



KATERINA UNDO
Selected Works

W/HOLE

2014 Installation

Wall, hole, rods.

1 channel for conducted sound

[Both individuals with normal or impaired hearing -problems of the outer and/or middle ear- can perceive conducted sound]

After years spent in asylums, Antonin Artaud created the radio play “To have done with the judgement of god” which was banned the day before its scheduled broadcast as inflammatory, obscene and blasphemous [1947]. Artaud desired to cancel out the whole process of mediation and signification and sought ways for the work itself to reach the body directly.

W/HOLE immerses the listener in a metonymic state of embodiment that encapsulates Artaud's impalpable idea of the “body without organs” and his attempt to think the unthinkable: how the body is mind and how the mind is also a body. Artaud's language is fragmented, the desire it carries for physical transmission and transformation sutures the pieces together in the body of the listener to regain its exaggeration. By passing a metal rod through a hole in the wall and resting the mouth on it, the listener opens or closes the escape passage of the voice, offering it the bodily continuum “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)

[final lines]

Credits to Selen Ansen

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

RODS



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

W/HOLE Expansion

The machine of being, or drawing to be looked at sideways

2016, Installation, 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, Episcopo Projector, 7 Typed Pages, Booklet

11 channels for conducted sound

[Both individuals with normal or impaired hearing - problems of the outer and/or middle ear- can perceive conducted sound]

Fragmented internal monologues around the clash between the self and its otherness, capitalism and being, abjections and obsessions with signs, words, numbers and vibrations as embodied conditions, constitute the subject matter of this installation. The conception is based on a pictogram by Antonin Artaud entitled "The machine of being, or drawing to be looked at sideways" and its meta-representation or functional transformation into a circulating thought that resides in the minds and mutates in bodies. On the back of the machine cabinet, a diagram connects 11 holes "filled with sound or stocked with silence" referring to factual and fictional connections between 6 humans and 2 animals: Antonin Artaud, Carl Solomon, Allen Ginsberg, Wilhelm Reich, Erik Satie, Samuel Beckett, Lamb and Rooster. Speech/voice is transmitted from each hole directly to the inner ear of the visitor while inserting a metal rod and resting the mouth on it (conductive sound perception). With this physical and penetrating act, the visitor invades the machine and at the same time is invaded by it, becomes part of the machine or the machine becomes part of the human body; conveying their own metonymic status of the human-machine subject (here the composite is incorporated as a synthesis or prosthesis to the subject's identity beyond humanizing the machine or mechanizing the human). The speech/voice conjunctions are decoded on the typed pages. The text, written on both sides of transparent papers (filling in the blanks) refers to the objective-subjective side, data and symbol, complementing and opposing each other. Since the readable side is the trace of the original (typed in reverse through carbon sheets), each page is intended for double-sided observation, a process that emphasizes the materiality of the textual condition, a text that re(de)constructs itself, a textual corpus in the process of being transformed into a body of completeness or a "body without organs". Booklets with first-person texts addressed to the other (side) articulate the rationale of this co-referential parallelism.

Booklet download

https://bdf0cc27-ff26-4d79-8514-a1d46f60466c.filesusr.com/ugd/ccd1ac_3a53738c97d242c0a9db9b93f556c2f3.pdf



