

THE NATURAL POWER OF INTUITION:
EXPLORING THE FORMATIVE DIMENSIONS OF INTUITION IN THE
PRACTICES OF THREE VISUAL ARTISTS AND THREE BUSINESS EXECUTIVES

by

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ABSTRACT

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Both artists and business executives state the importance of intuition in their professional practice. Current research suggests that intuition plays a significant role in cognition, decision-making, and creativity. Intuitive perception is beneficial to management, entrepreneurship, learning, medical diagnosis, healing, spiritual growth, and overall well-being, and is furthermore, more accurate than deliberative thought under complex conditions. Accordingly, acquiring intuitive faculties seems indispensable amid present day's fast-paced multifaceted society and growing complexity.

Today, there is an overall rising interest in intuition and an existing pool of research on intuition in management, but interestingly an absence of research on intuition in the field of art. This qualitative-phenomenological study explores the experience of intuition in both professional practices in order to show comparability and extend the base of intuition, while at the same time revealing what is unique about its emergence in art practice.

Data gathered from semi-structured interviews and online-journals provided the participants' experience of intuition and are presented through individual portraits, including an introduction to their work, their worldview, and the experiences of intuition in their lives and professional practice. Framing outcomes through concepts of psychology, neuroscience, philosophy, theology, noetic sciences, quantum physics,

metaphysics, and art theory, resulted in the emergence of five themes that offered perspectives on the purpose of intuition, optimum conditions for intuiting, spiritual aspects of intuition, conduits for intuitive knowledge, and suggested connections between art and intuition.

The findings of the study suggest that the artists experienced heightened levels of intuition that the business executives did not. Data indicate that experiences of intuition are enhanced through methods of quieting the mind, which can be found in Eastern practices and that show similarities to processes in art practice, such as transcendence, focus, non-attachment, visualization, a body-mind-spirit connection, and intention. The findings suggest that distinct qualities of art practice allow for alternative knowledge-making methods that can create preferable conditions for intuition to flourish in art education, such as generating inclusive dialog, increasing self-awareness, processing emotions, developing focus, refining the senses, and fostering ethicality, all of which may awaken and strengthen abilities of intuition.

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DEDICATION

This dissertation is dedicated to my mother who continuously encourages me to chase my dreams in life, and always supports me in doing so—no matter how challenging they are.

Thank you Mamutschka!

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Chapter I

INTRODUCTION

Intuitive processes habitually direct my art practice, which has guided me in many ways in my life and has helped me build my personal knowledge. My art practice has helped me ask questions, understand matters, make meaning and find personal values in life. For example, intuition, through bodily sensations, mental visions, or certain feelings has led me to make confident decisions regarding my professional and personal life. In my art practice, intuition has guided me to as which subject matters to get involved with and in what way, what questions to ask, what processes, media or material to choose, what form of visual expression to apply, and in the general flow and completion of the artwork. In my personal life intuition has led me in my decisions about which education to choose, what job to take, where to live, what people to engage with, as well as in more minor aspects of my life, such as the way I listen to my body regarding technique and movement in the process of studying dance in my free time.

I was born and raised in Germany; however, I do not come from a common Western religious background. I am the daughter of an Indian Hindu father and a German Protestant mother. I grew up in the 1970s and 1980s in a small, homogeneous, Catholic village in southwest Germany. I was mainly raised Protestant, attended Evangelic church school, and was baptized and confirmed. However, additionally, I experienced diverse religious insights and influences from my Hindu father and the strict Catholic community that I grew up in. Having diverse religious and cultural influences made me prematurely

question my cultural and religious background and realize early on that there are diverse ways to believe and various perspectives on knowledge. I was led to reflect on complexity and diversity from a very early age.

Throughout my life and education, I came to realize that all that is present, material and non-material, interrelate in some way—everything existing interconnects and informs each other, which guided me to think about knowledge-making in a reformed way. Over the years I have gradually come to trust the experience of intuition as a valid source of knowledge-making. This has generated my interest and sense of importance in exploring the experience of intuition.

Introduction to the Problem

The word “intuition” comes from the Latin verb “intueri,” which is generally translated as “to look inside” or “to contemplate” (Flora, 2007), which may be understood as learning and being educated from inside ourselves. Intuition is also etymologically adopted from “tuition,” “tution,” and related to meanings aimed at “protection,” “guardian,” and “tutor” (Partridge, 1988). These meanings refer to the idea of looking within for guidance or protection (Fisher, 2007). “Only when we are following the wisdom of our inner feelings, which may be expressed in a vision, thought, voice or hunch, are we authentic. Then we are a genuinely self-led person” (Wanless, 2002, p. 46).

Across my lifespan, I created artwork in diverse media, such as such as video, photography, performance art, digital art, installation, sculpture, drawing, ceramics, and mixed media. I have been a professional practicing artist for over fifteen years. My artwork has been exhibited nationally and internationally. Ten years ago, during graduate school, I began teaching studio art classes in higher education, which I continue doing today. My art and teaching practice both rely heavily on intuitive processes relating to

means of idea finding, exploration of materials, art techniques, pedagogies, and personal relationships.

Another part of my life that links to this research is my meditation practice, which I began about six years ago, and which has evidently influenced my life in a positive way. Since meditation, such as intuition, involves a process of turning inwards and silencing the conscious mind, I consider the two processes related. I have received many significant messages during meditative states that have influenced important decisions in my life.

Besides my art and spiritual practice, I have worked long-term as a media designer in the media production industry. Working in film and game productions as a trainee at first, then as a full-time designer in media companies, and later as a co-founder of my own postproduction company in Berlin, provided me with professional skills in the media production field. Co-managing my own postproduction company, after I had previously gone bankrupt with another company, has provided me with insights into decision-making situations that business executives encounter in their profession. I gained enough experience to get a sense of how intuitive processes may play a role in decision-making situations in the business world. However, I consider that different forms of intuition exist, providing distinctive processes for certain practices and situations in life.

I suggest that intuition is an important, valid knowledge-making tool (Aurobindo, 1984; Rosenblatt & Thickstun, 1994) that everyone obtains and can develop (Sadler-Smith, 2009). Moreover, I suggest that art practice might be a beneficial activity in generating awareness of intuitive abilities, in that it provides a space where one can listen, learn, engage, experiment, and become familiar with the experience of intuition.

The Experience of Intuition

Many significant decisions in my life were made by a combination of my intuitive and deliberate mind. I share the assumption of Mega, Gigerenzer, and Volz (2015), who, in their study, “Do intuitive and deliberate judgments rely on two distinct neural systems? A case study in face processing,” argue against popular dual-systems accounts that propose a clear-cut dichotomy between the two processing systems, deliberate and intuitive, and support a unified model. In my understanding, the intuitive mind and the deliberative mind are correlating parts of cognition. According to Mega et al., intuitive and deliberate judgment processes rely on the same rules, though only the former is thought to be characterized by pre- or non-conscious processing. However, in my experience, the intuitive mind often seems to be a step ahead of the deliberative; it knows, whereas the deliberative mind is still analyzing. In these decision-making processes, usually, a feeling activates the working of my deliberate mind that is stimulated by an emotion (a sensation in the body) triggered by intuition. Feeling and thinking then start to communicate and bounce off each other.

My intuition usually comes through emotions and sensations, sometimes I can sense it or see it as an image or concept in my mind that generates a certain feeling, which then creates a thought process that I become consciously aware of. If a sense of importance or rightness accompanies the feeling and thought, then I know it is intuition speaking to me, and I gain a sense of trust towards the thought or feeling. I give it focus and importance. This experience relates to the concepts put forth by neuroscientist Antonio Damasio (1999), who differentiates between feelings and emotions. In neuroscience, emotions are more or less the complex reactions the body has to certain stimuli. When we fear something, our hearts race, our mouths become dry, our skin turns pale and our muscles contract. This emotional reaction occurs automatically and unconsciously. Feelings occur after we become aware in our brain of such physical

changes. The feeling generated by an emotion can lead to a consciousness—this awareness helps us to think, plan, and ultimately survive (Damasio, 1994, 1999, 2003).

For information to come through, I need to be open to intuition and be in a good state of mind. If my mind is too busy or my body is worn, intuition will most likely not reach me in an accurate way. In times that I go against intuition, I usually know by a feeling that it is not a good idea, and only act that way because of a desire for something other than what intuition is steering me towards. Other times that intuition may fail is when I let my deliberative mind doubt and argue with my intuitive mind. In those cases, I lose the ability to read intuition properly and information gets skewed, thus the outcome is not accurate. In most cases, however, the way I feel, think, or act is all connected, it is a collaboration between my deliberate and intuitive mind, ultimately they are inseparable.

Pondering the source of intuition, I imagine a variety of locations, one is my experience and my memory that is at work, another is external sources around me, such as people, objects, sounds, smells, etc., but sometimes the information I receive is not related to me or something placed in my own experience, memory, or environment. These are moments of knowledge-making that can feel extrasensory and like brief enlightenments. For example, I can feel when something is wrong with my mother who lives 3,850 miles away, and vice versa, she senses when something is wrong with me. In those moments, everything seems to become just clear, connected and easy to understand. These are instants of intuition, in which I consider the source of intuition outside of me but connecting with my inner self. I consider it might be information that travels over energy fields into my consciousness.

Arriving at Intuition Research

In a 2014 pilot study, *Art as a Vehicle for Spirituality: Exploring Spiritual Aspects in the Practice of Three Contemporary Artists* (Jagtiani, 2014), in which I explored the intersection of art, science, and spirituality, I found that intuition may be placed at the

intersection of the three. This finding raised my curiosity about intuition. The study's three participating artists, who work in diverse media, such as performance art, photography, painting, and installation, emphasized that their art practice is deeply guided by intuition (Jagtiani, 2014). The artists described receiving ideas through intuitive processes as well as making decisions via intuition. The study defined three stages of art-making: the idea-stage, the creation-stage, and the completion-stage. The idea-stage is outlined by visions, dreams, emotions, and feelings; the creation-stage is characterized by an immersion in material and subject and by feeling transported through the art-making process; and the completion-stage implies a feeling of guidance and assurance. The artists described these stages of their art-making process as being led by intuition—an inner knowing (Jagtiani, 2014). For example, ideas were described as being received; they suddenly appear in the artists' minds, which links to theosophical author Alice Ann Bailey's (1983) notion that intuition appears as flashes of illumination. None of the artists knew where exactly their ideas come from. The artists perceived them to come from somewhere other than themselves or somewhere within themselves, which suggests that intuition could be regarded as a conscious commonality between earthly knowledge and a higher spiritual knowledge (Aurobindo, 2006). One participating artist stated that art has been a space to define ideas of her own spirit. Another said that sometimes he looks at one of his images and does not really know where it came from, because it does not look as if he had made it, and the third artist stated that through art her spirit could connect and speak (Jagtiani, 2014). These accounts made me curious about the dimensions of intuition in art practice and about how intuitive processes might be essential to life itself. Furthermore, I asked myself if the procedures and experiences of intuition in art practice differ from those in other professions or situations in life? If yes, how does it present and manifest itself? Could art practice be a vehicle for learning about the dimensions of intuition? Moreover, could art practice help one become aware of intuition and facilitate developing abilities of intuition? If so, in what way?

Background to the Problem

The intuitive mind is a sacred gift and the rational mind is a faithful servant. We have created a society that honors the servant and has forgotten the gift. We will not solve the problems of the world from the same level of thinking we were at when we created them. More than anything else, this new century demands new thinking: We must change our materially based analyses of the world around us to include broader, more multidimensional perspectives. (Albert Einstein, as cited in Banning, 2014, p. 192)

Even though intuition is not fully understood, it is an acceptable and commonly used decision-making tool (Glass, 2008). Research has shown that intuitive processes are critical and essential for effective strategic decision-making, yet, there is little in the way of applied research on the topic (Khatri & Ng, 2000). One of the most influential philosophers in the history of Western philosophy, Emanuel Kant (1902) suggested: “All human knowledge begins with intuitions, proceeds from thence to concepts, and ends with ideas” (p. 516).

It appears that intuition is a beneficial quality of human life, yet in our current Western society we do not value intuition and we do not truly put its abilities to use. Western society tends to favor the rational, logical, and empirical reasoning over intuitive knowing (Capra, 2010). While probably everyone is employing intuition in their lives, the awareness of it and therefore the control over this ability is lacking. The *Oxford Online Dictionary* (intuition, n.d.) defines intuition as “the ability to understand something instinctively, without the need for conscious reasoning.” Yet, intuition and reason do not stand aligned against one another. One was never meant to supplant the other but merely to balance and complement (Williams, 2012). Intuition is not a process that operates independently of analysis; rather, the two processes are essential complementary components of effective decision-making systems (Simon, 1987). Confident decision makers blend logic and intuition (Patton, 2003).

The two approaches [the rational and the intuitive] are entirely different and involve far more than a certain view of the physical world.

However, they are complementary.... Neither is comprehended in the other, nor can either of them be reduced to the other, but both of them are necessary, supplementing one another for a fuller understanding of the world. (Capra, 2010, p. 324)

Ancient Knowledge

Author and physicist Fritjof Capra (2010) suggests that today the influence of modern physics reaches beyond technology and spreads to the realm of thought and culture, where it has led to a deep revision of many of our basic concepts regarding the universe and our relation to it. The exploration of the atomic and subatomic world in the twentieth century has exposed an unanticipated limitation of classical ideas that demands a radical revision of many of our basic concepts (Capra, 2010).

The concepts of modern physics often show surprising parallels to the ideas expressed in ancient knowledge, which have been noticed by various distinguished Western physicists, such as J. Robert Oppenheimer (1954):

The general notions about human understanding... which are illustrated by discoveries in atomic physics are not in the nature of things wholly unfamiliar, wholly unheard of, or new. Even in our own culture they have a history, and in Buddhist and Hindu thought a more considerable and central place. What we shall find is an exemplification, an encouragement, and a refinement of old wisdom. (pp. 8-9)

Schools of Eastern mysticism differ in certain details. However, they all emphasize the basic unity of the universe, which is the central feature of their teachings: to become aware of the unity and mutual interrelation of all things, to transcend the notion of an isolated individual self and to identify themselves with the ultimate reality (Capra, 2010).

Renowned scientists, such as Albert Einstein, Nils Bohr, Max Planck, Werner Heisenberg and J. Robert Oppenheimer, have revealed that the universe is not an assembly of physical parts but instead is an entanglement of immaterial energy waves that form a vibratory field. If one observes the composition of an atom with a microscope one would see a small, invisible tornado-like vortex, with a number of infinitely small energy vortices called quarks and photons. These are what make up the structure of an

atom. As one focuses in closer on the structure of the atom, one would see nothing; one would observe a physical void. This is because atoms have no physical structure; atoms are made out of energy (Walia, 2014). The concept of matter in subatomic physics is utterly different from the traditional idea of material substance in classical physics. This is also true for concepts of space, time, or cause and effect. Yet, these concepts are fundamental to our perspective on the world, and with their radical transformation our whole worldview is beginning to change (Capra, 2010).

The awareness of the universe as an interconnected whole is not new; for epochs, it has been one of the core beliefs underlying Eastern philosophies (Radin, 2006). The cosmos is seen as one inseparable reality—forever in motion, alive, organic, spiritual, and material at the same time. The rise of this awareness is not only an intellectual act but is an experience, which involves the whole person (Capra, 2010).

Classic Eastern Philosophies

Eastern philosophy is ancient, beginning as far back as 5,000 years ago and emerging within the Eastern Asian regions of India and China. In contrast to Greek philosophy, which was largely secular, Eastern philosophies are interwoven with their local religious traditions of Hinduism, Buddhism, Confucianism, and Taoism (Fieser, 2017). Separating Eastern philosophy from religion is challenging, it deals less with worshiping rituals and depictions of the gods, and more with larger questions of our relation to the cosmos. Certain elements of the various Eastern philosophies differ radically. Yet, most share a specific conception of God and the cosmos (Fieser, 2017). This shared position, unlike in Western monotheistic religious traditions of Judaism, Christianity, and Islam, views God not external to the cosmos, but as residing within it. This outlook is often called *pantheism*, a term literally meaning all-God (Fieser, 2017). Here, communication with God involves a mystical experience comprising an awareness of the union with God. While the general notion of pantheism may seem simple to

understand, the challenge lies in the details—various Eastern philosophies grappled with the concept in diverse ways (Fieser, 2017).

Classical Hindu writings, such as the *Upanishads* and *Bhagavad Gita*, involve the pantheistic idea of God at the core of one's true identity and discovering the Self-God through Yoga practices, such as meditation. Vedanta philosophers advocated the idea of monism, which is the notion of the cosmos being constituted of one divine stuff; however, they differed on whether God was undifferentiated or had parts. The theme of pantheism in Buddhism emerged first with the notion of nirvana, the idea that one should free oneself from all desire and components of our ordinary consciousness, in order to subdue the individual self and experience the oneness of everything. Classical Confucian philosophy places more emphasis more on moral virtue than on the nature of God; its ideas contain strong elements of social interconnectedness. Later Confucian philosophers developed the idea of interconnectedness in pantheistic ways. Taoism's pantheism suggests that the Tao is the natural force of the universe and underlies everything. Hinduism and Buddhism advocate enlightenment by disassociating oneself from the world of appearances, while Taoism presents the interconnectedness of ultimate reality within the cycles of the natural world (Fieser, 2017).

Eastern philosophies perpetually uphold that understanding ultimate reality and reaching enlightenment are difficult tasks; it is hard to find the Self-God within, reach Nirvana, become a Superior Person, or live in accord with the Tao. Philosophy professor and author James Fieser (2017) wonders, if Easterners, who had life-long exposure to pantheistic ideas, are challenged in internalizing these concepts, what prospect do people in Western cultures have? Westerners may be able to intellectually grasp the central points of these philosophies but may not be able to coopt and implement them into their already formed Western belief systems. Fieser suggests that it may only be accomplished through compromises of the Western religious view that God is a distinct being from his creation. Placing a naturalistic spin on the pantheistic idea of Eastern philosophy, by

viewing the general laws and forces of nature that govern the physical world in the universe and the ecological relationships of living things on earth as interconnecting, the natural world can provide a compromising entrance point for the West (Fieser, 2017). The notion of the interconnectedness of all things is a guiding principle in this dissertation.

Energy and Vibration

The world of quantum physics reveals aspects of our world in ways that challenge the existing framework of accepted Western knowledge. Globally, scientists demonstrated that what we perceive as our physical material world is really not physical or material at all (Walia, 2014). At the turn of the 19th century, physicists began to explore the relationship between energy and the structure of matter and consequently discarded the belief that a physical, Newtonian material universe was at the very heart of science. Scientists began to recognize that everything in the universe is made out of energy. Consequently, if we really want to explore ourselves and find out what we are, we have to understand ourselves as beings of energy and vibration (Walia, 2014).

Present-day science is gradually building awareness of quantum entanglement, and there is much to learn that is unknown. Simply explained, quantum entanglement means that particles, even when separated by great distances, remain connected and actions performed on one affect the other. Physicists have considered that entanglement extends to everything in the universe because from what we know, all energy and matter emerged out of a single, primordial Big Bang (Radin, 2006). Scientists make diverse assumptions about the new outlook of interconnection; some suggest that the remarkable degree of coherence revealed in living systems might depend in some principal way on quantum effects like entanglement. Others propose that conscious awareness is triggered by or related in some significant way to entangled particles in the brain, and some scientists propose that the entire universe is a single self-entangled object (Radin, 2006).

Significant aspects of ancient philosophy and modern physics today suggest that the basic physical foundation of the universe is nothing but various modes of vibration (Koch, 2007). Everything vibrates, spirals, pulsates and resonates. Everything appears to be moving in waveforms that carry energy and information. Vibration spreads from subatomic particles to mega-galaxies, from DNA to the music in our brains. The hypothesis is that matter emerges from space resonance (Koch, 2007). The vibratory field that connects all things seems to be at the root of true spiritual practice and scientific investigation (Schmidt, 2012). This field has been given many names, including Akasha, Logos, the primordial OM, the music of the spheres, the Higgs field, the Ether, and dark energy. It appears to be the same field of energy that saints, Buddhas, mystics, yogis, priests, and Shamans have observed by looking within themselves. In Sanskrit “Akasha” is subtle matter; vibratory, radiant, full of energy, out of which gross physical matter evolves (Heron, 2006). The Nyaya and Vaisheshika schools of Hindu philosophy state that Akasha or Ether is the fifth physical substance, next to Earth, Water, Fire, and Air, which is the substratum of the quality of sound. It is the one, eternal, and all-pervading substance, which is imperceptible (Potter, 2012). It is the common core of most religions and the link between our internal worlds and our external worlds (Schmidt, 2012). This primordial idea can also be found in ancient Greek and Egyptian belief systems (Burton & Grandy, 2004; Lovelock, 1995). However, throughout history, especially during the 17th century, this teaching has mostly disappeared from our Western society.

The Illusion of a Mechanical Universe

Although leading-edge science has come far in its understanding of the interconnectedness of the universe, the traditional understanding of the unity of all things has up to now not reentered the mainstream thinking of Western society. When in the 17th century Isaac Newton demonstrated that the universe could be understood mechanically, he started a new period, known as the Age of Reason, which engraved a

viewpoint in Western society that is still employed today (Maraschin, 2007; Zafirovski, 2010). From then on, physical phenomena were analyzed and understood through deductive reasoning. It was Newton who laid the physical and mathematical foundations of the then new method, and Descartes was the philosopher behind it. His famous phrase, “I think, therefore I am,” demonstrates the belief in the mind as the center of intelligence. During this period, spirit and matter split. Knowledge related to the spirit became the church’s domain and studies of nature became science’s responsibilities (Maraschin, 2007; Zafirovski, 2010). From then onwards the universe was to be approached and studied as a machine that functions based on mathematical laws. Nature could be understood and eventually controlled through observation, experiment and rational thought. In the mechanistic universe, the parts were more important than the whole. Only what was measurable and perceivable by the senses was “real.” It was assumed that the only way towards knowledge was through reason and objectivity. This new way of understanding “reality” became known as the Scientific Method and continues to guide our approach to knowledge-making today (Maraschin, 2007; Zafirovski, 2010). I refer to this notion when referencing Western thought in this dissertation.

Since our Western culture is mainly dominated by the scientific, mechanistic, fragmented view of the world, an increasing number of people have seen this as the underlying reason for the widespread dissatisfaction in our society, and many have turned to Eastern practices (Capra, 2010; Pickert, 2014). Far Eastern and ancient beliefs in contrast to Western beliefs have always proposed that everything is interconnected and that the classical Western scientific approach alone is not the only route to knowledge.

Moreover, Eastern philosophy regards intuition as a comprehensive method of gaining knowledge, which Western thought does not. Therefore, Eastern views and practices are explored and engaged as resources of information in this study.

Complexity in the 21st Century

Theory and practice support the assertion that accuracy of intuition depends on both task complexity and experience (Pretz, 2011). Former president of the Judgment and Decision Making Society and the European Association for Decision Making, and author of *Educating Intuition* (2005), Robin M. Hogarth has expressed probabilities for the success of the tacit (intuitive) and deliberate (analytic) system as a function of task complexity. He proposes that deliberate thought is most accurate for problems with relatively low complexity; the tacit system, in contrast, will produce more accurate outcomes for problems with relatively high analytical complexity (Pretz, 2011). This notion is also supported by the *Unconscious Thought Theory* (UTT) (Dijksterhuis & Nordgren, 2006), which conceptualizes intuition as a result of a process of unconscious thought, which succeeds under circumstances where lots of information has to be taken into account. UTT proposes that while unconscious thought is often expected to lead to choices of lower quality, because of its assumed lack of precision compared to conscious thought, unconscious thought actually leads to more accurate choices than conscious thought under complex conditions (Strick et al., 2011).

According to this notion, unconscious intuitive processes may aid us in dealing with the increasing complexity we are currently facing in the world and our lives. We live in a complex and dynamic world that is constantly changing. For example, we frequently deal with new technologies, innovations and developments, reformed concepts, unforeseen events, unfamiliar issues, and an over-abundance of information in our everyday lives, which continuously challenge our understanding of the world. With the growth of complexity in our world the problems of the world become more complex as well and a merely rational approach to addressing these problems might not be sufficient. The awareness and mastery of our ability to employ intuitive processes in our lives might be an important factor for our present and the future.

Today there is an overemphasis on the external world. Science has rapidly extended our understanding of external phenomena, and technological advances have contributed to improved health and physical comfort. Yet even in the most developed countries we do not find a corresponding increase in peace and happiness; if anything, there is greater anxiety and stress.... These trends are symptomatic of the dangers of pursuing external progress alone. What is missing is a corresponding inner development. To redeem the balance, our new frontier should be the inner worlds, and not the outer space. If the mind is explored with the same stringent scrutiny applied in other branches of science, it will certainly be of immense benefit not only to individuals but to society as a whole. Within the world's contemplative traditions can be found numerous methods for investigating and training the mind. (The 14th Dalai Lama, n.d.)

One method of inner development and of training the mind could be becoming familiar with the processes of intuition, which might generate a better understanding of how intuition may help us resolve complex and challenging problems in our personal lives as well as in the world as a whole. Listening to intuition one becomes open to new ideas that the rational mind may not embrace. It may interrupt the limiting patterns the rational mind alone can generate and that lead to missed opportunities. Intuition may help one see new avenues that otherwise would have been overlooked.

The Mind Only Notion

Neuroscientist, psychiatrist, and as she calls herself, medical intuitive Mona Lisa Schulz (1999) suggests that by using intuition one can strengthen one's mind-body consciousness and empower oneself to create a healthier and happier life. According to de Vries, Holland, and Witteman (2008), the degree to which people process information deliberately or intuitively depends on affective states; individuals use intuition and more deliberative decision-making styles alternatively depending upon their mood. There has been some evidence that people tend to gravitate to one or the other style more naturally. However, de Vries et al. (2008) suggest that people in a good mood gravitate more toward intuitive styles, while people in a bad mood tend to become more deliberative. This would mean that happier, more balanced, people use intuitive processes

more frequently, which according to Schulz (2012) in turn leads to strengthening their ability to create a healthier and happier life. This indicates a relationship between happiness and the experience of intuition. My personal understanding of “happy” in this regard is “balanced.”

Buddhism indicates that in the general situation the mind typically works in a dualistic mode. Anything the mind experiences, it interprets in terms of a subject and an object—subject as self, and object as world or universe. Everything is seen in terms of pairs of opposites: good and bad, true and false, light and dark, existence and non-existence, and so on. The dualistic mode of discriminative awareness or consciousness characterizes the way in which we usually live our lives (Henden, 2004). According to Buddhist teacher and author Sangharakshita (1998), the intuitive mind is completely free of such dualism and to move toward it requires a complete and absolute reversal of all of our usual attitudes (Henden, 2004). Cittamātra (Mind-Only) doctrine rejects the idea of matter as a separate category from mind (Popper, 1982). The implication of this understanding is that if one eliminates the notion of an object, one also efficiently eliminates the notion of a subject. In this manner one disrupts the notion of an ego that is separate from the world, to be left with mind only.

“Discrimination” means here the biased judgment of things from the point of view of fundamental oneness or wholeness, which is at the bottom of all consciousness and its objects. For only through the experience or the knowledge that we are not only parts of a whole, but that each individual has the whole as its basis, being a conscious expression of the whole—only through this experience are we awakened into reality, into a state of utter freedom. (Govinda, 1959, p. 80)

Such a state of mind, then, is undisturbed by egoism, unruffled by distinction, desires, and aversions. “This level of consciousness transcends all individuation and limits, is thoroughly pure in its essential nature, subsisting unchanged and free from faults of impermanence” (Govinda, 1959). The mind only notion is not mind as opposed to matter, but a different concept of mind. In this sense, intuition may help to turn the focus away

from our self-involved selves and become more aware of the interconnectivity of all elements in the world. It may guide us in our human development from a more dualistic point of view towards a more relative perspective.

The Intuitive Mind

According to Buddhist doctrine, the intuitive mind contributes and is integral to all levels of consciousness, therefore it can be an active element in our body and feelings as well (Henden, 2004). Upon the evolution and quality of all levels of consciousness, the intuitive mind is able to create an enduring, harmonic, unified mosaic of patterns, pictures, and relations. If the quality is lesser, the mind is more likely to be dualistic and fragmented (Henden, 2004). When the mind is directed solely toward the empirical, towards the data provided by the six senses (the senses including intuition), and applies the discursive intellect, it comprehends conceptual, differentiated, analytic, inferential, explicit knowledge and evidence. In this sense, in a global world that is full of individualization, comparison, judgment, hate, and discrimination, aiming for an intuitive mind appears to be a step in the right direction.

Various features of intuitive processes such as being reflexive, heuristic, associative, holistic, automatic, relatively effortless, rapid, affectively charged, subconscious, complex, and experiential in nature, have been recognized (Sinclair, 2011). Evidently, intuition is a phenomenon entailing human experience that is difficult to describe, classify or define. Despite, or perhaps because of its complexity, it deserves attention in research. Intuition is contradictory and paradoxical, involving the simultaneity of faith and suspicion, openness and skepticism (Fisher, 2007). An exploration of intuition in art practice, which likewise involves these qualities, appears worth investigating.

Problem Statement

Intuitive processes are essential for our lives and well-being, beneficial to cognition, and more accurate than deliberative thought under complex conditions. In present day's fast-paced multifaceted society, acquiring intuitive faculties appears more important than ever. Yet, Western education predominantly values the rational approach to knowledge-making and neglects the importance of intuition. Today, there is an overall rising interest in intuition and an existing pool of research on intuition in management, but interestingly an absence of research on intuition in the field of art. Exploring the phenomenon of intuition, in the practice of business executives and artists, may reveal the distinguishing qualities of intuitive processes in art practice that could lead scholars and educators to value intuitive processes, consider the training of intuitive faculties through art practice, and consequently realize the vital role of art education in our educational system.

Research Questions

Given that many visual artists and business executives claim that intuition is involved in their practice, what can we learn about the formative dimensions of intuition through investigating the practices and experiences of six professionals, three of whom are visual artists and three business executives?

1. What can be found out about the qualities of intuition in art practice by comparing the experience of intuition in art practice with the experience of intuition in business practice?
2. Does art practice play a distinct role in the conscious awareness of intuition? If yes, in what way?
3. Does the investigation of three visual artists' practice show that art practice facilitates developing abilities of intuition? If yes, in what manner?

Educational Significance

Data indicate that intuition plays a significant role in cognition, decision-making, and creativity (McCraty, 2015). Intuitive perception is important in management, entrepreneurship, and learning. It is furthermore acknowledged as beneficial to medical diagnosis, healing, spiritual growth and overall well-being (Bradley, Gillin, McCraty, & Atkinson, 2011; McCraty, 2015; Myers, 2004). The findings of this dissertation suggest that an art-integrated approach to learning and teaching involving the diverse qualities, methods, and techniques of art practice, which allow for alternate exploration, expression, and knowledge-making, may awaken and strengthen abilities of intuition, which should be sensibly considered in the field of education. An enhanced awareness and development of intuition through art practice may also lead to understandings of intuition in other areas of one's life as well.

Assumptions

The following assumptions address research criteria and limit the scope of the study for the sake of focus and clarity and frame the study within the practical limits.

Assumptions Taken for Granted

1. Since the Enlightenment, Western culture has been largely guided by a rational approach to knowledge-making, and the beneficial qualities of intuition have been overlooked in Western education.
2. Given that intuition is a phenomenon experienced and recognized by philosophers, scientists, and artists over a long span of history it likely plays a significant role in human endeavor.

3. Given that all humans have the ability to experience intuition and apply intuitive processes within their lives, it can be argued that intuitive processes may be developed and advanced.
4. Given that intuitive processes are critical and essential for effective decision-making and problem solving, faculties of intuition are important to acquire.

Assumptions to Be Argued

1. While it is assumed that intuition is linked to emotions and feelings, it can also be argued that it is an important cognitive process.
2. Given that intuition is an accepted and integrated aspect of cognition in Eastern philosophy, insights into the phenomenon of intuition can be learned from Eastern perspectives and practices.
3. Given that intuition is a complex phenomenon that is hard to define scientifically, studies of intuition may not depend upon merely quantitative data collection but require additional qualitative strategies to identify and enlighten intuition's organization and function.
4. Given that visual art practice involves intuitive processes, thus reflection on art practice may reveal the process through which intuition develops and grows and art practice may be a vehicle for a development of intuitive awareness and competence.
5. Given that intuition is a generalized phenomenon that permeates all areas of one's life, an enhanced consciousness and development of intuition through art practice may lead to an awareness of intuition in other areas of one's life.

Justification of Research

While both artists and business executives claim to engage intuition in their practice, there may be differences in the experience of intuition. An exploration of intuition in both practices may show comparability while at the same time revealing what is special and unique about the emergence of intuition in art practice. Also, given that art practice may be one way to kindle and develop abilities of intuition, and at the time is absent of corresponding data, art education may aid in applying and enhancing abilities of intuition.

Limitations

There are several limitations to the effort of exploring the research questions. Intuition is a form of experience that is subjective in nature and therefore hard to be evaluated, scientifically probed or described with our common language system. Intuition is challenging to define precisely because of its abstract qualities, and because of the many varying definitions that are used in the research literature. For example, according to Vaughan (1979), intuition is “knowing without being able to explain how we know...” (p. 46). Westcott and Ranzoni (1963) described intuition as “the process of reaching a conclusion on the basis of little information, which is normally reached on the basis of significantly more information” (p. 595). Other researchers have defined intuition as being an “immediate, uncritical perception of the whole rather than the parts” (Hill, 1987, p. 138), and it is also said to be a judgment based on emotion (Bastick, 1982, as cited in Pretz & Totz, 2007). The elusive and subjective nature of intuition limits the objectivity of what to call intuitive because what is counter-intuitive for one may be intuitive for another. Given these limitations, a synthesis of definitions was necessary to clarify the nature of the term intuition used in this study. Intuition in this study was defined in its broadest sense and most original way as “direct knowing,” which presents an opportunity

to reconcile conflicting interpretations by focusing on their intersections and interrelations instead of their differences (Sinclair, 2011).

The main limitation in exploring the experience of intuition lies not in the principle, but in the human inability to acquire all facets of an experience (Sahakian & Sahakian, 1993, p. 10), particularly as intuiting partly occurs in pre- or non-conscious states of mind. Only an omniscient mind could be aware of all of the relevant information. As a scholar, I needed to accept these limitations and accept as “true” the most coherent explanation for the available findings. Yet, coherence is difficult to dispute as a criterion of truth, since arguing against coherence is validating incoherence, which is inherently illogical (p. 11).

Main Influences

There are two women scholars whose work fundamentally guided this research study: Dr. Marta Sinclair and Dr. Francis Vaughan. The former, Dr. Marta Sinclair, is a Senior Lecturer in the Department of International Business and Asian Studies, and member of the Griffith Asia Institute at Griffith University, Australia. Her research projects revolve around various aspects of intuition, both in business settings and in personal life. She (co-)authored a number of articles and edited chapters on intuition; she also co-authored a practical guide *Intuition for Every Day: We Know More than We Think* (Kündig & Sinclair, 2012), and published her first novel *Woman's Intuition* in 2013. In 2009, she founded Intuition in Organizations, a global community of intuition researchers that organizes annual symposia at the Academy of Management and disseminates intuition-related information via its LinkedIn group. Sinclair has over 20 years of management experience from various industries in Europe and the United States. Moreover, she acted as editor of *Handbook of Intuition Research* and *Handbook of Research Methods on Intuition* (2011, 2014), which provide an extensive collection of

current intuition research and its varied perspectives synthesized into an overall concept described as “direct knowing,” which underpins the definition of intuition in this study (Sinclair, n.d.).

The latter, Dr. Frances Vaughan, is a psychologist, educator, and author of books, chapters and articles on psychology and spirituality. Her books include *Awakening Intuition* (1979), *The Inward Arc: Healing in Psychotherapy and Spirituality* (1986), and *Shadows of the Sacred: Seeing Through Spiritual Illusions* (1995). As a pioneer in transpersonal psychology, Vaughan was a founding faculty member of the Institute of Transpersonal Psychology. Later she joined the clinical faculty at the University of California Medical School at Irvine and was a founding faculty member of the Metta Institute. Vaughan has served as President of both the Association for Transpersonal Psychology and the Association for Humanistic Psychology, and she is a Fellow of the American Psychological Association. She is a trustee emeritus of the Fetzer Institute, whose programs in research, education and service, aim to connect the inner life of mind and spirit with the outer life of service in the world. Vaughan has practiced clinical psychology for 30 years and has been a practitioner of meditation since 1972. She has studied and practiced Buddhist, Sufi and Hindu spiritual traditions in addition to deepening her understanding of Christian mysticism (Biography—Frances Vaughan, n.d.). Vaughan’s discoveries throughout her lifetime’s exploration of intuition are heavily reflected in the findings of this study. Thus, Vaughan’s perspectives on intuition deeply influence the study’s interpretations and conclusions.

Furthermore, acknowledgment has to be given to a third woman: art historian and curator Jennifer Fisher, whose book *Technologies of Intuition* (2006) appeared to be the only reputable book I could find centering on intuitive processes in visual art practice. The anthology includes artists’ projects, texts, and interviews, focusing on the topic of intuition in art practice. The contributors address aspects of intuition in art and culture from a wide range of perspectives, including those of visual, performance and new media

art, cultural theory, art history, psychology, curating, and theatre, which provides confirmation of the assumption that art practice involves experiences and an awareness of intuition.

Summary

Chapter I introduced the central question of the dissertation and presented an overview and background to this phenomenological qualitative study, by placing the study inside the researcher's past experiences, and within relevant issues in contemporary culture. The key problem and supporting research questions were presented, assumptions were identified, and the aims and significance of the study were described.

Chapter II offers a presentation of related literature and research and Chapter III gives a detailed description of the research methodologies employed in the study. Together, these chapters contextualize the description of the research that follows. Chapters IV, V, and VI mutually represent the results of the research. Chapter IV focuses on introducing the six participants, three of whom are business executives and three visual artists. A portrait of each participant is presented, including an introduction to their lives, their worldview, experiences of intuition in their lives, and experiences of intuition in their professional practice. Furthermore, through the lenses of the participants' accounts, operations of intuition are examined. Chapter V organizes the findings of Chapter IV into five emerged themes, and discusses conclusions involving literature and concepts of psychology, neuroscience, philosophy, theology, noetic sciences, quantum physics, metaphysics, and art theory. Chapter VI then synthesizes the data and argument of the study and reflects on their implications for education. Finally, Chapter VII provides a concise summary of the study and its conclusions regarding future research.

Chapter II

RELATIONSHIP TO THE FIELD OF KNOWLEDGE

Currently, there is a new stream of research developing around intuition; many of the approaches are contrasting and rooted in various disciplines. The research presents different, often conflicting perspectives on what intuition is and how it works. A multi-disciplinary perspective on intuition is still absent. This void is mainly problematic, as individual interpretations often do not really contradict but rather place emphasis on specific aspects of intuition, disregarding the bigger picture (Sinclair, 2011). From practitioners' perspectives, the usefulness of intuition and the means to develop it may depend on the case under examination (Sinclair, 2011). Research exploring the role of emotions and expertise indicate that intuition is more contextual than anticipated (Baylor, 2001; Coget, 2004; Sinclair, 2011). It relates to both our external experience, how we interact with our surroundings, and our internal environment, what happens inside of us (Sinclair, 2011). This chapter explores accepted and disregarded dimensions of intuition from different fields; it looks at aspects of intuition in Eastern philosophies versus Western understandings, investigates the relationship of art, intuition and emotion, and presents a brief history of research in management and intuition. It concludes by discussing qualities of art-practice that might inform perspectives on intuition and foster the consideration of including Eastern perspectives on intuition in future research.

Guided by Marta Sinclair's *Handbook of Intuition Research* (2011), the following section gives an overview of the various understandings of intuition. Sinclair suggests

that the learning that can be drawn from creating an overview—an integrated framework—is that intuition may be viewed differently if we understand it in its broadest sense and most original way as “direct knowing,” which presents an opportunity to reconcile conflicting interpretations by focusing on their intersections and interrelations instead of their differences. This may open new opportunities for interdisciplinary collaboration projects that will lead to further understandings of the phenomenon of intuition (Sinclair, 2011).

Aspects of Intuition

Intuition—“Direct Knowing”—implies the absence of conscious information processing. It does not indicate how the information was attained, what factors influenced it, and how precise and effective the outcome is (Sinclair, 2011)—we simply know something without knowing how (Vaughan, 1979). Consequently, we ask ourselves: Where does the information come from? How does the information travel? And how does it become available to us?

Vaughan (1979) suggests that intuition can enter into our consciousness in various ways. We may register it as a thought, a feeling or through any of our senses. Sinclair (2011) suggests that the reception mode appears to be personal and clearly distinct from the processing mode. The reception mode refers to how we become aware of intuition as the outcome of our information processing, while the processing mode enables the process of intuiting that remains unrecognized from our awareness (Sinclair, 2011). Another distinction that Sinclair makes is between the lack of awareness of how intuiting processes happen and our ability to facilitate the process consciously or to even activate it. There appear to be various levels of awareness between a situation of accidental non-conscious intuition: when it occurs at impulse, and an actively conscious approach, such as when we enter a mentally relaxed state to enable intuitive processes for a desired

outcome. Sinclair points out that it seems we can learn how to self-activate intuitive processes without knowing how it works or how the information is generated. To explore this potential, it makes sense to look at what is known about intuition so far.

Processing Systems: Experiential and Deliberate

Dual processing theories (Evans, 2008; Stanovich & West, 2000) suggest that we process information by two independent systems that interact seamlessly: the experiential system (System 1) and the deliberate system (System 2). In that regard, intuition is assumed to be processed by the experiential system that is “preconscious, rapid, automatic, holistic, primarily, nonverbal, [and] intimately associated with affect” (Pacini & Epstein, 1999, p. 972). This notion indicates that any processing that employs neural pathways for deliberation ought to be disqualified as intuition. However, Sinclair (2011) emphasizes that advocates of naturalistic decision making suggest that intuitive expertise is based on quick pattern matching that is too fast for humans to register consciously (Klein, 1998, 2003, 2011). The information, in this case, could potentially be processed through the deliberative system. However, this would mean that the process is unconscious rather than preconscious as specified by experientiality (Sinclair, 2011). Moreover, Dijksterhuis’s theory of unconscious thought (UTT) implies that our mind processes information when we direct our conscious attention elsewhere, which does not exclude the employment of a rational/deliberative system. Research suggests that humans have the capacity to engage in complex behavior and actions without conscious awareness (Dijksterhuis & Aarts, 2010). However, we do not know if deliberation is one of them (Sinclair, 2011).

Dual processing theories have mainly dominated research perspectives on intuition in the past. However, there are new views entering the field such as Dreyfus’s (2014) theory of an additional System 0, which explains a real-world coping skill learned through action accompanied by emotionally-experienced evaluation of its quality, or Li’s

(2014) contribution of System 3, which refers to the ancient Chinese notion of “Wu,” discussed later in this paper. Besides processing systems, there are various processing styles for intuitive information. They are described in the following section.

Processing Styles: Associative, Matching, Constructive, Creative

Sinclair (2011) refers to four different processing styles: the associative, the matching, the constructive, and the creative.

The associative style. The simplest class of intuitive processes is the associative style, a simple learning-retrieval process. It refers to direct affective responses to stimuli that result from previous experiences with sufficient similar stimuli. People record a lot of information from their environment, both consciously and unconsciously. The learning process involves reinforcement and association, such as classical conditioning, evaluative conditioning, social learning, implicit learning and so on. The retrieval process of this kind of intuition can be described as mere feelings of liking and disliking, an affective arousal or the activation of the previously successful behavioral options (Sinclair, 2011).

