

David Haines & Joyce Hinterding

The Cloudbusters

BRENSPACE

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Artist statement

The Black Ray and *Starlight Driver* are working interpretations of a "Cloudbuster" an invention by Wilhelm Reich made in the US in the 1950s, that is said to be able to manipulate the weather. These works are concerned with energy observation, sensation, atmosphere and an exploration of both ways of thinking about energy and the devices for working with energy and evidencing it.

Science, like art, is characterized by formal procedure, along with experimentation and a creative attitude. Our interest with Reich's ideas and his unique perspective is in this creative and experimental relationship that is fundamental to both art and science. "Cosmic Orgone Engineering (CORE)" is the name of the practice that surrounded the use of these devices that are supposedly able to manipulate orgone energy, a state of matter described by Reich. Reich proposed that orgone energy is attracted to itself and as such had the potential to be cumulative, this is very different to our general understanding and experience of energy which is dominated by our experience of commercial electrical energy which appears to dissipate looking for equilibrium with the earth. We are all still in a process of understanding the nature of the energetic environment we live in and as understandings of the quantum universe begin to surface into the everyday world and our paradigm's shift, embracing different ways of thinking is essential.

The Cloudbusters function by using water vaporisers and metal pipes connected to running water to draw energy from the atmosphere. This has the effect of either creating clouds or producing holes in clouds. Reich's instructions for cloud busting are wonderful including a holistic attitude where the intention of the experimenter is included, something we now associate as one of the key characteristics of quantum mechanics.

Accompanying the two cloudbusters are two free-standing framed objects, *Electrostatic composition for Carbon Black* and *Electrostatic composition for Carbon Black and Alizarine Yellow*. These works show patterns made by pigment sandwiched between polycarbonate that has been blasted with electricity. One can see patterns formed, dendritic patterns that show the wavefront of the electromagnetic charge as it interacts with the carbon pigment.

Carbon is a critical element to all life being the second-most common element in the human body and by mass the most abundant constituent of all the major molecules that organisms are formed from. As a result, living organisms are intimately involved in the carbon cycle. We are again interested to look at carbon at this time when carbon and energy seem to dominate our lives as abstract concepts. For us they are beautiful experiments with electrostatic energy and carbon that show something quite profound about energy and structure.

The Black Ray:

Cloudbuster Number Three: Orgone Energy Cloud Engineering Device

2011–12

anodized aluminium, irrigation piping, water pump

220 x 220 x 160 cm approx.

Starlight Driver:

Cloudbuster Number Four: Orgone Energy Cloud Engineering Device

2011–12

anodized aluminium, irrigation piping, water pump

220 x 220 x 160 cm approx.

Electrostatic composition for Carbon Black

2012

Carbon Black pigment, polycarbonate, cedar

95 x 62 x 33 cm

Electrostatic composition for Carbon Black and Alizarine Yellow

2012

Carbon Black and Alizarine Yellow pigment, polycarbonate, cedar

95 x 62 x 33 cm

Addendum:

'Rules to follow in Cloud Engineering', Wilhelm Reich

Published by the Orgone Institute, 1954

A3 Archival inkjet print on paper, framed

42 x 29.7 cm

Joyce Hinterding

Born 1958, Melbourne, Australia. Lives and works in the Blue Mountains, NSW, Australia.

Joyce Hinterding investigates energetic forces through experimental sound, installations, performative sculptures and drawings. Her works are marked by a philosophical interest in the invisible phenomena that underpin the contemporary experience. Selected individual exhibitions include: *Graphite*, Indianapolis Museum of Art, USA, (2013); *Artist Proof #1*, MONASH University Museum of Art (2012); *Specter Electromagnetic*, Arts Santa Mònica, Barcelona, Spain (2012); *Love of Diagrams*, PICA, Perth (2010), *TRUST*, Dortmund U – Centre for Art and Creativity, Germany, (2010); *No Right Turn*, Penrith Regional Gallery & Lewers Bequest, Penrith, (2010); *Aura*, BREENSPACE, Sydney (2008); *Aeriology*, AV festival, Reg Vardy Gallery, Sunderland, England, (2008); *(the world may be) fantastic*, Biennale of Sydney, Museum of Contemporary Art, Sydney (2002); *Converge: where art and science meet*, Adelaide Biennial of Australian Art (2002); 7 Istanbul Biennial, Yerebetan Cistern, Istanbul, Turkey, (2001); *Aeriology*, V2 Institute for Unstable Media, Rotterdam, the Netherlands (1998). Joyce's live solo audio performances include, *The NowNow* (2008), *Sound and Electricity*, The Performance Space (2006), *Audiotheque*, The night air, ABC radio national (2005), *Tonic*, NYC, USA (2004) and the What is Music Festival, Opera House Sydney (2002).

David Haines

Born 1966 in London, UK. Lives and works in the Blue Mountains, NSW, Australia.

