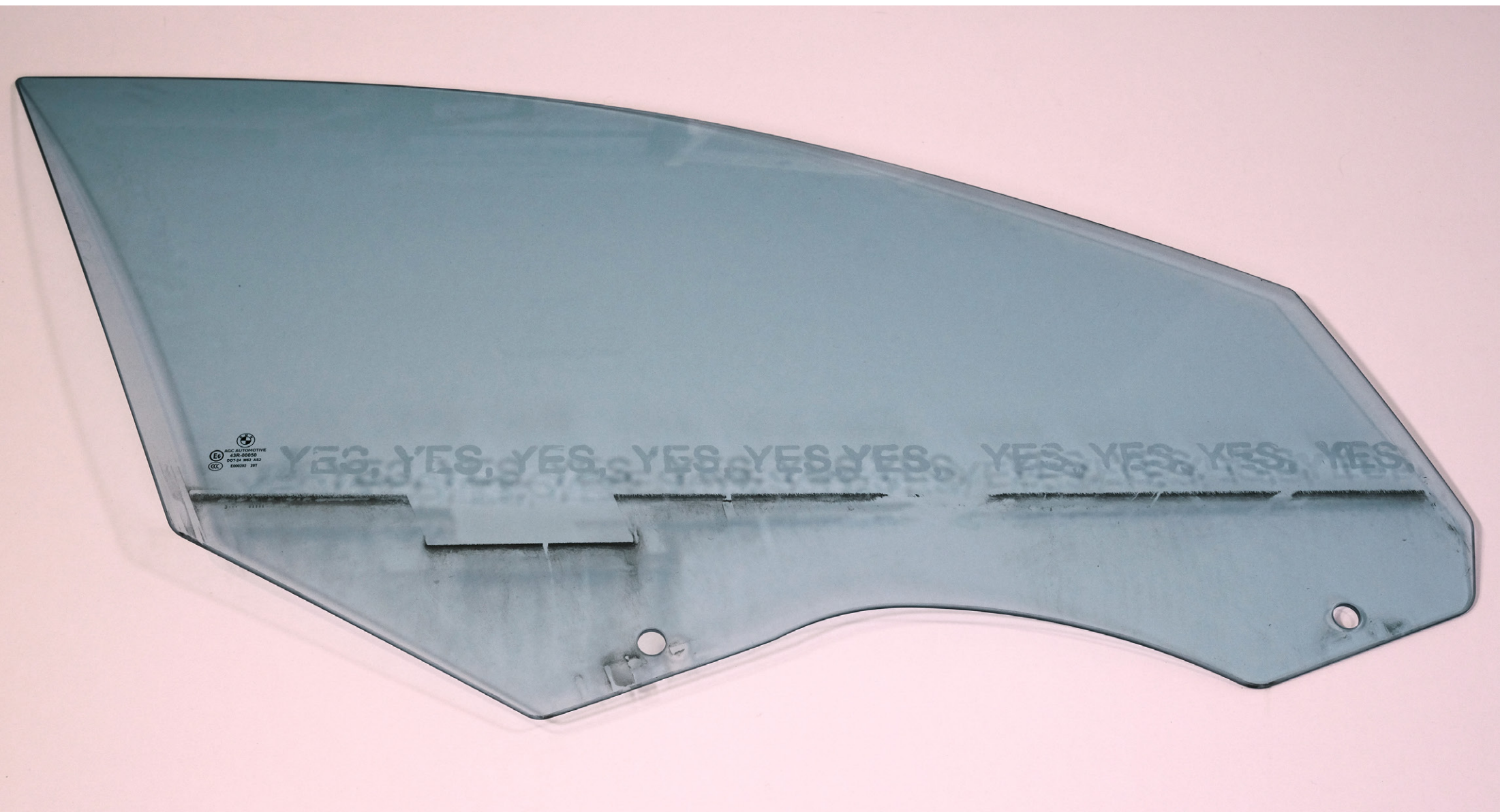


Wrong Place, 2025, 35 x 45 x 5cm, drawings on tinted glass, aluminium rotating frames