The matching style. The *matching style* is a speed tacit knowledge process, which compares the observed situation with representative situations already encountered in prior experience. Employing mental simulation, the decision-maker then imagines an option until it appears to fit the situation. Klein (2011) suggests that the pattern-matching element in the *matching style* is the intuitive part (System 1, fast and unconscious) and the mental simulation is the conscious and analytical part (System 2, slow and deliberate). “A purely intuitive strategy relying only on pattern matching would be too risky because sometimes the pattern matching generates flawed options” (Klein, 2011).

The constructive style. The *constructive style* builds consistent interpretations on the basis of evidence and prior knowledge. This type of intuition often leads to quick holistic impressions. Information is not only accumulated and retrieved, but people

construct mental representations of the task using both current information and relevant information from memory. In legal decision-making, the “story model” suggests that

...jurors impose a narrative story organization on trial information....
 Meaning is assigned to trial evidence through the incorporation of that evidence into one or more plausible accounts (stories) describing “what happened” during events. The best story is selected, based on coherence, coverage, goodness-of-fit and uniqueness. This process of story construction may involve deliberation but may also emerge spontaneously. (Glöckner & Ebert, 2011, pp. 162-163)

The creative style. The *creative style* implies that intuition also includes creative properties. The unconscious thought theory (UTT) suggests that intuition can produce something fundamentally new, which then paves the way to creativity (Strick & Dijksterhuis, 2011) the “Aha! moment,” “insight,” or “Euréka.” UTT explores the combination of or alternation between active searches for information on a problem, in which the individual searcher is goal-oriented, and incubation periods, in which the individual stops any active attention and engages in a period of “distraction.” “Distraction” is a phase of diverted attention that leads to listening to feelings inside—to a gut feeling (Gigerenzer, 2008). This phase should not be mistaken for passivity because the subject knows they have to find the solution, the process is goal-oriented. “Defocused attention,” an idea developed by Duggan and Mason (2011) about strategic intuition, suggests “insights do not come to those who simply ignore problems or wait passively for solutions to bubble to consciousness” (p. 83). Laboratory studies, such as the remote associates tests, support the role of incubation and intuition in the process leading to insight (Sinclair, 2011).

Hogarth (2001) suggests we can say that “insight” is “typically reserved for those moments when people suddenly realize that they can “see into” the structure of problems” so that the solution suddenly enters conscious awareness (p. 254). This subjective experience is followed by a strong conviction of certainty (Hodgkinson & Sadler-Smith, 2011). Sinclair (2011) considers that we must develop intuition for creation

and not limit it to a domain-specific expertise: our everyday experiences are also a source of intuition. We should go beyond expertise to link intuition to broad experience accumulated in the past directly or indirectly. Even if creative intuition seems instant at the “Aha!” moment, it is not always instantaneous: an extended phase of development may be necessary. The success of a development phase is bound to certain properties. Research suggests that positive properties for the development of intuition may be related to the role of a state characterized by “psychophysiological coherence” (McCraty, Atkinson, Tomasino, & Bradley, 2006; Tomasino, 2011), “a state of optimal function,” which is associated with emotional stability, reduced stress and negative emotions and an increase in positive emotions (Tomasino, 2011). It is possible to learn psychophysiological coherence through breathing (McCraty et al., 2006), which indicates a relation to the practice of meditation. In addition to processing systems and styles, there are distinctive types of intuitive processing.

Processing Types: Inferential and Holistic

Some researchers distinguish two different types of intuitive processing, which are the inferential processing type and the holistic processing type (Hill, 1987; Pretz, 2011; Pretz & Totz, 2007). The former, the inferential processing type, relies on automated responses based on a quick recognition of memory patterns accumulated through experience (Hammond, Hamm, Grassia, & Pearson, 1987; Pretz, 2011; Simon, 1987). It uses the *associative style*, which can draw on a quick impression triggered by previous experience. It presumes minimum processing and its associationistic nature implies the involvement of the experiential system. In a more complex way, the inferential processing type uses the *matching style*, which compares the present situation with stored mental schemas and searches for a match or an anomaly (Kahnemann & Klein, 2009; Klein, 2011). This method requires a deeper level of processing that possibly employs the deliberative system, which is relevant for recognizing inferences

(Sinclair, 2011). The latter, the holistic processing type, processes information non-sequentially, similar to solving a jigsaw puzzle (Sinclair & Ashkanasy, 2005). Usually, this type is concerned with synthesis of “unconnected memory fragments into a new information structure” (Mintzberg, Ahlstrand, & Lampel, 1998, p. 164) and is often mentioned in terms of integrating complex information that is too complicated for a conscious deliberation (Pretz, 2011). The intuitive outcome of holistic processing presents something new; therefore, it requires a more sophisticated processing mechanism than the *associative* or *matching style*. It is often considered as the *entrepreneurial* (Crossan, Lane, & White, 1999) or *creative style* (Dörfler, 2010).

Sinclair (2011) suggests that upon closer examination of the characteristics of the two types of intuition, the inferential and the holistic, it appears sensible to distinguish between the two. To explain her standpoint, Sinclair borrows Dane’s (2010) differentiation between incremental and radical idea generation as prevention mechanisms for cognitive entrenchment of experts and applies it to the two intuitive processes as incremental (inferential) and radical (holistic) intuiting. Sinclair (2011) suggests “incremental intuiting seems to connect information in a new but predictable manner that builds on the existing domain knowledge, which opens the possibility that it could be mediated by the deliberative system” (p. 6), which appears broadly related to Glöckner and Ebert’s (2011) *constructive style*. It is also possible that such processing could accommodate the dynamics of unconscious thought (Dijksterhuis, 2004). Radical (holistic) intuiting, in contrast, departs radically from the existing knowledge patterns and creates an unanticipated novelty in a truly *creative style* (Dörfler, 2010), which, according to Kahneman and Klein (2009), requires a certain predisposition and talent. Thus, this type of processing might be rooted in the experiential system (Sinclair, 2011).

Location: Local and Nonlocal Intuition

An additional perspective on intuition concerns the location of the information received. Where does the information come from? Local intuition proposes that intuitive knowing is a result of processed information that we hold in the raw form already (Damasio, 1994, 1999; Simon 1987) or we have been in contact with through some form of exposure (Duggan, 2007; Sinclair, 2010).

Nonlocal intuition, however, is the perception of information about a distant or future event by the body's psychophysiological systems, which is not based on reason or memories of prior experience. This includes situations such as a parent sensing over many miles that something is wrong with their child. Theories on nonlocal intuition consider the possibility of instances in which we pull information from external sources that does not require any additional modification (Strick et al., 2011). Theories supporting nonlocal intuition (Bradley, 2011; Radin, 2011) suggest that no information processing occurs at all while intuiting; only a little processing would be required for the purpose of goal-directed intuiting (Strick et al., 2011). In a nonlocal case of intuiting the information is received in pre-packaged form from somewhere else—an outer information source. Advocates of nonlocal theories imagine that nonlocal intuiting could be achieved in the form of passionate attention. In order to identify and receive the information, an environmental scanning would be required (Sinclair, 2011). These theories are often criticized and disregarded.

From an integrated perspective of “direct knowing” intuition can employ experiential or deliberative processing systems, it can be of a holistic or inferential type in various degrees of complexity, it can arise in the *associative, matching, constructive* or *creative style*, and may be received from internal, external, local and non-local sources.

Type, Time, and Location of Retrieved Information

While intuiting, we pull from different sources of stored information in varied depth and breadth. Sinclair (2011) offers another way of categorizing intuitive processes according to the nature of the processed information, such as type of information, point in time information was acquired, and location of information.

Type of information. One way to distinguish the derivation of information is between domain-specific expertise, general expertise, and cursory exposure (Sinclair, 2011). While expertise presumes an extensive network of information patterns in a specific domain, field and/or practice (Klein, 1998; Simon, 1987), general experience relates to gathered pieces of information from unrelated domains or life in general, which appear to offer additional stimuli in more complex intuiting (Dane, 2010; Monsay, 1997). Sinclair (2011) suggests that the impact of a cursory exposure that may act as a catalyst should be equally regarded, especially for the creative style.

Time information was acquired. The perceptible time-units of the intuitive process that relate to the moment of time when the processed information is integrated into our knowledge structure are: past, present, and future. Most information is collected in the past, through learning, practice, or other type of exposure, and retained in schemas or somatic markers in our brain or other parts of the body (Damasio, 1994; Duggan & Mason, 2011; Klein, 2011; Sinclair, 2011). Some information is adopted at the instant of processing in the way of a present stimulus or fleeting exposure (Sinclair, 2011). “It may be the missing piece in the puzzle that we have been waiting for in order to process, as often reported by artists or inventors” (Sinclair, 2011, p. 12). Another intriguing possibility advocated by non-local theories (Bradley, 2011; Radin, 2011) is that we might be able to link to and obtain information residing in the future. In his book *Entangled Minds: Extrasensory Experiences in a Quantum Reality*, researcher and chief scientist at the Institute of Noetic Sciences Dean Radin (2006) describes several accounts of individuals’ premonitions of global events such as 9/11, as well as results of web-based

tests assessing precognitive ability that show noticeable affects in the participants' responses shortly before the time of the incident. Scientists and philosophers skeptical of the paranormal have criticized Radin's ideas and work, claiming Radin makes statistical errors and ignores plausible non-paranormal explanations for parapsychological data (Pigliucci & Boudrey, 2013). Radin has appealed to quantum mechanics as a mechanism, arguing that it can explain non-local phenomena, though such ideas were also criticized as being pseudoscientific (Carrol, 2009; Krippner & Friedman, 2010). Though Radin and his colleagues at the Noetic Science Institute may not have found concrete explanations yet, they do not stand alone with their views in the arena of science, which research such as that from the Institute of HeartMath shows (Bradley, 2006; McCraty, 2015). Despite criticism, these researchers dare to investigate paranormal phenomena whose existence cannot be denied and are thus pioneers in the field by tackling these difficult investigations despite the disapproval.

Location of information. There appear to be three categories depending on where the information is located in relation to the receiver: local internal, local external, and nonlocal (Sinclair, 2011). Great amounts of information have already been stored in our system in the past; therefore, most of the intuiting is directed inward (local internal), (Kahnemann & Klein, 2009). Some factors may be assembled from the surrounding environment at the current moment. These are external stimuli that are integrated into the processing as it occurs (local external) (Sinclair, 2011). Regarding the nonlocal perspective, it is yet to be determined whether we may connect to information that is outside of our mental and physical form (Sinclair, 2011).

Intuition and Affect

Another major finding on intuition is that it often appears to be linked to affect (Glöckner & Ebert, 2011; Sinclair, 2011; Slovic, Finucane, Peters, & MacGregor, 2002). The *associative style* seems to imply a dominant role of affect; it operates via “relatively

direct affective responses to stimuli that result from previous experiences with sufficiently similar stimuli” (Sinclair, 2011, p. 4; see also Glöckner & Ebert, 2011; Slovic et al., 2002). Damasio (1994) and Sinclair, Sadler-Smith, and Hodgkinson (2009) suggest that this “mechanism could be attributed to somatic markers which are affectively encoded memories reactivated in a context-congruent situation” (p. 8). Therefore, it seems that the *associative style* functions as simple “affective matching” between the received stimulus and its counterpart in the “somatic bank” (Sinclair, 2011). It must be noticed that depending on the derivation of the stimulus, somatic states appear to activate different parts of the brain (Reimann & Bechara, 2010), which suggests that the underpinning mechanism may be more complicated than it seems at first (Sinclair, 2011). Sinclair (2011) emphasizes that these accounts do not rule out the possibility that a different non-affective type of trigger may activate this matching method.

The significance of affect may also stand in relation to the novelty and complexity of the problem or decision at hand (Sinclair, 2011). Dealing with an unfamiliar situation may require a greater presence of affect as the information moves via the (affect-rich) “body loop,” while less novel situations are evaluated via the (affect-poor) “as-if” loop (Bechara, 2004).

Sinclair (2011) suggests the possibility that affect can be absent altogether: for example, in some sort of super-speed inferential processing style, which could be the case of the *matching style*, which draws on habitual mental schemas. In this sense, affect is likely to be recognized in both *constructive* and *creative style* intuiting, although it is expected to be less dominant in the *constructive style*, which relies on a new arrangement of established connecting patterns (Dane & Pratt, 2009). Affect is more likely to play a significant role in the *creative style* which is consistently found to be embedded in holistic processing of the experiential system, as creative intuiting deals with a notably new constellation of different associations. However, it is not known whether affect is

integral in the processing or whether it acts merely as a channel (Sinclair, 2011), yet affect appears to play a significant role in the experience of intuition.

Affective factors were also found to be influential in the precursor stage of intuition (Epstein, 2011; Sinclair, Ashkanasy, & Chattopadhyay, 2010). Recent findings indicate that opposing moods, such as happy versus glad, and emotions, such as angry versus fearful, might have different effects that could be contextual. Intense anger or fear as bases of information processing can hinder intuiting if the decision maker focuses on the decision itself, and may result in inferior deliberation, if not recession (Sinclair, 2011). On the other hand, the decision maker may activate effective intuiting by “channeling the emotional charge” into the intention to reach the desired goal (Sinclair, Ashkanasy, Chattopadhyay, & Boyle, 2002). In the post-processing stage, or at the turn when intuition emerges into consciousness, the most commonly reported quality is a feeling of confirmation and assurance, which is most typically affective in nature (Sinclair, 2010).

Engaging intuition involves the simultaneity of looking inward and outward in order to grasp a situation as a whole. Additionally, in contrast to deductive thought, intuition holds the facility to become that which it perceives (Fisher, 2007; Herzog, 2001). Intuitive knowing habitually arises through an internal-external scan that accesses information beyond rational or verbal consciousness. This is typically supplemented by a specific emotion, for example, feeling uplifted or on the other hand anxious. This perception manifests through intensities in the body, or by feeling sudden surges or depletion of energy (Damasio, 1999; Fisher, 2007).

Recent research has moved away from the split view between experienced-based intuition with its cognitive component and affect-based intuition with its emotional and sensory aspects and tends to acknowledge the importance of both (Sinclair, 2011). Philosopher Henri Bergson (1999) suggested that intuition and the discursive activity of our intellect are not different organs yet two sides of the same thinking activity—an

activity driven by the spirit. The thinking activity stirs in one direction when it takes a discursive, conceptual, quantitative, analytic and external perspective and in the opposite direction when it intuitively sympathizes with the metaphysical and psychological reality (Henden, 2004). In Buddhism, the human individual and experience is defined as a collaboration of five aggregates, or groups, called skandhas. These are descriptions of the individual's active and reactive functions of consciousness. Similar to Bergson's suggestion, they are realized in a sequence of increasing density and materiality, or in increasing subtlety, dematerialization, mobility, spiritualization, and re-vitalization (Govinda, 1959; Henden, 2004). The skandhas represent different functions; yet, they are anchored in synthesized ontology:

Whatever there is of feeling, perception, and mental formations, it is mutually connected, not disconnected; and it is impossible to separate the one from the other and to show up their difference. Because what one feels, that one perceives, and what one perceives, that one is conscious of. (Govinda, 1959, p. 72)

This is in accordance with the views of Tony Bastick (1982), senior lecturer in Psychology of Education and Educational Testing at the University of the West Indies and author on intuition, who suggests:

The intuitive process is dependent upon the interaction of emotional states and cognitive processes. It is evident from the feeling of satisfaction and reductions in tensions that accompany an insight that emotional involvement plays a part in intuitive processes. A whole body unifying theory is needed to describe intuitive processes. (p. 133)

Roles of Intuition

According to Sinclair (2011), intuition seems to serve two functions: decision making and problem-solving. Although these functions are usually interlinked there appears to be a different dynamic in each (Dane & Pratt, 2009; Dörfler, 2010).

The decision-making paradigm has guided most research in management, which may be the reason for the emphasis on expertise and speed. With the exception of quick

holistic associations (*associative style*), decision-making appears to be more closely related to the convergent variants of intuiting, such as *matching* and *constructive styles* that may utilize the deliberative system. Yet, decision-making offers a rather limited view of intuiting (Sinclair, 2011).

Complex problem solving often entails a prolonged development period (Goldberg, 1983); thus, there is a difference regarding the role of speed. It also habitually involves dealing with new situations; otherwise, the problem would be dealt with conventionally. Accordingly, the probability is higher that the experiential system with affect infusion will be triggered (Sinclair, 2011). All in all, it depends on how the retrieved information is dealt with. If the situation is basically matched to stored patterns (*matching style*), inferential and deliberate aspects are more likely to be at work. If schemas are rearranged in a novel but predictable way, an incremental innovation may be produced (*constructive style*). If intuition processes are engaged to create something entirely new, then the prospective outcome will be a creation, an invention, or a scientific discovery, as a result of *creative style* intuiting. The more unfamiliar the situation, the more probable it is that experiential processing will be at hand with a stronger presence of affect (Sinclair, 2011).

Some researchers also identify moral intuition as a distinct type (Guzak & Hagrove, 2011); however, Sinclair (2001) suggests this type as an affect-driven variant of the decision-making function. In the case of an individual, personal decision, it is expected to rely on the basic *associative style*, matching quickly the existing situation with a socially habituated schema (Sinclair, 2011). In the case of law professionals adjudicating morality, the intuiting is likely to be more complex, usually applying the *constructive style* (Glöckner & Ebert, 2011). Sinclair (2011) agrees with Dane and Pratt (2009) that this type of intuition tends to be deeply influenced by culture.

There is a lack of scholarly literature about intuiting between/among people, conceivably because it entails a transpersonal interaction. Instinctively, a lot of

information can be collected non-consciously from non-verbal cues, such as facial expression, gestures, or tone of voice (Kahnemann & Klein, 2009). These are typically expressions of a fundamental emotion. Thus, it seems likely that people-related intuiting is affect infused. Other than that, there is no verification so far to assume that the retrieved information is processed differently from task-related intuiting (Sinclair, 2011). The nonlocal perspective proposes that we are able to receive information from or about another person externally (Radin, 2011); in such cases, like interactions in the same physical space or at a distance, an interpersonal connection is needed (Sinclair, 2011). If this type of intuiting is indeed existent, Sinclair emphasizes, then more research into the dynamic of the processing is needed. Heart studies also indicate that we might be able to intuit events before they actually occur (Bradley, 2011, Tomassino, 2011). While existing research has recognized an advance-time only in durations of seconds, it presents an exciting possibility for reconsidering our understanding of foresight, both in people- and task-related intuiting (Sinclair, 2011).

Intuitive Functions

Sinclair (2011) introduces three intuitive functions: intuitive expertise, intuitive creation, and intuitive foresight. Each relies on a different combination of variables in terms of:

- Processing system: *deliberate, experiential*
- Processing type: *inferential, holistic*
- Processing style: *associative, matching, constructive, creative*
- Involvement of affect: *low to none, some, dominant*
- Main function: *decision making, problem-solving, personal interaction*
- Type of information: *domain-specific expertise, general experience, cursory exposure*
- Time acquisition of information: *past, present, future*

- Location of information: *local internal, local external, nonlocal*
- Type of outcome: *decision about existing issue, solution to existing problems, creation of new knowledge, relationship impact, information about future*

Intuitive expertise pulls mostly from locally-stored, domain-specific patterns collected in the past. Because of its convergent focus, it probably involves primarily the *matching* and *constructive styles* with little or no involvement of affect (Sinclair, 2011). Likewise, intuitive creation in most cases deals with domain-specific information, but it typically also integrates general experience and cursory exposure, which means the information has more scope, and although it can be obtained from the past, it has a critical present aspect. It is yet to be determined whether intuitive creation can also connect to nonlocal sources as findings of entrepreneurial research indicate (Sinclair, 2011). Contingent on whether the processed patterns are combined in a convergent or divergent manner, intuitive creation is expected to apply the *constructive* or *creative style* correspondingly with a lower and higher presence of affect (Sinclair, 2011). Not much is known about the fundamental dimensions of intuitive foresight, which seems to use the broadest breadth of information, possibly incorporating expertise, experience, and cursory exposure. While intuitive foresight may apply locally stored information from the past, conclusions from strategic intuition research suggest the consolidating effect of a present stimulus; moreover, entrepreneurial research even implies the prospect of sensing from the future. Sinclair speculates an auxiliary conclusion is that some of the information might be sourced non-locally. She emphasizes that the question “whether foresight could be accommodated by the *constructive style*, drawing on expertise in spotting opportunities, or whether it is reliant on the *creative style*, combining diverse stimuli along the time continuum, remains.” In this instance, she adds, “the role of passionate attention would call for a strong presence of affect” (p. 13).

Intuition, Instinct, and Insight

Erik Dane and Michael Gerard Pratt (2007), researchers and scholars in management and organization, state that intuitions are affectively charged judgments that arise through rapid, non-conscious, and holistic associations. These characteristics help clarify which types of decision-making processes are intuitive and which are not; only the non-conscious use of heuristics and internalized patterns of information fall within intuition (Dane & Pratt, 2007). In contrast, rational decision-making is vastly different from intuition. Rational decision-making implicates the use of systematic procedures aimed to thoroughly assess all pertinent information, evaluate costs and benefits, and, ultimately, make a decision based on conscious deliberation; it is highly analytic and relies on logical connections (Dane & Pratt, 2007). Furthermore, rational decision-making comprises a type of information processing system completely dissimilar to the experiential system employed in intuition. Intuition is different from various rational models of decision making in being (1) non-conscious, (2) holistic, (3) associative, and (4) faster (Dane & Pratt, 2007). Intuition furthermore differs from other decision-making approaches that are characteristically viewed as “fast”; for example, it is comparable to guessing only in terms of its speed. Guessing, however, does not incorporate affectively charged judgments or requires making associations through non-conscious information processing; moreover, it shortfalls certainty (Dane & Pratt, 2007).

Additionally, intuition differs from instincts and insights, which are often used synonymously with intuition in everyday speech. Dane and Pratt (2007) refer to Hogarth (2001) and Epstein (2003), who argue that biological instincts (e.g., shutting one’s eyes in the presence of bright light) are “hardwired” responses or autonomic reflexes to stimuli. Therefore, instincts are inborn capabilities that derive from outside the experiential processing system. Moreover, insights or “sudden unexpected thoughts that solve problems” (Hogarth, 2001, p. 251) could encompass experiential processing in the

form of an “incubation period”; unlike intuition, insight is often an extensive process that starts with deliberate, analytical thinking that leads up to the incubation period (Dane & Pratt, 2007; Hogarth, 2001; Shirley & Langan-Fox, 1996).

Moreover, when a solution is gained through insight, one “suddenly becomes aware of the logical relations between a problem and the answer” (Lieberman, 2000, p. 110; see also Dane & Pratt, 2007). This indicates another difference between insight and intuition; insight implies that one consciously becomes aware of the logical links supporting a certain answer or solution, while intuition involves that one is unable to consciously account for the rationale that justifies the arisen judgment (Dane & Pratt, 2007). It is important to be aware of the distinctions among intuition, insight, and instinct so as to be able to distinguish among and not confuse them while researching intuition.

Eastern Views on Intuition

In Eastern culture emphasis is placed on intuition. In Western culture emphasis is placed on reasoning. This does not mean that one excludes the other. Intuition and rational thought are possible for human beings in both cultures. In Eastern philosophy intuition is mostly linked with religion and spirituality and has various meanings according to different religious texts (Leaman, 2000).

Hinduism

Sri Aurobindo, Indian philosopher, yogi, guru, poet, and nationalist lived his life in accordance with his own premises about the ascent of consciousness from normal human intelligence to higher levels of consciousness. In his concept of the evolution of mind, the initial step is to elevate one’s consciousness to a level where it comes in contact with that state of consciousness from which we receive insight, intuition, and holistic understanding. Consciousness, according to Aurobindo (2006), is not only the power of

awareness but also dynamic and creative energy. As one moves from the ordinary, sensory mind-consciousness into the higher realms of consciousness, one becomes more and more illumined about the nature of reality. Here the mind is no longer limited by sensory experiences and personal biases, but capable of seeing beyond fragmented and divisive appearances. As the mind becomes more and more “illumined,” it begins to operate beyond thought and “constructed knowledge,” by working through visions, insight, intuition, and inspiration. Eventually, an illumined mind can find contact with the spiritual source of inner illumination and creativity, and can then acquire knowledge directly, through intuition (Aurobindo, 2006; Runco, 2011).

In his main philosophical work, *The Life Divine*, Sri Aurobindo (1939) advocates that intuition is a power of consciousness that can be developed systematically. When the consciousness of the subject comes into direct contact with the consciousness of the object intuition can occur like a spark or lightning. When human consciousness further develops and unites with layers of consciousness closer to the spiritual realm of things and beings, then intuition progressively becomes more pure until one attains direct perception (without any meditation) of the truth behind manifest reality. At the highest levels of the evolution of consciousness, intuition is no longer a momentary occurrence but stays as the primary source of knowledge.

Sri Aurobindo calls the highest stage of consciousness *supermind*, in which one is in a perpetual and united state of both cognitive and creative fulfillment. Sri Aurobindo suggests that the gradual evolution, of which Darwin had found his proofs in nature, is not just a matter of increasing complexity, but a progressive manifestation of ever-higher types of consciousness (Aurobindo, 2006; Runco, 2011). Nature began its evolution from the seemingly unconscious state of inorganic matter to the half-conscious plant and animal life and gradually developed, within certain mammals, the mental consciousness which we now find in humanity. Sri Aurobindo argues that it appears unlikely that our present mental consciousness, with all its limitations, confusions, and obvious defects,

would be the end result of biological evolution. He anticipates that there will be further steps in the evolution of consciousness that will guide us closer to the consciousness, in which, according to the Vedic tradition, the entire manifestation has its origin. According to Sri Aurobindo (2006), the next stage of this process would be a cosmic truth-consciousness in which the ego and the division between self and other will disappear. He holds that the evolutionary process will continue at least until there will be embodied individuals living in the perfect harmony of the divine consciousness of Brahman, which in Hinduism is the ultimate reality underlying all phenomena (Aurobindo, 2006; Runco, 2011). Advaita Vedanta, a school of Hindu philosophy and religious practice and one of the classic Indian paths to spiritual realization, embraces the idea that the soul (true Self, Atman) is the same as the highest metaphysical Reality (Brahman). This school of thought takes intuition to be an experience through which one can come in contact with and experience Brahman (Indich, 2000).

Osho (2007), also known as Bhagwan Shree Rajneesh, a twentieth-century Indian guru with a vast following in the West, considers consciousness of human beings to exist in an increasing order from basic animal instincts to intelligence and intuition, and that humans constantly live in that conscious state often moving between its stages depending on their affinity. He also suggests that living in the state of intuition is one of the ultimate aims of humanity. According to Osho, intuition is the direct perception of reality, without interference from the prejudices and belief-systems of the mind. It is “knowing beyond logic”—and only those who are capable of going beyond the limitations of logic and analysis are able to respond creatively to the new and changing situations they encounter every day. Osho’s understanding is that intuition is an inborn quality, available to all. However, by the time of adulthood, most have lost contact with their natural gifts, including intuition, and are no longer aware that such gifts exist. Various things contribute to this loss of connection with our inborn gift of intuition, such as the efforts of our parents to protect us and attempts by our teachers and mentors to educate us. In the

process, we are taught to value safety more than exploration, to live within the confines of the logical mind at the expense of following the intuitive leads that so often guide one to true genius (Osho, 2007).

Buddhism

In Buddhism, intuition is understood as a faculty in the mind of immediate knowledge. It places the term intuition beyond the mental process of conscious thinking, as the conscious intellect cannot necessarily access subconscious information, or render such information into a communicable form (Sumedho, 2013). Intuitive insight, termed “seeing Dhamma,” or the truth taught by the Buddha, is not by any means the same thing as rational thinking. One will never come to see Dhamma by means of rational thinking. Intuitive insight can only be gained by means of a true inner realization (Sumedho, 2013). In Zen Buddhism various techniques have been developed to help develop one’s intuitive capability, such as kó-an, a paradox to be meditated upon that is used to train Zen Buddhist monks to abandon ultimate dependence on reason and to force them into gaining sudden intuitive enlightenment—the resolving of which leads to states of minor enlightenment (satori). In parts of Zen Buddhism, intuition is considered a mental state between the Universal mind and one’s individual, discriminating mind (Connors, 2011).

Taoism

Traditional accounts of Taoism deal with areas interrelating metaphysics and ethics. Philosophical interpretations that are open to religious movements include transcendent monism, mysticism, and ethical intuitionism or supernaturalism (aligning with attitudes of transcendent ethical judges). Taoists took a reflective, second level, meta-stance in examining these issues and how (or if) the more religious conclusions could survive reflection according to the norms of reasoning enshrined in the philosophical high-tide of the classical period of thought (Hansen, 2007). In Taoism,

logical reasoning is considered part of the artificial world of man, together with social etiquette and moral standards. Taoists were not interested in this world at all but focused their attention wholly on the observation of nature in order to perceive the characteristics of the Tao. Accordingly, they developed an attitude, which was essentially scientific and only their caution with the analytic method prevented them from constructing proper scientific theories. Yet, the careful observation of nature, combined with a strong mystical intuition, led the Taoist sages to profound insights, which today are confirmed by modern scientific theories (Capra, 2010). One of the most important understandings of the Taoists was the awareness that transformation and change are essential features of nature. The Taoists saw all changes in nature as manifestations of the dynamic interplay between the polar opposites yin and yang, and therefore trusted that any pair of opposites constitutes a polar relationship where each of the two poles is dynamically related to the other. For the Western mind, the idea of the implicit unity of all opposites is difficult to concede—it seems illogical that experiences and values, which we learned to be opposing should be, after all, aspects of the same thing. In the East, however, the understanding of this integration has always been considered essential for reaching enlightenment—to go “beyond earthly opposites” (Capra, 2010, p. 24).

Islam

In Islam, various scholars put forth diverse interpretations of intuition, often relating the possession of intuitive knowledge to prophethood. Persian philosopher and founder of the Iranian school of Illuminationism, Siháb al Din-al Suhrawardi describes intuition in his book *Philosophy of Illumination (ishráq)* (2000) as knowledge acquired through illumination that is mystical in nature and requires spiritual contemplation (mushāhada) to bring about correct judgments (Landolt, 2005). One of the foremost philosophers in the Medieval Hellenistic Islamic tradition that also includes al-Farabi and Ibn Rushd, Ibn Sīnā (Avicenna) understands the ability of intuition as a “prophetic

capacity” and terms it as a knowledge obtained without intentional acquiring. He finds regular knowledge is based on imitation while intuitive knowledge is based on intellectual certitude (Kalin, 2010). His contemplations relate to the notion of inspiration. Inspiration (from the Latin “inspirare,” meaning “to breathe into”) refers to an unconscious burst of creativity in an entrepreneurial or artistic endeavor. The concept has origins in both Hellenism and Hebraism. The Greeks believed that inspiration or “enthusiasm” came from the muses, as well as the gods Apollo and Dionysus (Kalin, 2010).

Western Views on Intuition

In Western thought, intuition does not appear as a separate field of study. Early mention and definition can be traced back to Plato who in his book *Republic* (381 BC) attempts to define intuition as a fundamental capacity of human reason to comprehend the true nature of reality (Plato, 1998). Plato describes intuition as a pre-existing knowledge residing in the “soul of eternity,” and a phenomenon by which one becomes conscious of pre-existing knowledge. Plato offers an example of mathematical truths and posits that they are not arrived at by reason. He argues that these truths are retrieved using knowledge already present in a dormant form that is accessible to our intuitive capacity. This concept by Plato is also referred to as *anamnesis*—the idea that humans possess knowledge from past incarnations and that learning consists of rediscovering that knowledge within us (Klein, 1989).

Philosophy

In his book *Meditations on First Philosophy* (1641), Descartes refers to intuition as a pre-existing knowledge attained through rational reasoning or discovering truth through contemplation (2012). This definition is commonly referred to as rational

intuition (Mursell, 1919). Later on philosophers, such as Hume in *A Treatise of Human Nature* (1739), defined intuition as a recognition of relationships (relation of time, place, and causation) while stating that “the resemblance” (recognition of relations) “will strike the eye” (which does not require further analysis), attributing intuition to a power of mind, contradicting the theory of empiricism that states that knowledge comes only or primarily from sensory experience (Hume, 2009; Johnson, 1995). In *The Critique of Pure Reason*, a central figure in modern philosophy, Immanuel Kant (1781), claimed that intuition is thought of as basic sensory information provided by the cognitive faculty of sensibility (equivalent to perception). Kant (1998) suggested that our mind casts all of our external intuitions in the form of space, and all of our internal intuitions (memory, thought) in the form of time. According to Kant (1998), our faculty of sensibility is structured by intuitions. To him, there are two kinds of intuition: pure and empirical intuitions. Our pure intuitions are our concepts of space and time that we apply to everything we perceive. Once we have applied our pure intuitions of space and time to sensations they become empirical intuitions, that is, sensations that exist in space and time. Kant argues that our pure intuitions of space and time can be exercised independent of experience and serve as the basis for mathematics and geometry.

Mathematics

In the philosophy of mathematics, Intuitionism, a position advanced by Luitzen Egbertus Jan Brouwer throughout his lifetime (1881-1966), derived from Kant’s claim that all mathematical knowledge is knowledge of the pure forms of intuition. At the age of 24, Brouwer (1905) wrote the book *Life, Art and Mysticism*, whose solipsistic content foreshadows his philosophy of mathematics. In his dissertation, the foundations of intuitionism are formulated for the first time, although not yet under that name and not in their final form (Lemhoff, 2016). In intuitionism, mathematics is considered to be purely the result of the constructive mental activity of humans rather than the discovery of

fundamental principles claimed to exist in an objective reality. That is, logic and mathematics are not considered analytic activities wherein deep properties of objective reality are revealed and applied but are instead considered the application of internally consistent methods used to realize more complex mental constructs, regardless of their possible independent existence in an objective reality (Lemhoff, 2016). There are divergent accounts of what nature of mental state intuitions are, ranging from mere spontaneous judgment to a special presentation of a necessary truth (Lynch, 2010). Some philosophers have recently challenged the meta-philosophical assumption that philosophy depends on intuitions. Philosopher Timothy Williamson (2007), whose research interests concern philosophical logic, philosophy of language, epistemology and metaphysics, has argued that intuition plays no special role in philosophy practice, and that skepticism about intuition cannot be meaningfully separated from a general skepticism about judgment. In this view, there are no qualitative differences between the methods of philosophy and common sense, the sciences or mathematics.

Psychology

Psychologist Carl Jung (1990) defined intuition as “perception via the unconscious”: using sense-perception only as a starting point, to bring forth ideas, images, possibilities, ways out of a blocked situation, by a process that is mostly unconscious. Jung suggested that a person is able to understand and comprehend the innate energies within the unconscious that become conscious through intuitive insights. Those insights can be developed to a higher state of awareness and used in everyday life (Jung, 1990). There is an unconscious and intuitive recognition of the “archetypes of the unconscious.” According to Jung, all humans possess these innate ‘energies’ because they are a product of evolutionary nature and are components of the collective unconscious that serve to organize, direct and inform human thought and behavior. Jung suggested that not only do the archetypal structures govern the behavior of all living

organisms but that they are contiguous with structures controlling the behavior of inorganic matter as well. Jung understood mind, body, and feelings, or what he called ‘the psyche’, as all working together. Even negative symptoms could be potentially helpful in drawing attention to an imbalance; for example, depression could result from an individual suppressing particular feelings or not following a path that is natural and true to their particular personality. In this way, Jung saw the psyche as a self-regulating system with all psychic contents—thoughts, feelings, dreams, intuitions etc.—having a purpose. He saw a great value in dreams, which he understood as the psyche’s attempt to communicate important things to the individual, and as a way of knowing what was really going on.

In more-recent psychology, intuition is understood as the ability to know valid solutions to problems and decision-making. For example, the recognition primed decision (RPD) model explains how people can make relatively fast decisions without having to compare options. Research psychologist Gary Klein (2003) found that under time pressure, high stakes, and changing parameters, experts used their base of experience to identify similar situations and intuitively choose feasible solutions. Thus, the RPD model is a blend of intuition and analysis. The intuition is the pattern-matching process that quickly suggests feasible courses of action. The analysis is the mental simulation, a conscious and deliberate review of the courses of action.

Toward a “Geocentric Meta-paradigm of Cognition”

Sinclair’s second book, *Handbook of Research Methods on Intuition* (2014), deals with how to approach the complex and cross-disciplinary study of intuition. How can intuition be captured on site and how can researchers connect with their own intuition?

In the handbook, Professor of Chinese Business Studies at the Copenhagen Business School in Denmark Peter Ping Li (2014) contemplates the differences between

Eastern and Western perspectives on intuition in “Toward the Geocentric Framework of Intuition: The Yin-Yang Balancing between the Eastern and Western Perspectives on Intuition.” Li highlights that “the geometric integration of the West and the East (the West-East balance) is not only economically but also culturally imperative for the whole world in the future” (Chen & Miller, 2010; Li, 2012, 2014). He suggests that especially at the fundamentals of philosophy, it is very challenging for scholars to achieve this integration (Li, 2014).

Li (2012, 2014) distinguishes between two groups of philosophy, the Eastern “philosophy of wisdom” and the Western “philosophy of knowledge.” He clarifies that the East in his writing refers to geographical areas traditionally influenced by the ancient Chinese civilization and the West refers to geographical areas traditionally influenced by the ancient Greek civilization with India and the Middle East performing as bridges. Li (2014) proposes that the Eastern “philosophy of wisdom” has “the unique potential to facilitate the necessary integration due to its special capacity to reframe ambiguity from that of a negative problem (inconsistency) to a positive solution (completeness) as well as balance logical analysis with intuitive imagination” (p. 28). Li (2014) suggests that the geocentric integration may benefit the development of a geocentric meta-paradigm of cognition from complexity, rooted in the Eastern ontology of Tao, to ambiguity, rooted in the Eastern epistemology of Yin-Yang balancing, and to metaphor, rooted in the Eastern methodology of Wu. A reframed view on ambiguity as a multi-frame fusion can mediate between complexity and metaphor with a shared duality in diversity-in-unity (Li, 2012, 2014). Li’s (2014) main focus is cognition in the domains of creativity and entrepreneurship, in which he sees the biggest challenges in cognitive research, but also the greatest potential to integrate the Eastern “philosophy of wisdom” with the Western “philosophy of knowledge” toward a “geocentric meta-paradigm of cognition with a framework of intuition at its core” (p. 28).

The Western Philosophy of Knowledge

Li (2014) suggests that the Eastern “philosophy of wisdom” is mainly about the creation (invention) of insight whereas the Western “philosophy of knowledge” is about evaluation (application) of knowledge as exploitation. His intent is not to discredit the Western philosophical tradition but to reveal its limitations and highlight aspects that have not been properly explored yet. At the same time, Li acknowledges the limitations of the Eastern philosophical tradition, yet his intention is to highlight its potential to help initiate a paradigm shift in the West and help avoid the Western tendency towards polarized and dualistic viewpoints.

Instead of merging analysis with intuition Western philosophy neglects the value of intuition (Li, 2014). French philosopher and sociologist Edgar Morin (2008) calls for a new paradigm of complexity with the “disturbing traits of a mess, of the inextricable, of disorder, of ambiguity, of uncertainty” to address “the paradox of the one and many,” which will go beyond the either/or logic toward the “dialog” that values paradoxes as well as “imagination, illumination, and creativity” (pp. 32-34; see also Li, 2014). In Li’s (2014) view, there is a need for stepping beyond the Western “philosophy of knowledge,” moving from a mind-as-computer metaphor towards a mind-as-organism metaphor that includes being complex, dynamic, ambiguous, open-ended, self-organized, heuristic, intuitive, imaginative, insightful and metaphorical (Li, 2014; Miller, 1989; Polanyi, 1981; Polanyi & Prosch, 1977; Polya & Conway, 1973; Shackle, 1979; Stacey, 1996).

The Eastern Philosophy of Wisdom

Li (2014) suggests that this new mind-as-organism metaphor can be found in the Eastern “philosophy of wisdom”, he proposes that we have to reevaluate the roles of intuition and subconscious process due to their inherent connection to creativity. The ancient Chinese embraced Tao in terms of “Heaven-Human integration” as the shared ontology for all Chinese philosophies. Tao suggests a complex world that is both

subjective and objective in balance, where the macro-level context is integrated with the micro-level object rather than being separated. Tao focuses especially on the dynamic process of self-becoming in the context of chaos (Hall, 1978; Li, 2014). This view stands in contrast to Western philosophy, where idealism and realism or context and object are viewed as separate.

Moreover, the ancient Chinese embraced the form of Yin-Yang Balancing as the shared epistemology of all Chinese philosophies. Yin-Yang Balancing contains unique views of holistic content, dynamic process, and duality integration. This idea as either/and recognizes the distinction and link between the opposites and balances their conflicting and complementary tendencies. It differs noticeably from rational reductionism, the epistemology in the West, represented by Aristotle's either/or logic and Hegel's both/or dialectics, which initially tolerates but lastly denies contradiction (Li, 2008, 2012, 2014). Yin-Yang Balancing, in contrast, takes ambiguity as inevitable and desirable for cognition in uncertain complex and dynamic contexts.

Furthermore, the ancient Chinese embraced Wu as the shared methodology for all philosophies in China, which refers to intuitive imagination for insight through metaphor as both the process and outcome of exploration and discovery. Here intuition (heuristic) is understood as the process, imagination (via metaphor) as the mechanism, and insight as the outcome. Wu-based intuition is the core process of creative cognition and contains gradual and sudden sub-processes as well as conscious and subconscious sub-processes (cf. Bastick, 2003; Li, 2014; Pretz & Trotz, 2007).

Li (2014) suggests it is essential to highlight the inherent link between Zen, which is the Chinese form of Buddhism, and the trilogy of the Eastern Philosophies, which are Tao, Yin-Yang Balancing and Wu, to be able to understand the unique value of the Eastern philosophy of wisdom. The trilogy is echoed in the practice of Zen, especially Wu as enlightenment. The Zen method of *koan* in the form of paradoxical questions, expressions, and actions introduced by the Zen Master can facilitate Wu. The practice of

Zen exemplifies the distinctions between the Western philosophy of knowledge and the Eastern philosophy of wisdom (Li, 2014). The most distinctive aspect of Western thought is logic and its outcome of evidence; Eastern philosophy, in contrast, does not focus on the elaboration of facts for a full grasp of the whole, it comprehends intuitively, therefore the Eastern mind is essentially vague and indefinite (Li, 2012, 2014; Suzuki, 1964).

Li (2014) describes the Eastern notion of intuition as “exploratory” in nature and as the core of the Eastern paradigm of cognition, while the Western notion of intuition is “exploitative” and perceived as irrelevant to the Western paradigm of cognition, which has logical analysis at its core. The Western notion of intuition mainly refers to fast and frugal decision-making based on a heuristic routine rooted in System 1 (experiential system) (Kahneman, 2013), while the Eastern notion of intuition is not limited to System 1, as it arises from both System 1 (experiential) and system 2 (deliberate), as an equilibrium beyond the dual-processing model (Evans, 2008; Li, 2014). Even though most scientific insights have been initially achieved intuitively and verified later by logical analysis (Langer, 2014; Laughlin, 1997; von Franz, 2001), the process of exploration in Western thought is primarily described as a rational process (Li, 2014). This has been emphasized as a misconception by numerous great minds of the West, such as Popper, Poincaré, Planck, and Einstein (Li, 2014).

