The Impressionists and Orgone Energy

By ALEXANDER LOWEN

One day in his office Wilhelm Reich showed several radiographs which he had made of the orgone energy field between his hands. Next he showed a reproduction of a Van Gogh painting. The resemblance between the undulating lines in the radiographs and in the painting was so obvious that we felt that Van Gogh had been aware of the pulsating orgone energy.

This demonstration stimulated my interest in the impressionist painters. I had long been an admirer of their painting. They were for me an introduction to the plastic arts. The thought occurred to me then that not alone Van Gogh but Seurat, Cézanne and the other impressionist painters must have perceived the atmospheric orgone energy in some of its manifestations. But could I prove it? What had they perceived?

I did not expect to find that these painters expressed their insights in scientific language. Such is not the way of art. Furthermore, the scientific knowledge which we possess today about the orgone energy is the result of Reich’s work dating from 1932. This inquiry depended therefore on what I could deduce from their paintings, supplemented wherever possible by what they wrote. And since I could not carry out an original research investigation, I had recourse to current literature and anthologies.

The first and most outstanding fact about impressionism is that it began with and developed out of an interest in the atmosphere. Two questions pose

* Condensed from an article by the same author entitled, “Impressionism: Its Spirit and Vision.”

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they themselves immediately: Why did the impressionist painters become interested in the atmosphere? And, what did they see in it? The answer to the former is inadequately stated in the historical accounts of the beginnings of impressionism. The latter is superficially asked and mechanically answered. The play of light and color is not new to impressionism. It is the essence of all painting. Then why this all-absorbing interest?

We can learn much from the cultural background of the impressionist period. As Dorival writes in La Peinture Française: “It is in relation with the three great currents of its epoch: individualism, positivism and naturalism, that we find the essence of the new painting.”

To give a more concrete picture, I will mention a few of the important highlights of the pre-impressionist period. In science, the fundamental theories of the nature of light, color and vision were elaborated. The camera was invented. The first beginnings of the study of psychology were made in the attempt to comprehend sensation. Darwin’s Evolution of the Species and Morgan’s researches in anthropology broadened the intellectual horizon.

I believe that the split between science and nature, between scientist and artist had not yet fully developed. One had not lost faith in the ability of science to solve the social problems. The artist shared this viewpoint.

In 1848 there occurred the great liberal and proletarian revolutions in Europe. With the work of Marx and Engels, this positive scientific attitude was applied to the study of the economic structure of society. Further impetus to the new spirit was given by the opening up of the Orient, the art of which was to have a profound influence on impressionist painting. The conclusion which I draw is that the impressionist movement represented in the plastic arts the same spirit of discovery and invention which marked the cultural attitude of the time. It was an age of “going out into the world” and the painters went out both literally and emotionally.

The literal “going out” implies just what it says. The artist went out from his studio, set up his easel by shore or field, and “painted in open air.” This open-air painting, so common a sight today, is part of the revolution in the art of painting introduced by these artists. Its immense significance is overlooked because, on the one hand, it is not related to its time and, on the other, its emotional meaning is ignored. Coming out from his studio, then, into the brilliance of the French sunshine, the artist was struck by what he saw: an atmosphere which sparkled and danced.

It is the emotional “going out” which is the more important for without...
painters’ efforts were devoted to the comprehension and plastic expression of the manifestations of the atmospheric orgone energy. Here, Monet is the acknowledged leader. In the second, the so-called post-impressionist period, which followed the greater or lesser recognition which impressionism received about 1882, the art entered a new phase in which the study to comprehend the universe broadened. This extension of interest reached its clearest insights in the work of Cézanne, Seurat, Gauguin and Van Gogh.

It will not be possible in this brief résumé to do full justice to these artists or to the thesis. I hope that the general principles developed will induce further study along these lines.

Monet

The genesis of impressionism and of Monet’s art occurred at Honfleur, an estuary of the Seine on the coast of Normandy. To comprehend Monet it is necessary to understand his feeling for the sea, which he himself said was “the background of his existence.” Bazin describes it well when he says in L’EPOQUE IMPRESSIONISTE, “The sensibility of Monet was formed in the marine atmosphere.”

We must ask, however: What is there about the seaside which can spark the impulse of so strong a movement? To this question one finds no answer in the books. We can say that at the ocean front, one is more in contact with the fluid elements than inland. Form, therefore, loses importance. On the other hand, one is more interested in the changes to which these elements lend themselves so readily.

