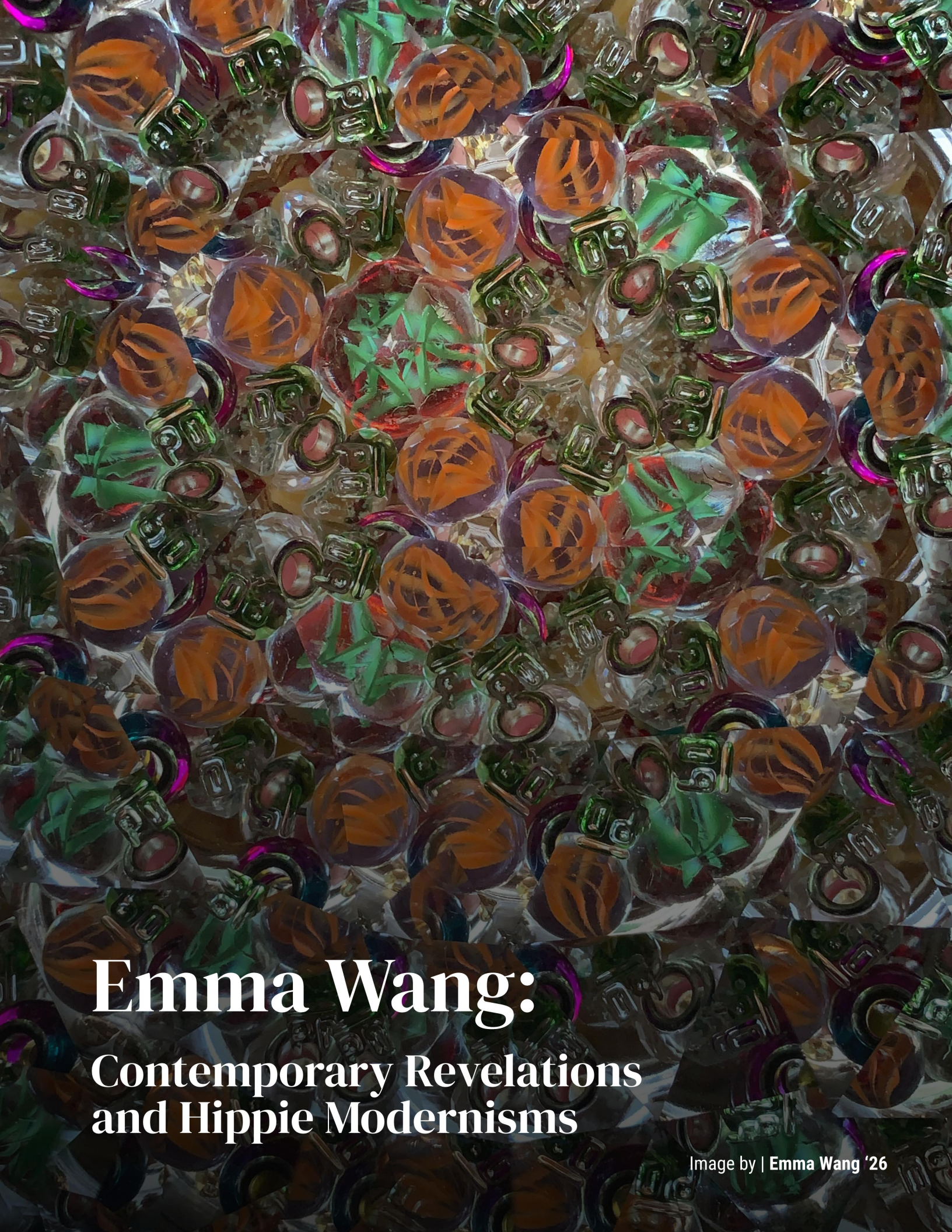

Emma Wang:

Contemporary Revelations and Hippie Modernisms

Image by | **Emma Wang '26**

ORIGINAL RESEARCH

Emma Wang: Contemporary Revelations and Hippie Modernisms

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This paper examines the work of WashU Sam Fox senior Emma Wang. Specifically, it contextualizes Wang's practice within the history of hippie modernism, a 1960s art movement of artists, designers, and theorists with dual interests in both alternative ways of living and the development of new technologies of the period. Using Wang's seminal artwork *Revelation 21 (Kaleidoscope)* as a primary case study, the paper uses Wang's contemporary art practice to examine the religious undertones of the hippie modernist period. In doing so, this paper is an introduction of Wang and her work to the public and exhibits how Wang's art is reflective of larger ecological concerns today.

