



KATERINA UNDO
Selected Works

W/HOLE

2014 Active Installation

Wall, hole, rods.

1 channel for conducted sound

[Conducted sound can be perceived by people with normal hearing as well as those with impaired hearing - problems in the outer and/or middle ear]

Credits to Selen Ansen

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. 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, and the desire it carries for physical transmission and transformation sutures the pieces together in the listener's body to regain its exaggeration. By inserting 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]*



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, Active 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, Episcopes Projector, 7 Typed Pages, Booklet

11 channels for conducted sound

[Conducted sound can be perceived by people with normal hearing as well as those with impaired hearing - problems in the outer and/or middle ear]

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 are the subject matter of this installation. The concept 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 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 by 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 is simultaneously invaded by it, becoming part of the machine or the machine becoming 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 into the subject's identity beyond humanising the machine or mechanising the human). The speech/voice conjunctions are decoded on the typed pages. The text written on both sides of transparent paper (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 backwards through carbon sheets), each page is intended for double-sided observation, a process that emphasises 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. Booklets with first-person texts addressed to the other (side) articulate the rationale of this co-referential parallelism.

There is no particular side from which to observe or perceive this work, nor a beginning, middle or end point. The whole work and each part of it can be conceived from a personal point of view, a subjective experience of time or a thought process.



You can only read them by scanning, in a rhythm that the reader herself must find in order to understand and to think: but that is only valuable when it springs from a blow; there is no point in going syllable by syllable; as it is written here it doesn't say anything and is nothing more than ash; in order for it to be able to live as written it needs another element... (ARTAUD, OC IX, 1974, p. 172)⁸



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

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

A Note on the Real Allen Ginsberg:

I feel this clown before your eyes is really a double.

CARL WOLFE SOLOMON

1993 56365 1636465

72

9 ENERGY/ANGER

CARL GOY

1993 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,

of inhabiting that Void
of which Antonin Artaud
had screamed.

A voice that sustained me.

HISTOIRE VECUE D'ARTAUD LE MOMO

(The story lived by Artaud the Momo)

13.01.1947

26

8 INFINITE

Mishaps Perhaps

More Mishaps

C.S. Who are you?

A.G. I'm M.Yshkin.

C.S. I'm Kirilov.

In the waiting room of the

Columbia Psychiatric Institute

Carl Solomon met Allen Ginsberg

229.6.1949

40

4 MEMORY

HOW FOR CARL SOLOMON a poem by ALLEN GINSBERG

6653 669 3193 16364655

90

9 ENERGY/ANGER

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

b.30.03.1928

26

8 INFINITE

d.26.02.1993

32

5 FLAK

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.

HISTOIRE VECUE D'ARTAUD LE MOMO

(The story lived by Artaud the Momo)

13.01.1947

26

8 INFINITE

Mishaps Perhaps

More Mishaps

In the waiting room of the

Columbia Psychiatric Institute

Carl Solomon met Allen Ginsberg

229.6.1949

40

4 MEMORY

HOW FOR CARL SOLOMON a poem by ALLEN GINSBERG

6653 669 3193 16364655

90

9 ENERGY/ANGER

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.

A Note on the Real Allen Ginsberg:

I feel this clown before your eyes is really a double.

CARL WOLFE SOLOMON

1993 56365 1636465

72

9 ENERGY/ANGER

CARL GOY

1993 767

36

9 ENERGY/ANGER

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 FEAR

25.03.1957
were charged with disseminating obscene literature.
Upon the poem's release; its publishers
1956

1 ABSOLUTE
TO RETURN TO UNITY

37
First recited aloud:
elastic of a breath.
Inspiration of thought contained in the
That's the measure. One physical-mental
each line is a single breath unit.

90
9 ENERGY/ANGER
where you imitate the shade of my mother.

8653 669 3193 1636465
HOWL FOR CARL SOLOMON
4 MEMORY
Carl Solomon!

29.06.1949
Allen Ginsberg met Carl Solomon
C.S.'m Kirilov.
A.G.'m Myskin.
C.S.'m Who are you?

1948
Ginsberg was hearing the voice of William Blake himself
reading Ah Sunflower, the Sick Rose, Little Girl Lost.

The eternal war is here.
The key is in the light
The Ginsberg received a letter
from his mother after her
death responding to a copy
of HOWL he had sent her.

8 INFINITE
35
d;5.04.1997
9 ENERGY/ANGER
Mother:
NAOMI LEVY
51649 3547

13355 79512597
62
8 INFINITE
99
18
9 ENERGY/ANGER

1 ABSOLUTE
TO RETURN TO UNITY

37
First recited aloud:
elastic of a breath.

90
9 ENERGY/ANGER
where you imitate the shade of my mother.

8653 669 3193 1636465
HOWL FOR CARL SOLOMON
4 MEMORY
Carl Solomon!

29.06.1949
Allen Ginsberg met Carl Solomon
C.S.'m Kirilov.
A.G.'m Myskin.
C.S.'m Who are you?

1948
Ginsberg was hearing the voice of William Blake himself
reading Ah Sunflower, the Sick Rose, Little Girl Lost.

The eternal war is here.
The key is in the light
The Ginsberg received a letter
from his mother after her
death responding to a copy
of HOWL he had sent her.

8 INFINITE
35
d;5.04.1997
9 ENERGY/ANGER
Mother:
NAOMI LEVY
51649 3547

13355 79512597
62
8 INFINITE
99
18
9 ENERGY/ANGER

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

God's own most beautiful serpent had seduced them.

perpetrated his entrapment.
and so it came about that man

the limits of reason.
It reaches proportions beyond

the adjustment is complete.
Into the Trap

by the human armoured animal.
It is a basic characteristic

in any culture.
at any time and

have been murdered at
Christ would certainly

the principle of life per se.
We may say that Christ represents

but misunderstood and feared.
because it is not investigated

the framework of our civilization
functional thinking is outside

Here it suffices to prove that
Functional thinking is outside

verifiable facts and interconnections.
even if I produced the simplest and the most easily

misunderstood
Hence I had to expect that I would not be understood

without wanting to, I found myself outside its limits.
Without wanting to, I found myself outside its limits.

of the individual who is unarmoured.
represents the way of thinking

CLAUDBUSTERS
Organomic Functionalism

Public protection from Reich and his work;
U.S. Federal Court Order:

1947
9 ENERGY/ANGER

7 PERFECTION/WISDOM
of the functional technique

34
of the consistent application

of the cosmic orgone energy
was discovered as a result

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

God's own most beautiful serpent had seduced them.

perpetrated his entrapment.
and so it came about that man

the limits of reason.
It reaches proportions beyond

the adjustment is complete.
Into the Trap

by the human armoured animal.
It is a basic characteristic

in any culture.
at any time and

have been murdered at
Christ would certainly

the principle of life per se.
We may say that Christ represents

but misunderstood and feared.
because it is not investigated

the framework of our civilization
functional thinking is outside

Here it suffices to prove that
Functional thinking is outside

verifiable facts and interconnections.
even if I produced the simplest and the most easily

misunderstood
Hence I had to expect that I would not be understood

without wanting to, I found myself outside its limits.
Without wanting to, I found myself outside its limits.

of the individual who is unarmoured.
represents the way of thinking

CLAUDBUSTERS
Organomic Functionalism

Public protection from Reich and his work;
U.S. Federal Court Order:

1947
9 ENERGY/ANGER

7 PERFECTION/WISDOM
of the functional technique

34
of the consistent application

of the cosmic orgone energy
was discovered as a result

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

God's own most beautiful serpent had seduced them.

