

## VIRTUAL STATE ART? THE WORLD OF PSYCHOTRONICS

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Who can't sense in the Art world of the late 1980's widespread disillusionment, boredom and impotence? Science and technology have long since outstripped the Arts in funding, education and public acclaim. The artists run in and out of favor faster than the politicians. Greed, money, fame, cliques; a big hustle by the top boys; that's how it works, we all know that. Wordspeak and worse; disinformation on the creative process. Our work: neurotic, cynical, overintellectualized, impure — like us, like our culture. What happened to that function art and artist once held in directing our lives toward that realm of human experience known as the sacred?

Assuming the sacred can still be conveyed by art, and that for an audience it still exists, certain questions arise. One is whether the sacred functions of life, interpreted by the artist, can in any way counterbalance what Guenon spoke of so forcefully as "The Reign of Quantity." It seems unlikely when, as artists, we respond to the impingement on our lives of so many political, moral, ecological and even cosmic threats with merely symbolic gestures.

A possibility now exists which may entirely change that very uneven balance. It lies in a little-known, much suppressed, borderline scientific field known variously as psychotronics, radionics, gravity field technology, zero point technology, or virtual state technology. My premise here is that inherent in the discoveries of this field lie concepts and engineering that are much closer to the creative process and the artistic mind than those of the scientific community it simultaneously seeks to win approval from and to overturn. And, as I shall try to articulate, underneath the extraordinary claims of the psychotronic inventors and their bizarre creations lies a deeply significant social, political fact; the technical engineering exists that informed individuals can use to transform the world and to regain control of the quality of their lives.

Therefore, I ask the artists reading this to evaluate the following material in its potential, if true, to affect Art and Life both as an experiential process and as a *new medium*, in and of itself. As Kandinsky in his 1912 essay, "Concerning the Spiritual in Art," once equated representational art with materialism, so today's artist working in the virtual state must view all symbolic art, whether representational or abstract, as referencing only the outer

surfaces of the material world. Working through the virtual state, however, allows the artist access to and influence over, the prematerial, presymbolic forces of Nature and the human mind.

### Current Theory

One must begin by establishing what discoveries in current scientific thinking support the hypotheses of the psychotronic inventors and theorists. Michael Talbot, in his 1986 book *Beyond the Quantum* discusses five such breakthroughs with great clarity, tying them to many other aspects and problems confronting the scientific world today. The first is the breakthrough experiment performed by Alain Aspect, Jean Dalibard and Gerard Roger at the Institute of Theoretical and Applied Optics in Paris in 1982. Aspect's team provided an experiment which brilliantly confirmed quantum theory; the study of matter at the subatomic level. To quote Talbot:

"In short, Aspect's experiment proved one of the following two possibilities: Either objective reality does not exist and it is meaningless for us to speak of things or objects as having any reality above and beyond the mind of an observer, *or* faster-than-light communication with the future and the past is possible. On these two points the conclusions of the Aspect experiment are unequivocal. These are not hypothetical assertions. At least one of the above two options must now be accepted as fact."

Sheldrake, a Cambridge biologist, postulates a field surrounding animals and human beings, that molds their form and intelligence and can communicate across space and time. Talbot then ties this to the work of David Bohm, a theoretical physicist at the University of London and important theoretical founder of quantum theory. Bohm proposes that we can only comprehend the workings of the subatomic world if we assume the existence of a dimension that supercedes our own. Next, Talbot investigates and articulates the mathematical evidence put forward in 1983 by Sir Fred Hoyle, founder of the Cambridge Institute of Theoretical Astronomy, which indicates the universe was designed by a cosmic intelligence billions of years older than the age of the known universe. Then Talbot turns to the biological work of Sir John Eccles who claims to have produced

biochemical evidence supporting the existence of the human soul. This work in turn is related to Karl Pribram's book *Languages of the Brain*, whose pioneering work at Stanford in neurosurgery led him to the conclusion that the brain operates in many ways like a hologram.

Without elaborating on these fascinating discoveries, it is certainly possible to see that scientists in various fields have in recent years concurrently come to an appreciation of the parallel experiences of certain mystical/transcendental religions. Such experiences have traditionally fueled artistic visionaries to produce timeless metaphors which resonate all the depths of human feeling. On that basis, I will explore the re-connection of Art to Science, based upon the engineering and theory that is emerging today. I postulate that it is essential for the artist of the future to understand and equivocate the work in his studio with these discoveries or risk having it become an archaic remnant of the mechanistic/reductionist creed of our time.

### Unorthodox Science and Technology

Pioneering "borderland" physicists and inventors in America, some of whom I will discuss shortly, have developed practical applications for an exotic body of knowledge set down by Nikola Tesla and others at the turn of the century and after. Work ongoing in these unorthodox areas of science and technology include free energy, radionic farming and healing, orgonomic and radionic weather control, scalar weaponry, brain entrainment through extra low frequency transmissions, wireless transmissions of electrical energy and audio components that transmit sound directly to the brain itself.

