

Overcoming the Heisenberg Principle:
Art Theory Arising Out of Wolfgang Pauli's Collapsed Wave

By

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Introduction

There is no completely objective process in art criticism; neither is there complete objectivity in a new theory advocated. Utilizing my subjective experience, this paper proposes a new art theory that brings art and science together to heal the legacy of a 20th century split in both disciplines; in art, there was a dichotomy between figurative (objective) and abstraction (non-objective) that postmodernism failed to address; meanwhile, the prevailing irony in science is that the divide between observers (astronomers) and theorists (astrophysicists) is a direct result of the search for a unifying theory.¹

The impetus for this marriage between two traditionally opposing disciplines arose out of a step-by-step healing process. Experiments in autobiographical fiction went unpublished, though the full throttle immersion into the unconscious fed into a role as professional newspaper art critic from 2000-2005. I subsequently became a curator (2006) and performance artist (2007).

The spiritual journey that concludes with this publication took 28 years of grounding in the ancient hermetic practice of “drawing heaven down to earth.” During a compressed course of study in Florence with leading scholars of hermeticism in the

Italian Renaissance, I tread the footsteps of Marsilio Ficino; subsequently, I sought to pro-actively revive the mysteries in the context of contemporary art.² In this paper, I intend to demonstrate how a sacred practice of “shamanistic astrology” performed in the public realm was crucial to the theory/practice of a new art theory and its transformation from the personal to the universal by means of a symbol.

David Boehm advanced a scientific language for this process: the passage from implicate to the explicate order.³ This paper will demonstrate the sourcing of Boehm’s theory in Wolfgang Pauli’s 30 year correspondence with C.G. Jung attesting to the need for a neutral language of interpretation in regards to a newly emerging archetype:

More and more I see the psycho-physical problem as the key to the overall spiritual situation of our age, and the gradual discovery of a new (“neutral”) psycho-physical standard language, whose function is symbolically to describe an invisible, potential form of reality that is only indirectly inferable through its effects, also seems to me an indispensable prerequisite for the emergence of a new hieros gamos predicted by you.⁴

In *Art and Physics*, Leonard Shlain argued that artistic breakthroughs parallel new discoveries in science.⁵ Likewise, my journey to uncover in art a newly emerging holistic archetype pinpointed by astrological research corresponded to the scientific discovery of dark energy in 1998. My position is that a contemporary art practice organized in planetary cycles reflects the scientific search for a unified theory and the resulting theory provides a “neutral” language for the “invisible, potential form of reality” described by Pauli. I suggest through the course of this paper that such an integral art practice provides the means to communicate a “reality that is only indirectly inferable.” While I don’t have the space to elaborate on the precise parallel between avant-garde practice and the scientific search for dark energy, I am instead focusing on an

understanding facilitated by a subjective marriage of theory/practice: the public embrace of the personal shadow⁶ is tantamount to overcoming the Heisenberg Uncertainty Principle.⁷

Having pursued this breakthrough through a sustained decade-long interaction with the avant-garde, I argue that a conscious, public leap into individuation and self-acceptance releases an energy transforming audiences from observers to participant.⁸ While dramatically breaking with the cynical market driven concerns of post-modernism, this interaction heals the current division between observer/theorist inhibiting a scientific breakthrough surrounding what is known as “the rotation problem.”⁹

This paper suggests that a millennial avant-garde art practice based on correspondences between planetary cycles and the visual manifestation of Pauli’s “invisible, potential form of reality” heals this split by innovating its own self-reflecting contained structures operating outside of any existing theory or practice.

In 1997, I began a focused search through the artistic underground for holistic 21st century art forms. This path culminated in 2006 when I became a curator, launching a multi-media exhibition exploring a new art movement uncovered from my years reporting and reviewing in the grassroots (the shadow of the New York art world). This exhibit contained the iconic works energizing my decade long search; I contextualized them through my personal reflections on a newly translated and published correspondence between artist Carl Jung and scientist Wolfgang Pauli. This private collaboration between art and science foresaw the *hieros gamos* arising out of the collapsed quantum wave.¹⁰ The prophecy was reflected in the sacred geometry of a 1997 celestial configuration.