Monet’s interest in the sea and in the air was not a mystical identification. Nor was it simply a preoccupation with the play of light on water, with the luminous appearances of things. For Monet, it was not the momentary but the changing which was the subject of his art. If we follow the course of his work, we can see that what he sought to comprehend was the process of change itself. Where could one find a more continual manifestation of this “changing” than in the sea or in the atmosphere? It explains why Monet made forty studies of the cathedral at Rouen under different atmospheric conditions.

It is in this “changing” that Monet sought the universal cosmic force. And in this he was right for the changes in the atmosphere are the direct expression of the different states of excitation of the earth’s orgone energy field under the influence of the sun. This process of excitation occurs whenever two orgone bodies possessing pulsating orgone energy fields come into apposition. The excitation manifests itself in lumination, a phenomenon characteristic of bions, of metazoal sexuality and of heavenly bodies. It can be demonstrated experimentally by means of a neon tube and a polystyrene rod charged with orgone energy. I believe that we can say further that this excitatory process is the creative process, true in art and equally true in nature.

The impressionists translated their perception of this excitation with a new technique which developed slowly as a result of years of continued observation. Let us analyze it.

The sacrifice of the sharp outline of objects shows that the vision of the painter is focused not upon the objects but upon the space itself. The use of pure colors, that is, spectral colors, finds its justification in the fact that the painting is a representation of the atmosphere. Above all, in the use of the divided touch, the painter conveys to the painting and through the painting to the observer the vibrating, pulsating quality of the atmosphere, a direct manifestation of the atmospheric orgone energy. This quality resides in so many paintings done by Monet, Renoir, Pissarro, etc., that it is unnecessary to name them.

One of the results of this technique is to give to their paintings a depth of field, a sense of profoundness, a three-dimensional quality that other paintings suggest but do not fully achieve. The impressionists accomplish this by making us aware of the space, not simply as the ordinates of objects and events, but as an objective reality itself. What can this vibrating reality be but the orgone energy? I would like to suggest the possibility that the problem of three-dimensional seeing, still an unsolved enigma in physiology, will find its solution in our unconscious perception of the atmospheric orgone energy. It is part of the impressionist insight to have made this perception conscious. Cézanne recognized this, I believe, when he said, “The sky is blue, is it not? Well, it is Monet who discovered it.”

It is impossible to evaluate this art without a knowledge of orgonotic principles. A mechanical interpretation is full of contradictions and leads to an impasse. We read in Dorival that the impressionists were painters who “gave themselves over simply to the joyous spontaneity of their sensations; the seduction of luminous appearances is the sole guide to their brushes.” But, later, we learn about “the ardent curiosity which brought all these painters to a new consciousness of the universe.” What this new consciousness of the universe is one is not told. We can say simply that their ability to experience
nature spontaneously and their ardent curiosity indicate an orgoneic harmony out of which great discoveries and great works of art arise. This is the best description of the spirit which motivated this art.

Development and Extension

The impressionist insight into the atmosphere reached its maturity towards 1880 after about twenty years of study and observation. Henceforth, the artists who worked and fought together went their separate ways. New artists came upon the scene with new visions and new insights into nature. From 1880 to 1900, one no longer finds the unity of artistic endeavor which marked the preceding two decades. These newer artists worked more or less alone and widely separated from one another. This is important because it indicates a splitting up of the common impulse and, therefore, a weakening of its strength through dispersion of its energy. It foretells its eventual dissolution. In this section we shall have to consider each artist's work separately.

Cézanne

Cézanne belongs to the generation of Monet, Renoir and Pissarro. He studied and painted with them during several years. From them he learned his use of color, and through them he came into contact with the atmosphere. His mature paintings, however, belong to a later period. If we wish to understand the evolution, we must first concede the kinship.

Cézanne, too, went out, literally and emotionally: literally, as a painter in the open, emotionally, in his contact with nature. He perceived the atmospheric orgone energy as had the impressionists but in a different way. His space does not vibrate as does that of Monet. Instead, it is filled with a limpid, clear blueness. This blue space pervades both landscapes and still-lifes to such an extent that I feel that it is characteristic of Cézanne. It finds its justification in the fact that the space is really blue. A sensitive kodachrome plate exposed in an absolutely dark room will show this blue color when developed.