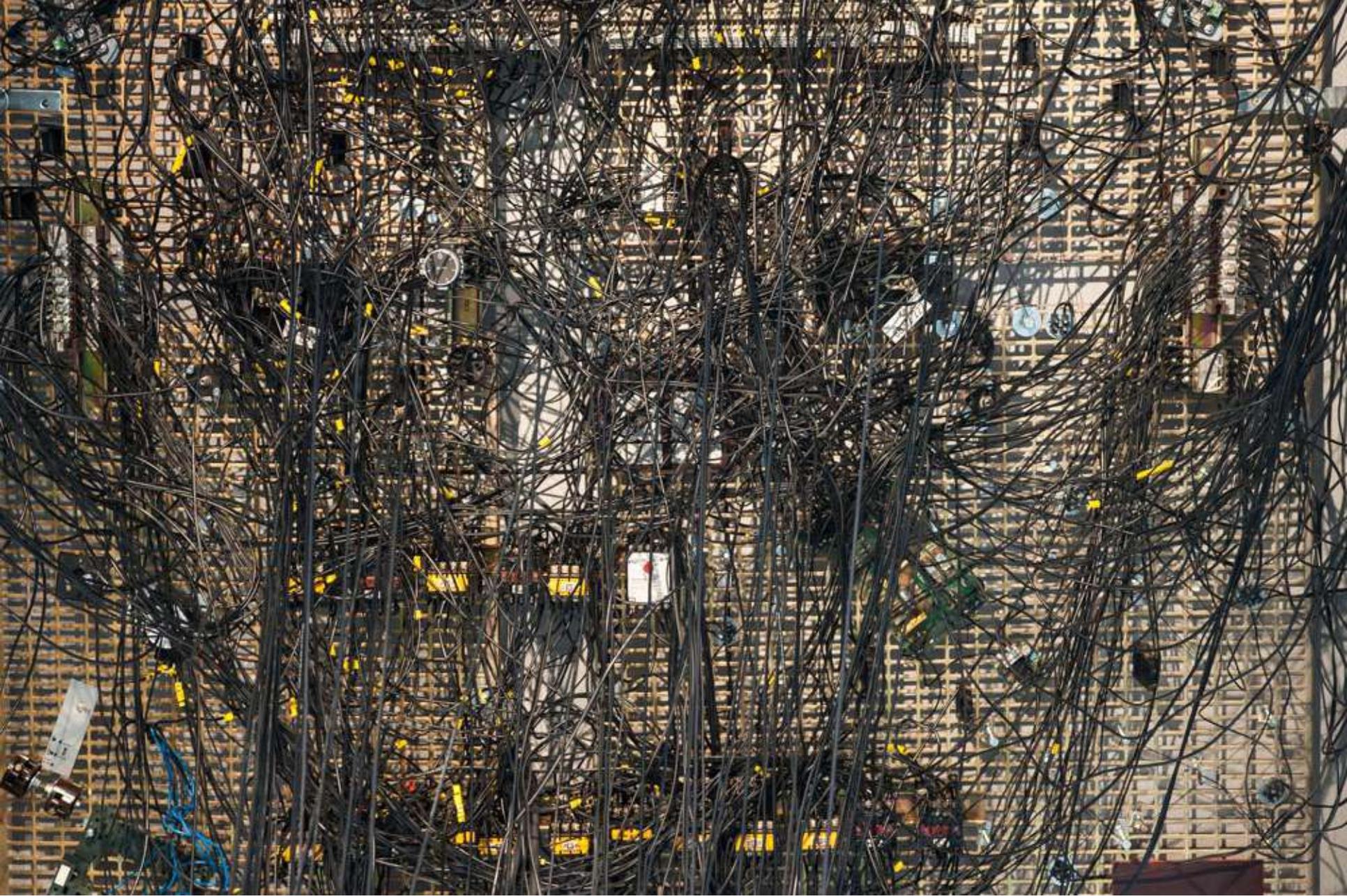
There is no specific side to observing or perceiving this work, nor a beginning, middle or endpoint. The whole work and every single part of it can be conceived from a personal point of looking, hearing, or being, a subjective experience of time or thinking process.