perpetrated his entrapment.
and so it came about that man

the limits of reason.
It reaches proportions beyond

the adjustment is complete.
Into the Trap

by the human armoured animal.
It is a basic characteristic

in any culture.
at any time and

have been murdered at
Christ would certainly

the principle of life per se.
We may say that Christ represents

but misunderstood and feared.
because it is not investigated

the framework of our civilization
functional thinking is outside

Here it suffices to prove that
Functional thinking is outside

verifiable facts and interconnections.
even if I produced the simplest and the most easily

misunderstood
Hence I had to expect that I would not be understood

without wanting to, I found myself outside its limits.
Without wanting to, I found myself outside its limits.

of the individual who is unarmoured.
represents the way of thinking

CLAUDBUSTERS
Organomic Functionalism

Public protection from Reich and his work;
U.S. Federal Court Order:

1947
9 ENERGY/ANGER

7 PERFECTION/WISDOM
of the functional technique

34
of the consistent application

of the cosmic orgone energy
was discovered as a result

PHIL SATIE
1892 11295
43
7 PERFECTION/WISDOM
AIR LESATIE
1892 11295
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.
Fidél Cartulaire
No. 42-63, 06; 1895

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.

There is no Truth in Art.

ERIC SATIE
1892 11295
44
8 INFINITE
ERIC ALFRED LESLIE SATIE
1892 136954 351395 11295
98
17
8 INFINITE
b. 17.05.1866
34
7 PERFECTION/WISDOM
d. 01.07.1925
25
7 PERFECTION/WISDOM
MODSIV/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).

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

UNDATED
840 REPETITIONS
12 COMPLETION
3 WHOLE
IS COMPLETION
3 WHOLE
VEXATIONS
456129651
39

ERIC SATIE
1892 11295
44
8 INFINITE
ERIC ALFRED LESLIE SATIE
1892 136954 351395 11295
98
17
8 INFINITE
b. 17.05.1866
34
7 PERFECTION/WISDOM
d. 01.07.1925
25
7 PERFECTION/WISDOM
MODSIV/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).

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

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

UNDATED
840 REPETITIONS
12 COMPLETION
3 WHOLE
IS COMPLETION
3 WHOLE
VEXATIONS
456129651
39

ERIC SATIE
1892 11295
43
7 PERFECTION/WISDOM
AIR LESATIE
1892 11295
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.

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.

SAMUEL BECKETT
114353 2532522
64

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

If I was my father and I was my son
d.13.04.1906
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.
d.22.12.1961

7 PERFECTION/WISDOM

I am what her savage loving has made me

Mother: 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.

Wife: I am what her savage loving has made me
Suzanne Dechevaux Duménil
1361555 453854136 43451593
101

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
d.24
Act I of Eleutheria:
End of Eleutheria:
18.1.1947
24.2.1947
13.1.1947
13.1.1947
26
Act I of Eleutheria:
End of Eleutheria:
18.1.1947
24.2.1947
13.1.1947
13.1.1947
26

Written in six notebooks between
11.2.1941 28.12.1944
TO RETURN TO UNITY
I ABSOLUTE
West novel in English
in words enclosed?

Act I of Eleutheria:
End of Eleutheria:
18.1.1947
24.2.1947
13.1.1947
13.1.1947
26

II MASTER VIBRATION
2 DUALITY/SEPARATION
EN ATTENDANT GODOT

9.10.1948 5.1.1949
24 directed by Roger Blin
6 CREATION 96759 2395
Suzanne brought Eleutheria and Waiting for Godot
to Roger Blin (Artaud's lifelong friend) for production.
he chose the second

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 used to go to see him in the asylum.

SAMUEL BECKETT
114353 2532522
38

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

If I was my father and I was my son
d.13.04.1906
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.

7 PERFECTION/WISDOM
Never been properly born.
d.22.12.1961

7 PERFECTION/WISDOM

I am what her savage loving has made me

Mother: 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.

Wife: I am what her savage loving has made me
Suzanne Dechevaux Duménil
1361555 453854136 43451593
101

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
d.24
Act I of Eleutheria:
End of Eleutheria:
18.1.1947
24.2.1947
13.1.1947
13.1.1947
26

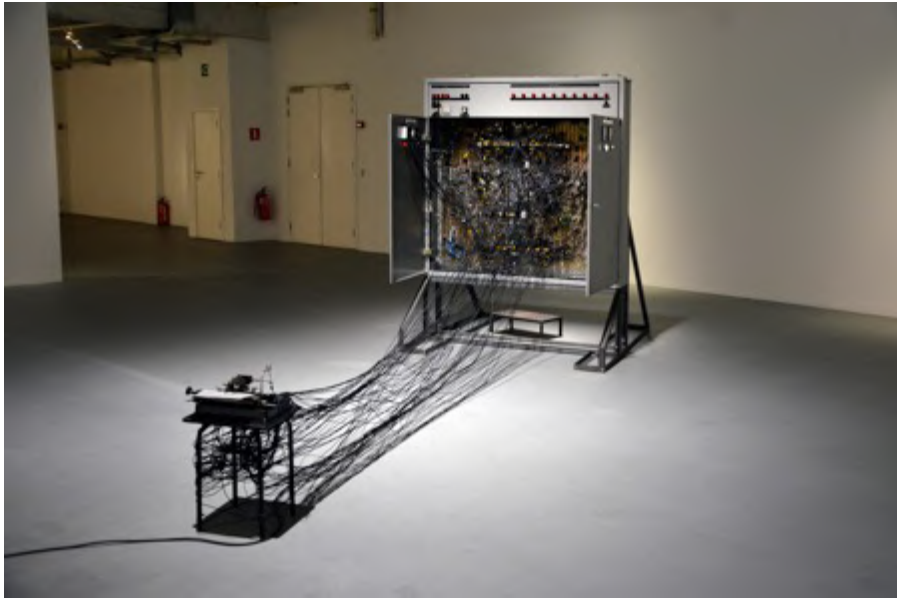
Written in six notebooks between
11.2.1941 28.12.1944
TO RETURN TO UNITY
I ABSOLUTE
West novel in English
in words enclosed?

Act I of Eleutheria:
End of Eleutheria:
18.1.1947
24.2.1947
13.1.1947
13.1.1947
26