Today, free energy motors, based on Tesla's discoveries, power test vehicles in Germany and Japan, and could easily electrify power grids in the U.S. Other devices have categorically eliminated cancer in laboratory animals and human beings under rigorous scientific scrutiny. Still others make the dangers of nuclear confrontation pale by comparison: Thomas E. Bearden, physicist, nuclear engineer, wargames analyst, author of several books on free energy motors, scalar electromagnetics and psychotronic warfare — is a towering personality in the effort to popularize new-age science concepts. I will borrow material from his lecture given in July, 1986, at the U.S. Psychotronics Association Conference in Lake Forest, Illinois, to give a somewhat simplistic explanation of the theoretical basis for this new technology in lay terms. My apologies for its brevity and poverty of elaboration in light of his comprehensive efforts.

"Nikola Tesla, widely credited with being the founder and inventor of alternating current and wireless radio, among many other accomplishments, first discovered in his Colorado Springs laboratory slightly before the turn of the century, a new wave which is now termed a scalar wave or an electro-gravitational wave. Out of his research and

that of another distinguished scientist, T. Henry Moray of Salt Lake City, grew the rudiments of a new technology utilizing scalar waves. This particular research resulted in turning electromagnetic waves into gravitation.

"Why should this be a powerful discovery? If you have two free electrons, the electric field between the two electrons, as we model it, pushes the electrons apart. The gravitational field, however, attacks them, trying to draw them together. The repulsion of the electric field is  $10^{42}$  times stronger than the gravitational attraction. Now, suppose you could turn all of that electric field into gravitational field energy, then the gravitational field between those two electrons would be  $10^{42}$  times stronger than it is now. Today these inventors can't do that perfectly, but they can do it a little bit with scalar technology. When you do it, you gain a tremendous amplification factor. The inertial effects and the gravitational effects become something that is not in the current textbooks.

"Tesla originally called these phenomena 'cosmic waves.' Furthermore, he stated those waves that were the most powerful do not ionize at all; they leave no trace of their passage.

"This means they require very special detectors; they will not show up on normal electromagnetic equipment. Tesla claimed to have detected these waves himself up to 50 times the speed of light. This discovery led to the construction of this famous tower at Wardenclyffe, Long Island, with which he attempted to set the entire earth in resonance, thus providing free electricity."

Bearden claims to have participated in experiments himself at which velocities up to 8 times the speed of light were observed.

### Tesla's Discoveries

Now, where does this affect or apply in the world of Art? Essential to understanding and utilizing this technology are the numerous experiments surrounding the Tesla coil, a common electrical part that became an early component of almost all electromagnetic devices and is used to obtain desired frequencies. Let me paraphrase Bearden's words to explain exactly how this coil was set up to obtain the dynamics that have evolved into the study of the area where mind and matter interface. Understanding the language of that state is to potentially uncover the energetic basis for the creation of all form from pure thought and intention.

A true Tesla coil has two kinds of resonance going on in it simultaneously and they are phase-locked together at the same frequency. It has the normal LC resonance, the electrical resonance we know from electrical engineering. In addition, it has what Bearden calls scalar resonance which is a function of the amount of copper wire you are

winding around the coil and two or three other factors. Several inventors in the U.S. today know how to make this coil in such a way that those two resonances are simultaneously at the same frequency and shared together. When you do that and the gravitational or inertial resonance of the mass of the wire is at the same frequency and in phase with the electrical frequency then that coil acts like magic. That is a true Tesla coil. Experimenting with such a device you may find sixty or seventy pound objects levitating and many other strange effects I will not elaborate on here.

One such inventor, Eric Dollard, is a self-described "wireless engineer" who, as well as publishing articles on many aspects of free energy and the new electromagnetics, is a highly skilled innovator who has experienced the creation of some very interesting phenomena utilizing such Tesla coils. Dollard claims that the Tesla Magnifying Transmitter converts electromagnetic energy into what is called magneto-dielectric energy, which he says, represents the faster-than-light side of electricity—which he goes on to relate to the orgone energy discovered by Wilhelm Reich. (Reich himself claimed to have produced a motor which ran on orgone energy). In relating the dielectric field to orgone energy, Dollard claims to have produced physical evidence of what Reich called cosmic superimposition.

By pulsing low pressure gas (in a large bulb) with two superimposed dielectric fields, (a current of many amperes flowing through free space without any electrons), Dollard was able to produce brilliant spiral formations resembling galaxies in full color within the gas of the bulb. In addition, he caused large, organically-shaped sparks to be drawn off even the insulators on the apparatus. Dollard explains the nature of this phenomenon as basically representing the Golden Ratio spiral. In his own words he explains:

"Now this is also the same shape that living objects form and you find that all discharges, in general, of potential energy will try to form this shape. You can see it in water patterns, in sand, and patterns in clouds in the sky. The patterns appear over and over and over again, just like the organic patterns burned into wood by the discharge of my Tesla coil. This is converted with the orgone right there. This type of monopolar electricity is in such a form that it will grow into organic patterns—a pre-life pattern from the ether itself. Any type of energy like this, such as a stream flowing down the side of a mountain, a crack in a piece of window glass, or fresh water percolating up through the sand, all make these organic patterns based on the Golden Ratio. Any time you have energy discharging you find this type of pattern. You can say there is a shape in space which is the log periodic spiral. It doesn't exist in a tangible form because it is something that grows and decays. Its size fits the wavelength and

frequency of the amount of energy to be discharged. It's not like you can map space to see this particular spiral, but if you release energy into space then the spiral will appear."