Iconography of the *hieros gamos* is sourced in the myth of the Sacred Marriage Rites unearthed on cuneiform tablets from Sumer (present day Iraq). These archeological findings, in turn, substantiate Jean Gebser's theory of the "ever-present origin"; yet, the philosopher wouldn't have known this correspondence when he published his book in 1950.¹¹ It took another half century for this vision, originating in a dream of Wolfgang Pauli, to be embodied in the contemporary practice examined in this paper. The "sacred geometry" of the hexagon, the six-pointed star, links these great minds together in a new awareness uncovered in my search for 21st century art forms.

I. WOLFGANG PAULI'S PROPHETIC DREAM

As I was mounting the multimedia art exhibition, *Icons of the 21st Century*, at the Lab, a storefront gallery in midtown Manhattan, I discovered the following dream of Wolfgang Pauli that took place on January 23, 1938:

*In the dream I drew an oscillation process beneath the window – actually two oscillations, one beneath the other. By turning to the right from the curves, I try to see the time on the clock. But the clock is too high, so that doesn't work. Then the dream continues. The 'dark unknown woman' appears. She is crying because she wants to write a book but cannot find a publisher for it. In this book there is apparently a great deal of material on time symbolism – e.g., how a period of time is constituted when certain symbols appear in it. And at the end of one page of the book, there are the following words, read aloud by the 'voice': 'The definite hours have to be paid for with the definite life, the indefinite hours have to be paid for with the indefinite life.'*¹²

The exhibition opened on January 20, 2006. Three days later, on the 68th anniversary of the dream, I hosted a dinner inside the gallery. As a performance piece, I wrote Pauli's January 23 dream on the window beside his three dream symbols: the window, a double oscillation and a clock.

In continuing with Harold Rosenberg's theory of gesture in action painting,¹³ drawing these symbols while simultaneously filtering their meaning through words encapsulating my subjective journey served as a crucial method of embodiment indicated in the dream symbols. The **double oscillation** is the sign for Aquarius (the dual wave comprising the sign's two planetary rulers – Saturn and Uranus), the 11th astrological sign representing a new age of enlightenment. The self-mirroring gesture of utilizing the dream image, **the window**, to embody a subjective consciousness surrounding prophetic symbols unifying time and space was a physical confirmation of the dream message: data is nothing without interpretation, for ideas must be grounded to be functional. As for the third dream symbol, **the “too high” clock** represents the “out of reach” timing of the Aquarian archetype's emergence in the collective view (the window). When I drew this latter symbol on the glass, I didn't mentally compute the meaning of nine o'clock because I wasn't at that moment thinking about sacred geometry in relationship to time.

This awareness came a year later, *to the day*. I enacted a new performance on the 69th anniversary of Pauli's dream in the same storefront gallery space as before. For this public gesture, I copied the nine o'clock figure from the dream on the wall and covered the space with interpretative word meanings right onto the edge of a black sphere on the floor chalked, in an earlier performance, with symbolic markings of planetary alignments.

The mechanical actions of filling the previously empty space by writing of Pauli's dream to the edge of a sphere (symbolizing the reduced consciousness of a solar eclipse) prompted a leap forward in my consciousness: nine o'clock no longer meant linear time but the multidimensional time of a paradigm leap!