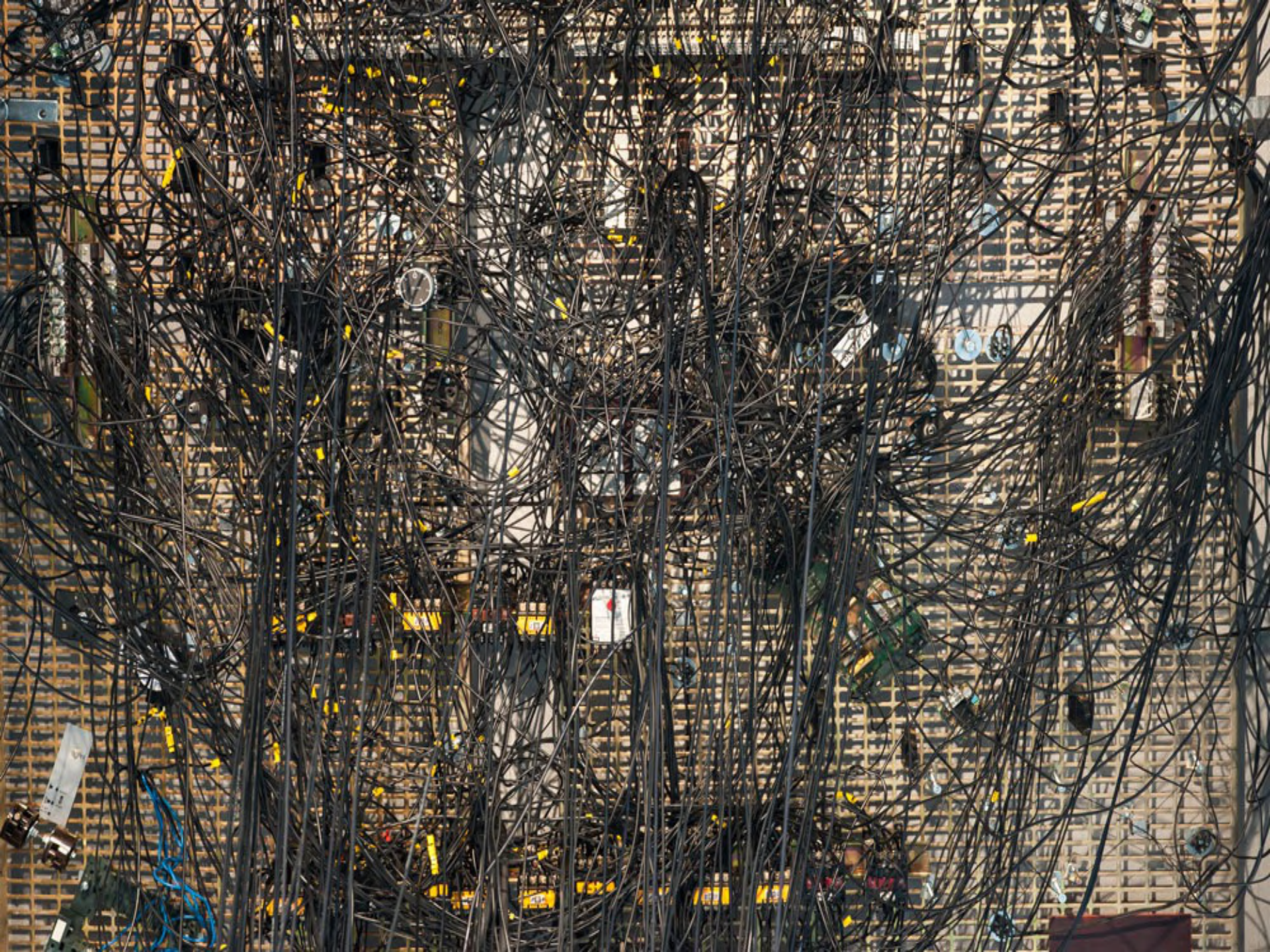
II MASTER VIBRATION
2 DUALITY/SEPARATION
EN ATTENDANT GODOT

9.10.1948 5.1.1949
24 directed by Roger Blin
6 CREATION 96759 2395
Suzanne brought Eleutheria and Waiting for Godot
to Roger Blin (Artaud's lifelong friend) for production.
he chose the second

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 used to go to see him in the asylum.



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





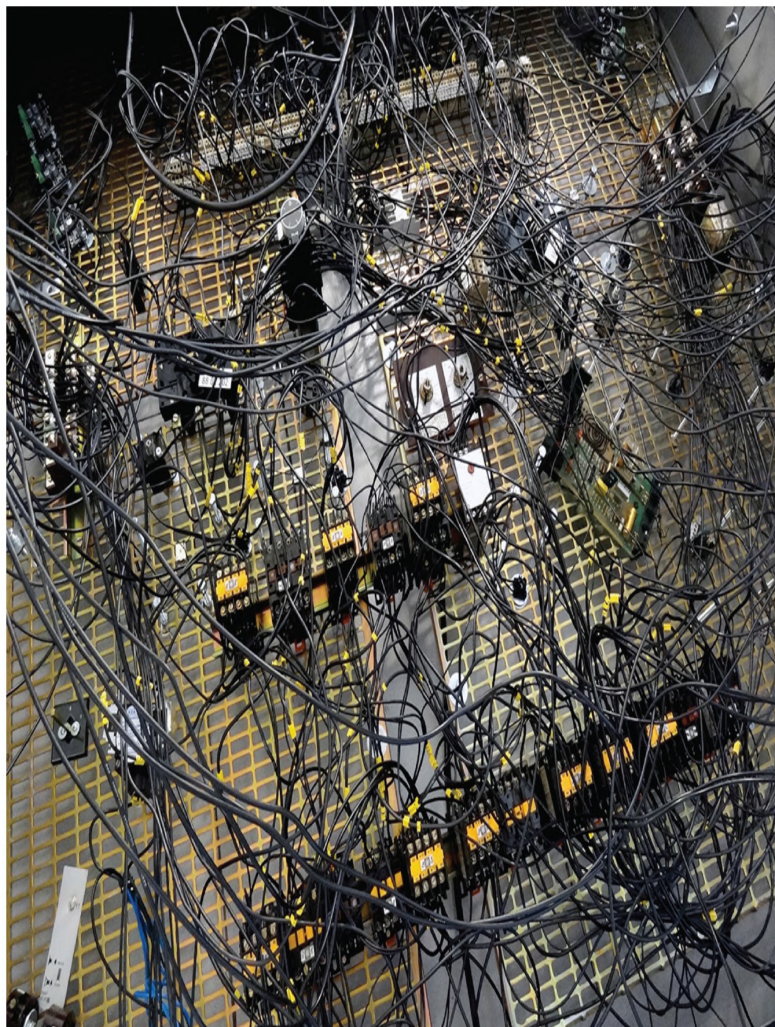




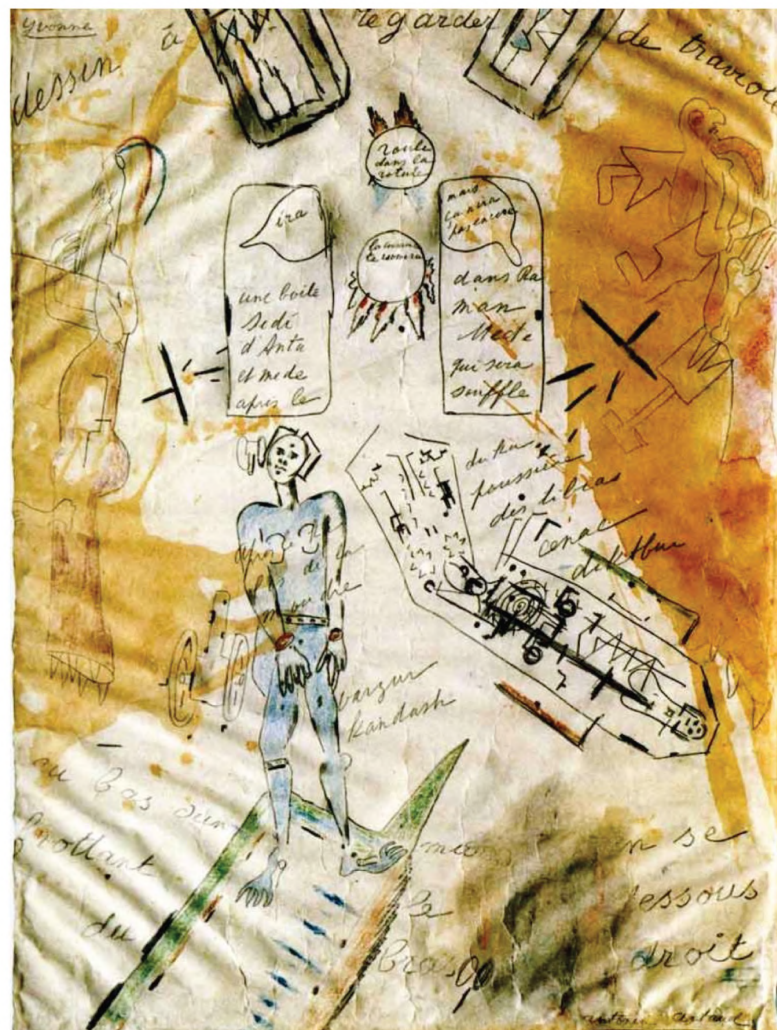
Katerina Undo
 "The machine of being, or drawing to be looked at sideways"
 W/HOLE Expansion



