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Candidate Number: 2002

AICE Global Perspectives A Level Log

8/22/16- Introduction to class

8/23/16- Today I began considering topics. I also looked at the syllabus

8/24/16- I talked to a friend today who helped me brainstorm broad topics to be narrowed down. Capitalism v communism; Art; Masculinity in society, non traditional therapy, restorative justice.

8/25/16- I assisted AS level Global students with APA citation and references. This served as a review, reminding me how to write a reference page and in body citations, something I had forgotten how to do. I also Narrowed topics. Art: Is art a revolution? is classic art (painting drawing) relevant today?; Non traditional therapy: Should psilocybin/LSD assisted therapy be allowed?;

8/26/16- Continued assisting AS level Global students with APA. Brainstormed with peers for more topics: Art: art in public schools; nudity in art; unlicensed art (graffiti, tattoos) non traditional). While at work I began considering service/food work industry as a topic. As I work in a kitchen making lunches, this topic would be highly relevant to me.

8/29/16- Over the weekend I contemplated my topics and decided that as an artist an art topic would best suit me. I decided on two topics: Is nudity in art inappropriate? Unlicensed/non traditional art (graffiti; tattoos). Searched for books on topics, found *Spray Can Art* (1987) by Henry Cahfrant and James Prijoff.

8/30/16- I reviewed my past essays, searching for a validation statement to serve as an example for AS students. I was able to see my how my writing had progressed over the past year and I saw what aspects I still need to improve. Re-reading my validations reminded me of useful vocabulary and terms to strengthen my validations. Wrote up a fallacy example of Ad Hominem. Searched for book on nudity in art, couldn't find many books but found *The Naked Nude* by Frances Borzello, an art historian.

8/31/16- I reviewed logical fallacies and wrote an example and definition of Ad Hominem to share with the AS level students. This was a helpful review of mistakes to avoid in my own writing. I realize that Ad Hominem is extremely common in the resent presidential debate, thus I chose this fallacy to discuss.

9/1/16- I searched for books on my topics and considered my sisters college thesis which was about the German expressionist movement Die Brucke. I am extremely interested in this topic due to my German heritage.

9/2/16- I studied the various works of Bosch and found the meaning of them extremely debated. In past years I illustrated a drawing that reminded me highly of Bosch's works, including the chaotic compositing and grotesque characters. I wonder what compelled Bosch to create such crazy images that were so ahead of his time.

9/6/16-I continued studying Bosch, considering how his style was so divergent from typical 14th century painting. Did Bosch pave the way for modern surrealists? I also have doubts about an art based topic as art is highly subjective. This may make research difficult, however, as I am interested in art I believe this challenge will only make the research more interesting.

9/7/6-In art class I began an expressive portrait with oil paint and it caused me to further consider Die Brucke, a German expressionist movement. I contemplated narrowing the question “Is art a revolution?” to “Was Die Brucke a successful revolution?”

9/8/16-“Art is not a pastime, it is a duty with respect to the people, a public affair.”-Max Pechstein I came across this quote, by a member of Die Brucke, in my research. It has greatly affected my interpretation of all art and it represents the attitude of Die Brucke artists and furthers my argument.

9/9/16-I graded AS level RAVEN’s, validation statements, and deconstructions. This reminded me of the skills I will need to utilize for my own essay, it allowed me to review my ability to write validation statements and how to break down a source before I can reconstruct it into useful evidence.

9/12/16 – Today I read past A level papers. By using the official rubric, I highlighted areas of the paper that successfully met the requirements set forth by the rubric. By doing this, I was able to clarify my goal for this research report and began to understand how to perform higher level analysis of evidence that will allow me to reach evaluation. I will have to practice my skills of analysis as I noticed a clear disparity between the quality of analysis in my reports from last year and the papers I read today. This has been extremely insightful to how I must strengthen my skills.

9/13/16 – I spoke to a girl who had to write an essay about drug use in the music industry. This made me reflect on my own topic of psychedelics. How do psychedelics and art relate? Does the use of psychedelics influence the art making process?

9/14/16 – I considered my focus on psychedelic drugs in context of artists. Should “artists” include musicians and dancers and writers? The term art is so broad that it may make research on this topic difficult. Should I narrow down the subject to just visual arts, or one of the other facets, or will this result in the loss of useful insight on the use of psychedelics in art?