David Haines employs photography, sound, video, responsive installations and scent in his far-reaching practice. Haines has a long standing interest in the intersection of hallucination and landscape. He recently completed his Phd on the undercelebrated possibilities of aroma in contemporary art. Selected individual exhibitions include: *Cosmic Vapour*, BREENSPACE, Sydney (2010), *Illume*, Campbelltown Arts Centre, Campbelltown (2009); *Tokyo Floating Worlds*, Plimsoll Gallery, Hobart, Tasmania Australia (2007), *Who's afraid of the big bad wolf*, Te Tui Centre for the Arts, New Zealand (2007), *The irrational*, Scott Donovan Gallery Sydney (2005), *Contemporary Projects VI*, Contemporary Art Centre South Australia (2005), Adelaide Biennial of Australian Art (2004); *(the world may be) fantastic*, Biennale of Sydney, Museum of Contemporary Art, Sydney (2002). David's live solo audio performances include, SCARPA Auckland NZ (2004); *Tonic*, NYC, USA 2004; Sigmaeditions European Tours (1999 & 2000) including: *Gebaude9* Koln, Germany; Klub Dodo Rotterdam, Holland.

David Haines & Joyce Hinterding collaborate on large-scale art works that explore sensation and immersion across a variety of experimental, traditional and digital media. *The Outlands* won the Ann Landa New Media Art Award at the Art Gallery of New South Wales, Sydney (2011). They have exhibited extensively in Australia and internationally. In 2009 their work, *Earth Star* received an Award of Distinction from Prix Ars Electronica, Linz Austria in the Hybrid Art category. Selected exhibitions include *Sonic Spheres: the Tarrawarra Biennial 2012*, Tarrawarra Museum of Art, Victoria; *Light from Light*, Sunvalley radio, National Library of China Beijing, China (2011); *Turn and Widen*, *The 5th Seoul International Media Art Biennale*, Seoul Korea (2008); *Superlight*, *The 2nd Biennial 01SJ Art on the edge*, San Jose Museum Art, California, USA, (2008); *(in)visible sounds*, Montevideo, The Dutch Institute for Time-based Art, Netherlands (2007); *V2 Zone*, *Act interact*, The Museum of Contemporary Art Taipei, Taiwan (2007); *ReSearch*, The Sendai MediaTech in Sendai, Japan (2006), *Waves (Electromagnetic Waves as medium for Art)*, Riga, Latvia (2006), and they were the Australian National representatives at the 26th Biennial de Sao Paulo, Brazil (2004).







RULES TO FOLLOW IN CLOUD ENGINEERING

by Wilhelm Reich

Published by Orgone Institute in "CORE" July 1954

Vol. VI Nos. 1-4; appendix A"

1. Shed all ambition to impress anyone.
2. Never play around with rain making or cloudbusting. The OR envelope which you tackle while "drawing" energy from the atmosphere is an energetic continuum of high power. You may cause twisters. You may stir a forest fire into the wrong direction. You may do other damage without intending to do so. Never do anything unless you *must*.
3. If experimenting: it is important to observe and know why you are doing what, that you can achieve immediate results. Slowly growing comprehension will secure later results safely.
4. In cloud engineering you do *not* "create rain," – you do *not* "destroy clouds," – briefly, you are not playing God. What you do is solely helping nature on its natural course.
5. Have your equipment, truck, etc. especially all metal parts well grounded into water, preferably flowing water. Lack of grounding imperils your organism.
6. Do not let workers draw OR energy *any* longer if they become blue or purple in their faces or feel dizzy. Exchange the workers; let them rest far enough way, and have their faces and arms always wetted down with fresh water.
7. Do not hold on to pipes or other metal parts while you draw OR. Always use a separate plastic or wooden handle to move equipment while drawing. Have your hands always well insulated with rubber or heavy cotton gloves.
8. Have signs put up in such a manner that no one is hurt by OR charges. Do not let people stand close by. Among them may be men or women who are ill and would run some danger to their health.
9. Never "drill a hole" into the sky right above you unless you aim for a long drawn rain.
10. When you feel a breeze or wind setting in due to your operation, stop drawing if the wind direction becomes too strong or even if it acquire the appearance of a twister.
11. If you wish to remove DOR clouds, *draw in direction of run of OR envelope*.
12. If you wish to DESTROY clouds or to stop rain, *aim at center of heaviest clouds*.
13. If you wish to make clouds grow heavier, draw from the vicinity of the smaller clouds, and have the large or heavy clouds undisturbed.
14. If there are no clouds in the sky and clouds should be created, disturb the stillness or evenness of the OR envelope all around you by brief, sweeping draws and *draw mainly against the run of the OR envelope*. To create clouds you must create differences of OR energy potentials.
15. (by PORE*) Under no conditions should you have any electrical wires, electrical instruments of any kind, or any radioactive material near a cloudbuster during any operation. Severe health problems may result.

*<http://www.orgone.org/forums/pubfrmc96.htm>





