

Kosmorganica aesthetics in the digital age

ABSTRACT

<http://discoverkosmorganica.com/abstract/>

For thousands of years, art was embedded in cultural rituals that encompassed spirituality, healing, storytelling, community, and personal expression. Creative production was an integral social practice, not a product nor trade until the Age of Reason severed art from its pluralistic role. Capitalism has reduced art to a luxury commodity, making art practice even more inaccessible to the general public. However, in the past few decades, we have witnessed an increase in art and design practices described as ambient, cosmic, sensorial, ecosophic [1] and harmonic. [[figure 1](#)] I argue that the recent plethora of these sensory artistic experiences correlates with global consciousness, climate change, and a noxious digital lifestyle. I call these integral artworks Kosmorganic aesthetics, an umbrella term that encompasses 20+ subcategories[2] of contemporary art under such labels as, Ambient media,[3] immersive installation, experimental architecture, and Expanded media.[4] A frequency bathing art walk of sound healing and fractal pattern illustrates Kosmorganica aesthetics. In this art walk, drone sounds with vocalizations play in headphones while visitors walk and pause to concentrate on natural patterns. Provided paddles help visitors pay close attention to plant growth, cloud formations, the creek's path, and the mountain range. Gazing at fractal patterns found in nature helps synchronize mind and body to vibrations of the natural environment and, ultimately, the cosmos. These paddles have keyhole shapes of primary forms such as a triangle, hexagon, or circle. I have customized the paddles to the visitor's month of birth and seven regions in the body. By focusing on sound, light, and patterns, visitors may achieve higher states of awareness. With a high level of consciousness, humans tend to be more compassionate, innovative, and generous. I conclude that Kosmorganic aesthetics can integrate art back into daily rituals with its metaphysical and healing notions.

This website serves as the theoretical research of a Ph.D. on Kosmorganica aesthetics in the Intermedia arts, Writing and Performance program, CU Boulder. Authored by Ph.D. candidate, Angie Eng

[1] Guattari, Félix. *The Three Ecologies*. London: Bloomsbury Academic, 2014.

[2] At the time of writing, 2021, Kosmorganica is an umbrella term that includes, but are not limited to: Expanded media, Visual music, Mapping, Immersive media, Intermedia, Transmedia, Ambient, Ambient media, Sound art, Sound walks, Art walks, Ritualistic Performance art, Sublime, Atmospheric art, Contemplative arts, Multisensory rooms, Experimental architecture, Installation art, Visual Music, AV performance. Not all artworks under these labels are Kosmorganica and vice-versa.

[3] Paul Roquet describes ambient media as music, video, literature, fashion that allows one to tune oneself to the exterior environment, with a focus on the mood and emotional attunement. Brian Eno coined the term and describes Ambient music as providing 'calm and space to think, while maintaining emotional freedom and subjective interest that earlier forms of background music sought to erase. It is ignorable as it is interesting.' Roquet, P. (2016). *Ambient media: Japanese atmospheres of self*. Minneapolis, Minn: University of Minnesota Press.

[4] Expanded media extends to moving image that is not traditional narrative film. It focuses on moving image as material, however, does not limit itself to total abstraction. Subgenres include video art, live video, multimedia, immersive cinema, Vjing, abstract video, single-channel video, video mapping, and audio-visual works. Jennings, G., & Mondloch, K. (2015). *Abstract video: The moving image in contemporary art*. Oakland: University of California Press.