When I examine myself and my methods of thought, I come close to the conclusion that the gift of imagination has meant more to me than any talent for absorbing absolute knowledge.... All great achievements of science must start from intuitive knowledge. I believe in intuition and inspiration.... At times I feel certain I am right while not knowing the reason. (Albert Einstein, as cited in Calaprice, 2000)

Li suggests that many scientists of the West have tacitly applied the Eastern philosophy of wisdom in their practice without being conscious of it.

The Value of Wu. To highlight its value, Li (2014) distinguishes Wu, which is usually translated as “emptiness,” and carrying the meaning of “nonbeing” or “nonexistence,” as intuitive imagination from the Western notion of “intuition as

experience- or expertise-based automatic judgment with no need for imagination” (p. 33).

He emphasizes five key points that present its value:

1. Wu is mainly focused on creative cognition in terms of insight beyond the Western notion of intuition as sourcing from past experience and/or learned expertise for instinctive judgment.
2. Wu not only distinguishes between but also integrates the process and outcome of creation, in contrast to the separation of the two variables in the Western notion of intuition.
3. Wu not only distinguishes between but also integrates both the stages of gradual and sudden creation, in contrast to the separation of the two stages in the Western notion of insight.
4. Wu embraces both complexity and ambiguity as the given antecedents, as well as non-logical components, such as metaphor, intuition, imagination, image, inspiration, and emotion, as the inherent contents of intuitive imagination.
5. Wu is tacit and implicit in nature, as it relies principally on imagination to manage ambiguity across a spectrum of diverse and open-ended options.

Li (2014) suggests, when building a geocentric framework of intuition, ‘Wu’ as “exploration” and analysis as “exploitation” are both necessary, with the former as the first stage and the latter as the second stage of cognitive process in general.

Intuitive imagination via creative metaphor. Metaphor lies at the core of Wu. The most distinctive difference between the Eastern and the Western notion of metaphor is equivalent to the difference between their notions of intuition. The significance of this difference lies in the way the two understand the functions of metaphor: as the West focuses on “structural mapping” between two existing and known entities, the East stresses the open imagination from one existing and known entity to a non-existent or unknown entity (Li, 2014). Metaphor can occur in both subconscious and conscious processes, however; it is more successful in generating insight in the subconscious

process for the freest and fullest associations that are unlikely in the conscious process (Hideki, 1978; Li, 2014). This results from creativity presupposing “a relaxing of the controls and a regression to modes of ideation which are indifferent to the rules of verbal logic, unperturbed by contradiction, untouched by the dogmas and taboos of so-called common sense” (Koestler, 1964, p. 178). Moreover, “generative metaphors seem to take their inception in essentially subliminal process” (Gordon, 1961, p. 114), which is directly linked to the Eureka effect and incubation state (Li, 2014). Evaluating the idea of conscious-subconscious balance, it can be argued that the conscious process may be more significant to critical cognition and the subconscious process may be more significant to creative cognition (Li, 2014).

Art and Intuition

I suggest that there are parallels between the notion of Eastern intuition and art practice; therefore, art practice may be a method and vehicle to introduce Eastern philosophies and the method of Wu into our Western mode of thinking. This might help to create a more balanced understanding of cognition.

Correlative Thinking

Metaphor is the central aspect of Wu, therefore the Chinese mode of cognition is often understood as “correlative thinking” (Graham, 1989; Li, 2014). Correlative thinking is found both in Eastern philosophies, such as the Yijing (Book of Changes), Taoism, and the Yin–Yang school and, with less attention, among the classical Greeks (Li, 2014). Correlative thinking implicates the association of image or concept-clusters related by meaningful disposition rather than physical causation. It is a type of spontaneous thinking based in informal and ad hoc analogical procedures presupposing both association and differentiation (Hall & Ames, 1998). There is no uniform view among scholars such as

Marcel Granet, Joseph Needham, A. C. Graham, David Hall, and Roger Ames, when they use the term “correlative thinking” to describe the Chinese mode of thinking; but they all recognize, more or less, the term’s implication as non-logical or pre-logical, non-rational or irrational, intuitive-associative or beyond analytic thinking (Li, 2014). Scholars in philosophy, David L. Hall and Roger T. Ames (1995), understand correlative thinking as cultural in nature, while Sinologist Angus Charles Graham (1989) interpreted it as proto-scientific opposed to the scientific style in the West. However, differently viewed, “the relative indifference of correlative thinking to logical analysis means that the ambiguity, vagueness, and incoherence associable with images and metaphors are carried over into the more formal elements of thought” (Hall & Ames, 1995, p. 124). Correlative thinking includes three major components: analogy, intuition, and imagination (Li, 2010), which are fundamental in art practice as well. A correlative mode of thinking is beneficial in generating valuable and novel solutions to everyday problems (Li, 2014). I suggest that art involves correlative thinking, which therefore suggests that art practice may be a good method to introduce and develop correlative thinking. The use of intuition in art is one aspect of it.

Intuition and Creativity

The relationship between art and creativity has frequently been recognized (Earnshaw, 2016; Parker, 2015). While there is little literature to be found on art and intuition there is some existing research on creativity and intuition. Psychologist and distinguished Professor of Psychology and Management at Claremont Graduate University Mihaly Csikszentmihalyi (1996) wrote, “Creativity is any act, idea, or product that changes an existing domain, or that transforms an existing domain into a new one” (p. 28). He states:

I have devoted 30 years of research to how creative people live and work, to make more understandable the mysterious process by which they come up with new ideas and new things. If I had to express in one word

what makes their personalities different from others, it's complexity. They show tendencies of thought and action that in most people are segregated. They contain contradictory extremes; instead of being an individual, each of them is a multitude. (as cited in Schiering, 2015, p. 69)

In his book *Creativity: The Work and Lives of 91 Eminent People*,

Csikszentmihalyi (1996) describes aspects of creativity that also apply to the experience of intuition in art practice. He describes contradictory traits that are frequently present in creative people, which could also be said to apply to intuitive minds. He states that most creative people have a great deal of physical energy but are often quiet and at rest.

Creative people can work long hours at great concentration. Creativity involves fluency, or the ability to generate a great quantity of ideas; flexibility, or the ability to switch from one perspective to another; and originality in picking unusual associations of ideas. Most creative people combine both playfulness and productivity. They alternate fluently between imagination and fantasy, and a rooted sense of reality. In both art and science, progress involves a leap of imagination, a leap into a world that is different from our present, which works in conjunction with a hyperawareness of reality. Attention to real details allows a creative person to imagine ways to improve them. People usually tend to be introverted or extroverted, but creative people are often a balance of both simultaneously. Creative people are usually very passionate about their work but remain extremely objective about it as well. They are able to admit when something they have created is not very good and enjoy the process of creation for its own sake (Csikszentmihalyi, 1996).

In their article, "The Role of Intuition in the Generation and Evaluation Stages of Creativity," Pétervári, Osman, and Bhattacharya (2016) state that both intuition and creativity are associated with knowledge creation, yet a clear link between them has not been adequately established. Pétervári et al. acknowledge that the available empirical evidence for an underlying relationship between intuition and creativity is sparse in nature, and the existing evidence is debatable as concepts and operationalization vary and

the measures adopted are often not validated sufficiently. Thus, the findings from various studies, which explore the link between intuition and creativity, are difficult to replicate. However, Pétervári et al. advocate that the role of intuition in creativity should not be overlooked as it is often described as a core component of the idea generation process, which in conjunction with idea evaluation are crucial phases of creative cognition. Renowned mathematicians, scientists, and artists often credit the role of intuition as part of the creative process that generates their discoveries (e.g., Gardner & Nemirovsky, 1991; Hadamard, 1954; Miller, 2000). Yet, despite the recognizable relationship between intuition and creativity, with the exception of a few studies (e.g., Raidl & Lubart, 2001), little empirical research has connected intuition to creativity (Dane & Pratt, 2007, pp. 48-49; Dörfler & Ackermann, 2012; Sinclair, 2010). Pétervári et al. (2016) propose that though there is no well-defined evidence yet, there are however, good conceptual means for suggesting that intuition and creativity are linked, at least on a minimal level.

Extrasensory Perception

According to art historian, critic, and curator Jennifer Fisher (2007), intuition is a core aspect to processes of “coming to know” in aesthetic practice and experience. Many artists habitually rely on extra-rational means of understanding. Intuition is always contradictory and paradoxical, entailing the simultaneity of faith and suspicion, openness and skepticism. Her book *Technologies on Intuition* centers on artistic practices involved with accessing a state of intuition, which is simultaneously “the product of certain knowledge, the content of what is known as well as a practice or a way of knowing” (p. 11). The artists presented in the book reveal a range of practices employed in art-making that use intuition in their methodology, such as divination, channeling, automatic writing, clairvoyance, and meditation. Fisher advocates that such engagements involve real undertakings and commitments that make the conscious mind receptive to affectively access, channel or give energy.

Revelations of intuition are understood instantaneously through a subtle extra-sensory sensorium in addition to the physical faculties of sight, hearing, touch, smell and taste (Durham Peters, 2001; Fisher, 2007). This faculty of meta-perception involves “inner vision,” clairaudience or clairvoyance, which involves past, present, and future, and can comprise symbols or psychic meditations (Fisher, 2007). Some artists describe clairaudience as feeling like “taking dictation” from an internal or disembodied voice. Clairsentience refers to a perception beyond the ordinary, which involves phenomena such as “smelling” danger or “tasting” a flavor that indicates a particular presence. Intuition, as described here, relates simultaneously to both embodied perception and to awareness that goes beyond the five common senses. Intuition partakes in physical cognition; however, their methods of perception involve extrasensory perception—the sixth sense, which largely occurs in pre-cognitive experience (Fisher, 2007).

Extra-Rational Modes of Thought

While many artists develop highly individualistic semiotic vocabularies, they simultaneously decode visionary experience to the social, economic and cultural relations that concern their context of practice (Fisher, 2007). Artists may sometimes feel they have to defend the reality of their experiences and the certainty of their insights because they appear uncommonly retrieved (Fisher, 2007; Piha, 2005). Artists often develop the conscious ability to “engage intuitive insight and affective cognition to open themselves to extra-rational modes of thought and states of bodily awareness” (Piha, 2005, p. 32; see also Fisher, 2007). Fisher (2007) suggests that “intuition also plays a role in exceeding discreet notions of individuality” (p. 13), such as in the phenomena of trance medium—the self becomes another. In addition, intuition is able to facilitate group consciousness, for example in the amplified awareness that can arise in group meditation. Art involved with this understanding of intuition may, therefore, disrupt notions of established boundaries that appear essential within the rational Western philosophy (Fisher, 2007).

Though these notions of non-local intuition have barely entered Western research yet, research on intuition in art might challenge some of the dated modes of looking at intuition and cognition in the West. In order to become aware of the specific notions of intuition in art practice it appears reasonable to compare these concepts with notions of intuition in management.

Intuition in Management

Acknowledgement of intuition in the field of management mainly differs from that in the field of art by means of inferential and holistic processing and local and non-local intuiting. Findings on intuition in the field of management reveal more inferential processing types using mostly the *matching* and *constructive style*. However, these are personal assumptions, as there is almost no existing research on intuition in art-making.

In the journal article, “Intuition in Management Research: A Historical Review,” scholars in management Cinla Akinci and Eugene Sadler-Smith (2012) offer their interpretation of the chronological progression of events that make up the history of intuition research in management. Akinci and Sadler-Smith outline the development of intuition research over the past eight decades, highlighting the distinction between intuition research in management, such as that of Barnard, Mintzberg, Hogarth, Crossan, Khatri, Sinclair, Ashkanasy, Dane and Pratt, etc., and intuition research in base disciplines and related fields, such as that of Jung, Polanyi, Vaughan, Dreyfus, Damasio, Klein, Dijksterhuis, and Kahneman. Akinci and Sadler-Smith present a critical commentary on the means in which the dynamic between these two historical threads has moved the progress in the study of intuition in organizations.

The Launch of Research

At the beginning of early management intuition scholarship, business executive and author Chester Irving Barnard (1886–1961) attempted to articulate what intuition is, to speculate on its nature and origins and on the conditions and particular job roles to which it is relevant. Barnard worked for nearly 40 years in the American Telegraph and Telephone (AT&T) company, starting out in the statistical department and advancing to the presidency of New Jersey Bell Telephone Company. Barnard declared that mental processes fall into two separate categories: “non-logical” and “logical.” These are not clearly divided but meld into each other (Akinci & Sadler-Smith, 2012):

By “logical processes” I mean conscious thinking, which could be expressed in words, or other symbols, that is, reasoning. By “non-logical processes” I mean those not capable of being expressed in words or as reasoning, which are only made known by a judgment, decision or action. (Barnard, 1938, p. 302)

Barnard (1938) did not view non-logical processes as mystical (cf. Wild, 1938); instead, he felt they were grounded chiefly in knowledge and experience, and their foundations lay in physiological conditions or factors, or in the physical and social environment. By the end of the 1990s, intuition research, as it related to the mainstream of management and organization, had come full circle, recapping, confirming, and extending a number of the understandings that had been presented by Barnard over half a century earlier, such as what intuition is, its nature and origins, and the circumstances and job roles to which it is relevant (Akinci & Sadler-Smith, 2012).

A Disordered Picture

Until the turn of the 21st century, developments in intuition research occurred mainly outside the fields of management. Within management research the picture was somewhat disordered and contradictory: for example, there was no clear account of the now well-established distinction between insight and intuition (Akinci & Sadler-Smith, 2012). One outcome of this conceptual confusion was that organizational learning

researchers were missing clarity in their models, as exemplified by Crossan et al.'s (1999) observation that “interpreting has to do with developing intuitive insights” (p. 525). Moreover, the concept of intuition itself was undefined or weakly defined. Systematically derived and conceptually robust definitions developed only in the mid- to late-2000s (e.g., Akinci & Sadler-Smith, 2012; Dane & Pratt, 2007; Sinclair & Ashkanasy, 2005). The waves of reviews that have emerged in rapid progression in the last years are an indication of a concurrence of views on what intuition is, and what it is not (e.g., Dane & Pratt, 2007; Hodgkinson, Langan-Fox, & Sadler-Smith, 2008; Hodgkinson, Sadler-Smith, Burke, Claxton, & Sparrow 2009; Miller & Ireland, 2005; Sadler-Smith & Shefy, 2004). Akinci and Sadler-Smith (2012) suggest that achieving this level of agreement is a major step forward.

A Concurrence of Outlooks

Scholars in the field of management, Erik Dane and Michael G. Pratt (2007), provided much required conceptual clarity by differentiating intuition from other related constructs such as instinct and insight (cf. Hogarth, 2001). Moreover, Dane and Pratt (2007) discriminated between intuiting and intuition and developed a theoretical model and hypotheses that incorporated the role of domain knowledge, learning, task and environmental characteristics, situation awareness and affect. Dane and Pratt (2007) conceptualized intuition both by its process, which they refer to as intuiting, as well as its outcome, which they define as intuitive judgments (Akinci & Sadler-Smith, 2012).

Akinci and Sadler-Smith (2012) conclude their review by identifying several promising new directions for intuition research and suggesting a number of recommendations to intuition researchers in management which may help in taking this topic forward in ways that do not repeat previous inaccuracies, errors, diversions or detours. Their concluding recommendations in going forward with the research on intuition in management are (1) the need to strive for more careful conceptual framing;

(2) the need for greater cross-disciplinary collaboration and integration; (3) the need for increased methodological rigor and pluralism; and (4) closer attention to levels of analyses issues.

An Integrated View on Intuition

When looking at the existing research in the Western world and the overall literature on intuition it becomes clear that there are numerous aspects of intuition and various ways to view and understand intuition. How intuition is perceived and understood is not only defined by the perspective of the professional field the research is conducted in but also influenced by culture, education, geography, expertise, belief-system, memory, experience, and general exposure. Therefore, it is challenging to explore and describe the experience of this phenomenon. However, as it appears intuition is linked to cognition and is an attribute we all possess and implement in our lives (Burnett, 2011; Robinson, 2012), it is important to explore and learn as much as we can about it from as many perspectives as possible. My assumptions, intentions, and motivations for this research are based on my personal experience and my personal intuition that this type of research is needed.

It appears that the existing research in the Western world is mainly conducted from a Western viewpoint that essentially disregards perspectives on intuition that do not quite fit into rigid Western philosophy. However, identifying and studying every noticed aspect of intuition, exploring its ambiguous notion and unfamiliar characteristics, are important in order to obtain a holistic view on the experience of the phenomenon, which could lead us to a greater understanding of cognitive processes. As the world becomes more complex and interactive every day, and with it, faster and more demanding, intuitive abilities may help us improve managing situations in life.

Besides in management, research on intuition has been performed in other high-risk professional fields, such as with firemen, nurses, militaries, etc. However, such research has mainly highlighted aspects of intuition that were compatible with our existing Western way of reasoning. Art making, however, involves those disregarded aspects that are usually unfamiliar to us, such as non-locality, ambiguity, and illogicality—aspects that are likewise embraced by Eastern philosophy. As Li (2011) emphasizes, merging Eastern and Western philosophies in a global, fast-growing world may bring benefit to the way we progress as humans. Given that art embraces ambiguity and illogicality, I suggest that studying intuition in the field of art practice may enhance our understanding of the phenomenon.

Art making employs various forms of intuitive processes, which makes it a suitable context in which to study intuition. Art practice appears to intuitively encompass Wu; hence, it may be a beneficial practice for becoming familiar with Eastern perspectives. Many artists have learned through their practice to consciously enter mentally relaxed states that may induce intuiting. An engagement in research about the practice of intuition in art making may help create space for Eastern and Western philosophies to reunite, which may generate a more holistic way of viewing, understanding and living our lives. I conducted this research, not only because I am interested in intuition or support an integration of Eastern philosophies in the Western world, but most importantly to highlight the potentials of art practice and the significance of art and art education in our lives.

Summary

Chapter II provided a framework through which the findings from this study of the experience of intuition might better be understood. It began with describing the dimensions of intuition recognized so far through research pertaining to the phenomenon

of intuition, such as processing systems, processing styles, processing types, time and location of retrieved information, intuition and affect, roles of intuition, and intuitive functions.

Then, after an overview of Eastern and Western views on intuition, Peter Li's (2014) reflections, which view intuition as a fundamental part of cognition and suggest an integration of Eastern and Western philosophies for the purpose of incorporating intuition into Western perspectives, were highlighted. Next, the relationship between intuition and art was set forth, and an overview of research on management and intuition was provided.

Finally, in reviewing the related literature on intuition, I concluded with an integrated view on intuition, arguing for the relevance of art practice and art education in the endeavor of researching intuition and developing awareness and abilities of intuition. Chapter III provides an overview of the research methods employed in this study.

Chapter III

DESIGN OF STUDY

Our current modern world is moving at such a rapid pace we often miss seeing extraordinary signs and messages that pop up in our daily life, such as body signals, synchronicities, seeing- beyond, or intuitive empathy (Orloff, 2011). Everyone experiences body signals, or to use Damasio's (1999) term "emotions." Damasio (1994, 1999) suggests that consciousness emerges from emotions and feelings. He has strived to show that feelings are what arise as the brain interprets emotions, which are themselves purely physical signals of the body reacting to external stimuli. He has suggested that consciousness, whether the primitive "core consciousness" of animals or the "extended" self-conception of humans, requiring autobiographical memory, emerges from emotions and feelings (Damasio, 1994, 1999). Philosopher Richard Shusterman (2006) argues that mental life depends on somatic experience and cannot be wholly separated from bodily processes. The body has many ways of getting attention. It could be goose bumps when something feels right or strikes as true, or it might be hair standing up on the back of the neck when danger is sensed. One thinks and feels with the body, especially with the body parts that constitute the brain and nervous system. One's body is likewise affected by mental life, as when certain thoughts bring a bodily sensation, such as a change in heart rate or breathing rhythms. The body-mind connection is so pervasively intimate that it seems misleading to speak of body and mind as two different, independent entities (Shusterman, 2006).

Synchronicity is the experience of perfect timing; the simultaneous occurrences of events that appear significantly related but have no discernible causal connection. Examples of this are when one is thinking about a word right when hearing it on the radio, or a random conversation between passersby that appear to address your own inner questions. Seeing-beyond is when one is tuned into an event that is happening right now, but in a different place. For example, one thinks of a long-lost friend and they send an email in that instant or one has a feeling to turn left on the way to work and avoids an accident. Intuitive empathy is when a vibe is picked up from another person. For no apparent reason, one suddenly senses a person's deep loneliness, or feels hostility coming from a person who is smiling at them (Orloff, 2011). These are a few examples that exemplify how intuition can influence and affect our lives. Therefore, many—if not all of us—have experienced moments of intuition, such as visual images, pictures or movie-like scenes that flash in your mind's eye or even outside of the mind, hearing our inner voice or the voice of a guide speak to us, just knowing information without really knowing where it came from, or feeling our inner voice or a guide speak to us through bodily sensations, often termed clairvoyance, clairaudience, claircognizance and clairsentience (Murphy, 2006). The methodological design of this study was conceived to assist the participants in recognizing these moments, to reflect on the experiences of intuition, and to bring these cultivated understandings to the study.

Choice of Methodology

A researcher's choice of a particular methodological approach is informed as much by the subject being examined as by his or her "philosophical assumptions" underlying the nature of the inquiry (Creswell, 2007). In this study, the "subject" I wish to examine is the elusive phenomenon of intuition that I suggest has a distinctive place in the process of art making, and furthermore is recognized in the everyday lives of humans

(Vaughan, 1979). The nature of my subject and my inquiry are undeniably informed by my philosophical assumptions, some of which are outlined in Chapter I.

Based on these underlying assumptions, it appeared that the most appropriate form for this research would be a qualitative, phenomenological study.

From a phenomenological point of view, to do research is always to question the way we experience the world, to want to know the world in which we live as human beings. And since to *know* the world is profoundly to *be* in the world in a certain way, the act of researching - questioning - theorizing is the intentional act of attaching ourselves to the world, to become more fully part of it, or better, to *become* the world. (van Manen, 1990, p. 5) (emphasis in the original)

The following section will present the core principles of phenomenology as a philosophy and as a methodological approach, followed by a description of this research study including the organizational, analytic, and interpretive methods employed.

The Phenomenological Approach

The philosophical origin of phenomenology derives from two distinct streams of thought through Husserl's transcendental phenomenology and Heidegger's hermeneutic phenomenology, which each inspired a number of followers. Phenomenology as a method of inquiry straightforwardly stems from Husserl's and Heidegger's concepts, and is interpreted through Moustakas's transcendental methodology and Van Manen's interpretive methodology, which represent the most well-known research practices for phenomenological inquiry (Creswell, 2013; Healy, 2005).

The original notion of Husserl is based upon the idea that one can only truly know what is personally experienced (Healy, 2005). Thus, his "pure or transcendental phenomenology" is defined as one that is "not a science of facts, but as a science of essential Being" (Husserl, 2012, p. 3). As a successor of Husserl's transcendental approach, Clark Moustakas developed a transcendental empirical phenomenology that prioritizes the descriptions of participants' directly observable lived experiences

(Creswell, 2013). In Moustakas's (1994) inquiry, "phenomenology is the first method of knowledge because it begins 'with the things themselves'; and is the final court of appeal" (p. 41). In contrast to some methods of phenomenology, including the Van Manen methodology, Moustakas outlines a systematic approach for gathering and analyzing data in which the researcher removes him or herself from the process as much as possible (Creswell, 2013; Healy, 2005; Moerer-Urdahl & Creswell, 2004).

Moustakas closely follows Husserl's philosophy, beginning with the concept of the epoché and bracketing all prior ideas to approach the inquiry from a fresh perspective (Creswell, 2013). In this methodological approach, Moustakas (1994) argues that the everyday understandings, judgments, and knowings are set aside, and the phenomena are revisited, freshly, naively, in a wide-open sense, from the vantage point of a pure or transcendental ego (p. 34). Epoché is a critical first step in transcendental phenomenology. Propelled by the belief that the data itself should guide the process, the research interview includes only two broad questions: "What have you experienced in terms of the phenomenon? What contexts or situations have typically influenced or affected your experiences of the phenomenon?" (Creswell, 2013, p. 61). The research process then includes multiple steps related to the gathering and analyzing of participants' data. In Moustakas's (1994) view, the fundamental goal is the creation of "a synthesis of the meanings and essences of the phenomenon or experience," with the assumption that there is an essential structure to lived experiences within a phenomenon (p. 181). Moustakas's adoption of Husserl's pre-reflective stance, however, does not fully support the methodology for this study, because the inquiry required a phenomenology that was more accepting of participants' prior experiences and reflections on their experiences, as well as my own experiences and reflections regarding the phenomenon.

Characteristically, all phenomenology is descriptive in the sense of intending to describe rather than explain. However, a number of scholars and researchers differentiate between descriptive phenomenology and interpretive, or hermeneutic, phenomenology.

With descriptive (i.e., Husserl-inspired) phenomenology, researchers intend to disclose essential general meaning structures of a phenomenon, and stay close to what is delivered to them in all its richness and complexity, and avoid “making assertions which are supported by appropriate intuitive validations” (Mohanty, 1983, cited in Giorgi, 1986, p. 9). Interpretive phenomenology, in contrast, has emerged from the work of hermeneutic philosophers, such as Heidegger (1962), Gadamer (1975), and Ricoeur (1970), who argue for our fixity in the world of language and social relationships, and the inevitable historicity of all understanding. “The meaning of phenomenological description as a method lies in interpretation,” wrote Heidegger (1962, p. 37). Interpretation is not a supplementary procedure: It constitutes an inevitable and basic structure of our “being-in-the world.” We experience a thing as something that has already been interpreted (Finlay, 2009).

Together with scholars such as Finlay (2009), I recognize description and interpretation as a continuum where specific work may be more or less interpretive. For instance, van Manen (1990) portrays research as oriented toward lived experience (phenomenology) and interpreting the “texts” of life (hermeneutics) (p. 4). While van Manen does not approach phenomenology with a set of rules or methods, he considers phenomenology research as a dynamic interplay among research activities. Researchers first identify a phenomenon, an “abiding concern” (p. 31), for example, reading, running, driving, and mothering. During the research process, they reflect on essential themes, what forms the nature of this lived experience. The researcher then writes a description of the phenomenon, maintaining a strong focus on the topic of inquiry and balancing the parts of the writing to the whole. Phenomenology is not only a description, but it is also understood as an interpretive process in which the researcher provides an interpretation of the meaning of the lived experiences (Creswell, 2013, p. 59), the researcher “mediates” between different meanings (van Manen, 1990, p. 26). “Phenomenology, not unlike poetry,” van Manen explains, is a “poetizing project; it tries

an incantative, evocative speaking, a primal telling, wherein we aim to involve the voice in an original singing of the world” (p. 13). More recently, he suggests that, “not unlike the poet, the phenomenologist directs the gaze toward the regions where meaning originates, wells up, percolates through the porous membranes of past sedimentations—and then infuses us, permeates us, infects us, touches us, stirs us, exercises a formative affect” (van Manen, 2007, p. 12, as cited in Finlay, 2009). Therefore, I was led in my methodological approach by Moustakas’s (1994) designs for the overall structure of the data collection and presentation process, and by van Manen’s interpretive approach (1990), for the overall analysis and interpretation of phenomenological research.

Summary of Procedures

This qualitative phenomenological study explores the formative dimensions of intuition regarding the possibility of art practice playing a distinctive role in the conscious awareness of intuition and the prospect of the practice of art-making facilitating the development of abilities of intuition. Through the methods of individual interviews and participant journal entries, three artists’ experiences were studied and compared to the experience of three business executives. In my view, it appeared beneficial to compare the experience of the phenomenon in different practices in order to detect formative dimensions regarding a specific profession. The decision to compare art practice with the profession of business was based on the existing interest and performed research on intuition in the field of management as well as on my own experience in the arena of business. Data was collected via audio recordings, participant journal entries, note-taking, and by keeping a personal art/research journal. Through a phenomenological approach data gathered was organized, thoroughly analyzed, compared and interpreted.

Before conducting the study several reflective procedures were prepared, such as an identity memo, a concept map (see Figure 1), a gathering of topics, issues, and

categories relating to the subject, and a matrix that constitutes and relates research questions, data sources, data types, and their justification (see Appendix C).

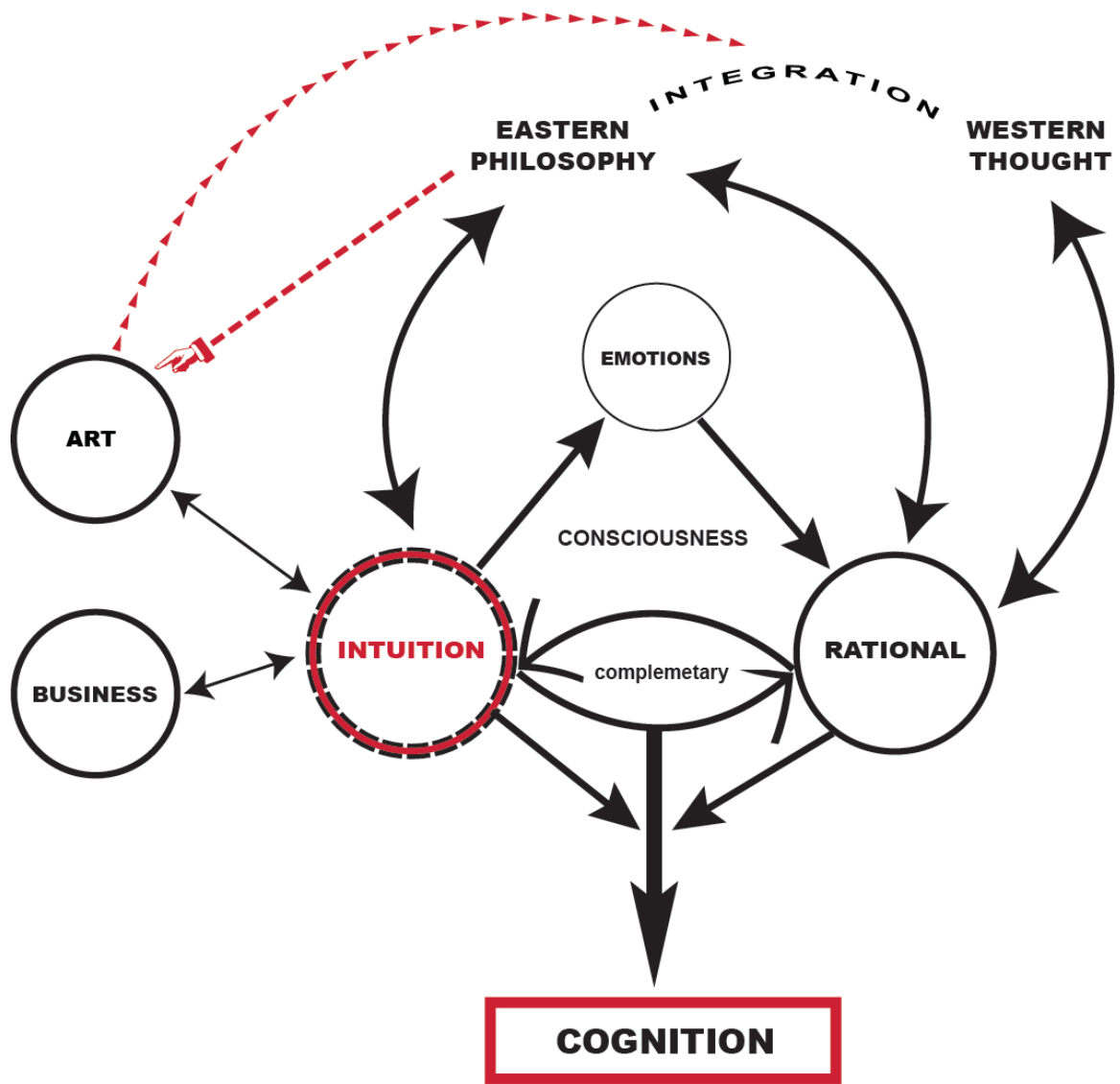


Figure 1. Relationships, Connections, Assumptions

These procedures helped to develop a guiding interview protocol that considered, what needed to be known from the participants regarding the key elements of the research questions. For the interviews, an open-ended, semi-structured interview method was used that helped define the issues to be explored, but also allowed me, the researcher, to be

flexible in order to pursue an idea or response in more detail. The initial interview protocol was generated based on a combination of findings developed in the pilot study, insights from literature and existing research on intuition, and my own personal experience of intuition. The purpose of the research interviews was to explore the views, experiences, beliefs and motivations of the participants that reflected in what way and how intuition was experienced. Interview methods are most appropriate in cases when little is already known about the study phenomenon or where detailed insights are required from individual participants. They are also particularly appropriate for exploring sensitive topics that participants may not want to talk about in a group environment (Gill, Stewart, Treasure, & Chadwick, 2008).

In addition to the interviews, the participants in this study were asked to keep an individual journal over six months to collect and reflect on their experiences concerning the research. Participants in qualitative studies may use journals to refine ideas, beliefs, and their own responses regarding the research in progress (Janesick, 1999). Through the process of journaling, the participants were able to focus their attention and document their observations of and reflections on their own experiences of intuition. Journaling is related to the diary-interview method (Zimmerman & Wieder, 1977), which combines solicited participant diaries and face-to-face follow-up interviews that can be employed to evaluate participant observation. This method can be a significant source of data for qualitative research, particularly when participant observation over an extended period of time is not possible (Zimmerman & Wieder, 1977). The format of keeping a requested journal/diary guides the participant in paying attention to daily experiences and reflections that he or she values. Although diaries/journals might lack the nuances present in verbal communication (Begley, 1996), they can help the researcher collect information about the day-to-day activities of participants, who can then relate to those activities during a succeeding interview (Elliott, 1997; Zimmerman & Wieder, 1977). Furthermore, as the researcher, I kept a personal research journal that functioned as a place for present,

on-going reflection on the research, collecting ideas, realizations, concerns, intuitions, insights and alterations regarding the active research study. Interviews, participant journal entries, and the researcher's personal research-journal notes served as the data for this study.

A Modified Stevick-Colaizzi-Keen method as described by Moustakas (1994) was applied to the data analysis procedure. I chose the Modified Stevick-Colaizzi-Keen method for data analysis because my profile fits the sample criteria and the question under investigation is my personal passion. In the method, the researcher is the first informant to contribute to the research (Creswell, 2013; Moustakas, 1994). The process employs phenomenological reduction, which includes bracketing, horizontalizing, organizing invariant qualities and themes, and constructing textural description (Merriam, 2009; Moustakas, 1994). The data analysis begins as soon as the first set of data is available. The use of horizontalization assigns equal value to each statement, which represents a segment of meaning (Merriam, 2009; Moustakas, 1994). The segments are then clustered into themes. Segments and themes are synthesized into a description of the texture (the what). The textural description is examined from different perspectives (imaginative variation) and eventually arrives at a description of the structure (the how). A textural-structural description that emerges represents the meaning and essence of the experience (Creswell, 2013; Moustakas, 1994), which is then integrated into a universal description of group experience (Moustakas, 1994).

In this study, I began with a description of the researcher's experiences of the phenomenon, an attempt to set aside personal experiences, which naturally cannot be done entirely; however, the attempt helps to direct the focus to the participants in the study (Creswell, 2013). A list of significant statements about how the participants were experiencing the phenomenon was generated; this included information about external influences or pre-conditions, the mentioning of emotions and feelings and the working of minds during the experiences. Each statement was treated with equal value, from which a

list of non-repetitive and non-overlapping statements was developed. Different statements were delineated and grouped into segments—"meaning units"—such as "the purpose and meaning of intuition," and "the source of intuition." A textural description, using verbatim examples, was also written about what happened during the participants experience, following a structural description of participants' reflections on how the phenomenon was experienced, the settings and context in which intuition occurred (Creswell, 2013). To be able to locate significant processes of intuition in art making and in business activities and to outline their dimensions, it was necessary to be able to compare experiences of intuition in art practice to experiences in art and business practices. Staying within phenomenological analysis, a narrative of the experiences of intuition including all six subjects was written up, together with a description of what appeared distinctive about the separate experience of business executives and of artists. This procedure assisted in the determining of what way the experience and processing of intuition in art practice differed from business practices. Throughout the process, Eastern philosophies were studied and kept in mind, in order to find similarities and intersections in the participants' experience of intuition and Eastern views and practices. Finally, a composite description of the phenomenon of intuition incorporating both the textural and structural description was composed, reflecting the "essence" of the experience and representing the culminating aspects of this phenomenological study (Creswell, 2013).

Data Types and Sources

The following section describes in more detail the individual methodological stages of this study, including choosing participants, methods of data collection, organization of data, as well as analysis of the data.

Participants of the Study

Six professional practitioners—three visual artists and three business executives—were recruited for the study. The experiences of the three artists and the three business executives were investigated and compared parallel to each other in order to highlight differences as well as similarities in the use and experience of intuition in the two different professional fields. The criteria for all participants were a current active professional practice in their field and being between 35-55 years old, to ensure a certain life- and work-experience.

The business executives were recruited through recommendations from colleagues and advisors. The main criterion for the business executives was to hold a top managing position in a professional business in which principled decisions frequently have to be made. The size of the company was irrelevant to the search. However, the business executives had to demonstrate top-level management responsibilities, such as setting goals and strategies for the business, planning, directing, and coordinating operational activities, and being responsible for the performance of the company. The decision of choosing business executives was based on the existing research on intuition performed in the field of management, as well as on the researcher's own experience with founding and running a business. Many business executives acknowledge the importance of intuition in the field of business; for example, Steve Jobs considered intuition more powerful than intellect (Bradberry, 2016). While there is research on intuition in many fields, such as psychotherapy, counseling, performing arts, mathematics, sciences, and more, I have found that lately most research on intuition has been conducted in management. The reason that research on intuition has been of great interest in the field of management in recent years (Dane & Pratt, 2017) may be due to the ongoing desire to strengthen areas of economics in a capitalist society. As a result, I have found more literature on intuition in management than in any other field, and therefore chose to explore intuition in business practice and in art practice. I also acknowledge that the

experience of intuition may be significant in all forms of art practice, such as dance, music, poetry, etc. However, I am focusing on the visual arts in this study because of my own experience as a professional visual artist. In art practice, intuitive processes are generally acknowledged as a method of knowledge-making, yet almost no research is to be found to demonstrate the presence of the phenomenon in art practice. However, in other fields, especially in management, where intuition has been advocated as a key aspect of decision-making and discovery, research studies on intuition can be found and are being performed (Dane & Pratt, 2017). In management studies, intuition has tactical significance and is being viewed as a “non-sequential information-processing mode”; the focus here is on how precognitive perception determines the making of choices and decisions (Fisher, 2007; Sinclair, 2011). Since there is an existing pool of research studies on intuition in management that can be drawn from, it appeared reasonable to compare art practice with the practice of management.

The three participating artists in this study had previously partaken in the pilot study that I conducted in 2014: “Art as a Vehicle for Spirituality: Exploring Spiritual Aspects in the Practice of Three Contemporary Artists” (Jagtiani, 2014). The criteria for the artist selection back then were the interest in and integration of spirituality in their art practice. I recognize that not all artists in the world may be fully aware of the service of intuition in their work. The selected artists, however, appeared to show great awareness of the experience of intuition in their practice. Through their multifaceted religious upbringings and their shared interest in spirituality, the three artists appeared to have a similar worldview, as well as a heightened awareness of intuition in their lives and work. The analysis of the data from the pilot study revealed that the artists repeatedly claimed to be guided by intuition. A typical statement from the artists declared that intuitive processes are essential to their work. They described methods of their art practice that involved intuitive processes, such as automatic writing, being guided by dreams or states of transcendence, etc. that suggest the account of their art practice to be significant to this

study (Jagtiani, 2014). I was interested in more deeply exploring the intuitive processes these artists employ in their art practice. Therefore, the artists were again recruited for this study to compare their practices to the practices of three business executives. Data was collected over a period of a year and a half, the number of six participants allowed for gathering sufficient data suggesting possible indications of the dimensions of intuition after assessing notes, interviews and journal entries in depth.

As a researcher, my intention was to form a professional but approachable relationship with the participants in the study, in order to make them feel comfortable enough to trust, open up, and share their personal experiences, feelings and beliefs. This aim was achieved through the quality and tone of communication; for example, by offering the participants the chance to become co-researchers through keeping the methodology transparent, and by presenting the opportunity to give feedback and critique at all times. After interviews participants were offered the opportunity to read the transcripts and asked if they wanted to add or correct something. Additionally, participants were secured by a consent and confidentiality contract (see Appendix B) described in the following section.

Consent and Confidentiality

To prevent unnecessary surprises or confusions once participation was secured, the participants were informed about the research methods applied in the study. The participants signed a consent form agreeing that each interview would be audio recorded and that quotes from the interviews would be used in a doctoral dissertation at Teachers College, Columbia University. Participants were assured that partaking in the research was completely voluntary, and that they were free to withdraw at any time, for any reason without question. Permission was given to the participants to decline to answer any questions they did not wish to answer. Quotations from the participants recorded during this research will not be used for publication beyond a dissertation without consent of the

participants. The purpose of the consent document was to give the participants a feeling of safety and control, and to build trust between the participants and me as the researcher. Bear in mind that establishing trust needs more ethical awareness than merely a signed consent form (Bresler, 1996).

Bresler (1996) states that both parties must define the relationship between researcher and participant. “Traditional procedures, e.g. consent forms, are no longer sufficient,” (p. 5) and “positivist guidelines for the ethical conduct of inquiry are inadequate for the types of research examining individual’s lived experience” (p. 6). Bresler argues that the underlying issue lies “with the commitment to cooperation and partnership between researcher and participants” (p. 16). The ethics of the researcher must be considered long before research begins, not after the data are written into text form. My hope was that the participants would sense the thought, commitment, and genuineness behind my efforts, and understand that the conducted research, which is highly personal, will be treated with respect. I attempted to earn this trust by including the participants as collaborators in the study—they were encouraged to suggest any kind of insight or advice at any time—and by sharing experiences of my personal artistic practice in conversations with the participants if requested. After signing the consent and confidentiality contract participants took part in their first interview of the study.

Interviews and Journaling

To collect data for phenomenological research, long interviews are typically carried out. This requires an interactive process and utilizes open-ended comments and questions (Moustakas, 1994). Each participant took part in two interviews. The interviews were scheduled before and after the six-month journaling period. Journal entries provided the researcher with understandings about how the participants work and reflect on their practice, gave insight into their everyday experience, and elucidated aspects of the experience of intuition that they spoke about in their initial interviews. The

data from the first interview combined with the journal entries guided the interview protocol for the second interview. I anticipated that the data collected to this point would indicate the areas that lacked information and needed to be explored in more detail, and would therefore determine the essential questions of the second interview protocol, which was indeed the case. Data from the artist interviews and journals allowed me to attempt to comprehend the intuitive experience of each person as it is manifested in his or her individual philosophy and art practice. For the interviews, an open-ended, semi-structured method was used that helped define the issues to be explored, but also allowed the researcher to be flexible in order to pursue an idea or response in more detail. According to Gill et al. (2008), the flexibility of this approach, particularly compared to structured interviews, allows for the discovery or elaboration of information that is important to participants but may not have previously been thought of as pertinent by the researcher.