9/15/16 – In my research of psychedelics and creativity I found this quote: Steve Jobs “once told a reporter that taking LSD was “one of the two or three most important things” he did in his life.” This quote will support my argument about psychedelics increasing creativity.

9/16/16- In AICE English Literature, we discussed the poem “Storm” by Wilfred Owen and the class was split about the meaning of the poem, some saying that it was about the great destruction of war, others that it was about homosexual love. This strengthened my stance that art is subjective and my question of “Has Bosch’s art lost its true meaning?” This conclusion of the subjectivity of art will support my argument.

9/19/16 – Research of psychedelics will be hard because studies have not been conducted since 1960's, rather I will have to rely on individual's reports of their use. I will have to use desk research for this topic

9/20/16 – During research I found a study that had artists paint the same doll before and during using LSD. The results were reviewed by art historians and critics who all agreed that the second paintings lacked technical skills but had greater aesthetic quality and used the entire canvas.

9/21/16 – In my psychology class we discussed how behaviors are measured and the many difficulties that it includes. Since creativity is such a vague and subjective behavior, measuring it will require a reductionist stance. This may result in a loss of influence and decrease the study's validity.

9/22/16 – I found the manifesto of Die Brucke. This is the only document that states the purpose of the group. It is interesting because they are not exclusive, anyone who shares their ideals is a member. It also calls to youth, revealing the demographic. It is a woodcut, a medium dismissed by most of the world, that they would bring back.

9/23/16 – Our class (both A and AS level) reviewed analyzing a source. We looked at a pie chart and broke down what we saw, what it meant, validated the source, and why it mattered. After working as a class to do this, we repeated the activity individually. My teacher informed me that my deconstruction of a graph needed more analysis before coming to a judgement. I realized that I would need to practice this skill in order to write a good research paper.

9/26/16 – Today I read past A level Global students proposal and essay. This made me think that I will be writing in a way that I have never written. I evaluated the format of the paper and clearly it is largely evaluative. The largest challenge I face is breaking away from the way I have been taught to write. I also realized that this form of writing is a much more effective way of making arguments and will be the way I write in college. The paper reminded me of a college thesis.

9/27/16- While reading past students' papers I realized that logical fallacies were included when analyzing sources and examples. This is new for me but the inclusion of fallacies will strengthen my ability to deconstruct and utilize sources, fallacies add depth and make coming to a judgment easier. I will need to review logical fallacies.

9/28/16- I gave advice to AS level students on forming questions. It reminded me of the important aspects a question should include, while also showing me that the style of question I will be writing is elevated.

9/29/16- I helped a fellow A level student with rewriting her question. It is extremely helpful having peers who are in the same class as me, they provide outside, unbiased, new ideas that further my research. My classmates are a valuable resource.

10/3/16- I wrote a reflective paper on team work during scavenger hunt.

10/4/16 – Helped with questions for AS. This helped me reflect on my own question writing skills that I will need to use to form my own question.

10/5/16- Talked to Crihfield about questions. My fear of issues with research on the topic of psychedelics was confirmed and I was told that since it's such a common topic that I will need to narrow the question down to make it interesting. On the topic of Die Brucke I will need to look at it in context of society: did Die Brucke reflect society at the time or vice versa. Or I will study the collapse of the group, specifically the causes: was it the move to Berlin? Was it inevitable? Did it ever truly end?

10/6/16- After considering my two topics I have finally decided on the question: Do psychedelics enhance artistic ability? Investigating Die Brucke was extremely difficult due to the subjective nature of art and language barriers rendered many vital sources unusable. I will still have to deal with the subjective nature of art, however, I am passionate about art, thus the challenge will only make the research process more interesting. I also considered the advice of Dr. Crihfield, I will need to be careful to avoid stereotypical arguments about psychedelics in order to keep my report original and interesting.

10/7/16-Now that I have decided on my question I realize that desk research is my principal method to collect data. As psychedelic drugs are illegal and pose health risks, primary research is impossible. While this is a limitation for my report as properly conducted primary research allows me to directly address the target issues and would provide recent data, desk research will be sufficient. By selecting relevant research studies by notable individuals and published in reputable journals, I will be able to gather data with which I can tackle my research question.

