

Art, Aesthetic

A genuine artistic talent of extraordinary power and scope may emerge during the LSD procedure.

A succession of object-stimuli might be used to lead the subject beyond the aesthetic appreciation of the thing to meaningful examination of his own life.

Artistic and scientific insight requires a touch of the same kind of loose thinking or craziness that is found in altered states of consciousness.

Brilliant minds, some of the world's leading scientists and artists, engaged in discovering these drugs and applying them to a whole range of things.

Cellular flow. You are swept down the tunnels and canals of your own waterworks, visions of microscopic processes, the fantastic artistry of internal factories. (eyes closed)

Creativity is often associated with psychosis, alienation and delinquency, the flaky artist, the mad scientist, even Einstein as lovable, absent-minded clown.

For thousands of years, the greatest artists, poets, philosophers and lovers have used consciousness-expanding substances.

Frequently, individuals who did not show any artistic inclinations at all prior to the LSD experience can create extraordinary pictures. (That's once they had the LSD experience.)

In psychedelic therapy, there is great emphasis on aesthetically rich settings and a beautiful environment.

In sessions where the emphasis is on aesthetic experiences and artistic expression, LSD subjects are primarily interested in changed perceptions of forms, colors and sounds.

Knowing who in fact one is, being conscious of the universal and impersonal life that lives itself through each of us—that's the art of living.

Leary and Alpert say they shouldn't be considered drugs at all, but should be classed with poetry, music, literature and art.

LSD has been said to be capable of inspiring artists to new heights of originality and productivity.

Most art springs from intense inner experiences. Passionate religious feelings, for instance, has inspired artists to produce their most deeply felt and moving works.

Most of the art in the collections of psychedelic therapists comes from subjects who were not professional artists, but had LSD sessions for therapeutic, didactic or other purposes.

Music, dancing, rhythm—all these are art forms which have no goal other than themselves.

Our moral image of God is lacking is Beauty and Beauty's handmaidens—joy, laughter and in its sublimest sense, playfulness, a virtue which is at the very root of creative art.

Persons who take drugs on their own are most interested in aesthetic and mystical experiences.

Plato and St. Thomas Aquinas maintained that pure bright colors were the very essences of artistic beauty.

Psychedelic drugs enhance creativity, providing solutions to artistic and intellectual problems through new combinations of ideas and feelings (and perceptions).

Psychedelics provide opportunities for mystical insight in much the same way that well-prepared paints and brushes provide opportunities for fine painting.

The almost magical power exercised by certain works of art springs from the fact that they remind us consciously or more often, unconsciously, of that Other World.

The beauty and mystery, the gaiety and exuberance which we see in nature and art exist supremely and perfectly in God.

The Chinese have more than a hundred words expressing nuances of aesthetic experience for which we have absolutely no equivalents.

The day of the LSD experience often became a dramatic and easily discernable landmark in the development of individual artists.

The experiences they produce are of an infinite variety. They might be aesthetic, psychological, philosophical insights or emotional releases.

The glory and wonder of pure existence belong to another order, beyond the power of even the highest art to express.

The historic role of states of consciousness in the humanities, arts, and sciences is neglected in current education.

The irrepressibly boisterous spirit of Tim (Leary) bequeathed to us the exhortation to be sacred clowns who evolve into social change artists of compassionate rascalry.

The literature on creativity clearly indicates that true artistic, scientific, philosophical and religious inspiration is mediated by nonordinary states of consciousness.

The processes of nature are like the arts of music and dancing, which unfold themselves without aiming at future destinations.

The products of the goldsmith's art, this sacred jewelry, have their place at the very heart of every Mystery, in every holy of holies.

The psychedelic experience can become a source of revelatory, aesthetic, scientific, philosophical or spiritual insight.

The psychedelic style involves a revolution in our concepts of art and creativity, the new music, the new poetry, the new visual art, the new film.

The unique perception of color and forms, as well as the overwhelming influence of music, frequently mediate a new understanding of art and artistic movement.

There can be direct, aesthetic acquaintance with the world as beauty or with the world's unity.

There is no question that altered states of consciousness can heighten aesthetic sensitivity.

These artists seemed like explorers or big game hunters venturing into very strange territory and bringing back alive what they had seen.

These heroic figures of man's visionary experiences have appeared in the religious art of every culture. (The heroic figures are seen with the eyes closed.)

These perceptions are permanent—any deep aesthetic experience leaves a trace, and an idea of what to look for that can be checked back later.