Clearly, though not an artist by training, Dollard is among the first to actually use the virtual state as a medium to generate or perhaps precipitate a three-dimensional or holographic form visible to the naked eye. The implications for such a discovery are many for the artist.

We are definitely dealing with pre-symbolic forms that have little or no bearing on the personal imagery carried in the subconscious of the creator. As such, they represent both an attitude and environment for the artist that is as clear of self-projections and as open to a scrupulous methodology as any in the laboratory. Though no doubt irritating to minds oriented toward the fashionable emergence of talented new artistic egos, such a procedure nevertheless involves both a study of nature and aesthetics. It depends upon an individual's ability to really grasp, in a disciplined way, a truly new medium.

To better understand this new medium, it is necessary to understand more fully what today's physics calls the "Vacuum of Space" and how it can possibly be the repository for a vast storehouse of energy, information and form.

### Scalars

Let Bearden further elaborate on what these cosmic or scalar waves are:

"If you can, imagine a steel plate with two sets of forces pressing on the plate very powerfully; the plate is under a great deal of stress. The forces however, all balance, they sum to a zero resultant. We have been taught to replace that system of vectors with a zero vector, making space (or the vacuum of space) a totally dead, non-dynamic entity; when in fact, it is alive with energy held in balance, in check. Now suppose I press on the plate stronger and then relax, stronger and then relax. All the forces vary at the same time. Now the plate is being pulsed, but always at a zero vector. Still there exists a stress in the medium, though it balances out to zero. Now, throw away the plate, the system is still there, intact in the vacuum. The wave is still there, it is a gravitational wave. This is pure general relativity, not Tom Bearden. We have turned the electromagnetics against itself and used it to create a local gravity wave. Out of this study Einstein evolved not general relativity but a Lorenze Frame, an unbent space/time. So what he really wrote was special relativity with distant perturbations. *The Russian scientists regularly point out in their texts that if you bend space/time locally, which is not allowed in the West, you violate all the conservation laws.* This information is rigorously presented in their scientific papers.

"What has emerged from this study both here

and in Russia is a math and physics that explain all extrasensory phenomenon and all the inexplicable phenomena associated with it in a *directly engineerable way*."

What is important about this technology to the artist is that the world of aesthetics can be viewed and determined not solely in mechanistic, mystical or historical terms, but also scientifically. Objects and ceremonies may now be interpreted quantitatively much the same way they are in primitive, animistic cultures.

### Orthodox Theories

To go back to orthodox science again, let me quote Ken Wilber (*The Holographic Paradigm*, New Science Library, pg. 5) on the discoveries of Pribram and Bohm. Their theories in tandem, in his words:

"...appear to account for all transcendental experience, paranormal events and even 'normal' perceptual oddities... This breakthrough fulfills predictions that the long-awaited theory would (1) draw on theoretical mathematics; (2) establish the 'supernatural' as part of nature. The theory, in a nutshell: Our brains mathematically construct 'concrete' reality by interpreting frequencies from another dimension, a realm of meaningful, patterned primary reality that transcends time and space. The brain is a hologram, interpreting a holographic universe."

This theory leads to the supposition that the phenomenon of "altered states" may be due literally to an attunement to an invisible matrix responsible for generating "concrete" reality. In simple terms, our own brain may be a device, or contain a device, that is capable of engineering reality at a primary level. Thus, we can account for the anomalous but widely recognized behavior of healing, telepathy, precognition, transmogrification, etc., to name only a few. It is, in other terms, a way of describing a new medium and the conceptual tools necessary to engineer it.

Sheldrake's work takes this supposition even further in a way that I will explain as fundamentally important to the artist when I describe radionic instrumentation. Sheldrake proposes that the morphogenetic fields surrounding all living things influence both their structure and behavior. Then, as habits and behavior of any species in the past builds up, so through a process of "morphic resonance" it can effect the species living today. Out of this comes the "hundredth monkey" idea that implies when enough monkeys on one island learn to wash potatoes dumped on the beach and coated with sand, before eating, (when what's called "critical mass" is reached) then monkeys on other islands will suddenly begin to do the same spontaneously without access to learned behavior patterns.