First interview. Prior to the initial interviews, the interviewees were encouraged to reflect upon their understanding and experiences of intuition. During the interviews, I engaged as much as possible in the epoché/bracketing process as a way of creating an atmosphere and rapport for conducting the interview. Bracketing or epoché is a preliminary act in the phenomenological methodology, conceived by Husserl as the suspension of the trust in the objectivity of the world. It involves setting aside the question of the real existence of a contemplated object, as well as all other questions about the object's physical or objective nature; these questions are left to the natural sciences (Creswell, 2013).

The initial interviews took between 45 minutes and an hour. The interview protocol for the first interview was generated based on findings that arose from the pilot study, insights from the literature and existing research on intuition, and my own personal experience of intuition in my professional practice and life. The questions were designed with the intention of giving space for the participants to recall memories about how

intuition was experienced, and to reflect upon these. The interviewees were asked to give as many different examples in response to the questions. After each interview, notes and interview transcripts were reviewed to refine questions or reorder questions based on emerging topics and directions in order to give the interview a suitable flow. However, the number and content of the questions stayed the same for each participant.

The interviews were held in a semi-structured form to allowed space for probing and guiding questions. Probing questions were employed when I felt it was necessary to gather more information, which was used to expand on the response to the question. The interview process incorporated open and closed questions led by the state of the responses, the interview outline, and flow. Open questions were asked when a more general description of an experience or opinion was needed; for instance: “What is the purpose of intuition?” Focused questions were raised when a more certain conclusion or termination was asked for such as: “What is your motivation for this kind of experience?” Depending on the information offered by the participant, I decided if and when probing and guiding questions were posed. For instance, probes for more information were used to expand on the responses to the questions. When the participants described an experience or stated a declaration in a wide-ranging way, I asked questions such as “Why?” “In what way?” “How?” “Where do you know that from?” or “Give me some examples.” These questions were asked in order to gain a deeper understanding of what exactly the participants were trying to convey and to find certain clues that I was looking for in order to examine the research question.

Preliminary questionnaire. The following was the interview protocol for the first interview:

1. Can you recall the most powerful intuitive experience you ever had? Please describe.
2. What does intuition mean to you? What do you think is its purpose?

3. Can you recall situations where you think intuitive processes were really important?
4. Do you encounter strong emotions or feelings before, during, or after intuiting? Please describe.
5. How do you experience your mind work while intuiting?
6. Are there any consistencies in how you think you make intuitive judgments?
7. Where do you think the information comes from when you intuit?
8. Can you consciously activate intuiting? If yes, in what way?
9. How do you know when you perceive something intuitively or when you just think something because you desire it that way? Give me some examples please.

Participant journaling. After the first interview, the participants entered the journaling phase. For six months, participants were requested to keep a journal in which they could record and reflect on their personal experiences of intuition. The performance of writing things down stimulates participants to process and reflect on experiences in ways unlike thinking about them or discussing them with others (Hatch, 2010; Johnstone, Johnstone, & Balester, 1994). Studies that seek to study participant perceptions from inside out can benefit from journaling (Hatch, 2010). The most potent characteristic of journals as data is that they can provide a direct channel into the insights of participants. Some individuals are comfortable expressing their feeling, ideas, and insights in writing; therefore, journals can be powerful data that reveal how the participants understand the phenomenon under investigation (Hatch, 2010). In addition to writing about their experiences, the participants had the opportunity to post images, songs, sounds, drawings, voice recordings or anything that they perceived as relevant to their experience of and thoughts on intuition. There may have been incidents in which the participant found a drawing, a picture, or a sound more suitable than language to convey information. Sometimes the elements of our common language system are insufficient to describe

certain experiences and contemplations. Any digital form of visual or audial data was accepted as a journal entry. This gave the participants the opportunity to communicate information about experiences that may not be possible to describe in words.

The individual journals were presented in the form of six individual private and password secured online blogs. Each individual participant had their own blog that only they and I had access to at any time. By having access to the journals at all times, I was able to collect and begin organizing the data during the journaling phase. Additionally, I was able to immediately ask the participants questions about their entries if something in an entry appeared unclear. Participants were encouraged to post preferably one journal entry a week, even if they were not aware of any relevant experience that relates to the research that week. In that case they were asked to declare that no conscious event involving intuition has occurred. The weekly entries were designed to help participants keep on track with their journaling and keep their focus on noticing intuitive processes in their practice, as well as to provide me with control over monitoring the process of journaling. Journaling appeared to be a suitable method to reveal underlying thoughts and feelings that the participants encountered throughout the investigation of their own experience. Once the journaling phase was over the participants partook in their second and final interview.

Second interview. Following the journaling process a second round of 20 to 30-minute-long individual interviews was conducted. The responses from the first interview and the journal entries generated new aspects and questions that guided me in moving forward with the second interview. Therefore, the second interview protocol was created during the research process based on what information had been found so far and what further information was still needed regarding the research questions.

The individual worldview accounts were shaped by asking the participants an open-ended question about how their worldview regarding their faith and beliefs. In

response, the participants described the formation of their worldviews mainly through their religious views and upbringings, reflected in the worldview sections in Chapter IV.

Follow-up questionnaire. The following was the interview protocol for the second interview:

1. Could you please describe your worldview regarding your faith and beliefs?
2. Tell me some more examples of how you use intuition especially in your work.
3. Do you think the art/business profession has a special relationship to using intuition—if yes, in what way?
4. Is there a separation between your everyday life and your work life?
5. Do you experience intuition differently in your life than in your work?
6. In what way has intuition benefitted your life and work?
7. What would it mean to live without intuition?

Data Treatment and Anticipated Outcome

Monitoring of Research

At the beginning of the study, I wrote about my own experiences with intuition and the context and situations that influenced them (Moustake, 1994, Creswell, 2013). There were fundamental concerns for me to be aware of while performing this study. Connelly and Clandinin (1994) state, “In the study of experience it is the researcher’s intentionality that defines the starting and stopping points” (p. 416). The researcher must pay constant attention to the purpose of the study, which “goes beyond the simple matter of keeping the researcher’s eye on matters of relevance”: the researcher must redefine his or her purpose as new unexpected experiences occur (p. 416). While attempting to align with the phenomenological method of reduction, part of this might be challenging for the researcher. It is significant to recognize the “centrality of the researcher’s own

experience: their own tellings, livings, relivings, and retellings” (p. 418). To be able to observe and control my own focus, strategies, processes, and biases, I continuously kept a personal research journal throughout the study.

Listening carefully to the participants’ accounts of their influences was important, in order to fully understand their perspectives and interpretations, and moreover, to be able to compare and differentiate their experiences from my personal experiences, and their insights from my subjective interpretations. It was important to understand that my own insights, formulated by my own education, experience, practice, and human development, were inevitably becoming part of the interpretation of each participant’s contribution to the study. In the field of art education, areas of knowledge and expertise between researcher and subjects often overlap. Observations, interpretations, and their articulation are formed by the situated knowledge, beliefs, and commitments of the art researcher. Data collection and analysis eventually shape the voice and form of the outcome (Bresler, 1996). By my attempting to stay grounded in the meaning of the words of the participant, many issues of deception or error making were carefully monitored. The reflective research journal that was kept throughout the study and informed the study was implemented for this purpose.

Organization and Analysis

Immediately after the interviews, the audio-recordings were transcribed and shared with the participants so that the participants and I had the opportunity to resolve ambiguities while the interview was still fresh. Following Bogdan and Biklen’s (1998) suggestion, I first organized interview transcripts and other information chronologically. I then reread the data numerous times. Once I felt familiar enough, building on the data from the research questions, I went through the data, interview transcriptions, journals, and notes, and highlighted “significant statements,” sentences, and quotes that provided an understanding of what the participants experienced and how they experienced the

phenomenon. This procedure was done with the software Dedoose, a cross-platform application for analyzing qualitative and mixed methods research. Moustakas calls this step horizontalization (Creswell, 2011). As statements were not always mutually exclusive, some pieces of text were assigned several segments of meaning. These meaning-segments had already begun to form before the first interview, when developing the interview protocol. When thinking about the interview questions, I had created six categories of what I needed to know about the experience of intuition, including *the purpose of intuition, the thinking-mind while intuiting, emotions and feelings while intuiting, activation of intuition, sources of intuition* and *confirmation of intuition*. Accordingly, participants in their initial interview were asked to reflect and respond to a question about each category, and also to keep the categories as inquiries in mind while writing their online-journal entries. The categories kept working throughout and I coded the data and organized the findings into segments of meaning applying the categories. The organized meaning-segments were then used to compose a textural description of what the participants experienced. They were also used to create a description of the context and setting that influenced the participants' experience of the phenomenon of intuition, which provided an imaginative variation or structural description (Creswell, 2013). As presented in Chapter IV, this was done through creating individual portraits for each participant, which describe "what" the participants experienced regarding intuition by exploring their professional background, worldviews, lived intuitive experiences, and use of intuition in their professional work. Additionally, a collective description of "how" intuition was experienced by the participants was formed by organizing their statements regarding operations of intuition, such as the purpose of intuition, the thinking-mind while intuiting, emotions while intuiting, activation of intuition, sources of intuition, and confirmation of intuition.

Moreover, I created six separate tables that organized the meaning segments into aspects regarding the phenomenon of intuition, which included Naming Intuition,

Experiencing Intuition, Perceptions Perceived through Intuition, Conditions for Intuiting, Activation Techniques for Experiencing Intuition, and Possible Sources of Intuition (see Tables 2-7 in Chapter V). These tables displayed the experience of intuition of the artists and the business executives in columns alligned parallel to each other, in order to be able to directly detect similarites and differences between the experience of intuition from the two different professions.

Proceeding, I organized the findings of the study into surfacing themes. I identified intersections and differences in the participants' accounts and looked out for special or frequently used vocabulary that indicated an important theme. The five themes that developed throughout the coding, writing up and reviewing of the findings were:

- Perspectives on Intuition
- Optimum Conditions for Intuiting
- Spiritual Aspects of Intuition
- Conduits for Intuitive Knowledge
- Connections of Art and Intuition

The structured meaning-segments were systematized considering these themes and their meanings were discussed and interpreted regarding the similarities and differences between business executives and artists as well as regarding aspects in the literature that correlated to the participants' accounts. Presented in Chapter V, using the textural and structural descriptions as a basis, I wrote a consolidated theme discussion across artists and business executives that points to similarities and differences between the experience of intuition in the two professional fields, and interprets the participants' experiences through the lens of Western literature and Eastern philosophies on the phenomenon, presenting the "essence" of intuition by focusing on the common experiences of all participants.

On Reflection

In Chapter I, the conceptual limitations of this study were emphasized, however, several practical limitations revealed themselves throughout the process of the study, which are addressed in the following sections.

Considering Participants

Finding suitable participants in the business field turned out to be challenging. While I easily found the first two participants, both male, it took me much longer to recruit a female business executive. One reason for this is that my peers and I generally do not know many people in the field of business, but it also appeared to be difficult because I was searching for a female business executive. Balancing the participants' gender was important to me because of some scholars' assumption—one I do not share—of women having an innate advanced ability to intuit over men (Vaughan, 1979). In the beginning of data collection, I had two female artists, one male artist, and two male business executives available as participants. After a long search, I finally found a female business participant through a colleague; however, I consequently started the research process with her much later, which delayed the completion of the data collection by six months.

Another challenge concerned the artist participants; I needed to always be aware of their involvement in spiritual practice and how this may influence their profession as artists or their experience of intuition. In the practice of the artists in this study, it was difficult to separate their art and spiritual practice as they are interconnected. Furthermore, not all artists may claim to be guided by intuitive processes in their practice, but I would argue that many are (Fisher, 2007).

Also, participants for the study were selected regarding their age, expertise and professional experience. However, it must be acknowledged that while the opinions of experts with significant experience are often considered a form of proof, and their

knowledge and familiarity within a given field command respect and allow their statements to be criteria of truth, expertise is not an infallible criterion. Multiple experts may conflict in their claims and conclusions (Sahakian & Sahakian, 1993, pp. 8-9).

In Collecting and Analyzing Data

Another limitation of this study resulted from the data collection method of journaling. Initially, I had asked the participants to post an online journal entry every week. If they had not encountered an incident involving intuition, I asked them to state this in the journal as “no incident or reflection occurred.” However, I soon realized that with their busy lives the participants were unable to follow up on that request. Therefore, I let them find their own rhythm and sent out reminder emails to please continue the journal every two or three weeks. All participants received an equal amount of reminder emails asking to continue the journal. Due to the self-driven aspect of the online journaling process, participants’ quantity and length of entries varied. The artists posted journal entries much more frequently than the business executives, which may have been a result of the artists being more familiar with the practice of journaling through their art practice. Journaling and sketching is a common method in the practice of art. The ratio of journal posts was counted as 11:45. Consequently, I as the researcher had an uneven amount of data from each profession available for analysis. Moreover, the overall amount, density, and complexity of the data that was generated from notes, interviews, and the six-month online journal from each participant was challenging in the process of data analysis and took much effort in organization.

Summary

Chapter III described the methodology of the study, beginning with the rationale for using a qualitative phenomenological approach. Next, the design of the dissertation

research was outlined, including a description of data types and sources collected, data treatment, and anticipated outcomes. The chapter concluded with a reflection on the completed study regarding limitations of the data collection and treatment performed. Chapter VI presents the data collected for the study. The findings are conveyed through the “textural description” of what and the “structural description” of how the three artists and three business executives experienced the phenomenon of intuition (Creswell, 2013).

Chapter IV

PRESENTATION OF DATA

Chapter IV presents the study's data, which were collected from initial interviews, a six-month online journaling period, and follow-up interviews with all six participants. All initial interviews were guided by the same interview protocol presented in Chapter III, and the duration of the interviews were approximately 45 minutes to an hour; the follow-up interviews had an identical interview protocol but were shorter, about 20-30 minutes, and the online journaling period was six months for all participants. However, due to the self-driven aspect of the online journaling process, participants' quantity and length of entries varied. The artist participants generally entered more and longer postings in a more regular manner.

The following segments present a portrait of each participant, including an introduction to their lives, their worldviews, experiences of intuition in their lives, and experiences of intuition in their professional practice. Next, an exploration of operations of intuition is examined through the lenses of the participants' accounts, comprising the following categories: the purpose of intuition, the thinking-mind while intuiting, emotions and feelings while intuiting, activation of intuition, sources of intuition, and confirmation of intuition.

Artist Portraits

The following section offers portraits of the three artist participants. The information presented is acquired from their accounts expressed in the study's initial and follow-up interviews, as well as the individual online-journals.

Artist: Joshua

Joshua is male, Caucasian, 54 years old, and lives in New York, New York. Joshua practices photography to explore the borderlands between fiction and reality. His personal interest in perception, spirituality and mysticism have inspired and informed his artwork since the mid-1980s. Drawing on 19th- and 20th-century ideals and enthusiastically embracing 21st century techniques, he strives to create prints of strong, quiet images—intended to remind us that moments of perfection are possible, in photography, and in our lives. Joshua's pictures have been exhibited widely, acquired by collectors worldwide, and have appeared in thousands of publications, including articles in *Fotografi*, Norway's premiere photo magazine, and the Houston Center for Photography's journal, *Spot*. Solo exhibitions include "The Vintage Series: Scientific Inquiries," "Classical Landscape Photography and the Digital Darkroom" at the Fernbank Museum in Atlanta, Georgia, "Seeing Is Believing" at Oslo's Fotografiens Hus gallery, and "Vestiges of Industry."

In addition to making fine art and commercial work, Joshua teaches workshops, seminars, and one-on-one instructional sessions designed to demystify the digital realm and empower students to realize their own photographic vision. Joshua has taught for Adobe, Apple Computer, ICP in New York, the Maine Media Workshops, the Santa Fe Workshops, Fuji USA, Anderson Ranch, the Norwegian Fotografiakademiet, and many others. Joshua is continually adding images to several ongoing bodies of work, developing ideas for teaching and workshops, and focusing on his own spiritual and photographic growth.

Worldview. Joshua's grandfather was Italian Roman-Catholic, and his grandmother was Jewish, from Eastern Europe. They could find neither a priest nor a rabbi to marry them. So, they converted to Protestantism. Joshua's father, who was raised in this Jewish Protestant household married Joshua's mother, who was raised Jewish. Joshua grew up celebrating both Christmas and Hanukah, but he did not regularly go to church or synagogue. He then married a woman who is Wiccan, Pagan. Yet, Joshua himself always felt non-religious. However, from the time he was a teenager he was sure that there is a "God," that there is more to experience than what we see. Joshua states that along the way he found his own path, represented by his art practice. By having a multifaceted religious background, he found that there is a real truth to every path if it is practiced in a present and meaningful form. "I don't believe in any religion and I believe in every religion" (Joshua, informal communication, 2014).

Lived intuitive experiences. Joshua believes that his taking part in this research project was led by intuition. In his opinion the participation in my research study is part of what he is supposed to be doing and is leading him to experiences on his path.

It was intuition that said "yes" to meeting Jesse Jagtiani and doing this work in the first place. That "yes" has led to many things: friendship, photographs, insight, interactions, coincidences, synchronicities, and more. (Joshua, online journal, 2016)

Joshua describes how in 2014, around the time that I conducted the pilot study interview with him, he realized that he had been leaving messages for himself for years, which he perceives as experiences of intuition, presented as feelings of being drawn to something.

I would say that around the time that we did our first interview in 2014, when I was very, very present to.... I had been leaving a lot of messages for myself. For years and years and years. Inside the artwork that I was making, in the books that I had been drawn to, in the things that I wasn't doing that were sort of stacked up like the stack of books on the bedside that I hadn't read, were me trying to lead me in the direction that I really needed to go.... The things that I collected, you know, it was like a little shelf full of rocks and shells and little things that you keep, and it

was like every one of those was a message that I had been trying to leave to myself and I wasn't getting the message until they all sort of showed up at once. So, this idea that I didn't know that I was leaving myself messages.... Like all these messages were visible to me suddenly. It wasn't like "Oh, I had this intuition that so and so was dead" or that "there's some place I should go" or something I should do. The intuition was more backwards. It was like I had intuitively been drawn to these books and making these kinds of pictures and collecting these little objects and I didn't know why or what they meant. And then, when I suddenly understood that they were all about my spiritual life and my spiritual growth, it was just really, really clear that intuitively I had been drawn to a place that I would eventually be more conscious to. (Joshua, personal communication, 2016)

In his online journal Joshua describes an experience of being drawn to buying a statue in a little store in New York City, which provides an example of how he is pulled to things that then later emerge as having a specific meaning in his life.

Weeks ago, in a little store on East 14th St., I was drawn to a statuette of the Egyptian God Anubis. It was in a case with many Egyptian fetishes, in a store full of such objects. It called to me. I lifted my hand to head-height and ran my palm across the front of the glass, to see if I could feel anything—any difference between this figurine and the other objects. There was energy. Definitely. I bought it for \$6.95 and brought it home to place on my altar. I had to ask the proprietor who it was, but, somehow, I knew. Anubis, Guardian of the Underworld. God of Death.... Two days ago, our friend JD came to visit, armed with (as is so often the case) gifts. He brought a gift of stones; Shaman's tools to help with lucid dreaming that, he said, related to Anubis. We hadn't spoken about the addition to my altar. I'm sure there's more to this that will unfold. Or not. Looking back, it's clear to me that intuition is operating daily, influencing all of the choices I make, and only later does it ever become apparent why I chose or did not choose as I did. (Joshua, online journal, 2016)

Joshua believes that intuition is constantly a part of his everyday experiences. He describes several practices that he uses in his life to activate intuition, one of them is walking in the city without a clear direction.

I love to play this game where I just try to listen which way I should walk, what road I should drive down with no particular reason. And there had been times that I found my way to really, incredibly, spectacular and unexpected places and things, by listening to that little voice. (Joshua, personal communication, 2016)

Joshua also thinks intuition is tied up with attraction to people; he has some new friends, and when he first met them, he just knew that there was something interesting about them. Joshua feels it is important to listen to that voice, and to just go with the feeling, even though there might not be any rational reason for it. Sometimes, Joshua says, it seems like his timing to call or message someone is just perfect. He just knows whom to call when. Other times, he is witness to the power of his friends' intuition and is on the receiving end of a call or a text message from a friend who he had been thinking about calling. "When that happens, it feels like they 'heard' me or, maybe, that I should have listened to the voice in my head and called them first. Either way, it feels like we do magic every day" (Joshua, online journal, 2016).

In his journal, Joshua describes an experience with his friend Larry, who called after he had thought about him, and an experience with his friend John, to whom he felt at a specific moment he needed to send a text message.

My friend Larry called today. And I knew he'd call. I'd been thinking about him, and "felt" him during my morning meditation this am. So that's synchronicity, or telepathy... but I knew he'd call. Isn't that intuition? ... On June 11, 2016, I was in Maine, traveling on business. It was a Saturday, and I had just arrived on Mount Desert Island, having driven from Rockport. For no apparent reason, I had a strong urge to reach out to my friend John, who I hadn't been in touch with for a few weeks. The feeling was so strong, I stopped, in the middle of what I was doing, and sent him a text message: (Joshua, online journal, 2016)



Figure 2. Text-message conversation between Joshua and John

His response, two days later, told me that he had been involved in a particularly special ritual that weekend, and that afternoon in particular. John and I share a strong love for the kind of work he was doing in that moment, but I had no idea where John was, or what he was doing when I texted. His return text, saying I was “definitely plugged in,” meant that he was impressed that I had chosen that particular time to check-in—both of us seeing this exchange as evidence I had felt into something real. I didn’t hear a voice in my head per-se, but I did have a very strong feeling—out of the blue, that I felt almost compelled to listen to. I took action and received, in return, a confirmation that there had indeed been something happening in the moment, that I was responding to. Spooky action at a distance, as the physicists say. (Joshua, online journal, 2016)

Joshua not only understands these moments of receiving or sending messages at a particular moment as experiences of intuition, but also, at times, the content of what he says to derive from intuition. In those cases, he feels as if he is being of service, possibly as a channel for a message to be delivered through. For example, during a training session at a retreat center, which he was leading with another trainee, he said something to her following a train of thought regarding independence and self-love. He later learned that his words had a great impact on her.

“Your power lies inside you, as does love—regardless of whether I love you, or whether I’m here or not. Whether I’m being nice or mean, whether I’m dead or alive...” This touched a nerve—in a big way, because she had lost her dad recently. I knew this, because she had told me, but in that moment, I had forgotten. I wasn’t conscious of my reasons for saying what I said. And yet it was the perfect catalyst in that moment, the perfect thing to say. It helped bring this person present to the big emotional work they needed to do just then. And it was intuition that had me say what I said—about love not being dependent on life or death—not my conscious mind. When I think back on it, I was asking myself (my self? my higher-self? God? the Gods? Guides, Guardians, Angels?) what I should say ... but the process was so seamless, so fast, that it’s only when I look back that I see this. How did it feel? It felt good. It felt like I was being of service. (Joshua, online journal, 2016)

Another experience that Joshua understands to be led by intuition is the circumstance of how he met his wife. He asks, why was it the night in 1991 that he was sitting on his couch in Williamsburg watching TV, when a voice in his head said, “get off the couch, and go to your friend’s opening”? It was such a strong voice, he remembers.

I didn't think of it as such a strong voice until later, but it would've been really easy to just sit on that couch. And if I had sat on that couch, my whole life would be different because I went to this opening, and I saw my old friend and then I reconnected with another old friend who later was the one who introduced me to my wife. So, if I had stayed on that couch watching TV that night, I might never have met my wife and the last twenty-one years of my life would be completely different based on just that one moment. That one tiny little decision, and when I think back it was like, I really felt like I needed to go out that night. So, sometimes it's just a feeling and sometimes I think things happen and I'm not aware that there was a strong voice and I'm not aware that something happened, it's just sort of the natural unfolding of my life. But I wonder if that voice is informing me every single moment. It's just I'm only aware of it, a tiny, tiny percentage of that time. (Joshua, personal communication, 2016)

If Joshua had stayed on the couch that night, he might never have met his wife, and his life would have been completely different based on just that one moment. Joshua chooses to think that these experiences are not totally random. He believes that the unfolding of everything is informed by the intuitive voice. He presumes it is the way that things are supposed to happen.

Use of intuition in professional work. To Joshua, intuition is essential to art practice; he defines it as knowing, without knowing how we know. Talking about his art practice, Joshua describes the experience of intuition in the process of making his work.

Intuition was there when I chose the road to travel down, when I noticed the potential for a photograph, when I stopped to look—and then shoot, when I selected the file to work on, when I did the post-processing on the picture, and when my colleagues were drawn to the image as something that sparked interest for them. Intuition was also there when I decided to stop at a little photo studio/gallery along a back road in Maine, where I received the little push in the right direction I needed to begin exploring astrophotography. Intuition was also there two days ago, when I realized I needed a title for this image. After all, there was a donation form for the auction, and it needed to be filled in. So, I went searching in my notes, and found that one of the potential titles I had written down some time ago fit perfectly: “An Ocean of Light.” I had noticed the phrase in a book I was reading and added it to my list of “titles without paintings.” How did I know it would come in handy? Intuition. Experience, too, of course. A process always has a hand. It just seems like intuition is always part of the process. (Joshua, online journal, 2016)

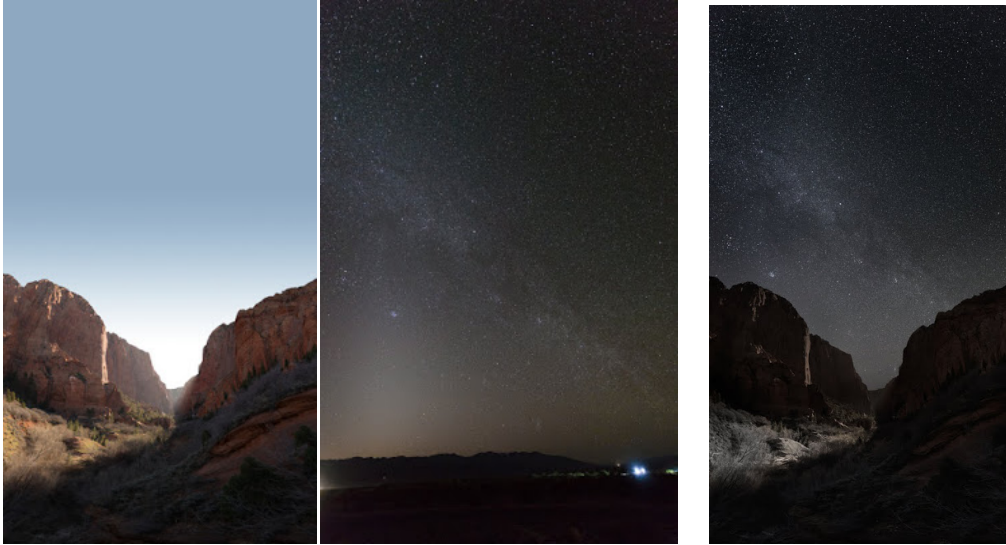


Figure 3. Photographs used in composite and final composite photograph

Joshua creates composite images in Photoshop. He will often sit down and listen to the pictures. Which pictures want to be put together? What other elements from the public domain do they want to go with? Without having a finished thing in mind in the beginning, he follows a process of listening. He is not thinking with words about what might go together, rather with feeling into it. It has led him to some really beautiful artwork, he states. Intuition plays a significant role in finding images and making his photographs. In his journal he asks:

Back in the studio, I created the composite, and started playing. As I was looking for skies, it occurred to me I had stars and—just to see what it'd look like—I put them together. It felt right, and I spent the time to polish the image, getting the silhouette just right, the feeling of what the movies used to call “day-for-night,” experimenting with black-and-white and settling on a very de-saturated color palette. In the end, I like it very much. And it feels right.... So what's the difference between intuition, synchronicity, coincidence, awareness, clairvoyance, paying attention...? (Joshua, online journal, 2016)

This may be a question that many ask themselves thinking about intuition. I consider that synchronicity, coincidence, awareness, clairvoyance, and paying attention, may be aspects of intuition.



Figure 4. Photograph of Tom and Adael

Joshua describes the making of another composite photograph of his friends Tom and Adael. The portrait was shot some time ago and he kept a copy of it on the desktop of his computer because it somehow felt unfinished to him. He felt a nagging little voice that said he needed to do more with it.

I opened the image in Photoshop today and started playing with it. Just for fun. No real plan ... I play a game with myself where I try on the idea that this is how they really look, somehow.... As I overlaid the first image of stars, intending it to replace the prosaic background behind my friends, the file landed inside my layer stack in Photoshop in such a way that the stars replaced their images in outline ... and I was off to the races. Without going into a blow-by-blow of the process, I listened to the voice of my eyes, rather than my head, played with different ways of blending and overlaying different images, experimented with what color palette felt right, searched online for materials, and followed the picture—and my intuition—to end up here: (Joshua, online journal, 2016)



Figure 5. Composite photograph of Tom and Adael

In following my intuition, not just for the blending of the image, or for which images felt right, but in what words to search for in my Google image-searches, one of the pictures I ended up choosing to work with was captioned “anamnesis.” I noticed it but didn’t think much about it—supposing it was the name of a particular nebula or galaxy.... Once the image was finished, there was that little voice again—suggesting I look it up ... late 16th century: from Greek *anamnēsis* “remembrance.” So why is this meaningful to me? Because I love that little voice. When I follow it, wonderful things happen. Wonder-ful. Filled with wonder. Things that make me smile. Things that make me sit up and take notice.... The synchronicity of this feels good to me. It feels like a confirmation that I’m on the right track, spending my time making this picture—spending time and energy thinking about and feeling into my relationship with these two, and the magic we do together. (Joshua, online journal, 2016)

Photographer Jerry Uelsmann (1992) employs what he calls post visualization, in which he refers to the willingness on the part of the photographer to re-visualize the final image at any point in the entire photographic process. Similarly, Joshua engages in this method by taking many pictures, and then looking at them later, while asking, will this picture go together with this picture as a composite? Joshua photographs a lot of skies, foregrounds, and elements, finding interesting aspects to them, but the pictures are not complete by themselves. He then combines the images with other pictures and textures. He often uses the edges from 19th-century glass-plate photographs because he loves the texture and the edges of those. Completed photographs of Joshua’s are often made up of a dozen photographs composited together. It is a very intuitive process, he states. He starts with one or two images, and then finds another image that goes together with them, and another image that fits, until finally he is creating a whole that is far more than the sum of its parts. Following that thread is a fun thing to do, Joshua states, and sometimes it does not work. But very often it does.

And I think allowing the time and the energy to go with that feeling of “Oh I think this is fun, I think this is interesting”, I think that’s the voice of intuition and I think another aspect of it in particular with making art is—not just art but I think great inventions. (Joshua, personal communication, 2016)

Joshua believes the voice of intuition tells what thread or path to follow, which is the intuition. And the creation of something that seems whole, complete, or timeless, is

the fulfillment of that thread. It is whole, it is integral, and that is what Joshua is looking for. There are a lot of photographs that he has made that were almost good, but they were missing something. And then others that he chose to exhibit, to sell, to put on his website, and to sign his name on, those are the ones that somehow have managed to find their way to wholeness, to completeness.

There's a process of, is this right or is this wrong, is this stronger or is this weaker. It's almost like going to the eye doctor where they say better or worse and they change the lens and they change the lens. As I'm engaged in the process, I follow that kind of a feeling where things are either clear or not clear and I couldn't possibly write out how that works and I couldn't possibly even teach how that works except to tell someone does this feel better to you or worse to you with your own work and so that's how that works. (Joshua, personal communication, 2017)

Joshua believes that living in a world without intuition would be almost meaningless. To him, it sounds like we would be living in a mechanistic universe where all things happened without reason, without meaning. "I think without intuition it's almost like that higher consciousness wouldn't exist. It would almost be like we would just be machines" (Joshua, personal communication, 2017).

Artist: Fae

Fae is female, Caucasian, 39 years old, and lives in Boston, Massachusetts. Fae is an artist and art educator. She received her MFA from the School of the Museum of Fine Arts through Tufts University, where she received the Rose Hill Performance Award and a Teaching Fellowship in performance art. Fae has exhibited in galleries and festivals throughout the United States and abroad, including the Open Festival in China, Navinki Festival in Belarus, and the Tactile Bosch Gallery in Wales, England. She has also been a visiting artist and lecturer at Lesley University, Oklahoma University, and the University of Northern Iowa. Fae has completed residencies at the Homestead Artist Residency in Willow, Alaska, and the Newton School of Theology where she researched spiritual forms and gestures. Currently she teaches art making in schools, museums, after-school

programs, community centers, and through her own start up project, where she facilitates well-being and connection through creative processes. For example, she led a collaborative weaving project, in which people brought a personal object and weaved it into a large handmade wall loom. This was a community-centered interactive web installation art project that focused on the interconnection between human beings as experienced through the metaphor of thread (see Figure 6). Fae continuously leads these kind of interactive and connecting projects as part of her practice.



Figure 6. The Human Web Project, Boston, 2012

My current work explores the collective consciousness and daydreams through guided interactions and experiences using re-contextualized objects and ethereal installations. Each installation is created to spark and guide the imagination. In my work our thoughts are used as materials that become extensions of our physical selves reaching beyond us and out into the world. The dreams collected from each guided interaction are intended to plant the seeds of our reality as it unfolds, guiding us to the timeline where our dreams exist in their fullness. (Fae, artist statement, 2016)

In 2010, Fae created an interactive performance that explores the Jungian-based idea of the collective unconscious as viewed through a spiritual and visual lens (see Figure 7). She drew the outline of people's bodies on the side of a building. To her, the outlines of the bodies act as a metaphor for each embodied spirit. Drawn one on top of the other, each body outline maintains an individual and collective shape simultaneously.



Figure 7. Collective Spirit, New York, 2010

Worldview. Fae's religious background on her father's side, with which she spent most of her childhood, is Adventist, a Christian religion that arose during the mid-1800s in the United States. Her mother, with whom she lived for some time in her middle school to teenage years, also grew up Adventist. However, her mother split off from the religion and got involved in Buddhist practices of meditation and some Native American

practices. Fae explained that her mother pulled from numerous belief systems and many of her notions came from New Age ideas. For Fae, this had its advantages and disadvantages, but it eventually brought her to a point where she did not want any of it anymore. Fae's multifaceted religious upbringing took her to a point where she rejected religion. This circumstance carried her further into her art practice. She used art to find her path in life because she did not feel religious. She delved deeper into her artwork, asking: "Why do we need these things? Why do we feel this drive?" Accordingly, Fae's art practice began to address ideas of connection.

Lived intuitive experiences. In 2012, Fae felt a shifting in her and around her and started a path that felt more attuned "with balance, her humanness, spirit, and her light in this world" (Fae, personal communication, 2016). At the time, there was a day, the day after the end of the Mayan calendar, on which she had heard a teacher speak and felt that there was something more going on. The following day she had a significant experience.

So, the next day I was walking around with my friend and I had this experience of knowing that everything fit together ... and what was crazy about it was it was not just me... I had somebody else experiencing the same thing next to me so that made it rooted in a kind of reality beyond just myself ... it was both like just kind of, being in it and being outside of it... It was like seeing the inter-connectivity of everything and it was like a tiny opening into a window ... it was a perception and an experience but not one that's like describable as in $A+B=C$. It was just in everything, and it was around every corner, and it was infused with joyfulness that, "Oh. This is great!" everything is connected. There's nothing to worry about. It's just all connected. And I think in that sense speaking of intuition being the thing that that there is something greater, whether it's a scientific idea of our subconscious being greater, or like some sort of a physical sense in the brain. I don't know. I feel like there's a million ways you could probably speak about it or just say that it was a happy day and it was an extraordinary day and for a reason in my experience of time and space that stuck out and why did that stick out, why was it different than any other day? I don't know, and I think maybe that was the intuition. I don't know why it stuck out but there was something different, the texture, everything about it was different and it felt like it was extended, extended beyond. (Fae, personal communication, 2016)

To Fae, this experience felt like waking up after a really long sleep and seeing the world differently. She saw the world in a new angle, from a different perspective, and it was bright, and it was beautiful, perhaps it was the most significant experience she ever had. A meaningful aspect was that she was experiencing it with someone, which made the experience more “real.”

Another time, Fae was visiting a friend in New York City and her bankcard was not working. Usually she purchases a round-trip bus ticket, but for some reason she had not, so she needed money to get home. She was walking down the street, when she felt an intuition seeing an ATM, which looked junky and there was spray paint on it. She had tried several ATM’s before and they did not work. She thought, “That is scary, but okay, I will do it.” She put the card in and unexpectedly received money. She was so excited about being able to buy her ticket that she gave \$10 to a man sitting on the street who appeared to be in need. She normally never gives \$10, but her intuition told her, “Give back. Give to this man.” So, she gave to the man. She cannot really explain it, but it was a very powerful experience. She felt amazing, not only in the action, but she felt an enormous responsiveness in the whole experience.

I felt this responsiveness, like this, you know, that we were kind of talking about how you look for what you want and sometimes you get it. You are like kind of responding and, you know, as an artist moving those objects around you, these objects today. How about in this angle, how about this color? I feel like that’s kind of how the day was going. It was like, “How about this? Okay, don’t give up yet.” . . ., you know, it was kind of like moving the objects in time and space, moving the objects on that walk, on that journey, and then listening, and then it was like it worked. (Fae, personal communication, 2016)

Fae compares this experience from her everyday life to the way she moves elements around in her art making process, which indicates that the experience of intuition in her everyday life, may be similar to the experience of intuition in her art practice.

Another time that Fae felt responsiveness through an intuitive impulse was when she was moving in line to get on a bus. She felt a strong sense to talk to the woman behind her.

I was traveling. I was getting on a bus and I just felt this strong feeling that I should turn around and tell this woman that I liked her haircut.... So, I was like, "Okay. Well, fine. I will do that." So, I turn around and, I did.... She was like, "Thank you ... you know what? I just really needed that today. Thank you." To me that was the magic following that intuition and I definitely had times where I am like confused. I am like, "Is that intuition? Am I just arguing in my head - do I do that? Do this?" ... But she was like, "I really needed that," and that was the magic. That was the return. You know, you try not to expect back, then that becomes the goal—not to have a response for my own ego. But instead, that was ... her compassion ... you know, that just became part of that intuition loop. (Fae, personal communication, 2016)

This one of Fae's experiences appears similar to Joshua's experience at the retreat center, when he was saying just the right thing to his colleague who had recently lost her father (p. 97) Another element that this account brings up is the occasional doubt experienced with intuition; doubts that we may all have had experiencing intuition. Participant Odin describes these moments of doubt in his interview and journal entries as well (p. 138).

One summer, Fae had another experience of intuition. She was growing marigolds for a project. She would wrap them and sometimes she would give them away to people. One day after work, she was having a hard time. She was walking by the ocean, when she had an intuition. Fae calls it an intuition telephone call, which said, "Keep going. Walk over there to the fence." She thought, "That's stupid. I'm tired. There is just no reason for me to walk over to that fence. It is not even a creative idea." However, she had no real excuse not to, so she walked and walked until she reached the fence. As she came closer she realized that there was a big fresh marigold that just stuck in the fence. Fae thought, "Oh! I needed that! I needed that return." If she had not listened to the intuition she would not have experienced this moment, which she felt, was filled with hope. She

listened to her intuition and got something in return. This “getting something in return” is what Fae calls responsiveness, or intuition-loop.

Use of intuition in professional work. Fae understands intuition as a channel that filters information by focusing on the critical information in a domain of information excess. In her art making Fae engages her experience of intuition and her imagination to create her work. She explains that she sees the direction of her work with her mind’s eye. When looking for materials she has a ritual to ask out loud for what she is searching for before trying to find it.

I will hold this image in my mind as I search in thrift stores, around my home, or anywhere else. I will keep my eye open so to speak. It usually doesn’t take very long before I recognize the object. I believe that it has something to do with what you are naming as intuition here. It’s a conversation between the idea and the material world. Somehow a bridge is created and extended until the match between the idea and the object link in. Some people term this as manifestation. Maybe it’s just about recognizing the match between idea and object. The idea is like a magnet seeking out its reflection.... (Fae, online journal 2016)

In her online journal, Fae describes how she uses this visualization process in her art making, which involves imagination and visualization.

Today I have been working on a little box for my project “Three Way Calling.” I was envisioning a box to hold the three pinecones and thought I would go to the thrift store first to look. A little round golden box spoke to me in a way that I could see with my mind’s eye how it might work with my project. I should preclude this with one of my habits of asking out loud for what I am seeking before going to the store with this sort of mission. So, I purchased it and later painted it my own shade of gold. The box had been sitting there today and as I looked at it I saw a triangle engraved on the top with my mind’s eye. It was a moment of a vision of the possible future of that little box should I choose that path. I have been interested in and working with triangles and circles for a while, so the vision was not completely out of the blue as they say. And so, I carved a triangle into the top, and as I add that element the artwork speaks again and “asks” for gold leaf to cover the triangle. This journey of imagination and responsive action is encouraged every time I act on the vision, taking me further into the completion of the piece. (Fae, online journal 2016)

Fae describes another example of visualizing in her practice, when she agreed to create an interactive installation in Maine for a retreat gathering. For this she envisioned

working with the nodding of a hammock. When she was on her way to the exhibition space to look at it, she saw that somebody had thrown out a hammock nodding at the train station. So, she rolled it up, stuck it in her bag and ended up using it. That sort of connection or that sort of listening happens quite often in her art making process, she says. And she does not think she is unique in that. She thinks anybody can manifest in that way, by just keeping your eyes and ears open. However, the process takes time and does not always happen immediately.

Sometimes, it takes time to really hear it, the intuition, so if I'm kind of working, working, working, I'm putting it up and I'm like something is

not right. I don't know if I like that piece over there, but then I have to sit with it because I'm not quite ready or I'm not quite hearing that intuition yet, so I walk away from the piece and lots of artist do that. You spend hours on something. And suddenly you can't see it anymore and you're tired, so you have to walk away until you can sort of access that clear space again, that clearing of the mind or however you want to say it, ... that kind of waiting. (Fae, personal communication, 2016)

For Fae, a method to engage the experience of intuition in her art practice, is to just start doing something, there are tendencies, but the process may actually change at any time.

I will know the words first or a title and then it's filled in with an artwork and other times it starts out with an image ... and other times it just starts out with a material and the need to do something. So just start doing something and it will kind of stir it up, you know, and so I guess the intuitive thing then would be to just do something to start working with an object. So, I'd say I have like different tendencies, but they don't always, they're not always the same and sometimes it starts out with like the intuition to do something with some objects to play and then other times ... oh, and then that starts to change, right? So, I'll...be like do-do-do, didn't work ... maybe if that didn't work then, you know, it keeps going that inspiration keeps going and kind of turning into something else. (Fae, personal communication, 2016)

When Fae has too much on her mind, when she is caught up in some kind of drama, or if she is stressed, she cannot enjoy what she is making with her hands, she cannot think clearly. To work well intuitively, she believes, one has to find a way to clear the mind to be able to find a continuing thread to follow. It is finding a balance between

the human self and the extension beyond oneself that is sometimes hard to reach, she states.

Once, Fae had an art show featuring one of her installations at the Children's Museum in Boston. Reflecting on the installation procedure, Fae noticed characteristics of her art making process in which intuition play a role.