Totalitarian states know that the artist is not a harmless eccentric but one who, under the guise of irrelevance, creates and reveals a new reality.

Unquestionably this drug is very useful to the artist, activating trains of association that would otherwise be inaccessible.

Visionary experience plays a dominant role in the creative process in art, literature and science.

We have lost the art of playing with our life, the joy has gone out of it. Existence has become an affair of deadly serious.

We must learn how to be mentally silent, must cultivate the art of pure receptivity, wordless experiencing.

What art was available to the great knowers of Suchness? They probably paid little attention to art if their mind can see the All in every "this".

When the ego is dispelled, there is insight, the perception of a whole new pattern of relationships comparable to scientific or artistic discovery.

A deeper understanding of the transformative process, based on the synthesis of historical, anthropological and experimental data, could have important implications for many different areas, including psychiatry, art, philosophy, religion and education.

A good experience with the drugs heightens and intensifies all experience and just as one can enjoy music and art during the experience with a new and deeper appreciation, so one can do the same with sex—it can be a beautiful experience under the drug.

A number of architects have added to the extensive evidence for the drug's use as an instrument for enhancing perception, for training in visualization. They report that visual and auditory acuity are revolutionized.

A number of patients in psychotherapy could begin to paint after having been given the drug. Most of them had not previously done any painting at all, and yet the quality of the work was far above average for the ordinary beginning art student.

Aesthetic responses are greatly heightened, colors seem more intense, textures richer, contours sharpened, music more emotionally profound, the spatial arrangements of objects more meaningful.

Amorphous surfaces, textures of objects and spots on the floor or walls can be seen as fantastic animals, grotesque faces or exotic scenery. The optical side of aesthetic LSD sessions can be so overwhelming and rich that it has been described as "orgies of vision."

Art and religion, philosophy and science, morals and politics—these are the instruments by means of which men have tried to discover a coherence in the flux of events, to impose an order on the chaos of experience.

Artistic and literary folks respond ecstatically and wisely to drug experience. They tell us this is what they have been looking for: new, intense, direct confrontation with the world about them.

Colors are unusually bright and explosive, color contrasts much stronger than usual and the world can be perceived in a way characterized by various movements in modern art, such as impressionism, cubism, surrealism or superrealism.

For many professional artists as well as laymen, the LSD session represented a profound aesthetic experience that gave them a new understanding of modern art movements and art in general.

For the perception of art, particularly music, it is not infrequent that as a result of psychedelic experiences, nonmusical persons develop vivid interest in music and others discover entirely new ways of experiencing it.

Hallucinogens could lead to deepened understanding of religious and mystical content and to a new and fresh experience of the great works of art. (Actually, with LSD, whatever you look at becomes a great work of art, even if it's dust or garbage.)

I believed the time would come when each person would be in continuous contact with the beauty, the great capacity for love, the musical and artistic talents, the spiritual richness and all the other wealth which now lay untapped deep within himself.

In our society, the artist is a kind of harmless clown who can get away with a private life that would be scandalous for a priest or a professor. (The artist is no clown. If anything, it's the priest and the professor who are clowns.)

It doesn't concern me that young people are taking time out from the educational and occupational assembly lines to experiment with consciousness, to dabble with new forms of experience and artistic expression. (That was Timothy Leary.)

Marvels of creativity occur as this material emerges. It is an entirely uncontrolled self-creativity: perfect art, without any artist. (The eyes are closed and you see these fantastic images which you are somehow creating without knowing how it's possible.)

Psychedelic research will be of great value in such diverse areas as philosophy, parapsychology and the creative arts and in the study of literature, mythology, anthropology, comparative religion and still other fields.

Raptures about "transcendental experiences" often focus on the visual splendors and lofty insights into the meaning of existence and the universe and the increase in aesthetic sensitivity.

The human psyche has access to images and motifs that are truly universal. They can be found in the mythology, folklore, and art of cultures distributed not only across the globe but also throughout the history of humanity.

The most beautiful emotion we can experience is the mystical. It is the source of all true art and science. He to whom this emotion is a stranger is as good as dead. (That was Albert Einstein. That's right, Albert Einstein.)

The psychedelic experience tends to bring the subject into intimate contact with nature and dramatically enhances his or her sensory perception of the world and an encounter with nature at its best can become an aesthetic and spiritual experience of lasting value.

This new psychedelic style has produced not only a new rhythm in modern music, but a new decor for our discotheques, a new form of film making, a new kinetic visual art, a new literature and has begun to revise our philosophic and psychological thinking.