This ritual enabled me to experience time in a new way. Time was no longer a

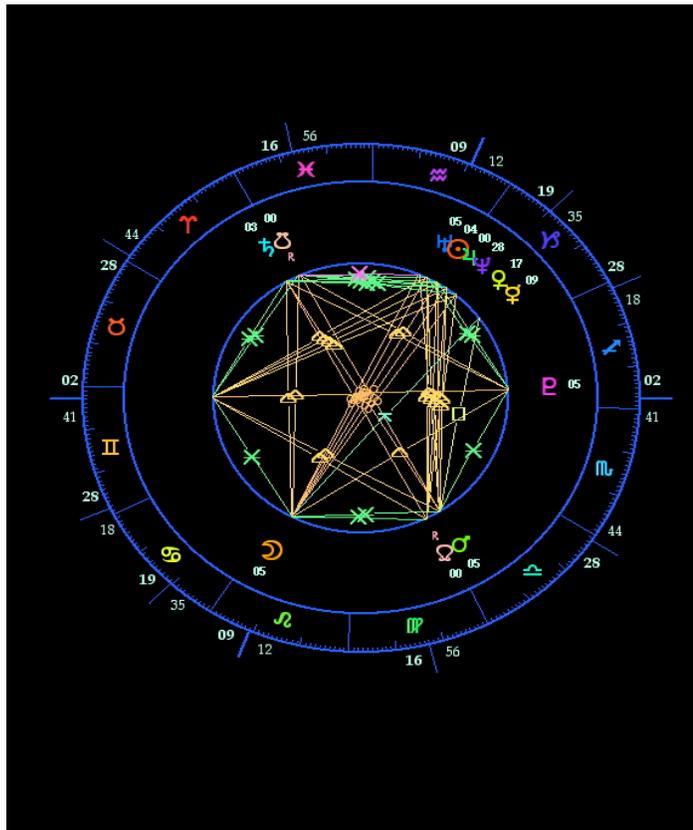
linear sequence of discrete elements. Time was now an all-embracing whole integrating integrated the abstract dream (non-objective) with figurative (objective) – a circle with arrows pointing at a 90 degree angle. With my mind already accustomed to reading astrological charts as snapshots of celestial correspondences, this performance provided an instantaneous visual reading of time as a frozen moment of the earth's revolution in space, complete with the relationships between the Sun and the planets and their satellites at the meridians, lines drawn from the equator into space projected in a two dimensional plane.

The remainder of this paper is divided into two periods of linear time reflected by the approximate 28-year revolution of the Saturn cycle.¹⁴ Going back to the language of Pauli's January 23 dream, the first period constituted 14 years of "indefinite" seeking, which consisted of absorbing symbols through the collective unconscious and transmitting them into autobiographical writings. The remaining 14 years of a "definite life" required establishing a practice to transmit this embodied knowledge. Initially, there were seven years spent tracking the 21st century icon in the grassroots and chronicling this phenomenon in articles, reviews and essays. Next, there were seven years of public experiments in response to a dual transmission of the timing surrounding a paradigm leap: 1) Pauli's reported dream, utilizing the text and symbolism communicated through the dream; 2) the reported cosmology articulated in a *hieros gamos* configuration connecting heaven and earth.

All told, my efforts consisted of infusing the "as above, so below" of Hermes Trismegistus¹⁵ into a contemporary art practice while utilizing the Jung/Pauli dialectic to articulate the language symbolism surrounding a paradigm shift from linear to cyclical

time. The focus on the present materialization of a past prophecy regarding the future resolved the problem of defining a new holistic theory requiring an aperspectival vision. Essentially, resurrecting these dead prophets forced a confrontation with the personal and collective shadow, as I shall demonstrate here.

II. THE HIEROS GAMOS IN THEORY



23 January 1997, 12:35 PM EST, New York, NY

On January 23, 1997 there was a Seal of Solomon configuration connecting the heavens and the USA eastern horizon at 12:35 PM EST. Even to the disbelieving, this phenomenon can be regarded as a celestial art form.¹⁶ The six-pointed star (hexagram) is formed by the intersection of opposing triangles, the upper representing the male spirit

directed at heaven and the lower representing the female pointing towards earthly manifestation. According to legend, this universal symbol for the *hieros gamos* was discovered by the Knights Templar in the Holy of the Holies in King Solomon's temple where the ancient Mesopotamian ritual of the Sacred Marriage was performed by the Yahweh and the Shekinah, his bride.¹⁷

Research led me the ancient deity of Inanna, self-declared "Queen of Heaven and Earth," whose mythical descent reflected the cycles of Venus as Morning (Lucifer) and Evening Star.¹⁸ This fascinating figure stood out in the Sumerian pantheon as an individuated female whose erotic power fused the gender opposites in her dynamic personality. Experiencing the present aliveness of a pro-active Venus empowering a post-patriarchal modernistic movement seemed to fulfill the requirements of Jean Gebser's theory of the "ever-present origin":

Our concern is with a new reality – a reality functioning and effectual integrally, in which intensity and action, the effective and the effect co-exist; one where origin, by virtue of "presentation," blossoms forth anew; and one in which the present is all-encompassing and entire. Integral reality is the world's transparency, a perceiving of the world as truth: a mutual perceiving and imparting of truth of the world and of man and of all that transluces both.¹⁹

Gebser is describing a new paradigm where past, present and future simultaneously triggered by the part of the brain that processes symbols. The perfectly symmetrical cycle of Venus was once a celestial model for a unifying religion. Venus, now freed from patriarchal projections, could itself be the symbol for a form of eroticism in which the genders are internally fused into something so new as to be unidentifiable – until, of course, the time was ripe for explication. But when might that time be?

