

## ■ FORUM

*School of Cymatics***Creative sound**

The School of Cymatics was founded in the autumn of 2015, following the first “World Cymatics Congress” in Allerheiligen in the Black Forest (DE) in November 2014 (Anthroposophy Worldwide 10/2014), where people expressed the wish that this kind of research should be continued

Around 170 experts and interested visitors came together from sixteen countries for the first “World Cymatics Congress, ready to share their experiences, conduct experiments and engage in artistic practice. In the interest of continuity and as a means of approaching this field of research more systematically, a group of scientists and artists then formed a loose union, the School of Cymatics. This process was initiated by the composer, researcher and teacher Atmani. The school’s directors are Michael Hailer, a Waldorf teacher, and the engineer Harald Hobelsberger. They offer courses, workshops, lectures and training as ways of making this new scientific method better known and to enable people to use it independently.

The word “cymatics” – from Greek “cyma” meaning wave – was coined in the 1960s by Hans Jenny (1904-1972), an anthroposophical physician and artist. Fascinated by the manifestation of cymatic phenomena, Jenny began to study them systematically through experiments. He started with observation, working gradually towards an inner understanding of these manifestations. Cymatics investigates, among other things, how sound causes substances – whether they are solids, fluids or gases – to behave, move or align themselves in particular ways.



*Cymatic sculpture: Human-face-blue by Gabriel Kelemen*

**Living forms**

Cymatic phenomena have been described by various scientists in the past. Among the best-known experiments are the “Chladni Figures”, first described by the German physicist and musician Ernst Chladni (1756-1827). Chladni demonstrated how a tone produced by drawing a violin bow along a metal plate covered with sand caused this sand to form particular patterns of nodes (where the plate is almost still) and antinodes (where there is strong vibration).

Around 30 years after Chladni’s demonstration, the physicist Michael Faraday (1791-1867) discovered that, when using a light powder, it was not the vibration that made a difference but the air. Further experiments showed that (limited) formations even occurred in a vacuum, where there can be no air movements above the plate. This means that there must be other forces at work than those usually described in mechanics.

Sound does not only create these formations in solid substances such as sand or powder, but also in water where it can produce figures resembling flowers, biological organisms or even human faces (cf. the work of Gabriel Kelemen). Johanna

Zinke has investigated and described the patterns created in the air by the human voice. To this day physicists have not been able to identify the forces responsible for these formations. The basic studies conducted by George Adams have opened up promising perspectives, however (cf. George Adams, *Universal Forces in Mechanics* (Rudolf Steiner Press, 1977).

The School of Cymatics and its approach

What is new about Cymatics is that it employs artistic activities such as drawing, modelling, moving or singing in order to come to a deeper understanding of the observed phenomena. Experimenting, artistic exploration and cognitive penetration are therefore central to the cymatic method. | *Michael Hailer und Harald Hobelsberger, Hirschhorn (DE)*

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## ■ ANTHROPOSOPIHICAL SOCIETY

11 May 1945 – Easter 2016

**Mirjam Hege**

Mirjam Hege was born in Basel (CH) on 11 May 1945, the third and youngest daughter of Willi and Ruth Hege-Eriksson. Ruth Hege was an expert on Alpine plants, whose lively interest in philosophy led her to anthroposophy. Willi Hege was a sculptor, an artist to the core. Mirjam grew up in a home that was visited by many artists and she was witness to many – and often heated – discussions on art. Throughout her life, she remained close to her sisters Sabine and Karin, both also active artists, and the three sisters always took an active interest in each other’s lives and experiences.

**Preparing for various roles**

From an early age Mirjam knew that she wanted to become an actor. She loved her school plays: in class 8 she was Brutus in Shakespeare’s *Julius Caesar*, and in class 12 Mephisto in Christopher Marlowe’s *Faust*. After spending a year as a domestic help in Geneva – where Madame did all the work, brilliantly entertained by her young helper – Mirjam studied speech at the Goetheanum. Her teachers were Elya Maria Nevar, Gertrud Redlich, Kurt Hendewerk, Michael Blume and Silvia Baur. Later she also trained with Fritz Schmidt and studied with Dora Gutbrod for eighteen years.