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Advisor

Dr. Michael Theodore

Committee members

Dr. Betsey Biggs

Dr. Ellen Yi-Luen Do

Dr. Michael Franklin

Dr. Annie Margaret

Professors/Instructors

Dr. Luke DuBois

Michelle Ellsworth

Lori Emerson

Mark Amerika

Dr. Jonathan Goldman

Jiffer Harriman

Dr. Atau Tanaka

Ricardo Dominguez

Dr. Don Ritter

Research collaborator

Rhys Chatham-music

Colleagues

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Author's Note

<http://discoverkosmorganica.com/authors-note/>

Growing up in a Chinese-American family, I learned that concepts as basic as 'soup' were culturally coded from an early age. At my *pau-pau*'s (grandma on the maternal side), we picked up our rice bowls full of *dung kaw tong* soup and quickly slurped it down. At home, my parents scolded me in my toddler years for picking up my bowl of Campbell's chicken and alphabet soup to my lips. These cultural differences were not explained but taught through frowns and wagging fingers. I quickly learned gesture by gesture that social norms were contextual and not at all global. Switching gears from one standard to another norm would not end at table etiquette nor change much as an adult.

For the most part, my agility to change cultures cognitively back and forth would inform many aspects of my life, such as my nomadic lifestyle, multicultural personal relationships, ability to analyze situations with multiple social lenses, and my hybrid art practice. I felt at ease on the road as a foreigner in a strange faraway place, having traveled solo to thirty countries by the time I was thirty. I moved yearly or every two years from the age of eighteen to thirty-five. By the age of thirty-seven, I lived on three different continents: North America, Europe, and Africa. My romantic partners would rarely be American but of foreign origin or multicultural background. Dinner parties at my home would consist of guests from around the world, multigenerational, and different economic classes.

My strong suit of intellectually and emotionally adapting quickly to different contexts expanded my creative curiosity to explore ideas with a hybrid art practice. It was no surprise to find myself in the multidisciplinary Intermedia Arts, Writing and Performance Ph.D. program. With my interest in alternative healing and metaphysics, my research has culminated in elaborating a theory that is a synthesis of wellness, spirituality, and art that I have called *Kosmorganic aesthetics*. With the rise in ambient media, cosmological and sensory environments

in the past few decades and its lack of in-depth analysis beyond materialist logic, this research proves to be even more pertinent.

In my analysis, I examine Kosmorganic art practices with an emphasis on a psychological and metaphysical interpretation while describing empirical differences. Art criticism and art history tend to avoid spiritual notions in modern and contemporary art. If art historians address the spiritual in modern and contemporary art, they tend to neglect the technical, scientific, and empirical elements essential in the artist's practice. [2] One exception is Lynn Gamwell's *Exploring the Invisible, Art, Science, and the Spiritual*. However, she does not include ritualistic performance art, sound art, art walks, experimental architecture, land art, nor multisensory installation.

Since academic writing is not inclusive of a broad audience, I wanted to write the theory in style for the general public. The suspension of travel at the onset of the COVID-19 pandemic inspired the idea to write a theoretical paper in an accessible style and form of a travel guidebook. When I started to write the history section, facts intermingled with the fictional space. Kosmorganic art is a place called Kosmorganica. I call practitioners of this aesthetic 'locals,' 'residents,' 'inhabitants,' and 'pioneers.' However, for obvious reasons, the artists do not live or consider themselves residents Kosmorganica.

The artist's interpretation of their work does not necessarily align with art historians or critics' analysis. For example, Clement Greenberg granted strict formalist interpretations of Abstract Expressionism, thereby contradicting some of the movement's artists. Many claimed myth, Eastern thought, and the unconscious inspired their painting. [3] Discrepancies between my analysis and the artist's explanation occur. Some artists recognize the spiritual in their art, and some deny it. Few artists publicly acknowledge the healing aspects of art to the level that I claim in Kosmorganic aesthetics. Most of them avoid art's connection with wellness, leaving historians or scientists to relegate this notion to the field of psychology, repackaged as art therapy, color therapy, and sound therapy.