10/10/16 I discovered an important source about Dr. Oscar Janiger's research on LSD. Due to the quick criminalization of LSD Dr. Janiger's research was ended prematurely and little was ever published from his experiments conducted 1954-1961, yet, in this personal statement Janiger discusses his groundbreaking research. From his general studies, Janiger concludes that "The nature of the individual drug experience reflects the basic psychophysiological action of the substance interacting with the total life experience that one brings to it." This reveals that LSD does not involve systematized ideas, rather, it produces a "shift in our fundamental perceptual frame of reference, upon which rests our ongoing concept of reality." Is this how LSD effects artistic ability?

10/11/16 –I read past A level students proposal forms again to understand the format and requirements. I also found a quote from Dr. Janiger's personal statement spoken by one of the artists that was a participant in his research. The artist stated that he "broke the tyranny of form." This indicates the way that psychedelics impact artistic ability, giving the artist the ability to perceive and develop unique ideas, providing inspiration otherwise unknown.

10/12/16—I found a book that may prove to be a useful source. *The Psychedelic Explorer's Guide* by James Fadiman, an Ivy League educated Psychology professor at Palo Alto University with a Ph.D. The book reviews other's research and includes his own resent research. It does not focus on art, rather a range of psychedelic related subjects, thus it may not be entirely useful, however, it may provide important insight.

10/13/16 –Today I wrote the first draft of my proposal, and gave it to my peers to review.

10/14/16-- Found 40 year follow up on Dr. Janiger’s research by Marlene Dobkin de Rios. This includes interviews with Dr. Janiger and many of his subjects. It provides insight to the effects of LSD.

10/17/16—Today I found a comprehensive definition for psychedelic that will be relevant to my research. In the Encyclopedia Britannica, John Jenkins defines psychedelic as “any of the so-called mind-expanding drugs that are able to induce states of altered perception and thought, frequently with heightened awareness of sensory input but with diminished control over what is being experienced” This definition is particularly pertinent as it explains how art can be influenced by psychedelics, “heightened awareness” improving it while “diminished control” hinders it.

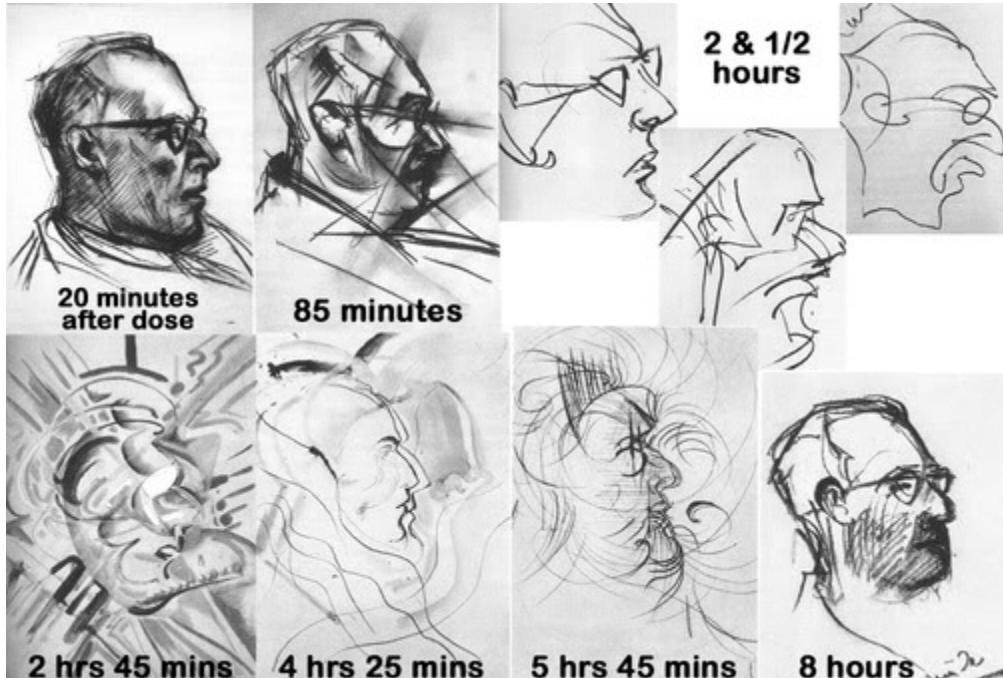
10/18/16 – Guided AS students through a scavenger hunt. Strengthened ability to work in teams

10/19/16 –I assisted AS level students with forming a question, thesis and concession. This allowed me to review the skills I will need to strengthen for my own paper, such as properly relating research to my claims.