We can explain the divergence of interest and the consequent difference of vision between Cézanne and his impressionist friends in terms of the difference of temperament. There is a gayness, a light-heartedness, a sense of excitement in the sensibility and paintings of Monet, Renoir and Pissarro which found no echo in the personality of Cézanne. Solitary and taciturn, Cézanne's life and work are marked by the absence of real human contact.

Cézanne found his peace in nature, his pleasure in his painting. If the sensibility of Monet was formed by the sea, that of Cézanne was determined by his Provence, with its air clear and dry, its stillness and above all its mountains. It is on this basis that we can comprehend Cézanne's preoccupation with form, volume and mass. Cézanne applied the impressionist vision to the study of the object.

In his still-lifes, which contain the clearest expression of his insight, we see that the forms of the objects lack a sharp outline. The relief is effected by the use of a blue margin in the form of a brush stroke or shading, of varying width and intensity. The general result is not only the enrichment of the color but even more so of the form. It focuses our vision. It gives a prominence to those objects which to the painter are important. Is this use of the blue margin a technical device or has it a deeper significance?

The prominence of objects can be partly explained in terms of the contrast of color. However, other contrasting colors do not produce the same effect. The blue has the advantage of emphasizing the space about the object, but it is a different blue from that which Cézanne used to portray space.

I believe that Cézanne perceived the orgone energy field which exists about all objects, and which, like the atmospheric orgone energy of which it is a special case, is blue. It can be seen objectively about a red blood cell or bison. Further, since both form and orgone field are a direct result of the orgone charge, the former can be expressed in terms of the latter. This insight appears in other paintings such as "Tree in Front of the House," "Card Players," etc. Wherever it appears, the extent and intensity of the blue margin determine the form and prominence of the object. It is this vision which gives to Cézanne's forms, be they apple, tree or figure, their monumental quality.

This perception was not without its true significance to the artist. I believe that Cézanne referred to it when he spoke of his "little sensation." When I think of the care and effort which went into his study of the object, to comprehend its essence, its reality, I have no doubt. Others confirm this impression. Bazin says: "The mountain St. Victoire ... more than ever pursues him with its mystery, he no longer admires in it the mobility of a monumental form but the expression of a cosmic force."

D. H. Lawrence says of Cézanne: "After a fight, tooth-and-nail, for forty years, he did succeed in knowing an apple, fully; and not so fully a jug or two. That was all he achieved." That is something, but there is more. He
knew a tree and he knew a mountain, both well. Through them he became aware of that which is common to both, the orgone energy. From his perception of the orgone energy field about tree and mountain, he proceeded to the study of other objects: house, fruit, jug, and figure. In his construction of these forms, therefore, we will find the qualities of the tree and of the mountain, more of the latter in a house, more of the former in a figure. In his apposition of tree and mountain, of tree and house, of fruit and vase, etc., he sets the stage for a demonstration of their common property: their objective reality, the perception of which depends on their orgone energy field.

On the other hand, I believe that Cézanne tried desperately to comprehend their differences. In this he did not succeed well. The liveness of the animal figure, its changeability escaped him. It was inconsistent with his need that the model rest immobile for long periods of time, like his tree and his mountain. On this basis, we can understand his own dissatisfaction with his work despite an achievement which ranks with the greatest in art.

Seurat

It is difficult to evaluate the perceptions and insights of Seurat. His death at the early age of 32 left us with but little of his work and less of his thought. In seven years of intensive effort, he produced only a small number of large paintings; but he created a new technique and was the acknowledged leader of a new school, neo-impressionism. Jaques de Laprade writes: "Two years later, Seurat will unite the soft luminous vibration of impressionism to a style stable and absolute in an extraordinary masterpiece, 'Le Dimanche d'Eté sur la Grande Jatte,' which is the sumula of his painting.

"La Grande Jatte" is truly an extraordinary and unusual painting. At close range we see that it is painted with very small, fine colored dots which seem formless. As we move away, they group themselves, take shape and represent objects. We like the painting; it is warm and rich with life. The coloring is magnificent. But why, we ask ourselves, should a painter go to such infinite pains to create a picture?