An interesting footnote to the holographic brain

possibility was suggested by a British neurologist named John Lorber in 1980 as a result of studying unique cases of hydrocephalus, or water-on-the-brain. His investigations stretched the limits of his own credulity when he encountered a student with a slightly larger-than-normal head, and an I.Q. of 126 who had gained a first-class honors' degree in mathematics and functioned otherwise completely normally. The student, upon receiving a CAT scan (a non-invasive scanning technique determining density of the brain), was discovered to have no more than a thin layer of brain cells a millimeter or so thick lining the inside of his skull! The entire remaining portion of the skull was filled with cerebrospinal fluid! Lorber has since discovered many other persons who are capable of normal functioning but possess little or no brains.

Certainly it becomes much easier to understand the growth and function of aesthetic disciplines in primitive cultures and their relationship to Shamanism in particular when one incorporates such discoveries into the notion of "art." If ceremony and ritual in some way manifested or expressed these morphogenetic fields — strengthening and directing them toward conscious ends such as fertility, crop growth, weather control, hunting success, etc. — then their original purpose was anything but the psychic and emotional ventilation of energy experienced by today's neurotic artist. Instead, they were the result of the individual's attunement to subtle natural forces, the looping of such forces to the individual's or tribe's collective intention. As a byproduct of the experience, individuals experienced a commonality of purpose, a collective sense of well-being that strengthened the overall structure of their lives.

### Applying the Theory

To attempt to make this theory intelligible and practical for artists working today, let us suppose these theories could become the basis for empowering art objects, on the surface a symbol like all the rest, but with a hidden functional element. Is this not precisely the function ascribed to Navajo sand paintings that restore harmony and cure inorganic disease, and to Hopi dances that bring rain or activate the soil for planting, to name just two? Here we are exploring aesthetic disciplines that are not solely "art historical." Subjective influences are as important as people, places, and things. The focus is on "intent" rather than "content". Here as well, we are plagued with questions of intelligibility much the same as were the early abstract artists. I am tempted to say that the psychotronic component of any art form today is its capacity to elicit from the brain of the observer the vivid emotional dimensionality of an internal holographic image, an eidetic image, with numinous overtones.

As a natural outgrowth of such assumptions and theories the artist must look for corollaries in our own culture which might meet the criterion for functioning in this manner. To this end, I offer the resources of the little-

known and much abused study of radionics. Radionics was discovered by a practicing physician named Dr. Albert Abrams early in this century as an outgrowth of the normal percussive techniques doctors employ when checking the organs of the body for disease. In a long and complicated lifetime of meticulous research his questions about how the muscle tone of the organs tighten and relax led to what came to be called "The Electronic Reactions of Abrams," or what is today a study of the electromagnetic fields of the body in relation to disease.

It is hardly fair to skip over so much of what grew to become the "crisis of credibility" that became the history of radionics and its inventors, but I would not be unfair to the profession to call it a "healing art" that incorporates both a technology and strong element of operator skill that combine to produce tangible results ordinary science cannot explain (nor wants to). It functions on the technological side in either electromagnetic terms or diagrammatically and graphically. By this I mean it can be utilized through common electrical instrumentation designed radionically, or by such items as cards, diagrams, pendulums, crystals, etc., i.e. not "devices" as we commonly know them. The ends produced by such devices can be varied, but usually involve the diagnosis of a condition and its treatment with radionic methods. Certain radionic practitioners claim it as a right-brain corollary to left-brain logical functioning, a sort of eidetic or paranormal method of affecting the matrix of life at the sub-atomic level through symbolic directives. Perhaps, if you consider what a genius is capable of doing with a few brushes and some oil paint, compared to the same materials in the hands of an amateur, you can grasp how little the tools have to do with the process — but how impossible it would be to convey it without them.

The point I am trying to make about this field of radionics to the artist is that it is deeply metaphorical in nature, but its tools are the screwdrivers, hammer, paint-brushes, welders, etc., of the new virtual state medium and that it has extensive historical precedent in Shamanism and ritual magic. The interesting thing is that the radionic tools often deeply resemble the same artistic tools and attitudes we use now to construct "art objects or states." In fact, they resemble artistic tools much more in many ways than the radios and medical equipment they often superficially resemble. The differences between the effects of each, however, are equally as great; for with these tools, we can potentially re-engineer reality.

We are talking about healing disease, producing measurable energy from the vacuum of space, exploring and mapping the eidetic world of the unconscious, communicating with the genetic matrix of life, experiencing antigravity and dematerialization, re-engineering the molecules of all pollutants buried in the earth to make them harmless, and realigning the collective human psyche with the cosmic forces that originally created it. As artists, isn't the possibility to work from a truly deep

informational or energetic basis in our work over the purely intellectual or emotional truly irresistible? No one can even imagine today what will happen when artists begin to understand and utilize this inexpensive and accessible technology well enough to affect the culture as a whole.

