



# Two Works for Wilhelm Reich

David Haines & Joyce Hinterding

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Perth Institute of Contemporary Arts

## Two Works for Wilhelm Reich

We never intended to literally follow in Reich's footsteps but we did want to dedicate a work to him. Wilhelm Reich was a great twentieth century explorer of the inner depths of the psyche and the invisible in nature.

Reich's view of the world was unique, even dangerous, given the political climate of the time. The US government saw his radical politics and inventions with technology, such as the "Cloud Buster" and "Orgone Boxes", as a threat, which sadly led to his imprisonment and death; a refugee from fascism, dying in exile in an American federal prison.

Reich's gift is to make us think again about the apparent givens of natural forces, energy fields and how the world is assembled. He continually challenged the order of things with a kind of limitless approach to discovery that was truly interdisciplinary. His cosmos allowed for the possibility and 'proof' of extraterrestrial life, a holistic understanding of the drive and motivation for sexual energy - including the effect of climatology - and an original take on astrophysics, along with an ethics that upended the moral order of human social relationships.

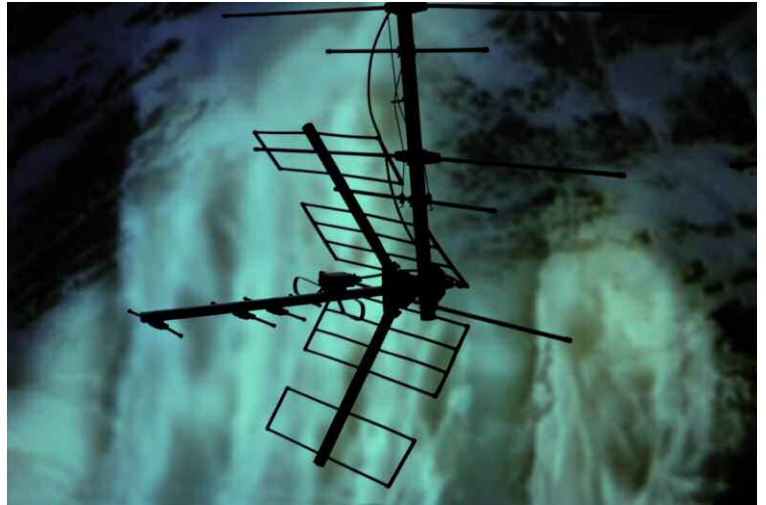
Work like ours may not have been possible without an encounter with a figure like Wilhelm Reich. Contact with him occurred early on for one of us, and was picked up on by the other over many years of conversation.

Over the years Reich has inspired us with a multitude of ideas and an attitude or approach to living that equals the influence of any of those great artists understood as shifting the ground in their wake<sup>1</sup>, who have, in a sense, helped to write the future of art-making and indeed the futurity of the world. In the same way, Reich's work always hovers in the background as a kind of zig-zag inspirational springboard, representative of an exemplary life in which experiments take place on their own terms - autonomously - thinking at the forefront.

Even though we name this exhibition *Two Works for Wilhelm Reich*, it might be better to think of it as one work. This is the way we have come to collaborate, where each person has the freedom to work within a broader assemblage of parts - individual yet related.

These works are concerned with energy observation, sensation and atmosphere, and emerge out of our own experiments. The work allows for differential relationships between the fictional and the phenomenal to be established between the elements in the gallery space. In this instance, the live electromagnetic atmosphere that audibly resonates in the room comes about through the vibration of the four kilometres of wire that makes up the OE (Orgone Energy) antennae. The recording of the VLF (Very Low Frequency) electromagnetic scape, which is the earth's natural radio, and the construction of an image from a composite of places not far from our home, hopefully shatter a more predictable sense of place.

We live only kilometres away from a place where a phantom city is said to appear in the vast and mysterious Burratorang Valley at night, an event seen by many a local over the years. If this is also a kind of delirium, at least it's the product of something deeper and trickier than what is generally served up on television - the blue eucalyptus vapour of the mountains as cinema screen - swept up in a village tale and transmitted like a rumour.



We like these kind of smooth images - part hallucination, part escape - that function like an apparition, a station break in the consensual hallucination that passes for reality as provided by the media.

*In Haines' cinema of immanence there's no unconscious to be dredged. No narrative, no signifiers. There are no stories to be told, rather shifts of intensities pertaining to states... There's a Deleuzian geology in which the relation is not even of one thing-to-thing, but rather one of surfaces or planes, and speeds and differential flows.*<sup>2</sup>

It may be that the subconscious is all surface anyway. A factory of weightless images - the mind belching images as pure cinema. "Not a just image - just images" to quote Goddard.

Hinterding's sculptural explorations into the energetic nature of materials and forms have produced resonant systems and structures that provide evidence of energy through sound. These sounds, which are not normally audible, are threshold sounds, sounds in extension - vibrations in need of translation - seemingly close but actually far away, as they travel within the magnetic field lines enfolding the earth. Reich's discovery of Orgone revealed an energy that appeared to be a creative force in nature, neither a form of electromagnetism nor of matter, but fundamental to both.