10/20/16 –I continued helping AS level students with finalizing their question, thesis, and concession.

10/21/16 –Reviewed validations, specifically how to peer review them. This was extremely helpful as it showed me that I need to work on editing the work of my peers. I am too lenient when reviewing others works as I don’t want to be mean, however, this is ultimately unhelpful as it doesn’t show my peers how to improve. Peer review is a necessity as I cannot rely on Dr. Crihfield to edit my work.

10/27/16 – I found an interesting source that describes one of Dr. Janiger's experiments, focusing on an artist while experiencing LSD. This individual account is one of the few that includes pictures, making it an extremely vital source. These pictures and times reveal an interesting progression of style. The artist, who remains anonymous, sketches a portrait of Dr. Janiger



before the LSD takes effect allowing for comparison of the following drawings. The source also includes some of the artists comments through the experience.

10/28/16 –Helped grade AS students scaffoldings. This served as a useful review on analysis and validations

10/29/16 – Continued grading scaffoldings

10/30/16 –Wrote a reflective paper on grading scaffoldings

10/31/16—Continued researching Dr. Janigers study. Of 100 professional artists who participated, 250 drawings and paintings were collected. I need to find more examples of the artwork as I have only found 1 artists work.

11/1/16—Received my proposal form. It was approved, however, I have much work to do before I can begin scaffolding. The graders warned me to avoid excessive description of studies. I will also have to decide on two firm perspectives and gather a large range of evidence.

11/2/16 –Researched Oscar Janiger's 7 yr study (starting in 1954) of 100 professional artists taking 2 50 microgram doses of LSD, 1 hour apart. They were left in a room with Janiger who encouraged them to draw and paint portraits of him. With one unknown artist, Huge stylistic changes were noted, shifting from realistic and true to life to abstract and expressionist, sometimes not even distinguishable as a face. While influenced by LSD, the artwork made

greater use of the composition, filling and exceeding the frame, arguably giving the work more aesthetic value.

11/3/16—With Janiger's study of the unknown artist: technical abilities were hindered, the artist stating difficulties with holding the pencil and that it was moving without his control. Janiger noted that the artist seemed intensely focused on his art, perhaps LSD enhances creativity, yet because the study only used professional artists as subjects it is unclear if LSD would enhance creativity of someone who is not already creative

11/8/16 – I found a case study of the recognized cartoon artist Robert Crumb: “The Creativity of Crumb: Research on the Effects of Psychedelic Drugs on the Comic Art of Robert Crumb” This study will be useful as it is more recent, thus it utilizes the foundation of previous research in order to answer questions on the facilitation of creativity by psychedelics. It is clear that Crumb’s art underwent extreme stylistic changes after his LSD experience. Through his subjective descriptions, Crumb experienced augmented perception that allowed him to break away from norms and develop an entirely unique style.

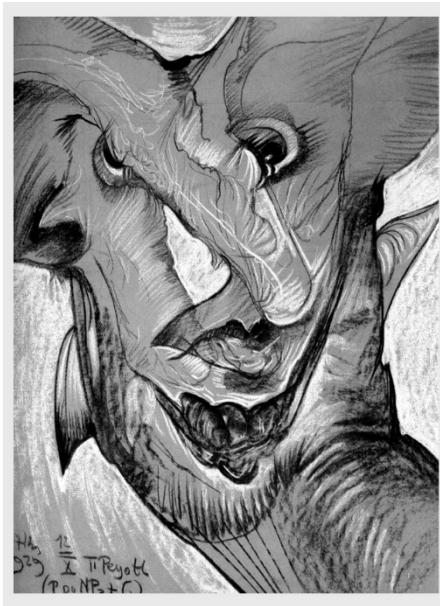
11/9/16 – Reviewed writing validations with AS students,

11/10/16—I discovered a detailed report of part of Dr. Janiger’s research on artists and LSD. The report focused on one of the conditions with one of the 100 professional artists that served as subjects. By reviewing several portraits drawn over the duration of the subjects LSD experience several things can be noted. Dramatic shifts in style were apparent, from realistic and detailed to abstract and expressionist. The artist made greater use of the composition, filling the frame, and flowing movement was created by lines.

