



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, Episcopes  
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

[https://bdf0cc27-ff26-4d79-8514-a1d46f60466c.filesusr.com/ugd/ccd1ac\\_3a53738c97d242c0a9db9b93f556c2f3.pdf](https://bdf0cc27-ff26-4d79-8514-a1d46f60466c.filesusr.com/ugd/ccd1ac_3a53738c97d242c0a9db9b93f556c2f3.pdf)



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)



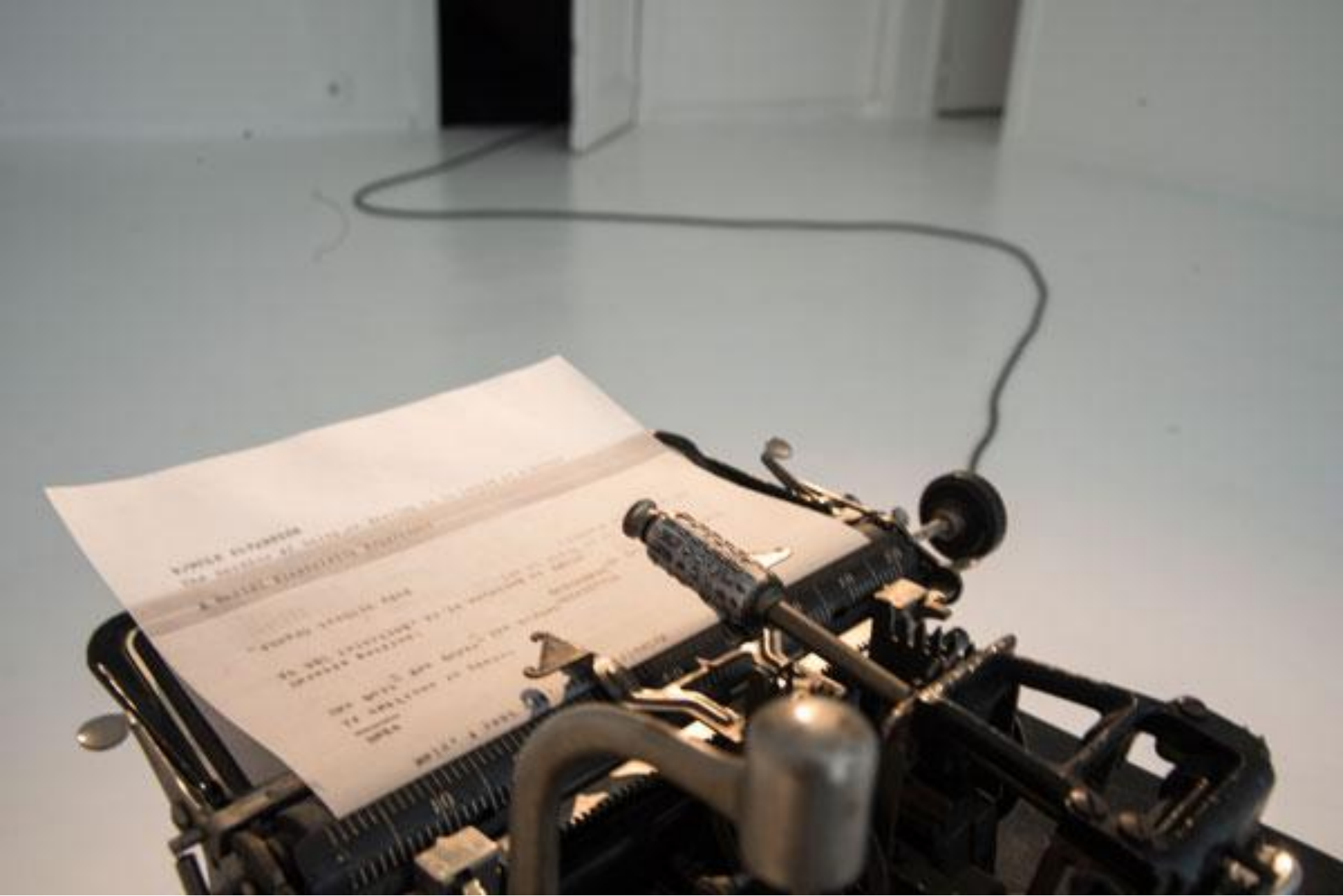
Où sont les sons? CENTRALE For Contemporary Art, Brussels (20 April 2017 – 10 September 2017)

Photo ©Marc Wathieu









MEMORANDUM  
FOR THE DIRECTOR OF THE BUREAU OF INVESTIGATION  
SUBJECT: [Illegible]

