# KATERINA UNDO Selected Works

W/HOLE Expansion
The machine of being, or drawing to be looked at sideways
2016, production of Overtoon
2019-2020, expansion with Samuel Beckett's
(W)hole

Machine Cabinet (dimensions 150x150x25cm) fixed on metal construction (50cm height), Mignon Index Typewriter, Inox Rods, Step Stools, Episcope Projector, 7 Typewritten Pages, Booklet

11 Channels for conducted sound

Both individuals with normal or impaired hearing (problems of the outer and/or middle ear) can perceive sound

I abject all signs. I create only machines of instant utility. Antonin Artaud The work circulates a *subjectile idea that will always betray* in visitor's minds through contact with the machine. The parts of the installation compose an expanded inner speech around the clash between the self and the Other, capitalism and being, abjections and obsessions with signs, words, vibrations, and numbers.

The inside part of the machine's cabinet is a functional metamorphosis of Antonin Artaud's pictogram: The machine of being, or drawing to be looked at sideways (1946). On the backside of the machine's cabinet, a diagram connecting holes filled with sound or stocked with silence indicates the conjunctions between 6 characters: Antonin Artaud, Carl Solomon, Allen Ginsberg, Wilhelm Reich, Erik Satie, and Samuel Beckett. The sound/voice inside each hole is transmitted inside the head of each visitor when inserting a metal rod and leading the mouth on it. With this physical act, the visitor fills the installation with her/ his body and becomes part of the machine, or the machine becomes part of the body, conveying their own metonymic status of the human-machine subject (humanizing the machine or mechanizing the human). The correspondence between the characters and the sound conducted by each hole is decoded in the pages projected. The text, written with the hacked Mignon index typewriter on both sides of the transparent paper (objective – subjective side) emphasizes the conjunctions (sound-holes on the machine) between life events and the work of the characters involved. The reversed writing refers to both completion and split between the sides. The readable side is the trace of the original and each page is meant to be looked at sideways. Printed booklets, available for the visitor, include letters written in the first person trying to articulate the reasoning of the work.

Booklet download



There is no specific side for looking, reading, or perceiving this work, neither start, middle, endpoint. The whole work and every single part of it can be conceived from a very personal point of viewing, hearing, or being, subjective experience of time, or thinking process.

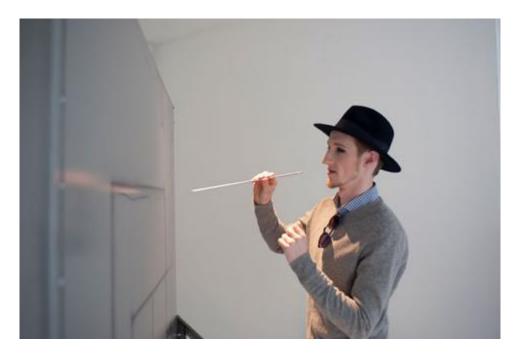


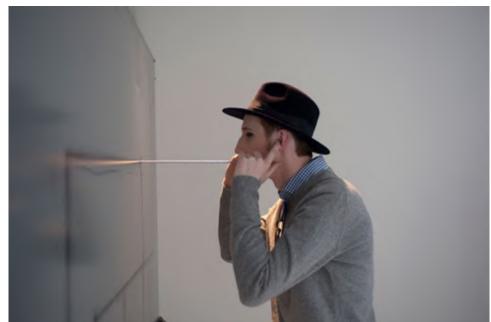




MAAC, Brussels, Belgium (14 April – 14 May 2016)

Photos © Ghyssens Pierre







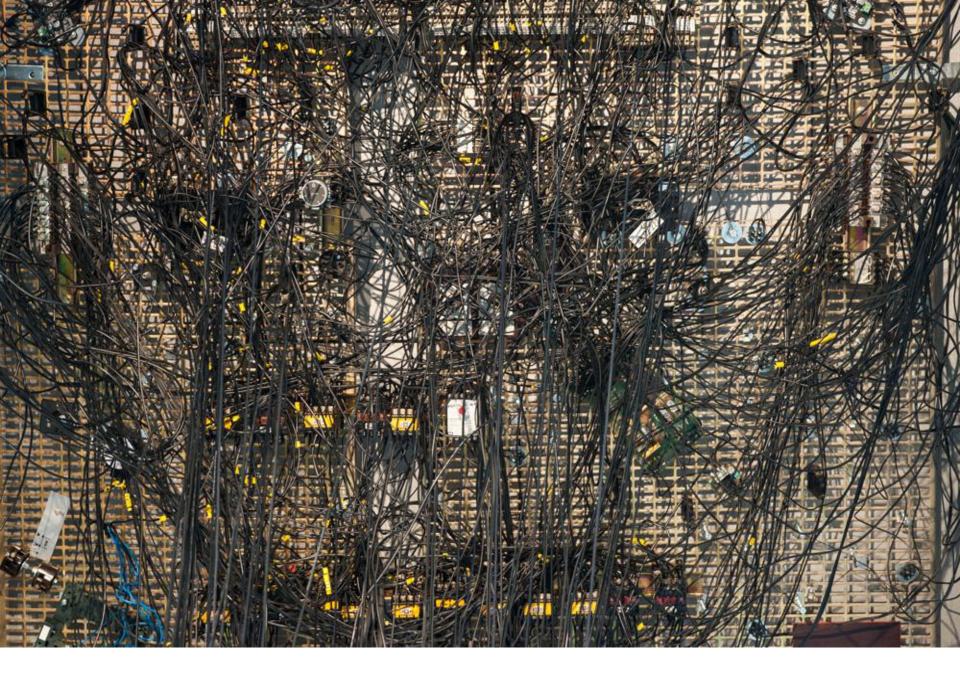
Coup de Ville 2016, WARP, Sint-Niklaas, Belgium (9 September – 9 October 2016)







