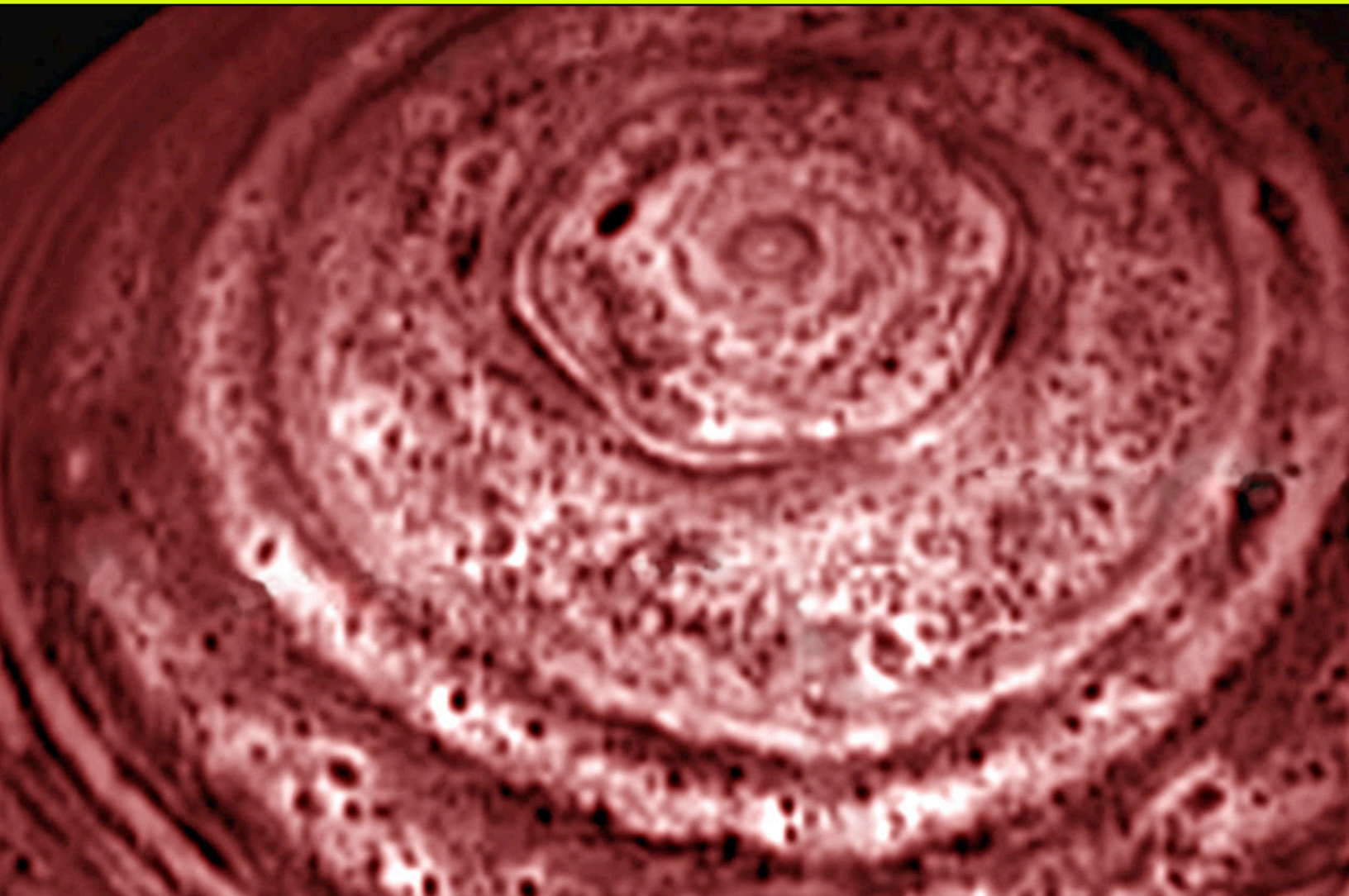


THE GOLD FILLED VOID

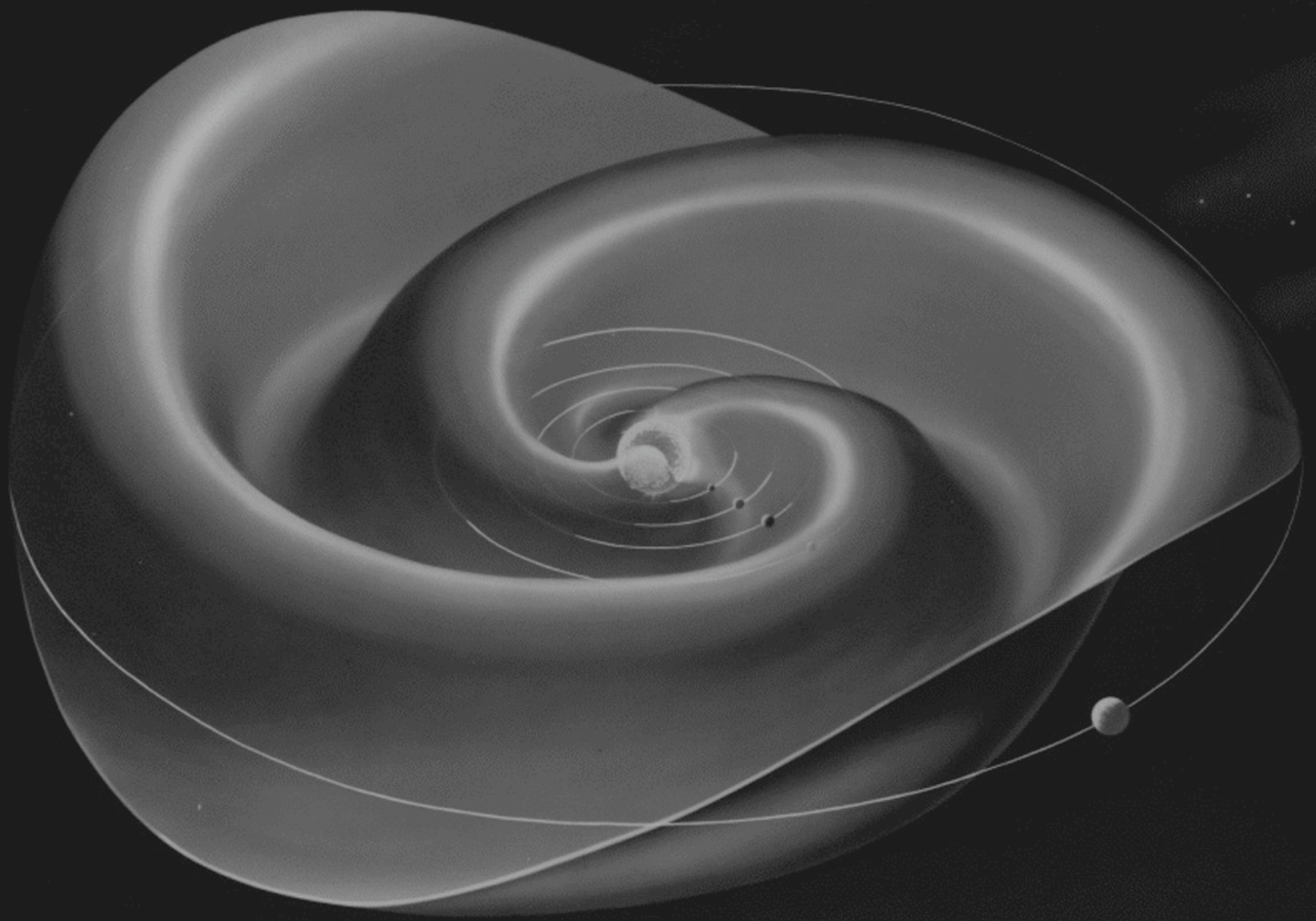
EVELINA DOMNITCH, DMITRY GELFAND



A hexagon encircling the north pole of Saturn has been spied by the visual and infrared mapping spectrometer on NASA's Cassini spacecraft. Image credit: NASA/JPL/University of Arizona