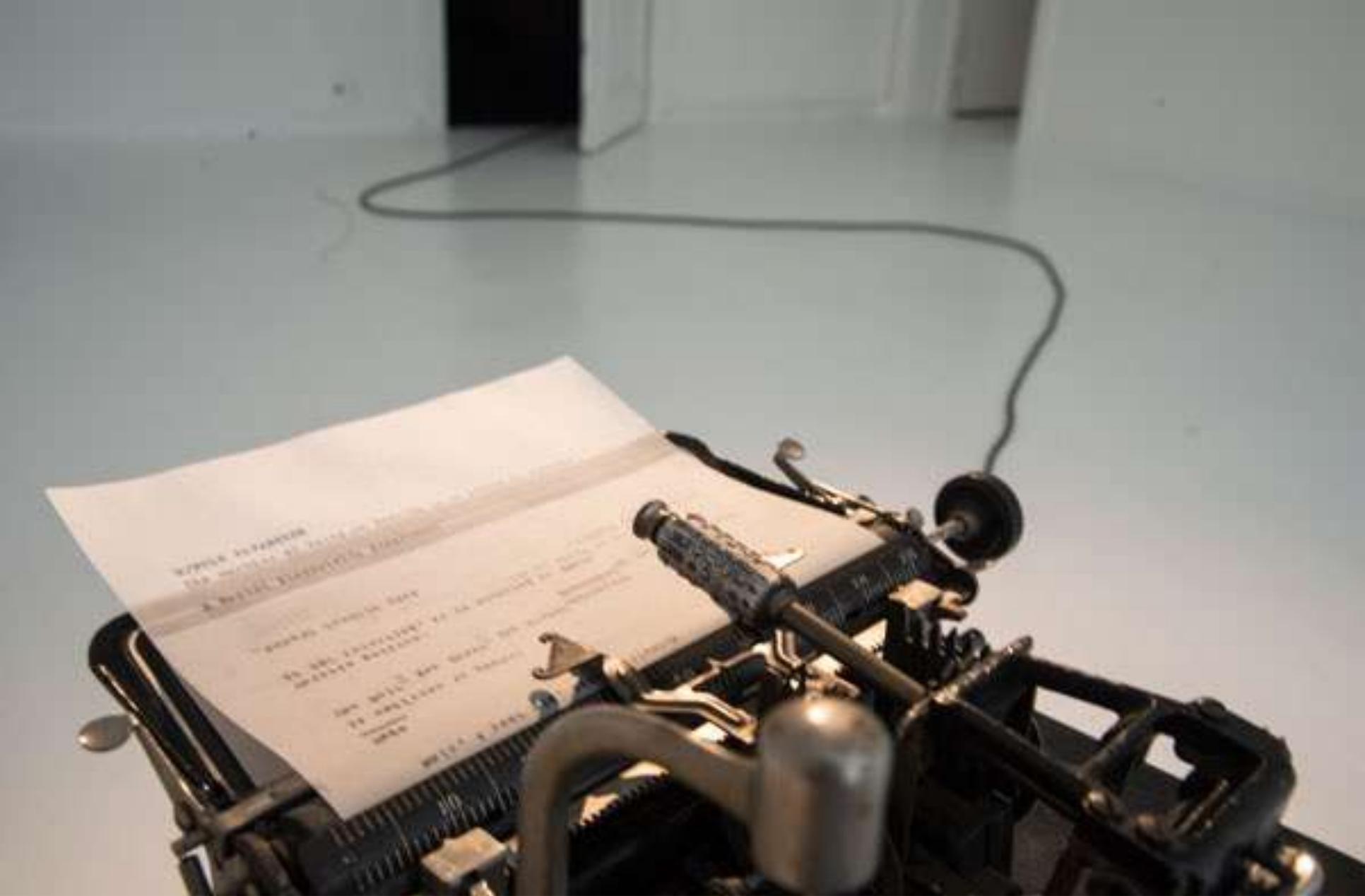




Coup de Ville 2016, WARP, Sint-Niklaas, Belgium (9 September – 9 October 2016)









WHOLE 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/Roosrer, L/Lamb
Male, 1 year old, without Finnish

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

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The machine of being, or drawing to be looked at sideways
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Orgonomic functionalism

Body without Organs

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

8 INFINITE 9 ENERGY/ANGER
HOW FOR CARL SOLOMON a poem by ALLEN GINSBERG
0000 0000 0000 0000 0000 0000 0000 0000 0000 0000

4 MEMORY
Carl Solomon met Allen Ginsberg
Columbia Psychiatric Institute
in the waiting room of the
More Mishaps
Mishaps Perhaps

8 INFINITE 9 ENERGY/ANGER
A voice that sustained me.
Hence,
of which Antonin Artaud
had screamed.

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.

9 ENERGY/ANGER
Carl Solomon
8 INFINITE
9 ENERGY/ANGER
A Note on the Real Allen Ginsberg:
I feel this clown before your eyes is really a double.

instantaneous lobotomy.
particular speech of suicide demanding
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A Note on the Real Allen Ginsberg:
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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.