Adventurous painters and musicians discovered that LSD was a catalyst, an impetus to startling new rearrangements of vision, to a bubbling, ecstatic, seemingly inexhaustible pool of images and ideas, to a new-old kind of harmony between the artist and the medium.

All the arts, though they speak about us in our relationship to the immediate experience, at the same time, tell us something about the nature of the world, about the mysterious forces which we feel to be around us and about the cosmic order of which we seem to have glimpses.

Drug experiences, like all novel experiences, can provide themes and material for the artists' imagination to work on. And it has also been suggested that psychedelic drug experiences can subtly affect the faculty of insight, providing original solutions to artistic and intellectual problems through new combinations of ideas and feelings.

Flowers, leaves, grass, trees are seen with tremendous vividness—"with the intensity that Van Goth must have seen them" is an often-used description. They seem to pulse and breathe; in fact, even everyday, fixed objects around the room may take on "flowing," "waving" shapes, as if invested with some life force of their own.

It does help you to look at the world in a new way. And you come to understand very clearly the way that certain specially gifted people have seen the world. You are actually introduced into the kind of world that Van Goth or Blake lived in. You begin to have a direct experience of this kind of world while you're under the drug.

It is highly desirable that each guide possess a broad background especially including knowledge of history, literature, philosophy, mythology, art and religion. Materials from all of these fields and from others, emerge in many of the sessions and the guide must recognize the materials if he is to be of maximum effectiveness.

Just as photographic chemicals bring to light the picture already imprinted on the film, the psychedelic chemicals have introduced many people to an appreciation of music, a capacity for art or a sensitivity to poetry that was there but which they never dreamed they had.

Many transpersonal experiences have a strong influence on the individual's values, attitudes and interests. Thus, experiences of the collective and racial unconscious can generate a sensitivity to the needs and problems of another culture and create a deep appreciation for its religion, art and life philosophy.

Religious art has always and everywhere made use of vision-inducing materials. The shrines of gold, the jeweled symbol or image, the glittering furniture of the altar—we find these things in contemporary Europe as in ancient Egypt, in India and China as among Greeks, the Incas, the Aztecs.

The ancient and pre-industrial societies have held non-ordinary states of consciousness in high esteem and used them for a variety of purposes—diagnosing and healing diseases, ritual, spiritual, and religious activity, cultivation of extrasensory perception and artistic inspiration.

The consensus among the architects interviewed seems to be that LSD, when administered under carefully controlled conditions, does enhance creativity to the extent that it vastly speeds up problem-solving, aids in visualizing three-dimensionality and generally heightens perceptivity.

The historic role of states of consciousness in the humanities, arts, and sciences is neglected in current education. A truly liberal education should teach students about this part of themselves and our civilizations, and should also give them rudimentary experience with selected states and their resident capacities.

The individual seems to gain access to a value system that is not understandable in terms of his or her own early history or cultural norms. It entails a sense of compassion, tolerance, basic justice and aesthetic appreciation that has a transpersonal or even cosmic quality.

The perception of the environment can be changed in a way that bears a striking resemblance to the pictures of famous Cubist painters. The fantasy process is usually considerably enhanced and contributes an important creative element to these perceptual changes.

There is no accepted corner in our lives for the art of pure nonsense. There is no protected situation in which we can really let ourselves go. Our difficulty is that we have perverted the Sabbath into a day for laying on rationality and listening to sermons instead of letting off steam.

This richness of gem-like qualities, which is found in the Visionary World, does explain many very strange facts about certain types of art and many facts about the curious, uniform quality of religious traditions, folklore traditions, traditions of the nature of the Golden Age and After Life, which are found all over the world.

Weren't the sixties, in retrospect, a decade of romance, splendor, optimism, idealism, individual courage, high aspirations, aesthetic innovation, spiritual wonder, exploration, and search? Weren't we happier about each other and more optimistic when the high times were rolling? (That was Timothy Leary.)

Altered states of consciousness enrich man's experiences in many areas of life. The intense aesthetic experience gained while absorbed in some majestic scene, a work of art, or music may broaden man's subjective experiences and serve as a source of creative inspiration. There are also numerous instances of sudden illumination, creative insights, and problem solving occurring while man has lapsed into altered states of consciousness.

Detailed study of psychedelic phenomena would require a long-term systematic team cooperation of experts from diverse disciplines, such as psychology, psychiatry, neurophysiology, neuropharmacology, ethno-botany, modern physics, zoology, ethology, genetics, internal medicine, obstetrics and gynecology, anthropology, history of art, theology, philosophy and comparative study of religion and mythology.