11/11/16—I found an interesting point while exploring the study I found yesterday. Anthropologist Marlene Dobkin de Rios concluded from the work ““LSD experiences may wildly enhance artists’ creative potential without necessarily enhancing the mechanisms needed to harness that creativity toward artistic ends.” Perhaps what artists drew may not have represented what they were trying to draw

11/14/16-- *Creativity and Psychoactive Substance Use: A Systematic Review* This publication is extremely helpful as it reviews a compilation of 19 empirical studies. It discusses the many issues with the research that has been done, specifically how poor methodology, such as small sample size and lack of control over extraneous variables, hinders the ability to draw a conclusive link between creativity and psychedelics.

11/15/16—Researched Kurt Beringer's 1927 study on mescaline. Of the 32 subjects only one was a fine arts painter, however, he did not produce any art. Other subjects illustrated their hallucinations,



11/16/16 –“In 1933 G. Marinesco published a drawing of a hand seen under the influence of mescaline. The thumb was reduced to a pointed protrusion and the fingers were of inconsistent size” -R. Stuart wrote this. There is a clear decline in technical ability.

11/17/16—Interestingly, R. Stuart notes research done by Giuseppe Tonini and C. Montanari in 1955 in which they administered, on separate occasions, LSD, mescaline, lysergic acid monoethylamide (LAE 32), and methedrine to an artist and asked him to paint. They stated “The pictures do not contain any new elements in the creative sense, but reflect psycho-pathological manifestations of the type observed in schizophrenia”

11/18/16—I helped AS students today by guiding them in writing solutions for a video they watched. This was an interesting task as it reminded me of the critical thought necessary for writing solutions, coming up with something realistic but not so minimalist that it would have no impact. This review was helpful as I will need to be able to think creatively for this paper.

11/21/16—A book that may be more insightful than Fadimans is *The Psychedelic Journey of Marlene Dobkin de Rios* by Marlene Dobkin de Rios. This book is a compilation of de Rios's 45 years of field research in Peru on hallucinogens. She has another book *LSD Spirituality and the Creative Process* which she wrote with Dr. Janiger about his research. This will be extremely helpful as the majority of Dr. Janiger's research is unpublished

11/22/16 – Practiced writing analysis and evaluation. I simplified the process of analyzing and evaluating evidence by breaking it down into content analysis, source analysis, and evaluation.

11/28/16—In an experiment by Louis Berlin, 4 subjects were asked to paint under the influence of LSD and mescaline. While 3 did not want to paint, the last subject painted with great “fervor and excitement.” When this work was reviewed by a panel of artists they attributed the greater aesthetic value to “a relaxation of control in the execution of lines and employment of color, so that both color and line were freer and bolder.”

11/29/16—Artistic, as defined by Merriam-Webster Dictionary (2016), is showing imaginative skill in arrangement or execution. According to Oxford Dictionaries (2017), artistic indicates something that is “aesthetically pleasing” and includes a keen sensitivity to such. The meaning of artistic and what qualifies someone or something as being “good” in that matter is subjective, thus my question is difficult to approach. I will need to divide the debate into categories that will allow me to assess artistic ability and its enhancement.

11/30/16—I discussed my definition of psychedelics with a classmate today. He suggested that I include the scientific aspects to further my research. According to the results of two studies by Enzo Tagliazucchi et al. LSD provokes an increase of activity in regions of the brain involved with sensory areas and how one interprets their environment. Another finding was that LSD alters visual information, causing one to see the internal functioning of their brain, ultimately resulting in hallucinations.

12/1/16—By considering the definitions of artistic and psychedelic drug, from Jenkins definition, I have decided on four categories by which I will organize the debate: Inspiration to Create, Creativity and Innovation, Perception and Technical Skills, Aesthetic Quality.

12/2/16—Through further research I have located the research study by Berlin. “Studies in Human Cerebral Function: The Effects of Mescaline and Lysergic Acid on Cerebral Processes Pertinent to Creative Activity” was published in The Journal of Nervous and Mental Disease in 1955. Berlin used the Bender-Gestalt and draw a person test to assess the effects of psychedelics on creativity. They found a regression in integrative function, yet, the experience changed how they understood perception. The artists said that “for the first time they had the idea that perception could exist as an end to itself, independent of all human values,” (Berlin, 1955). This quote intrigued me and I found myself constantly deliberating the meaning. Is perception not the way individuals absorb their environment? So how can it exist separate of human intervention? Perhaps this is how psychedelics influence artists, by uprooting all understanding of how we perceive the world, thus abandoning all preconceived notions of what is. 12/5/16—Visionary art is a movement that extends representation of the environment beyond physical reality. Between individual artists, style varies dramatically but an underlying theme of expansion is obvious. Similar to surrealism, this art is imaginative and transcends boundaries of reality. In the “Manifesto of Visionary Art” by Laurence Caruana, inspiration for such a style is explained. Caruana highlights the use of psychedelic drugs as a key factor of inspiration, but clarifies that it is not the sole source of inspiration.