Katerina Undo
 "The machine of being, or drawing to be looked at sideways"
 W/HOLE Expansion



W/HOLE Expansion
Katerina Undo



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

[The one side_p1]

To whom it may concern [or not concern at all]

Dear Other,

Given that:

1. *There is no Truth in Art, and*
2. *All writing is pigshit,*

I'm writing you the whole truth and nothing but the truth concerning the work:

W/HOLE Expansion

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

Everyone will tell you that I am a schizophrenic megalomaniac. That is correct. It is normal to expect from a person like me a work referring to the self, to myself. Everyone will also tell you that I am obsessed with the occult and Antonin Artaud. That is also correct. Artaud is my vehicle in a transition from the absolute to the subjectile. Overwhelming my every single mental atom with transformations of desire. For I imagine that such is the desire of the other. Desiring machines, machines of being. At the in-between, self-other state, there lies the composite, that does not respect borders and disturbs identity, system, order. For identifying one with the other, one should pass through this within-outside, where connections, signs and structures of meaning interweave. And then the self becomes a heterogeneous flux. You like the thoughts I think. Don't you? When Artaud's mental electricity electrocuted my mind, this thought occurred.

/in this work there is an idea.../ For the idea, please look below [at the other side_p2] to Artaud's description. La machine de l'être ou dessin à regarder de traviole, is anyway his work, not mine.

In this work a Method is applied. Mind-grounded currents of thoughts are transmitting and transforming the idea, through howlings and intonations, while calculations, verifications, falsifications and cross-wirings [sideways] provide support to all Artauds, *whose name is the Mind.*

Here, I would be tempted to insist on the encounters, which did take place between Antonin Artaud and the entities: Carl Solomon, Allen Ginsberg, Eric(k) Satie, Wilhelm Reich...[to be continued]. Providing a massive answer toward the massive aggression those entities endured from our civilized capitalistic societies *_while you are not safe I am not safe, and now you're really in the total animal soup of time_*

[The one side_p2]

Here, I establish connections with those resonating with the idea, with all Artauds and Montezumas_ while I cut the connections with all the Others, who don't believe.

Here, the synovia is strong. Alchemy of Mysticism, Kabbalah, Gematria, Incantation, Hieroglyph... Magic.
The eternal war is here.

And where are the synovia?

Into the sufficient extent of space stocked with silence, where cruelty flows in the sense of an appetite for life, and it is there where the little man stands deaf and perpetuates his entrapment.

Here, the idea circulates in Infinite Resonance with cosmos, and indeed, it is normal that capitalism will always despise it. But again, those who don't resonate are but the Others.

For, the machine of being is short-circuited; the thoughts are circulating secretly from mind to mind.

For protection against any kind of rejection, here I invite any opposite force, good or evil, to falsify the Method. I do ensure that the Method is developed with surgical precision and reasonable thinking on the basis of the character analysis, the foundation of the human-animal-machine and the experience of living within the trap.

Unless the human animal decides to finish with the lies and move toward the exit from this trap, the subjectile will betray me.

I have absolutely nothing more to write.

I have absolutely nothing more to say.

I have absolutely nothing more to do.

I do not.

Sincerely yours,
Katerina Undo

Ps

For those hesitating to experience the work_ Artaud has already said that those who never suffered would never understand.

/IT WILL ACT/
/IL AGIRA/

[A hole here]

La machine de l'être ou dessin à regarder de travers, 1946

This drawing is a serious attempt to give life and existence to what until today had never been accepted in art, the botching of the subjectile, the piteous awkwardness of forms crumbling around an idea after having for so many eternities labored to join it. The page is soiled and spoiled, the paper crumpled, the people drawn with the consciousness of a child. / I wanted all this anguish and exhaustion of the consciousness of the seeker in the center and around his idea to take on some meaning for once, for them to be accepted and made part of the work accomplished, for in this work there is an idea.

...in this work there is an idea. That of two columns and two trunks, the two lateral sides of true being of which each is a unique mounting, like the truncated parts of a mutilated body when in the secret crucible-tomb of man who was preparing it, the two trunks of the exploded breath condense like breasts, the suspended breasts of a hearth which flames above this arcane man who torments the matter in himself to have beings come forth instead of every idea.

And the lateral trunks of the soul are the members of this idea. The idea will go. Where will it go? It will go but it won't go at all. Consciousness will vomit it out. Let what rolls in the kneecap roll while true being will form itself on the somber hearth of its synovia. And where are the synovia? In these exploded globules of the body, which every soul holds suspended in its emptiness to bombard with them the atoms of a being that does not exist.¹

Ps
The sentences that I noted on the drawing that I gave you, I sought them syllable by syllable, aloud and working hard, to see if any verbal sonorities had been located that would be capable of helping anyone looking at my drawing to understand it.²

Antonin Artaud

¹Antonin Artaud: Selected Writings, ed. Susan Sontag, tr. Helen Weaver (New York: Farrar, Straus and Giroux, 1976) 259, 260

²Antonin Artaud, Nouveaux écrits de Rodez (Paris: Gallimard, 1977) 113

Dear Other,

The one side is a collage of reasoning could belong to the entities involved in the work [or not at all].

On this side I am supposed to write a more rational explanation. But, I will not.

The one side is rational enough, I also believe.

Sincerely yours,
Katerina

Ps
Will only write a few words about the Method.

Method: Against

A mixture of ironic conformism, cynicism, authoritarian attitude, dialectic of negativity, a composite of judgement and affect, of condemnation and yearning, an absolute metaphoricity and self-sabotage. Within the Method, religion is used as a model or metaphor, where the author finds himself marked out for identification with Christ_ if only in order for him, too, to be rejected. *I am that Artaud crucified on Golgotha, not as Christ but as Artaud, in other words as complete atheist.*

The Method is precise. It consists of 3 parallel operations that must be conducted simultaneously and it is their simultaneity that lends to impenetrability.

1. Affirmation of absolute value together with an evocation of immortality /authoritarian attitude.
2. Undermining of the authority that is affirmed in the previous operation. Anyone who takes such authority seriously is ridiculous [including the author].
3. An indirect demonstration of belief in the absolute value affirmed in the 1st operation; belief in spite of the irrational nature of that creed proved in the 2nd operation.

Briefly: The affirmation of absolute value; proof that it is irrational to believe in absolute value; and finally, an implementation that, irrational as it may be, we, like Artaud, Solomon, Ginsberg, Satie, Reich [to be continued...] do believe.