Exploration of the potential of these substances for the study of schizophrenia, for didactic purposes, for a deeper understanding of art and religion, for personality diagnostics and the therapy of emotional disorders and for altering the experience of dying has been my major professional interest throughout these years and has consumed most of the time I have spent in psychiatric research. (That was Stanislav Grof.)

Harvard—Over 400 “subjects” shared high-dosage psychedelic experiences with the researchers in an atmosphere of aesthetic precision, philosophic inquiry, inner search, self-confident dignity, intellectual openness, philosophic courage and high humor. The historical impact of this “swarm” of influential scholars has not yet been recognized by the still-timid press, popular or scientific. (That was Timothy Leary.)

I doubt whether artists will have much power to shape public policy on psychedelics, but I also doubt whether illegality will ever dissuade artists from exploring all sources of stimulation and inspiration. I hope to see a day when artists, and indeed anyone else who wishes to explore all the possibilities of mental experience, will have the legal option to use substances having such power and promise.

In sessions where the main objective is to have a religious or spiritual experience, there is a definite tendency to deemphasize or ignore descriptive aspects, psychopathological phenomena and traumatic personal material. The aesthetic elements are considered important, but the major focus is on the supraindividual, transpersonal and transcendental. To a great extent, this is also characteristic of psychedelic therapy.

Leary was joined by assistant professor Richard Alpert, a hearty band of graduate students, and a constant stream of many of the leading intellectuals and artists of that time. Leary and his team employed new methods in psychological research by using themselves as subjects, reporting directly the drugs’ effects on their own minds. Sometimes they would take psilocybin with their students. This was unheard of.

Normal waking consciousness may be replaced by aesthetic consciousness and the world will be perceived in all its unimaginable beauty, all the blazing intensity of its “thereness.” And aesthetic consciousness may modulate into visionary consciousness. Thanks to yet another kind of seeing, the world will now reveal itself as not only unimaginably beautiful, but also fathomlessly mysterious.

One may enter one’s visions and seem to be walking through gardens, art museums, medieval castles, futuristic cities, etc. Archetypal imagery may appear, and one thus finds oneself encountering mythological characters such as angels, demons, dragons, and Grecian gods. On the boundary of mystical consciousness, it is not uncommon for Christians to encounter an image intuitively identified as the Christ.

Previously almost-depressed individuals typically emerge from a successfully integrated LSD session with elevated mood, joyful appreciation of existence, enhanced self-esteem and self-acceptance and greater capacity for meaningful human relationships. Their

inner life is enriched, they are more open and they show an increased appreciation of beauty in nature and art.

Psychedelic drugs had an amazing potential, not only as aids to psychotherapy but in such areas as prisoner rehabilitation, personal growth and individual freedom, interpersonal community structures, improved human relations, creativity, art and entertainment, education, religion and philosophy, politics and sociology, experimental behavioral science, to mention just a few of the practical applications we had pursued.

Sensory perceptions become especially brilliant and intense. Normally unnoticed aspects of the environment capture the attention; ordinary objects are seen as if for the first time and acquire new depth of significance. Aesthetic responses are greatly heightened; colors seem more intense, textures richer, contours sharpened, music more emotionally profound, the spatial arrangements of objects more meaningful.

Specialists from various disciplines have asked me for specific details of my observations, because they felt that these data may have important implications for such diverse areas as personality theory, psychology of religion, psychotherapy, genetics, psychology and psychopathology of art, anthropology, the study of mythology, education, psychosomatic medicine and obstetric practice. (That was Stanislav Grof.)

The experience of cosmic consciousness provides important insights for deepening our understanding of the highest forms of creativity. The literature on creativity is filled with examples of extraordinary artistic, scientific, philosophical, and religious inspiration that came from a transpersonal source and that occurred in non-ordinary states of consciousness.

The individual is flooded by light of supernatural beauty and experiences a state of divine epiphany. He or she has a deep sense of emotional, intellectual and spiritual liberation and gains access to breathtaking realms of cosmic inspiration and insight. This type of experience is clearly responsible for great achievements in the history of humanity in the area of science, art, religion and philosophy.

The ordinary world was erased, it was expanded, enlivened and made infinitely more interesting. For example, I became totally engrossed in contemplating the fascinating edges of weaving around edges and radiating out from them. The telephone was a veritable marvel of diamond studded, gem-encrusted, crystalline sculpture, yet itself also moving, breathing, changing, as if it were alive.