12/6/16—I further read “Manifesto of Visionary Art” by Caruana and found many interesting points. While it is extremely partial to support such art and the use of psychedelic drugs, Caruana

makes clear that the successful execution of such a style is not so easily achieved. He emphasizes a necessity for control and extremely enhanced technical skills as hallucinations are difficult to transcribe as one actually intends. I found in other research that this is an issue some experience while trying to draw their hallucination inspired art, that such grandiose objectives are hardly illustrated as one aims. This is perhaps due to the extreme alteration of perception that is so different from what one is used to that being able to depict it is often not accomplished. This would result in dissatisfaction from the artist.

12/7/16— Continuing my research on Berlin's experiment, I examined the use of the draw a person and Bender-Gestalt test. The Bender-Gestalt test, created by Lauretta Bender in 1938, is used “to evaluate visual maturity, visual motor integration skills, style of responding, reaction to frustration, ability to correct mistakes, planning and organizational skills, and motivation. Copying figures requires fine motor skills, the ability to discriminate between visual stimuli, the capacity to integrate visual skills with motor skills, and the ability to shift attention from the original design to what is being drawn.” (Beard, 2017). While its use as an indicator for neurological impairment is widely contested, it serves well as an assessment of technical abilities as it requires individuals to replicate a geometric pattern from memory. The tests were run before and during the drug effect on the four artists and select images were included in the publication. The draw a person test revealed “unusual expansiveness and relaxation of controls,” “greater freedom of movement as compared with a similar drawing done previously, but drew a figure with less precise detail and devoid of imagination.” The images were even evaluated by a panel of art critics who noted “heightened esthetic value” as the subjects became more aware of “dead areas and dull colors” (Berlin, 1955). The Bender-Gestalt test revealed “alterations in attitude and controls” “a casualness and indifference to careful spacing and reproduction of the figures,” “the expansive quality was so great that the subjects could not reproduce all the figures on the same page.” This expansion of art is similar to that found in the study of Janiger where the artists use of composition increased substantially, effectively heightening the aesthetic quality.

12/8/1— Higher and higher: Can psychoactive substance use enhance creativity? This source comes from Dr. Griffiths as he reviews the research he and his colleagues completed on several studies about drugs and creativity. He provides important insight into how these studies were selected, they filtered through peer-reviewed journals or scientific books and only found 19 that could be used. Of these 19, only six focused on psychedelics: LSD, Psilocybin and ayahuasca.

12/9/16—Inspiration to create, my first sub-category, will be focused how the drug effect impacts the motivation one has to produce artwork. In support of this I will use Barron's research and the case study of Crumb. Barron found that psilocybin did not have an impact on immediate motivation, however, an enduring increase of motivation was noted after the experience. The artist noted that “The aesthetic experience was more intense than I have experienced before” a drastic increase in the ease he had to begin and finish his work. Jones' study of Crumb revealed that one particular experience caused Crumb to alter his overall style and began drawing more freely, indicating a release from societal constrictions on his work.

12/12/16—I found a study by Frank Barron, Ph. D. and Timothy Leary that was part of the Harvard Psilocybin Project, started in 1960. The project was led by Leary and has been criticized

for a lack of legitimacy and was ultimately shut down in 1962 when other professors in the Harvard Center for Research in Personality raised questions about the safety of the experiments. Barron, a Research Psychologist at University of California Institute of Personality Assessment and Research, studied creativity throughout his life time. In this experiment, published in

12/13/16—Under Inspiration to create, I will use the study conducted by Berlin and by Zegans. Berlin's study found that the artists lacked any motivation to create during the actual effect. Three out of the four subjects declined suggestions to draw or paint, rather, they wanted to "look and feel." I found this very interesting as the psychedelic drugs seemed to inspire an overwhelming "laziness" in the artists, who found the thought of drawing to be onerous. I did not expect such a reaction, however, it is logical that the sensory overload caused by psychedelics is so bewildering and engulfing that all of one's effort is exerted just trying to comprehend their vastly altered environment. In the research of Zegans, while not directly involved with art, focused on creativity and assessed such through a standardized test. This revealed that individuals can only act on impulses to create if they have a strong, preexisting desire to do so. They must be able to control their reactions and focus on creating art, something that is difficult as seen in Berlins findings.