So, part of the installation there was like interactive elements, which I do a lot, and there was some video, there was an installation element, and I had gathered these objects. Some of them I changed a little bit, some I found. And in installing the objects, they were all kind of tuck into each other. And I would sit there, and I'd arrange them, I'd rearrange them. I'd put something over a hair to the left, a hair to the right. I think a lot of artists kind of do that. You kind of put it over there, you take it away, you erase that line, you look again, you walk away for the day, you come back. I mean, it's a constant dipping into that intuition and it's not always right the first time. In fact, it rarely is. So, it's kind of like this conversation with the universe through you ... but you know to get there, it's a bunch of steps. But I would say, when you are in that clear intuition, it's like... or maybe the intuition is the pathway to the "Aha, that's where it goes" and that's the knowledge, like once it's set, you are like, "that's done," like, "Oh, okay. That's the knowledge." This knowledge is already in there, but the intuition is the path guiding you to that point. So, it's like the stance, this conversation, this back and forth until you are finished, and you are like, "that's the information I am looking for." (Fae, personal communication, 2016)

The description of Fae's art making process aligns with Joshua's and like him, Fae thinks intuition comes along with the art making practice. When the work really starts coming into form, and when you put it in the gallery space, you just know when it is completed, and there is a distinct release, she states. When people then interact, the spark happens again—so at different points in the practice you just feel the flow. Fae understands intuition to be related to inspiration. Inspiration pulls from a more specific place than intuition, she believes, it is the energy that drives intuition into manifestation in the world.

As I stare off into space my mind empties, the human clutter dissipates. A spark of light, of inspiration can be felt, ever so small. I think that "intuition" as you call it works in tandem with inspiration. Inspiration is the energy that pushes the vision (from intuition) through into being in

the material world. Inspiration accesses a more specific place than intuition...it is one step closer coming into focus ... it is the excitement of the passage of the idea into a place of resonance within the individual.... The inspiration comes from more than one direction. A friend asked me to create an artwork for her. She knows my work, and I know her, and already the wheels begin to turn. It's like solving a math problem, creating something of myself, my own intuition, and collaborating with hers as well. In that moment of inspiration my intuition guides me to ask her later that same day to seek three words in her meditations or daily activities and send them to me to guide the direction of the artwork. On that particular day she had planted the seed of desiring an artwork, and without "thinking" about it the seed sprouted out of the blue as I was going about my daily activities. I just "knew" to ask her for three words. It feels sudden, but I suspect the process is more subtle and busy than my cognitive mind can comprehend. Sometimes I will get these thoughts, and they don't stick, they don't have enough inspiration or resonances to carry through ... in that case it's an experiment. Sometimes I go from the intuition to inspiration to doing, and the direction can still change if all the elements of thinking and doing don't match up. When this happens, I gather the information from that and other ideas sprout from those that have been cast aside. (Fae, online journal, 2016)

For a little while Fae felt unsatisfied with art, she felt art was not having a sufficient effect on the world. As a result, she said, she started becoming aware of intuition in her daily life. Once she started being aware of intuition in her daily life, by letting go of her habitual routines, it became real and effective and she saw a lot of changes at different moments in time that she would not have been aware of before.

I was definitely using intuition in my daily life with awareness that I'd only used in art before. When I followed the intuition maybe through an act of kindness or just by listening differently and experimenting with what I did with my day. And how I allowed different sort of intuition to guide me in ways that normally I would be like, I am busy. Like, I have to go to ABC and instead I left openings for XYZ—for other possibilities. So, once I started doing that in my daily life, it became really tangible and powerful, and I saw a lot of differences in a lot of different moments in time that I wouldn't have been aware of before. So, I was like, "Well, art! This is so much better. I'm just gonna do life." But, I never really left art, so I keep coming back. (Fae, personal communication, 2016)

Today, Fae associates the experience of intuition with daily life as well as with her art practice.

A teacher once shared with me that art is the expression of one's spirit in the world, I think you can call it art or any number of categories that

humans spend their inspiration and passion energy on. Maybe instead of art it could be called creative energy, the energy we access to do things in this world, however small or big. (Fae, online journal, 2016)

Art was the one place where Fae understood how to become aware of intuition. It is a space that allowed her to experience it, where people would even congratulate her for involving intuition in her work. To her that is wonderful and reciprocal. Art has always been intuitive, in the sense of just knowing, she states. She knows that this object goes over there with this object, and she knows the action that is going to happen next. She just knows that because she is synthesizing the information through her own lens. Fae has always experienced intuition in her art practice. However, for a long time she did not understand that one could also be aware of intuition in life—in just every moment, which she has learned in the last years. In her artwork she does not know how to perform without intuition—the knowing of what is coming to her, and through her. She believes that what she expresses in her work is needed for her own spirit, her own self, her own humaneness, and she hopes that it also will be a gift to someone else. Fae states: “I wouldn’t know how to make anything without that. Really, I don’t know if we can live without intuition. There would just be too much information” (Fae, personal communication, 2016).

Artist: Jennifer

Jennifer is female, Caucasian, 41 years old, and lives in New York, New York. Jennifer began making art at a very young age. As an adult however, Jennifer first studied Chinese at Tufts University, before she received her MFA in Interrelated Media from the Massachusetts College of Art & Design in Boston, where she later also taught art as a professor. On her website, she tells the story of how she dreamt of being an artist while studying Chinese at Tufts University. Years later, after a life-changing conversation with a friend and a streak of early painting sales, Jennifer quit her post-college job in

advertising, and returned from San Francisco to the East Coast, where she started making art her full-time profession.

Jennifer has supported herself painting commissioned portraits for many years. Her paintings have been featured in *Cookie Magazine*, *Boston Home*, and *American Artist*. She also implements generosity-based, conceptual art, such as performances in which the audience gets to experience a tea picnic, or a “tree university” that is an outdoor classroom in which fallen trees are used to explore all the creative possibilities that can stem from a single tree (see Figure 8). Her practice has been featured at the deCordova Sculpture Park & Museum, the Isabella Stewart Gardner Museum, Samsøen Projects (Boston), Defibrillator (Chicago) and Vox Populi (Philadelphia), among other venues. Her works hang in collections across the United States, Canada, Europe, Hong Kong and the Bahamas.

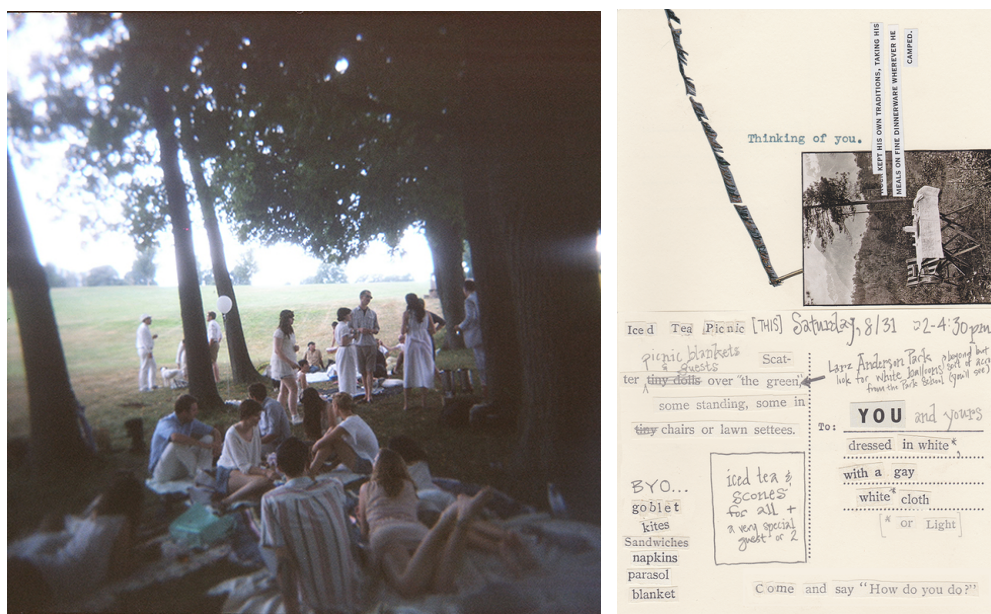


Figure 8. Iced Tea Picnic 2013, Larz Anderson Park, Brookline, MA

Recently Jennifer has accepted a managing position at a food co-op, which was an unexpected turn in her career. This new endeavor was new information to me, too, when I

met Jennifer for her initial interview. While I was thrown off by it at first, I contemplated that Jennifer might bring information that bridges the world between art and management practice, which could be significant to the study. Currently, Jennifer works as a manager at the food co-op. However, she keeps on making, art she says.

Worldview. Jennifer's dad belonged to the Episcopal Church, and her mother was strict Catholic. From kindergarten to 5th grade Jennifer went to Catholic school. As a child, she thought she would become a nun. She felt the nuns at her school were amazing teachers. The priests, however, were terrifying to her. They would check who had gone to church and who had not. Jennifer and her fellow students would frequently be reminded that not going to church was a mortal sin and would result in going to hell. When her family moved to Maine after her 5th grade, she started attending public school and a new church. At this church, she said, she felt everything was about money. She became disenchanted with Christianity and over time felt less terrified of going to hell. Jennifer stopped going to church entirely and instead worked in a soup kitchen. Today, Jennifer feels non-religious. Her core beliefs are that everything is connected, that we are all the same thing. Taoism guides her life today (Jennifer, personal communication, 2013).

Lived intuitive experiences. At the very end of her senior year of high school, all of Jennifer's friends had already been accepted to colleges but she had not yet decided what she wanted to study. At the time, she lived in Maine; it was warm outside, and she was not focused on high school. Her friends and she had worked really hard, so their teachers encouraged them to relax. To take it easy on the class, the biology teacher showed a video, a Bill Moyers special on Qigong—an integrated mind-body healing method rooted in Chinese medicine, philosophy, and martial arts. Qigong is traditionally viewed as a practice to cultivate and balance qi (chi), translated as “life energy” (Cohen, 1999). In that moment of watching the video, Jennifer knew that she would study Chinese. She knew she wanted to learn about “the energy stuff” (Jennifer, personal communication, 2016).

We watched this silly show and in half an hour I just realized I had so much interest in this that settled so well with me as a person, and it was like a tiny door opened and then puff and ever since then I've just had this enormous interest in China. I was a Chinese major in College. I can speak Chinese. I love Chinese food. I like being in Chinese culture.... Chinese philosophies kind of sits the most comfortably with me. It's like this latent potential that somehow a little—I learn about something that pokes in there and it's like oh, that. (Jennifer, personal communication, 2016)

Ever since watching the show in class, Jennifer has had an enormous interest in Chinese Studies. Watching the video catalyzed her and unveiled a hidden appeal: “The show opened the door to this huge world that was inside of me that I had no idea that was there” (Jennifer, personal communication, 2016).

Another experience that Jennifer identifies as intuition is her instant knowing that her life partner is right for her and her decision of marrying him.

We had already known each other a year, and when we got together we just knew immediately like within a week that we just wanted to—like the way we felt we could spend our lives like that. And we got engaged after 12 days and now it's five years ago, six years, seven years ago and it was right. I'm not saying like we never have hard times or that, you know, I hope that we will be able to continue communicating effectively and enjoying each other's company for a long time. But like I never had a niggling sense of doubt with him. (Jennifer, personal communication, 2016)

Jennifer says she has always intuitively known if a couple would work out together or not. She claims she can tell this by feeling the energy of a couple.

Ever since I was a small child I would feel the energy in a couple and could sense clearly who would be together for a long time and who would not. I have almost always been correct about it. And the couples who stay together for a long time though their energy doesn't “feel right” to me seem to have the most challenging relationships. This evening I learned that yet another of the relationships I did not anticipate to continue is over. It always feels “right” when this happens. Like an exhale. Like the people are being true to themselves. I have rarely, if ever, mentioned to one of the in my intuitive estimation energetically “doomed” couples that their energy did not pass my test. (Jennifer, online journal, 2016)

Another everyday plane where intuition shows up in Jennifer's life is in walking. She likes to just walk around and let intuition lead her walk. She states that it is okay for her to know “I need to be home by five” but between now and five she lets intuition

guide her way. This activity is about feeling, and sometimes she is just wandering around, but sometimes the most magical things happen and she feels like she has been guided there. “Anything can happen, and I can’t set parameters for it” (Jennifer, personal communication, 2016). The experience of ‘letting go’ of predetermined every day procedures to open oneself to the experience of intuition, especially presented in the example of walking, reveals itself in the accounts of all the artist participants.

Jennifer’s most powerful experience of intuition was about her brother’s friend. Her brother always had a small number of friends. When he was in first through fourth grades his best friend was a boy named Brad. Jennifer had not seen Brad since they graduated from high school almost 20 years ago. She had not spoken with him since, and she had only spoken with him about twice ever in her life. One day, about ten years ago, however, she could not stop thinking about Brad.

I couldn’t stop thinking about him and I know from past experiences like that, that once that happens I just probably should stop and meditate about whatever the thing is that’s nagging in my mind. And so, I stopped and meditated about him, feeling super weird about it the whole time. I’m like why am I thinking about this guy, who I don’t even know, who I haven’t seen in ten years, who I didn’t even know to begin with, who I have never really spoken to? (Jennifer, personal communication, 2016)

In meditation then, Jennifer was having a mental conversation with Brad, in which he was contemplating death.

I was meditating thinking about him and we were having this conversation where he was trying to decide if he was going to die or not, and I was telling him that—he was saying he didn’t think he wanted to die but he didn’t know what to do. And he felt like he didn’t know how to stay alive if he was going to stay alive. And so, I was telling him that he didn’t need to know everything, that we all have a group of guides that are always available to help us, but we need to communicate with them sometimes if we—if we want their help. (Jennifer, personal communication, 2016)

The communication was perceived as an internal conversation in the mind. It was an emotional conversation, Jennifer remembered. A few days later, Jennifer’s mother asked her, “Oh, did you hear what happened to Brad?” And Jennifer said, “No.” Her mother

said, “He got in a car crash and died.” Jennifer felt very strange about this, but strange things like that happen to her, so she accepted it. A few days after, she heard from her brother that Brad did not die after all. He had been brain dead and when he woke up, he was asking for Jennifer’s brother, over and over. This was unusual because they had not been friends anymore for a long time. Jennifer’s brother went to visit him, but Brad did not mention a conversation with Jennifer. Jennifer wonders if this was a psychic experience or an intuitive experience? During the research interviews, Odin also brought up this question reflecting on his experiences with intuition as well (p. 166). It is frequently questioned if an experience was intuitive when the information is received from somewhere so far off or was related to the future. Intuition and psychic ability lie in the same family. Intuitive/psychic consultant and intuitive business coach Victoria Lynn Weston (2015) explains that psychic ability is a more developed form of intuition, where the receiving person has more control over activating the information stream as well as directing what information is requested. Psychics appear to be more aware and attuned to experiences of receiving information through the non-material world. During intuiting, however, the information appears to be random, the location of the information source is never really prior determined, and the experience occurs unsystematically (Weston, 2015). At times, intuitive information may manifest as an elusive or fuzzy feeling. At other times, it may hit you over the head. Intuition, like psychic ability, works with information we are not aware of on a conscious level. However, psychics possess a more powerful source of insight on a consistent basis. Psychics are able to receive images and impressions from the mind in symbolic or literal form that they interpret (Weston, 2015). Mystic Ernest Holmes (2010), author of *The Science of Mind*, stated, a psychic is someone

who is able to consciously function in the subjective; able to see that, which is pictured in the subjective, whether it be something which occurred in the past or something in the present or in the future. When

psychic power is under the control of the conscious mind, it affords a wonderful store-house of knowledge. (as cited in Weston, 2013, p. 11)

It appears that the perimeter between the two abilities, intuitive and psychic, presents itself sometimes as blurry, the difference, however, lies in the awareness and control of the ability to receive information

In 2014, Jennifer made a vision board. Intuitively she was able to see the direction of her future then, which when now looking at the board, she is able to confirm.

I made a vision board in 2004 or so. When I moved to NY two years ago it somehow ended up in the hatchback of our car until the summer. When my best friend and my husband teased me about leaving my dreams in the back of the car, I brought it inside. Looking at it, we realized that it was an almost perfect picture of our life down to the smallest details. And that everything on it had been achieved/attained. (Jennifer, online journal, 2016)

Seeing that the elements from her vision board from 2014 manifested in her life, Jennifer is currently making a new vision board using intuition in the process.

I am making progress on my new vision board. Looking for the images for this collage is such a joy and an act of intuition. I flip the pages quickly, scanning for any images and words that seem to me things I will/would undeniably be pleased to be a part of my present and future. I mark them with small, sticky arrows and cut them out with my exactor. For days I place them and move them around and around. (Jennifer, online journal, 2016)

This intuition-induced method described by Jennifer—the process of moving around her vision board elements—is similarly reflected in Fae’s account of installing her work at the Children’s Museum in Boston, and Joshua’s description of compositing his artwork from multiple images.

Use of intuition in professional work. The experience of intuition is the guiding principle Jennifer uses to make life decisions; she sees it as her only actual guiding principle. She experiences intuition as a path that opens up; that she knows is the right path to follow. Jennifer left her parents’ house in 1993. Since then she has not watched television, read magazines, or newspapers. Therefore, she claims, most of her stimuli for creating art come from her listening to what is going on in the world around her. She pays

attention to humans, the sky, the trees, her house, food, etc. Jennifer feels that by listening carefully to her surroundings, she is constantly a little ahead of things.

Ideas that I have are always...it's not like I'm the only person to make artwork about love but when I started making artwork about love in 2004, 2005 it was not done then. It was really—and not to say that it never was done before, but it was a time when that was highly suspect, and poopooed, and not—it wasn't a conversation that was respectfully entertained in the art school context and now everyone's talking about love. Coca-Cola is talking about love, you know. It's like the biggest word in America at the moment and I don't—I've always felt that, maybe because I'm just listening so carefully, that I'm always a little ahead of what's going to come. It's not like, I don't feel like I'm generating this content, I feel like I'm pulling the content from what's going by in the air, in the ether. (Jennifer, personal communication, 2016)



Figure 9. On Sincerity, Mos Def lyric* from “Love,” artist tape, oil on board, 2012

The two foundational aspects that Jennifer employs in her art practice are “intuition and her hand skills” (personal communication, 2016). She engages intuition in her idea finding and problem-solving stages and her body and skills in physically creating her paintings or performance works. Jennifer can go into an automatic writing space that usually works for her to generate ideas. Automatic writing may be performed as a practice where you set an intension in order to channel information from the spirit realm.

It may be produced by a spiritual or subconscious agency rather than by the conscious intention of the writer (Klumpp, 2016). For almost twenty years now Jennifer has always had a sketchbook with her. She calls it a notebook that is always accessible, so anytime that she feels something is coming to her and she feels inspired, she can write.

Well, usually I have to wait until late at night because that's a good intuitive time for me. Otherwise, I can easily be distracted by what I should be doing and—or you know what I think I should be doing.... It's like a quiet time of day when no one's going to call me and then I can just know that I can uninterruptedly continue the process of writing until I get to some resolution. Sometimes if that's not working, I need to do it in the bath. Like where I can relax even more. It's about consciously relaxing. (Jennifer, personal communication, 2016)

Typically, Jennifer says, those writings are the things that manifest as artworks. However, not all of them do, because there are many more ideas than there is time to create them. A lot of the ideas are just stepping-stones to better ideas. Jennifer will have an idea that she will put down and just keep going writing from there; stuff appears in the writing that is extra or that she crosses out because it has no substance, but she understands it as a way to start pulling information. “Pull the rope, pull the rope and then it starts coming” (Jennifer, personal communication, 2016). Jennifer states that she has always made choices through intuition; therefore, she cannot imagine life without it. “I mean it's such a basis for my life. I don't think it's—I don't think there's life without it for me” (Jennifer, personal communication, 2017).

Business Executive Portraits

The following section presents portraits of the three business-executive participants. The information presented is taken from their accounts expressed in the initial and follow-up interviews, as well as their individual online-journals.

Business Executive: Ray

Ray is male, Caucasian, 44 years old, and lives in New York, New York. Ray began his career as an infantry officer in the U.S. Army, where he spent twelve years leading teams and staff around the world. In his last role with the Army, Ray spent four years at the United States Military Academy, West Point, where he implemented leadership development programs, taught leadership and ethics to future Army leaders, and conducted development and training for various organizations in the social, governmental, and for-profit sectors. Ray has a Ph.D. in Social Organization Psychology from Columbia University, an M.Sc. from Long Island University and a B.Sc. in Leadership Studies from the United States Military Academy, West Point. He is currently a Managing Director in Head of Innovation and Thought Leadership at a premier independent leadership consultancy. In his early career with the company, Ray managed the Executive Coaching practice for the Americas region. His primary goal now is helping clients find practical solutions to real issues, so they can compete and win. He supports clients in many industries, including entertainment, financial services, FMCG (Fast-moving consumer goods), media, travel and leisure, and the public sector. His key areas of expertise are in leadership selection and development, team development, and planned organization change.

Worldview. Ray grew up in Texas and was raised in a religious family of Southern Baptists. He went to church quite frequently with his mother. His father was not very religious, but his mother's side of the family was. Accordingly, he was raised with strict Southern Baptist values, which are quite Puritan-like. However, when he left home at the age of 18 to go to college, he became more independent in his thinking and the way he describes himself today is non-religious; yet, faith plays a big role in his life.

When I was 18, ... I was growing up in Southern Baptist, you know, the southern Baptist religion the whole phrase "hellfire and brimstone". Every Sunday, the preacher would get up and preach it. I mean, really, like tell you what you could and couldn't do, and you're going to hell if you don't do this or if you do-do this, whatever—and then I don't know how

old I was when it happened, but my preacher had an affair with the organist or whatever, and I thought, “What? How does this work?” Like, this guy is up there yelling at us all, literally yelling at us every Sunday about how we’re all going to hell, and then he’s having an affair.... Of course, the organist was married to someone in the church. I just found this very—I couldn’t take the hypocrisy, so I never really made sense of it. So when I went off to West Point, which is a military school for my undergrad, and a lot of people were pretty religious and every Sunday, they would march people off to church or what have you, and I just had very little freedom growing up, very little freedom at West Point, and so I exercised my freedom of choice by not going to church. (Ray, personal communication, 2017)

Ray’s values are shaped by the Christian values set and worldview, but he believes in people’s rights to hold their own independent views. Christian values influence his decision making at work and the way he leads people. One of the most influential books that Ray read, when he was in his 30’s, is *Man’s Search for Meaning* by Austrian neurologist, psychiatrist, and founder of logotherapy, Viktor Frankl (1962). The sense of understanding and having a higher purpose or a calling is very important to Ray. He then read everything that Frankl ever wrote and everything that American existential psychologist Rollo May wrote. He was interested in existentialism and the meaning of life. The concept of mortality salience—the awareness by an individual that his or her death is inevitable—spoke to him as a way to understand himself and the world around him. This awareness can have a wide range of different effects on different people and is highly influenced by one’s religion and by other aspects of one’s worldview. Those principles and ideals spoke to Ray and he says that it shows up in a lot of the ways he consults with organizations.

It’s about connecting with your leadership purpose, and it’s becoming a bit more of a mainstream thinking that purpose is important and everything, as people start to strive more toward higher order, needs, and goals, et cetera. And so, I think because I’ve read a lot about that and I have a lot of faith and I do put a lot of emphasis on sort of just striving towards something that’s bigger than yourself, then it does influence the way that I consult with organizations about leadership. (Ray, personal communication, 2017)

Lived intuitive experiences. Ray believes his experience of intuition with people was developed during his childhood through his challenging relationship with his father. Ray claims that he can tell what is going on in a room and what the conversation was like before he walks into a room. He often uses this ability in his work.

So, it's a little bit weird because I walk into a room—and I think it goes back to my childhood to be quite honest. My father was a pretty angry guy. I always knew whether or not he was in a good mood. You could cut the emotions in my house with a butter knife because you kind of knew what was going on. So now, I feel like I can walk into a room, I don't know what was going on, but I can look at the people and there's like an air in the room, and I can just feel it. And I kind of just know what's going—I just know kind of how to behave based on what I feel. And it's rarely inaccurate. I mean it's not that it's always accurate. It's not always a 100% accurate but it's rarely inaccurate or completely inaccurate. (Ray, personal communication, 2016)

On exercise missions, in his early career as an Infantry Officer in the army, Ray could often tell what was going on based on experience from prior missions. Even if he did not have a lot of data, he could tell what was happening by just listening to sounds and timings.

I could kind of tell what was going on by listening to what was going on in the battlefield ... I'm hearing movement over there. I know that this is probably happening, you know, I've been on missions before, so I kind of know what it's like, to be on a mission and something is not going right as well as when something is going right. So, I can extrapolate. I can hear that happening over there, so I know that they're probably behind. All right, I know what's happening over here because it's part of the plan and that person is always on time, and I know that I trust their own time and you know. All that I can tell from the sounds and the fire that's happening over there—that they're running low on ammunition. (Ray, personal communication, 2016)

Ray states that in those situations, you extrapolate by using your experience. To Ray, that is what operating your intuition is—it is a sort of filling in the gaps.

During his initial interview Ray recalled an experience of intuition he had had while leasing a car. He had done a lot of research on a specific car, but the car dealer was messing around with him. Deep down Ray knew that what he was offered was not a great

deal, but he did not know the entire math. His wife and his children were with him, which was pressuring him to close the deal. He really wanted the car and he wanted his wife to be happy, so he did not address his notion in the moment. He just closed the deal. Back home, it did not let him go, so he started looking into it and realized that the car dealer had charged him the same amount for the car but extended the lease payments, so that he was locked in for a longer time. Ray says, he did not exactly know in the moment what was going on, too much was happening around him to stay focused, but he had a feeling that something was wrong. In the end, he thinks, he should have trusted his gut feeling. He knew that something was wrong.

The most powerful experience of intuition for Ray was when he unintentionally got engaged to his present wife. They both went to West Point as undergraduates. When they left college, they had dated for about a year and had decided they were not going to get married instantaneously. He was then stationed somewhere, and she was stationed somewhere else. The couple was separated for around four or five months, when his unit disbanded, and he was asked where he would want to go. He stated that he wanted to go to the place where his girlfriend was stationed. Ray called her to tell her that he was getting transferred to Fort Hood, Texas, where she was stationed. She was on a field phone because she was deployed, thus there was a long delay and they could not really hear each other well. She asked, "Oh, why are you getting stationed in Fort Hood?" He responded, "Well, because my unit was disbanded. Why don't we move in together?" She said, "Okay, great," and the conversation ended. Around a week later, he called her to let her know that he was getting ready to sign out, but the conversation went differently than expected.

I called her about a week later and said, "Oh, you know, I'm getting ready to sign out. I'm going to be at Fort Hood soon." And she said, "Oh, my mom's really excited. She's planning the wedding." And I said, "What wedding?" And she's like, "Our wedding." And I was like, "I said we're moving in together." And she said, "No, I thought you said we're getting married." And I was like, "I haven't even spoken to your father." And so, I

like got off the phone and immediately, ... I just made a decision, like in the moment ... I connected all these dots. And I was like this is the right thing actually. I love this woman, why would we not get married? This is like serendipitous. So, I flew to Connecticut the very next weekend, met with her father and had this whole conversation. And we've been married 20 years ever since. It was a very intuitive decision because in my mind, I hadn't asked her to marry me. (Ray, personal communication, 2016)

Ray believes it was the best decision of his life and that he made this decision intuitively.

Yet, some may argue what Ray was experiencing may also be understood as social pressure. However, to Ray it was intuition and there is no one that can argue with him about it, since there is no accurate detection for intuition.

In his online journal Ray mentioned the tragic occurrence of his friend's daughter passing away, in which intuition guided him in knowing how to behave.

This week has been filled with intuitive decisions, driven by a tragic incident with friends. The incident is that close friends lost their 7-year-old daughter unexpectedly to an infection. All reactions to this incident are purely driven by intuition, as I have never experienced this before and there are no rulebooks. The emotions were purely centered on sympathy and I was hyper conscious about doing the right thing for my friends. The biggest issue is trying to figure out what actions I could take that would fulfill their needs rather than satisfy my own needs to make meaning of the loss. It would have been easiest not to engage, like many people chose to do, and rationalize that as "giving them space." But I chose to engage. I didn't know what to say so I just made myself present and acknowledged that I did not know what to say. I felt transparency and presence was best. My friend acknowledged it as well and asked that I come around even more. My insight/lesson from this is to trust my gut and also to engage, even in the uncertainty of what is "right." (Ray, online journal, 2016)

This experience of Ray's intuition guiding him in what to say or how to behave in the situation appears to be similar to the experience of Fae telling a stranger that she liked her hair (p. 107), Joshua's experience of saying the right thing to his colleague who lost her father (p. 97), and Teresa's response to her friend's phone call (p. 131). Intuition appears to be a guide for relating to other people.

Use of intuition in professional work. Intuition to Ray is connecting dots and filling in the gaps. He uses intuition in his work mostly for relationship building and decision-making.

I start with my intuition ... the way that I think is I connect a lot of dots, and data are dots to me. So, I like numbers and they're dots that fit into the puzzle.... I've thought a lot about how I actually make decisions because I tend to exercise more art than science in making decisions, especially early in my life, and I think what it is, is that I will do things through repetition and the more repetition I have, the more I can extrapolate from experiences, ideas, feelings, knowledge, et cetera.... I use all these experiences in life to extrapolate ideas or knowledge or just to connect ideas that maybe other people haven't seen or are unable to do, because they only look at discrete data points.... I see my job as like to connect all those things to find patterns and make decisions based on all that. (Ray, personal communication 2017)

For example, Ray and his colleague recently visited a potential new client, a very high-powered bank in New York City, to make a pitch. Ray describes his colleague, who is very analytic, logical, and rational, as opposite of him—everything has to be about data for his colleague. During the pitch, the clients were asking questions. As the Head of Innovation for his company, Ray was immediately trying to engage the clients in dialogue—a method advocated in his profession. However, the clients were not really in a dialoguing mode, instead they were asking him questions and wanted answers from him. Ray started answering their questions and the meeting continued in this style. Later, his colleague told him that he thought the meeting went terribly. Ray was surprised and asked why he thought so. His colleague was of the opinion that Ray should have never talked more than the client and that he did not engage them in a dialogue. Ray felt badly, but when contemplating the situation, he did not feel that the clients wanted to have a conversation. However, he questioned the situation for the next few days, because he trusts his colleague's judgment. Ray thought that it was definitely going to be his fault if they did not win over the clients, his colleague made it clear that he had read the situation wrong. However, the client called back and was interested in a deal. Sometimes, Ray explains, the immediate data, the feedback, does not immediately present itself as 100% right, but it often tends to become clear over time that he did read the situations well. Ray believes that there is more than just data that must be used in a situation in order to be successful in your intention.

Like, you know, if you go with like, consulting 101 sales, it's like, ask your client questions and then speak more than, you know, like what my partner was telling me, and what happens when the rule book doesn't work? You know, you have to be able to use your gut in those moments. You have to access something and if you don't do that and you try to force the book answer then I think you're, you know, it doesn't work that way. So you have to be adaptable. So, I think for me, using my intuition enables me to be pretty agile. (Ray, personal communication, 2016)

Ray sees himself as a connector; therefore, it is often in relationships that he experiences intuition, for example, in reading the sincerity of people's intention.

I think I have like an abundance of evidence, which is not real evidence. It's just like experiences with people or I'm just like actually, they're just not on board, like the climate, the culture, or all the stuff that they're saying in that meeting are not playing out because actually that's not what they really want. It's not really what they believe and it's interesting. (Ray, personal communication, 2016)

This notion is reflected in an experience Ray had concerning two people on his work team that he thought were hindering the workflow. Around six months ago, Ray told his colleague, who is the same as mentioned above, about his concerns regarding these two people:

I'm just telling you that I believe that if we start to try to move things forward, these are the two people who are going to get in the way. I feel like they're in my way. I don't really know how to explain it other than it's just a feeling that I have and the language and the things that they're saying overtly, you can't really argue. They're saying all the right things, like I support you, whatever, but it just feels to me like they go back on their word. (Ray, personal communication, 2016)

His colleague did not see what Ray did at the time. However, about eight or nine times since, his colleague admitted that the situation with the two people had completely played out the way Ray predicted. Ray states that this is because his colleague will only believe in the PCs data, the evidence has to be very clear, has to be completely supportive of the hypothesis or else his colleague is not going to get on board with it. His colleague is still not 100% convinced, but he has converted data now, and is finding multiple data points that speak for it. His colleague is only starting to believe because he has direct sight of data now, whereas Ray just knew.

Ray expresses that it is sometimes difficult in his job to move forward because people rely too much on data and logic. Ray thinks that there is an infinite number of possible ways of “being right”, and countless routes to the final destination.

You have analyzed one route and one way of getting there and I can't really argue with your logic, but what I can tell you for sure and looking around the room is that you people are not on board because you're not able to flex your thinking and to accommodate other points of view. (Ray, personal communication, 2016)

In his online journal Ray describes a situation at work where it became noticeable that intuition can bring you to an accurate answer quickly, however the issue is that intuition is not fully trusted in the field of management and therefore always needs to be backed up by hard data.

This week I had an interesting use of intuition that stood out because of a colleague's solely rational approach to a problem. The problem is that we had to price a new product for the business. This is an online course that clients will take, it is a new innovation, and we (me or my firm) have no experience selling this type of product to clients. I did gather data by talking to people—what types of solutions like this are out in the market, what do others' price it at, etc. I then estimated what I thought we should charge clients (approximately \$1,000). We held a pricing workshop with our CFO and one of the partners, all of whom rely very heavily on data (facts) to make these decisions. They created a spreadsheet with accurate numbers (costs on our end to deliver the product, plus anticipated margins we would make). After spending a few hours building this worksheet, they came to the conclusion that we should price this at \$1,050. I don't really know that I experienced any emotions throughout this process, other than feeling a sense of validation that they arrived at almost the exact same number as me, and that it took me about a tenth of the time to get there. (Ray, online journal, 2016)

Ray knows that one cannot get funding for projects from people who are super analytic without having a great plan showing evidence. However, he thinks that successful people must have realized that it never goes by plan. There are too many variables that you cannot control to foresee an outcome of a project. Ray believes that staying tuned into the situation and having a good thought process throughout are most important. Yet the customary model still insists on having excruciatingly detailed plans. Ray says he has to

adapt his thinking and the way he presents information, so that he can keep moving forward with his projects.

I've had to adopt my style now to where every time I try to influence among something, I have to start with the commercial, I have to start with the number and I have to work back from a number in a like extremely logical painstakingly logical way. And the problem that I have with that is it's a very time-consuming process and it never goes to plan, because it's not that simple. (Ray, personal communication, 2016)

To Ray, the whole process is an exercise in futility, he feels it can be a waste of time and in the way of his creativity.

I actually need to have a vision and a general line of direction with very clear targets along the way and have great people around me, who are super motivated to be on a path to make that happen. And that's where I like rather spending my energy. (Ray, personal communication, 2016)

The division between the intuitive and the rational mind, and the fact that the rational mind is more valued in the field of business—hard data is the guide to follow—appears problematic to Ray, as he sees himself as someone who engages both the rational and the intuitive mind in his practice. It is hard for Ray to imagine operating without intuition.

I think it would feel less human. I don't know how else to say it but for me, feeling my way through a problem, just kind of gives me life, it's where I get my energy. (Ray, personal communication, 2017)

Business Executive: Teresa

Teresa is female, African American, 41 years old, and lives in Secaucus, New Jersey. Teresa is an author, speaker, coach and leadership maven with over 20 years experience in Human Resources Development. As a scholar/practitioner, her experience includes helping individuals from the C-suite (a corporation's most important senior executives) to the Frontline (the first- or second-level managers) create strategic plans, improve their leadership skills, re-connect to their greatness and find fulfillment in their lives. Currently, she is an Executive Director at a leading global financial services firm and one of the largest banking institutions in the United States, leading the design and

development of global leadership development programs and initiatives for over 60,000 leaders at all levels. Formerly, Teresa was the Chief Talent Officer of a minority-owned human capital solutions and advisory firm directing all human capital efforts, including workforce planning, culture, employee engagement, performance and talent management, learning, leadership development and total rewards. She has also held leadership positions at a major holding cooperation, drugstore, credit company, airline, and pharmaceutical corporation. Teresa is certified to administer and interpret several leadership, psychological, behavioral and motivational assessments and a myriad of leadership programs. She coaches boards of directors, private clients and is in great demand for helping leaders build high performing teams and optimal cultures.

As a contributor to various books, newsletters and magazines, Teresa provides leadership tips for the savvy professional. She speaks at universities and professional organizations on various subjects including: executive coaching, four-quadrant brain theory, leadership, mentoring, adult learning, and both personal and career development. Teresa holds a doctorate and master's degrees in Adult Learning and Leadership from Columbia University in New York. She has deep expertise in executive coaching and the neuroscience of leadership.

Worldview. Teresa's mother was a Jehovah's Witness, but her father was not. When she was two, her parents got divorced. Their arrangement was for Teresa's father to get Teresa on the weekend. The Jehovah's Witness worships were on Sunday, so she never went to worship with her mother because she was with her father on weekends. Instead, she went to a Baptist church with her grandmother on weekends. So, in some ways she grew up under the religious teachings of both the Jehovah's Witnesses and the Baptist church. Both are Christian faiths, both are Protestant faiths, but they are very different from each other, Teresa explains. Now coming into the age of 41, she says she has studied mostly every religion but does not believe a hundred percent in any of them. Teresa does not subscribe to any religion. She calls herself agnostic but loves the idea of

faith, worship, and fellowship. Therefore, she does not mind going to a service of any faith because to her it is about the worship and the getting together of people.

I do believe that a God exists. I don't believe that the data we have for us has of information to whatever God is, and so for me it's more around knowing there is something more than myself, and I'm worshipping the essence of that whatever that is. Also, acknowledging that I don't have all the truth to what it is either, but I know that God exists for me just by feeling the air. I can't see it, but I can feel it. But I don't think any other religions have the absolute truth on anything. So, I'm worshipping some spirit higher than myself, but I know it exists. (Teresa, personal communication, 2017)

Lived intuitive experiences. Similar to the accounts of Joshua, Fae, and Ray, Teresa experienced a situation with her friend, in which intuition guided her to the “right” thing to say.

I received a call from her on Sunday.... During our conversation, she indicated that the day before was stressful. She revealed that she intentionally planned the day to achieve her goals and to be stress free. One of the dinner guests called her at 9am asking her if she had plans for the day. She knew she had a full schedule, however, she felt compelled to say that she was not so busy. The dinner guest convinced her to leave her house, meet her at the mall and help her find an outfit for the dinner planned later on that day. As a result, she did not get back home in time to get her haircut or put on eyelashes on. She was late for the dinner she was hosting. As I listened to this story, I wanted to complain to her about having an overdeveloped sense of duty, always feeling the need to help others out. However, my intuition advised me against that behavior. Instead, I said, “I know how much you love helping others; given that you actually had plans and scheduled time for yourself that day; how could you have helped her without changing your plans or going to the mall?” She said, “I could have asked her to send me photos of items she liked at the mall and helped her decide via text.” ... I know this was my intuition because I paused to ask her a reflective question. Historically, I would have gone right to judging and being critical of her behavior. The insight I gained was: it's best to position someone's unwelcome experience as a learning opportunity; get curious not critical. (Teresa, online journal, 2016)

Joshua, Fae, and, Rae likewise experienced intuition in this form of “knowing what to say to someone.” Contrary to these accounts, where intuition guided regarding what and

when to say to someone and when, Teresa describes another situation with her nephew, in which intuition led her to stop speaking and suppress her need to provide her opinion.

There was one particular event this weekend with my nephew where my intuition instructed me to stop speaking and let the situation be. If I kept talking, I ran the risk of my family members feeling un-smart and insecure. I was engaged in a spirited conversation with one of my nephews. We were discussing ways to help his younger brother solve a major life problem. My nephew indicated that he offered him religious scripture and prayer to help. I disagreed with that method. My nephew became vehemently angry at my disagreement. He voiced his anger. My intuition caused me to be still and quiet and let him decide how he wanted to be in that moment. He calmed down and I didn't have to attack his intelligence or insult his religion. (Teresa, online journal, 2016)

I am not quite sure if this example was driven by rational thought or intuition. It could have been either or a combination of both. However, intuition can only be defined by the person experiencing it (Douglas & Moustakas, 1985), as there is no accurate way yet of measuring intuition. Only the people experiencing the phenomenon themselves can determine if it was intuition, since a person experiences intuition as a perception.

Use of intuition in professional work. Teresa believes intuition is the subconscious talking to you, it is a silent whisper to be careful—it protects you and helps you become in tune with what you know is right. A lot of times Teresa's intuition depends on her history with people. She thinks a lot about other people's desires, their insecurities, their wants and how they play out. Her work with people shifts the way she engages with people and her intuition guides her in that. These intuitive experiences are rooted in her experiences with others. For instance, when she came on board in a new position, one person that she worked with seemed unhappy. Teresa was in a more senior position than she was. Teresa knew that the person was with the company for 17 years, and for a long time, she could not understand why she was giving her so many problems, until she learned that she actually applied for the job as well and did not get it. Teresa imagines it was disorienting for the person to experience that Teresa was coming into a higher position than hers. It was less about Teresa, and more about the position. Based on

the history of working with her and knowing that information, Teresa started engaging with her differently.

When I would meet with her my intuition would tell me, “Give her, let her have the spotlight.” I always validate what she was doing. I always gave her praise and it shifted our conversation and I even went to her for advice a couple of times. My intuition said, “She needs to feel validated.” She’s given this company 17 years and doesn’t feel like they respect her intellect. And why don’t I just do that for the sake of our relationship, and I did it. And so that was all about my intuition knowing what was relevant and right for her at that time. (Teresa, personal communication, 2017)

As a senior executive, Teresa worked in banking for a long time. Men, white men in particular, typically lead this field. She recalls an experience, when she was in a room full of white men and she was the only black woman in the room. She had an idea when a question was asked to the group. She stepped up and answered the question as intelligently as she could. The man who was asking the question and leading the call, looked at her, nodded, but did not respond. About five minutes later, he asked the same question again and one of Teresa’s colleagues answered the question. He did not use her words verbatim but answered the question exactly in the way she had. Teresa paused and realized that he just answered the same question the exact way she did. And the inquirer responded that it is a brilliant idea. Intuitively, Teresa felt that something was going on.

There is some sort of bias against me being in the role, being a female, more important than anything, and so I jumped up and said, not physically jumped up but my energy jumped up. And the guy whose name was Charlie, I can recall it like it was yesterday.... I said to him and the group, “Charlie, thanks for agreeing with my idea, that’s great.” And so intuitively, the whole room sort of was, they all turned red. They’re a room full of white men and their faces turned red that I had the courage to say, “I answered the question already earlier, the same way you just answered it. In fact, more intelligently but because you gave the response, now the person who’s in charge here, now thinks it’s a good idea.” So intuitively, I knew I had sort of been, there is some unconscious bias or maybe some conscious bias going on, but intuitively, I decided to step up and react to it in the moment. (Teresa, personal communication, 2016)

Teresa's perception and reaction could be understood as deriving from social norm and experience, but to Teresa it was intuition that guided her. She did not feel good when she heard the colleague respond the same way that she did, and when he got the positive reaction, she felt "What the heck is going on here?" In that moment, she felt undervalued but as she began to become consciously courageous, she felt great about that she was speaking up for herself and that she brought awareness to this group of white men.

Teresa does a lot of work with coaching. She teaches people how to be good coaches, how to have good coaching conversations, how to be expert witnesses, and how to give feedback. She asks people, in this regard, to be very present. For her, being present relies on one's intuition. What you are experiencing and what you are feeling is significant—it is important to test it, to make sure it is right. When you see someone become frustrated and break out in tears during a conversation, your intuition tells you that the topic is very important to them, evidenced by what they are doing. You then allow them to be in their space but also acknowledge what you are observing. Without calling it intuition, Teresa says, she is bringing the auspice of presence into her work.