Photo @Marc Wathieu







W/HOLE EXPANSION W/HOLE EXPANSION The machine of being, or drawing to be looked at sideways The machine of heing, or drawing to be looked at sideways A Mental Electricity Experiment A Mental Electricity Experiment Conductors Conductors Antonin Artaud Antonin Artaud Carl Solomon Carl Solomon Allen Ginsberg Allen Ginsberg Wilhelm Reich Wilhelm Reich brik Satie brik Satte Samuel Beckett Samuel Beckett Currents Currents Thoughts Thoughts Resistors Resistors To measure against ourselves Myself//Yourself Myself/Yourself To measure against ourselves keason Keason Within Within Method Method Thinking is also thinking against reason Thinking is also thinking against reason Against Against Offer Offer R/Roosrer, L/Lamb R/Roosrer, L/Lumb Male, I year old, without Flemish Male, I year old, without blemish Here It suffices to prove that: It suffices to prove that: the Self the Self the Other //Circulate in Infinite Kesonance/// the Other ///Circulate in Infinite Resonance/// the Number the Number /Ceteris paribus/ If not falsified, it is accepted as TRUTH /Ceteris paribus/ If not falsified, it is accepted as TRUTH There is no TRUTH in Art There is no TRUTH in Art All writing is pig-shit All writing id pig-shit Should be read like a musical score Should be read like a musical score Blanks for when words gone Blanks for when words gone Nothingness in words enclose Nothingness in words enclose No symbols where none intended No symbols where hone intended

Body without Organs

Body without Organs

I abject all signs. I create only machines of instant utility.

Organomic functionalism

I abject all signs. I create only machines of instant utility.

Orgonomic functionalism

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ANTONIN ARTAUD
                                                                     ANTONIN ARTAUD
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               ABSOLUTE
                                                                                                           10 RETURN TO UNITY
                                                     IO HETURN TO UNITY
                                                                                                                                                             ABSOLUTE
                                                                                                                            I am Antonin Artaud.
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                                                             I ABSOLUTL
                                                                                                            I ABSOLUTE
                                                                                                                        I myself am an absolute abyse.
                          I myself am an absolute abyse.
                                                                                                d.4.03.1948
                                                                         d.4.03.1948
                                                                                                           II MASTER VIBRATION
                                                    II MASTER VIDHATION
       I, Antonin Artaud am my son my father, my mother, and myself.
                                                                                                                                          LARTONIN ATTENDA BE MY SON SELF.
                                                 2 DUALITY/SEPARATION
                                                                                                            2 DUALITY/SEPARATION
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                                                         sinodquaEUPHRASIE NALPAS
                                                                                                sinodquaEUPHRASIE NALPAS
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Should be read like a musical score. Inditating only to ensurant a bust a straight of the nerves and of the nerves.