III. HIEROS GAMOS IN PRACTICE

I hardly expected the timing in a dream, yet it was the date of Pauli's nocturnal vision that immediately alerted me: January 23 was the date of the hieros gamos configuration in 1997! Moreover, I could immediately identify with the "dark unknown woman" in the dream who suffered because she could not publicize her struggle to, effectively, pinpoint in space the wandering electron of concern to Heisenberg: "*In this book there is apparently a great deal of material on time symbolism – e.g., how a period of time is constituted when certain symbols appear in it.*" The dream changed my self-perception regarding the intensity of my work in the unconscious; I now viewed my tower of autobiographical writings timed to reflect astrological correspondences as one long extended narrative, a material manifestation of the dream that could not be published until the balance of indefinite (implicate) and definite (explicate) was completed in accordance with cosmological timing.

The Pauli/Jung dialogue regarding the *hieros gamos* was introduced into the international avant-garde by way of a January 23, 2005 dinner at the Lab Gallery interpreting the 20th century momentum in poetry as a passage to the crash of the quantum wave. By intention, the theory was put into practice on the day of the April 24, 2005 lunar eclipse. While the very nature of an eclipse is to bring to surface what has been repressed, the astrological configuration of this collaborative performance demanded that the personal shadow be embraced as a collective action catalyzing audience interaction. Through magical moments in time contained within the gallery space, notorious "bad boy" participants publicly absorbed their personal shadows through transformation gestures incorporating image, object and word. This precipitated another

performance, timed with the eclipse on the eve of the 2006 Fall Equinox in synchronicity with female performers (the gender division between performances was not intentional) seeking to embody the feminine essence, and thereby balancing their male counterparts expressing their anima (the “dark unknown woman” in Pauli’s dream). On the 2007 Fall Equinox, I integrated the gender opposites in *The Alchemy of Love: Sublimatio*, a public performance embodiment of a public face of a post-patriarchal gender balanced deity.²⁰

The 2005 initiation of public celebrations of the January 23 birth of the *hieros gamos* launched my final seven-year period of archetypal manifestation. Instead of private astrologically timed acts of manifestation, I was to make them public via performance. The embodiment of the astrologically attuned symbol was key to this process. Clearly, these symbols couldn’t just be my own; if the constitution of a universal time was to be authentic, it had to be experienced by discovery and not drawn by my own hand. As the celestial phenomenon coincided with my 1997 solar return,²¹ it seemed to trigger a latent archetype in my energy patterns: the embodiment of a newly emerging archetype. Yet, I quickly learned that I could successfully employ Pauli’s symbols as a catalyst for others to reflect my conscious process in their materials. In this manner, I would be collaborating with others (many of them non-believers in my approach) to leap into the unknown: determining time not by outdated patriarchal mechanisms, such as the Gregorian calendar, but via symbols surfacing in art reflecting the January 23, 1997 configuration of the *hieros gamos*. These projects could be strung together to develop a narrative about *this period of time*.