The transformation of critical writing into promotional travel writing posed a challenge. I realized the reader might doubt the real esoteric examples, such as the neurological studies on meditating monks that led to Zen Gamma's term. The reader may not distinguish that James Turrell's light chambers' inclusion as frequency healing spaces were not claims of the artist but by me. Yet, I based fictionalized conclusions upon the fact that Turrell's light work could be measured scientifically to promote well-being. After all, in collaboration with artist Robert Irwin, Turrell conducted tests on perception with anechoic chambers at NASA. Also, scientific studies on color and light therapy for health reasons are abundant. Even if I footnoted references, a critical reader might consider the entire section false in the presence of one fictionalized statement. The situation reminded me of specific conflicting values of being Chinese American; How does one navigate a vertical hierarchy by age and decide with the group? How does one support horizontal equality and individuality with the freedom of choice? The amalgamation of respecting both cultures simultaneously, in this case, is contradictory.

My experiment to normalize the language of critical academic writing in a travel book's style proved faulty. When trying to back my thesis questions, my writing style strayed in the direction of literary criticism and argumentation. The promotional tone of travel writing added an ironic twist that invalidated any valid claims and arguments. Pulling quotes from historians, artists, theorists, and critics and altering their statements into testimonials on Kosmorganica proved risky and warranted a disclosure statement to the website's faux fictional nature. Written at the height of fake news of 2020, my postmodern style-swapping approach of an academic paper and tourist guidebook would inadvertently contribute to the age of misinformation. Perhaps the form of a scientific experiment may have been an effective strategy and counteract the metaphysical biases in art and academia. However, my motivation to democratize critical analysis through language did not work in the time frame I had, and perhaps, no length of time would suffice. Lost in my own Kosmorganica adventure, I discovered that juxtaposing contexts, in this case, was analogous to raising my bowl of cheerios to my mouth as I would with my dung kaw tong soup at my pau-pau's. Insert finger-wagging emoji here.

Despite this Kosmorganica accident, my thesis lay intact, albeit not in the linear fashion of persuasive argumentation. The most comprehensible way to navigate this website is to start with the 'About' section or [download the pdf](#) of it. This section is necessary to read before the rest of the website to minimize confusion.

This website accompanies the Ph.D. research project, '[Frequency bathing art walk](#).' This section is also available for [download as a pdf](#). However, some meta-links elaborate on the art walk theory located under [Wellness retreat](#) and the [Aesthetics](#) page. At this point, the visitor is free to explore Kosmorganica in a non-linear fashion, as is the inherent method of this platform.

[1] Empiricist Edmund Burke described a *sublime* experience as one where ideas and knowledge of the natural world derives from our senses, perceptions, or emotions. Burke, E. (1764). *A philosophical inquiry into the origin of our ideas of the sublime and beautiful: The fourth edition. With an introductory discourse concerning taste and several other additions*. London: R. and J. Dodsley.

[2] Henderson examines modern artists interested in non-euclidean geometry and the 4th dimension. She observes that art historians 'have most often ignored or dismissed references to either of the 'new geometries' in the writings of modern artists and critics... historians tended to misinterpret the terms as purely mathematical or purely mystical, missing the variety of views between the two extremes.' Dalrymple-Henderson, L. (2018). *The fourth dimension and non-euclidean geometry in modern art*. Massachusetts: MIT Press.

[3] Rushing, W.J. (2016). Ritual and Myth: Native American Culture and Abstract Expressionism. In Tuchman, M., Freeman, J., Los Angeles County Museum of Art., Museum of Contemporary Art (Chicago, Ill.), & Haags Gemeentemuseum. (1986). *The Spiritual in Art: Abstract painting: 1890-1985*. (pp.273-295). Los Angeles: Los Angeles County Museum of Art.

Winther-Tamaki, B. (2009) The Asian Dimensions of Postwar Abstract Art. In Munroe, A. *Exhibition, The Third Mind: American Artists Contemplate Asia, 1860 – 1989*. (pp.145-157). New York, NY: Guggenheim Museum.

Kosmorganic terminology

<http://discoverkosmorganica.com/terminology/>

Kosmorganic

Kosmorganic is a portmanteau of 'Kosmos' and 'organicism.' Kosmos with a 'K' refers to the physical universe and the patterned nature of all domains of existence from matter to mind to an ultimate supreme being. *Organicism* refers to the Pythagorean school and Plato's theory of cosmology. It holds the position that the universe is alive and intelligent constructed of perfect harmonies and consciousness.