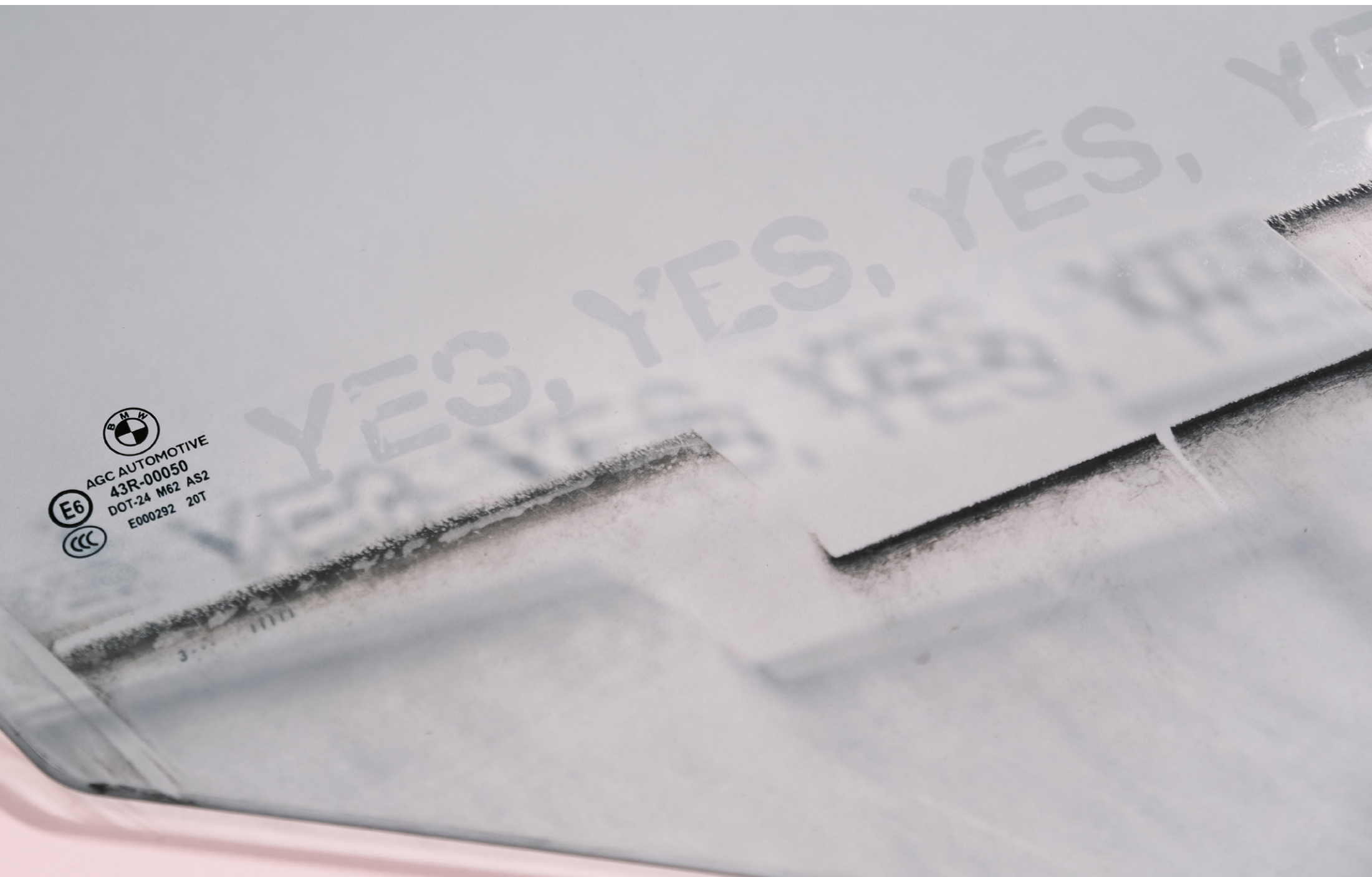


Detail of Wrong Place, 2025, 35 x 45 x 5cm, drawings on tinted glass, aluminium rotating frames