Obscenity Trial
being imported from the printer in London.
Customs officials seized 500 copies of the poem
5 FEB 57

25
25.03.1957
were charged with disseminating obscene literature.
Upon the poem's release, its publishers
Molochwhose name is the Mind

1956
Molochwhose name is pure machinery
I scribbled magic lines from my real mind

Antonin Artaud's physical breath
elastic of a breath.
Inspiration of thought contained in the
4 MEMORY
22 MASTER VIBRATION
112 LINES
each line as a single breath unit.
That's the measure. One physical-mental
9 ENERGY/ANGER
29.06.1949

where you imitate the shade of my mother.
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
Carl Solomon!

Allen Ginsberg met Carl Solomon
A.G.I.'m Myrkin.
Columbia Psychiatric Institute
In the waiting room of the
reading Ah Sunflower, the Sick Rose, Little Girl Lost.
Ginsberg was hearing the voice of William Blake himself
1948

out to get me of window of HOWL he had sent her.
a death responding to a copy
from his mother after her
The key is in the light
The key is in the light
8 INFINITE
44

9 ENERGY/ANGER
Mother:
NAOMI LEVY
51649 3547
The eternal war is here.
b.3.06.1926
62
9 ENERGY/ANGER
Allen Ginsberg
19355 79512597

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God's own most beautiful serpent had reduced them.

God's own most beautiful serpent had reduced them.

perpetrated his entrapment. and so it came about that man Orgone accumulators destroyed. Reich's FBI file 709 pages long. Reich's FBI file 709 pages long. and banned from circulation. Reich's publications burned and banned from circulation. Orgone accumulators destroyed. Reich's FBI file 709 pages long. and so it came about that man Orgone accumulators destroyed. Reich's FBI file 709 pages long. and banned from circulation. Reich's publications burned and banned from circulation. Orgone accumulators destroyed. Reich's FBI file 709 pages long.

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It is a basic characteristic of the murder of the living animal. U.S. Federal Court Order: 19.03.1954 # 22 MASTER VIBRATION # MEMORY 4

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at any time and in any culture. The Murder of Christ 3.11.1952 U.S. Federal Court Order: 19.03.1954 # 22 MASTER VIBRATION # MEMORY 4

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but misunderstood and feared. Recorded himself at Orgonon 3.04.1952 # 2 DUALITY/SEPARATION

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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 simplest and the most easily verifiable facts and interconnections.

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 simplest and the most easily verifiable facts and interconnections.

of the individual who is unarmoured. Cosmic Superimposition

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Orgonomic Functionalism represents the way of thinking of the individual who is unarmoured. Cosmic Superimposition

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U.S. Federal Court Order: Public protection from Reich and his work; ORGANON (Orgonomic Anti-Nuclear Radiation) Experiment

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The cosmic orgone energy was discovered as a result of the consistent application of the functional technique of thinking.

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WILHELM REICH 2938534 95938 71 8 INFINITE 7 PERFECTION/WISDOM 7 9 ENERGY/ANGER

WILHELM REICH 2938534 95938 71 8 INFINITE 7 PERFECTION/WISDOM 7 9 ENERGY/ANGER

PHIL SATIE
 5992 11295
 43
 7 PERFECTION/WISDOM
 AIR LESATIE
 199 921129
 43
 7 PERFECTION/WISDOM
 SADI
 1141
 7 PERFECTION/WISDOM

ERIC SATIE
 5993 11295
 44
 8 INFINITE
 ERIC ALFRED LESLIE SATIE
 5993 136954 351395 11295
 98
 17
 8 INFINITE
 b.17.05.1866
 34
 7 PERFECTION/WISDOM
 b.01.07.1925
 25

ERIC SATIE
 5992 11295
 43
 7 PERFECTION/WISDOM
 AIR LESATIE
 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.

PHIL SATIE
 5992 11295
 43
 7 PERFECTION/WISDOM
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Église Métropolitaine d'Art de Jésus Conducteur
 1891
 Founded by Satie.
 He has been the only member.
 Finaï Cartulaire
 No. 42-63, 06; 1895

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

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

UNDATED
 840 REPETITIONS
 12 COMPLETION
 3 WHOLE

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 12 COMPLETION
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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>