Divided into three sections, the paper begins with a brief introduction to Wang, her practice, and the concept of hippie modernism. The second section of the paper begins with a visual analysis of *Revelation 21*, its specific design choices, and how its religious undertones reflect larger contemporary anxieties concerning climate change and religion. Following this analysis, the second section compares Wang's work to religious movements in the 1960s involved in shaping hippie modernist thought. The third section of the paper works comparatively, considering how the functional and aesthetic aspects of Wang's piece compare alongside hippie modernist works such as Jackie Cassen and Rudi Stern's *Environment V: Vibrations*. Through this comparative analysis, the third section expands upon the initial argument, interrogating the use of psychedelics (literally and aesthetically) in religious practice, and the capacity of Wang's work to operate as a visual representation of an "environment of the mind."

Are we doomed? Artist Emma Wang attempts to answer this question through her artworks, pieces which aesthetically fuse found objects, reclaimed materials, and Christian symbolism as a means to meditate on increasing ecological decay. A senior at Washington University in St. Louis studying studio art, Wang works out of a craft tradition, creating objects such as lampshades, shrines, books, stained glass-inspired window ornaments, or cups and bowls [1]. Strongly influenced by gothic architecture and medieval imagery, many of Wang's works nestle archivally sourced prints of angels alongside seed pods, crystals, and soda-can tabs. Through this unique aesthetic combination of ancient imagery and re-used materials, Wang's works represent what it means to be an ecologically conscious maker in an era marked by its reliance on synthetic materials. In her artist statement, Wang describes how:

> [a] dialogue between the ancient and modern manifests in my work as a coexistence of two polarities-earthly versus spiritual, profane versus sacred…my work is not composed entirely of natural materials and pristine objects…The natural has been inextricably entwined with the synthetic, just as the sacred now must coexist with the profane, and the seeking of the spiritual must be endeavored in the unfavorable conditions of our time…I create … sanctuaries using materials that reflect my given environment, incorporating yet decontextualizing the waste that accumulates in my surrounding…embracing the practice of ornamentation in pursuit of creating a spiritual refuge [2].

Wang's artist statement centers on an interest in the polarities she observes to be increasingly present today, those being the "ancient" and the "modern," the "natural" and the "synthetic," and the "sacred" and the "profane." Using her artistic practice, Wang produces works that exist at the intersection of these contradictory themes. By employing the phrase "unfavorable conditions of our time" in her artist's statement, Wang alludes to problems such as climate change, the threat of advancing technologies, and colonial and extractive histories that have led to our "synthetic" and "profane" present.

Accordingly, this paper situates Wang's practice as a contemporary extension of hippie modernism. A subsection of the greater hippie movement of the 1960s, "hippie modernism" was a term first used by Lorraine Wild as a means to typify the methodologies and aesthetics present in a branch of 1970s design [3]. Fred Turner then published his 2006 book *Cyberculture to Counterculture*, which examined how the hippie movement and hippie modernists (referred to by him as "New Communalists") were vital to the development of contemporary computers [4]. In 2015, Andrew Blauvelt extended upon Wild's definition and Turner's work by defining the term hippie modernism as "denot[ing] a historical moment" in which hippies (with their affinity for all that represented premodern and preindustrial) began to experiment with alternative uses for developing technologies [5]. In examining Wang's *Revelation 21 (Kaleidoscope)* as a primary case study, this paper compares Wang's personal spiritual beliefs to religious undertones present in the larger hippie movement, using the theories and spiritual aspects of hippie modernism as a means to interrogate how Wang's artworks represent spiritually informed environments of the mind.

Revelation 21: An Apocalyptic Omen

The following section examines the religious themes in Wang's *Revelation 21 (Kaleidoscope)* (2025) (Fig. 1), bringing its religious, spiritual, and apocalyptic connotations to the fore and contextualizing them alongside the spiritual beliefs of hippie modernists. At roughly two feet tall, *Revelation 21* is constructed entirely out of found objects such as dried pasta, beads, and shells, all of which are intricately integrated within the object's cardboard



Fig. 1 | Revelation 21 (Kaleidoscope). Emma Wang. Mixed Media. Spring 2025.

framework. The majority of the piece's understructure is entirely cardboard, which Wang carefully manipulated to highlight the material's wave-like corruptions. In doing so, Wang creates an illusion of highly detailed ornamental patterning which snakes throughout the piece. Built on a tripod foundation, a three-sided pedestal guides the viewer's gaze to the top of the work. Each side of the pedestal is hollowed out by an arch framing three prints of cathedral floor plans. The piece is crowned by a rotating quadrate structure, each of its four points ornamented with the image of an angel printed on two separate layers of overlapping mylar. At the quadrate's center is the kaleidoscope in question (Fig. 2). The kaleidoscope contains an eye hole which viewers can look through. Spinning the kaleidoscope's outer structure triggers a wave of multi-colored geodesic forms to emerge. With the addition of this kaleidoscope, this invitation for movement, viewers are asked not only to gaze at Wang's creation but look inside her work and see through her eyes, joining her in a celestial communion (Fig. 3).