It is the technique of pointilism, we are told. It stems from the concept of divisionism and is part of a "system" which includes an artistic theory and ideas about color vision. However, the concept of divisionism is not new to painting. It is the process of analysis, used to some extent by the impressionists, but carried by Seurat to a new limit. And every painting comprehends a system in the sense of a technique or set of rules. If, therefore, one speaks of the contribution of Seurat as the reintroduction into painting of "the taste of the discipline, of the intellectual method and of the construction," one confounds the painting with its technique and the latter with its idea. It is no criterion to say of Seurat that he desired to "attain the definitive, the incorruptible, the eternal." Every painter strives for the absolute. It is to know whether he attained it or not.

But what is the eternal, the absolute, the incorruptible, etc.? These are not self-evident values. Consider. Cézanne's mountain is not incorruptible. It is corroded by the elements, it is transformed by man. A tree, no matter how stately, is not eternal. It dies or is cut down. But the natural processes which give rise to mountains, which create the trees, these are for us mortal, incorruptible, eternal and definitive. They determine the shape of the mountain, the form of the tree, the color of the fruit, etc., thus, fit subject for the painter's investigation. Difficult as it may be to explain the insight of the artist into these natural phenomena, such is the true function of art criticism.

"La Grande Jatte" shows that despite its divisionist technique, it possesses a strong unity, one which unites object and space, fluid and solid, living and non-living. This quality characterizes a great work of art. Cézanne achieved it in terms of the blue manifestation of the orgone energy. In Monet's work it is the unity of the enveloping, vibrating atmosphere. Seurat found it in the lowest common denominator, the orgone energy particle.

The orgone energy particles, unlike the proton, electron or other particles of mechanistic science, are a visible phenomenon. They can be seen in the atmosphere with the naked eye. If one focuses on the space, away from the sun, about a yard in front of the eyes, one sees luminous dots which move so as to trace a specially curved trajectory, and which at a certain point become invisible. After a few minutes of steady observation, they are seen to be everywhere in the atmosphere. Unfortunately, they have been described as "spots before the eyes," thus demoting them to the level of subjective phenomena. That they have an objective reality is proved by the fact that they can be magnified and made visible at night by means of the orgonoscope. (See Reich: The Discovery of the Orgone, Vol. II.)

We are now in a position to attempt an interpretation of "La Grande Jatte" on the assumption that Seurat saw and represented these orgone energy particles. We find here a different relation between atmosphere and
object than those we have so far encountered. Both are composed of orgone energy particles. The differences are due to density (degree of coalescence) and intensity, relations which can be expressed in color.

Can we go so far with Seurat as to say that all objects, living and non-living, actually represent in some form the coalescence of these particles? I think that we can and must, otherwise the very meaning of a basic energy out of which matter derives would be lost. If I had said that Seurat's painting is a symbolic representation of molecules and atoms, all would be clear. Both object and atmosphere are composed of molecules. But who has seen the molecule or atom? On the other hand, the atmospheric orgone energy particle can be seen by anyone who is sufficiently interested in the atmosphere to look at it seriously.

One other aspect of "La Grande Jatte" deserves attention. The painting gives one the impression of arrested motion, yet if one looks at it for a time, it seems to come alive. The explanation would lie in the fact that Seurat had to stop the motion of the energy particles to portray them. Necessarily, he stopped all motion in the painting. But neither the eyes of the spectator nor the space between him and the painting is motionless, and their movement is projected to the dots of the painting. Nevertheless, the problem of the lack of motion challenged Seurat. It became the subject of two paintings: "La Chahut" and "The Circus." The latter was unfinished at his death. Neither is the equal of "La Grande Jatte." The problem remained unsolved.

Gauguin

Before the impressionist impulse disappeared in the morass of twentieth century political thinking, it found expression in the work of two men whose lives dramatized the final struggle. Gauguin and Van Gogh both came to painting after having engaged in other professions. It may help to explain why neither could accept the lightness, the gaiety and the peace which marked impressionist painting to this time. Then, too, they are of a younger generation. The times had changed. They had need of a more forceful means of expression to convey to a less understanding world their feeling of the universal. They also saw it differently for perception depends on the harmony of an inner function with one in the outer world.

We know historically the many reasons why Gauguin left France for the far west Pacific isles: financial, the lure of adventure, the fascination of the strange, etc. I should like to add the fact that the emotional atmosphere of

France, of Europe, had changed. The atmosphere of 1890 was not the soft vibrating atmosphere of 1860 to 1870. It was the artist's need for warmth which made Gauguin go to Oceania and Van Gogh to Arles. They made up for the lack of emotional warmth with the physical heat of a hot sun. And if they could not establish contact with the atmosphere as the impressionists had done before, they could still find the living creative force of nature in the earth itself or in the sun, where it exists in more concentrated amounts.