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





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



SORRY  
AAAAH  
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





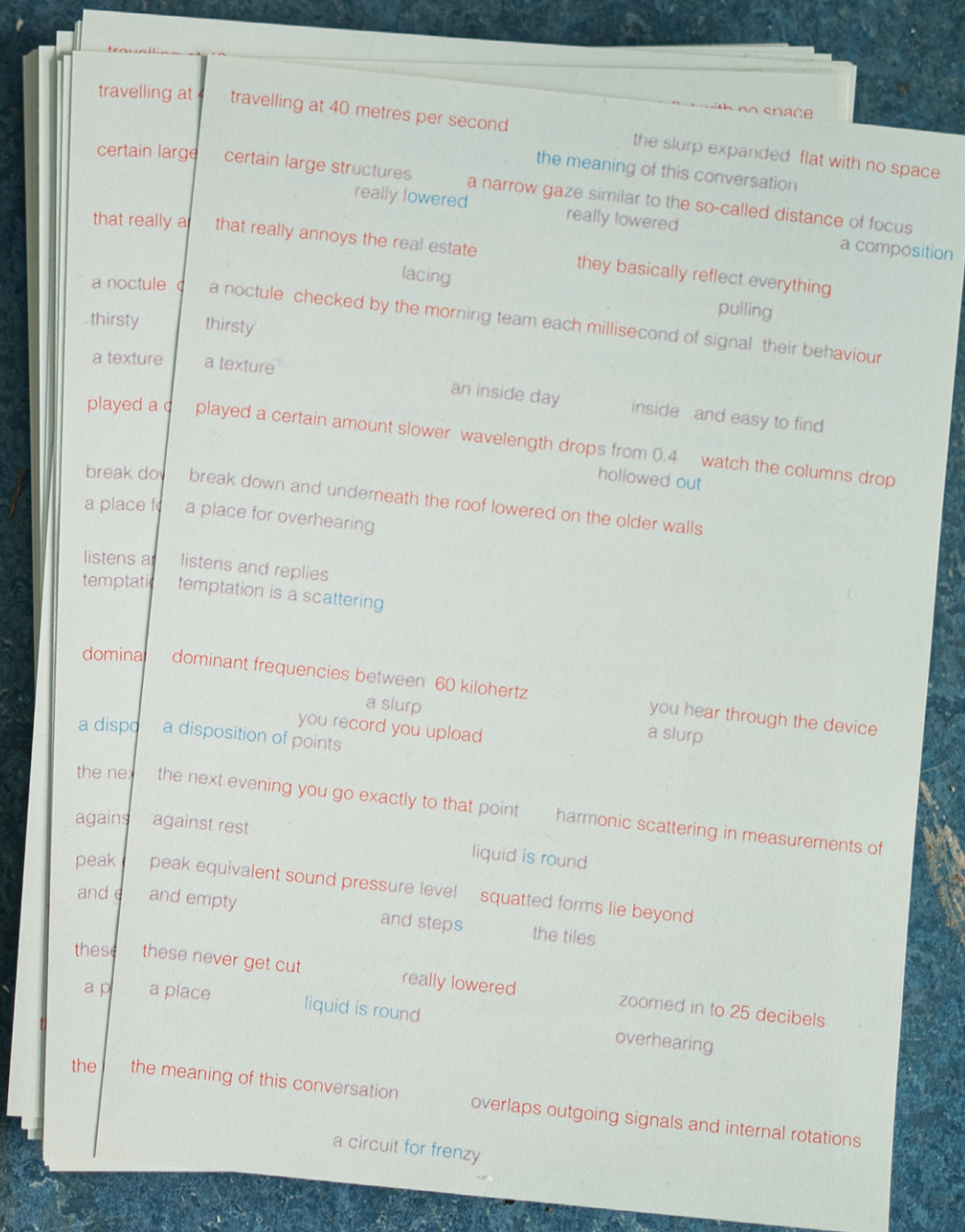
Bat Box, 2023, 40x25x5cm, casting wax, embossed text