### **Kelly's Theories**

Peter Kelly is a highly respected pioneer and inventor of a particular type of radionic device used by the agricultural community. These devices utilize scalar waves to balance the soil radionically without poisons and to control pests. In this manner, a small but growing group of farmers has severed their dependence on fertilizers and chemical pest controls. In so doing, they have challenged the economic forces that dictate the perpetual need for these chemicals and fertilizers and the particular debilitating mind set accompanying them that has destroyed so many small farmers psychologically and financially.

Last summer (1986) under growing pressure from the FDA, Kelly was forced to shred all his manuals that described the functions and rates of his machines in therapeutic terms. This occurred because an increasing number of operators were able to use his devices to cure disease, including cancer, in themselves and others, once they had determined how to use the machines satisfactorily on their farms. The cures apparently resulted from the interaction or "loop" created between the practitioner, the instrument and the patient's subtle neurotransmitters deep within the chemistry (and electronics) of the central nervous system. In essence, but oversimplified to be sure, the two cerebral cortex hemispheres of the brain emit a scalar resonance that is focused and directed by the radionics device, energy as information in this case, to a point outside the body where this tiny signal acts as a catalyst upon a larger energetic system, focusing it, realizing it, balancing it, whatever the stated intention may be.

Farmers, acting with the simple ingenuity necessary for survival in their work, overcame intellectual resistance to this vastly different and non-mechanistic attitude toward mind and matter and began to transform their lives. The results are now in the courts in Iowa, where a judge and jury will determine whether our society will allow us to experiment outside and independent of "Big Brother."

To use Kelly's own words to describe how his devices work seems most appropriate.

"We have reached a point in time of understanding that we create our own reality. This takes place on many levels, but first on a personal one.

"Specifically, for purposes of this discussion, radionics, psychotronics and free energy will all manifest to their full levels as the collective consciousness of mankind accepts the premise that we create our own reality."



In my discussions with Kelly he kept stressing the need to view energy as information when approaching radionics. Michael Talbot, in summing up his perspective on all the breakthroughs in science he describes in *Beyond the Quantum* gives us these relevant thoughts:

"Challenging evidence is being offered from a number of different (scientific) directions that information, not mass or energy, is the ultimate fabric of the cosmos. The level at which matter and energy cease to be the currency of transaction, and information becomes the coin of the realm, seems to form another level of reality, another plane of existence, as it were. The laws of physics that govern the seemingly objective world also break down, cause and effect as we know them no longer apply, and even the boundaries of time evaporate. From this, one is led to ask, if the ordinary laws of physics no longer operate at the level of the information picture, do any laws operate at all? Is the level of information governed by its own, presently unknown, but separate body of laws?"

"Now, why," Kelly supposes, "will scientists asking questions like this lead to breakthroughs in psychotronics? Very simply — because we create our own reality and as more people become involved in the research and operation of mind-matter devices and the more information is available, the greater will be the successes."

Again we are confronted with the phenomenon and need for realizing a "critical mass" before major changes can occur. Kelly continues:

"Early pioneers such as Dr. Abrams, Ruth Drown and T.G. Hieronymus built their devices on accepted scientific principles, or created principles which became (their) reality through their acceptance and belief.

"After enough people accept and believe, then the results become scientifically replicable. Enough momentum builds in the world mind so that it becomes everyone's reality. This principle is unfortunately true with negative ideas and beliefs also."

It is clear that Kelly views radionics as a means of engineering consciousness. He states in another context that the farmers initially attracted to radionics and who made it work were those "at the bitter end; one step away from bankruptcy." Now if modern physics is correct in stating that this universe consists of patterns of energy crossing and recrossing at their nodal points and resonant points — creating in effect a three-dimensional holographic pattern which is the physical world itself — and that psychotronics is a way of tuning into these patterns of energy and altering them, or healing them, then this should have vast implications for the artist.

What if we, as artists, organized radionically amongst ourselves and began to treat the whole art world, our whole culture, like a farmer treats his field — as an unbalanced, disease-ridden, pest-infected mess — and began systematically to restore balance to the environment by re-aligning the primordial patterns of energy beneath the forms instead of merely replacing old forms with new forms. What would be the consequence? As preposterous as it sounds, it is already in process of becoming a reality in certain circles. But before examining this, let me go back to recent scientific discoveries which again strengthen and confirm the radical possibilities outlined here.

### Recent Scientific Theories

One must ask if there is any precedence for such an activity that occurs in a self-organizing way already in Nature? One researcher anthropologist, Gregory Bateson, felt there existed a mysterious "no thing" that was neither substance nor energy that interpenetrated all we know in regular patterns. These patterns of information he often felt, were circular in nature, within the brain or between the brain and the environment; an odd confirmation of the "loop" phenomenon so necessary in producing successful radionic treatment. He also suggests that this circular flow of information is intrinsic to the processes of self regulation and identity. This observation of how information is processed by the mind also explains a lot about tribalization and the preservation of values through ritual, custom, and belief. It seems as though the information "net" itself operates with innate intelligence through a process of relationship, that the fabric of life itself contains the imminent ability to transcend its own parts.