Gauguin found it in the earth; he was an "earth painter." Van Gogh found it in the sun; he was a "sun painter." This "it," the living creative force of nature, is the orgone energy.

Such statements seem oversimplified. They are. But if I make them so, it is to emphasize fundamental orientations. The painters so far studied were space painters; that is to say, their perceptions were determined by the relationship of object to space. Monet emphasized the latter, Cézanne the former, and Seurat the two. Gauguin was a flat painter who eliminated the element of space from his consideration.

Does this not explain the absence of shadows in Gauguin's paintings? A shadow implies space and an object. The object, too, a three-dimensional quality disappears. Only the form remains, projected against the surface of the earth.

In the paintings themselves we find the full expression of his vision. The colors, the forms and the subject are different from those we found in Monet's paintings, or in those of Cézanne or Seurat. Let us analyze each of these in detail.

It is immediately evident that the spectral colors have been replaced by a new palette. Whence those purples, reds, and browns? They are not atmospheric colors. It does not require much imagination to realize that these are earth tones, typical of hot regions: purple mountains and hills, green-olive rocks, yellow sand and red earth. Consider the painting, "And the Gold of their Bodies." This is not a metallic gold, nor even the gold of ripening wheat; it is a magnificent earth color, incredibly rich. The great Mexican painters, Diego Rivera and Orozco, were to paint the same way.

The derivation of the forms is equally clear. Look at those Tahitian figures. These are what I would call fluid forms; there is nothing rigid or mechanical about them. They are the forms of simple protoplasm, of an ameba, of earth transformed into the living substance.
Gauguin’s insight is definitely expressed in his masterpiece: “Whence do we come? What are we? Whither are we going?” The painting from right to left can be divided into three panels: seated figures beside an infant lying on the ground; a standing figure reaching upward; seated figures, one partially reclining. For me there is but one possible interpretation. The painting answers the questions. We come from the earth. We are part of it though we reach upward towards the heavens. We return to the earth. We are one with the great living and non-living nature about us.

Gauguin thus brings us another insight into nature, another aspect of the creative process. His emphasis is upon the transformation of the earth into the living protoplasm under the influence of the sun. This is a phenomenon which can be understood only in terms of the orgone energy. The simple manner in which Gauguin portrays this transformation by the assumption of form leaves no doubt of the meaning. In the painting, “Nude Tahitian Women on the Beach,” the fact that the form of the body becomes more definite and well-shaped as one moves from the feet to the head is more than suggestive. In general, Gauguin’s treatment of legs and feet in standing figures indicates that he regarded these parts of the body as the roots of the human trunk; they are our connection with the earth.

Such art cannot be categorized simply as “decorative,” “symbolic,” or “imaginative.” The artist who wrote after he arrived in Tahiti, “I am working well, now that I know the soil and its smell,” is an impressionist in spirit and vision.

Van Gogh

We have already noted that the careers of Van Gogh and Gauguin paralleled each other in some respects. Temperamentally, too, the two men were much alike. It is not surprising, therefore, that at one period they attempted to live and work together at Van Gogh’s house in Arles. It was a failure for Gauguin and it ended tragically for Van Gogh. Their ideas on art differed radically.

The difference in interest and viewpoint between the two painters was due in part to their different physical constitutions. Gauguin possessed great physical strength. Van Gogh tended to be sick and weakly. Psychoanalytically speaking, one could say that Gauguin, a strongly virile person, was attracted to the feminine (Tahitian women) and that which symbolizes the feminine in nature: the earth and the moon (“Itina Te Fatou,” “The Moon and the Earth”). Van Gogh, on the other hand, sought his attachments with the masculine (his friend, Gauguin) and its symbol, the sun.

Whatever the reasons, the role of the sun in Van Gogh’s painting cannot be overlooked. Bazin describes his later work as follows: “His painting during this period takes on a character more and more exalted in which is revealed a veritable obsession with the sun.” Ficrens is more impressed for he says: “To the sombre-hued Van Gogh of Nuen succeeds the light-toned one of Paris, and lastly—by then it was more than a mere question of palette—comes the brilliant, ecstatic Van Gogh, the painter of Arles, St. Remy and Auvers.” The paintings themselves leave no doubt.