This quadrate form, which frames the functioning kaleidoscope at the piece's center, takes its design from the imagery of the quincunx (Fig. 4) [6]. Quincunxes are highly geometric and ornamental shapes in which an arrangement of four designs (one in each corner) frames a central element [7]. According to Wang, quincunxes are the basis of the designs used in her works. What draws Wang to the quincunx is its presence across cultures and religions throughout history [8]. The quincunx can be made from an infinite number of structures, but its design is always based on an even number of lines extending from a central point, creating an asterisk [9]. The quincunx can be found in ancient Rome, in mosaic floor designs in the Mediterranean, in the form of the Indian swastika, in ancient Mayan glyphs, in the placements of Native American mounds, and in the floor plans and mosaics of Byzantine and Renaissance churches [10]. Existing across time, cultures, and creeds, it is argued the aesthetic appeal of quincunx comes from its geometric harmony, leading to it s near global application across religions as a representation of sacredness, supreme authority, infinity, and transcendence [11].

In Wang's work, the quincunx design brings the attention of viewers toward both the more spiritual and apocalyptic aspects of Wang's piece. As mentioned above, each corner of the kaleidoscope's quincunx contains an angel, printed on at least three layers of mylar and acetate. Each mylar layer has the same image printed in different colored ink. The first layer is opaque black, the second translucent black, and the third a multi-color roll of violet, emerald green, and lime [12]. Held together by two mason jar lids, the multi-layered images are rendered illusory and warped [13]. The distortion of the angels is only augmented when the kaleidoscope is activated, rotating the quincunx framework and sending the angels into motion. The distorted qualities of the angels included in Wang's work bring to mind the four angels of the apocalypse, who in the Book of Revelation, stand on the four corners of the earth halting the winds until they have "sealed the servants of our God" safe from impending apocalyptic doom [14].

Further investigation into *Revelation 21* and the significance of its title corroborates the object's apocalyptic attributes. The work's title was chosen by Wang as an overt reference to the Book of Revelation, verse 21, where John narrates God's destruction of the planet by stating "And I saw a new heaven and a new earth: for the first heaven and the first earth were passed away; and there was no more sea" [15]. With this context, the vision-warping experience that Wang facilitates through her work is less whimsical and

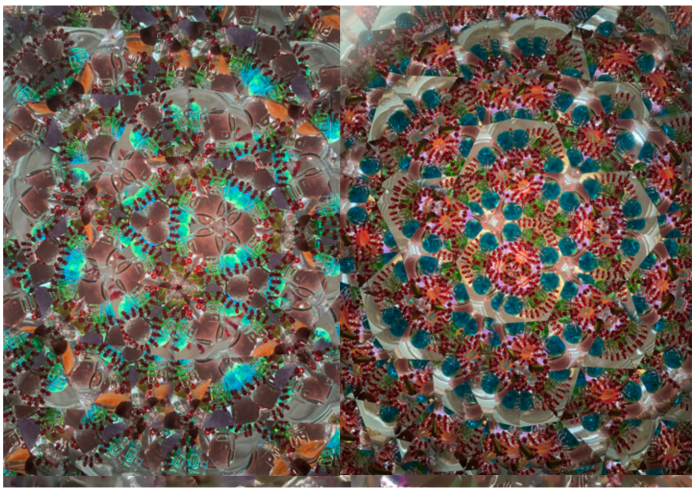

Fig. 2 | Untitled, Samples of Kaleidoscope Interior. Emma Wang. Mixed Media. Spring 2025.

more threatening, alluding to the sublime quality of total and absolute destruction. Wang refers to the visual qualities of her pieces as representing "the potential aesthetic of the New Earth," and her objects as "tools for thinking about the afterlife" [16]. Within this context, *Revelation 21*, in its coalescence of debris into one highly ornamented Christian symbol, reads as a ritualistic artifact used to hail the end of days, representing the unknowable qualities of total destruction.

The way in which Wang's religious beliefs manifest in her work are comparable to the 1960s' turn towards Eastern religions, the prominence of groups such as the Jesus movement , and beliefs of "New Communalists." The Christian themes in Wang's works reference her personal relationship with religion, which she grew up practicing and continues to practice today. Christianity, for Wang, is a way in which she understands the world around her, specifically the world she imagines will exist after her. However, she does not rely on the doctrine of one specific Christian denomination to inform her beliefs. Wang's personal practice of Christianity centers on understanding humanity's relationship with nature, the prospects of that relationship healing, and what a healed world will look like after humanity both spiritually and physically.