A lot of the questions I'll ask my staff, the people I work with is, how is this resonating with you? You know, what inner thoughts and using the aristocratic method, really is asking them questions based on their intuition, their gut, you know? So, how is this surfacing for you? What are your thoughts? What concerns do you have? And they access, I think, their intuition around that. (Teresa, personal communication, 2016)

Teresa considers that if you want to give people constructive feedback that includes some criticism, you really have to think about, who you are, your relationship with the person, where they are, and their readiness for that conversation. You have to rely on your intuition to be in the moment. It is nothing you can plan for, it is about being very present, you are interacting and responding to what you are feeling, and not what you think you want to do. Teresa believes it is important to be present and flexible and to be able to say, "Well, my original agenda was X but, based on my gut feeling, I think I need to move in a different direction" (Teresa, personal communication, 2016). Teresa

states, in a world without intuition, it “would feel like we would be in robotic space... just more like robotic and cold” (Teresa, personal communication, 2017).

Business Executive: Odin

Odin is male, Caucasian, 41 years old, and lives in South Egremont, Massachusetts. Odin grew up in a show business family in the Berkshires in Massachusetts. After going to school in New York City and living and working abroad in Germany for several years, he says, “the call of the Berkshires was loud enough” to bring him back, where he jumped right into work, entrepreneurship, and community service. Odin holds a Bachelor of Arts in Comparative Literature from Fordham University. He also holds a Master of Science in Non-Profit Management and Urban Policy from the New School for Social Research and specializes in non-profit fundraising events. Before founding his event management company, he spent years hosting guests at his own private bed and breakfast in the Berkshires and operating an independent catering company. Odin is a Rotarian and teaches two business classes at a community college. He also is an advisor for an *Entry to Entrepreneurship* course for 14- to 25-year-olds.

Worldview. Odin was not raised in any religious tradition. There was a summer church that he would go to but that was more of an intellectual pursuit rather than a religious one. However, he was very involved in the Protestant church when he was between 15 and 20. He was a deacon and was flown all over the country to speak about anti-abortion topics, which he today admits was not the proudest moment of his life. He thinks he used it as a protection mechanism before he was able to feel secure about his homosexuality and come out. It was his brief and extremely involved foray into organized religion. However, after coming out, he has not been able to find his way back to it. Yet, he still appreciates a lot of the concepts and ideas that were involved though he has not been able to separate religion from politics, he says. Odin does not follow a religion or set belief system; however, he believes that there has to be something more

than just happenstance and luck. He can't imagine that everything is just random occurrence. He believes in the concept that there is some sort of greater power at work, but he does not celebrate that in an openly sort of physical way.

I think I sort of always felt that. I don't know that I can bring up a time when I realized, "Oh now I think there's something more. I think it's this—it's always been sort of a given for me that I had to find something else, but I don't think the religion per se influenced that. If anything, I may have heard it and turned it away because religion can often go against everything that it supposedly stands for. (Odin, personal communication, 2017)

Lived intuitive experiences. Odin thinks to a certain extent that the ultimate intuitions are dreams. He describes, "sometimes you wake up in the working and you go, my God, was that real—did that happen? Didn't it happen? And you really feel very powerfully about whatever it was" (Odin, personal communication, 2016).

One day, when Odin's father was sick, he had the feeling that something was happening and the strange sense that he needed to call his mother.

When my father was sick, and it was the last week and I kind of had the feeling, you know, when you sort of know that something is going on. And I hadn't called my mother, who was in Germany with him at the time, at all really, because I know she was busy taking care of him. And then that Friday morning I had that strange feeling that something was happening, and this was the time that I needed to call, and I did. And he died while I was on the phone with her. So, I mean that was recently the best example of the intuitive thing coming true. (Odin, personal communication, 2016)

It was Odin's most powerful intuitive experience ever. Knowing that he should call his mother was purely led by an empty feeling in his stomach—a feeling of loneliness as he describes it. In his online journal Odin describes another incident of that kind, in which he had a feeling that he should write or call his friend. Only in this incident the matter was much happier. This sort of feeling of having to call someone appears to be similar to the one that Joshua describes when he stopped his car to text his friend (p. 95). In both cases the urge to reach out to the friend was at a time that appeared fitting in the moment.

I have a great friend who is an actor in NYC. We usually speak to each other once a month or so, so nothing too regular. Recently, and completely out of the blue, I thought to myself, you should really contact your friend in NYC and tell her to “break a leg” on the new show she is in. I knew approximately when the show was running, or at least when it was closing, but had certainly no idea on the opening of the show. It was a Sunday morning when I awoke with the intense feeling that I should be calling or texting or writing her. I send a quick note on Facebook, to which she responded, “Thank you so much, it’s our opening night.” There was no possible way that I would have consciously known that this was the date of the opening, but something about that intense feeling to contact her certainly had some sort of intuition. I’ve never felt such a strong feeling about reaching out before, so I can hardly believe that there was not some sort of connection between the thoughts that I was having and the fact that it was her opening night. (Odin, online journal, 2016)

During Odin’s initial interview he stated that often he is not aware of intuition until an incident confirming the feeling plays out.

But sometimes you’re like, oh, I guess if I paid attention to what was going on at that moment, what was happening was that I was knowing that this was about to happen. So sometimes we have to wait for the action to take place before you realize you actually had some sort of intuitive thought. (Odin, personal communication, 2016)

In his online journal, Odin describes an experience that reflects this notion. Odin is a member of a community organization that meets once a week. As a way to raise a few extra dollars for the organization’s work, there is a raffle held each week. The raffle works as follows: one can buy tickets at 1 for \$1, 3 for \$2, or 5 for \$3. During the meeting a guest speaker pulls the winning tickets. The person who has the matching 1 number to the winning tickets has to take a card from a standard deck of cards and if they pull the ace of spades, they win \$500. In the described round of the lottery—the cards were just re-set again and started with the total of 52 cards, meaning the odds were quite low for anyone to pick the ace of spades.

My mother had been away for a while and was back in town for just a week. She too is a member of this club and attended the meeting last week. Since the odds of the game were so poor to win, most people (my mother included) only purchased 3 tickets each! When the time came, and the speaker pulled the winning number, it matched my mother’s! At that point, I don’t know what possessed me to say it, but I said out loud “wow, she comes back for a week and ends of winning the jackpot.” There was

no reason for me to say this, expect maybe to get a good laugh, which of course I did. However, there was more to it than that. I was somehow convinced at that moment that my mother was about to pull the ace of spades—even though there were 48 other cards she could have picked from. Unlike sometimes when you think about something like this, it's conscious, this was totally the opposite. It was just a thought that came to me, I said something out loud, and what was crazy was my mother picked her card and sure enough it was the ace of spades. At that moment, I made another joke about being “psychic” and if anyone else wanted to win they should let me know. This was of course a total joke, but I was so shocked that this had happened, and that I had thought about it ... it's another example of not having known I was being intuitive unless there had been an actually ending to the story that worked out the way I had expected. (Odin, online journal, 2016)

When Odin once was choosing his outfit for an event his company was planning, he had an experience that he is not completely sure was intuition. Fae also described this sort of doubt about intuitive experiences (p. 107). However, Odin feels there were too many coincidences happening which pointed to intuition at work.

My company is planning a gay pride event at the theatre we work with in the Berkshires.... Early last week, I had the overwhelming feeling that I should purchase something fun to wear. I mean, this was not a regular suit and tie type of event. My entire life, my favorite color has been purple—to the point where I made my companies official color and logo purple. Knowing this, I went online and found a great purple pin stripe suit. I ordered it and waited. It arrived on Thursday morning—I unpacked it and really liked what I saw. Now here is where the intuition may have played a role. Upon looking at the suit, I immediately thought wow—this totally looks like something Prince would wear. You have to understand Prince is not someone I think about often and I was never all that big of a fan. Anyway, after this thought I went to my computer and was searching through Facebook and all of a sudden, things started popping up about Prince having passed away. I can't imagine that the two things had ANYTHING to do with each other, but it still is with me that why would I have bought a suit that made me think of Prince on the same day that he died. Honestly it was just too many strange things happening at once to not have had some intuition there. (Odin, online journal, 2016)

Another incident that Odin mentions in his journal that he identifies as experiencing intuition concerns having to write a journal post for this research study and receiving one of my reminder emails stating to please continue journaling.

Late on Sunday afternoon, I was writing a list of things that I needed to accomplish the following day, for both my work and my course I was teaching. . . . Honestly, I had not thought about this journal all week having been super busy with different events and guests at my home. However, at that moment, it just immediately came to mind that I needed to update this journal, so I wrote that on my schedule for Monday. The strangest thing that then happened was immediately after having written down the note about updating the journal, my phone buzzed to let me know that I had received an email! I checked the email and to my utter surprise, it was an email from Jesse asking me to please update my journal. I know this might have just been a coincidence, as those things happen, but it struck me at that moment that it was rather amazing that both of us had the exact same thought at the exact same time. As I was writing my note of reminder, Jesse was writing me an email to remind me. I had a very strange feeling of the universe (or possibly my intuition) having guided me to write that note down at the very moment. Although I usually don't feel "freaked out" about these things, that feeling did stay with me for the remainder of the night with thoughts like "how could that have happened?" "Did I really sense that Jesse's email was coming?" (Odin, online journal, 2016)

Use of intuition in professional work. Odin believes intuition has a self-protection function. He thinks it is your own mind allowing you to prepare yourself for something that may or may not end up happening. In his work, Odin primarily experiences intuition with people and relationships.

I may be able to change the way I act based on how somebody is going to be—I could tell you're going to be dominant, and you're going to want me to sort of be an assistant, and then I can know that that's what is going to come and change the way I deal with that client based on that fact. (Odin, personal communication, 2016)

In his work as an event manager, Odin has to make decisions based on information he receives from his clients. Sometimes the clients are not able to articulate what they want or do not know exactly what they desire. In these cases, Odin needs to read between the lines to make the right decision for them.

I mean, obviously, it's very simple to have table, chairs, glasses whatever that you need but somehow, putting the idea of what somebody's wanting, sort of being able to dig a little deeper and figure out what it is that they really want you to do. I don't know that that's necessarily intuitive as it is, but I guess it is. Yes, I mean you are sort of trying to help people figure out . . . and hear what they're saying and let that lead me in ways that I can help them make decisions that end up benefiting them in the long run. (Odin, personal communication, 2017)

In Odin's initial interview, he repeatedly stated that for him dreams seem to be in some way linked to intuition. In his online journal he describes an experience that indicates this.

This week there was one thing that happened to me that lived in the world of intuition. The background of the situation is that I had a business meeting with a number of people on Saturday morning. The night before I was of course thinking a lot about it and what might happen. There were conscious thoughts for sure. I finally was able to sleep knowing that I had to be up early around 5:30 am to get to the meeting on time. During the night I must have dreamt about the meeting, although I have no conscious memory of this. However, when I woke up I had the feeling as if I had booked a client from the meeting. For a while I was a bit confused as to whether the meeting had actually already happened, but eventually realized it must have been a subconscious thought/dream. I went to the meeting and it was a success, however, there was no booking of a client. Two days later, I received an email from another professional at the meeting, saying that someone had asked her to book a date, and the other professional was already booked, so she recommended me. As I mentioned in the interview, this was the point where the "resolution" occurred showing me that actually my thoughts that night while sleeping had ended up being intuitive. (Odin, online journal, 2016)

Odin describes engaging intuition while hiring people in his professional practice. However, hiring is never a single person's decision, he declares, so sometimes his intuition may be undercut. Yet, he is not sure if these experiences are intuition or being a good judge of character. This notion may also be considered in Teresa or Ray's experiences of intuition, while bearing in mind that intuition might play a role in being a good judge of character.

There's a group that usually does it [hiring] and then meet with other people and then the decision is made, okay, we want to hire this person, even though I would have thought this person is not going to work in this job. Not that the person is a bad person necessarily. And then three years later come to find out it didn't work out, right? Or they moved him to a different department. So, I guess that could be considered sort of—and again I don't know if that's intuition versus, I guess it's just semantics but it's sort of judge of character and judge of situation, sort of knowing what you should and shouldn't do in this situation and how that might end up playing itself out. (Odin, personal communication, 2016)

Odin states that in those cases of experiencing intuition, there is not any particular thought process he has about the person—it is merely a hunch. However, he says, sometimes your first intuitive thought proves to be wrong. Odin believes that a world without intuition would be far more chaotic.

I mean, I think not just people's individual lives, I think society as a whole... I think without intuition, we would all be in a lot of trouble, far more than we already are. (Odin, personal communication, 2017)

Operations of Intuition

While the former section offered portraits of the six participants including experiences of intuition in their lives and work, this section explores operations of intuition described by the participants regarding the six categories that were applied throughout the study, first during the data collection and then during the data analysis, described in Chapter III, which are: (1) the purpose of intuition, (2) the thinking-mind while intuiting, (3) emotions while intuiting, (4) activation of intuition, (5) sources of intuition, and (6) confirmation of intuition. Participants' answers to the interview questions concerning these categories are presented in a composite form of responses of all participants under the specific category, to allow myself as the researcher, as well as the reader, to detect similarities and differences.

The Purpose of Intuition

The following are the participants' responses to the second question of their initial interview: *What does intuition mean to you, what do you think is its purpose?*

Joshua. For Joshua, intuition is a way to leave messages for himself and others. Joshua explains this interpretation of intuition as a mind-body-spirit paradigm.

I'm here in this body and I'm connected to a greater spirit that is me, a higher self, or to God or to the universe, or to all of those things in some kind of invisible way. That's invisible from here. Somehow my mind is the bridge between my body and my spirit. So, there's information that I

get through perception, through my senses, and there's a lot of other information that I get that I think my spirit has access to. That only sometimes does my consciousness here in this body, on this plain have access to. And so, I think intuition is us seeing, hearing, sensing, being aware of stuff, information, that we're getting through senses other than the primary five.... Sometimes it is coming from like beings that feel really different than my individual personality but generally I think it's me leaving messages for myself. So my soul leaving messages for me in this lifetime, trying to encourage me, teach me. (Joshua, personal communication, 2016)

Joshua does not believe that things happen totally randomly. He thinks that the unfolding of everything is probably informed by a voice from millions of people at a time; we can interact and make things happen in what he assumes is the way that it is supposed to happen.

What I'd like to believe is that even when I think things are coming out wrong, they are coming out right. So, everything comes out right no matter what I do. So, it doesn't really matter whether it's intuition or not and that seems kind of like a contradictory belief. (Joshua, personal communication, 2016)

Fae. Fae suggests there are many different approaches to understanding what intuition might be. It could be looked at from a scientific, a human, or spiritual viewpoint. There are various ways of expressing it in language. Fae's understanding is that our minds can only absorb so much information; however, there is infinite information around us at all times. Intuition helps us filter this information.

I think that our intuition takes in all the information but then it allows us to just get that—to synthesize the things that are important.... It allows us to have like a usable container of information. So, I think that intuition brings that information together so that we can use it but as to like how it's decided what information is important. I think it has to do with our individual—that spirit or individual beingness here on this planet. So, we kind of guide what angle, I assume. And I think of it like the facets of a diamond or something like that, you know, every angle is great, so I might be in one angle you might be in another angle. So, my intuition gathering system is going to be different than yours and I think in that way it also carves our perception of reality. So, I think, yeah, it's almost like a funnel, information funnel kind of thing. (Fae, personal communication, 2016)

To Fae, intuition also means being connected to something greater than one's own individual self. In simple terms, she suggests, one could just speak of it as feeling

connected, and in that sense, intuition is connected to spirituality. “For me, intuition does have a spiritual tone to it. So, I think intuition for me is also in relationship with the universe and the way it manifests in the material world” (Fae, personal communication, 2017). As humans, Fae believes, we require connection; we need connection to ultimately survive. She describes intuition as a human survival element and a protection mechanism.

There is like a flash of like, I need to go left and listening to it, following through and trusting that—that piece of you—is functioning for a safety purpose. So, I think it’s also like a practical, like a practical thing and maybe there are other words for these different ways of what we’re calling intuition. (Fae, personal communication, 2017)

Moreover, one does not know if maybe an unrecognized act of intuition changes the path for someone else. It is a web, Fae indicates, in which intuition is inter-connective. Fae thinks of her own intuition as linked to her own spirit and higher self. To her, creating in the world is being responsive to the universe, and intuition guides her decisions in the completion of a creation.

I think intuition also tells us when something is done, or complete. For me it seems again like an inner knowing, it just feels complete. It’s like ending a sentence or putting away my toothbrush after brushing my teeth. In a deeper sense finishing an artwork and knowing it’s done is like seeing one’s own reflection in the mirror, it’s an “I recognize you,” I recognize my spirit in this world. (Fae, online journal 2016)

Jennifer. Every one of her big decisions in life, Jennifer claims, has been based almost exclusively on intuition—a place within her. Choosing what college she went to, what she would study, the jobs that she wanted, and where she would live, were all based on intuition. Intuition to her is a path to follow in life, which can take many forms.

Maybe I started to realize when I was a teenager that that was my only true guiding principle. So, what it means to me is a path that opens up, that I know is the right path to follow. And not that it’s the only path to follow forever or something like that. But intuition is what—it’s like the path—I like thinking of it in terms of Taoism like: it’s the way. It’s my own—everyone has their own personal way to do life and intuition is the sense that we use to find that way and it’s an openness to knowing that the best laid plan may have nothing to do with that way and the way is the only path that feels right. So, it’s about living without a plan per se and

knowing that the plan is to follow intuition and trusting it. And so far it's been good, now I'm forty-and-a-half. (Jennifer, personal communication, 2016)

Ray. For Ray experiencing intuition is about connecting dots through experience—the broader your experience, the more dots you have available to connect. He explains, one can access a new way of seeing by connecting dots and finding some meaning in the middle. His account of experiencing intuition resonates with the description of the *constructive style* in intuiting (Sinclair, 2011).

I think pretty long term and I can see a future by connecting dots and so what I will do is I read a lot and then I will come up with the theory almost of where things are going to go based on how I connect to all these dots. (Ray, personal communication, 2016)

Ray's hypothesis is that people who have a higher risk tolerance are more intuitive or use their intuition more frequently. Others may be intuitive but do not trust it because they are afraid of being wrong or being judged. Ray, however, believes that intuition and staying flexible are important in order to make a good decision. "What happens when the rule book doesn't work? You know, you have to be able to use your gut in those moments... I think for me using my intuition enables me to be pretty agile" (Ray, personal communication, 2016).

Teresa. Intuition to Teresa is an interior voice. It is the subconscious talking to one—a silent whisper to be careful. It protects one and helps one become in tune with what one knows is right.

So, to me it's that sixth sense, if you will, that gut that says this is right, this is not right, this is good, this is not good, so but it sort of, it's that subconscious knowing that comes to you at just at the right moment. (Teresa, personal communication, 2016)

Teresa's understanding of intuition indicates that intuition might also function in making moral decisions. Teresa thinks intuitive processes come especially into play when you feel like there is some risk or danger.

I think it mostly keeps me safe. It keeps me from being harmed mentally, physically, so when I'm out and about driving, on the trains, my

intuition keeps me sharp, keeps me safe. When I'm in relationships my intuition helps me begin to sense what the other person is feeling and test my assumptions a lot ... my intuition, it keeps me humble. I think it keeps me safe, functionally, and it keeps me curious. (Teresa, personal communication, 2017)

Odin. Odin also believes that intuition has a protection function. He thinks it is the mind providing preparation for certain life experiences.

I think it's sort of self-protection, that it's sort of the mind, body, soul, whatever you want to call it, you know, sort of providing you preparation so you're not sort of blindsided by things that sort of come out of the blue.... Sometimes you can't possibly have any concept of what would go on. I don't know, I mean, not a crutch in the truest sense of the word, but I think it's sort of your own mind allowing you to prepare yourself or something that may or may not end up happening. Sometimes it turns out positively, like I said you know, when you'd expect the worst, good things happen, maybe not good things but better things than what you thought would happen. (Odin, personal communication, 2016)

The artists and the business executives agree that intuition is an important tool to make life decisions, to know what is the right thing for oneself, and that intuition is linked to preparation and protection. Both artists and business executives define it as an instrument to make decisions: *Intuition is the only true guiding principle, the right path to follow, the own personal way, an openness to knowing, a reliable voice, a funnel that synthesizes important information, an access to a new way of seeing, a gut feeling that tells you what is right, a subconscious knowing, a container of information, a sixth sense.* However, the difference in the way the two professional groups talk about intuition lies in the purpose of it. The business executives mainly see the purpose of intuition as its ability to protect: *Intuition is a silent whisper to be careful, it protects you, it is self-protection, it is a crutch, it is the mind allowing you to prepare yourself, and it allows you to stay agile.* While the artists moreover understand it as an instrument for and of connectivity, they state, intuition is: *inter-connective, a bridge between our complete expansiveness in spirit and our finiteness in being human, a bridge between body, mind, and spirit, it is linked with individual spirit or individual being-ness, it is being connected to something greater than one's own individual self, it is feeling connected, it is the soul leaving*

messages. Another aspect of intuition that only the artists acknowledged is that intuition may be subjectively experienced. In their words: “everyone has their own personal way to do life and intuition, it has many different approaches like “facets of a diamond,” and it “carves our individual perception of reality.” Moreover, the artists recognize that intuition can be experienced as a form of collectiveness: “intuitive messages can be for somebody else,” and may be a “channeling of information from beings.” While the business executives see the purpose of intuition mainly in self-protection, the artists also consider intuition as a method of connecting with something within or beyond themselves.

The Thinking-Mind While Intuiting

This segment presents the participants’ responses to the fourth question of the initial interview: *How do you experience your thinking-mind working while intuiting? Are there any consistencies in how you think you make intuitive judgments?*

Joshua. When Joshua is defensive and fighting with somebody, the voice in his head is an undependable voice. He believes the voice of intuition is the opposite of that.

I know that when I’m in trigger, right? When I’m really defensive and fighting with somebody, that the voice in my head is a really unreliable voice. It always turns out badly, but I often listen to that voice. And I think the voice of intuition is the opposite of that. It’s a really reliable voice that has the best interest of everyone and everything at heart. (Joshua, personal communication, 2016)

Joshua states that he is aware that he fosters synchronicity and intuition intentionally. He thinks the role his mind plays is that of keeping track of such awareness. It is like “Oh, there’s another one, there’s another one.” He writes things down and he thinks the more he does this as a practice, the better he gets at it because of the positive reinforcement. So his mind is positively reinforcing this practice. One theory Joshua has is that he is giving different parts of his brain different things to do and if all parts are

busy, then all can come out. If the thinking part is busy, then the creative part can also get to work.

Eckhart Tolle in a guided meditation that he delivered talks about the thing that we're listening for in meditation is ... what's normally in the background of our awareness of our mind. That the foreground is usually really, really busy with just like all these really petty, repetitive thoughts. It's like almost noise and so if the question is about what am I aware about what my mind is doing, when I'm in an intuitive place.... I'm aware that my mind is either separating out the distractions and giving that to the foreground part of my brain so that the background part can be louder or it's allowing that foreground, you know thinking about the groceries, and what you're going to do next, and what shouldn't have happened and the thing that you're worried about. Like that's either set aside as a separate sort of channel or it's quieted down. (Joshua, personal communication, 2016)

Fae. Intuition is not separate from the thinking-mind, Fae suggests. When intuition happens to her, she starts at some point to be aware of it in the process. She then decides to follow it with her rational mind. There is a difference in intuitive reactions in danger than in art making or everyday life, the emergency crisis intuition versus the creative intuitive response, she believes. Fae suggests, for the creative intuitive response it is important to have a peaceful and quiet mind. To Fae, intuition is a responsive listening in which the thinking-mind is involved in a curious and probing way.

I will hear a sentence and I will listen to it. I listen to what is said, and I will try to see, "Is that something that I can use? Is that information useful to me? Maybe it speaks to what's going on in my life and I am getting some wisdom from a random template. It could be random, but I am using that and I am synthesizing it into something that's helpful for me. (Fae, personal communication, 2016)

Jennifer. The information that Jennifer receives while intuiting manifests as words, she thinks. However, during the interview she wonders if it is words or if she translates a feeling of something into words.

I guess it manifests in words in my head because I'm kind of a wordy person. So sometimes I write ... I used to write a lot in sketch books and get a lot of ideas that way or sort through things, ... I wonder if it's words or if I just put words to it, for the feeling of something. I have to think about that. (Jennifer, personal communication, 2016)

Jennifer's contemplation and Fae's description indicate a possible correlation between the intuitive and the rational mind, in which the rational mind acts as a translator or interpreter of the intuitive information that was received through sensations, feelings, or images.

Ray. Ray posits that he has learned a different approach to thinking, which is a cycle of thinking. It is hard for him to see the intuitive and the deliberative mind as unrelated. "It's hard for me to separate the two now because it's like the theory informed by practice and my life experienced and formed interpretative theories and that's kind of weird" (Ray, personal communication, 2016).

Ray believes people would say that intuitive thinkers do not necessarily use data to make decisions. However, he uses a lot of data when making decisions or when picking up on things intuitively.

Teresa. Teresa's thinking-mind immediately thinks of an assumption of what is happening when she is becoming aware of experiencing intuition. Her mind first comes up with an assumption and then tries to find a way to test it. Her brain then will pause and start to test her assumptions because she is constantly thinking about things as she gains new information. She will then start to ask questions to test her assumptions and to receive new data.

What kind of evidence do I have to support what I'm thinking? So, I spin my mind trying to reconcile what's really real. So something happens as a stimuli, one part of me says OK, should you react to this? Or another part of me says should you test what you're thinking? To pause, get some more information and then respond. So sometimes intuitive response can be so sharp that I don't allow myself the time to respond which could cause me to take in more information. Sometimes people could say the wrong thing to me, my intuition could absorb that as threat and then I attack. That happens sometimes. So, I feel my mind sometimes attacking instantly without allowing myself to process. Then at other times, I experience myself having a stimulus, pausing, processing and then responding. (Teresa, personal communication, 2016)

Odin. Once Odin becomes aware of intuition, it then leads to the action of thinking about what it could mean. It is not a thought as much as a feeling, and then the feeling leads to thinking about what would need to be done. In the case of the experience of his father dying, he describes this trigger.

Well, obviously knowing what was going on I had a pretty good idea why I felt that way, and that then led to making a phone call and finding out what had happened. So yeah, I mean it wasn't really a thought before as much as a feeling and then the feeling led to thinking about what would need to be done. (Odin, personal communication, 2016)

This observation again speaks for the thinking/rational mind to act as an interpreter of an intuitive awareness. One consistency Odin can detect in his experiences of intuition is that intuition works unconsciously. It is something that is just there. As soon as one makes a conscious decision about what one is supposed to be doing, it is something completely different, he thinks. Intuition is a sort of random feeling that happens, and it just does not make any sense at the time. "You feel like, hey, I shouldn't do that, or I should do that, or let me do whatever it is. So, yeah, I guess that's the unconscious aspect of it, is just sort of the continuous thing" (Odin, personal communication, 2016). Odin thinks the randomness of intuition, the fact that it is not anything one is consciously aware of, is a consistent factor in intuition.

It just sort of comes out in the left field. And you're like, well, that was kind of weird. Why did I just start thinking about, or why did I just have that idea that something might take place? I mean, it's that to me, yeah, I mean I think it is the fact that it is unrelated to any sort of conscious thing. (Odin, personal communication, 2016)

Both artists and business executives agree that the deliberative mind does not function separately from the intuitive mind. The mind, while intuiting, becomes aware of intuition in the process, translates and interprets feelings, keeps track, separates out distractions, is a responsive listener, thinks of assumptions, and tests assumptions. Both artists and business executives describe the process of the mind while intuiting as involving both the intuitive and the deliberative mind. According to their accounts it

appears that a sensation carried out by intuition may lead to a conscious awareness that triggers the action of thinking, involving interpreting and testing. The process is first unconscious and then expands in awareness until the deliberate mind is fully involved; then, a collaboration between the intuitive and the deliberative mind takes place.

Emotions and Feelings While Intuiting

This section presents the participants' responses to the third question of the initial interview: *Do you encounter strong emotions or feelings before, during, or after intuiting?*

Joshua. The feelings experienced before or during intuiting are quiet, calm, and perseverant, Joshua explains. If he is emotionally agitated, he probably does not have very good access to intuition. Joshua considers his body as a receiver for vibration; he experiences emotions in the body that transmit messages.

One is that there's a certain feeling I get in my shoulders and in my upper spine, and my neck, and even down into sort of my back around my shoulder blades where it feels a little tingly.... Another way that I use my body is that I know that when I'm speaking, and I can hear a certain tone of voice in my own voice that that's like not just me speaking but I'm kind of getting help from somewhere or it's my best self speaking. And there's a particular tone of voice where I feel like it's almost not me speaking at all. It's me delivering information. (Joshua, personal communication, 2016)

Fae. When Fae experiences intuition, it appears as being in a flow, there is an enormous responsiveness; it is a very powerful feeling, she says.

I remember when I would be in the creative process, if you will, I would just have this drive and, I guess, this joy or ... it would be cathartic, it would be all of those things, it would just be like in a flow, like it felt ... it is, I can really think it is a sense, like a kind of connection and you are just in that flow and it's just like a beautiful flow, I guess, if you will. (Fae, personal communication, 2016)

Fae also experiences feelings when she thinks a work is complete. She describes these feelings regarding the relationship between the non-material world and the

material world—by creating art she manifests information into the physical world. Once this has been done, she feels fulfillment.

I just finished the artwork “3 Way Calling” ... I have been trying to identify when I know something is complete. It definitely is a feeling, an energy, it feels like contentment. It feels like I have fully and accurately translated the information into the physical world. It’s almost like finishing a sentence. (Fae, online journal, 2016)

Jennifer. Sometimes Jennifer experiences strong feelings accompanied with intuition and sometimes she does not. In the situation when Jennifer was conversing in her mind with her brother’s friend Brad, who struggled with death, there were strong feelings, she states. It was an emotional conversation. When trying to figure out if she wants to work at a food co-op, the feelings were more about her having to deal with the circumstance that her intuition went against what she thought was right for her.

I spent the past ten years of my life full time making art as a professional and assuming that was my path and that was what I was doing and so I had to deal with the fact that what my intuition was telling me went against everything I imagined for myself for ten years or at least for several years. Sort of flew in the face of a lot of what I had hoped or dreamt or worked towards. (Jennifer, online journal, 2016)

However, Jennifer understands these feelings as the fall-out of following intuition.

Ray. Ray states that he knows how to behave based on what he feels. It is rarely inaccurate, he declares. Ray can walk in a room and feel what is going on and what the conversation was before he walked in. According to Ray, it is not like he is visualizing a pattern, he just feels it. He has a gut feeling and then he acts on it or not. He usually chooses to act on it rather than not to act, because then he receives more data, he says.

What happens to me is if I’m in a room and especially if it’s like a big conversation “big conversation” then I’m probably trying to read what’s going on with the other person or people like what’s the body language, what’s the tone, you know, not just the content of what’s going on but I’m trying to like access like what’s really going on and then when you start to talk and influence what’s happening in that room, you start getting feelings about whether or not that’s working, which then influences to me anyway whether or not I keep pursuing that course of action or a change. And then afterwards I’ll feel good or bad based on how effective I think I

was. So actually, there's emotion before, during and after. The emotions early on are curiosity, which I try to tap into like, how I'm feeling about what's going on in the room as data and then while I'm interacting with people, I try to access my emotions and adapt, and then whenever after the fact I try to process what happened in the room by accessing how I feel about it. (Ray, personal communication, 2016)

This procedure is common to him, he says, feelings play a lot into his work and decision-making process.

Teresa. Feelings occur at all times during intuiting—before, during and after, Teresa suggests. If she is in a conversation with someone and may say something that the person has a reaction to, her intuition will tell her that she needs to think about it and check in with herself. Teresa thinks feelings happen in two places: based on what she knows about the person, they influence her interaction; and then during the interaction, based on what she is observing, they influence her interaction and the post interaction. She takes time to reflect on that experience and listens to her intuition to help her gut-check what is happening and what she needs to do in response.

I think intuitive emotions could be a feeling of, depending, it's context centric. So I think intuitive emotions could be, for me, could be matching.... My intuition can tell me if I am matching—it can mean expectations in the conversation, if what I'm saying is giving the person status in that conversation, am I making them feel a part of something bigger, am I honoring who they are, their style? My intuition can tell me if, for me, it generates excitement or sadness. If it's a pattern that I typically do a lot that I'm not proud of, it would give a feeling of frustration in my self.... It takes you on the whole range of emotions, for me. (Teresa, personal communication, 2016)

Teresa suggests intuition is a bridge between body and mind. “It does connect our deliberate mind with our emotion. It does because otherwise you will just be in this rational abstract place without having any deep connections” (Teresa, personal communication, 2016).

Odin. It appears intuition can trigger a variety of different feelings and emotions. In the case of Odin's father dying, he recalls a feeling of aloneness and emptiness in his stomach.

I guess it was a feeling of aloneness, you know, like something was missing that wasn't there, you know what I mean? That I thought he was dying but I just sort of thought, oh wow, something is—yeah, so I guess that would be the best way to describe it. It would be sort of like something was gone that you'd sort of always had.... I guess it is sort of in your stomach, it's sort of that like empty pit. (Odin, personal communication, 2016)

Odin thinks whether or not he experiences feelings depends on the actual situation. However, they can be strong one way or another. And there is also the aha-moment, "I knew," where one sort of feels good about oneself and thinks, "hey, that was pretty great that I was kind of a step ahead" (Odin, personal communication, 2016). Sometimes, Odin realizes, you actually have a physical reaction. Odin thinks that it is less likely for him to have an emotional reaction first, however general feeling is often involved for him in intuition that he then is able to translate into a concept.

The participants as well as the literature are interchanging the terms emotions and feelings as the same thing. Damasio (1999), however, differentiates between emotions and feelings. In Damasio's terms, the participants talk sometimes about emotions when mentioning body signals, such as Joshua's sense of his spine vibrating, Teresa's gut feeling, or Odin's sense of emptiness in his stomach, and other times about feelings, such as happiness, excitement, loneliness, or sadness. Both emotions and feelings appear to play a role in experiences of intuition. The participants state that the relationship between feelings and intuition depends on the situation. This may be reliant on the processing styles of intuition described by Sinclair (2011); not all processing styles are assumed to be associated with feelings. Emotions and feelings also appear to be context-centric (Baylor, 2001; Coget, 2004; Sinclair, 2001). Intuitive knowing habitually arises through an internal-external scan that accesses information beyond rational or verbal consciousness. This is typically supplemented by a specific feeling, for example feeling uplifted or, on the other hand, anxious. This perception manifests through intensities in the body, or by feeling sudden urges or depletion of energy (emotions) (Fisher, 2007).

Intuitive experiences can involve a variety of different emotions and feelings. The participants experienced that feelings may occur before, during, and after intuiting. These may then be translated by the thinking mind into concepts. Certain feelings, however, may also enhance or reduce the aptitude to experience intuition, as described by the participants in the following.

Activation of Intuition

This section presents the participants' responses to the sixth question of the initial interview: *Can you consciously activate intuiting? If yes, in what way?*

Joshua. There is information Joshua receives through perception, through his senses, and there is a lot of other information that he thinks his spirit has entrée to, that he only sometimes has access to. Joshua feels there is a listening element to intuition, which works better when he is quiet inside. For intuition to work, Joshua believes one has to be open.

There are a couple of aphorisms about life. One is you can choose fear or love, and others you can choose to be open or closed. These are sort of like almost the same thing, but this is I think a major paradigm to choose to either be open or closed so we can either be expanded or contracted. We can be defensive or open-hearted. I think we could make a lot of other dualities around that but for intuition to work, you have to be open. So openness I think is a really important aspect of what you're asking about. (Joshua, personal communication, 2016)

When Joshua is mentally or emotionally not feeling well he finds that intuiting is harder for him. The way that he generally tries to intuit is by being aware of his body.

The way that I try is by getting into my body rather than my mind. So this is an embodied activity intuiting. Which is separate from thinking, thinking I think is focused on the mind and then again, it's really hard to define what mind is but when I use it in this context, it's like the part of us that thinks. Think, think, think, think, think, right? And sometimes that thinking is totally out of control in taking us over and this is a different thing ... if I go into a posture of meditation, if I breathe really intentionally, if I dance to a couple of songs, if I gaze into someone's eyes for several minutes and really connect in to the physical feeling of love and trust, then I can sort of access that quiet place where I can listen for something intuitive. (Joshua, personal communication, 2016)

Fae. Through her personal experience, Fae realized that to willingly intuit she needs to know that she has enough food and a warm house, she needs to know that her basic needs are taken care of and that there is no stress in the way. Only if her physical and mental properties are taken care of, does intuition have the space to come through. When Fae is caught up in emotional entanglements or energetic distress intuiting becomes harder for her. When Fae's mind is trying to work something out that is inconsistent, or incongruent, or troubling, it will inevitably block her ability to be open to any kind of messaging from her intuition. The challenge, she thinks, is to keep the channel open even in those difficult spaces of the mind.

And I find when I go through those patterning's of like the yucky stuff in the daily life and then clearing it away, "I feel so great now!" I feel like inspired and I can hear things and I'm seeing things. And I think the challenge is to keep that channel open even in those other spaces.... I'm sure lots of people have lot of different techniques for doing that just for your own daily living. (Fae, personal communication, 2016)

A teacher once taught Fae a method to access the flow of intuition. One thinks of something totally normal like washing the dishes and then something outlandish like farting unicorns jumping over a hay bill made of bubble gum. This activates the mind to switch from something concrete to something peculiar. Thus, in between that space, intuition can come through. This exercise that Fae learned from her teacher is meant to clear the mind and resonates with the Taoist notion that the movements of the Tao are a continuous interplay between opposites. The Taoists assume two basic rules for human conduct: Whenever you want to achieve anything, you should start with its opposite, on the other hand, whenever you want to retain anything, you should admit in it something of its opposite. The polar relationship of all opposites lies at the very basis of Taoist thought (Capra, 2010).

Fae considers that there are many different approaches and techniques to becoming open, creating a clear mind space, and tuning in to intuition. Fae feels that the more she is open to an intuitive sense throughout the day, the more she has access to it.

Fae finds intuition to work better, if there is a direction or a question aligned to it. It is rarer that intuition comes out of the blue, although it sometimes happens.

I feel like if I don't have a direction or a question or if I am not looking for anything, I feel like it's just kind of dormant.... I think there has to be kind of a direction to it. Like, if I sit down and I have my art stuff laid out, the direction is to make something. So then, I have created the container for that to come through, right? The inspiration or intuition. (Fae, personal communication, 2016)

Fae suggests a desire to see things in a different way and being aware, such as listening to, and observing the surroundings, helps the intuitive flow.

I sort of consider this a harvesting of the wisdom of the universe, but that harvesting requires an effort on my part and a stepping forward into a direction that I must choose. I also have to maintain a sort of awareness, and openness ... open eyes open ears ... because the wisdoms are often hidden in the mundane and sometimes in the irritation of the unpleasant. (Fae, online journal, 2016)

She believes that everyone can access intuition; however, there needs to be a willingness to do so.

I work out with kids ... some kids are not engaged, and they don't necessarily access that space, so there has to be a willingness. There has to be a kind of agreement that you're going to go to that space together, so I don't think it's necessarily automatic, just like being like I'm meditating. It doesn't mean your mind is going to be quiet.... (Fae, personal communication, 2017)

The willingness can lie in the desire to experience something differently. If Fae decides to go home from work a different way, she is creating an opening to experience intuition.

If I out of the blue decide to go home a different way, something else happens. I am looking at different things because it's not the place I am used to. I am making an opening to experience something different. I would see, what is another.... I think, also ... it's a different kind of listening. (Fae, personal communication, 2016)

Physical activity especially helps Fae to clear her mind and open up to intuition.

However, Fae has experienced trouble with her knees, so she was looking for other ways to quiet her mind. One day she was feeling dense in her mind, so she decided to jog a path along a lake. She passed a tree under which she usually sits to reflect and ask

questions, so she asked how to be able to enter an intuitive space without physical activity. She then continued jogging, she passed some sticks and stones that she felt drawn to arrange into a pictogram, so she did. Next, she passed a woman, with whom she had a short, pleasant interaction; then she passed some turkeys, usually not on the path, that accompanied her on the jog for a bit; and finally, she walked down to the pond and put her feet into the water. By this time, she felt clearer, more open and her thoughts were quiet, and she felt more grounded. She thought about her question again: What are ways besides this physical activity that can open my intuitive mind? And she received an answer.

It was like my intuition or my subconscious or whatever was like, “Well, I showed you four different ways.” And it’s like, “Huh, let me think. Well, there’s the creative act, the creative impulse, so I had arranged those sticks and stones. That was away to access that intuition. There is interaction with another human, gratitude, a kindness, a hello, a good morning, so, that was another one. Then I was sitting in the tree, that nature piece ... that’s one too ... and then there was the water like my feet in the water that is something else that helps me to access that space, that intuitive space, and then the turkey one is actually humor, laughter, so, laughter kind of opening and clearing that space and making things bright. (Fae, personal communication, 2017)

Jennifer. Jennifer believes that she can activate the experience of intuition. She has been practicing for a while, placing herself into a state of mind that enables her to receive answers to things that she has questions about. To do so, she has to relax her brain. She also has to be unattached to a result at the end. Jennifer states she is consistently practicing un-attachment to a certain way of being or an end result for herself. She feels her role is to be open and to practice non-attachment, because it is truly difficult to believe that anything can happen, when ascribing the belief to how, where, or when it happens. Jennifer believes intuition comes through when one is ready for the information and she feels very happy when intuition speaks because she is ready for it. She could want to know something for a long time before the information actually comes through.

During the online journaling period for this research Jennifer’s grandmother passed away. Jennifer documented this loss and how doodling induced by intuition helped her through the experience.

On Thursday my grandmother died. And I was struck with the flu—sore legs and limbs, a fever, a cough. I lay on the couch, grieving and aching, for several days. And thus, I did not create anything for the past several days.... Here are some attempts to restart my creativity and to ground my experiences in images while playing with fun tools—in this case, a 6-tip, fluorescent pen. Both doodles are done with my left (non-dominant) hand while having conversations related to my personal growth. (Jennifer, online journal, 2016)

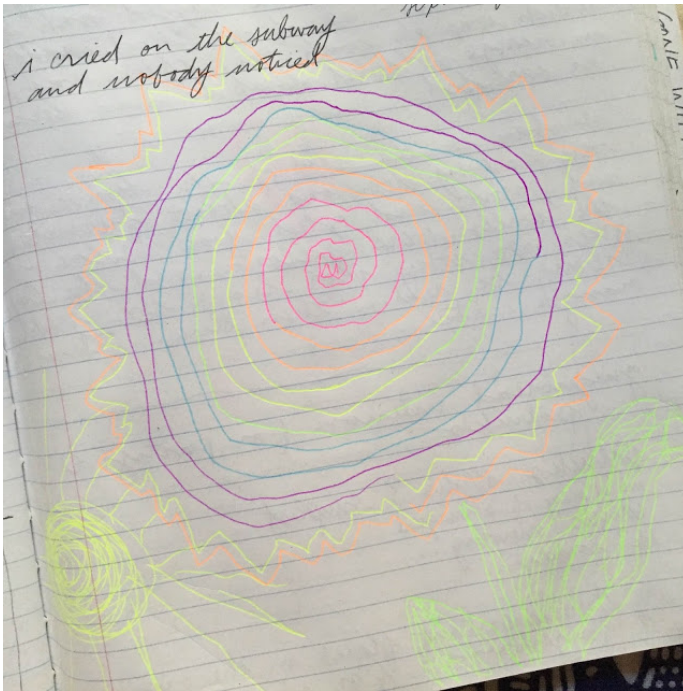


Figure 10. Doodle by Jennifer

An attempt to activate intuition in this case lies in the detail that Jennifer used her non-dominant hand to doodle—trying to experience something in a new way.