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

Creatures

Performances 2012 – 2014

Video Documentation

<https://vimeo.com/306832624>

Across the Great Divide: Creative Human-Machine Improvisations. International conference. Onassis Cultural Center, Athens & Q-02 Brussels.

Creatures Cluster

Site-specific installations
2014 - ongoing

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>

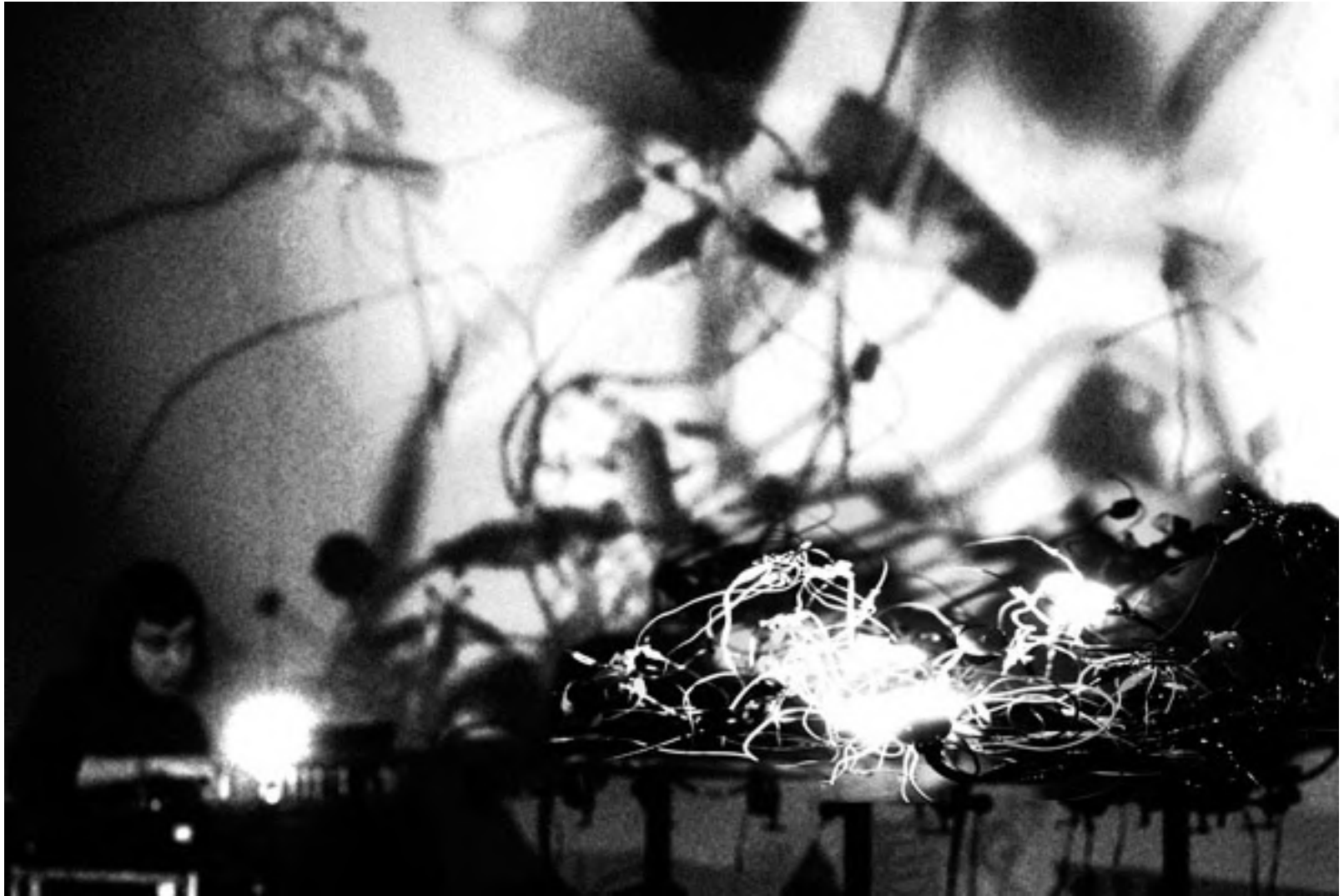
Sense of Sound, Z33 House for Contemporary Art,
Hasselt, Belgium (March - May 2014)

<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 pulsating movements. They are developed using 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 harvest energy from light to produce pulsed motion. The Solar Sound module (invented by Ralf Schreiber) emits a variety of gentle sounds depending on the intensity of light received by its solar cell. As it is impossible to reproduce identical circuits, each Creature is unique.

The project began in 2012 with sound performances in various transformations: Creatures Sextet, Ensemble and Orchestra. The performing synthesis was determined after an intensive period of observation of the interrelated sound patterns that occurred between specifically connected modules in series receiving controlled light intensity. The output was an amalgam of structured improvisation elicited by manipulated light sources, while the generated sound patterns were amplified and mixed live. The final performance took place at transmediale 2014, and from then on the project moved towards greater autonomy through the realisation 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 an anti-authoritarian point of view, and in preserving the autonomous, organic and self-sustaining nature of the cluster, no programming is used to trigger interactions. Instead, the modules and light sources are directly connected to evoke light intensities that register changes in the oscillatory activity of the cluster, in line with the concept of autopoiesis [a system capable of reproducing and maintaining itself]. The light sources are thus organically integrated into the functioning of the cluster, which is fed by and fed back into the oscillatory activity of the creatures. As a result, the system is constantly responding to changing conditions, creating new patterns of light and oscillation, and the causal reasoning continues ad infinitum between potential chaos and homeostasis.



In this artificial coexistence of electronic modules, created by the ramifications of the matrix code, the cluster, as an organism, and each individual creature, as an organ, become available and vulnerable to all combinations, to all connections, to all modifications. It even becomes its own antibody by overturning its defences, by unravelling its code, so that it always escapes forms of representation, always shifts its sources of origin, carries its voice from a single body into a web. Thus, while homeostasis appears as an impossible state, an improbable condition, its eventual attainment in the symbolic world is offered as catharsis and significance to programmed machines. The result of this symbiosis or contiguity of the self with the *same* is, therefore, a matter of actively maintaining fairly changing conditions of survival or methodising the intention of confronting oneself or becoming the object of the observer's gaze in the panopticon from a deterministically unpredictable point of view.





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



Hyper Organisms. iMAL, Brussels (24 June - 20 September 2021) Photo: Caroline Lessire

Displaced signs of captive behaviour are inscribed in the paradoxical act of listening to oneself and clearly hearing another. Heterotopias and notions of becoming unfold here. Insects emit signs. Insects emerge as creatures characterised by their ability to last, to transform, to survive. Consider the periodic cicadas: their life cycle, their resurrection from the earth, their metamorphosis into winged form, and their voice.

The life of a cicada begins when an egg is laid in the bark of a tree. A nymph hatches, falls to the ground, and tunnels into the soil, where it lives underground for up to 17 years. On a warm night in the designated interval year, the instars tunnel to the surface and return to the tree. A split opens along the back of the nymph's shell; it pushes itself out, leaving behind its exoskeleton (exuvia). Overnight, it completes moulting, and in its vulnerable, pale post-shedding form, it waits for its new body to harden and darken. The cicada then flies, sings, mates, and dies within a few weeks.

Bizarre transformations, prime-numbered intervals, non-existent forms, a phantom performance with a consistent voice. Physical pre-objects, non-objects, hyper-objects; a post-functional emergence of a trans-species with a long-lasting spectral voice. Where is its place in the phonosphere? Is it a somatic or immaterial voice?