TO: [Illegible]

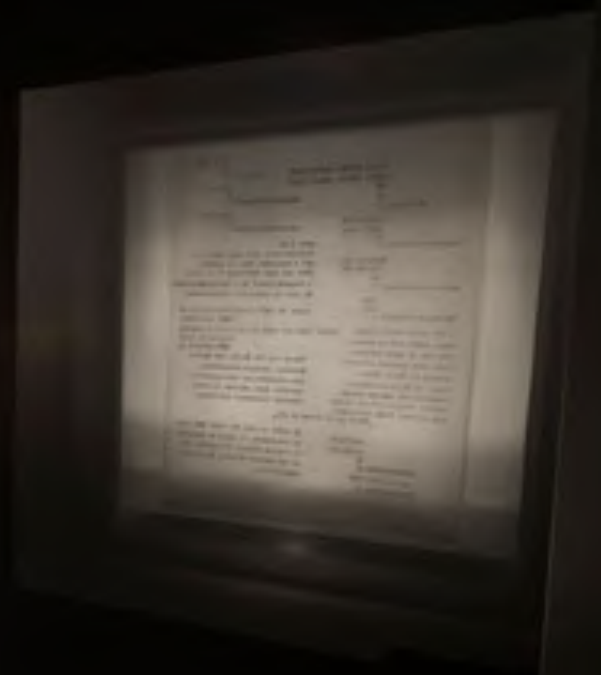
FROM: [Illegible]

DATE: [Illegible]

RE: [Illegible]

1

1944



W/HOLE EXPANSION  
The machine of being, or drawing to be looked at sideways  
A Mental Electricity Experiment

Conductors  
Antonin Artaud  
Carl Solomon  
Allen Ginsberg  
Wilhelm Reich  
Brik Satie  
Samuel Beckett

Currents  
Thoughts

Resistors  
Myself//Yourself

Reason  
Within

Method  
Against

Offer  
R/Rosner, L/Land  
Male, 1 year old, without Flemish

Here  
It suffices to prove that:  
the Self  
the Other ///Circulate in Infinite Resonance///  
the Number  
/Ceteris paribus/ If not falsified, it is accepted as TRUTH

There is no TRUTH in Art  
All writing is pig-shit  
Should be read like a musical score  
Blanks for when words gone  
Nothingness in words enclose  
No symbols where none intended  
I abject all signs. I create only machines of instant utility.

Orgonomic functionalism  
Body without Organs

W/HOLE EXPANSION  
The machine of being, or drawing to be looked at sideways  
A Mental Electricity Experiment

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Orgonomic functionalism  
Body without Organs







A Note on the Real Allen Ginsberg: 2 DUALITY/SEPARATION 11 MASTER VIBRATION  
 I feel this clown before your eyes is really a double. CARL WOLFE SOLOMON  
 1933 56365 1636465  
 72  
 9 ENERGY/ANGER  
 CARL GOY  
 1933 767  
 36  
 9 ENERGY/ANGER  
 Report from the Asylum:  
 Afterthoughts of a Shock Patient

Carl witnessed Antonin Artaud performing  
 at the Théâtre du Vieux Colombier in Paris.  
 Shortly after he was voluntarily institutionalized  
 demanding instantaneous lobotomy.

Hence, HISTOIRE VECUE D'ARTAUD LE MOMO  
 of inhabiting that Void (The story lived by Artaud the Momo)  
 of which Antonin Artaud 13.01.1947  
 had screamed. 26  
 8 INFINITE  
 A voice that sustained me.

Mishaps Perhaps  
 More Mishaps

C.S. Who are you? In the waiting room of the  
 A.G. I'm M.Y. Shkin. Columbia Psychiatric Institute  
 C.S. I'm Kirilov. Carl Solomon met Allen Ginsberg  
 229.6.1949  
 40  
 4 MEMORY

HOW FOR CARL SOLOMON a poem by ALLEN GINSBERG  
 6653 669 3193 16364655 13355 79512597  
 62  
 9 ENERGY/ANGER  
 8 INFINITE

Who threw potato salad at the CCNY  
 lecturers on Dadaism and subsequently  
 presented themselves on the granite steps  
 of the madhouse with shaven heads and  
 harlequin speech of suicide demanding  
 instantaneous lobotomy.

CARL SOLOMON 3193 1636465  
 47  
 11 MASTER VIBRATION  
 2 DUALITY/SEPARATION  
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and the gay Creator dances on his own body in eternity.  
The trial was widely publicized and made HOWL and Ginsberg famous.  
Ruled that Allen Ginsberg's poem HOWL was not obscene.