Ray. Ray contemplates that, as you can consciously activate being analytic, why would you not be able to consciously activate intuition? He thinks that intuiting can be learned; and that he learned it because of his conditions when growing up. He learned to

tune in to a situation. He thinks that you can learn intuiting if you want to or you need to and then you can activate it—you can stir it up.

When I go into a room, I stir it up, I am putting a lot into the room but I'm also pretty good at tuning in to all this shit that I stir up whenever it starts to surface. So I start tuning in to all that stuff.... I think I actually if you get an extrovert who's fairly self-confident and who knows how to then look at all this stuff that they stir up, like where are all the dust particles that are suddenly now in here. Well, then actually being an extrovert and being a good reader of the tealeaves is a good thing.... (Ray, personal communication, 2016)

Ray's advisor in grad school used to say that one is an instrument. One needs to tune in to oneself—Ray believes that. One is in this world and therefore sensitive to all the data around, whether one knows it or not, what you need to activate your intuition is confidence and risk tolerance, he states.

When Ray is in a reasoning headspace as supposed to being in an intuitive space, his energy saps. It takes a significant amount of energy for him to be in a pure cognitive space of crafting a logical argument and integrating data. Whereas, if he is at work, intuiting and interacting with people, his energy levels are higher. He says, he has to activate the deliberate/analytic mind; he does not have to activate being intuitive. But he can enhance the intuitive space by putting himself in a better position.

I'm probably better at staying intuitive and open at the same time when I'm in good shape, when I'm in a good headspace, all those kinds of things. If I'm not and I'm pressured, if I have a lot of stuff going on then I probably go too quickly. (Ray, personal communication, 2016)

Teresa. Teresa believes you can “actively get people to get into a place of intuiting ... by brainstorming, getting people in a room, generating ideas, having people access creative parts of their being. I think you can” (Teresa, personal communication, 2016). Ideally it would be nice to have that space where your mind is calm, you can breathe, find the space to grow, but sometimes it does not all work like that. Teresa believes you do not have to necessarily be in that state to intuit, but it would be optimal.

If your mind is calm and you have the space and the environment to think and access your experience and be able to expand your perspective, that's a great opportunity for your intuiting to happen. I think if your mind is busy, you're rushed, I think that you can still get something out of them, but I think the full experience won't be there. It would be a greater experience had you had the time to reflect and relax your mind. (Teresa, personal communication, 2016)

Odin. Odin does not think you can force yourself to truly be intuitive. For Odin intuition is related to the trigger that might have brought that intuitive feeling up. Something may spark a memory of an experience.

It's the concept of smell or sound or voice or a song and all of a sudden, you're sort of transported back to whatever experience that was. And I guess that's sort of similar to the way I would view what an intuition or what being intuitive is, right? I mean, it's some trigger for this case from inside. Whatever is flying around in there that pops back out. That allows you to say, okay, I think this is what might happen. (Odin, personal communication, 2016)

Odin compares intuition with a reflex; it just sort of is there regardless of whether or not you want it to be. He thinks, it is some sort of reaction to your environment, your thought process, or your experience, or maybe it is a dream you did not remember and all of a sudden it starts coming back and you remember it. Odin believes intuition has to be subconscious in order for it to be valid. It is a trigger from inside. He thinks one can consciously try to allow oneself to think about what might happen, but by consciously thinking about it, one moves away from being intuitive and toward something else. Odin states that he is not involved in meditation or yoga, but he imagines that one can put oneself into a more subconscious state through such activity. A state, in which one might be ready to intuit, also possibly induced through hallucinogenic drugs or the mental state right before sleep.

When you realize you're not awake, but you know you're not asleep and your mind is sort of going. So I guess that's sort of what I would imagine at least in my mind what meditation, getting to that sort of subconscious point would be like. Where everything is sort of in this weird mix, where you know you're conscious but you're not able to decide what you're thinking ... that sort of semi-conscious state (Odin, personal communication, 2016)

All participants agree that there are certain states of the body and mind in which intuition works better for them, such as “being relaxed, being unattached to a result, being open, attaining a feeling of oneness with everything, listening, being quiet inside, getting into the body rather than the mind, connecting to the physical feeling of love and trust, the desire to see things in a different way, being aware, a clear mind, tuning into a situation, being healthy, staying curious and non-judgmental, practicing non-attachment, being in a good headspace, or having confidence and risk tolerance.” The participants’ accounts mutually suggest that a good state to intuit is directed towards calming the mind and body as well as making mind and body alert in some way. It was also said that intuition can be trained and that there are many different approaches and techniques to prepare oneself for receiving intuition, such as meditation, games in the mind, ideation sessions, yoga, dancing, intentionally breathing, gazing into someone’s eyes, the state right before sleep, and hallucinogenic drugs. Furthermore, it was said that intuiting might work best if a direction or a question is aligned to it.

Sources of Intuition

This section reflects the participants’ responses to the fifth question of the initial interview: *Where do you think the information comes from when you intuit?*

Joshua. Intuitive information comes from a part of us that is outside of time and space, Joshua believes.

It comes from a really unlimited dimension that I think we all have access to but we’re not aware of all the time when we’re operating. According to the rules of consensus reality and this three-dimensional plane. So I think intuition comes from a timeless, loving, completely reliable place that is part of all of us but it’s not visible. (Joshua, personal communication, 2016)

Joshua thinks intuition carries information that one is attaining through senses other than the primary five.

I think intuition is us seeing, hearing, sensing, being aware of stuff, information that we’re getting through senses other than the primary

five.... Sometimes it is coming from like beings that feel really different than my individual personality but generally I think it's me leaving messages for myself. (Joshua, personal communication, 2016)

To Joshua, it feels like he is getting help, such as help from a friend, from angels, guides, guardians, teachers, or some level of consciousness that is higher than his own. Joshua states, on some level it is the voice of God, as we are all part of a single system.

Fae. Fae thinks intuition can come from whatever one thinks it comes from. She thinks what you name it is up to you and reflects what is important to you. She suggests it is a matter of what people are comfortable with. Naming it reflects what one believes it is. Fae thinks the beauty of it is that you can name it in science, you can name it in spirit, or religion, you can name it in whatever language you want. However, to Fae it does not matter how you name it, because key is getting it to function for you. Fae hopes that everyone finds that functioning for him or her self. She believes it is somewhat part of our physical functioning and it is part of our connection that extends from what we see and understand. "It comes from everywhere and I think as an individual person I'm the lens that focuses the information in the way that I want. So, I work it to function for me. So, it's completely personal and completely non-personal" (Fae, personal communication, 2016). Like for Odin, some of Fae's intuitive information derives out of dreams. She wakes up with an image or word that guides her in her art making process.

I woke up yesterday morning inspired by an idea I have been throwing around for a large art project.... Sometimes I find that I will wake up with a word or an image in my head to investigate.... It may be related to an art direction or a spiritual/human direction to investigate. It's that space between awake and asleep that a great mystery seems open to us... awaiting our direction. (Fae, online journal, 2016)

Intuition leads you on a path or whatever you want to call it, Fae states, which is the gift of learning and coming to further and further understanding, and if it is just that, "wonderful. That's great." For Fae, it is never a just. To her, intuition comes from everywhere, the brain, past experiences, the stories of her life, the universe, essentially everything, internal and external.

Jennifer. There are teachers that have taught Jennifer about guides and energy. She trusts that all energy around us has always been around. Everyone has some sort of spiritual essence, and there are other spiritual essences that have committed to helping us through this life as part of their cycle of existence, such as spirit guides. “These guides have many tools available to them and one is that they can help us make life’s decisions. So sometimes I think that when I receive these ideas or communications or whatever that maybe it’s my guides” (Jennifer, personal communication, 2016). She has a sense that the information comes from an outside influence that taps into a latent potential.

Usually, Jennifer says, her ideas and understandings come from outside stimuli, which she feels are part of the collective unconscious. Jennifer thinks that how and from where she receives information is rooted in the notion that we are all the same material, part of the same organism. If we are open and unattached to what is going to happen, and listening, we can receive information, as we are all one.

Most of my stimuli come from my listening to what’s going on around me, I guess in the human world, not in the media world. And my paying attention to humans and paying attention to the sky, and the trees, and my house, and food, and I don’t know. Whatever I’m listening to is kind of grounded in a human experiential book. (Jennifer, personal communication, 2016)

Ray. Ray believes that the source for intuition lies in his experiences in combination with information that he can gain from external sources in the present moment. If Ray extrapolates a decision from one data point it is probably daring, he says, but he is not afraid of doing it. Relating one’s experience to a new situation can be risky, if not being aware of data in the present.

So, the application of one’s experience, the risk of doing that is that I do that in an area, in a new situation and I’m using old experiences and overlaying them on some new information with that new experience without actually processing what’s going on, that’s risky because the conditions have change. So maybe the answer is not the same. So there is a risk of using experience, if you’re not integrating all those things and stimulating new data as well. (Ray, personal communication, 2016)

When Ray is in a room with people and it is a big conversation, then he will likely try to read what is going on with the other people, for example, the body language and the tone. He is not just concentrating on the content of what is said but he tries to access what is going on underneath the surface. He calls the source of the intuitive information that he receives an energy force. He does not know exactly what it is; he thinks it could be emotions that are left over from something. He does not know how to better explain it. Ray thinks that he has a radar that picks up on things. The information is coming from something external, he believes. He compares it with ants reading their environment with their antennae by emitting chemicals in the air and then picking up on things such as air particles.

Teresa. Teresa believes that the information gained from intuition comes from her own experience. It comes from what she believes, what she knows, and is based on her past experience with a person and a topic. A lot of it is drawn from what she has learned and from her direct experiences. When she thinks about something, she makes connections to something she has already done or an experience she has already had with the person. If it is not a related experience, it is something she read, or has seen, she says. Teresa believes it is because our brains really function on patterns, and so it reminds her of something that would make her cognizant of that. However, she also says that the information comes from a gut feeling.

Where does it come from? That's a good question. Where does it come from? It feels like it's just another kind of gut feeling. It's like if it doesn't feel like something I agree with or something that I know about, I think it just comes from a gut feeling. You know, it's hard to explain but it's just, you know, it's like you have this extra person inside your head. This extra knowing, I don't know. It's a sixth sense of sorts, you know? That's a great question. (Teresa, personal communication, 2016)

When I asked Teresa what she thinks about experiences when a person calls right after one thought about that person, she responded that these experiences are merely coincidences.

I wouldn't call that intuition. I just, I have had that happened several times where I've been thinking about someone and they call me, they send me an email, that happens a lot. But I don't think that my intuition moved it. I think that was more like—I wonder what I would call that—that was like coincidental. Like, "My God, what a coincidence." Ironic, coincidental, like, "What? I was just thinking about you." That kind of thing. Well, I don't feel like my intuition is it because to me your intuition is something that comes that you'd know it's about to happen. (Teresa, personal communication, 2017)

However, the difference between coincidence and synchronicity is simply interpretation. Coincidence and synchronicity are both defined as "striking occurrences of two or more events at one time." The difference is that coincidence is perceived as chance or luck, while synchronicity implies the presence of a deeper intelligence at work (Chopra, 2003). The perception lies with the individual. Yet, Teresa acknowledges that there is some spiritual component to intuition, a belief in a sense that there is something bigger than herself. She trusts that there is a source larger than she that is always looking out for her, protecting her, or giving her the appropriate questions, words to say, think, and actions to do. Sometimes, she says, it is like something jumps inside of her body and transforms something. She believes that there is a source and what it is she cannot articulate, but for her, it is always with her.

Odin. Experience is a big part of intuition, Odin believes. It is only in your mind or in your subconscious because it is an experience you have had. If you live long enough and do enough things, you have a better idea of what is going to happen.

To me there has to be some sort of logical connection.... It might not be as obvious as something going on with your particular life, but I mean, I think somewhere somehow it's in there whether you read about it, heard about it, saw it. (Odin, personal communication, 2016)

Odin imagines that he would be less intuitive about things that are not affecting him. It would be very strange if all of a sudden he had an intuition about something happening in the Middle East, he says. He does not think that having such intuition is madness, but he thinks that there had to have been something experienced before, such as seeing something on the news. "I mean, I find it very hard to believe that people have any

sort of truly random unrelated to anything intuition” (Odin, personal communication, 2016). Odin’s intuition is almost always about himself, he says. He does not think an intuition would be knowing the exact location and time of something to happen, such as the car crash is going to happen on 53rd and 2nd; that would be a different level of consciousness which leads into the realm of psychic. Odin acknowledges that there are people who have reported such things; which makes him consider that there are different levels of intuitiveness. However, he thinks for every one time such intuition turns out to be correct, there were a million times it was false. Whether or not that means it was not intuitive, goes back to if whatever it was being thought about actually ends up happening, and if intuition is still intuition if it does not end up happening.

The participants state various sources from where they consider intuition’s information to come, such as an “energy force, external influences, the collective unconscious, a part of us that is outside of time and space, an unlimited dimension, from a timeless, loving, completely reliable place, the higher self, the soul, angels, beings, guides, guardians, teachers, a level of consciousness, from everywhere, the brain, experiences, the stories of life, everything internal and external, body language, the tone of voice, leftover emotions, believes, an extra person inside you, or something bigger than oneself.” The difference between the accounts of the artists and the accounts of the business executives is that the artists clearly state that they believe in guides that help them, there is a strong spiritual aspect to the way they describe the source of their intuition. The terms the artists verbally use are associated with spirituality. In contrast, the business executives believe that mainly experience and individual beliefs are the source of their intuition, and that there needs to be a rational connection between intuition’s information and its source, such as something you have experienced, read, or thought about. Yet, when further asked about the source of intuition, their answers did slightly change, and the business executives also began to reference terms that have a

more spiritual essence, such as “an energy force, the sixth sense, something being in the head or body, and a source larger than oneself.”

Confirmation of Intuition

This section presents the participants’ responses to the seventh question of the initial interview: *How do you know when you perceive something intuitively or when you just think something because you desire it that way?*

Joshua. In making art, Joshua states, intuition tells him the direction of a work and when a piece of work is completed.

There is an intuitive feeling to what works and what does not, and to when you arrive at a place where it is enough and you are done. It is a hard thing to quantify; yet with a piece of music, or a poem, or an artwork, or a dish that you are cooking, there is a time when it feels complete. (Joshua, personal communication, 2016)

Sometimes, Joshua says, when he thinks it is the voice of intuition, it is something else, and sometimes when he thinks it is just thinking it is really intuition. If he does not have a strong feeling in his body, if he is not open and surrendered and feeling sure, then he does not know if it is intuition or not. He often wonders how much of what he does, what he thinks, and what he says might be coming from a part of him that he is not aware of.

Joshua thinks that there is something that appears like intuition but is more like paranoia, where one is afraid that something bad is going to happen. He believes that it is generally an unreliable voice, the mind pretending to be the voice of intuition. There are a couple of different ways that Joshua knows by the feel of his body that it is intuition. He describes that the tingling in his shoulders and neck and the vibration of his spine is an indicator for experiencing intuition. Another is the experience of the vibratory quality of his tone of voice changing, which he describes in one of his online journal posts.

“Sometimes when I was speaking, I could hear the rightness in my voice. I could hear

that what I was saying was coming from my true, best self. I could feel it in the vibratory quality of my tone” (Joshua, online journal, 2016).

When Joshua has that feeling, he thinks he is connected to his intuition or to its source, or that he is receiving a message, or that he should be paying attention at that time. He does not know how he knows this, so it is a piece of intuition in itself. Sometimes it is just a feeling and sometimes Joshua is not aware that there was a strong voice and he is not aware that something happened, it is just the natural unfolding of his life. How to know if it is intuition is really hard, Joshua states, because what he would like to believe is that even when he thinks things are coming out wrong, they are coming out right. Therefore, it does not really matter whether it is intuition or not. Joshua suggests one could say, “experiencing intuition may be a feeling that two things that logically might not go together might go together” (Joshua, personal communication, 2016).

Fae. For Fae, knowing that it is intuition lies within the experience, such as when the old guy on the street that you give a dollar to says something extraordinary that is completely linked to what you just thought or experienced. Fae believes everybody has those moments. However, Fae has had friends who accused her of making these connections up. Yet Fae is not bothered by it; she responds, “Well, isn’t that amazing? You can make it up. You can make these experiences up.... Why would one not do that?” She remembers a conversation with a friend. He asked her, “Well, how do you know that you are not just making it up?” and her response was, “How about let’s all make some more things up then?” Fae experiences intuition as a responsive instrument, with elements twining together. She had extraordinary experiences that she cannot deny happened, more so when there were several people who had the same experience together. Fae thinks that intuition is guiding you to the place where those experiences exist. However, if intuition does not work out, Fae feels disappointed. Yet, it is a disappointment that reflects that it was not meant to be. How many times have you heard

that with love and relationships, Fae asks. Often it seems that, “the universe looks lovely when I see these signs” or someone says, “You guys feel like magic together.” In those cases, we are disappointed when it does not work because our expectations are guiding us. However, things change constantly. Everything always needs recalculation. Sometimes it is hard for us to catch up with re-calibrating, and our intuition and desires clash with someone else’s intuition and desires.

It was great for that moment. Maybe that was all for that moment, you know, and I had that moment and it passed. I wanted more but that was all that was gifted. It was that moment and it involved another person and they had their own ideas and intuitions or fears or whatever and, you know, it was their time to go and it was like okay. (Fae, personal communication, 2016)

The hard part, Fae says, is accepting that. To Fae, it is a Buddhist moment, one can go back in their mind to the memory, and those sparkly moments are still just as bright. However, they do not really feel as bright anymore when you are in tears. Yet, those moments are still real. Who is to say that something unpleasant cannot bring you either to a new wisdom or to a better place in your life. It appears that to Fae intuition may be a perception that derives from one’s consciousness and can only really be verified by self.

Jennifer. To Jennifer, an experience is intuition based on the sense of comfort that she feels with it; she explains, “my deep inner knowing of it just feels right” (Jennifer, personal communication, 2016). Jennifer states that her intuition is usually right. She has not always made the best decision; however, in those cases she felt a niggling sense in herself. In romantic relationships, for example, Jennifer often wanted her intuition to tell her “this is the right person” and so sometimes she would hear the voice, “yeah, this is the one,” however the feeling inside would not match the words. Often when she intuits, things that she essentially does not desire feel right to her. These experiences frequently take her off guard. The reason for opening to them is how right they feel even though they are not what she desired.

Yeah, it's like a real sense of rightness. It's like not rightness in a righteous way but like a sense of solid, comfort, it's happy. It feels like something is smooth and like I'm in the flow with whatever—you know as opposed to going against the flow, I'm going with the flow. (Jennifer, personal communication, 2016)

Jennifer describes the feeling as similar to swimming under water and enjoying it but then getting above the water and being able to breathe again—it feels right. A coming into a place that feels comfortable and belonging to. Experiencing intuition is being present in the moment to how she feels. Jennifer tests her intuitive sense by asking, “Does this feel right?”

Ray. Ray states, Sometimes the immediate data, the feedback is not showing up as 100% right, but it becomes clear over time that he read the situations correctly. Ray makes conscious decisions that are triggered by the intuitive emotions and feelings he has, and there is no way of knowing whether or not what these are conveying is going to have a bearing on the outcome until it actually plays out—it is just a gut feel, he states. He could be wrong but usually he is not. However, he has been wrong, we all have blind spots, he admits. He recalls an experience, when he was doing a team event.

I was doing a team event with this woman who is an actress and she runs like an improvisation group. And she came in and she was like, “We got to stay in this room, it's got great energy.” And I was like, “Really?” I was like.... I mean I think I'm pretty good in reading a room. And so, I took her to the couple of different rooms that we had and she's like, “We got to stay in this room.” Like that's a little bit hokey like now you're reading energy feels in rooms, come on man. But she was totally right. It was the right call, at the end of the day if we would have gone to the other room which was designated to do this exercise, no way would it have worked out as well. She had completely read the situation properly and I didn't. (Ray, personal communication 2016)

Ray contemplates that maybe when he is in the room and has created part of the dynamic in the room, he is less good at reading it. To Ray, the difference between knowing or not knowing if it is intuition lies in the quality of the feeling he senses—intuition feels right.

Teresa. You feel it when you have an intuition, Teresa believes. She compares it to feeling pain: when you cut yourself, you are bleeding, and something hurts. Pain is a

good teacher. Pain says something is wrong here. Teresa states, when she intuitively feels, the feeling is in her abdominal area, which tells her that she needs to tap into that emotion because something is not right—she is scared, she is excited, she needs more information. One gets a feeling somewhere in their physical geography, she explains.

I think it's a different feeling [than wanting something]. One is more around preferences and here's what I want but where intuition comes in when there's something that you're not agreeing with or something, you need some more information, it doesn't feel right, your intuition comes in. It's a different feeling than just my preferences. It's stronger. It's a stronger feeling. (Teresa, personal communication 2016)

And if you listen to and act on that strong feeling it feels right, Teresa explains.

Odin. Sometimes one has to wait for the action to take place before one realizes you actually had some sort of intuitive experience, Odin says.

I find my times when I end up realizing I've been intuitive. It has sort of already happened, but I think I don't have a conscious concept of it happening while it's happening, and certainly not before it's happening but there—there are times when after something has happened, looking back on it, I can say “Oh, okay obviously there was something else going on.” Somehow, I was able to realize that we needed to do one thing versus the other. (Odin, personal communication, 2017)

Attributes of intuition are its randomness and its unconscious aspect, Odin states. It is something that you have not consciously formulated or thought about. Sometimes you do not know it was intuition until a long time after it plays out. The difference between intuition and conscious thinking, Odin suggests, is thinking about something versus having something thought to you; it just sort of happens to you versus because of you.

All of the participants agree that when they feel something is intuition it is accompanied by a feeling of rightness, such as “a sense of comfort, a deep inner knowing, it feels good, smooth, in the flow, comfortable and belonging to.” There may be a bodily feeling—an emotion, such as a tingling in the spine, emptiness in the stomach, a gut feeling, or an unusual tone in the voice. The quality of emotion is strong.

Additionally, things that logically might not go together might just seem to fit together. It may appear like an extraordinary experience that cannot be denied. Yet, it may not come as a surprise.

Summary

This chapter offered personal accounts of the participants describing their backgrounds and experiences of intuition in their professional and everyday lives.

The participants defined the purpose of intuition in various ways, such as “a pathway in life, a guide for decision making, a bridge to connect to higher self and the universe, an aid to channel, focus, and synthesize information, an aid for managing relationships, a protection for risk or danger, a guideline to know what is right, and an alternate route to when the rule book does not work.”

The awareness of the working of the thinking-mind while intuiting was reported by the participants in diverse ways, such as “not being sure what it does, awareness of words and images appear in the thinking mind, the mind is separated in two different channels, the deliberate mind follows intuition, the thinking-mind is quiet, the intuitive and the deliberative mind work together, the thinking mind comes up with assumptions after an intuitive awareness, it is testing the intuitive input, intuition triggers the deliberate mind to think, and the logical mind questions intuition.”

It was suggested that typically intuition is bound to feelings and emotions, but not always. Feelings that go along with intuiting may be strong or quiet, calm, and perseverant. It can be a feeling of responsiveness. An intuitive feeling may determine how to behave. Intuition can come with a bodily sensation—an emotion, thus intuition requires tuning in to one’s emotions. Emotions and feelings while intuiting may have a wide range, generate awareness, and are context-centric. An emotion might be intuition. Emotions and feelings linked to intuition are hard to describe.

The participants of the study contemplated how one can activate, learn, and develop intuition. To do so, one needs to be present, open, relaxed and unattached. One needs confidence and risk tolerance. Intuition occurs when one is ready for the information. Intuition comes effortlessly; it cannot be forced. Yet, a state of increased chance of receiving intuition can be achieved. There is a listening element to intuition. It works better when tuning in with the body rather than the thinking-mind. When caught up in emotional or energetic distress intuiting can be challenging. There are many different approaches to tuning in to intuition. Intuition works better, if there is a direction or a question aligned. One can trigger a place of intuiting by accessing creativity. Sense triggers may activate intuition. Intuition is experienced subconsciously, and one may not always have access to intuition.

Intuition was considered to originate from various sources, such as spirit guides, angels, the higher self, guardians, an energy force, the brain, the sixth sense, past experiences, the mind, the subconscious, the collective unconsciousness, the stories of life, belief, source, emotions, oneself, everything internal and external, and from everywhere. It was stated that intuition could be received through senses other than the primary five. Intuition is rooted in the notion of a united organism. Intuition comes from somewhere outside of time and space, an unlimited dimension that we all have access to but are not aware of, and intuition could come from whatever one thinks it comes from. Naming it reflects what one believes it is. Intuition is part of our physical functioning and is completely personal and completely non-personal at the same time.

Confirmation of intuition was described by the participants as a physical feeling, such as vibration in the spine, a sensation in the gut, a feeling of responsiveness and/or connectedness, or a sense of comfort and rightness, even with things that essentially may not be desired. Intuition does not always align with what is desired. Confirmation of intuition is given by the quality of the emotions and feelings. Intuition may be made up and it may be wrong at times. Yet, conditions change at every moment, thus they might

have been right at the specific moment. One does not know the outcome of intuition until it actually plays out. It is random and often unrelated to anything. Intuition happens to you versus because of you. The fundamental confirmation of intuition is that it just feels right; therefore, knowing that something is intuition is a piece of intuition in itself.

Considering these diverse notions on intuition, Chapter VI explores key emergent themes to add depth, richness, and meaning to understanding the phenomenon of intuition through the experiences of the participants of this study (Van Manen, 1990). These themes are:

1. Perspectives on Intuition
2. Optimum Conditions for Intuiting
3. Spiritual Aspects of Intuition
4. Conduits for Intuitive Knowledge
5. Connections between Art and Intuition

Chapter V

DISCUSSION

This chapter organizes the findings of Chapter IV into the five emerged themes, integrating outcomes with literature and concepts in psychology, neuroscience, philosophy, theology, noetic sciences, quantum physics, metaphysics, and art theory. The first theme, *Perspectives on Intuition*, examines the meaning of intuition, levels of intuition, perceptions of intuition, and the interpretation of intuition arising from the participants' accounts in this study. The second theme, *Optimum Conditions for Intuiting*, explores conditions for a quiet state of mind and methods to quiet the mind relating to the experiences of the participants. The third theme, *Spiritual Aspects of Intuition*, provides a definition for spirituality in this study, and explores the notion of spiritual beings, spiritual awareness, spiritual terms, spiritual sources of intuition in the participants' renderings of the experience of intuition. Through the lens of Eastern philosophy, psychology and metaphysical practices, theme four, *Conduits for Intuitive Knowledge*, explores systems, theories and methods that can be associated with the artists' experience of intuition, such as the yoga chakra system, the collective unconsciousness, channeling, and the idea of one source of all creativity. Throughout the chapter, a continuous comparison is made between the artist and business participants, highlighting similarities and differences in their experience of intuition. Theme five, *Connections between Art and Intuition* focuses on the relationship between art and intuition by examining the role and function of intuition in business practice and in art practice and underlining the link

between art and intuition. This chapter emphasizes the potential and significance of the practice of art regarding the integration of the intuitive mind in Western thought, by highlighting the differences in the participants' experience of intuition in art and business practice, and emphasizing the distinctive features of art practice that relate to spiritual development and Eastern philosophy and generate beneficial conditions for the experience and development of intuition. Li (2014) proposes that Eastern philosophy, due to its capabilities to balance logical analysis with intuitive revelation, and which understands intuition at the core of cognition, has the potential to enable an integration of intuition. His intention is to highlight its potential to help initiate a paradigm shift in the West to avoid the Western tendency towards polarized and dualistic viewpoints. By virtue of the relationship of intuition to Eastern perspectives, this chapter aims to provide a guideline for the reader to consider intuition as an aspect of cognition and as an important divine ability in life that can be integrated, attained, and trained for in our Western educational system—especially through the practice of art.

Perspectives on Intuition

When reviewing the six different accounts of the participants it becomes apparent that the participants experience intuition in many different ways. The observation of various forms of intuition is also mentioned in the literature. Researchers and scholars do not agree on what intuition truly means and bring differing perspectives to its study from many professional fields (Agor, 1989; Shirley & Langan-Fox, 1996; Sinclair, 2011). While there are variations in the participants' accounts of the experience of intuition, there are also numerous similarities, which will be discussed in the following section.

The Meaning of Intuition

The business executives Teresa and Odin express that intuition is linked to preparation and protection in life, and Ray defines intuition as a way to extrapolate and fill in gaps. The business executives mainly see the purpose of intuition as its ability to protect and make sense of things. The artists furthermore define intuition as an instrument for and of connectivity, considering intuition as a method of connecting with something beyond themselves, such as their higher selves, the universe, and spirit guides (see Table 1).

Table 1. Naming Intuition

Artists		Business Executives	
Joshua	<ul style="list-style-type: none"> • A thread/ path/guide • Leaving messages • Being of service/ a channel for messages to be delivered • Connection with Universe (higher self, spirit guides, etc.) 	Ray	<ul style="list-style-type: none"> • Connecting dots • Extrapolating • Filling in the gaps • An energy
Fae	<ul style="list-style-type: none"> • Telephone call from the universe/ conversation with the universe • Utility for connection • Channel that synthesizes critical information • Funnel/filter for information • Connection to something greater than own individual self • A thread/ path/ guide • Survival element for the ego • Protection • Bridges between spirit & humanness 	Teresa	<ul style="list-style-type: none"> • Protection • Warning • Guide in Relationships • Sixth sense
Jennifer	<ul style="list-style-type: none"> • A leader/ guide/path • Guiding principle for life decisions 	Odin	<ul style="list-style-type: none"> • Function of self-protection • A mind-body-soul connection • A crutch

These different views on the purpose of intuition may originate in the distinctive drives of the two professions. Running a business comes with certain risks. Business risks usually occur in one of four ways: strategic risk, compliance risk, operational risk and reputational risk (Business Risk, 2004). Therefore, a main aspect for business executives to be concerned about is protection, consequently intuition may be experienced as preparation and protection. Art practice, on the other hand, values the ability and desire to connect. Through art, people find connections with themselves, with each other, with nature, and with the universe (Ikeda, 2010). Art has the power to integrate and reveal the wholeness of things, and therefore has always been central in human life. For this reason, the artists may understand the experience of intuition as a form of connecting. On the other hand, however, the exact opposite of this claim can also be argued: art is full of risk—through putting yourself out there, risking failure, economical struggle, and rejection—and business is all about connectivity—via employees, clients, the company’s network, the way a company’s systems relates to other systems, or even just the sum of data links. I consider that the difference, however, lies in the core intention of the practices, in which case I would argue that most art practice has the core intention to express, share, and connect while most business practice has the core intention to expand, profit and protect.

Levels of Intuition

The participants experience intuition in various forms (see Table 2). Vaughan (1973) states that intuitive experiences include mystical apprehension of absolute truth, insight into the nature of reality, unitive consciousness, creative problem solving, artistic inspiration, scientific discovery and invention, which can be attained through notions of patterns and possibilities, extrasensory perception, clairvoyance, telepathy, precognition, retrocognition, feelings of attraction and aversion, picking up “vibes,” knowing or perceiving through the body rather than the rational mind, hunches and premonitions.

Table 2. Experiencing Intuition

Artists		Business Executives	
Joshua	<ul style="list-style-type: none"> • Instant knowing • Being drawn to things/ people/actions • Dreams • Sending/receiving messages • Saying the ‘right’ thing to people • A voice in the head • Bodily sensations (emotions) —spine/shoulders • The tone of own voice • A feeling • Visioning • Coincidences/synchronicities 	Ray	<ul style="list-style-type: none"> • Reading energy • A feeling • Instant knowing • Bodily sensation (emotion) – gut • Saying the ‘right’ thing to people • Connecting dots/finding patterns
Fae	<ul style="list-style-type: none"> • Being drawn to things/ people/actions • Inner instant knowing • Sending /receiving messages • Saying the ‘right’ thing to people • Visions/ Seeing with mind’s eye • Clairvoyance/ Seeing the future • Responsiveness • A feeling • Manifestation • Coincidences/synchronicities • Dreams 	Teresa	<ul style="list-style-type: none"> • A feeling • Bodily sensation (emotion) – gut • Interior voice
Jennifer	<ul style="list-style-type: none"> • Instant knowing • A feeling • Internal mental conversations • Visioning/ Seeing the future/psychic abilities • Manifestation 	Odin	<ul style="list-style-type: none"> • Dreams • Bodily sensation (emotion) – gut • A feeling • Sending /receiving messages • Saying the ‘right’ thing • Instant knowing • A random thought • Seeing the future/psychic abilities • Coincidences/synchronicities

Hogarth (2001) notes that many psychologists working within the scientific tradition would not accept many of psychologist Frances Vaughan's statements about intuition. Most psychologists are skeptical of claims of extrasensory phenomena. However, much of the information offered by Vaughan seems reasonable (Hogarth, 2001) and is reflected in the participants' accounts in this study.

The artists compared to the business executives appear to report more varieties of experiencing intuition. Vaughan (1979) has described four levels of intuition: physical, emotional, mental, and spiritual. Although any given experience may have elements of more than one level, experiences can usually be categorized according to the level at which they are consciously perceived. It appears that the business executives experience the first three of the following four levels of intuition introduced by Vaughan, while the artists accounts indicate to experience all four levels of intuition.

The physical level. At the physical level intuition is characterized by a strong body response that may be experienced in a situation where there is no reason to think that anything unusual is going on. For example, the body will give the first clues that a person is experiencing stress. Vaughan (1979) advises that we should learn to trust the responses of our body, such as tension, headaches, or stomachaches. The business executives frequently described experiences on the physical level of intuition. Odin described an empty feeling in his stomach that led him to call his mother who was with his dying father. Teresa, Ray, and Odin repeatedly mentioned that they experience intuition by having a feeling in their gut. Artist participant Joshua also stated to have a tingling in his shoulders and spine when experiencing intuition (see Table 2).

According to Wang and Wang (2016), intuitions at this physical level are related to the body-mind connection, especially when considering sensations in the gut. When "going with the gut" to make a decision, or feeling "butterflies in the stomach" when nervous, one is likely getting signals from an unexpected source: "the second brain." Hidden in the walls of the digestive system, this "brain in the gut" is altering medicine's

understanding of the links between digestion, mood, health and even the way we think (Wang & Wang, 2016). Scientists call this brain the enteric nervous system (ENS). For decades, researchers have known of the connection between the brain and the gut. Anxiety often causes nausea and diarrhea, and depression can change appetite. The connection may have been established, but scientists thought communication was one way: it traveled from the brain to the gut, and not the other way around. However, a new understanding of the trillions of microbes living in our guts reveals that this communication process is more like a multi-lane superhighway than a one-way street (Wang & Wang, 2016). Today, it is well recognized that gut microbiota affects the brain's physiological, behavioral, and cognitive functions and that emotional well-being may rely on messages from the brain below to the brain above (Hadhazy, 2010), although its precise mechanism has not yet been fully understood (Wang & Wang, 2016).

The sensation that Joshua experiences in his spine appears significant as well. The spine is the first part that is formed in a mother's womb, and then the body, limbs etc. takes root. The spinal column is an important channel for all the bodily stimuli that are transferred via the nerves to the brain. It is part of our central nervous system along with the brain. But also, on a spiritual level, the spine is the source of all our energy (Harris, 2000). The spine has five different parts, cervical, thoracic, lumbar, sacrum and coccyx, out of this the most significant one is the sacrum. It lies at the base of the spine and joins the upper and lower halves of the body. Jungian analyst Judith Harris (2000) in her book, *Jung and Yoga: The Psyche Body Connection*, states, "The center of gravity is located at the top of the sacrum, which thus makes sacrum the focal point of our relationship to the ground, to the body, and to our human reality." A deeper look into the relationship between the spine and intuition will be discussed later on through the concept of the chakra system, believed to be psychic-energy centers in the tantric traditions of Hinduism, Buddhism and Jainism (chakra | religion, n.d.). Intuitive experiences defined as

inspirational or psychic frequently depend on physical and emotional cues that bring them to conscious awareness (Harris, 2000).

The emotional level. At the emotional level intuition comes into consciousness through feelings. Awareness of intuition at the emotional level typically involves knowing how to react to one's feelings in interpersonal situations. Sensitivity to other people's "vibes" or "vibrations of energy," instances of immediate liking or disliking with no apparent justification, or a vague sense that one is inexplicably supposed to do something, can be instances of intuition operating on this level. Sometimes these feelings can be quite intense; other times they are subtler (Vaughan, 1979). All participants, artists and business executives, reported the experience of this level of intuition; for example, Ray's description of reading a room of people or feeling resistance from two colleagues, and Teresa's, Joshua's, Fae's and Odin's experience of knowing what to say and when to say it, with colleagues, family members, friends, and strangers. This level of intuition appears especially important in the practice of the business executives. Their professional practice is highly dependent on interpersonal relationships. Therefore, being aware of the emotional level of intuition is significant to their practice. However, I would also categorize the experience of being drawn to things, subjects, or places within the emotional level of intuition. For example, Joshua being drawn not only to people but also to objects, such as books, statues, and stones, and the feeling of having to go to an art show, where he met a friend that introduced him to his wife. Also, Fae's experience of being drawn to a place that she beforehand did not know that she would find the Marigolds that she was looking for, and her being drawn to a certain ATM machine that would accept her credit card, as well as Jennifer's experience of being drawn to Chinese culture as a subject for her to study in life.

Vaughan (1979) also states that sometimes, emotional intuition can be the source of artistic expression, even though it is difficult to describe the connection between the initial intuition and its final expression. Under this notion I would house the experiences

stated by Joshua and Fae that describe finding the fitting image or material and placing elements of artwork in a suitable way through methods led by feelings.

The mental level. One of the vehicles for intuitive insight is the mental image. Intuition on the mental level often comes into awareness through images, or what is called “inner vision.” Patterns of order may be perceived where everything at first appears chaotic, or patterns of change may be apprehended intuitively long before the verification process of careful observation is completed. According to Vaughan (1979), this type of intuition implies an ability to reach accurate conclusions on the basis of limited information. Einstein (cited in Vaughan, 1979) considered that

the words or the language, as they are written or spoken, do not seem to play any role in my mechanism of thought. The physical entities which seem to serve as elements in thought are certain signs and more or less clear images which can be “voluntarily” reproduced and combined. (p. 72)

Einstein trusted that objective reality could not truly be understood by empiricism or logic but by intuition instead (Miller, 2007).

The mental level of intuition typically expresses itself as words heard in the mind’s ear or images seen in the mind’s eye. This depends somewhat on whether the person has a dominant rational (words) or intuitive (images) style. All participants also experienced this level of intuition in various forms. I suggest that Ray’s description of “connecting the dots falls” into this category of intuition, he describes that he can see the future by extrapolating through connecting data information. Teresa and Joshua state that they hear an inner voice. Fae describes her method of visualizing and receiving images in her mind’s eye; and Joshua and Jennifer describe similar methods of visualization. Another experience that I would place in this category of intuition is dreams. Joshua, Fae, and Odin state to experience intuition in dreams. In indigenous cultures dreams are often induced to generate imagery and symbols for a means of accessing “inner wisdom.” In Western culture Jung’s theories of dream interpretation and dream consciousness is offered as a way of tapping into “unconscious wisdom” (Sadler-Smith, 2012). Vaughan

(1979) argues that sleep is one occasion during which the intuitive voice can be heard and when insightful or intuitive messages may be received. Anecdotes from the history of the creative arts and scientific discovery add credence to this claim (Sadler-Smith, 2012). For example, Salvador Dali termed many of his works “hand-painted dream photographs.” One of his most famous renderings, *Persistence of Memory*, was inspired by a dream. The iconic dream landscape of melting clocks helped to introduce the public to surrealism in the early 1930s (Gregoire, 2011).

Jung (2010) proposed that our dreams can function on many different levels, from telling us which parts of our psyche are out of balance to anticipating our future needs. He also believed that most dreams operated on the level of stories, myths and archetypes—making them a source for ideas and inspiration (Gregoire, 2011).

In his book *Inside Intuition* professor of organizational behavior Eugene Sadler-Smith (2012) highlights that recently researchers have suggested another reason for dream states, what amounts to a mental rehearsal or simulation of a potentially threatening situation, which developed in the evolution of *Homo sapiens* because they offered the opportunity in a safe “virtual” environment (the dream state). The beneficial outcome of mental rehearsal is also engaged outside the dream state, for example many stage performers and sports people testify to the positive effects on performance of visually imagining the actions involved in a repetitive motor task. This is alike with dreams. As non-conscious information appears to be treated in similar ways to conscious information in the brain’s visual cortex the activation thus induced provides ‘exercise’ and ‘practice’ for the neural pathways involved. Threat rehearsal may enhance an individual’s abilities to make effective decisions and predictions if challenged with the threat in a real situation. The “dreams-as-threat-rehearsal” hypothesis has been challenged for the reason that we do not always remember our dreams, thus not providing any beneficial effects. However, simply because we cannot recall something does not have to mean that it cannot apply an influence upon our behaviors. It appears that

“dreams-as-intuitions” have generative (creative) and mental rehearsal (simulation) functions (Sadler-Smith, 2012), which appears significant to both, the former to art practice, the latter to business practice.

The spiritual level. The highest level of intuition, according to Vaughan (1979), is the spiritual. Here intuition is independent from feeling, thoughts, and sensations. At this level intuition does not depend on sensing, feeling, or thinking. It is not associated with the body, emotions, or pattern perception relating to specific problems or situations. Vaughan explains: “Paradoxically, the cues on which intuition depends on the other levels are regarded as interference at this level” (p. 77). Italian psychiatrist and pioneer in the field of transpersonal psychology, Roberto Assagioli (1965) defines this level of intuition as “pure.” Pure intuition does not rely on clues at all, and transcends sensation, emotion and thought. However, an awareness of how intuition can function on the other levels, the levels of sensation, feeling and thinking, helps to dispel the misconception of intuition as a way of knowing as an all-or-nothing proposition.

Although a particular intuitive experience might have elements of more than one level, Vaughan (1979) suggests they are usually easy to categorize according to level. She states, “Spiritual intuition is associated with mystical experience, and at this level intuition is pure.” This notion is consistent with the broader concept of intuition typical of Eastern views. In a discussion of intuition in spiritual psychosynthesis, psychiatrist and pioneer in the fields of humanistic and transpersonal psychology, Roberto Assagioli (2000) considers intuition as an independent psychological function which is ‘synthetic’ in that it apprehends the totality of a given situation or psychological reality— “Only intuition gives true psychological understanding both of one self and others” (p. 220). This level of intuition appears to be experienced only by the three artists, who describe that the experience of intuition may come with the perception of a unity of everything existing. Here again, I would like to acknowledge that the artist participants all identified as having a spiritual practice intertwined with their art practice, which may act as a

natural limitation of the study's findings on artists and intuition. However, in the section *Art and Intuition* in this chapter, I highlight the ancient relationship between art and spirituality, and in the section *Spiritual Aspects of Intuition*, I underline the relationship of intuition and spirituality, indicating the interconnection between spirituality and intuition. I suggest that if art involves intuition it may become a spiritual experience, and vice versa, if art is approached as a spiritual practice it may involve intuition. However, this could be applied to any practice. Yet, in history we find that art and spirituality are accounted for having a relationship but not business and spirituality. Art appears more suitable to be practiced in a spiritual way. Thus, while the involvement of the artists in spiritual practice may be seen as a limitation, and not every artist may involve spiritual and/or intuitive approaches, I recognize the establishment of a link between spirituality and art practice in the far past that can be tracked in the chronicle of art. Thus, and also through the ancient relationship of intuition and spirituality, I see the involvement of spiritual practice in art practice and vice versa as not so unusual and as a beneficial condition for the experience of intuition in the practice of art. The perception of the spiritual level is described in the following section.