Kosmorganic aesthetics

Kosmorganic aesthetics conceptually cluster areas that have been vaguely identified and, for the most part, named in the past few decades. I carve out this region from at least 20 areas with labels such as Immersive installation, Ambient Media, and Land art. Kosmorganica connects realms that appear different in form, but their internal mechanisms are similar. Spaces described as immersive, sensory, experiential, harmonic, and metaphysical fall under Kosmorganica.

Ambient

Brian Eno coined ambient music and wrote that it induces *calm and a space to think. Ambient Music accommodates many listening and attention levels without enforcing one in particular; it must be as ignorable as it is interesting.* (Eno, 1978)

Ambient Media

Theorist Paul Roquet describes ambient media as music, video, literature, fashion that allows one to tune oneself to the exterior environment, focusing on mood and emotional attunement.

Cosmic Consciousness

According to R.M. Bucke, Cosmic Consciousness is intellectual enlightenment on a new plane of existence. In this state, there is a moral exaltation, a feeling of elevation, delight, and joy, which takes precedent over the intellect. It is paired with a sense of immortality, a consciousness of eternal life not desired but already integrated within oneself.

Ecosophic

Ecosophic refers to the theory of deep ecologist Arne Naess and theorist Felix Guattari's definition of *Ecosophy*. Ecosophy collapses the divide between humans and nature; the two are not opposed to one another but comprise one rhizomatic system. In ecosophic practices, natural, social, and mental ecologies exist in harmony. [Land art, Sustainable art, Sound walks, Art Walks]

Fractal

In this context, it refers to 'natural fractals' from B.Mandlebrot. Fractals are a geometry of the nature of irregular and fragmented patterns found in the natural environment. Scaling occurs in these patterns whereby iterations of parts retain the statistical character. Shapes seen as one scale are similar to the forms seen in detail at another scale. These patterns are non-linear and dynamic. Examples are plant growth, crystals, snowflakes, cloud formation, coastlines, waves, mountain ranges, and river flow.

Frequency Bathing

A type of healing practice that is related to sound healing and a key aspect of Kosmorganic aesthetics. It is the physical immersion in frequencies in the form of sound and light, frequency. When a harmonic frequency is translated into proportions, specific harmonic geometry can elicit healing aspects. It is often found in Kosmorganic architecture and installations. [see [Frequency Bathing](#)]

Global Age

Global Age refers to sociologist Martin Albrow's description of a global pivot post-1960s. The Global Age proceeds the Modern Age and whereby a transhistorical global vision of the world takes precedent. Five concerns mark the Global Age: climate change, weapons of global destruction, global communication systems with the internet, and the globe, not nations becomes the frame of reference. Kosmorganica sprung from this Age of globality.

Harmony

Harmony is used two ways in Kosmorganica. Harmony as in peaceful or a balance between elements and people. Harmony, as in music when a combination of musical notes that produce chords, has a 'pleasing' emotional effect on beings.

Harmonic attunement

Harmonic attunement is social cohesion through an invisible field between individuals. It draws from the Pythagorean idea of *harmonic affinity*. Synchronization occurs through vibrational resonances or frequencies when living things are in proximity of one another. [[read more](#)]

Inner science/

intelligence

Inner science or intelligence refers to intuitive, psychic, spiritual, consciousness of inner experience.

Outer science/

intelligence

Outer science/intelligence refers to rational, analytical, linguistic intelligence. It is the knowledge that is based upon empirical evidence.

Tabula rasa mindset

Mind that is unbiased, non-dualistic, and un-tainted by exterior social forces. It is a state of awareness where mental constructs dissolve. Zen Buddhists call this *shoshin* or beginner's mind, which can be defined as empty, free of the habits, and open to all possibilities.