Customs officials seized 500 copies of the poem  
being imported from the printer in London.

5 FEAR

25.03.1957

were charged with disseminating obscene literature.  
Upon the poem's release, its publishers

1956

1 ABSOLUTE

10 RETURN TO UNITY

37

7.10.1957

First recited aloud:

4 MEMORY

That's the measure. One physical-mental  
inspiration of thought contained in the

elastic of a breath.

90

HOWL FOR CARL SOLOMON

4 MEMORY

40

29.06.1949

Allen Ginsberg met Carl Solomon  
Columbia Psychiatric Institute  
C.S. Who are you?

reading Ah Sunflower, the Sick Rose, Little Girl Lost.  
Ginsberg was hearing the voice of William Blake himself

1948

two to get to me for window of HOWL he had sent her.  
a key on the side of the  
death responding to a copy  
from his mother after her  
The key is in the light  
The Ginsberg received a letter

8 INFINITE

35

4:5.04.1997

9 ENERGY/ANGER

Mother:

9 ENERGY/ANGER

18

99

8 INFINITE

62

13355 79512597

ALLEN GINSBERG

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ALLEN GINSBERG



I, therefore submit,

PHILIP SATIE  
1992 11295  
43  
7 PERFECTION/WISDOM  
AIR KRSATIE  
199 921129  
43  
7 PERFECTION/WISDOM  
SADI  
1141  
7 PERFECTION/WISDOM

WHAT I AM  
Everyone will tell you that  
I am not a musician.  
That is correct.  
From the very beginning of  
my career I classed myself  
as a phonometrographer.  
my work is completely  
Phonometrical.

Église Métropolitaine d'Art de Jésus Conducteur  
1892  
Founded by Satie.  
He has been the only member.  
Fidel Cartulaire  
No. 42-63, 06; 1895

Prayer for the Worthy and against Sinners  
Atheists, blasphemers, free-thinkers,  
the vain-glorious, resolute Jews,  
aglican heretics, Simonic freemasons,  
and others.

In order to play the theme  
840 times in succession,  
it would be advisable to  
prepare oneself beforehand,  
and in the deepest silence,  
by serious immobilities.

There is no Truth in Art.

ERIC SATIE  
1992 11295  
44  
8 INFINITE  
ERIC ALFRED LESLIE SATIE  
1992 136954 351395 11295  
98  
17  
8 INFINITE  
b. 17.05.1866  
34  
7 PERFECTION/WISDOM  
d. 01.07.1925  
25  
7 PERFECTION/WISDOM

WHAT I AM  
I eat only white foods:  
eggs, sugar, grated bones,  
the fat of dead animals,  
veal, salt, coconut,  
chicken cooked in white water,  
fruit mold, rice, turnips,  
camphorated sausage, dough,  
cheese (white), cotton salad,  
and certain fish (skinless).

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UNDATED  
840 REPETITIONS  
12 COMPLETION  
3 WHOLE  
IS COMPLETION  
3 WHOLE  
VEXATIONS  
456129651  
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SAMUEL BECKETT  
114353 2532522  
64

II MASTER VIBRATION  
2 DUALITY/SEPARATION I NOT I  
TO RETURN TO UNITY  
ABSOLUTE

If I was my father and I was my son

You were born on an Easter Friday after long labour.  
You first saw the light and cried at the close of  
the day when in darkness Christ at the ninth hour  
cried and died.

I have a clear memory of my own  
foetal existence.  
It was an existence  
where no voice  
no possible movement  
could free me from  
the agony and darkness  
I was subjected to.

7 PERFECTION/WISDOM  
Never been properly born.

7 PERFECTION/WISDOM

I am what her savage loving has made me

The earth makes a sound as of sighs  
and the last drops fall from the  
emptied cloudless sky. A small boy  
stretching out his hands and looking  
up at the blue sky asked his mother  
how such a thing was possible.  
Fuck off, she said.

Suzanne was the one who went to see  
the publishers while I used to sit  
in a café drinking my fingers or  
whatsoever it is.

II MASTER VIBRATION  
2 DUALITY/SEPARATION  
Pianist.

Instrumental in finding a publisher for Samuel Beckett's writings.