1/3/17—My classmates and I peer review each other's scaffoldings Dr. Crihfield distributed our scaffoldings to be peer reviewed.

1/4/17—Interestingly, after building the foundation of my first category, I found that there is a general regress in motivation to create during the drug effect but an enduring increase after the experience. I believe that this ties into my next topic of creativity and innovation. The increase of novel ideas and approaches would lend to motivation one has to create. I considered combining these two topics due to their close relation, however, I believe that this will cause confusion in my report. The different categories are closely related and interact with each other and this is why I can evaluate each separately before drawing a holistic conclusion.

1/5/17—For Creativity and innovation I am finding difficulty finding research that negates this topic as the majority of negation for it would fall under the perception and technical skills category. What I have found is that psychedelics flood one's mind with new ideas, however, they are often not seen to fruition as technical skills hinder their ability to transcribe such intricate images to paper. In support, I have found a bounty of supporting evidence. The research of Janiger, Fadiman, Berlin, and Doblin's interview with Janiger. There is a general agreement between these sources that psychedelics spark an awakening within the artists, freeing them from stale concepts of art. There is a relaxation experienced that allows artists to transcend fears of how their art will be judged and what makes art "good" according to society. The artists return to the purest form of creation, in a sense, creating art for the sake of art and nothing else. This returns one to the original passion they feel when creating, something that is easily forgotten by artists who must meet quotas and deadlines in order to support themselves. In this way, art becomes more like a job, rather than an experience to be thoroughly enjoyed. The overwhelming joy one feels when they first draw or paint something that they are truly proud of is easily forgotten, as an artist I know this well, yet, psychedelics seem to allow artists to experience that

joy and remember why they love to create. Consequently, a more genuine art is created and it is visible in the actual creation.

1/6/17—Creativity and Innovation—To negate this point I will use Caruana's "Manifesto of Visionary Art" in which he explains that precision and fine technical skills are necessary to create hallucination inspired art. Thus, psychedelics will only enhance creativity for those who have incredible control over their artistic mechanisms. Again, this ties into my next point of perception and technical skills.

1/9/17—Perception and Technical skills is the category following creativity and innovation and serves as a major facet of negation in my report. In this negation, I will consider an interview with an established psychedelic artist, Victor Moscoso, the research of Berlin, Roubíček, and Mátéfi. Moscoso adamantly objects to the idea of drawing while on LSD, stating that the experience is so overwhelming that drawing would be an unfeasible task. He notes that whatever one attempts to illustrate from what they perceive will not successfully represent it. This is furthered by Roubíček's findings which describe a direct regression of the most basic art techniques as hallucinations overwhelm the individual, thus rendering them incapable of creation. Berlin's research coincides and develops this point. By using the Bender-Gestalt test it is made clear that psychedelics have a debilitating effect on one's motor functions, thus stripping away their foundation of technical skills. Mátéfi points out a disconnect between intent and outcome, in how one's hand responds to instructions and in how the work actually turns out. Interestingly, the subject describes shifting perception as he wants to paint his environment while including the actual painting into the image, evoking confusion. Ultimately, there is a shared dissatisfaction in final product amongst the artists in these sources.

1/10/17—The research of Janiger and the case study of Crumb support the idea that perception and technical skills do not regress. Focusing on an individual artist, Janiger's findings indicate a struggle as the artist attempts to control his skills as he draws, however, the subject is ultimately successful in controlling his skills. In fact, the subject is more satisfied with his work produced during the experience than the work produced after. In a separate report, Janiger reflects on the general findings of his collective research on artistic ability, explaining that a learning curve was experienced. The regression of technical skills does not render artistic production impossible as more practice with drawing during the drug effect combats this. Almost as though they must rebuild their technical foundations to work with the vastly different environment they are perceiving. Unlike the findings of Janiger that still indicate a regression, Jones finds that skewed perception actually advanced Crumb's mechanical skills. Distorted visuals improved Crumb's foundation of techniques, ultimately furthering his artistic success.