*Hinterding has produced a body of work exploring the unseen and therefore, occulted world of electro-magnetic phenomena. Previously, her approach has been 'scientific', working with coils and currents, producing electrical storms and lightning inside the gallery ('Electrical Storms', 'Koronatron' for instance). As such, she's often played the role of magus, disrupting the order of things, just a little, displacing and corrupting natural events in order to allow the unseen to manifest.*<sup>3</sup>

In our reflection on Reich as a figure in our own artistic lives and dreams, we see in him a legacy of a kind all too rare; a radicalised opening up. Wilhelm Reich was able to strike a flash through a field or discipline like a bolt of lightning and, however brief at the time, it must have stopped everyone in their tracks.

**David Haines & Joyce Hinterding, 2006**

Notes:

1. Artists carry a storehouse of artists and their influences within them. In different fields, artists such as Artaud, Duchamp and Cage, have dramatically shifted the ways in which their respective disciplines are understood. The impact of great thinkers and innovators from other disciplines, Reich or Freud for instance, is however, rarely acknowledged.
2. Finegan, Anne (2002) *The seventeenth century of occultation & surface*. <<http://www.sunvalleyresearch.com/dhseve.htm>>.
3. Finegan, Ann (2000) *The Levitation Grounds*. <<http://www.sunvalleyresearch.com/dhlev.htm>>.



## Artist biographies

David Haines was born in London in 1966 and Joyce Hinterding was born in Melbourne in 1958. Both artists live and work in the Blue Mountains, NSW. Haines & Hinterding work collaboratively and independently. They were the Australian representatives at the *26th Bienal de Sao Paulo*, Brazil (2004) and have collaborated on numerous exhibitions, including *Hollow earth theory revived: field study 1 & 2*, 24 HR Art, Darwin (2005); *Lets talk about six*, Dunedin Public Art Gallery, New Zealand (2004); *Liquid sea*, Museum of Contemporary Art, Sydney (2003); *MAAP - Multimedia Art Asia Pacific*, Art Museum of China, Millennium Monument, Beijing (2002); *st@rt up: new interactive media*, Museum of New Zealand, Te Papa Tongarewa (2002); *Space odyssey: sensation and immersion*, Art Gallery of New South Wales, Sydney and Australian Centre for the Moving Image, Melbourne (2002-01); *Pivot V: about photography*, Carnegie Gallery, Hobart (2000); and *The Levitation Grounds*, Artspace, Sydney (2000).

David Haines' select individual exhibitions include *Contemporary projects VI*, Contemporary Art Centre of South Australia, Adelaide (2005), *Adelaide Biennial of Australian Art* (2004), *Biennale of Sydney, (the world may be) fantastic*, Museum of Contemporary Art, Sydney (2002); *Problems in paradise*, Scott Donovan Gallery, Sydney (2002); *Atomic*, The Blue Oyster Gallery, Dunedin, New Zealand (2000); *Re-worked*, The Film Centre, Wellington, New Zealand (1999); *Avatar*, The Physics Room, Christchurch, New Zealand (1998); *Medievalism: musical & non musical kingdoms*, Artspace, Sydney (1997); *Palimpsest*, Artspace, Sydney; RMIT Gallery, Melbourne and Canberra Contemporary Art Space (1996); *Eccentric orbit*, Museum of Modern Art, New York, USA (1995); *Words became stars*, Z.A. Moca Contemporary Art Foundation, Shinjuku, Japan (1995); *SOUNDWATCH '94*, Artspace, Auckland, New Zealand (1994); and *VIDEOPOSITIVE '93*, Tate Gallery, Liverpool, England (1993).

Joyce Hinterding's select individual exhibitions include *Biennale of Sydney, (the world may be) fantastic*, Museum of Contemporary Art, Sydney (2002); *Adelaide Biennial of Australian Art* (2002); *7th Istanbul Biennial*, Yerebetan Cistern, Istanbul, Turkey (2001); *Aeriology v2*, Institute for Unstable Media, Rotterdam, the Netherlands (1998); *Voltage*, The Physics Room, Christchurch, New Zealand (1997); *I-TONE aeriology*, Artspace, Sydney (1997); *Ich Phoenix, Ein Kunstereignis*, Gasometer, Oberhausen, Germany (1996); *Sound in space: Australian sound art*, Museum of Contemporary Art, Sydney (1995); *Earwitness: excursions in sound*, Australian Centre for Contemporary Art, Melbourne (1994); *Australian sound art meridian*, Xebec Hall, Kobe, Japan (1993); and *Biennale of Sydney, The Boundary Rider*, Sydney (1992).

## Two Works for Wilhelm Reich - list of works

*Orup Desert 1954-55, after field study number 2* (2006)  
HD DVD projection, 60 mins loop

*OE antennae* (2006)  
live sound, OE antennae, custom built antennae, computer modulation, sound system, installation dimensions variable

Courtesy the artists.



# Perth Institute of Contemporary Arts

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## Image credits:

**page 1:** Haines, *Orup Desert 1954-55, after field study number 2* (2006) HD DVD projection (still). Courtesy the artist.

**page 2:** Haines/Hinterding, *Purple rain* (2004) reactive installation (detail). Photographer: Micheal Myers.

**page 3:** Hinterding, *Aeriology* (1997) 20 kilometer antenna and monitoring system. Photographer: Ian Hobbs.

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