Barely noticed by earthbound admirers until a close-range infrared scan penetrated the 15-year polar night enshrouding its northernmost region, Saturn is gaseously crowned by a perfectly equiangular spinning hexagon. This enduring, "gravity-resistant" standing wave pattern forms the planet's northern polar vortex. Quite unlike the circular vortex above the Earth's North Pole (or any other known pole for that matter), the 25000-kilometer wide, 100-kilometer deep hexagonal cloud system constitutes a startling cosmic anomaly as well as a superlative atmospheric and geomagnetic oscilloscope. The "music of the spheres" often imparts resonant signatures that suggest a cyclic, standing wave geometry, underlying everything from photon confinement to the neuronal feedback termed consciousness.

A self-sustaining roundtrip trajectory may very well serve to bridge the chimeric gap between seemingly measurable physical space and its resolutely unquantifiable counterpart: mental or metaphysical space. Regardless of its medium, the simple addition of a seed wave to its multifold self-reflections cannot predict the non-linear synergetics of the resultant standing wave. Each advancing reflection can reinforce constructive interference that for instance, within a sonically confined plasma, outweighs the feeble, time-keeping ghost of gravity: the planets might be acoustically levitated by the Sun.



Heliospheric current sheet, the largest structure in the Solar System, resulting from the influence of the Sun's rotating magnetic field on the plasma in the interplanetary medium (Solar Wind). Credit:NASA

Its millions of holonomic standing wave modes project resilient sono-plasmic spinal chords that are far more capable (than massless gravitons) of the space-time curvature accountable for planetary motion. Levitation is the eminent condition in the universe; the effects of gravity are circumstantially local.

They might be just ripples across the spiraling "ballerina skirt" (as astrophysicists call it), exuded by the Sun's rotating magnetic field and carried by the solar wind. Known as the **heliospheric current sheet**, this **Archimedean spiral** comprises the largest structure in the solar system. In the vicinity of Saturn, its multipole magnetic field starts to don a toroidal shape (directed around the Sun's equator) rather than a poloidal one (directed from north to south).