1/12/17—Perception and technical ability lead to the final category of aesthetic quality. An increase in aesthetic quality was noted by Berlin, Janiger, and Jones. In both Berlin and Janiger's research, artwork produced by subjects during the drug experience was judged by accredited artists, art critiques, and historians. They agreed that aesthetic quality increased significantly due to use of line and color that became more loose. A factor that lends to this increase is a greater use of composition. Rather than confining their drawings to small areas of the canvas and leaving vast amounts of negative space, their work expanded as bold, sweeping lines and vivid colors

engulfed the page. This enhanced use of composition resulted in a more holistic piece, ultimately enhancing the aesthetic quality. Crumb's work featured an increase use of perceptual alteration techniques that increased aesthetic quality.

1/13/17—Today I took a break from my report before I begin writing my essay. I need to consider my work with a fresh perspective as I have been researching relentlessly.

1/18/17—I began writing my essay today and found that the classification of artistic ability into four categories extremely useful in forming my debate.

1/19/17—I am experiencing issues in tying my points together cohesively. I also need to work on including evaluation as it is an important aspect of the report. I believe that I will be able to format it well, but I have to work on the organization of my ideas.

1/20/17 – Today I continued my essay. My introduction is somewhat weak. I am struggling to introduce the topic.

1/23/17—I discussed my intro with one of my peers today. He suggested that I explain my connection with art and why the subject is relevant. I needed to be reminded of why I originally chose this question and why it interested me.

1/24/17—with the help of my peers, I was able to write my introduction. Now I need to work on introducing each of the subcategories. I have decided to change the inspiration to create to motivation to create. This will dissolve confusions between that topic and creativity and innovation as they are closely related. I believe this distinction will draw a line between the topics.

1/25/17—I realized that I rely heavily upon the findings of Dr. Janiger throughout my report. I believe this is justified, however, as his study included such a vast number of participants.

1/26/17—I took a break from writing due to my workload from other classes.

2/1/17—A major limitation in my research is my reliance upon individual reports and case studies. As these are the experiences of only single individuals, generalizing the findings is difficult. Yet, since there are several different individual reports and these reports are supported by experiments with numerous participants, they can be relied upon in my report.

2/2/17—I have decided that I will include a final evaluation at the end of each category, thus, making it easier to reach an overall conclusion of my research. I can properly evaluate the enhancement of artistic ability as I combine these categories to reach a holistic conclusion.

2/3/17—I collected my references and ensured that I properly cited them.

2/6/17—My report is limited also by the quality of the experiments I gather data from. Due to the classification of psychedelics as illegal in the 1960's, many researchers were not given sufficient time to gather conclusive data. Dr. Janiger was not able to publish many of his results and other researchers experienced the same issue. The subjectivity of art is also a hindrance, yet, this is overcome by reliance upon art critics and historians to judge the artwork. It is necessary for new

research to be done, however, this is not possible, thus I will extract reliable information from these experiments to overcome this limitation.

2/7/17—I worked with a peer on our reports. I helped him through a issue his had with his research. It reminded me that I need to make sure my essay is decisive, as many of my points meld together.

2/8/17—I believe I have successfully divided my debate. I have thoroughly enjoyed this research and found it incredibly insightful. The examples of artwork were mind-blowing, and I now understand why “psychedelic” art is so appealing.

2/9/17— Ultimately, as my research draws to a close, I have reached a conclusion. When I first developed this question, I did not realize what a debilitating effect psychedelics have on technical skills. I assumed that one would experience some difficulty in controlling their techniques but I did not expect such a prominent hindrance. I found that psychedelics tear one's foundation of artistic mechanisms from under them, even in established artists with years of extensive learning and development of skills. Nonetheless, this regression is what lends to the increased aesthetic quality. Psychedelics cause the artist to abandon their established knowledge, allowing them to approach creation in a new way. One must re-learn skills, forcing them to innovate and release themselves from stagnant styles and repetition. Psychedelics free one from conceptual ruts, allowing them to advance as an artist. This lends to an increase aesthetic quality. The fluidity of conscience psychedelic drugs induce is mirrored in the work of artists, revealed by sweeping, bold lines encompassing the page, vivid color schemes, and greater use of composition. Innovation is another key factor. Psychedelics inspire artists to create and provide novel ideas. Ultimately, Psychedelics enhance artistic ability.

2/10/17—I turned in my report.