This particular possibility leads me back to the earlier notion of aesthetics being the outgrowth of the innate harmonization of man to these larger information fields. Obviously, if modern man feels the loss of such a connection, he will turn to some form of collective activity to call back, as it were, that state of identification with Nature or at least some social replica of it. It is for this reason artists often wind up interacting in a group manner despite strong egos, fierce independent-mindedness and intrinsically anti-social dispositions. Before developing this point further, however, we must ask, is there any evidence that such a "loop" exists between energy as information, or "intent" as the radionics practitioners call it, and the actual metabolism of the brain? Not surprisingly given the other unusual parallels put forward, there is. Neurophysiologist, Sir John Eccles, who won a Nobel prize in 1963 for pioneering research on the synapse, asserts biological evidence exists that proves a non-material consciousness determines which neurons in the brain fire and which do not.

The area Eccles refers to is known as the supplementary motor area, or SMA, and is located at the top of the brain. In 1980, a Swedish team of neurophysiologists at the University of Lund developed new techniques to

probe the SMA. They found that a fraction of a second before motor action is effected blood flow increases to both the SMA and motor areas of the brain. Eccles' study concluded that the discharge was not triggered by other nerve cells in the brain but that a mental act of intention alone initiated the bursts of discharges in the nerve cell. He even found that different intentions initiated different patterns of discharge in the SMA. He concluded from this that some kind of complex code involving a non-physical mind actually plays the 50 million or so neurons that exist in the SMA, like an instrument.

Though his conclusions go far beyond the parameters I have used them to substantiate, it is nevertheless quite interesting to speculate that the hitherto ridiculed speculations of radionics may indeed have a firm neurophysiological basis for their functional success. What the radionics device becomes is a precise biofeedback instrument capable of selectively triggering the holographic substructure of the brain and thus engineering the functions of mental activity at a subconscious level. It has been the assertion for centuries of mystics, shamen and visionaries that such activity is by no means limited to the brain itself but can be affected at all levels of material existence. It is, in fact, the way we already go about manipulating and transforming our identity and environment. What has been lost to us, the lowly individual, is the realization we can effectively still implement radical changes upon ourselves and our environment by exerting the will to do so, alone or collectively. It is the re-emergence of this will in the artistic community I will briefly discuss next.

I, personally, have participated with several groups of artists that have tribalized around each other in an attempt to offset the harsh economic and emotional pressures imposed by the compulsive environment in New York and elsewhere. Though not fluent with radionics or psychotronics per se, as of yet, they have evolved ritual ceremonies that break the stranglehold of materialism around their lives, and have broken down the personal armor of their own identities enough to share resources freely and often work in harmony for common objectives. This bonding or shared intent has gone a long way towards producing the alternative mind Kelly has postulated as being so fundamental to the implementation of the truths inherent in psychotronic functioning. I can envision that such groups, drawing on the collective power of their own common fraternity, coupled with the knowledge and techniques of this new technology, could act as catalysts upon the art world as a whole, galvanizing it with a speed and efficiency that would stagger the mind.

### Historical Notes

Lest anyone assume such activity will be greeted with pleasure in the modern world, let me mention a few noteworthy historical facts. Upon discovering the means to

provide free electricity to the world, Tesla, one of the most acclaimed engineers and inventors of his time, was within a few years stripped of all resources, even a laboratory; his inventions sabotaged and stolen, his personal life villified and his social status enormously diminished. T. Henry Moray, who discovered the means of amplifying Tesla's energy, had his person attacked and his lab sacked so often he took to wearing a pistol at all times. Wilhelm Reich was hounded out of Germany and Scandinavia, and here in the U.S., he died in Federal prison and his books and manuscripts were publicly burned. Ruth Drown, a pioneer radionics inventor, was hounded by the FDA, publicly villified in national magazines and legally prosecuted for fraud and medical quackery, spending a short term in a California prison, despite the testimony of many important personages she had cured. Meanwhile the authorities seized and destroyed all her instruments, and when she emerged from prison her energy and funds were exhausted. A few months later, she suffered a series of strokes and died.

Andrija Puharich, M.D., L.L.D., is an extraordinary doctor, inventor (over 75 patents in medical technology), physicist, and author of many books and papers covering healing, ESP, and psychotronics. He has conducted laboratory studies on most major psychics and healers of the last 30 years, bringing both Uri Geller and Peter Hurkos to the attention of the world. No article on psychotronics and art would be complete without some reference to this extraordinary individual's life and work.

Of the many and varied papers and books Puharich has produced throughout his life, I have chosen to focus and elucidate on his suppressed and unpublished biography of Nikola Tesla, *Tesla's Magnifying Transmitter*. In March of 1978, Puharich's editor at Dell Publishing, who had commissioned this book on Tesla, telephoned Andrija to say he had developed a bizarre and debilitating disease and could neither see him in person nor review his work, even though Puharich had flown 3,000 miles expressly for that purpose. This was in lieu of a consensus reached earlier among Dell editors and executives that they would give the book full backing for several years until it could stand on its own and would not be brushed under the rug by political manipulation. Then, in July of 1978, a colleague of Puharich was approached by a CIA agent who showed him a Xerox copy of this manuscript. Two more scientists phoned in shortly, with the same story; the CIA wanted him to know they had stolen a copy of his manuscript.