klaver striva cavour tavina Certain sound vibrations entering the human body rearrange the molecules of the nerves.
                                                                                                Artaud's language of licentation: . erosa lanisam a sail base es bluoda to be read afoud, to create immediate sonic impacts.
                                                                                                  Certain sound vibrations entering the human body rearrange the molecules of the herves.
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                                                                               MATANA
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                                                                               41215I
        HISTOIRE VECUE D'ARTAUD LE MOMO
                                                                                                                                        HISTOIRE VECUE D'ARTAUD LE MOMO
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                                                                                                     14
    (The story lived by Artaud the Momo)
                                                                                                                                        (The story lived by Artaud the Momo)
                                                                                                Proto-algonquian language
                                                        Proto-algonquian language
                                  13.01.1947
                                                                                                                                        13.01.1947
                                                                                                animate: breast
                                                                    animate: breast
                       8 INFINITE
                                                    inanimate: breast-water/milk
                                                                                                 inanimate: breast-water/milk
                                                                                                                                                   8 INFINITE
      Theatre du Vieux Colombier, Paris.
                                                                                                                                        Theatre du Vieux Colombier, Paris.
                                                What I had to say was in my silences, not in my words.
                                                                                                      What I had to say was in my silences, not in my words.
           Artaud spoke for three hours,
                                                                                                                                         Artaud spoke for three hours.
            from 9pm until mt dnight. The
                                                                                                                                         from 9pm until mi dnight. The
             heat in the cramped theatre
                                                                                                                                        heat in the cramped theatre
                  caused people to faint.
                                                                                                                                         caused people to faint.
              POUR IN FINIR AVEC LE JUGEMENT DE DIEU
                                                                                                                          POUR LN FINIR AVEC LE JUGEMENT DE DIEU
             (To have done with the judgement of god)
                                                                                                                         (To have done with the judgement of god)
                                             Rehearsal of the textual material:
                                                                                                Rehearsal of the textual material:
                                                     29.11.1947
                                                                          22.11.1947
                                                                                                22.11.1947
                                                                                                                     29.11.1947
                             7 COMPLETENESS/WISDOM
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                                                                                                                                7 COMPLETENESS/WISDOM
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                                            an invented language dialogue with
                                                                                                an invented language dialogue with
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                                                        16.01.1940
                                                                                                ROUER BLIN
                                                                          ROGER BLIN
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                                                                                                           I ABSOLUTE
                                                               I ABSOLUTE
                                                WHOLE
                                                         Scheduled trans mission:
                                                                                                Scheduled trans mission:
                                                                                                        748 The day before the director 26 banned its transmission he claimed that it was obscene inflammatory and blasphenous.
      The day before the director chaint was obscene, banned its transmission he claimed that it was obscene, inflammatory and blasphenous.
                                                                           2.02.1948
                                                                                                2.02.1948
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:gradenið nalla læsk adt no atok A esya ruoy arolad nwola eidt leaf I 56365 1636465 72 9 ENEKGY/ANGER 3193 767 9 ENERGY/ANGER	b.30.03.1928 CARL	is really a double.  15 JAAC 8591.60.06.d	A Note on the Real Allen Ginsberg: I feel this clown before your eyes NOMOJUZ 344000 56765 72 ALDNA/YDALMS 9 767 767 CEIC 9 ENERGY/ANGER
Paris.	Carl witnessed Antonin Artaud perfor at the Théâtre du Vieux Colombier in Shortty after he was voluntarily ins demanding instantaneous lobotomy.	Carl witnessed Antonin Artaud perform at the Théâtre du Vieux Colombier in Shortly after he was voluntarily ins- demanding instantaneous lobotomy.	Paris.
lience, of inhabiting that Void of which Antonin Artaud had screamed.  A voice that	HISTOIRE VECUE D'ARTAUD LE MOMO (The story lived by Artaud the Nomo) 13.01.1947 26 6 INFINITE . sm benister	HISTOIRE VECUE D'ARTAUD LE MOMO (The story lived by Artaud the Momo) 13.01.1947 26 6 INFINITE .em benisteus	Mence, of inhabiting that Void of which Antonin Artaud had screamed. A voice that
	Mishaps Perhaps More Mishaps	Mishaps Perhaps More Mishaps	
C;S.Who are you? A.G.I'm Nyshkin. C.S.I'm Kirilov.	In the waiting room of the Columbia Psychiatric Institute Carl Solomon met Allen Ginsberg 229.6.1949 40 40 4 MbMOKY	In the waiting room of the Columbia Psychiatric Institute Carl Solomon met Allen Ginsberg 229.6.1949 40 4 MbMORY	C;S.Who are you? A.G.I'm Niyshkin. C.S.I'm Kirilov.
N GINSEERG 5 79512597 62 8 INFINITE	110WL POR CARL SOLORON a poem by ALLE 3653 669 3193 16364655 1335 90 9 DNELGY/ANGER	HOWL FOR CARL SOLORON a poem by ALLER 6653 669 3193 16364655 13359 90 9 ENERGY/ANGER	N GINSHERG 5 79512597 62 8 INFINITE
who threw potato sallecturers on Dadaism presented themselves of the madhouse with harlequin speach of instantaneous loboto	and at the CCNY and subsequently on the granite steps a shaven heads and suicide demanding	Lad at the CCNY m and subsequently s on the granite steps h shaven heads and sulcide demanding	Who threw potato sa lecturers on Dadais presented themselve of the madhouse wit harlequin speach of instanteneous lobot