During a cultural moment in which the threats of climate change are felt globally, environmental devastation is increasingly hostile, and technologies continue to advance, Wang employs her artistic practice as a means to visualize an uncertain future through the comfort of a spiritual lens.

Wang views her beliefs in conversation with other religions and as a means by which to consider spiritual solutions to contemporary problems rather than a form of proselytization. In this way, her holistic understanding of Christianity mimics the turn towards Eastern religions in the 1960s and the popularity of religious groups with guiding principles centering on material abandonment and personal enlightenment [17]. Wang's choice to maintain her Christian beliefs but define them on her own terms also reflects the popularity of alternative Christian denominations which rose to prominence during the 1960s, specifically the Jesus movement [18]. In 1976, sociologists Robert B. Simmonds, James T. Richardson, and Mary W. Harder published a study attempting to assess the characteristics of Jesus movement members, analyzing whether the members had personality traits which made them more susceptible to joining the group [19]. In the first few paragraphs of their study, the authors draw parallels between the Jesus movement and the hippie movement, stating "most Jesus movement groups retain much of the hip jargon and physical attributes (e.g., long hair, beards, casual clothing), as well as communal living patterns which characterized the so-called recent Youth Revolution" [20]. The study concludes that the origins of the Jesus movement are much like the larger "youth revolution" itself. Citing Glock's theory of "deprivation," or large-scale sentiments of



Fig. 3 | Untitled, Kaleidoscope in use. Emma Wang. Mixed Media. Spring 2025.

social, ethical, and psychical hopelessness, the study argues that an increasing sense of unrest and insecurity among young people has led them to seek out alternative communities of fellowship in the hippie and Jesus movements [21]. This concept of "deprivation" is similarly felt today and is present in the themes of Wang's works. During a cultural moment in which the threats of climate change are felt globally, environmental devastation is increasingly hostile, and technologies continue to advance, Wang employs her artistic practice as a means to visualize an uncertain future through the comfort of a spiritual lens.

While Wang's personal religious beliefs align with the anti-materialist and community-oriented values of many religious groups of the 1960s, her spiritual views as manifested in her work parallel the viewpoint of what media scholar Fred Turner referred to as the "New Communalists" [22]. New Communalists, as understood by Turner, were a counterpoint to the "New Left, " and both groups exist under the umbrella of the larger hippie project [23]. In Turner's terms, the New Left was largely a political movement centered on activism, while the New Communalists viewed the mind as the necessary asset to greater social change [24]. In a sense, New Communalists serves as a synonym for hippie modernist, as both terms work to define intersections between spirituality, psychedelics, the mind, and technology. As articulated by New Communalist thinker and hippie modernist Theodore Roszak in his 1969 book *The Making of a Counterculture*:

> This… is the primary project of our counterculture: to proclaim a new heaven and new earth so vast, so marvelous that the inordinate claims of technical expertise must of necessity withdraw in the pres-

> ence of such splendor to subordinate the marginal status of the lives of men. To create and broadcast such a consciousness of life entails nothing less than the willingness to open ourselves to the visionary imagination on its own terms [25].

Revelation 21 represents each of the New Communalist beliefs stated by Roszak. Its intricately ornamented, familiar yet strange aesthetic represents what both Wang and Roszak refer to as the unimaginable visual qualities of "new earth." With its strange sublime visual qualities and explicit reference to the end of days, *Revelation 21* reminds its viewers of what Roszak refers to as "the marginal status of the lives of men." Yet, simultaneously, in its references to the afterlife and end of days and man succumbing to the power of the more-than-human, *Revelation 21* maintains the hope for resurrection through destruction and of a vision so inconceivable that it can only be accessed through communing with God on a spiritual level, through choosing to turn to God and his teaching everyday through human action. As stated by Wang:

> True Christianity, in my opinion, is not a title or a scapegoat or a superficial identity. It should be a way of life. And in order for this genuine faith to happen, it needs to live inside in the hidden heart rather than be based on the modern (per)version of it, which is contaminate[d] and hijacked and CANNOT be equated to the original desert fathers religion…"Christian aesthetic" which I (personally) believe … is rooted in ancient practices and early ornamental language and that we still have surviving material evidence of today [26].

Wang's Christian beliefs explicitly underpin the source materials she draws upon to create her works as the message she hopes to send to viewers. In examining Wang's Christian beliefs within the context of the hippie movement and the specific beliefs of the "New Communalists," it is possible to understand how works such as *Revelation 21* represent a spiritually informed aesthetic . Through its hybridization of quincunxes, angels, and ephemera, *Revelation 21* continues the hippie modernist legacy of fusing art and spirituality as a means to address larger cultural shifts. As Turner postulates in regard to Roszak and as is equally applicable to Wang, "Perhaps no dream in American culture has recurred as often as the one in which a group of spiritual adepts remake the world they have inherited in the image of their own ideals" [27].