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





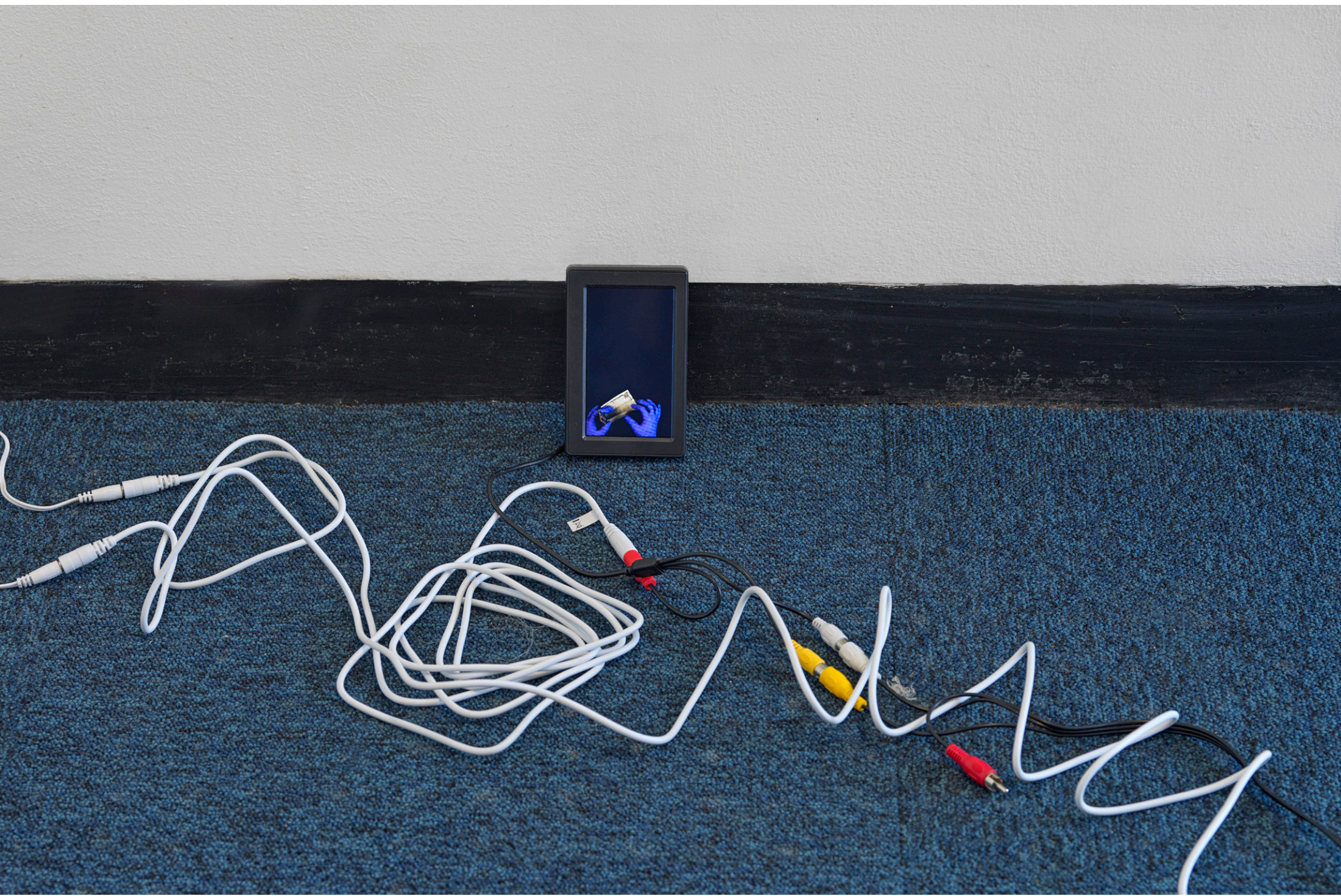
A Circuit for Frenzy, 2023, 2-channel audio installation, risograph printed score, altered CCTV transmitters and receivers