Religion

'Religion is a means whereby humans, recognizing the limitations of phenomenal reality, undertake specific practices to effect self-transformation and community cohesion within a cosmological context. Religion thus refers to those cosmological stories, symbols systems, ritual practices, ethical norms, historical processes, and institutional structures that transmit a view of the human as embedded in a world of meaning and responsibility, transformation, and celebration. Religion connects humans with a divine or numinous presence, with the human

community, and with the broader earth community. It links humans to the larger matrix of mystery in which life arises, unfolds, and flourishes.'

[Mary Evelyn Tucker]

Sacred geometry

Cosmological interpretations of proportions and architecture apply *to structures oriented in specific directions aligned or focus on celestial systems, stars, moon, planet, and sky. It is also known as geomancy. Feng shui is an ancient Chinese practice of geomancy that harmonize individuals to their built environment using a Bagua instrument. [e.g., megalithic structures, Angkor Wat, Great Pyramid]*

Sublime

Sublime is a serene experience of infinity, expansiveness, and a divine presence. It was commonly attributed to American Transcendentalist painters and writers of the late 19th century in line with European Romanticism. [e.g., Ralph Waldo Emerson, Henry David Thoreau, James Whistler, William Turner, Casper David Friedrich John Constable and Thomas Cole] Kosmorganica is often described as evoking the sublime.

Universalist aesthetics

An amalgamation of Eastern and Western values based upon Fenollosa's vision where inner science (intuition/metaphysical) is synthesized in harmony with outer sciences (analytical/rational.)

Forward

Kosmorganica is a place that is life-changing but difficult to explain precisely why to those who have never been there. Anything that is genuinely awesome that evokes ‘awe’ is ineffable. A visit is vital more than ever to help us balance our mind, body, and spirit with our modern digital lifestyle. A trip to Kosmorganica with its emphasis on sensorial, contemplation, and interconnectedness may address recent neurological and psychological studies that find correlations between excessive screen time and depletion of compassion.[1] Through frequency bathing, Kosmorganica harmonizes a society of isolated individuals stuck in virtual space and their heads. *Frequency bathing* is an immersion in sound, light, color, and pattern vibrations. It is not during the trip that you may feel restorative effects. It is when you leave that you may notice a heightened sensibility and a renewed love of life. Kosmorganian, Robert Irwin said art’s purpose is not to notice the art itself, but to attune one’s sensitivity to the beauty of the world.[2] Any true explorer knows the magic of experiencing awe is like a reboot on life, living, and being.

First trip to Kosmorganica

My first visit to Kosmorganica was in 1993 inside a building with white-washed brick walls of a former institutional schoolhouse that resembled an orphanage from a British period film. I climbed a metal-caged staircase to the top and thought the museum guard had led me in the wrong direction. A long, austere corridor painted flat white was lined with doors void of signage like an eerie Kubrickian hallway from the movie ‘Brazil.’ ‘This is where the museum houses the amazing skyspace installation?’ I said to myself, feeling irritated and lost. Museums are such awkward settings for Kosmorganica. I tried to open a few doors, and they were locked. I was about to turn around when I saw another visitor coming out from one of the doors. When I entered, nobody was in the room. It was still early, and I had about an hour to wait until the opportune time to experience it. ‘Go at sunset,’ people advised. It wasn’t like waiting for sundown from my adventures climbing temples, mountains, and journeying to exotic places I’d later visit in life, Angkor Wat, Tikal, Mount Kinabalu, Matterhorn, Zanzibar, Taj Mahal, Bagan,

etc. Here, it was a space of blank white walls and a giant skylight. [See figure 1]Like the hallway, it was cold and austere with a wooden bench and pine paneling wrapped around the square room. ‘No doubt this guy was from a Quaker family,’ I said under my breath. The high ceiling had a skylight much like the one in my Chinatown loft, but three times the size. I sat down on the bench and glanced up at the cloudless blue skies through the skylight. I looked up and around, wondering if this side of the room was best—no cell phones in those days. I had forgotten my New Yorker magazine. I sat there acclimating to the idea of waiting for 1 hour in one of the largest and fastest cities with a hyper-speed tempo that could alter the feeling of a ten-minute wait to hours.