On January 20, 2007, I launched *The Alchemy of Love*, a collaborative, interactive five-chapter performance piece at the Lab Gallery. The opening date was timed with the

Venus helical rise in Aquarius, prompting a ritual performance focused on progressive embodiment via the four stages of alchemy (*Calcinatio, Solutio, Coagulatio, Sublimatio*), culminating in the quintessential *The Alchemy of Love: Hieros Gamos*, on the nights January 23 and January 25, 2008. The goal was to utilize Marsilio Ficino's sympathetic magic to confront the obstacle of publishing a book that could only be published in its proper time; in effect, I was attempting to hasten time by leaping into the future of being a published writer before this actuality was to take place. Such a present manifestation of a future dream was made possible by Internet technology. I combined the cyberspace innovation of blogging with the infusion of the hermetic tradition, filling the gallery space with an adaptation of Ficino's practice of corresponding planetary influences with physical correspondences such as sacred geometry, alchemical symbols and materials such as stones, herbs and colored candles. The intention was to embody the four stages of alchemy timed with the seasonal cycle. This process was hastened in the Sublimatio (Air) phase over the Fall Equinox 2007, when I did an invocation performance with my tower of unpublished manuscripts organized in the Venus pentagonal orbit pattern according to the date of execution.

The artistic strategy was to create artifact from the time-honored process of embodying the timelessness of Aquarian Age archetype, thereby straddling the opposites of definite/indefinite in Pauli's dream with the intention of fusion. The first stage of the infusion of the quintessential element was a January 23, 2008 performance commemorating the 70th anniversary of Pauli's dream with written text placing the dream in context of Mayan prophecy. The second stage was the closing performance in which I ritually disrobed, in accordance with the myth of Inanna's descent, and applied an

alchemical blend of gold (Sun), silver (Moon) with copper (Venus) to my skin before entering a rainbow “waterfall,” thereby embodying the Aquarian Age “waterbearer” archetype in the flesh. The unexpected by-product of this experiment was the creation of a new art form: the blog novel or blogel.²²

The step-by-step progression of incorporating heaven (astrology) and earth (magical practice infused into art) was intended, by virtue of instantaneous Internet publishing, to embody Pauli’s “dark unknown woman” distraught because she couldn’t publicize her writing. By allowing technology (very Aquarian!) to provide a solution to her dilemma, I surmounted my own fears of unwanted publicity surrounding my perception of premature timing. At the same time, I succeeded in establishing an art dialectic for an alchemical process I had been immersed in since the failure to publish my first novel in 1986. In accordance with the hermetic tradition, a magical moment in time,¹⁸ or correspondence between heaven and earth, took place when I prepared the space to fill with Pauli’s dream. The six-pointed star I sought to manifest through an internally process externalized in the sphere as a factor of light projection revealed on video.

Utilizing astrology symbols, I wrote a message on the wall about the Sun aligning with the galactic center on December 21, 2012. Copying the clock face from Wolfgang Pauli’s dream in the gallery under an eclipse influence foreshadowed the planetary alignment of the December 29, 2011 eclipse: the conjunction of Mars and Uranus at zero Aries, the precise point of the Spring Equinox (when the equatorial axis extended into space meets the Sun beginning its passage around the ecliptic) while Pluto was triggering the zero Capricorn point of the Winter Solstice. This triggering of points in space 90

degrees apart on the North/East axis would account for the nine o'clock figure on Pauli's dream. From now on, time can be viewed, not as a 24-hour day rotation of the earth, but the galactic clock of planets aligned with meridians extended from the earth. Pauli's dream symbols – the clock, the Aquarian sign and the window --could therefore be interpreted as a paradigm shift from human time to galactic time!

Therefore, Pauli's clock brings us full circle back to the Mayan prophecy regarding the end of linear time, postulated by the end date of their calendar on December 21, 2012. Yet, what I want to stress here is that the process itself is key, for it determined what prompted this paper: the application of the Heisenberg Uncertainty Principle into the uncovering of 21st century art forms resulting in a leap *beyond* the Heisenberg Uncertainty Principle. This passage required the critic to be aware of the effect of his or her consciousness on the art being produced in the presence of a critical consciousness, in this case, *my own*.

The practice recounted here is that of the critic surrendering to an artwork characterizing a new paradigm, which I defined as self-containing cyclical time and eternal @evolution. In other words, the presence of a conscious filter affects the outcome of a avant-garde experiment by virtue of the illumination brought into the experience. Subsequently, the newly infused consciousness evolves future encounters by opening new vistas for interpretation. This posture can be readily applied to the universal expectation surrounding 2012; if we all arrive at this point with the consciousness of a paradigm leap to be made, the deed will be as good as done. This was the philosophy that Joseph Arguelles applied to his worldwide call for universal meditation on the Harmonic Convergence in August 16-17, 1987, which can now be viewed as global work

of interactive performance art.