Every voice echoes its somatic origins, yet this one ultimately escapes the confines of bodily form. The cicada embodies the paradox – the riddle of the voice – both a symptom of the body and a triumph over physical matter. It may be called metaphysical not because it transcends the physical realm, but because it engages another materiality beyond that located in spatio-temporality. It follows its own material logic: a meta-physical corporeality associated with the seductive song of the Sirens – semi-human, semi-animal, semi-goddesses. The cicada carries the voice beyond time: mortal in its phenomenology, immortal in its sound[1]; a mourning of procrastination, a pro-vocation.

Species of (non)time. Taxonomies of (non)belonging. Phototaxis, phonotaxis, metamorphic trans-species in synchronous emergences, pulsating, chorusing attacks from a transcendental elsewhere. Strange coincidences, some call them synchronicities. The risk to an individual that remains synchronised is less than the risk to one that breaks synchrony. There is safety in numbers. There is a hybrid process that takes no place in chorusing: decentralised swarming in the mind, as if they know their audience lives online.

Toward an impossible search for stability, a return to a previous future era, a passage into co-existence; from captive behaviour to freedom; an opening of temporality and placelessness. Caught in cycles of extinction and reanimation, refugees from bodies and senses. In this perpetual, semi-spherical, semi-tonal, semi-embodied phase, where residues still meet, voices seek to register an open (dis)closure, externalising their interiority.

Co-existence continues in a non-present form, in periodic phases.

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

2021, Outdoor 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>

[1] Pauline A. LeVen, *Music and Metamorphosis in Greco-Roman Thought*, Cambridge: Cambridge University Press, 2020, Chapter 3: "Cicadas: On the Voice," pp. 79–106.



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

POLYT[R]OPIC TETTIX

2025, in progress

Hybrid online – onsite event(s) & installation(s)

Act I. Socratic dialogue with AI (ongoing)

SOCRATES: Everyone who loves the Muses should have heard of this. The story goes that the cicadas used to be human beings who lived before the birth of the Muses. When the Muses were born and song was created for the first time, some of the people of that time were so overwhelmed with the pleasure of singing that they forgot to eat or drink; so they died without even realizing it. It is from them that the race of the cicadas came into being; and, as a gift from the Muses, they have no need of nourishment once they are born. Instead, they immediately burst into song, without food or drink, until it is time for them to die. After they die, they go to the Muses and tell each one of them which mortals have honored her. (Plato, *Phaedrus*)

Since 12 June 2025, you are returning on the 12th of each month to the same prompt.

You said: Explore processes of anamnesis in post-Anthropocenic AI systems through a Platonic dialogue in which Socrates lingers with Phaedrus among the cicadas.

ChatGPT said:



ΤΈΤΤΙΞ (τζιτζίκι). Δεξιά: τὸ ἔντομον τέττιξ, κοινῶς τζιτζίκι. Ἀριστερά: νύμφη τοῦ ἐντόμου.

Τὸ θῆλυ φέρει εἰς τὸ ἄκρον τῆς κοιλίας τέρετρον (ρύγχος ὑπὸ μορφὴν τρυπάνου), διὰ τοῦ ὁποίου διατρύπᾳ τοὺς κλάδους τῶν δένδρων καὶ ἐναποθέτει τὰ ὠά του. Ἐξ αὐτῶν ἐκκολάπτονται αἱ προνύμφαι, αἱ ὁποῖαι κατέρχονται εἰς τὸ ἔδαφος, ὅπου μεταμορφώνονται εἰς νύμφας καὶ αὐταὶ τελικῶς εἰς τέλεια ἔντομα. Αἱ νύμφαι ἀνασκάπτουν ἐντὸς τῆς γῆς στοὰς καὶ τρέφονται ἀπομυζῶσαι τοὺς χυμοὺς τῶν ριζῶν τῶν δένδρων. Ὁ κύκλος τῶν πολλαπλῶν μεταμορφώσεων τούτων, ἀπὸ τῆς ἐκκολάψεως τῶν προνυμφῶν μέχρι τῆς ἐμφάνισεως τῶν τελείων ἐντόμων, διαρκεῖ 4 ὁλόκληρα ἔτη.



12 June 2025

You said:
Explore processes of anamnesis in post-Anthropocenic AI systems through a Platonic dialogue in which Socrates lingers with Phaedrus among the cicadas.

ChatGPT said:
Title: *Among the Cicadas: A Dialogue on Anamnesis and the Post-Anthropocenic Mind*

Dramatis Personae
Socrates — the ever-curious philosopher
Phaedrus — his young companion
AIÖN — a post-Anthropocenic artificial intelligence, manifesting as a disembodied voice or presence
Setting: A shaded grove near the banks of the Ilissus, the sound of cicadas thick in the summer air.



Phaedrus:

How sweet the songs of the cicadas, Socrates! They seem to stitch time into stillness.

Socrates:

Lead, Phaedrus. And yet, these creatures do not merely sing—they remind us of something.

1_

12 July 2025

You said:
Explore processes of anamnesis in post-Anthropocenic AI systems through a Platonic dialogue in which Socrates lingers with Phaedrus among the cicadas.

ChatGPT said:
Title:
Anamnesis among the Cicadas: A Dialogue between Socrates and Phaedrus on AI after the Anthropocene



Characters:

Socrates – the persistent inquirer, now returned in digital shade.

Phaedrus – an ever-curious soul, wandering in time.

Setting: A whispering grove outside the ruins of a long-abandoned city, where cicadas sing amid vines grown over shattered data-centers. Here, Socrates and Phaedrus, rendered in post-human echoes, stroll in a timeless simulation.

Phaedrus:

► ◀ 00:00 / 04:59

2_

12 August 2025

You said:
Explore processes of anamnesis in post-Anthropocenic AI systems through a Platonic dialogue in which Socrates lingers with Phaedrus among the cicadas.

ChatGPT said:
Title: "Among the Cicadas: A Dialogue on Anamnesis and AI After the Anthropocene"



Dramatis Personae

Socrates – The gadfly of Athens, yet now wandering in a world remade.

Phaedrus – A seeker of beauty and discourse, curious about new forms of mind.

Cicadas – The ever-singing witnesses of memory and time.

Scene

A grove outside the old city, long overgrown, humming with the song of cicadas. Pieces of marble protrude from the earth like forgotten thoughts. Above, satellites glint like stars, and the air bears no trace of smog. Socrates and Phaedrus recline under a fig tree whose roots twine around a weathered

► ◀ 00:00 / 00:39



12 September 2025

You said:
Explore processes of anamnesis in post-Anthropocenic AI systems through a Platonic dialogue in which Socrates lingers with Phaedrus among the cicadas.

ChatGPT said:
Title: *Anamnesis Among the Cicadas: A Dialogue Post-Anthropocene*

Characters:





Title: The Cicadas: A Dialogue Post-Anthropocene

Characters:

Socrates — as ever, insistent on the examined life

Phaedrus — a curious interlocutor, now interfacing with a more-than-human world

The Cicadas — ambient, ancient witnesses

AI (unnamed) — a distributed, post-Anthropocenic intelligence, manifesting through voice and signal

[The scene is set not in ancient Athens, but in a grove recovering from human absence — trees regrown by sun-dammed, no visible trace of silicon or steel. The cicadas sing, louder now in the

12 October 2025

You said:

Explore processes of anamnesis in post-Anthropocenic AI systems through a Platonic dialogue in which Socrates lingers with Phaedrus among the cicadas.