If you live in a big city of 20 million people coming through it each day, sitting on a bench in a space when you are not tired is incredibly uncomfortable. A city slicker, like myself, would get immediately anxious over losing time. They may wonder if they should be looking more attentively. They would be afraid to be bored. I wondered if I should be walking around or just staring upwards for one hour. The travel warnings (which I didn’t bother to read) said if you are coming from a big city, they recommend taking time to allow yourself to get out of your head and more into your body before venturing out to Kosmorganica’s sights. A subway ride doesn’t count. The tourist bureau recently announced that you would not get a migraine nor nausea-like altitude sickness when climbing the Himalayas, but you may contract CDD (Cognitive Dissonance Disorder.) Urbanites are the most susceptible. Symptoms include frustration, anxiety, skepticism, disappointment, and confusion. The tourist bureau recommends slowing down, being present, and being with the environment rather than crossing it.

After every immediate thought raced through my analytical mind in the first three minutes, I started to daydream and compare similar situations. I was six years old, lying down on the grass with my sister looking up, watching the clouds slowly transform into shapes—the summer ritual of every kid. Then there was the giant concrete pipe they had at the daycare center that we’d crawl through. When you were in it looking out through the round hole, everything looked so far away in another realm. Sound altered as I watched the kids outside move in slow motion.

After 10 minutes of daydreaming, forgetting where I was and that I was supposed to be observing and feeling the space, I wondered if I would get CDD. Given the symptoms, I already had it. The hardness of the wooden bench under my bony butt snapped me back in place. My mind immediately thought of church because waiting on a hard bench reminds most people who grew up Christian of church pews. Even the Greyhound bus station has form-fitting chairs, albeit of plastic or metal. Two places purposely make sitting uncomfortable, the museum and church. Describing Kosmorganica as religious is not so uncommon. Yet, it is not a holy destination in the conventional sense. Most of the locals reject organized religion. But that doesn't stop Kosmorganiacs, who may even be atheists. Some even house their art in cathedrals, chapels, or emulate religious rituals and forms. I had this theory that the more the world becomes secular, the more art imitates spiritual practice. I'm sure the Kosmorganica travel brochure was not referring to the feeling of spiritual awakening from the discomfort of sitting or the feeling of boredom creeping up on me. However, some Kosmorganiacs see boredom as a positive experience similar to contemplation. I read an article that psychological and neurological studies reveal how boredom is necessary and essential for creativity. [\[3\]](#) I don't want to scare potential visitors by saying my visit to Kosmorganica was boring or like church. I have not finished my story.

When you enter Kosmorganica, there is a big sign 'Seeing is forgetting the name of the thing one sees' and it wasn't a Buddhist sage nor New Ager that said it. It was quoting the title of a book from a writer, Lawrence Weschler, who had over 30 years interviewed Kosmorganica's crème de la crème, Robert Irwin. The title meant to forget that this must-see Kosmorganiac sight reminded me of my skylight in my living room. Forget it reminded you of being in church. Forget it seemed like a waiting room emptied of furniture and without the appointment to which you are not waiting. And it was no use to forget the artist's name and the title because I didn't remember it anyway at the time.

Most importantly, I had to forget the hoopla of having to see something that I didn't know I was supposed to have noticed apart from the sky. Lastly, I was supposed to forget the word 'sky' or what a sky is. I remembered that the guide said Kosmorganica was sensorial and

not literary. At that point, I realized I needed to be sensing and not conceptualizing and analyzing. Like meditation, easier said than done.