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 recievers





Unreliable Signals, install shot, 2023



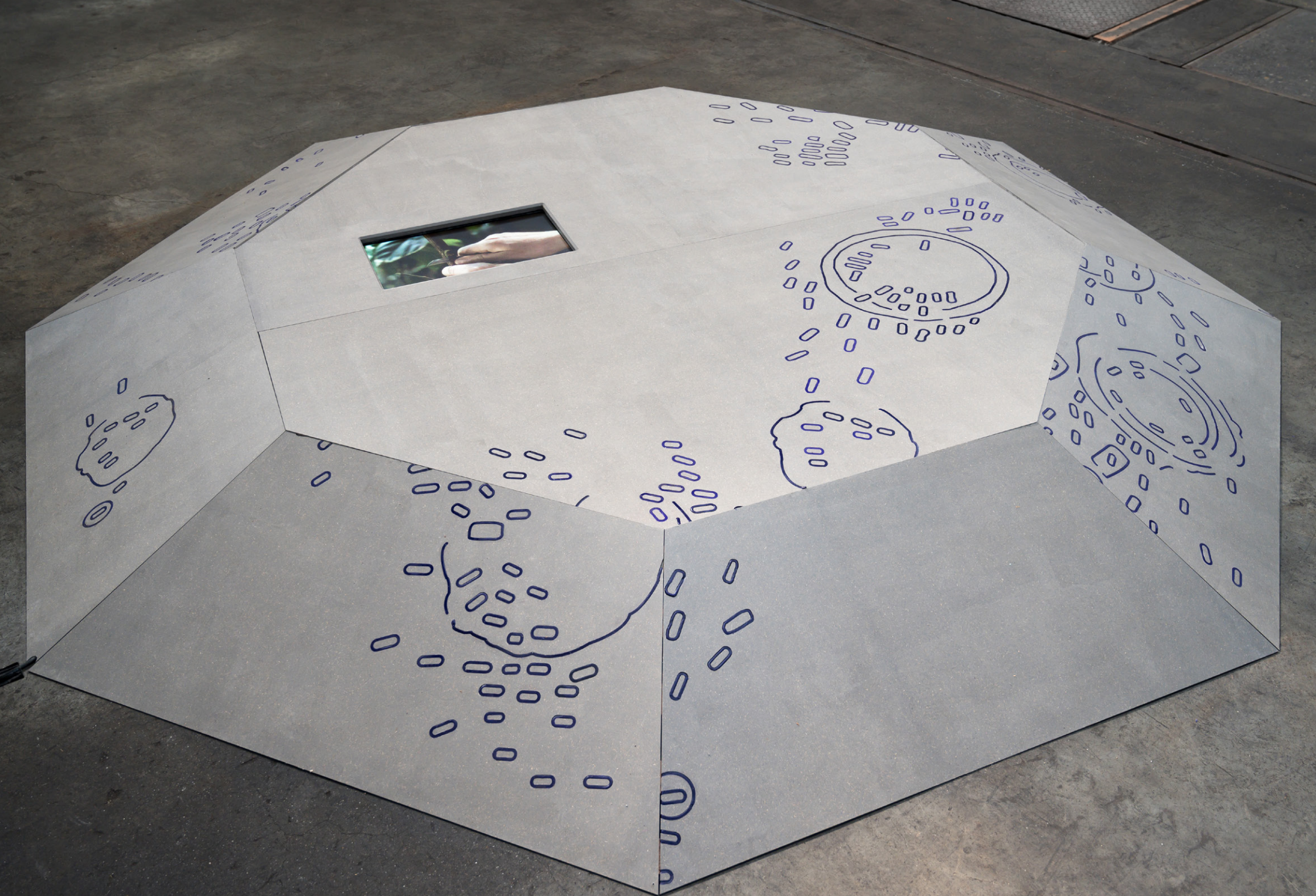
# MIXED SIGNALS

## 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

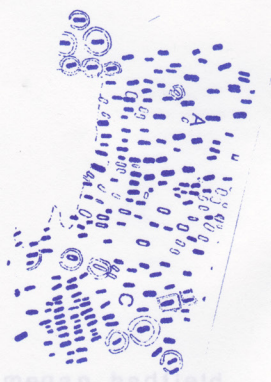




Detail from Feeders, 2021, 2.8x 2.9metres MDF, Pigment, Wax, A/V installation



GUIDE FOR READING  
 1 To show the hybrid structure  
 of Old English poetry, this  
 translator has divided each line  
 into two units with a slash  
 a caesura (æðel). The caesura  
 is placed where the root of  
 the word is, probably based on  
 the original poet's intention.  
 2 wayfaring; journeying.  
 3 wayfaring; journeying.  
 4 wayfaring; journeying.  
 5 wayfaring; journeying.



megan hadfield

ic pis giodd wrece bi me ful  
 geomorre,  
 minre sylfre sið. ic þæt secgan  
 mæg,  
 hwæt ic ymþa gebad, sipþan ic up  
 weox,  
 riwes oppe ealdes, no ma þonne  
 nu

A ic wite wonn minra wræcsipa,  
 ærest min hlaford gewat heonan of  
 leodum  
 ofer yþa gelac; hæfde ic uhtceare  
 hwær min leodfruma londas wære,  
 ða ic me feran gewat tolgad secan.

wineleas wræcca, for minre  
 weapenle.  
 Ongunnon þæt þæs monnes  
 magas hycgan  
 purh dyme gepoht, þæt hy  
 toðasiden unc,  
 þæt wit gewidost in woruldrice  
 lifdon laðlicost, ond mec longade.

Het mec hlaford min herheard  
 niman,  
 ahte ic leofra lyt on þissum  
 londstede,  
 holdra freonda Forþon is min hyge  
 geomor,  
 ða ic me ful gemæcne monnan  
 tunde,  
 heardsælgne, hygegeomorne.

mod miþendne, morþor  
 hycgendne.  
 Bilpe gebæro ful oft wit beotedan  
 þæt unc ne gedælcde nemne deað  
 ana  
 owiht elles; eft is þæt onhworfen,  
 is nu swa hit no wære

freondscipe uncer. Seæl ic feor ge



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.

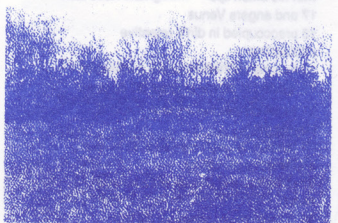


Fig. 2. This Plan(n)us is cursed and primary discu(s)ion is cursed



Fig. 3. To Fama: 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.

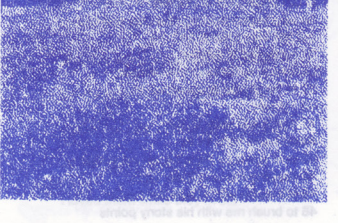


Fig. 4. Nemesis, hereby accursed is labeled old like putrid gore.

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 ..