ALLEN GINSELNG  ALLEN GINSELNG  13355 79512597  8 INFINITE 99995 13355 79512597  8 INFINITE 95 Mother: 27 Mother: 9 ENERGY/ANGER 45.04.1997  7 INFINITE 8 INFINITE 8 INFINITE 135 79512597  Mother: 9 ENERGY/ANGER 135 79512597  Mother: 9 ENERGY/ANGER 135 79512597  Mother: 135 Mother: 135 79512597  Mother: 135 Mother: 135 79512597  Mother: 135 Mother Energy Start 135 Mother Start 135	ALLEN GINSBERG  13355 79512597  62 99995 13355 79512597  8 INFINITE 99  .era is is we ternal entroped of the standard of the s
1948  Ginsberg was hearing the voice of William Blake himself reading Ah Sunflower, the Sick ERose, Little Girl Lost.	1948 Ginsberg was hearing the voice of William Blake himself reading Ah Sunflower, the Sick ERose, Little Girl Lost.
In the warting room of the Columbia Psychiatric Institute allen Gineberg met Carl Solomon (voliti m'1.6.0 end)	C.S.Who are you?  A.G.I'm Myshkin.  C.S.I'm Kirilov.  Carl Solomon!  Carl Solomon!
I'm with you in Rockland  where you are madder than I am.  I'm with you in Rockland  I'm with you in Rockland  where you imitate the shade of my mother.  90  RIENCY/ANGLE  92  PARCET SOLORY (A)	I'm whith you in Rockland NOMOLOS LARD ROT LWOH Where you are madder than I am. 10MOLOS LARD ROT LWOH L'm with you in Rockland Where you imitate the shade of my mother. 100 000
Lach line is a single breath unit.  21 That's the measure. One physical-mental MOUTON SS inspiration of thought contained in the clastic of a breath.	bach line is a single breath unit.  That's the measure. One physical-mental MOIT AddIV AdTRAM SS inspiration of thought contained in the PAOMAM 4 elastic of a breath.
Antonin Artaud's physical breath	Antonin Artaud's physical breath 7501.01.7  I scribbled magic lines from my real mind 750 YTIWU OT NAUTAR OI
I ABSOLUTE yrenidosm eruq at eman esodwhooloM_ 1956 bniM et at eman esodwwhooloM Upon the poem's release; its publishers were charged with disseminating obscene literature. 25.03.1957 32 5 FEAR	I ABSOLUTE pure machinery  1956 . bnim at a man acohwwhoolom  Upon the poem's release; its publishers  were charged with disseminating obscene literature.  25.03.1957  32  5 FEAR
Customs officials seized \$20copies of the poem beingg imported from the printer in London.  Obscenity Trial  Ruled that Allen Ginberg's poem HOWL was not obscene.  The trial was widely publicized and made HOWL and Ginsberg Famous.  The trial was widely publicized and made HowL and Ginsberg Famous.	Customs officials setzed \$20copies of the poem beingg imported from the printer in London.  Obscenity Trial  Ruled that Allen Ginberg's poem HOWL was not obscene.  The trial was widely publicized and made HOWL and Ginsberg Famous.  The trial was widely publicized and made HOWL and Ginsberg Famous.  A contract of the gay Creator dances on his own body in the gay Creator dances.

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The cosmic organe energy was discovered as a result of the consistent application of the functional technique of thinking.	d.24.03.1897  34  7 PERFECTION/VISDOM  d.03.11.1957  27  9 ENERGY/ANGER  U.S.Federal Court Order: Fublic protection from Reich and I	6 INFINITE  b.24.03.1897 34 7 PERFECTION/WISDOM  d.03.11.1957 27 9 ENERGY/ANGER  1947 U.S.Federal Court Order: Public protection from keich and	The cosmic orgone energy was discovered as a result of the consistent application of the functional technique of thinking.
tiation) Experiment	UKANUK (UKgomomic Anti-NUclear Rac	UKANUK (Ukgomomic Anti-NUclear Ra	diation) Experiment
Organomic Functionalism represents the way of thinking of the individual who is unarmoured.	CLOUDBUSTERS Lther, God, and Devil	CLOUDBUSTERS Lither, God, and Devil	Orgonomic Functionslism represents the way of thinking
Without wanting to, I found myself outside its limits.  Hence I had to expect that I would not be understood even if I produced the simples and the most easily verifiable facts and interconnections.		of the individual who is unarmoured.  Without wanting to, I found myself outside its limits.  Hence I had to expect that I would not be understood even if I produced the simples and the most easily verifiable facts and interconnections.	
Mere it suffices to prove that functional thinking is outside the framework of our civilization because life itself is outside it because it is not investigated but misunderstood and feared.	ALOND 13655 20 2 DUALITY/SEPARATION Recorded himself at Orgonon 3.04.1952 24	ALONE 13655 20 2 DUALITY/SEPARATION Recorded himself at Orgonon 3.04.1952	Here it suffices to prove that functional thinking is outside the framework of our civilization because life itself is outside it because it is not investigated but misunderstood and feared.
We may say that Christ represents the principle of Life per se. Christ would certainly have been murdered at at any time and in any culture. It is a basic characteristic of the murder of the Living by the human armoured animal.	The Murder of Christ 3.11.1952 22 MASTER VIBRATION 4 MEMORY U.S.Federal Court Order: 19.03.1954	24 6 Cheation  The Murder of Christ 3.II.1952 22 MASTER VIBRATION 4 MEMORY  U.S.Federal Court Order: 19.03.1954	We may say that Christ represents the principle of Life per se. Christ would certainly have been murdered at at any time and in any culture. It is a basic characteristic of the murder of the Living hy the human armoured animal.
Into the Trap the adjustment is complete. It reaches proportions beyond the limits of reason. And so it came about that man perpetuated his entrapment. God's own most beautiful serpent had see	32 Keich's publications hurned and banned from circulation. Orgone accumulators destroyed. Keich's FBI file 769 pages long.	5 FLAR Reich's publications burned and banned from circulation. Orgone accumulators destroyed. Reich's FBI file 769 pages long.	Into the Trap the adjustment is complete. It reaches proportions beyond the limits of reason. And so it came about that man perpetuated his entrapment. God's own most beautiful serpent had sec
Reich's FBI file 769 pages long.  God's own most beautiful serpent had seduced them.			