I sat there for another 30 minutes, looking up. My mind stopped comparing and judging. I noticed the diagonal shadow had moved and become longer. I felt the coolness set in as the sliver of sunshine reduced. I saw the blue rectangle had changed its hue. There was nothing but blue and no other color above besides the white ceiling with a yellowish tint. I was looking up, and size no longer existed. I couldn't say if it were a big blue rectangle or a small one. I forgot myself in the room, of being alone, of waiting, of the museum, the austere hallway, or the half-living guard. I was just there being and looking and sensing. The baby blue that I saw became a purplish-blue. The white walls and ceiling became orange against the rectangle. No music, but a dull humming emanated from the colors and geometrical shapes. As a painter, I learned to hear color and shape and see rhythm. It isn't neurological synesthesia. I explained to a friend that I would be on stage, and the movement of the performers, the stage, the music, the projected images all dissolve into patterns and blobs of color. I didn't see myself as a video artist but a composer. It's probably one reason I was drawn to Kosmorganica, which favors musical analogies. Like a meditation gong, abruptly, a voice out of a loudspeaker announced, 'the museum will be closed in 10 minutes.'

I walked out of Kosmorganica, exited the museum [[see figure 2](#)], and reentered the city. The sky, street, buildings, cars, people, the hum of the town felt smoother. My perception had changed just slightly, but enough so that I could appreciate the city again with round edges rather than the sharp screeching angles of big cities that can aggravate a person. The sounds, the smells, the shapes, the colors were more vivid and alive in harmony without their usual discordant resistance. The sense of a soft calm was the Kosmorganica after effect.

I walked up five flights to my fifth-floor Chinatown loft. I sat on my bright yellow armchair and looked up at our skylight. I saw a squared twilight hue of the *blue hour*—wisps of white swirls from the restaurant chimney next door floated by. I would never gaze up in my private skyspace in the same way before this trip to Kosmorganica. My partner opened the door to his studio. As usual, he was working on a new Ambient album. Ambient, another significant

territory of Kosmorganica, was a term I had learned through his music, but I recently heard it extended to visual experiences in Kosmorganica. I remember that year was one of my fondest memories of the city. I wonder now if it had anything to do with the fact that Kosmorganica sights and sounds surrounded me without knowing its name until decades later.

Angie Eng, January 2021

[1] A study reveals the adverse effects of screen time on children. In Domingues-Montanari, S. (2017). Clinical and Psychological Effects of Excessive Screen Time on Children. *Journal of Pediatrics and Child Health*, 53(4), 333–38. <https://doi.org/10.1111/jpc.13462>. Studies reveal a correlation between a decline in empathy and the ability of PT (perspective taking-looking beyond one’s perspective) with social media addiction. In Dalvi-Esfahani, M., Niknafs, A., Alaedini, Z., Barati Ahmadabadi, H., Kuss, D. J., & Ramayah, T. (2021). Social media addiction and empathy: Moderating impact of personality traits among high school students. *Telematics and Informatics*, 57 <https://doi.org/10.1016/j.tele.2020.101516>

[2] Weschler, L. (2009). *Seeing is forgetting the name of the thing one sees: Over thirty years of conversations with Robert Irwin*. Berkeley: University of California Press. Wilson, D. F. (1990). *Music of the Middle Ages: Style and structure*. New York. Schirmer Books.

[3] Mann, S., & Cadman, R. (April 01, 2014). Does Being Bored Make Us More Creative?. *Creativity Research Journal*, 26, 2, 165-173.

Introduction

In Chinese medicine, meridian lines are invisible energy channels that run through the body, carrying vital energy or *ch'i*. They connect organs with extremities hovering below the surface of the skin. The acupuncturist inserts needles into points that run along these meridians to help stimulate the circulation of *ch'i*. It is a healing practice that dates back over two thousand years. We can sense the results of the treatment, but we cannot empirically measure the lines. For the rationalist, these meridian lines do not exist because they cannot be detected with modern instruments. It is a story; a myth like Orion's belt joining the three bright stars in the sky, Alnitak, Alnilam, and Mintaka or a narrative that helped ancient engineers build the Great pyramid. Here, I tell a story of contemporary art practices joined together by invisible connections that fall under *Kosmorganic* aesthetics. I offer this narrative so visitors can recognize an art aesthetic that unifies mind and body with the stars. I present Kosmorganic aesthetics as both a destination to explore, *Kosmorganica*, and a contemporary art movement.