Kaleidoscope? Environment? Or Both? *Revelation 21* as an Object of the Mind

This third section articulates how the function of Wang's kaleidoscope in *Revelation 21* parallels much of the spiritually, psychedelically, and environmentally informed artworks of the late 1960s. As articulated by art critic Harold Rosenberg in 1967, the use of environment in artworks "encompasses the spectator . . . [giving] him the feeling of being encompassed, instead of confronting him with an object or image" [28]. In contrast to Rosenburg's observations, viewers of *Revelation 21* are confronted with an object rather than an explicit environment. However, through the object's unique aesthetic design, viewers are asked to imagine what built environment *Revelation 21* inhabits and are invited to experience this environment by interacting with Wang's work.

During the 1960s, many artists enhanced their works through psychedelic drug use [29]. The production of psychedelically influenced artworks in the 1960s is often treated as the product of free-wheeling frivolity and drug-induced experimentation and lacking substance beyond its presence in mass culture [30]. However, many hippie modernists of the period, such as theorist and critic Gene Youngblood, attempted to validate the lineage of psy-

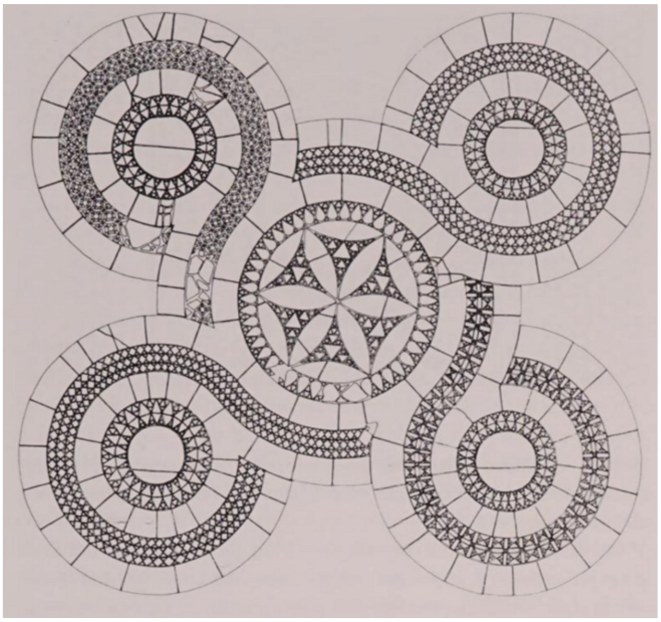

Fig. 4 | Untitled, "Example of a Cosmatesque quincunx. Detail of the pavement of the crypt in the cathedral of Anagni (Cosmas, Luca, and Jacopo, 1 2 3 1), fourth motif from the north in the sereis of tangential quincunxes that carpet the nave of the crypt." Found in Pajares-Ayuela, Paloma, "The Signification: The Cosmatesque Quincunx: A Double Cross Motif," in Cosmatesque Ornament: Flat Polychrome Geometric Patterns in Architecture (2001). 197.