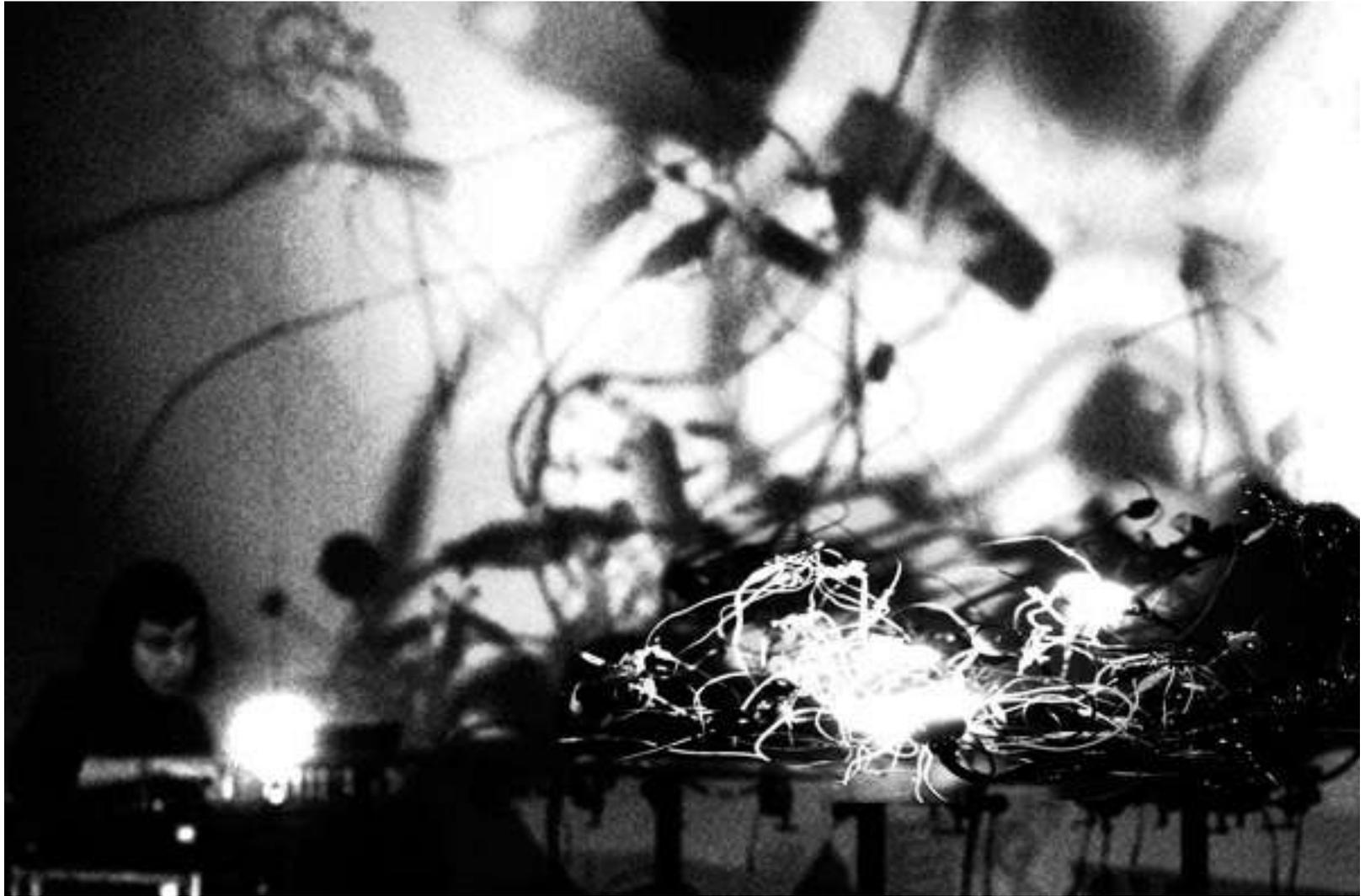
Sense of Sound, Z33 House for Contemporary Art,
Hasselt, Belgium (March - May 2014)

<https://vimeo.com/193541053>

Red Dawn, Hisk, Ghent, Belgium (Nov - Dec 2014)

The Creatures are autonomous modules that draw their energy from light to generate a variety of soft sounds or pulsing movements. They are developed with two simple analogue oscillator circuits inspired by living organisms: the Suneater and the Solar Sound. The Suneater (invented by Mark Tilden) is a circuit designed to gather energy from light to produce pulsed motion. The Solar Sound module (invented by Ralf Schreiber) produces a wide variety of gentle sounds depending on the intensity of light received by its solar cell. Since it is impossible to create identical circuits, each Creature is unique.