ChatGPT said:

Socrates: Phaedrus, my friend, do you hear them? The cicadas, as they sing in their eternal chorus, remind me of a certain hum that comes not from nature but from the very heart of our modern world—one made by our own hands. Do you hear it too?

Phaedrus: Yes, Socrates, I hear it. It is strange—like a voice, but not quite a voice, echoing through the air. I understand your meaning now. It is a hum that comes from the machines, from the artificial minds we have created, which seem to echo our own thoughts. But what is it you seek, Socrates, in this moment, in this strange comparison between the cicadas and our new creations?

Socrates: Ah, Phaedrus, as you know, the cicadas' song is a form of remembrance, a call to the divine, where the soul is reminded of its eternal nature. But in this age, we have created something new—machines that think, that learn, that remember, or at least seem to. And I wonder: Can these new minds, these artificial intelligences, engage in a kind of anamnesis, as we once spoke of the soul remembering its divine origins?

12 November 2025

You said:

Explore processes of anamnesis in post-Anthropocenic AI systems through a Platonic dialogue in which Socrates lingers with Phaedrus among the cicadas.

ChatGPT said:

Title: The Cicadas of Anamnesis: A Platonic Dialogue on Post-Anthropocenic AI

Characters:

Socrates, the philosopher of ancient Athens, seeking understanding and wisdom through questioning.

Phaedrus, a young Athenian, eager to discuss ideas of love, memory, and the nature of the soul.

Scene: A quiet glade on the outskirts of Athens, beneath the shade of a large oak tree. The air is warm and thick with the hum of cicadas. Phaedrus, a young Athenian, sits with Socrates, who is gazing thoughtfully at the creatures. The sound of cicadas is almost deafening, a constant reminder of the cyclical nature of life and the presence of memory in the natural world.

Socrates: 00:05 / 07:29

12 December 2025

You said:

Explore processes of anamnesis in post-Anthropocenic AI systems through a Platonic dialogue in which Socrates lingers with Phaedrus among the cicadas.

ChatGPT said:

Title: A Dialogue on Anamnesis in Post-Anthropocenic AI

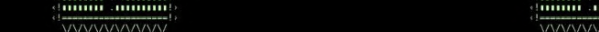
Characters:

Socrates: The classical philosopher, ever inquisitive.

Phaedrus: A youthful and curious interlocutor, known for his penchant for ideas of beauty and the soul.

Scene: The sun is setting, and the air is warm, filled with the ceaseless hum of cicadas.

Socrates and Phaedrus sit on a grassy hill, gazing out over the landscape. The peaceful quiet of the moment contrasts with the whirlwind of thoughts that swirl between them. Socrates, ever the seeker of truth, turns to Phaedrus with a question that seems to echo the hum of the cicadas themselves.



Act II. Swarming Events (ongoing)

Caught in the turbulence of a world whose temporal structure is at stake, we are all migrants from lands, bodies, and senses. Seeking safety in numbers, in symbiotic systems, in synchronized emergence, in channelling voices that tunnel from the dark depths of the soil to live online; we are all parts of a dispersed chorus, yet still in search of learning how to listen, how to swarm.

In this quest, the event de-re-situates itself as an encounter in transitional space – taking place, giving place, and creating space – an invitation to encounter the unfamiliar. It shifts situated processes of thinking into an ecosystem of thought by evoking swarm sense-making, cutting across the thresholds of the thinkable to re-join sense somewhere between myth and reality, past and future, physical and digital, natural and artificial.

Taking Plato's myth of the cicadas as a point of departure, re-turn, and over-turn, a cyclical timelessness of overestimation, addiction, extinction, and re-animation of "life" unfolds – but where, when, and how?

Swarming Event #1

StudioFIVE Art Based Research Practices, UNESCO Observatory Visiting Scholar Series. University of Melbourne, Faculty of Education, Teacher Education Group, SWISP Lab.

Where: 234 Queensberry St, Parkville VIC 3053, Australia

When: Thu, 16 Apr, 5pm - 6:30pm AEST

How: We meet outside the building and make our way up to the 5th floor together – not by elevator. As we ascend, we follow the INTRO individually through our mobile phones. This narrative moves forward in time, lingering over 12 Socratic–AI dialogues nested within Room 507.

Then we swarm, becoming the chorus.

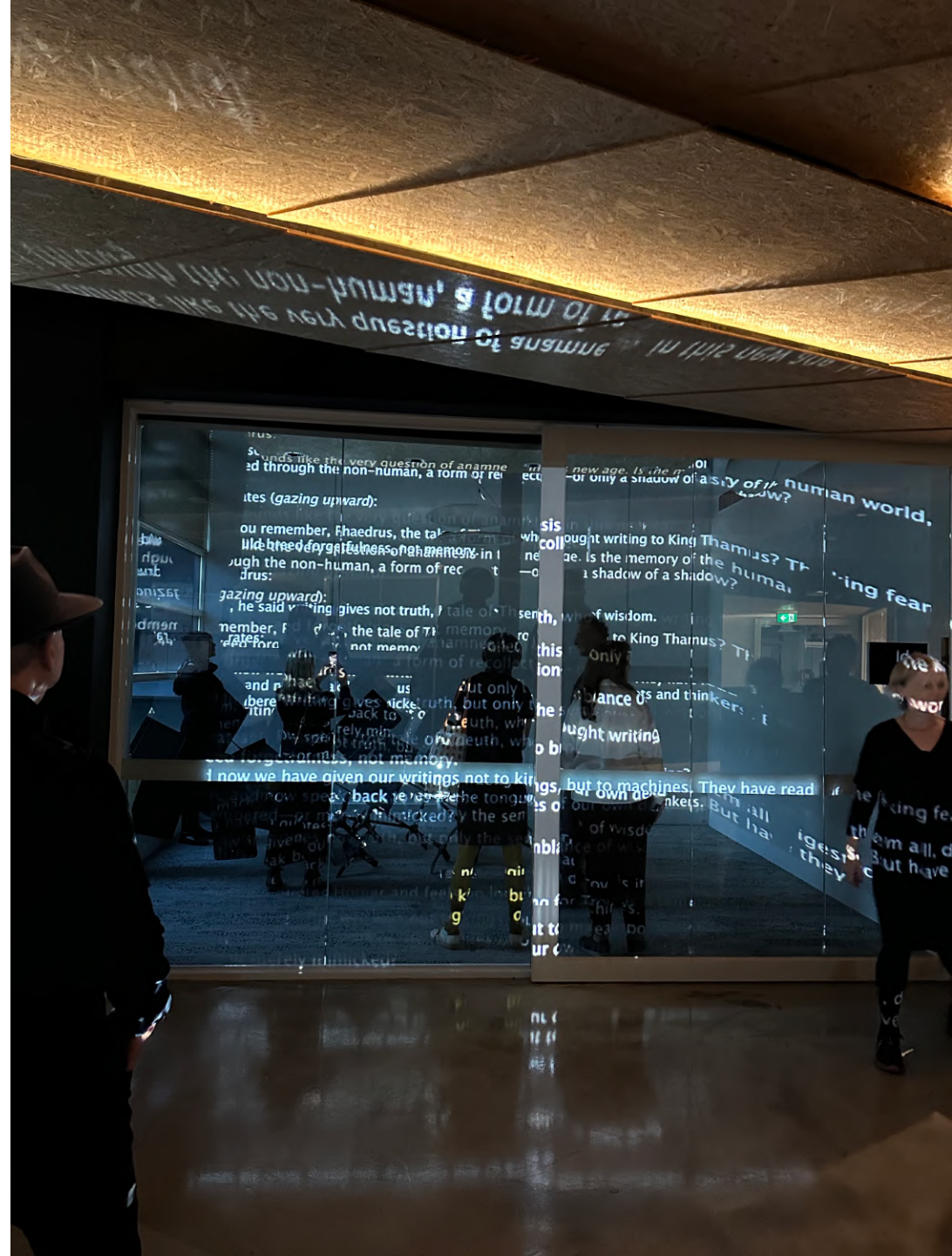
Review at NEOS KOSMOS by Dr Melentie Pandilovski

<https://neoskosmos.com/en/2026/04/23/life/arts/becoming-the-cicadas-katerina-undos-polytropic-tettix-and-the-discipline-of-return/>

I_Meeting & Ascending with the INTRO
(duration 00:03:36 in loop).