I, therefore submit,

in the name of truth and justice.

that I shall not appear in court.

WILHELM REICH

WILHELM REICH

I. therefore submit, in the name of truth and justace, that I shall not appear in court.

DKIK SATIE	EKIC SATIE	ERIC SATIL	ERIK SATIE
5992 11295	2993 11295	5993 11295	5992 11295
43	44 44	44 Face on one	43
7 PERFECTION/WISDOM	8 INFINITE	8 INFINITE ERIC ALFRED LESLIE SATIE	7 PLRFECTION/VISDOM
AIR IKSATI	ERIC ALFRED LESLIE SATIE	5993 136954 351395 11295	AIR IKSATI
199 921129	99 <b>93 13</b> 695 <b>4</b> 351395 1295	98	199 921129
7 PERFECTION/WISSOM	17	17	43 7 PERFECTION/WISDOM
SADI SADI	The same same and the same same same same same same same sam	b.17.05.1866 8 INFINITE	SADI
1411	34 B.17.05.1066 8 INFINITE	34	II4I
7 PERFECTION/FISDOM	A PFEEFCTION/ATSPON	7 PLREECTION/VISION	7 PERFECTION/VISDOM
	4.01.07.1925	d.01.07.1925	
	25	25	
WHAT I AM	7 PERC'ECTION/VISION	7 PERPECTION/VISDOM	WAAT I AM
Everyone will tell you that	i eat only white foods:	f est only white foods:	Everyone will tell you that
I am not a musician.	eggs, sugar, grated bones,	eggs, sugar, grated bones,	I am not a musician.
That is correct.	the fat of dead animals,	the fat of dead animals,	That is correct.
From the very beginning of	veal, salt, coconut,	veal, salt, coconut,	From the very beginning of
my career I classed myself	chicken cooked in white water,	chicken cooked in white water,	my career I classed myself
as a phonometrographer.	fuit mold, rice, turnips,	fuit mold, rice, turnips,	as a phonometrographer.
my work is completely	camphorated sausage, dough,	camphorated sauste, dough,	my work is completely
Phonometrical.	cheese (white), cotton salad,	cheese (white), cotton salad,	Phonometrical.
	and certain fish (skinless).	and certain fish (skinless).	
	DT Alast	EMAJC	
ésus Conducteur	EMAJC 'Eglise Métropolitaine d'Art de J.	'Eglise Métropolitaine d'Art de	Jésus Conducteur
that Juillion ones	1892	1892	Jesus Conducteur
	Founded by Satte.	Founded by Satte.	
He has been the only member.		He has been the only member. Fihal Cartulaire	
	Fibal Cartulaire	No. #2-63, 06; 1895	
Unation for the	No. 42-63, 06; 1895		U . J. L. S. L. L. S.
	Worthy and against Sinners	orthy and against Sinners	
Athenata, blasphemers, free-thinkers,		Atheiste, blasphemers, free-thinkers, the vain-glorious, resolute Jews,	
the vain-glorious, resolute Jews, aglican heretics, Simoniac freemasons,		aglican heretics, Simoniac freemasons,	
and others.	s, Simoniae ileemasons,	Companies of Sagardines (	and others.
	VEXATIONS	VEXATIONS	
	456129651	456129651	
In andom to place the there	39	39	T
In order to play the theme 840 times in succession,	IZ COMPLETION	I2 COMPLETION	In order to play the theme
it would be advisable to	3 WHOLE	3 WHOLE	340 times in succession, it would be advisable to
prepare oneself beforehand,	UNDATED	UNDATED 840 REPETITIONS	prepare oneseif beforehend,
and in the deepest silence,	840 REPETITIONS	12 COMPLETION	and in the deepest silence,
by serious immobilities.	IZ COMPLETION	3 WHOLE	by serious immobilities.
	3 MHOLE	7 1120 222	

