

## **Haines & Hinterding**

*Threshold of a Cloud: On Grid prototypes 1- 4, 2021,*  
Cast Aluminum, Steel, Thermoelectric Peltier modules, Olfactory Petrichor  
(rain aroma), power supplies, timers  
Courtesy of the artists and Sarah Cottier Gallery, Sydney.

These artworks use thermoelectric coolers that operate by the Peltier effect (one of three phenomena that make up the thermoelectric effect). The Peltier module has two sides, and when a DC electric current flows through the device, it brings heat from one side to the other, so that one side gets cooler while the other gets hotter. The "hot" side is attached to a heat sink so that it remains at ambient temperature, while the cool side goes below room temperature.

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*Sound Ship (Descender 1)*, 2016,

Dual screen video with sound

Courtesy of the artists and Sarah Cottier Gallery, Sydney.

Gravity invisibly governs the movement of the world, the shape of space and the flow of time.

This project involved sending an Aeolian space craft, *Sound Ship (Descender 1)* into the stratosphere to the edge of space and back. The spacecraft, produces sound as it meets the extreme elements on its journey, composing a unique sound composition based on the environmental situation at the time of flight. Air pressure, wind currents, and gravity itself produce noise from the air blown instruments that we have designed into the structure of our spacecraft.

The *Sound Ship (Descender 1)* was sent aloft under a specially rated helium balloon that bursts once it reaches zero pressure. The *Descender 1* then deploys a parachute that allows it to travel safely back to earth. The spacecraft had multiple tracking and recording systems on board.

The launch took place in 2016 from a site in the vicinity of Rankins Springs, in the Riverina district of NSW, located along the Mid-Western Highway near West Wyalong. It has been the site for a lot of successful balloon launches in the past.

On the day of the launch the Civil Aviation Safety Authority sent out a NOTAM (Notice to Airman) which informs people flying in the area that our launch would take place.

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*The Black Ray: Cloudbuster Number Three: Orgone Energy Cloud Engineering Device, 2011–12,*

Anodised aluminum, irrigation piping, water pump,  
Courtesy of the artists and Sarah Cottier Gallery, Sydney.

*Starlight Driver: Cloudbuster Number Four: Orgone Energy Cloud Engineering Device, 2011–12,*

Anodised aluminum, irrigation piping, water pump,  
Courtesy of the artists and Sarah Cottier Gallery, Sydney.

*The Black Ray* and *Starlight Driver* are functional, working Cloudbusters - an invention of psychoanalyst Wilhelm Reich in the 1950s that are said to be able to manipulate and restore balance to the weather.

For the artists, in the context of an artwork the machines provide a conduit towards thinking and experiencing energy both real and imagined. Haines and Hinterding working with energy and evidencing it; is emblematic of their interest in the esoteric and outsider physics.

Science, like art is characterized by formal procedure along with experimentation and curiosity. The artists' interest with Reich's ideas is in this creative intersection and experimental method that is fundamentally part of 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.

The Cloudbusters 'function' by using water vaporisers and metal pipes connected to running water to supposedly draw energy from the atmosphere. This is said to have the effect of either creating clouds or producing holes in clouds. Reich's instructions for cloud busting are wonderful and frightening at the same time, embracing a holistic approach where the intentions of the experimenter will influence the outcome, something that seems like the question of the role of the observer in quantum physics.