To connect the indefinite time in Pauli's dream with space, known by the Heisenberg Uncertainty Principle to be mutually exclusive in the subatomic measuring world (we cannot simultaneously determine both the speed and position of the wandering electron), we need either evoke consciousness as a realm not needing space or evoke a time dimension outside of our realm -- the galactic time inherent in the art form discussed here.

My struggle to overcome the Heisenberg Uncertainty Principle was dogging me in a decade of criticism that began with my declaring the death of postmodernism. This took place via a personal metamorphosis catalyzed by the absorption of the dark feminine image/symbol. As an aftermath of the public alchemical experiment, the process led to an alchemical experiment in materializing astrological correspondences through timed experiments in brushless painting by Mark Wiener. This collaboration facilitated my encounter with the artist's unpublished 1984 photos of Madonna, the pop star, spontaneously doing yoga poses as a form of embodiment just before her dramatic rise to international fame. The resulting multimedia exhibition with 23 artists, *Black Madonna*, manifested a long time goal of bringing pop culture – the “bad girl” of the celebrity media -- in alignment with conscious material of the dark feminine surfacing in 21st century art.²⁵



Black Madonna: Above Ground Performance Painting (September 25, 2009) by Mark Wiener and Michael Manning became the visual centerpiece of a dialectic in *Woman in the 21st Century*, which opened on Fuller's bicentennial birthday, May 23, 2010 at the Pierre Menard Gallery in her birthplace of Cambridge. The multimedia exhibition was inspired by the discovery of the Seal of Solomon on the frontispiece of an early edition of Fuller's *Woman in the Nineteenth Century* (below).



The visual link between the fallen “Mother of the American Canon”²⁶ with late 20th century pop culture served to bring the “dark woman” of Pauli’s dream into the dialectic of both art and literature. The art itself was examined by this critic as proof that the embrace of the shadow catalyzes a paradigm leap carrying us through the tension of an unknown passage (the breakdown of the patriarchal archetypes) into an entirely new manner of being.

Once this understanding is absorbed, we are well on the way to overcoming the

Heisenberg principle and surrendering to Pauli's collapsed wave. His writing to Carl Jung asserted that the new archetype, the *anima mundi* or *hieros gamos*, would appear from under it.

And what of the timing, given all my efforts to nail it down by way of astrological correspondences – the years of honoring the January 23 date in anticipation of the ultimate fusion between position (time) and speed (space) that would determine a self-overcoming of the Heisenberg Uncertainty Principle and therefore a manifestation of a new Aquarian Age archetype?

The date for manifestation was made available to me: the eve of the Aquarius New Moon, February 2, 2011. *Eros(ion) at the Gershwin Hotel* served as conclusion to the entire 28-year experiment.²⁷ This multi-media event wove the performances of three outstanding male poets with a two awakened female singer/songwriters. As a dramatic finale, not only to the event but the “definite life” consisting of empirically observed experiments, the “dark unknown woman” entered the celebration through the unanticipated channel of torch singer Louisa Bradshaw, whose rendition of *That Old Black Magic* was a human metamorphosis into dark energy personified.

The key characteristic of the art forms recounted here is the 360-degree aperspectival awareness of Jean Gebser. Arriving at this place of holism means incorporating the shadow, evoked as the “dark unknown woman” in Wolfgang Pauli's January 23 dream. The art that can absorb its own shadow reflects a new holistic art theory for the 21st century. This art absorbs consciousness as well as the unconscious, figuration as well as abstraction, masculine as well as feminine. It delivers a new archetype, in fact, due to the erotic tension of the opposites. This ability to hold tension

in the face of uncertainty that defines my subjective journey is the chief objective characteristic of a New Art Theory arising out of Wolfgang Pauli's collapsed wave.

CONCLUSION

This paper redefines the role of the critic during a shifting paradigm as shamanic interpreter between the collective consciousness and the collective unconscious, whereas the artist acts as a filter for the birth of new archetypal configurations. The role required a continuous crossing of boundaries between theory and practice in order to constantly assess the effects of my own evolving consciousness on the outcome of an avant-garde experiment where I was all too frequently the only (critical) presence. As I could find no existing art theory to address this issue, a meeting with hermetic scholars inspired me to revive Marsilio Ficino's collaborative practice of "drawing heaven down to earth" to catalyze a holistic art movement that I initially uncovered in the grassroots as subjective strategies to embody a newly emerging archetype.