The reduction of ideational barriers by LSD permits certain kinds of creative activity. A direct connection exists between the ability to experience prelogical, primitive-archaic thinking and artistic creativity. (This writer, Sidney Cohen, was wrong to use the term "primitive-archaic thinking". The thinking of the ego is what's primitive and archaic, not what's beyond the ego.)

The work of many artists—painters, musicians, writers and poets—who participated in LSD experimentation in various countries of the world has been deeply influenced by their psychedelic experiences. Most of them found access to deep sources of inspiration in their unconscious mind, experienced a striking enhancement and unleashing of fantasy and reached extraordinary vitality, originality and freedom of artistic expression.

We were convinced that drug effects were almost entirely determined by what people around the tripper did. If the environment radiated safety, beauty, wisdom, then even neurotic subjects would have experiences that were safe, aesthetic and revelatory. The theory held that all “bad trips” could be converted to “good trips” if the environment was intelligently managed to provide support. (That was Timothy Leary.)

Altered states of consciousness can heighten aesthetic sensitivity.

Artists sought the experience as a means of expanding their vision.

Childlikeness is the ideal of the sage and the artist.

Drugs can be said to promote the creation of art.

His art was inspired by the visions he saw on LSD.

It provokes a more sensual or aesthetic kind of concentration.

More and more it seems that the ordering of nature is an art akin to music.

Music can assume a previously inconceivable emotional and aesthetic intensity.

One subject of Janiger claimed that a single acid trip was equal to four years in art school.

Psychedelic art is expressive of an inner rhythm like that of music.

Psychedelic experiences can play an important role in the creative development of artists.

Sexual relations are religious, social, metaphysical and artistic.

The artist may enter this world in search of new inspiration and improved perception.

The drug became popular among artists as a source of inspiration.

The experience has greatly improved my appreciation for art, music.

The historian is basically an artist, selecting things from the past to fit a pattern.

The man of deep spiritual wisdom, like the artist is looked at as irrelevant to this society.

The unconscious is the source of creativeness, art, love, humor, play.

There is need of a proper study of original thinking and artistic creativity under LSD.

We have given little serious consideration to the aesthetic aspect of our image of God.

It transports me, it makes me see with eyes that transfigure a work of art into something else, something beyond art.

I have a warm inner feeling of great creativity. I feel that I am outstripping Michelangelo and da Vinci combined. (No artist can come close to what you see with your eyes closed, during an LSD trip.)

A painter discovered the identity of the image which had been eluding him from his paintings.

All the fine distinctions between logic, metaphysics, ethics and aesthetics seemed to be such nonsense.

An architect on LSD figured out the design for an arts and crafts shopping center. He caught the essence of the image.

Emotionally, aesthetically and religiously, the experience was the most intense, impressive and valuable day I have ever experienced.

I was looking at a painting and projected images into it, all seen in vivid photographic reality.

In addition to widening my spiritual and aesthetic horizons, psychedelic drugs affected my feelings about my self.

It occurred to me that the importance of music was, like art, its power to convey emotions.

Many LSD subjects reported unusual aesthetic experiences and insights into the nature of the creative process; they frequently developed a new understanding of art.

My sensitivity to beauty was significantly increased and I perceived aesthetic qualities in most all of the objects that surrounded me, even in the walls of the room itself.

The LSD session helped them gain deep insights into the world of painters, empathize with them and understand their art.

I had a great awareness of life, truth, and God. I went to church and suddenly all parts of the service made sense. My senses were sharpened. I became fascinated by the little insignificant things around me. There was an additional awareness of the world that would do artists, architects, and painters good.

The most extraordinary event happened. Quite suddenly the room, a dingy office in an old college building, resembled a cathedral of enormous size and beauty. The colors of the furnishings were incredibly beautiful, full of deep texture and hues I had never seen before. Small objects around the office were magnificent works of art.

I was looking at my furniture as the pure aesthetic whose concern is only with forms and their relationships with the field of vision or the picture space. But, as I looked, this purely aesthetic, Cubist's-eye view gave place to what I can only describe as the sacramental vision of reality. I was in a world where everything shone with the Inner Light and was infinite in its significance.

Now I could hear, as if for the first time, the depth of the wisdom in their teachings and in the mystical doctrines of all ages and all cultures. As I sought for words to express my own ineffable experience I gained a new appreciation for those individuals who had attempted to communicate their own insights in writing or art. I also became interested in understanding intuitive ways of knowing.