Kosmorganic is a portmanteau of 'Kosmos' and 'organicism.' Kosmos with a 'K' refers to the physical universe and the patterned nature of all domains of existence from matter to mind to an ultimate supreme being. Organicism refers to the Pythagorean school, and Plato's theory of cosmology found primarily in *Timeaus*. It holds the position that the universe is alive and intelligent constructed of perfect harmonies and consciousness. Humans are microcosms of the macrocosmic universe. Kosmorganic aesthetics conceptually cluster areas that have been vaguely identified and, for the most part, named in the past few decades. I carve out this region from at least 20 areas with labels such as Immersive installation, Ambient Media, and Land art. *Kosmorganica* connects realms that appear different in form, but their internal mechanisms are similar. Spaces described as immersive, sensory, experiential, harmonic, and metaphysical fall under *Kosmorganica*. I thread together these fragmented spaces and describe subtle distinctions that can make it a challenge to locate. I argue that Kosmorganic art's rise correlates with a shift from a local to a global perspective and an intensified digital lifestyle.

Rather than provide a linear historical narrative, I offer ways of understanding its aesthetics. However, for this analysis's scope, I focus mainly on Western references with some mention of the East's parallel traditions. The origin story of Kosmorganica begins with its position. I distinguish Kosmorganic aesthetics by its philosophy and inner psychological intelligence since Kosmorganic art comes in many forms. Many newcomers who need strict empirical validation will need to pivot their approach to understand these cultural practices. The information age has exacerbated the situation with its emphasis on external cognitive/linguistic intelligence. To widen this limited vision of the world is no easy task since the obstacles of a clear vision have calcified for nearly five centuries. A decline in inner consciousness intelligence of the last couple of decades has enlarged the blind spot. I emphasize that a visitor may fail to recognize the subtle internal impact of Kosmorganica if they do not accept both external and internal intelligences in their readings.

The 'About' section you are reading describes the dissertation project, and I recommend you read it first before going through the website. This part fulfills standard expectations of dissertation paper: Abstract, forward, author's note, key terms, bibliography, acknowledgments, and introduction. It can be downloaded as a pdf to be printed out and read. The 'At a Glance' section describes the aesthetics. These circumstances fostered Kosmorganic aesthetics and compared it to other art practices under the 'k-factor.' The 'Destinations' section separates Kosmorganic art into three branches, *ecosophic*, *frequency bathing*, and ceremonial performance. This part analyzes how Kosmorganic art has the potential to be healing and spiritual. The 'Special Tour' section concentrates on the frequency of bathing art walk. This part describes designing the art walk to demonstrate ecosophic practices and frequency bathing. Since this is a non-linear experience, the conclusion is under the 'About' section. However, it is not included in the pdf since I hope one goes through the website and returns to the conclusion after visiting the sections to support my thesis.

I recognized how an analysis of art restricted to art history would inevitably fail at proving that art is an integral human practice. Kosmorganic aesthetics required a cross-analysis with other disciplines, such as psychology, sociology, religious studies, neurobiology,

consciousness studies, and anthropology which I included in my research and attempted in the website. However, due to this project's limited scope and the unfortunate obstacles that came with the COVID pandemic, I only graced the surface. Like the hundreds of meridian points along the body, I have perforated a few places, joining areas that modern rational minds construe as separate entities from art such as spirituality and healing. I leave visitors to explore this adventure in hopes that it provokes reflection on the solace of kosmorganic moments as we become more disoriented in the virtual world during the age of globality and climate change.

[\[1\]](#) Two exceptions to critical analysis of contemporary movements are Remix studies/Appropriation art and Relational Aesthetics (Nicolas Bourriaud) or socially engaged events/forms. Here I address the past two decades: the rise in immersive media, atmospheric, ambient art installation, and art that captures natural phenomena.