Arriving at this conclusion brings up a crucial question. How would the theorist/practitioner assess the success of a prolonged struggle to integrate the spiritual and professional journey in the reflection of a new holistic paradigm?

The mysterious voice in Pauli's prophetic dream provides the answer: *'The definite hours have to be paid for with the definite life, the indefinite hours have to be paid for with the indefinite life.'*" The integration of opposites constellated by definite/indefinite (later theorized as Boehm's implicate/explicate order) is reflected in the double glyph symbol for Aquarius, the sign ruling the coming age. The dream took place on the same day, January 23, that a configuration known as the *hieros gamos*

integrated heaven and earth in the sign of Aquarius 49 years later. That day happened also to be my solar return. Therefore, any ritual I did to honor the anniversary furthered the process of “as above, so below” taking place in my psyche, as pre-ordained by my natal horoscope. Sympathetic astrological correspondences to the configuration of the newly emerging archetype thereby charged my psyche at its return cycle every year with the universal energies of manifestation timed in advance by the cosmos.

Discovering Pauli’s dream was the major AHA moment of my life. It meant facing a personal darkness threatening the process that led to its resolution – the publication of a New Art Theory contained in this very paper. In order to arrive here, I had to pass through a public acknowledgement of the unclaimed feminine mystic in my own psyche through the tangible material of my professional pursuits as novelist, critic, performance artist, and curator. In doing so, I enlightened the international avant-garde to the specter of the dark feminine unassimilated in western culture because it has no face in western religion.

The feat of delivering this exchange into contemporary art practice would enable me to claim the collective shadow figure in Pauli’s dream as my own personal shadow. Infusing my character with the passion of this purpose transformed fate into destiny as I forged a new path fusing conscious with the unconscious. In essence, an erotic connection in art denied by feminism catalyzed my public leaps into the quantum wave. As this wave collapses throughout western culture, the 21st century archetype of the *hieros gamos* foreseen by Wolfgang Pauli and Carl Jung arises as a passage into multidimensional consciousness. This again is the underlying purpose of this paper, to transverse from the 1998 illumination of “dark energy” responsible for the acceleration of

the expansion of the universe and make this unknown reality a tangible experience in contemporary art practice. By bringing the unknown into relationship with the known through my personal leap from “indefinite” to “definite” life, the pathway revealed here succeeded in overcoming the Heisenberg Uncertainty Principle. It seems that – in order to publish this paper – I had to embody a new archetype that makes both evident and possible the leap into the universality of a 21st century art theory arising from under Wolfgang Pauli’s collapsed wave.

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FOOTNOTES

1. Richard Paneck in a taped dialogue at the Rubin Museum. See Panecks’ “Four percent Universe” for an account of the discovery of dark energy arising from the observer/theorist split. Vera Rubin, discoverer of ‘dark energy’ insists she is just an observer and this in and of itself reveals the personal inhibitions to discovering a theory of everything; according to Jungian theory, the discovery would have to reflect the internal state of wholeness where there are no such divisions.
2. In September 2000 I attended the Open Center Conference, Hermeticism in the Italian Renaissance in Ficino’s Florence, with workshops taking place in many of his former haunts.
3. David Bohm & Basil Hiley, *The Undivided Universe: An Ontological Interpretation of Quantum Theory*, Routledge, London & New York, 1993; 294-32. Bohm’s theory of the implicate/explicate order was translated into astrology by Will Keepin. See Geraldine Hatch Hannon, “Interview with Physicist Astrologer Will Keepin, Ph.D. on Astrology as a Sacred Science, the Holographic Universe and the Deeper Reality,” *Mountain Astrologer*, Feb/Mar 1997, 24.
4. Remo Roth, Ph.D., *Return of the World Soul: Wolfgang Pauli, C.G. Jung and the Challenge of Psychophysical Reality*, Pari Publishing, Pari, Italy, 2011. This quote from Pauli’s letter was on Roth’s website (www.psychovision.ch). “The