This is not sun-worship in the idolatrous sense. Van Gogh is simply the apostle of the infinite. Describing the feeling underlying the painting, “Portrait of the Painter Bosch,” Van Gogh wrote: “Beyond the head . . . I paint infinity. I make a simple background out of the richest, most intense blue I can contrive, and by this simple conjunction the bland head is lit up by this rich blue background and acquires a mysterious effect like that of a star on the deep azure.”

Can we determine more specifically the depth of Van Gogh’s insight into the infinite? Yes. By relating his work to the impressionist movement, we know its general orientation. This is in the direction of the search to comprehend the universal in nature which was first perceived by the impressionists in the atmosphere. For the rest we look to the paintings themselves.

Van Gogh’s use of color gives us the first indication. If we confine ourselves to the paintings executed in Arles, St. Remy and Auvers, we note the predominance of the color yellow. It pervades the green and is represented in the orange. The meaning is clear. The presence of the sun makes itself felt before it enters into his compositions. With this use of yellow, Van Gogh expressed the warmth which he felt in this sun-bathed countryside, in its simple people and in the commonplace things about him: bed, chair, shoes, etc. When we remember that in this same region, Cézanne painted with blue as the dominating color, the difference is significant.

The quality of the line and of the stroke tells us more. Van Gogh applied the paint in short curved brush strokes which individually suggest waves but in the entirety of the picture express an intense vibration. The heavy lines, dark blue in color and always with some degree of curvature, carry out this
sense of vibration even more strongly. This is quite evident in the paintings: “Nature Mort,” “Iris,” “Champs d’Olives,” and “View of Arles.”

In the last two pictures there is a remarkable insight. The tree trunks outlined with this heavy, blue, non-continuous line suggest a pulsating energy rising out of the earth and passing upward. In the smaller branches the line changes to green, and in the foliage one sees the burst into yellow. Here, again, I feel that the creative process is experienced and correctly interpreted by the artist. Van Gogh’s perception of the orgone energy is truly remarkable. He not only visualized the form of its motion, spirally or following a sinusoidal curve, but also its explosive quality. The former is clearly evident in the paintings: “Field in Rising Storm,” “La Berceuse,” and “Postman Roulin”; the latter can be seen everywhere in Van Gogh’s representation of growing things.

Inevitably, the source of this powerful vibration drew his attention. As Cézanne was drawn irresistibly to the mountain St. Victoire, so Van Gogh’s vision was drawn to the sun. It now appears directly in his paintings: “Cornfields at Remy” and “Route aux Cypres.” He portrays the sun as a vibrating body whose pulsations radiating outward into space set into vibration the moon, the earth and the living things on the earth.

That Van Gogh’s perception corresponds in every way with the reality is proved by the radiographs which Reich made of the orgone energy. But it is the greatness of this artist that he not only perceived the vibrating orgone energy, he expressed his vision plastically, in color, line and stroke, in such a way that every object to which he lent his touch became endowed with the warmth and affection which he felt in this new force.

Summary

We saw at the beginning of this brief presentation that the spirit of impressionism resided in an emotional “going out” as a result of which the artist made direct and immediate contact with nature. Through this contact with nature, the artist became aware of a natural force or cosmic energy, the name matters little, which is responsible for the creative processes of nature. So much, however, is hinted at or admitted by all the historians of this painting. It is more important and much more difficult to establish the actual perception and insight of the artist into this cosmic force. It was possible only through Reich’s discovery of the orgone energy which he proved scientifically to be the true cosmic force.

And I am convinced that from the heads of all ponderous profound beings, such as Plato, Pyrrho, the Devil, Jupiter, Dante, and so on, there always goes up a certain semi-visible stream, while in the act of thinking deep thoughts. While composing a little treatise on Eternity, I had the curiosity to place a mirror before me; and ever long saw reflected there, a curious involved warming and undulation in the atmosphere over my head.—Herman Melville in Moby Dick.
Projeto Arte Org
Redescobrindo e reinterpretando W. Reich

Caro Leitor

Infelizmente, no que se refere à orgonomia, seguir os passos de Wilhelm Reich e de sua equipe de investigadores é uma questão bastante difícil, polêmica e contraditória, cheia de diferentes interpretações que mais confundem do que ajudam.

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