Beckett in 1947 began the  
frenzy of writing in French.  
Van Gogh exhibition:

11.1.1947  
44  
6 CREATION

Antonin Artaud's lecture at  
Théâtre du Vieux Colombier:

13.1.1947  
26  
8 INFINITE

Act I of Eleutheria: End of Eleutheria:

18.1.1947  
24.2.1947  
29  
11 MASTER VIBRATION

2 DUALITY/SEPARATION  
EN ATTENDANT GODOT

9.10.1948  
5.1.1949  
32  
24 directed by Roger Blin

5 FEAR 8 INFINITE  
Suzanne brought Eleutheria and Waiting for Godot  
to Roger Blin (Artaud's lifelong friend) for production.

1 ABSOLUTE  
I once knew a madman who thought the end of the world had come.  
He was a painter and engraver.  
I had a great fondness for him and to go to see him in the asylum.

SAMUEL BECKETT  
114353 2532522  
38

II MASTER VIBRATION  
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## 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

Credits to Selen Ansen for her text

download [https://bdf0cc27-ff26-4d79-8514-a1d46f60466c.filesusr.com/ugd/ccd1ac\\_325ed5257a3d4bf89ae2a4f1053534b1.pdf](https://bdf0cc27-ff26-4d79-8514-a1d46f60466c.filesusr.com/ugd/ccd1ac_325ed5257a3d4bf89ae2a4f1053534b1.pdf)

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.

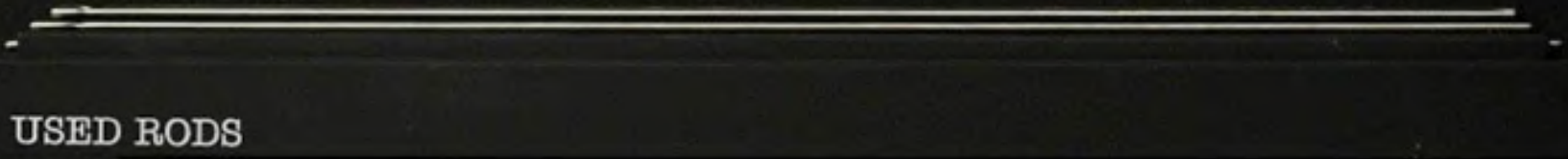
Artaud's principal desire was to cancel out the entire process of mediation and signification. He wanted his work to be immediately and physically experienced and reach the body directly. Artaud's language is fragmented; the desire it carries for physical transmission and transformation sutures the pieces 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]*






1. INSERT THE ROD INTO THE HOLE UNTIL REACHING THE END OF THE WALL
2. BITE THE ROD WHILE CLOSING YOUR EARS



USED RODS



RODS



A Breathcrystal, Project Arts Centre, Dublin, Ireland (14 Apr – 30 June 2015)