The project started in 2012 with sound performances in different trans-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 light intensity. The output was an amalgam of structured improvisation elicited through manipulated light sources, while the generated sound patterns were amplified and mixed live. 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.



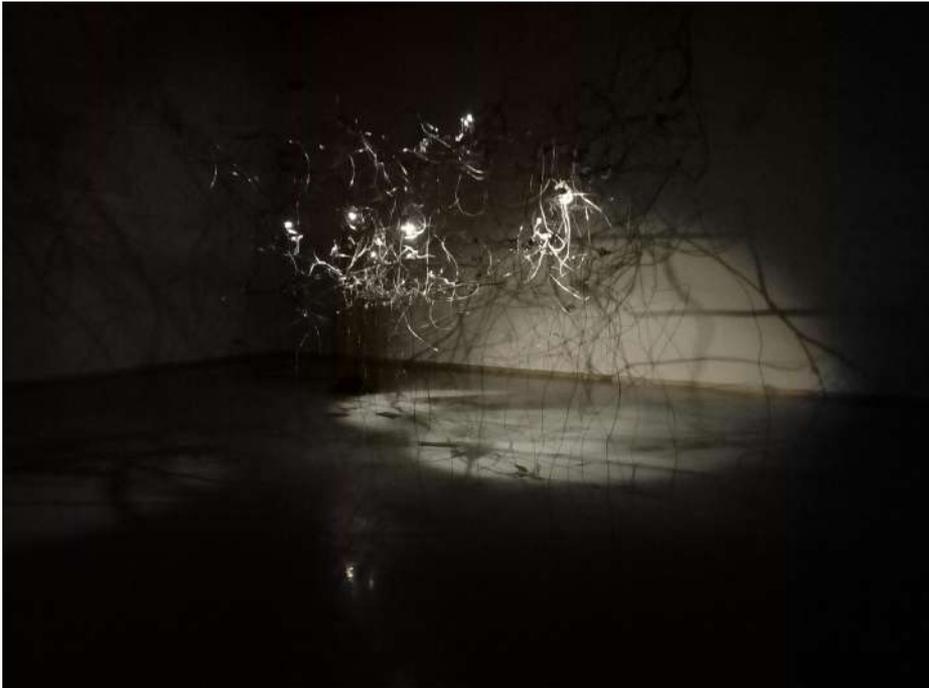
Transmediale Festival 2014, HKW, Berlin. The Creatures Ensemble, Performance (30 Jan 2014)



The **Creatures Cluster** is an apparatus of interconnected modules and light sources that reciprocally affect each other. As a web built entirely in space, the sculptural, kinetic, and acoustic nature of the synthesis refers to an open nervous system, a symbiotic system or an ecosystem. From a rather anti-authoritarian point of view, as well as to preserve the autonomous, organic and self-sustaining nature of the Cluster, there is no programming applied to effectuate interactions. Instead, the modules and light sources are directly connected to evoke light intensities that register changes in the oscillatory activity of the system in accordance with the concept of autopoiesis [a system capable of reproducing and maintaining itself]. Thus, the light sources are organically integrated into the functioning of the Cluster that is fed by and feeds back into the oscillating activity of the Creatures. As a result, the system constantly responds to the varying conditions which create new light and oscillating patterns, and the causal reasoning continues ad infinitum between potential chaos and homeostasis. Since both the possible combinations and interconnections of the individual Creatures, as well as the conditions of creation and function of the Cluster, are impossible to reproduce or repeat in space or time, each installation is specific and unique. In this sense, the development of the project is ongoing.







Máquina loca. Teatros del Canal, Madrid, Spain (March 2021)

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

2021, Site-specific Installation
Production of the LUFF 2021

Tree, anti-frost cover for plants (~400 m²),
cicadas recorded sound, paver concrete
blocks with QR code

Video Documentation

<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 moulting 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 [1], a mourning of procrastination.

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 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.



LUFF 2021. Esplanade of the Casino de Montbenon, Lausanne, Switzerland.

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.