- Seal of Solomon and the Unsolved Problem of Psyche's Complementary Incarnation" provided me with the knowledge of Pauli and Jung's agreement of the hieros gamos as the 21st century icon along with their dispute over whether this would consist of an actual incarnation into matter with a "visible effect" sought by Pauli.
5. Leonard Shlain, *Art and Physics*,
 6. The term is used here in the Jungian sense, the part of ourselves that others can plainly see but exists as our blindspot. In astrology terminology, this is Saturn, the ringed planet associated with time and its limitations.
 7. Werner Heisenberg received the Nobel prize for his theory.
 8. I have written hundreds of reviews, ranging from mainstream newspapers to avant-garde magazines stipulating the tenants of a new art movement as interactive, archetypal, collaborative, ever-evolving, non-linear. These defining characteristics incorporate a theory of the hieros gamos as a holistic art form self-containing the erotic attraction of the opposites. A manifesto for this movement is contained in my essay, "Aldo Tambellini's Art of the Now: A Futurological Approach" in *Aldo Tambellini: Black Is* published by Pierre Menard Gallery, Cambridge, MA; 2010.
 9. The naming of "the rotation problem" and its association with Vera Rubin who discovered dark energy through rotation provides insight into the true nature of the problem: the inability of the scientific establishment to allow for a single individual to integrate theory and observation, ironically blocking the entire field from overcoming the Uncertainty obstacle symbolized by the mysterious dark energy itself. Perhaps the split was an attempt to resolve the problem while making a grand leap toward collaboration; if observers and theorists couldn't be the same individual, then the observations would be more objective?
 10. On his website, (www.psychovision.com) Roth translates a May 17, 1952 Pauli letter to Jung, after a meeting at his house.
 11. Noah Kramer, *The Sacred Marriage Rites*, (Bloomington: Indiana University Press, 1969)
 12. "Pauli Dream of 23 January 1938," Appendix, *Atom and Archetype: The Pauli-Jung Letters 1932-1958*, Princeton University Press, 2001, 175
 13. Harold Rosenberg's 1953 essay "American Action Painters" coined the term "action painting" and shifted the emphasis from the object in painting to the struggle with creation, a process rather than product, that was likened to shamanism at best, evoking Freudian subconscious and accessing the Jungian collective unconscious.
 14. The 29 ½ year Saturn cycle (revolution around the Sun) represents the maturation of the individual.
 15. Hermes the Thrice Great god was regarded as a historical founder of alchemy and Hellenistic magical astral mysticism.
 16. See <http://www.gaiamind.com> for interpretations of this configuration by leading metaphysicians. The site called for a worldwide meditation at the timing of the configuration.
 17. Yahweh is the name describing G_d (as an acronym widely believed to be "will be, was, and present"), while the Shekinah is considered to be the holy spirit or

- aura of G_d. In that context, embodying the concept of unification by the Supreme sanctified the earthly marriage symbolism, as would also later be seen in the “as above so below.”
18. Daniel Giomarco’s pioneering research and interpretation on Shamanic Venus catalyzed my process of bringing rotation into the art process.
 19. Jean Gebser, *The Ever-Present Origin*, translation by Noel Barstad, (Ohio University Press; Athens, Ohio): 1985, 7
 20. The summation of my curation trilogy of Daniel Rothbart’s *Meditation Mediation* project is published on www.criticaltrilogy.com
 21. Astrologers draw up solar return charts to determine the annual horoscope. My 1997 solar return was just hours from the moment of the configuration, which is how I detected its presence.
 22. Poetry critic Jeffrey Cyphers Wright coined this term, blogel. (<http://www.thealchemyoflove.blogspot.com>).
 23. Carl Jung’s definition of synchronicity is “a magical moment in time.” Science observes this as “the Pauli effect” when he entered a new laboratory and a vase of water fell, spilling water over the floor, drawing a correspondence between the poet laureate and the Aquarian “water bearer”.
 24. Arguelles push for a lunar calendar reflects other interpretations of the Mayan end date as a new beginning of female empowerment. Women are more attuned to the lunar cycles than men.