## *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

<https://www.youtube.com/watch?v=1CPLkNdhOH0>

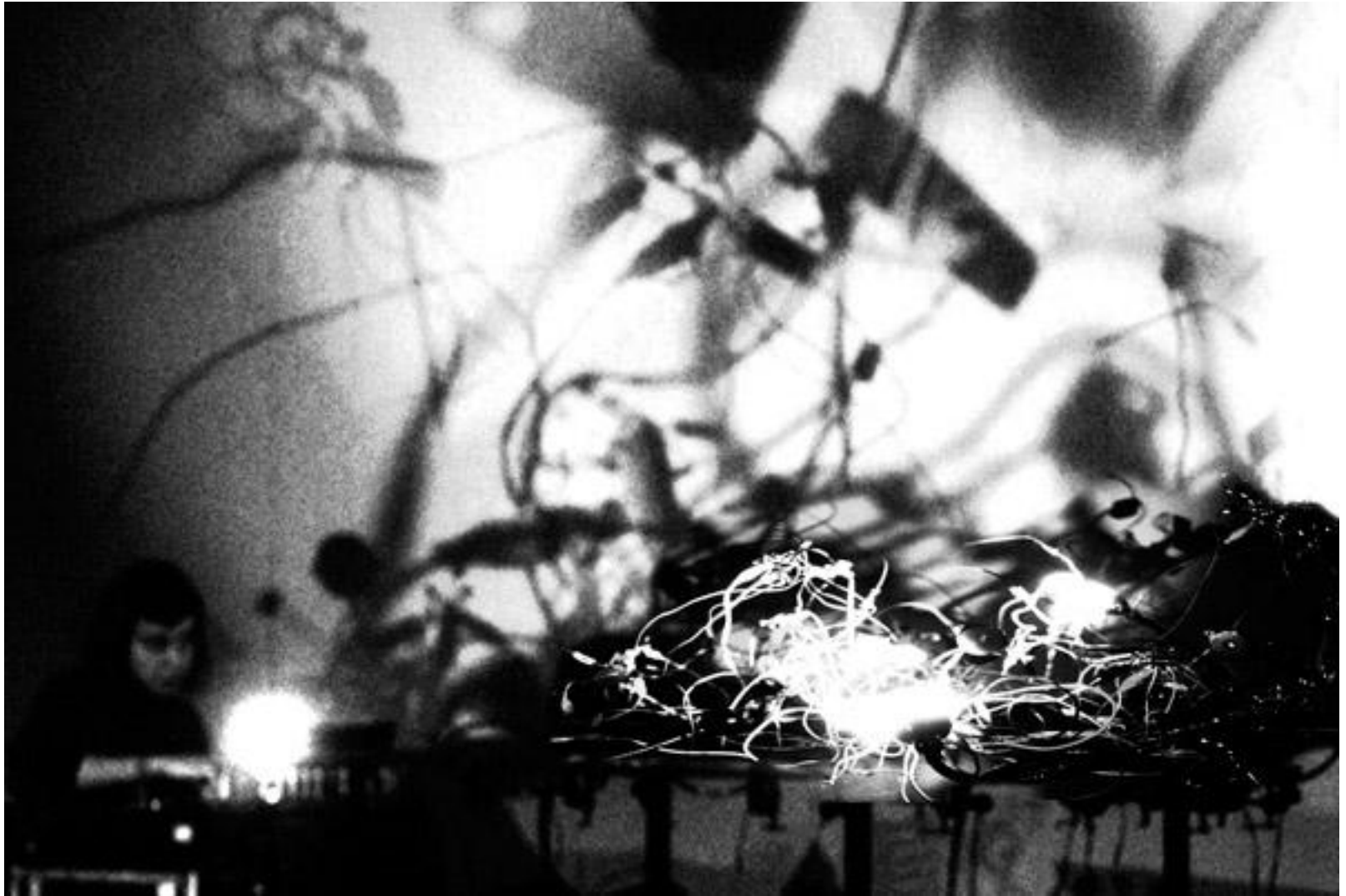
Sense of Sound, Z33 House for Contemporary Art,  
Hasselt, Belgium (March - May 2014)

Video Documentation <https://vimeo.com/193541053>

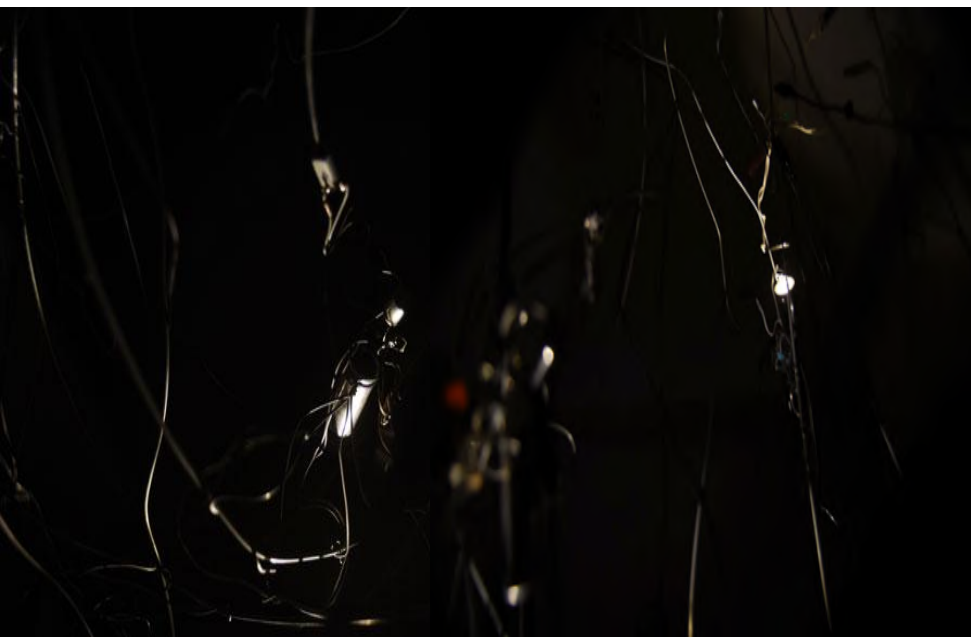
Red Dawn, Hisk, Ghent, Belgium  
(November - December 2014)

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 sound-patterns 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 anti-authoritarian 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 trans-species 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.

[1] 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.