Next, on August 7, 1978, Puharich got a call from an assistant stating his home and laboratory in Ossining, New York, had been destroyed by a major fire of unknown origin. A week later, the following picture emerged. One or more persons had entered the house and had soaked the front entrance hall and the back entrance porch with a highly flammable and smoke-producing liquid. They had turned on all the gas burners

of the stove and ignited the front and back porch. It was concluded by expert investigators that the fire had been set by professional arsonists with the clear intention of entrapping all of the occupants. Only the return of two of his students and their calm handling of the situation prevented all the other occupants from dying, and Puharich's important research material from being destroyed. Not long before, the good doctor had delivered a secret report to then President Jimmy Carter, and Prime Minister of Canada, Pierre Trudeau, outlining his research and conclusions on extra low-frequency transmissions. After this incident, Puharich made his way to a foreign country and went into hiding at the home of a friend.

The essence of Puharich's book and the information that was perceived as being so threatening had to do with the effects of extreme low frequency (ELF) waves on biological systems. Puharich describes these ELF waves as existing in a nine-dimensional magnetic field which is self-organizing, can go through anything, and is non-attenuating (i.e. it doesn't get weaker with distance.) Only the cell DNA, particularly in the brain, stops ELF fields. The only beneficial frequencies are in the range of 7-9 cycles per second (Hz) Eight Hertz is as the magnetic field of the sun and 7.83 Hz the Schumann resonance, or the frequency of the earth. Puharich had discovered in his research that all healers gave off an 8 Hz radiation in the course of doing their work. He also knew the U.S. Navy was conducting extensive ELF testing in relationship, supposedly, to submarine communications.

Now, what are the implications for this on our lives? In the presence of the protein kinase in the nuclei of the cell, the ELF interacts with the DNA molecule itself. Therefore, it can "turn on" or "turn off" any gene, once the correct frequency is known. One particular frequency, for example, can cause cancer in rats in two days; another can reverse the process. One frequency can cause depression in humans through signaling the release of cholinergic neuropeptides in the brain. Others induce anxiety, mob behavior, etc. Distance from the subject is of no relevance.

The foundation theory emerging from this and then developed by Dr. Puharich and Dr. Robert Beck of California, is that external magnetic fields can control biological spin-spin proton-proton coupling constants in DNA, RNA, RNA transferases and hydrons (H<sup>2</sup>O).

### U.S. Navy ELF Research

In 1976, concurrent with Dr. Puharich's efforts to secure a wider audience for his theories, the U.S. Navy established with the National Academy of Sciences a Committee on Biosphere Effects of ELF Radiation within the U.S. National Research Council. A summary of the position of the committee stated, "An environmental stimulus producing sensation without pain or discomfort is often assumed to be harmless, but modern research has demonstrated that the opposite may also be true." Then, in 1984, after seven years of secret testing the Navy

released partial results. They showed that ELF waves can:

"Alter: behavior of cells, tissues, organs and organisms; hormone levels; cell chemistry; reaction time of irreversible chemical processes.

"Inhibit or Enhance: bone growth; cell de-differentiation; RNA synthesis and processes.

"Entrain: human brain waves; DNA transcription processes.

"Slow: aging process of cells.

"Cure: certain diseases by altering ELF frequency.

"Alter: cell chemistry and time perception in animals and humans.

"Affect: immune process.

"Cause up to six times higher fetus mortality rate in lab animals than in controls.

"Cause sterility in male animals.

"Produce non-invasive genetic engineering.

"Cause defects and alterations in embryos."

Now, the Soviets, according to Jack Anderson's "Radio Waves Studied for Arms Potential" article in the 7/31/85 Washington Post, apparently were the first to realize that very low level radiation could become the ultimate military weapon. From 1959 until 1978 mysterious microwave radiations were beamed at the U.S. Embassy in Moscow. Notes Anderson, "Official reports concluded that the Soviets may have been trying 'mind control' or electronic induction of illness." He concludes: "Other highly classified and well-funded research in this spooky field continues in this country — and no doubt in the Soviet Union as well."

Puharich, Beck, Bearden, Kelly, and others have been publishing and lecturing about another interesting development along this line for quite some time. "On July 4, 1976, the Soviet Union has been bombarding many parts of the world with ELF transmitters. The U.S. has since joined the game. A total of 14 giant transmitters are now known to exist world-wide. It should be pointed out that in the nine years of transmissions, by their government or ours, **not once** has a 7-9 Hz. signal been recorded, a frequency which is beneficial for human biological systems. "The potential danger from ELF pollution (the above plus that from video display terminals, TV, power lines, etc.) to the genetic future of mankind is clear."