Instead of looking at a painting, I was climbing into it, almost through it. LSD gave access to aesthetic, poetic, transcendental or mystical awareness. My aesthetic sensibilities were profoundly enhanced.

a wave of psychedelic painters whose work reflected dimensions accessible only to the turned-on eye

energy, fun, religious revelation, sexual enhancement, aesthetic kick, ecstasy, accelerated learning

evaluative judgment based primarily, not on outside standards or prejudices, but on one's own feelings, intuition, aesthetic sensibility, sense of satisfaction in self-expression, etc.

experiential confrontation with artistic creations of high aesthetic value—visions of beautiful temples, sculptures or paintings (eyes closed)

great moments of rapture, bliss and ecstasy, flashes of beauty, love, sexual experience, perfection, awe, aesthetic or creative wonder or insight

mapping uncharted zones of the human psyche, to resurrect a lost art or a lost knowledge or a lost consciousness, said Ginsberg

profound aesthetic imagery—Objects in the room may suddenly become transformed into works of considerable beauty and artistic value.

real worlds revealed when the mode of consciousness has been changed from the utilitarian to the aesthetic or spiritual

re-examination of values and purpose, enhanced aesthetic appreciation, gaining a new perspective

the ancient underground society of alchemists, artists, mystics, alienated visionaries, dropouts and the disenchanting young, the sons arising

the beauty and color, artists are trying to get it all down on canvas, the way it glows and throbs and lives

the cultivation of the inner life in response to the hunger for expression of the nonrational aspects of the psyche, new forms of music, art, poetry, dance, mysticism

use drugs to intensify our aesthetic, sensual, emotional, intellectual and spiritual perspectives (eyes closed)

a deep unconscious association between oceanic ecstasy and the experiences of natural beauty, inspired artistic creations, spiritual feelings and highly satisfactory human relationships

image after image after image, flowing in succession more rapid than I would have wished, but all exquisitely detailed and with colors richer and more brilliant than those either nature or the artist has yet managed to create (eyes closed)

participation in cellular flow, visions of microscopic processes, strange undulating multi-colored tissue patterns, being a one-celled organism floating down arterial waterways, being part of the fantastic artistry of internal factories (eyes closed)

psychedelic art—trying to express something in a non-conceptual highly figurative and often emotive way, through symbols which may themselves be magical—the power to turn us on

the art of abandoning all conceptions of how one should feel in order to discover how one actually does feel—to get down to pure experience, free from all prejudices and preconceptions of what it is “supposed to be”

the significance of visionary experience, this manner of comprehending the world—in cultural history, in the creation of myths, in the origin of religions and in the creative process of which works of art arise

greater spontaneity of emotional expression, reduction in depression and anxiety, less distance in interpersonal relations, more openness to experience, increased aesthetic appreciation, deeper sense of meaning and purpose in life, and an enhanced sense of unity with nature and humanity

a profound aesthetic experience contemplating a bowl of cherry jello
aesthetic appreciation

aesthetic, emotional, psychological, physiological and biochemical effects of music
aesthetic experience very beautiful and inspiring
aesthetic experiences on philosophical issues
aesthetic, philosophic and interpersonal enlightenments
aesthetic realms of experience
aesthetic revelations
aesthetic sensory beauty
aesthetic transcendental experience and imagery
aesthetic visionary and mystical consciousness
aesthetic-erotic
an increased aesthetic appreciation of color, form, texture and sound
ancient painting of an obviously psychedelic religious feeling
art-related insights
awareness of the aesthetic aspects of the world
“Beyond theology: the science and art of Godmanship”
can enhance appreciation of art and music
direct aesthetic sensation
heightened perception and aesthetic awareness
intensification of aesthetic experience
opens up vistas of natural satisfaction and aesthetic revelation
surrounded by the most beautiful creations of Art
the aesthetic dimensions of the fast-moving kaleidoscopic visions (eyes closed)
the art of letting the mind alone
the art of turning sexual ecstasy into mystic mind-expansion
the artistic splendor of the world
the effects on the release of creative potential in artists, writers and musicians
the extraordinary beauty of the aesthetic sequences
the feeling of intensified appreciation of works of art
the love of wisdom, in the spirit of the artist
the magic of noble forms and colors artfully blended
the most profoundly consuming aesthetic experience I have ever had
the “psychedelic artist”
the revolutionary aesthetic consciousness I sought in order to become an artist
the richness of aesthetic experience
the sense of awestruck discovery psychedelic artists tried to communicate
the wisdom of the world’s oldest religion and healing art, shamanism
visionary art
vivid aesthetic perceptions