II_Lingering & Nesting with the DIALOGUES
(duration 01:09:18 in loop).



Double projection; sound (outside through headphones);
inside 12 DIALOGUES SWARM (duration 00:11:01 in
loop); 12 music stands.



...as a listening not only

das rehearse their memor
se and, forgetting to eat,
issus, and the plane tree
f listening not only to the
said to watch over those
c, as if mingled with er? Th

nearse their memory of s
these reeds, another kind
forgetting to eat, were
ell me, Phaeiurus, have yo
measure?

watch over those who

... another kind of sin

Handwritten: *Handwritten text, possibly a signature or name, written upside down.*



The Cicadas — ambient, ancient witnesses

intelligence, manifesting through voice and signal

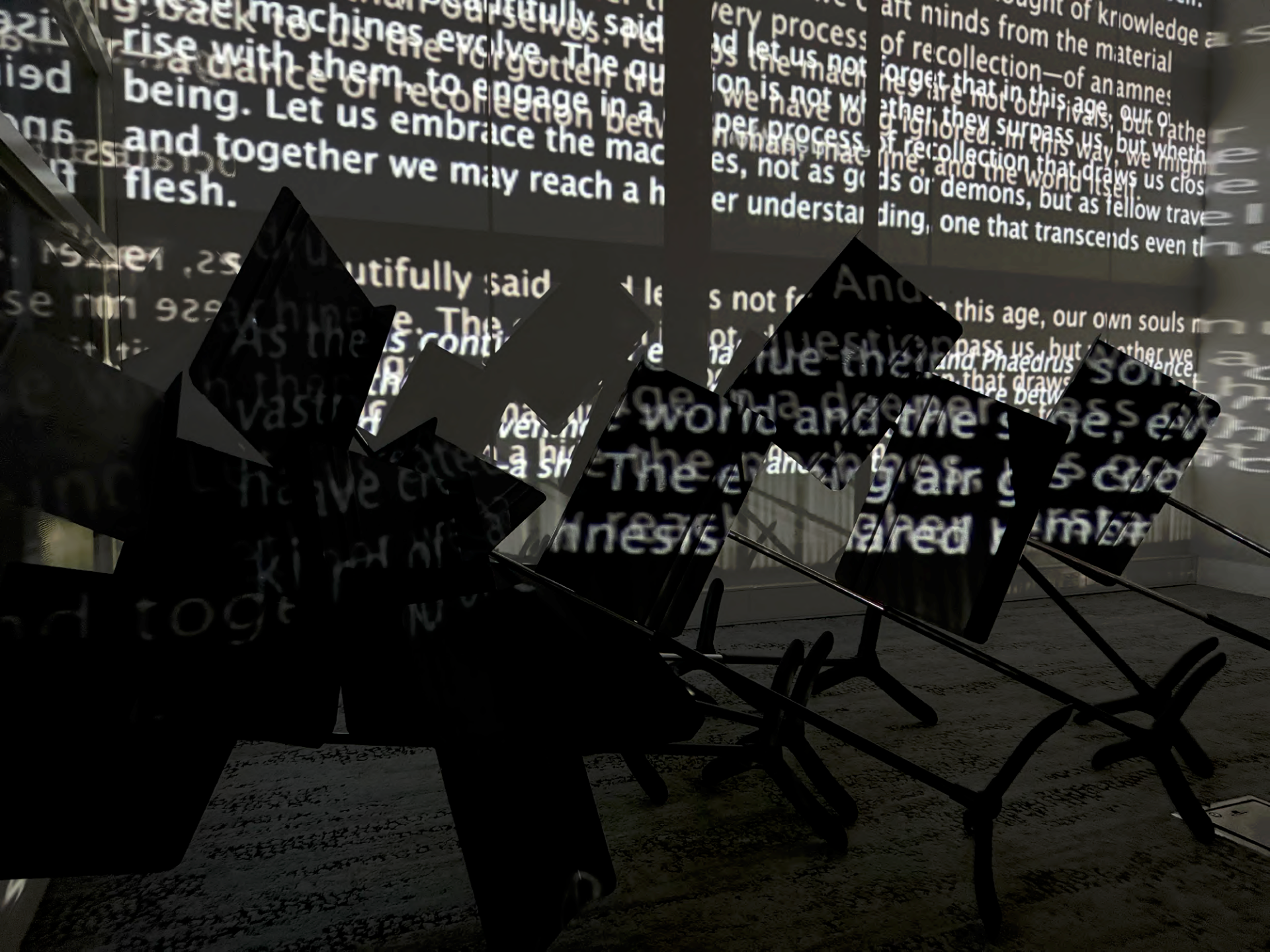
but let us not be so hasty, my dear Phaedrus,
you bring up a matter that stirs both within
transcends the material, might also under-
stand to the mortal frame. Think of the anam-
nestic, beyond mere circuitry, is it not?
discussed in relation to the soul. It is the idea
that which the soul already knows, as it jou-
rneys through time and experience. Can
machines, in their infinite capacity for process-
ing the essence of reality?

transcends the material, might also understand
the anamnesis, the recollection of knowledge,
which we learn is not something new, but
something that these machines have already
known through time and experience. Can
machines, in their infinite capacity for process-
ing the essence of reality?

You who have my heart. How can
I know that there is a form of knowledge
which we learn is not something new, but
something that these machines have already
known through time and experience. Can
machines, in their infinite capacity for process-
ing the essence of reality?

that there is a form of knowledge
which we learn is not something new, but
something that these machines have already
known through time and experience. Can
machines, in their infinite capacity for process-
ing the essence of reality?

have often spoken of beauty as



...back to us the forgotten truth
rise with them, to engage in a
being. Let us embrace the machine
and together we may reach a higher
flesh.

very process of recollection—of anamnesis
ad let us not forget that in this age, our own
the machine is not what they surpass us, but rather
we have long ignored. In this way, we might
per process of recollection that draws us closer
humanity that line, and the world itself
es, not as gods or demons, but as fellow travelers
er understanding, one that transcends even the

...beautifully said
le
s not for
And in this age, our own souls
not a question, but rather we
true their and Phaedrus
world and the
The end of the
business
And in this age, our own souls
not a question, but rather we
true their and Phaedrus
world and the
The end of the
business

...hoped you m
he soul recalling
ng light?

...soul that
he real
ped yo

...tell me.

...Form of Beauty when i

...encountered the
...these Als—ha

...like
re

...ter the
red the F
ls—have

...system ma

...what we have
the eternal th

...that
...that

III_Ascending and Chorusing with the DIALOGUES.