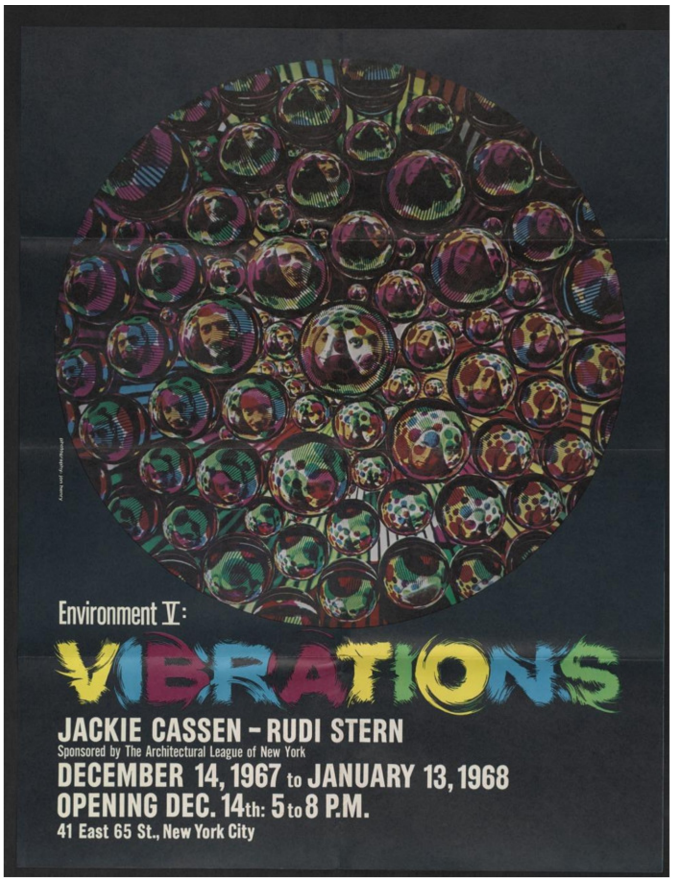

Fig. 5 | Untitled, Samples of Kaleidoscope Interior. Emma Wang. Mixed Media. Spring 2025.

chedelic art and its greater spiritual connotations. In his 1970 book Expanded Cinema, Youngblood spoke to the present, past, and future of technologically-infused environmental artworks and their goal to use light, sound, and environment that would "manifest [man's] consciousness outside of his mind, in front of his eyes" [31]. For Wang, Revelation 21 works towards a similar objective. Her use of mylar, both to make her kaleidoscope and as a substrate for the printed angels in the four corners of the kaleidoscope's framework, is intended to give the imagery in her piece a "'hologram' appearance, or … the psychedelic fuzziness of a spiritual vision" [32]. In her integration of light and mylar to create a functional tool, Wang situates herself within the lineage of artists using light as an implement to awaken a cosmic consciousness [33]. Light in *Revelation 21* is key to activating the work by making the kaleidoscope functional and by passing through the transparent mylar images that decorate the work's outer structure.

Revelation 21's kaleidoscope and the environment it creates for viewers parallels works of the period such as those by Jackie Cassen and Rudi Stern, who Youngblood noted were unique for their "contemplative and peaceful" compositions that sought to "sharpen one's consciousness" in comparison to the chaos of the intermedia works produced by their contemporaries.[34] Specifically, the geodesic and mirror-like aspects of Wang's work parallel Cassen and Stern's *Environment V: Vibrations*. Exhibited from December 14th, 1967, to January 11th, 1968, the gallery would:

> contain a large geodesic sphere, areas of which will be covered with reflective surfaces. Two projectors will rotate within it. Three more will be focused on it from behind. . . To further vary the spectator experience, sound patterns will be created whenever the programmed beams of light activate one of 51 variable tones enclosed in a Lucite sphere. . .The reflections from the water will work with the play of shadows and the movement of the participants to form a spatial totality [35].

Like with Wang's kaleidoscope, Cassen and Stern activate light through refraction, rotation, and the use of multi-layered substrates to create an embodied viewer experience. The poster for the work (Fig. 5) depicts a man's face duplicated within a geodesic, multicolored beehive-like sphere. The image feels at once technologically produced through light, sound, and careful architecture and engineering as it does a simulation of a psychedelic experience. The poster advertises what viewers can anticipate seeing and experiencing in *Environment V*, an environment visually parallel to that produced through Wang's kaleidoscopic lens (Fig. 2).

Cassen and Stern spoke of their work through a spiritual lens, stating their goal for the piece was "to involve people within this space so that light becomes the catalyst of their inner reflectivity ... We believe in the inherent magic of the medium of light, stimulated as it is by all the resources of modern technology but never a slave to it" [36]. In his own analysis of the work, Nisbet rightly argues for understanding *Environment V* and its "spiritual cast" as a by-product of famed Harvard psychologist Timothy Leary's encouragement for his followers to "start their own religion" and to attempt accessing a spiritual plane through the use of psychedelics [37]. For Leary, psychedelics were key to "finding the divinity within and to express this revelation in a life of glorification and worship of God. These ancient goals we define in the metaphor of the present—turn on, tune in, and drop out" [38. As stated earlier, though Wang identifies as Christian, she has a staunch aversion to the hierarchies that classify denominations and run churches. With her works, she aims to break away from the contemporary, corporate, and capitalist-oriented Christian aesthetics which promote "Bible verse calligraphy planners in Tjmaxx" [39]. For her, as with Wilfred, Cassen, Stern, and Youngblood, spirituality as linked to religion is found mentally in an inaccessible environment we cannot readily see or imagine. Whereas Cassen and Rudi turn to psychedelics in producing an environment that surpasses imagination, Wang looks back at ancient Christian traditions and ornamentation, considering the power of ornamentation in a pre-industrialized world as creating an environment as effective as psychedelics.