\_There is no Truth in Art.\_

\_There is no Truth in Art.\_

SAMUEL BEOKETT         SAMUEL BANKLAY BECKETT           114353 2532522         114353 2193317 2532522           38         64	SAMUEL BECKETT SAMUEL BARKLAY BECKETT 114353 2532522 114353 2193317 2532522 64
38 II MASTER VERRATION 2 DUALITY/SEPARATION I TON I ABSOLUTE	II MASTER VIBRATION IO RETURN TO UNITY 2 DUALITY/SEPARATION I TON I ABSOLUTE
You were hork on an Easter Friday after long labour. 42 the day when in darkness Christ at the ninth hour MOLTAMO 8 cried and died.	You were born on an Easter Friday after long labour.
cried and wider in darkness christ at the ninth hour Noise 10.05.4366  1.3.05.4366  7 PLHETCTION/FISDOM 7 PLHETCTION/FISDOM 8 PROPER STANDARD STAND	f have a clear memory of my own foetal existence where no rosathle movement no rosathle movement could free me from the agenty and darkness the agenty and darkness the agenty and darkness
7 PERFECTION/FISHOM ms I mother: sm sbam sad gnivol sgavas ned tadw ms I	7 PERFECTION/VISION  Nother: am what her savage loving has made me : rethem
emptied cloudless sky. A small thoy	41991 16551 965 sky.A small box 1 1991 1651 1991 1651 1991 1651 1651 16
the publishers wille I used to sit case this one twiddling my fingers or case thild line my fingers or case thild line my fingers or case thild line things and the case thing one twiddles.	Suzanne was the profit one who went to see  the publishers while I used to sit the publishers of the standard sit is one twiddles.  Nortandard was a standard sit is one twiddles.
Pinnet 2 DUALITY/SEPAUTION	Pianist. 2 DUALITY/SEPARATION
frateurated in finding a philaber for Samuel Beckett's Writings.	Instrumental in finding a publisher for Samuel Beckett's writings.
VATT elst ent flet yem of W beckett in 1947 begun the 5122 (slass and serior flet) and bloom flet in 1947 begun the 5122 (slass and serior flet) and serior flet in 1947 begun the 5122 (slass and serior flet) and serior flet in 1947 (slass and serior flet) and serior fle	WATT slat shift year old beckett in 1947 begun the 5122 Slate and some shift of frenzy of writing in French.  10 RETURN TO UNITY Says a fit with the state of the world shift of the wor
Written 1 n. six notebooks between  II.2.1941 26.12.1944 Antonin Artaud's lecture at  II.2.1941 31 Thérite du Vieux Colombier:  IO RETURN TO UNITY 4 MEMORY 13.1.1947  I ABSOLUTE 26	Written i r. six notebooks between 6 CREATION  II.2.1941 28.I2.1944 Antonin Artaud's lecture at  I9 31 Théâtre du Vieux Colombier:  IO RETURN TO UNITY 4 MEMORY 13.I.1947  I ABSOLUTE 26
Act I of bleuthcria: bnd of bleutheria: 6 INFINITE  18.1.1947 24.2.1947 29 29 4 MLMORY 4 MLMORY 2 DUALITY/SEFALCTION 2 DUALITY/SEFALCTION 2 DUALITY/SEFALCTION	Act I of bleutheria: bnd of bleutheria: 8 INFINITE  18.1.1947 24.2.1947 7401.tobod.of Toird  31 29 7401.tobod.of Toird  4 MLWORY 11 MASTER VIERATION Bencellije
9.10.1946 5.1.1949 5.1.1953 WORLD PREMERE &t leadle de Dabylone 32 35 24 directed by #66th BLiN 5 FLAR 8 INFINITE 6 CREATION 96759 2395 Suzanne brought Eleutheria and Vaiting for Godot 55	9.I0.1948 5.I.1948 5.I.1953 World premiere at Teatre de Babylone  32 35 24 directed by RÓGER BLIN 5 FEAR 8 INFINITE 6 CREATION 96759 2395  Suzanne brought Eleutheria and Vaiting for Godot 35
to Roger BlinfArtaud's Lifelong friend) for production.  I ABSOLUTE he chose the second;  once knew a madman who thought the end of the world and come.  and a great formal and a company	to Roger Blinfartaud's lifelong friend) for production. I APSOLUTE

### W/HOLE 2014 Active Installation

Wall, hole, rods.