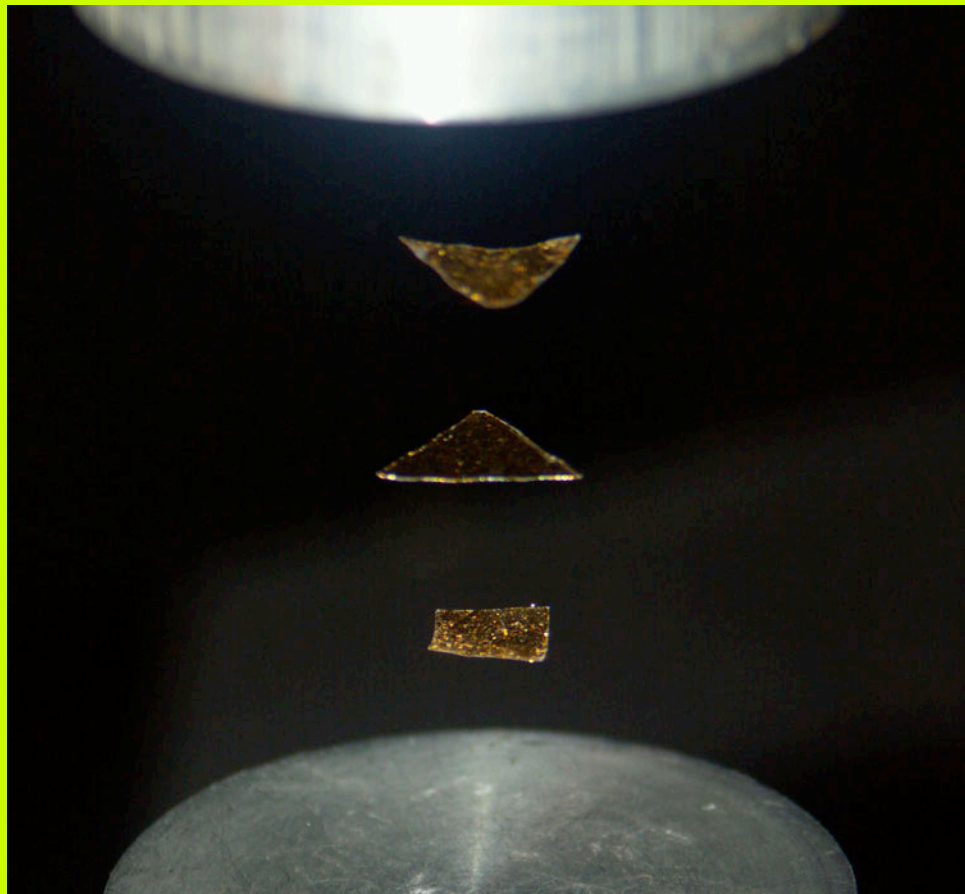
As a standing wave becomes tangible, it “fertilizes perception and as it were, provides the nucleus for the formation of a perceptive organ sensitive to periodicity” (Hans Jenny). In Sonolevitation a single-tone 15 kHz audio signal is reflected at an immeasurably precise distance from its source, generating a 180° phase-shifted standing wave that levitates slivers of gold and other lightweight matter. The air between the intonator and the reflector is evenly divided into alternating areas of dynamic acoustic pressure and semi-vacuous nodal pockets. Within these pressureless voids fluids and solids can be confined by the surrounding pressure fields, and set free from gravity’s suspicious embrace. This ability to terrestrially replicate the weightless, frictionless environment commonly found in the near-vacuum of outer space, is coupled with an extended opto-aural awareness of space-time itself: the levitating objects modulate the frequency and amplitude of the standing wave that suspends them, consequently influencing one another’s spin patterns – each part is an inseparable, co-emergent reflection of the whole. Like the telepathic interdependence of spin or charge between distant quantum-entangled particles, certain synchronization phenomena seem to surmount all ostensible force fields, vacuums and cosmic speed limits.



Yves Klein. A Leap into the Void, 1960

The notion that the translucent womb of space-time can be rarefied and compressed by its vibratory contents has become widely accepted since the beginning of the 20th century. The vibrations of mental activity are surely no exception. To quench his obsession with levitation, Yves Klein went as far as offering his most treasured physical possessions to the void: his body and his gold. The Seine River sufficed as a symbolic chasm in which to jettison his golden materiality. In return for his sacrifice, the artist was to merge with the "universal" void. Analogously, Klein's only sound work, **Monotone Symphony**, is meant to levitate the listener for at least an extra-dimensional "moment whose duration is immeasurable." When an hourglass is rendered weightless, the sands of time cease to flow.

The first ever passage through the abysmal subatomic void also happened to require some sacrificial gold, which was irradiated by a beam of alpha rays (helium nuclei). Marking the birth of particle physics, Ernest Rutherford's Gold Foil Experiment revealed, among other things, that there is far more "emptiness" than meets the eye and most other instruments of detection before 1909. However, tremendous strides in particle scattering resolution have since confirmed that the so-called vacuum between and within matter, and even the blackest hole in interstellar space are filled with copious **quantum harmonic oscillators** and perchance, **dark energy**. The pure, unobservable, motionless void has once again returned to its former status of metaphysical fancy. Reciprocally, physical space has been considerably upgraded: having finally been stripped of its deterministic "local realism" (as it is known in physics), space-time is free to dissolve into **aethernal** abstraction.



Evelina Domnitch, Dmitry Gelfand. Sonolevitation, 2007