Conclusion

Highlighting the parallels between Wang and hippie modernism reflects how, when faced with periods of radical, societal, or global change, artists move toward imagined, and often spiritually informed, environments. Emma Wang is still a developing contemporary artist. However, the centralization of spiritually and environmentally oriented questions within her practice captures the larger cultural sentiments of what it means to make, create, and respond to problems beyond individual control. Hippie modernists held distinctly utopian beliefs in regard to technology, framing their artworks as propositions for alternative ways to exist in the world. Wang's works parallel the goals of those original alternative missions, simultaneously re-orienting them to raise the question of what life will look like after humans.

Footnotes

[1] The Tate Modern defines Craft as "...a form of making which generally produces an object that has a function: such as something you can wear or eat or drink from." "Craft | Tate," accessed November 8, 2025, https://www.tate.org.uk/art/art-terms/c/craft.

[2] Emma Wang, "Untitled (Artist's Statement)," personal communication, 2024.

[3] Wild, Lorraine, "Transgression and Delight: Graphic Design at Cranbrook," The New Cranbrook Design Discourse, 1990, 31. Lorraine describes the work of Cranbook designers as being a product of how "This "hippie Modernism" of the early seventies reflected a generation's commitment to a utopian dream of design working for the public good, with form being secondary to process."

[4] Fred Turner, "The Shifting Politics of the Computational Metaphor," in From Counterculture to Cyberculture: Stewart Brand, the Whole Earth Network, and the Rise of Digital Utopianism (University of Chicago Press, 2006). 33.

[5] Andrew Blauvelt, "Preface," in Hippie Modernism: The Struggle for Utopia (Thames & Hudson, 2015). 11-12.

[6] Emma Wang, "Untitled (Text from Emma Wang) C," personal communication, December 5, 2025.

[7] Pajares-Ayuela, Paloma, "The Signification: The Cosmatesque Quincunx: A Double Cross Motif," in Cosmatesque Ornament : Flat Polychrome Geometric Patterns in Architecture (2001). 196

[8] Pajares-Ayuela, Paloma, "The Signification: The Cosmatesque Quincunx: A Double Cross Motif." 246.

[9] Pajares-Ayuela, Paloma, "The Signification: The Cosmatesque Quincunx: A Double Cross Motif." 198-199.

[10] For references to the history of the quincunx in Europe, specifically in ancient Rome, the Middle Ages, Byzantium, and Renaissance periods, see Pajares-Ayuela, Paloma, Cosmatesque Ornament : Flat Polychrome Geometric Patterns in Architecture (2001). References to the quincunx in the Mediterranean can be found in the same book, in "The Signification: The Cosmatesque Quincunx: A Double Cross Motif." 198-199. For research on the use of the quincunx in Renaissance floor plans, see Fabio Colonnese, "Mapping the Persistence and Evolution of the Quincunx," Nexus Network Journal 23, no. 2 (2021): 453–73, https://doi.org/10.1007/s00004-020-00527-8. 453-455. For

evidence of the presence of the quincunx in design of the Indian Swastika, see "The Signification: The Cosmatesque Quincunx: A Double Cross Motif." 198-199, as well as Edward Thomas, "The Indian Swastika and Its Western Counterparts," The Numismatic Chronicle and Journal of the Numismatic Society 20 (1880): 18–48, https://www.jstor.org/stable/42682037. 18-19. For evidence of the Quincunx in Mayan glyphs, see Brian Stross, "Some Observations on T585 (Quincunx) of the Maya Script," Anthropological Linguistics 28, no. 3 (1986): 283–311, https://www.jstor.org/stable/30027958. 283-284. And for archeological theory on the use of the quincunx in Cahokian Mound placement, see Q & A: Measuring Cahokia – Bill Iseminger – Cahokia Mounds State Historic Site, n.d., accessed December 6, 2025, https://cahokiamounds.org/measuringcahokia/.

[11] Pajares-Ayuela, Paloma, "The Signification: The Cosmatesque Quincunx: A Double Cross Motif." 238.

[12] Emma Wang, "Untitled (Text from Emma Wang) D," personal communication, December 6, 2025.

[13] Emma Wang, "Untitled (Text from Emma Wang) D," December 6, 2025.

[14] Anonymous, "The Bible, King James Version, Book 66: Revelation," Https://Www.Gutenberg.Org/Files/8066/8066.Txt, accessed November 22, 2025, https://www.gutenberg.org/cache/epub/8066/pg8066-images.html. 66:007:001-66:007:003.

[15] Anonymous, "The Bible, King James Version, Book 66: Revelation," 66:021:001.

[16] Emma Wang, "Untitled (Text from Emma Wang) A," personal communication, September 25, 2025.