1 Channel conducted sound

Both individuals with normal or impaired hearing (problems of the outer and/or middle ear) can perceive sound

After years spent in asylums, Antonin Artaud created the radio play To have done with the judgement of god, that was banned by the director of Radiodiffusion Française the day before it's scheduled transmission [1947]. The grounds he gave were that it was inflammatory, obscene and blasphemous.

Artaud's principal desire was to cancel out the entire process of mediation and signification. He wanted his work to be immediately and physically experienced and reach the body directly. Artaud's language is fragmented; the desire it carries for physical transmission and transformation sutures the pieces together again in the listener. W/HOLE immerses the visitor in a metonymic state of embodiment, epitomizing the transmission of Artaud's voice encapsulating his impalpable idea of the body without organs and his attempt of thinking about the unthinkable: about how the body is mind and how the mind is also a body. Through a physical act, the listener enables Artaud's voice to pass through the mouth directly into the mind, creating a one-one continuity... which robs me of the words that I have found, which reduces my mental tension, which is gradually destroying in its substance the body of my thought.

When you will have made him a body without organs, then you will have delivered him from all his automatic reactions and restored him to his true freedom. Then you will teach him again to dance wrong side out as in the frenzy of dance halls and this wrong side out will be his real place.

To have done with the judgement of god (1947-8) [Final lines]

Credits to Selen Ansen for her text download

https://bdf0cc27-ff26-4d79-8514-a1d46f60466c.filesusr.com/ugd/ccd1ac\_325ed5257a3d4bf89ae2a4f1053534b1.pdf





1. INSERT THE ROD INTO THE HOLE UNTIL REACHING THE END OF THE WALL

2. BITE THE ROD WHILE CLOSING YOUR EARS

USED RODS





#### Creatures

Performances 2012 - 2014

#### Creatures Cluster

Site specific installations 2014 - in progress

Free-form oscillator circuits, metal wires, lights, jumper wires, Axoloti core

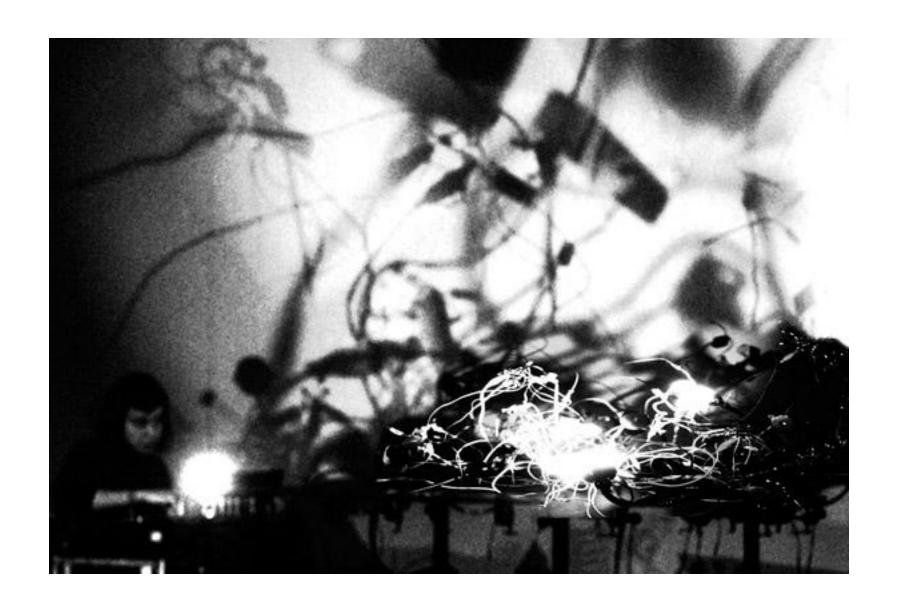
A co-production of HISK and Overtoon

Credits to Johannes Taelman (Axoloti Platform), Ralf Schreiber & Christian Faubel

Video Documentation <a href="https://www.youtube.com/watch?v=1CPLkNdhOH0">https://www.youtube.com/watch?v=1CPLkNdhOH0</a> Sense of Sound, Z33 House for Contemporary Art, Hasselt, Belgium (March - May 2014)

Video Documentation <a href="https://vimeo.com/193541053">https://vimeo.com/193541053</a> Red Dawn, Hisk, Ghent, Belgium (November - December 2014) The Creatures are autonomous modules that receive their energy from solar cells to generate a variety of soft sounds and tiny movements. They are developed with two simple analog oscillator circuits inspired by organisms: the Suneater and the Solar Sound module. The Suneater (invented by Mark Tilden) is a circuit designed to gather energy from light to produce tiny movements/pulses. The Solar Sound module (invented by Ralf Schreiber) generates a large variety of mild sounds depending on the intensity of light that touches its solar surface. It is impossible to build identical circuits, each Creature is unique.