[ — Puharich ]

Psychotronics researchers, therefore, have also been at the vanguard in warning people about ELF pollution. What do others have to say? The Bio-Magnetic Electric Research Society held a conference in July of 1986 in Madison, Wisconsin, to discuss just that. Published research results of electrical engineers given at that conference concur in many tests to date with Puharich's and Beck's. In addition, Robert O. Becker in his book, *The Body Electric*, provides conclusive evidence linking the increase of mitosis in the blood cells to the activity of the U.S.



Navy's ELF antennas.

Lest the stance taken by Bearden, Puharich, Kelly, and others be assumed insignificant today now that more of this information is in the open, let me assure you this is not the case. Both Bearden and Puharich personally told me of sinister devices they discovered in their homes designed to kill them and their families with ELF waves over a sustained period of time. One was concealed in a lamp, the other modified from the fan and motor of a home heating system. Kelly published in his newsletter a remarkable account of someone in a trance-like condition trying to break into his laboratory and radionically "disarm" it. I have heard many other similar tales, of life threats and blackmail attempts and discrediting campaigns against those in this field that have attempted to effect what I have suggested here in their lives.

### **The Artist's Responsibility**

Now what is the relationship of all this to Art and artists? As the most responsible body of individuals entrusted with the power of creativity, and the life-affirmative values associated with creativity, artists have demonstrated throughout history the courage and will to respond to the destructive forces plaguing the planet. Becoming aware that our own minds and bodies are being subtly turned against us is a situation that deserves the universal outcry of the creative community. Are we naive enough to think the politicians are going to do anything about it? Most information on psychotronics is vast in scale, extremely complex and, unfortunately, terrifying — given the institutional hands it has fallen into. This report doesn't even scratch the surface of that danger. The intention is to make fellow artists aware of these issues and what can be done to counter them, on all levels. Official science and official art are so muddled and obscured that it is now tacitly assumed that only geniuses can have access to basic truths. This image of human helplessness can be shattered by responsible individuals utilizing the technology and achievements outlined here. Given the precariousness of the world situation today, it appears we have little to lose.

In recent times, it seems that it has been the artist more than the philosopher, the priest, or the humanitarian, who has been the spokesman of and for the sacredness of life. Today, that might mean functioning together at a level very similar to what it meant in native cultures. We might have to utilize our creative potentials to survive, in very practical terms. Perhaps it is in facing these very grave dangers and surmounting them that we will discover the real purpose of our work.

Let me add, in conclusion, a few other thoughts about this work and how already we and our children have suffered enormously for our complacency.

In the very simplest of terms, the sacredness of life is expressed in play. Play and fantasy are, of course, a universal drive in all children, yet our society does not deem

them important. Children are forced to abandon magical thinking for the serious business of developing rational scientific thought. Studies have shown that play is essential to the development of the brain; it allows the child to develop symbolic metaphoric thought which is the foundation for abstract and creative thought. As a result of suppressing playfulness in our children, we have produced anxious, depressed, illiterate, violent, and highly suicidal young adults. We can thank television for that too; it floods the mind with both the stimulus and the response the brain is supposed to make, in its shallow two-dimensional way. It strips the mid-brain, the limbic structure, of its capacity to transfer imagery. We never develop symbolic, metaphoric thinking to the degree we are capable. We never integrate the heart, our feelings, the anguish of longing, with the mind, the logical, rational. We live in a world forever made ugly by our torn perceptions.

### **The Opportunity and the Challenge**

Today, the discoveries I have mentioned have opened this world to new uncertainties and thus, to new possibilities. It is the first time since the late 16th century when the Christian/Aristotelian system of thought was shaken by the hermetic, monastic philosopher-scientists like Kepler that we have seen a serious threat to the mechanistic/reductivist creed. For a few decades, then as now, the pantheistic idea that God was both imminent and transcendent prevailed. Today, it is quantum physics and not hermetism that has opened the door to the fact the world is sacred. The people who respond to these ideas are the people who feel good about themselves and who are sensitive to life. For centuries we have been chained to empirical studies, machines without magic, the dualism of matter versus spirit, brilliant discoveries stripped of the life-giving blood of philosophy. We traded the qualitative for the quantitative, geometry for calculus, harmony, balance and proportion for motion, projection and linear time. That's why the art we have produced has been so irreverent, so cynical, so ugly. The real artists were always subversives reacting to a coarse dominant reality. Now, at last, we are at sea again, in the mighty and awe-inspiring worlds of cosmic functioning. Before all the terrified, emotionally plague-ridden custodians of that tight, mean, little intellectual world of our recent past return with another host of perfect theories to regain control and wrap up our lives and minds for another few centuries, don't we, the artists, owe it to ourselves to have a brief reign of irrational terror by way of a really good time? Why don't we play a little with our radionic devices in the holographic metaphors of life and break this stranglehold of boring mechanistic thinking and unfulfilled mystical longing? In the new paradigm, art is as valid as science. Do we really have the guts to prove it?