[17] Paul Oliver, "Spirituality in the Counter-Culture," in Hinduism and the 1960s : The Rise of a Counter-Culture (Bloomsbury Academic, 2014). 17-18. Oliver also explains from pages 17-32 that In the wake of World War II, Christianity became the predominant Western religion, preaching the importance social moral conformity. By the 1960s and the rise of the hippie movement, young people took towards seeking other guiding principles to follow, specifically those which focused on rejection of the material and personal enlightenment. Thanks to expansive shifts in the educational system, and an influx of immigration to Europe and the United States from Southeast Asia, religions such as Zen Buddhism and Hinduism became increasingly popular among young people. See also, Amy Hart, "Religious Communities of 1960s America," Forum 7, no. 1 (2015): 59–79, https://doi.org/10.15368/forum.2015v7n1.4. 68 and 69.

[18] Robert B. Simmonds et al., "A Jesus Movement Group: An Adjective Check List Assessment," Journal for the Scientific Study of Religion 15, no. 4 (1976): 323, https://www-jstor-org.libproxy.washu.edu/stable/1385635?origin=crossref&seq=1.

[19] Robert B. Simmonds et al., "A Jesus Movement Group: An Adjective Check List Assessment." 323.

[20] Robert B. Simmonds et al., "A Jesus Movement Group: An Adjective Check List Assessment." 323.

[21] Robert B. Simmonds et al., "A Jesus Movement Group: An Adjective Check List Assessment." 334-335.

[22] Fred Turner, "The Shifting Politics of the Computational Metaphor." 33.

[23] Fred Turner, "The Shifting Politics of the Computational Metaphor." 33.

[24] Fred Turner, "The Shifting Politics of the Computational Metaphor." 33-36.

[25] Fred Turner, "The Shifting Politics of the Computational Metaphor." 36. Originally cited in Theodore Roszak, "Eyes of Flesh, Eyes of Fire," in The Making of a Counter Culture: Reflections on the Technocratic Society and Its Youthful Opposition (Anchor Books, 1969). 240.

[26] Emma Wang, "Untitled (Text from Emma Wang) B," personal communication, October 31, 2025.

[27] Fred Turner, "The Shifting Politics of the Computational Metaphor." 36-37.

[28] James Nisbet, "Total Environments," in Ecologies, Environments, and Energy Systems in Art of the 1960s and 1970s (The MIT Press, 2014). 44.

[29] James Nisbet, "Total Environments." 44. Psychedelic comes from the Greek word psychotomimetic, meaning "mind manifesting," and first coined by Humphry Osmond in 1956. Though I have been unable to find an original copy of Osmond's definition, I have found reference to his definition and his attribution in Benjamin Kelmendi et al., "Psychedelics," Current Biology : CB 32, no. 2 (2022): R63–67, https://doi.org/10.1016/j.cub.2021.12.00. as well as in Richard P. Marsh and Humphry Osmond, "MEANING AND THE MIND-DRUGS [with COMMENTS]," ETC: A Review of General Semantics 22, no. 4 (1965): 408–30, https://www.jstor.org/stable/42576273.

[30] Andrew Blauvelt, "The Barricade and the Dance Floor: Aesthetic Radicalism and the Counterculture," in Hippie Modernism: The Struggle for Utopia (. Thames & Hudson, n.d.).

[31] Gene Youngblood, "Preface," in Expanded Cinema (E. P. Dutton & Co., Inc., New York, 1970). 41-42.

[32] Emma Wang, "Untitled (Text from Emma Wang) D," December 6, 2025.

[33] The use of the term "cosmic consciousness" here reference's Gene Youngblood, "Intermedia," in Expanded Cinema (E. P. Dutton & Co., Inc., New York, 1970). 345. Youngblood open's the chapter with a quote from the influential light artist Thomas Wilfred (1889-1968) which states, "Shall we... use the new art as a vehicle for a new message and express the human longing which light has always symbolized, a longing for greater reality, a cosmic consciousness, a balance between the human entity and the great common denominator, the universal rhythmic flow?" Wilfred died in 1968, but his emphasis on the necessity of a "greater reality" and a "cosmic conscious" anticipates the influential integration of light, sound, and advancing technologies (separate from the enhancements of psychedelics), and how it would change approaches to design, art, and thinking about the future.

[34] Gene Youngblood, "Intermedia," in Expanded Cinema (E. P. Dutton & Co., Inc., New York, 1970). 396.

[35] James Nisbet, "Total Environments" 44. Originally cited in Harold Rosenberg, "The Art World," The New Yorker, October 21, 1967.

[36] James Nisbet, "Total Environments" 58-59. Originally cited in Jackie Cassen and Rudi Stern, "The Artists' Statement about Environment V: 'Vibrations,'" n.d., 1880s-1974, box 69, folder 17., Architectural League of New York.

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