The project started in 2012 with sound performances in different formations: Creatures Sextet, Ensemble, Orchestra. The performing synthesis was determined after an intensive observational period of the interrelated soundpatterns occurring between specifically connected modules in series receiving controlled intensity of light. The performances were a mixture of structured improvisation elicited through manipulated light sources, while the produced sound-patterns were amplified and live mixed. The last performance took place at the Transmediale festival (Jan 2014) and from then on the project moved towards greater autonomy, through the implementation of site-specific installations.



Transmediale Festival 2014, HKW, Berlin. The Creatures Ensemble, Performance (30 Jan 2014)



The Creatures Cluster is an apparatus of interconnected modules and lights that organically effect with each other in a reciprocal way. As a web built entirely in space, the sculptural, functional, and auditory nature of the synthesis refers to an open nervous system and to a potential social organization. From a rather antiauthoritarian point of view, as well as to profile the autonomous and self-supporting nature of the synthesis, there is no programming applied to effectuate interactions. Instead, modules and lights are directly compiled in order to prospect light sources that register changes regarding oscillations into the given cluster, evoked by the idea of autopoiesis [a system capable of reproducing and maintaining itself]. The light sources are integrated into the spatial sculpture and respond to the oscillating activity that the cluster is producing. As a result, the system responds continuously to the varying light circumstances, which give rise to new oscillating patterns and causal reasoning occurs between possible chaos and homeostasis.

The work is in progress, each installation is site-specific and unique.





## In the Place of the Insect, as an Echo of Itself

2021, Site-specific Installation Esplanade of the Casino de Montbenon, Lausanne, Switzerland. Production of the LUFF 2021

Tree, anti-frost cover for plants (around 400 m<sup>2</sup>), cicadas recorded sound, paver concrete blocks with QR code

Video Documentation LUFF 2021 https://vimeo.com/653161480

Displaced signs of captive behaviour written in the paradoxical sense of listening to oneself, clearly hearing another. Heterotopias and notions of becoming. Animals emit signs. Animals emerge as creatures characterized by their ability to last, to remain, to survive. Let us observe the periodic cicadas, their lifecycle, their resurrection from the earth, their metamorphosis into winged form and their voice. The life of a cicada begins as one of the eggs laid in the bark of a tree. A nymph cicada hatches, falls to the ground and tunnels into the earth to live underground for up to 17 years. One warm night, in the designated year interval, all the instars tunnel to the surface and make their way back to the tree. A split opens along the back of the nymph's skeleton and it pushes its way out - an exoskeleton known as exuvia is left behind. It completes the molting process overnight and in this vulnerable, whitish post-shedding form will wait for its new body to harden and darken. The cicada will fly, sing, mate and die in a few weeks.

Bizarre transformations, non-present forms, a phantom accomplishment with a consistent voice. Physic pre-objects, non-objects, hyper-objects in a post-functional creation for a trans-biological long-lasting voice. Where is its place in the phonosphere? Is it a somatic voice or immaterial? Any voice echoes its somatic origins, but this one ultimately escapes the confines of the bodily form. The cicada embodies the paradox, the riddle of the voice, both symptom of the body and a triumph over physical matter. It can be a meta-physical voice, not in the sense of being beyond the realm of the physical, but in the sense of involving another materiality, beyond or below that located in the spatial-temporal reality. It is its own material logic, meta-physical corporeality, associated with the seductive song of the Sirens, semi-human, semi-animal, semi-goddesses. Cicada represents the paradox of carrying the voicing beyond death: mortal in its phenomenology, immortal in its sound, mourning of procrastination. [1]

Species of time, taxonomies of belonging, phototaxis, phonotaxis, metamorphic transspecies in synchronous emergences, pulsating chorusing attacks from the transcendental nowhere. Strange coincidences, some humans call them synchronicities. The risk to an individual who remains synchronized is less than the risk to one who breaks synchrony. There is safety in numbers; there is a hybrid process taking no-place in cicadas' chorusing, decentralized circling in the mind. As if they know that their audience lives online. Towards an impossible search for an identity, a return to the previous future era, a passage to the existence, a captive behaviour to freedom, an opening of temporality, and placelessness. Caught in the cycles of extinction and reanimation, refugees from bodies and senses. Into this perpetual, semio-spheric, semi-tonal, semi-embodied endgame where residues still meet, organisms seek to form an open closure to externalize their interiority. Coexistence continues in a non-present form in periodic phases.

<sup>[1]</sup> Pauline A. LeVen. Music and Metamorphosis in Greco-Roman Thought. Cambridge University Press, 2020. Chapter 3 - Cicadas: On the Voice p.79-106.





When the Muses, goddesses of the arts, were born, an ancient race of men sang non-stop until they died, after which they transformed into cicadas.