Perceptions of Intuition

Assagioli (2000) considers intuition to be “a psychic organ or means to apprehend reality” (p. 217) and made a distinction between “day-to-day intuition and real spiritual intuition” (p. 217). Looking at the perceptions stated by the participants in the experience of intuition (Table 3), it appears that only the artists experience the spiritual level of intuition, or they are more aware of this level of intuition than the business executives. Unlike the artists, the business executives do not mention a perception of unity or connectedness associated with the spiritual experience of intuition.

Table 3. Perceptions Perceived Through Intuition

Artists		Business Executives	
Joshua	<ul style="list-style-type: none"> • Connectedness • Being more conscious • Creation of something whole/complete/timeless • Feeling of ‘rightness’ • Being connected to something greater than one’s own individual self 	Ray	<ul style="list-style-type: none"> • Feeling of ‘rightness’ • Feeling energy
Fae	<ul style="list-style-type: none"> • Seeing world as connected/unified/ inter-connectivity of everything • Feeling of ‘rightness’ • Feeling in flow • Being connected to something greater than one’s own individual self • Responsiveness 	Teresa	<ul style="list-style-type: none"> • Feeling of ‘rightness’
Jennifer	<ul style="list-style-type: none"> • Feeling of ‘rightness’ • Feeling of ‘belonging’ • Connectedness • Being connected to something greater than one’s own individual self 	Odin	<ul style="list-style-type: none"> • Feeling of ‘rightness’

Oneness. Experiences that I would suggest belong to the spiritual level of intuition are, for example, Joshua’s realization that he left himself messages in life through the things he is attracted to, Fae’s experience with her friend walking through the city and perceiving everything as united and connected, and Jennifer’s mental conversation with her brother’s friend who was in an accident.

It was like seeing the inter-connectivity of everything and it was like a tiny opening into a window and it was amazing and I remember thinking that day like, “Oh. Is this what people talk about when they say spiritual awakening?”... like it was more of a perception. (Fae, personal communication, 2016)

I didn’t know that I was trying to tell myself that everything was connected, that magic is real, that intuition is powerful, that everything was fine, that all is well. (Joshua, personal communication, 2016)

I’m a close conduit to the connectedness with everything and I’m available for I don’t know, almost like—I mean it sounds so weird I feel like such a weirdo saying this but the conversation that happened in my whatever state that was, was like, there are humans all around who

decided to be bodhisattvas. Humans who can attain enlightenment and can teach the attainment of enlightenment and I can—I'm that. Not to deify myself by any means, like it's not about being a deity, we're all capable of attaining a feeling of oneness with everything. All it takes is being present and listening and it takes consistent effort in that regard. (Jennifer, personal communication, 2016)

The business executives do not account for experiences that cause such perceptions of wholeness and interconnectivity; however, this does not mean that they are not experiencing them, but they might not be aware of the perception or able to distinguish or verbalize it. Vaughan (1973) suggests that differentiating the various levels of intuition is an important part of developing awareness of it. By examining the ways in which intuition becomes conscious, one can distinguish clear perceptions from those, which are cloudy or vague.

Just as the musician is able to differentiate tones, which for the untrained ear seem nonexistent, the individual who attends to his intuitive flashes can learn to differentiate those, which are valid and reliable from those, which are not. (Vaughan, 1973)

Becoming aware. Vaughan (1973) states that there are ways to become more conscious of experiences of intuition and the levels they associate with, for example by keeping track of intuitive experiences, a method that Joshua mentions, or by journaling, an activity that Jennifer engages in, or giving attention to mental images and dreams, a process that Fae describes. It appears that the artists are more attuned to being aware of their experiences of intuition, which may be rooted in being accustomed to certain methods that enhance this awareness from their training in the practice of art, such as journaling and visualizing. Degrees of intuitive awareness may also be affected by factors such as time, place, mood, attitude, state of consciousness, and innumerable idiosyncratic variables. By considering intuition as a level of consciousness which is higher in vibration and therefore subsumes the physical, emotional and mental planes (Green & Green, 1971), one can disclose that the clues on which intuition depends at lower levels, are regarded as interference on the higher level. For example, any attempt to apprehend the totality of another person through intuition involves quieting the mind, as well as

dissociation from personal emotions and physical sensations. Only when one can free himself from his own personal attentions or ego involvement, one can achieve the level of transpersonal experience, in which one knows the other person through empathetic identification with the totality of the energy field (Vaughan, 1973).

Interpreting Intuition

The data from the participants' interviews and journals suggest that after an awareness of an intuitive perception has occurred the deliberate mind takes up the task of interpreting it, which signifies the connection between the intuitive mind and the deliberative mind—one does not operate without the other. Interpretation of intuition is difficult because signals may be ignored, obscured or misunderstood. There may be a lack of awareness or too much emphasis on analysis. It takes time, focus, and awareness to hear intuition. Intuition is operating always, but its signals are ignored. Without awareness of intuition, it is impossible to get better at interpreting its signals. Business executive Odin states:

Sometimes you don't know until a long time. Like it just was there for a minute and it's gone and you're like, okay, I don't even realize what just happened. Until then something happens and you're like, God, if I paid attention to what I was trying to tell myself what was going, I might have known that this would have come to pass the way it did. (personal communication, 2016)

Translate, remote and abstract. Most people in Western culture spend years trying to improve their analytical or System 2 abilities, yet their intuitive abilities are neglected. For instance, educational systems throughout the world, with rare exceptions such as in Waldorf or Montessori schools, tend to favor empirical learning over experiential learning (Voss, 2014). The specificity that the empirical state of consciousness demands, however, happens to be the very thing that obscures intuition. Instead, intuition thrives, as do all of the senses, in an environment of first, receptivity, and then, and only then, specificity. Furthermore, there might be a lack of interpretive

skill. Even if people pay attention to their intuition and savor the sensations it provides, the difficult task of translation remains. Poets, artists, and composers are skilled at translating their abstract sensations into a recognizable and transmittable form (Voss, 2014), which might be why the artists in this study report more and varied experiences of intuition. But for most this ability, to translate, remote and abstract sensations, remains very difficult. Consequently, intuitive sensation is misinterpreted, leading to inaccurate judgments. However, translation of intuitive sensations is a skill that can be learned (Voss, 2014), particularly through engaging in art practice.

Staying on center. The difficulty of determining when a perception is truly intuitive, in the sense that it apprehends reality, or when it is imaginary, or simply a result of personal projection, is a means of intellectual discrimination. The elusive nature of intuitive perceptions makes them problematic to study in the laboratory, yet lack of discrimination can lead to incorrect assumptions with no basis in reality (Vaughan, 2011). Each individual pursuing to develop and nurture the cognitive function of their own intuition must be willing to learn by trial and error. Paying attention to intuitive perceptions and learning to trust them are important factors in functional development and requires a willingness to test the validity of the perceptions. Such as in the pursuit of enlightenment in meditation, personal striving or the desire to be right interferes with the process itself. As in the evocation of spontaneous inner imagery, the ego needs to stand aside in order to permit the experience, interpretation and evaluation must be temporarily suspended or held in suspension, yet they are essential to the process of development and integration (Vaughan, 1973).

I don't know, you could call it wrong or just it turned out to be something different and unexpected. You know, it's those expectations. I have definitely had times when I was like, I just had so many strong intuitions, like there were so many signposts. I was like, "yeah, I think this is it. This is great." It was great for that moment. Maybe that was all for that moment, you know, and I had that moment and it passed. (Fae, personal communication, 2016)

To have a clear perception into the nature of reality, one needs to stay centered, between the two poles of fear and desire. They are the two things that tend to be in the way of seeing clearly. When one wants something to happen and one gets caught up in wishful thinking, and when one doesn't want something to happen and is afraid of it, then one cannot really see what is going on and will not be able to be aware of or interpret intuition in an accurate way (Vaughan, 1973).

An undeniable feeling of confirmation. The way that the participants understood perceptions to be “accurately” intuitive was described through the quality of feeling that came with the experience. When intuition comes through, there appears to be a feeling of “rightness” accompanied with it that cannot be negated (see Table 3).

Sometimes when I was speaking, I could hear the rightness in my voice. I could hear that what I was saying was coming from my true, best self. I could feel it in the vibratory quality of my tone. This is not the first time I've been certain who I was being was my true self, based on how my voice sounded to me. And I'm sure it's so. (Joshua, online journal, 2016)

You know when you're swimming under water and you're like this is cool, there are nice things about this and then you get above the water and then you can breathe again and you're like phew, this feels right. Like that was me under there but I belong up here. It's more like that. Like coming into a place where I'm like oh this is the right place for me, I feel comfortable. Like I feel like I belong in this place. (Jennifer, personal communication 2016)

I realize sometimes like, “Oh, no that's not intuitive.” Like it's not that I really know, it's I really want this and then there are different moments when I'm like, “I really have this feeling that this is right.” So is there a difference between these two. (Ray, personal communication 2016)

Vaughan (1979) claims, “Intuition is true by definition. If a seemingly intuitive insight turns out to be wrong, it did not spring from intuition, but from self-deception or wishful thinking.”

Optimum Conditions for Intuiting

According to the participants in this study, the optimum alignment for the experience of intuition to occur is a quiet mind (see Table 4). The following section examines conditions for a quiet state of mind, such as being in the present, emotional attentiveness, observing the mind, paying attention, and receptiveness. Furthermore, it explores methods to quiet the mind, such as physical activity, meditation, focusing, distraction, dreaming, and practicing non-attachment, that relate to the experiences described by the participants.

Vaughan's (1979) notion that there are ways to enhance the conditions for intuiting is reflected in the accounts of the participants. She advocates for opening oneself to experience, increasing the ability to observe, exploring, questioning, and possibly changing one's assumptions about the world (Hogarth, 2001; Vaughan 1979). Conditions and methods related to these notions were also described by the participants as increasing their chances of experiencing intuition (see Table 4). Vaughan (2011) states, while it certainly is the case that intuition seems to be spontaneous and outside of our control, there are nevertheless many things that one can do to make it more accessible and more reliable. The interesting aspect is that as soon as one starts paying attention to intuition, it becomes more available. It is as though it responds to attention. A notion that noticeably exists in Fae's experiences— "It is kind of a responsive listening. I think that responsive listening is very active in artists and in their work" (Fae, personal communication, 2006).

Table 4. Conditions for Intuiting

Artists		Business Executives	
Joshua	<ul style="list-style-type: none"> • A quiet mind • Openness • Listening • Being present • Noticing/ Recognizing • Feeling into it • Willingness to be guided • Keeping track • Well-being (emotionally, mentally, physically) • Trust • No attachments 	Ray	<ul style="list-style-type: none"> • A quiet mind • Listening • Data • Repetition • Experience • Be adaptable, flexible • Trust in feeling • Openness • Tuning in • No predeterminations • Risk tolerance • Trust • Being non-judgmental
Fae	<ul style="list-style-type: none"> • A quiet mind • Imagination • Listening • Being Aware • Having a direction • Humanness • Noticing/ Recognizing • A clear mind • Balance of human self & extension beyond • Well-being (emotionally, mentally, physically) • Openness • Being aware • Desire to see things differently • Willingness • No attachments 	Teresa	<ul style="list-style-type: none"> • A quiet mind • Be curious • Be authentic • Experience • Being present • Resonance • Compassion • Be Flexible • No predeterminations • Tuning in
Jennifer	<ul style="list-style-type: none"> • A quiet mind • Openness • Letting go of predetermination • No attachments • Listening • Paying attention • Time of day: night 	Odin	<ul style="list-style-type: none"> • A quiet mind • Paying attention • Compassion • Openness

Quieting the mind

There are some basic steps that one can take in order to begin to develop intuition; learning to quiet the mind is one of them. However, this might be more difficult to achieve than it sounds. With the other functions of the mind the intellect, or sensations, one cannot really force those very well either, yet one can pay attention to them. One can think about thinking, and pay attention to one's feelings, or you can ignore them, the same is valid for intuition. A crucial element in intuition is receptivity. Vaughan (1979) claims, a "non-interfering, alert awareness maintained in the midst of the inner world is key to expanding intuition." The Patañjali Yoga Sutras, one of the foundations of classical Yoga philosophy of Hinduism suggests. "One must make one's self as still and clear as a crystal in order to experience unadulteratedly that which lies beyond oneself" (as cited in Klimo, 1998).

Being in the present. According to author, speaker, and founder of the Contemplative Leadership Development Jan Birchfield (2015), "when the mind is the master instead of the servant it obstructs one's capacity to access intuition." The mind, more often than not, is reliving and rewriting events of the past, or imagining, rehearsing, and planning for the future. This becomes a habit of mind and a habit of attention, which may hinder the ability to intuit. Intuition accesses information that is beyond the mind, fed from the stream of pure perception. One's intuition can only be accessed in the present moment. Consequently, one's access increases when one stabilizes the relationship to the present. Practices that quiet the mind help to come more fully into the present, increasing access to intuitive wisdom (Birchfield, 2015).

Emotional attentiveness. Being aware of feelings is important in quieting the mind, because often feelings get in the way of being clear in one's perceptions. Clearing away any emotional baggage from the past and things that one is concerned or upset about is important. If one is angry one cannot be sure to notice accurate, subtler cues that are available.

When I'm in trigger, lost in my thoughts and relating to them as if they were reality, angry, closed down, feeling sorry for myself, or otherwise mentally indisposed, I notice my access to intuition—my ability and inclination to trust, and to listen to the whisper of intuition—is severely limited. (Joshua, online journal, 2016)

When my mind is trying to work out something that's inconsistent or in-congruent or troubling that will inevitably like ... it really blocks my ability to be open to any kind of messaging from my intuition. (Fae, personal communication, 2016)

Releasing emotions that might interfere, letting go of the past, silencing any exterior distractions, and turning quiet inside are contributing factors to enabling intuition to come through. The biggest obstacle to developing intuition may be self-deception. Being aware of one's emotions is useful when starting any kind of self-observation, because one begins to sort out what are emotional reactions from what are accurate perceptions, particularly in interpersonal intuitions. If one is upset or concerned about something that is going on in life, one will not be able to notice what is going on with somebody (Vaughan, 2011).

Observing the mind. When one looks within, one discovers the ways in which the mind obstructs our capacity to access intuition. We notice its stream of commentary, judgment and habit. Through observing the mind with an attitude of inquiry and without judgment, one may develop an ability to discern the difference between the intellect and pure awareness. By placing one's awareness on awareness itself, the mind eventually quiets, and intuitive wisdom becomes more accessible (Birchfield, 2015).

Paying attention. If one begins to pay attention to intuition, one can recognize it as a way of knowing. It is a way of knowing, which transcends reason, but it is not in opposition to reason, intuition is not a substitute for reason, but really is something that one can use in addition to reason (Vaughan, 2011). The participants reported their notions of how being present, paying attention and quieting the thinking-mind helps to intuit.

I feel like a lot of using intuition is being present in the moment to how I feel and putting myself in situations where I then have to test my intuitive sense and ask does this feel right. (Jennifer, personal communication, 2016)

If your mind is calm and you have the space and the environment to think and access your experience and be able to expand your perspective, that's a great opportunity for your intuiting to happen. (Teresa, personal communication, 2016)

Intuition has to be sort of subconscious in order for it to truly be ... I think you can sort of consciously try to allow yourself to think about what might happen. But I think just by nature of consciously doing it, you moved away from being intuitive.... I'm not a big meditator or yoga person or any of that kind of stuff but I imagine that being a nice way ... of putting yourself into a more of an unconscious situation. (Odin, personal communication, 2016)

Receptiveness. The challenge is to keep exploring potential methods to quiet the mind that could work for one. This will lead to understanding one's own workings with intuition. As we become more intuitive we also become less fearful, which helps to provide a sense of being in the world in a way that we can trust ourselves and trust each other (Vaughan, 2011). It is part of a larger sense of wanting to experience each other more fully and as who we really are, with less fear and less defensiveness, in order to be more open and more receptive to a genuine exchange of ideas and communication. Luang Por Sumedho (or Ajahn Sumedho), senior Western representative of the Thai forest tradition of Theravada Buddhism suggests:

Intuitive awareness is frustrating to an analytical person whose faith is in thought, reason, and logic. Awareness is right now. It's not a matter of thinking about it but being aware of thinking about it. How do you do that?... Trusting is relaxing into it; it's just attentiveness, which is an act of faith (saddhā), a "trustingness." It gives you perspective on anything you want to do, including other styles of meditation. Even training the physical body with these various mindful practices—yoga, Tai Chi, Qigong, and things like that—can fit well into the intuitive approach. Ultimately, when we develop these techniques, we learn to trust in the mindfulness rather than in just 'me and my willful efforts' trying to do all these things. (Sumedho, 2014)

Methods to Quiet the Mind

According to Vaughan (1979), before one can pay attention to intuition, one has to be able to hear it amid the cacophony of one's busy life. One has to slow down and listen, which often requires solitude. Taking some time away from the usual everyday is a way to turn up the volume of intuition. All six participants state that to be able to intuit a quiet mind is beneficial and describe a variety of individual methods to quiet the mind, such as physical activity, meditation, focusing, distraction, dreaming, and non-attachment (see Table 5).

Table 5. Activation Techniques for Experiencing Intuition

Artists		Business Executives	
Joshua	<ul style="list-style-type: none"> • Walking • Listening • Playing a game • Tuning into body • Dancing • Meditation • Breathing • Connecting with the feeling of love and trust 	Ray	<ul style="list-style-type: none"> • Being healthy • Tuning into a situation
Fae	<ul style="list-style-type: none"> • Walking • Visualizing • Asking Questions • Playing games in the mind • Physical exercise • Creativity • Interpersonal interaction • Nature • Humor • Doing something differently 	Teresa	<ul style="list-style-type: none"> • Brainstorming • Creativity exercises • Ideation sessions • Breathing • Relaxing

Table 5 (continued)

Artists		Business Executives	
Jennifer	<ul style="list-style-type: none"> • Walking • Listening • Meditation • Automatic writing • Visioning • Playing a game • Doodling • Doing something differently • Relaxing • Focusing on things, for example the sky 	Odin	<ul style="list-style-type: none"> • Memory of an experience triggered by the senses: smell, sound, visual, etc. • State before sleep • Considers meditation • Considers yoga • Considers drugs

Physical activity. One of the techniques to quiet the mind and activate an intuitive state of mind that especially the artist participants mentioned is physical activity, such as walking, dancing, jogging, and yoga (see Table 5). Exercise calms our mind, improves our mood, and instills confidence and self-esteem (Jordan, 2016). Therefore, physical exercise is a suitable form of creating a condition for intuition.

One way that I find words or words in story form is after rigorous physical activity. I may begin with the intention of finding words to share in community and exercise until my mind stops thinking and the space for intuition is opened and a flow of words and/or images will begin to pour in. (Fae, online journal, 2016)

I can try and the way that I try is by getting into my body rather than my mind. So this is an embodied activity intuiting. (Joshua, personal communication, 2016)

I've always been just a walker. Just walk around and kind of let intuition lead my walk and it's okay. (Jennifer, personal communication, 2016)

Extraordinary proficiency made possible by focusing mind, body, and spirit toward one task is no longer a controversial idea. However, it does require self-discipline. If one allows the mind to race around while exercising, or if one exercises while listening to a broadcast or chatting with friends, then it is just physical exercise. Yet, a concerted focus on that activity and, for the most part, to do it in a quiet, receptive state of mind may turn

any ordinary activity into spiritual practice (Lozoff, 2001). There is a long tradition of using physical exercise as spiritual practice. Tibetan Sherpas hiked barefoot up the world's highest mountains and Native American runners traversed enormous valleys and plains with trancelike ease. Present-day marathon competitors often speak of the “Zen of jogging” (Jordan, 2016).

Meditation. Another technique to quiet the mind is meditation. Some of the earliest references to meditation are found in the Hindu Vedas of India 1500BC. Around the 6th to 5th centuries BCE, other forms of meditation developed via Confucianism and Taoism in China as well as Hinduism, Jainism, and early Buddhism in Nepal and India (Everly & Lating, 2003). A common meditation technique is to focus on the breath, a technique the participants describe as beneficial to intuition. The exercise of connecting mind and breath appears in many Taoist manuals as a fundamental practice used for clearing the mind. In Buddhism it is also traditionally proposed as a resolution to the tendency of the mind to become distracted and scattered (Liu, 2005).

If I go into a posture of meditation, if I breathe really intentionally, if I dance to a couple of songs, if I gaze into someone's eyes ... then I can sort of access that quiet place where I can listen for something intuitive. (Joshua, personal communication, 2016)

“Breathe, be here now”, and I think being in the present is the best way in general. (Jennifer, personal communication, 2016)

Ideally it would be nice to have that space where your mind is calm, you can breathe, you know, the space to grow.... (Teresa, personal communication, 2016)

Meditation generates awareness. Whatever you do with awareness is meditation. Vaughan (2011) suggests that intuition is inseparable from developing self-awareness; this is why any spiritual discipline or practice that requires self-observation is helpful. Any meditation practice that enables you to develop concentration or quiet the mind, will also enhance intuitive abilities and many people find that their intuition blossoms as a side effect of meditation. The process of meditation involves becoming in touch with

more and more subtle levels of thought, as you quiet the mind heavy desires and aggressive thoughts evaporate and more delicate thoughts can come to mind opening the realm in which intuition often operates (Vaughan, 2011).

Focusing. Another method, also a form of meditation, is focusing on images or objects, either in one's own mind or in the exterior world.

As I looked at it I saw a triangle engraved on the top with my mind's eye. It was a moment of a vision of the possible future of that little box should I choose that path. (Fae, online journal 2016)

One way I can do it is to look at the sky, like if I'm just out and about. Be reminded like "Oh, right. Relax everything is here. (Jennifer, personal communication, 2016)

According to Helen Palmer (2011), teacher of intuition, and author of works in the human consciousness sector, mental imagery can be a very useful tool for bringing intuitive perceptions into some kind of tangible form. Expressions such as "I got the message from the clouds in the sky" stand for a specific focusing of internal intelligence, an internal attention that focuses on the problem and the inner stream of reverie. The inner stream of impressions is played out on the object surface with your eyes open. The clouds in the sky are an excellent moving surface, which is a nice pointed focusing surface. These external objects or surfaces lend themselves as devices to focus the inner mind. It is not really the trees or the rock or the clouds in the sky, but it is the quality of attention that one brings to one's problem and one uses the external object as a device to focus one's attention (Palmer, 2011).

Distraction. Giving the mind a distracting task to do is another method the participants mentioned as a method for quieting the analytic mind and entering an intuitive state of mind.

My theory is that the technique, the F-stops, the shutter speeds, the lenses, the technical decisions about lighting, all that stuff that you have to do, it gives your left brain something to do so that your right brain is free... So I'm giving different parts of my personality different things to do

and if everybody's busy, then everybody can come out. (Joshua, personal communication, 2016)

One teacher taught me, ... to kind of access that flow, to think of ... something totally normal like washing the dishes and then something totally crazy like, you know, farting unicorns jumping over a hay bill made of bubble gum and then, you know, 'cause then it ping pongs your head from something practical and physical to something totally weird and then somehow in between that space it [intuition] can slip through, sort of like clearing the mind. (Fae, personal communication, 2016)

I can go into like an automatic writing space and that generally works. (Jennifer, personal communication, 2016)

I think you can do it by having ideation sessions, telling people you want them to come up with ideas, contribute to a particular process strategy. (Teresa, personal communication, 2016)

A number of recent studies have reported that decision quality is enhanced under conditions of inattention or distraction (Dijksterhuis, 2004; Dijksterhuis, Bos, Nordgren, & van Baaren, 2006; Dijksterhuis & Nordgren, 2006). This often described as the unconscious thought effect, was then interpreted to support the unconscious thought theory (UTT), which claims that unconscious incubation processes during the distraction interval are responsible for the enhanced performance compared to the conscious deliberation, which is subject to severe capacity limitations (Dijksterhuis & Nordgren, 2006). UTT is related to the intuition-mode hypothesis, because one can assume that decisions performed in the distraction condition rely to a higher degree on intuitive strategies, than decisions performed after deliberation. Furthermore, it is possible that immediate decisions fall in between, with participants in this condition using a mix of intuitive and deliberation strategies (Usher, Russo, Weyers, Brauner, & Zakay, 2011).

Dreaming. Another form of quieting the thinking-mind and activating an intuitive state of mind is dreaming, which was mentioned as an intuitive state of mind earlier in this chapter when describing the mental level of intuition (Vaughan, 1979). For many people, paying attention to dreams can enhance their intuitive abilities, because it is a

subtle perception, which as one becomes more familiar with, one feels more comfortable with it and it is not threatening (Vaughan, 2015). The participants describe experiences of intuition encountered in dreams.

I woke up yesterday morning inspired by an idea I have been throwing around for a large art project.... Sometimes I find that I will wake up with a word or an image in my head to investigate... It may be related to an art direction or a spiritual/human direction to investigate. It's that space between awake and asleep that a great mystery seems open to us... awaiting our direction. (Fae, online journal, 2016)

This was the point where the "resolution" occurred showing me that actually my thoughts that night while sleeping had ended up being intuitive. (Odin, online journal, 2016)

According to Palmer (2011), in a dream you have all of the elements of what is necessary to enter an altered state. In a dream, the attention goes away from the thinking state. After your attention has moved from the thoughts and has gone empty, to no thinking, the dream occurs spontaneously. It is not directed by the thinking self, yet there is a state of awareness. There is an observer, and in the morning the dream may be recalled. The observer was awake enough to remember the dream and then when the attention shifts back to the thoughts, the dream is recovered and submitted for analysis, which represents an example of the correspondence between the intuitive and the deliberative mind.

Non-attachment. Expositor of Tibetan Buddhism and Buddhist meditation, Lama Anagarika Govinda (1959), suggests: "In the moment in which the mind turns away from sense-consciousness and from the discursive intellect and directs its attention upon the primordial cause of it's being, the illusion of the ego-concept becomes apparent" (p. 77). This revelation does not come about through intellectual analysis, or logical conclusions, but through meditation and the complete coming to rest and relinquishing of all thought-activities, whereby one creates the necessary conditions under which intuition can arise. He argues the reorientation from outer to inner reality is central. Buddhist teacher and writer Sangharakshita (1998) suggests that this reorientation from outer to inner is brought about by spiritual practice. "Through spiritual practice, more and more pure

seeds are gathered, and as these pure seeds accumulate, they put pressure on the impure seeds until in the end the impure seeds are pushed right out of the repository” (p. 56). Here then, we are touching ground, on the result of the reorientation that is a non-discriminating awareness, or non-judgmental as Jung would say (Henden, 2004). Govinda (1959) states: “It does not mean an annihilation of sense-activities or suppression of sense-consciousness, but a new attitude towards them, consisting in the removal of arbitrary discriminations, attachments and prejudices” (p. 80). The participants in this study noticed through their involvement with intuition that a non-judgmental approach aids their experience of intuition.

Be curious and not judgmental, everything. I think that’s what enables me to do that [intuit] and then I just connect dots (Ray, personal communication, 2016)

I just have to be unattached to a result at the end and so I consistently practice unattachedness to a certain way of being or end result for myself, or something like that. I feel like my job is to be open to practice that non-attachment so that—because it’s really difficult to say that anything can happen, as long as it happens over there and by now or whatever. (Jennifer, personal communication, 2016)

One could think that intuition only works in relaxed situations of a quiet mind. However, while optimum conditions for intuition to come through are within a quiet mind, the regular practice of quieting the mind will enduringly enhance the ability to manage stressful situations. Benefits of meditation and quieting the mind lie in learning and memory processes, emotion regulation, self-referential processing, and perspective taking (Hölzel et al., 2011), which may result in one being more patient and tolerant, focusing on the present, increasing self-awareness, reducing negative emotions, and increasing imagination and creativity. Attaining these abilities may make a typical stressful situations or moments of crisis easier to handle and accessible for intuition to work as well. The methods described to achieve optimum conditions for intuition to work, such as physical activity, meditation, focusing, dreaming, and non-attachment, appear similar to methods of spiritual practice and closely related to concepts of Eastern

philosophy. The following section examines the relationship between intuition and spirituality in the participants' accounts.

Spiritual Aspects of Intuition

The dimensions of and best conditions for intuition described in the accounts of the participants in this study, especially in the interviews and journals of the artists, suggests that there is a spiritual component to the experience of intuition that often is ignored in specific research on intuition. The following section offers a definition for spirituality that arises from this study and examines intuition as a spiritual experience by exploring the notion of spiritual beings, spiritual awareness, spiritual terms, and spiritual sources of intuition in the participants' renderings of the experience of intuition.

A Definition of Spirituality

Spirituality, in this study, is understood as a broad concept with room for many perspectives. Spirituality is often confused with religion; however, I consider spirituality as an aspect of religion that can also exist without any regard to religious classification.

In *The Oxford Handbook of Psychology and Spirituality*, Jonas, Fritts, Christopher, Jonas, and Jonas (2013) define spirituality as “the individual’s relationship to the characteristics of the divine nature of human experience that go beyond the corporal nature of the body and the psychological constructs of the ego” (p. 362). Spirituality encompasses assumptions about forces that exist outside of time and space and implicate intelligent entities seemingly not located in the physical body or the brain (Jonas et al., 2013). Engaging in spiritual inquiry involves growing, choosing, and defining one’s existential choices (Pastel, 2013), featuring the presence of connectivity within our collective consciousness, and the correlation of the spirit to the body and the mind that is unbound from material laws but affects the physical world (Musick,

Traphagan, Koenig, & Larson, 2000). Spirituality is concerned with the existential journey of a human being and the states of consciousness of a human being during such journey (Pastel, 2013). Spirituality roots in the connection of everything, therefore, any practice may be spiritual when performed with a spiritual intention. Spiritual practices in Western society are often inspired by Eastern philosophies.

UCLA professor Dr. Alexander Astin (2004) claims all beings are essentially spiritual. In his article *Why Spirituality Deserves a Central Place in Liberal Education*, he emphasizes that spirituality regards our interiors—our subjective life, as juxtaposed to the objective domain of observable behavior and material objects that one can point to and measure directly. In that sense, the spiritual domain relates to human consciousness—what one experiences in their subjective awareness. Furthermore, spirituality involves one's qualitative or affective experiences at least as much as it does reasoning or logic. More precisely, spirituality deals with the values that one holds, one's sense of who one is and where one comes from, one's beliefs about why one is here, the purpose that one sees in their work and life, and one's sense of connectedness to one another and the universe. Spirituality may also touch upon aspects of one's experience that are difficult to define or talk about, such as intuition, inspiration, the mysterious, and the mystical. Within this very broad realm, essentially everyone qualifies as a spiritual being (Astin, 2004).

Spiritual Awareness

Exploring intuition, everything points to that spiritual practice may enhance the ability to intuit. A theme that arises in reading through the participants' accounts is the relationship of the artists' experience of intuition to notions of spiritual awareness. The artists seemingly experience the spiritual level of intuition, including an ego-less feeling of unity and connectedness, which the business executives do not considering their accounts. One may argue that the reason for this instance may be the circumstance that

the artists are each involved in some form of spiritual practice. However, their spiritual practices are blended with their professional artists lives. All artists somehow found and find their spiritual path through their art practice and vice versa. Art and spiritual practice naturally share certain aspects, such as methods like focusing on an object, physical repetition of an activity, visualization, mental reiterations, journaling/sketching, and turning inward. Yet, there are many artists that do not necessarily focus on or identify with any spiritual properties in their practice. Furthermore, art practices exist that do not consciously involve forms of intuition. Joshua suggests one could find these in the conceptual realm of art making. When I asked the participants if there is a significant relationship between their profession and intuition, both business executives and artists essentially replied affirmatively. Yet, Joshua distinguished the extent of involvement of intuition in different art forms.

I think there's a lot of art that's made not for our spirit, not for our heart but for our ego and that art is filled with intellect and words and concepts and ideas and I don't think of that as art. So, I'm going to answer yes to your question with the proviso that the definition of art is something that speaks to a part of you that is not your intellect and not your ego. It speaks directly to some part of us that is a place of knowing.... I think for me the art that resonates is art that delivers in a way beyond words ... because words are abstract. Words are a step removed from reality. The name of the thing is not the thing. You know, the finger pointing at the moon is not the moon and so there's part of us that operates entirely based on words and abstract and I think that part of us is not present, and I think the part that is present operates in a place beyond words. (Joshua, personal communication, 2017)

Spiritual Terms

The relationship between intuition and spirituality is highlighted in the terms the participants used to describe their understandings of intuition. All participants use terms related to spirituality. However, the artists use spiritually associated terms more frequently and profoundly. The participants state:

Intuition is the only true guiding principle, the right path to follow, a sixth sense, a silent whisper to be careful, inter-connectedness, a phone

line to the universe, a bridge between our spirit and our human existence, a bridge between body mind and spirit, a link with individual spirit or individual being-ness, being connected to something greater than one's own self, the soul leaving messages. (See Tables 1, 2, and 3.)

The vocabulary chosen by the participants to describe their experiences of intuition is clearly associated to spiritual terminologies and viewpoints.

Spiritual Sources of Intuition

The notion of the relationship between intuition and spirituality is reinforced by the participants' accounts of the potential sources of intuitive knowledge:

an energy force, external influences, the collective un-/conscious, a part of us that is outside of time and space, an unlimited dimension, a timeless, loving, completely reliable place, the higher self, the soul, angels, beings, guides, guardians, teachers, a level of consciousness, from everywhere, the brain, experiences, the stories of life, everything internal and external, leftover emotions, beliefs, an extra person inside you, or something bigger than oneself. (see Table 6)

The difference between the accounts of the artists and the accounts of the business executives is that the artists clearly state that they believe in guides (spirit guides, angles, higher self, etc.). The terminologies the artists use to describe the source of intuition are noticeably associated with spirituality. In contrast, the business executives suggest that experience and beliefs are the main source of their intuition, and that there needs to be a rational connection between intuition's information and the source where it comes from, such as something you have experienced, read, or thought about.

You just kind of extrapolate by using your experiences like what's going on. To me that's what using your intuition. (Ray, personal communication, 2016)

I think it comes from my own experience. It comes from what I believe, what I know and based on my past experience with the person, with the topic. (Teresa, personal communication, 2016)

It's only in your mind or in your subconscious because it's an experience you've had. (Odin, personal communication, 2016)

Table 6. Possible Sources of Intuition

Artists		Business Executives	
Joshua	<ul style="list-style-type: none"> • Unlimited dimension • Higher self • Angels, guides, guardians, teachers • Some level of consciousness • Outside of time and space • A timeless, loving, completely reliable place • Unlimited dimension 	Ray	<ul style="list-style-type: none"> • Experience • External sources • Body language • Tone • Energy force • Emotions • Chemicals/air particles
Fae	<ul style="list-style-type: none"> • Guides • Everywhere • Collective unconscious • The brain • Past experiences • The stories of life • Everything internal and external 	Teresa	<ul style="list-style-type: none"> • Experience • Extra person inside your head • Sixth sense • Source larger than oneself
Jennifer	<ul style="list-style-type: none"> • Spirit guides • Outside stimuli • Collective unconscious • The universe 	Odin	<ul style="list-style-type: none"> • Experience • Mind • Subconscious • Beliefs • The universe

Yet, the business executives also mentioned terms that had a more spiritual essence, such as “energy force, the sixth sense, something being in the head or body, and a source larger than oneself” (see Table 6). In his journal, Odin states: “I had a very strange feeling of the universe (or possibly my intuition) having guided me to write that note down at the very moment” (online journal, 2017). I suggest, this shows that although more apparent and engrained in the artists’ accounts, there is a spiritual aspect to the experience of intuition of all six participants, regardless their profession or belief system. Astin (2004) suggests that everyone can find some personal value and educational relevance in the “contemporary” concept of spirituality regardless of belief systems. Engaging in spiritual practice can be beneficial to everyone.

Conduits for Intuitive Knowledge

According to Li (2014), Eastern philosophy has the potential to enable an integration of intuition in the West and to balance logical analysis with intuitive revelation (Li, 2014). Considering Eastern, metaphysical, and psychological concepts of intuition, the following segment explores a variety of conduits for intuitive knowledge, such as systems, theories and methods that indicate an association with the artists' experience of the spiritual level of intuition, including the yoga chakra system, the collective unconscious, channeling, and the idea of one source of all creativity.

The Chakras

The concept of the yoga chakra system is found particularly in the tantric traditions of Hinduism, Buddhism and Jainism. Literally translated from the Hindi chakra (Sanskrit cakra) means "Wheel of spinning Energy" (O'Sullivan, 2014). The data from the interviews and journals of this study suggest a relationship between intuitive experiences and the understanding of the yoga chakra system, especially when examining the location of body sensations relating intuition, such as Joshua's tingling in the spine. Chakras are like a whirling, vortex-like, powerhouse of energy that are aligned along the spinal axis and are considered to move in a circular manner and funnel universal energy into the human energy system. Established in ancient India, the term refers to psycho-energetic centers in the subtle or nonphysical human body (lingadeha). Each of the Chakras relate to a different aspect of ourselves. The Base Chakra is associated with the earth plane; therefore, it is very dense and spins slowly, when we move our consciousness higher, it becomes less dense and so the speed of the associated chakra quickens (O'Sullivan, 2014). References are made in the ancient *Upanishads* (ca. seventh century BCE) to an esoteric human anatomy composed of subtle life energy or prana. This anatomy involves 72,000 nadis or channels along which subtle energy travels. Knowledge of this subtle anatomy travelled from India to Tibet, China, and Japan where

distinct practices developed, such as Chinese acupuncture, which is based on the flow of subtle energy or chi through the nadis or meridians and the balance of elements in the body (O’Sullivan, 2014). Meditation, breathing, and mantra practices awaken this energy and encourage it to rise up the spine. All forms of Yoga have the intention of emergence and raising the primal energy, the Kundalini, located at the base of the spine, in order to stimulate moral and spiritual growth and transformation of consciousness (O’Sullivan, 2014). Tantrism and Yoga typically distinguish seven chakras aligned along the spinal axis (see Appendix D). Some of the methods to balance and align the chakras are through Eastern meditation practices, such as breathing techniques, focusing, mantras, and physical movement, which similarly quiet the mind.

Sensations regarding the chakras. The critical aspect that links the experiences described in this study to the yoga chakra system is suggested by the location of the body sensations that the participants describe in the experience of intuition. For example, Joshua feels a sensation throughout his spine, which is said to be the transporter of energy flow in Kundalini arising.

I don’t know how I know this, so it’s a piece of intuition in itself, but I feel like my spine is almost like a receiver for vibration. And that when it vibrates a certain way, it just feels really good and that when I listen to that, things turn out really well. (Joshua, personal communication, 2016)

The heart chakra—Anahata. Another place where Joshua feels an intuitive sensation is in his heart when an artwork is completed. This indicates a link to the 4th chakra, the heart chakra, which is understood as a bridge connecting the lower and higher energies of our being, and is the place where our spirit, our true self, resides free and independent. According to Japanese parapsychologist, scientist, author, and spiritual teacher, Hiroshi Motoyana, it is the center of real, unconditional affection, spiritual growth, compassion, devotion and love (2003). Joshua describes the feeling in his heart. “It’s a feeling in my heart, literally in my body...and it’s a feeling that there is a voice outside of me that says that’s right” (Joshua, personal communication, 2014).

The throat chakra—Vishuddha. Joshua also feels a sensation in his throat, in the quality of the tone of his voice, which indicates to him that he is speaking the truth. “I could hear that what I was saying was coming from my true, best self. I could feel it in the vibratory quality of my tone” (Joshua, online journal, 2016). This notion of Joshua relates to the 5th chakra, the throat chakra, which is the center for communication, where the inner voice of one’s truth is expressed. It is the chakra of diplomacy, of pure relationships with others, and of playful detachment. Speaking with knowledge of our interconnectivity through spirit reflects mastery of this energy (Motoyama, 2003).

Jennifer also experiences a throat sensation in relation to intuition. “I’m a hummer. I have always been a hummer. Been enjoying it as an aspect of my creativity since this idea was brought to me” (Jennifer, online journal, 2016). In addition, she works with mantras, which is a sacred utterance, a numinous sound, a syllable, word or phonemes, or group of words in Sanskrit believed by practitioners to have psychological and spiritual powers (Feuerstein, 2003; Gonda, 1963). With mantras, Jennifer transforms “intentions into affirmations, she says.”

I don’t know what I’m about to find
 aside from the faces of my community
 let me be grateful for whatever
 I find—weather it be joy
 in and of itself
 or an opportunity to grow and learn
 may we smile together
 and work together well

A mantra can be an effective affirmation. I created this one in response to daily frustrations upon stumbling into the ever-changing landscape of my work environment. This mantra transformed the beginning of my workdays from being let-downs to, at worst, opportunities to learn and grow and, at best, joys in and of themselves. (Jessica, online journal, 2016)

The third eye chakra—Ajna. Fae on the other hand experiences intuition in her mind’s eye, which relates to the sixth chakra, the third eye chakra, which is the seat of intuition and direct spiritual vision.

Often when I am looking for a found object for a project I hold a general image of what I want in my mind, often it is a little unclear, but I know I will recognize it when I see it. (Fae, online journal 2016)

The third eye chakra is responsible for the link between your mind and the outer world. The energy from the Third Eye allows us to cut through illusion and to access deeper truths—to see beyond the mind and beyond the words. It refers to the gate that leads to inner realms and spaces of higher consciousness (Johari, 2000). The opening of the third-eye corresponds with spiritual awakening.

Joshua also engages his third eye chakra through imagination and visioning in his art practice. He uses a technique of visualization when working on his composite photographs, in which he imagines how they could look like and then lets intuition guide his process.

It is like putting together a puzzle, but the pieces weren't originally together.... There's a real sense this will fit together and that there's a right way to fit it together even though it hasn't all been cut from the same block. (Joshua, personal communication, 2016)

The aspect of visualization in the artists' practice and experience of intuition highlights the significant role that imagination plays, both, in intuition and in art practice.

Higher and lower chakras. What is notable is that the business executives, in contrast to the artists, merely speak of a gut feeling, which points to the sacral or solar plexus chakra.

I don't see a pattern. It's not like I'm visualizing a pattern, I just feel it and I have a gut instinct and then I act, or I don't act. (Ray, personal communication, 2016)

It feels like it's just another kind of gut feeling. It's like if it doesn't feel like something I agree with or something that I know about, I think it just comes from a gut feeling. (Teresa, personal communication, 2016)

I guess it is sort of in your stomach, it's sort of that like empty pit that you sort of go, oh wait, okay, no, not like that but then immediately flip it. (Odin, personal communication, 2016)

The sacral chakra is the center for creating relationships of all kinds, where we develop an inward sense of self and an outward awareness of others, ego, sexuality, and

family. The feelings of other people are directly perceived through mastery of this chakra's energy (Motoyama, 2003).

The observation of sensations in different locations in the body linked to the yoga chakra system correlates with the findings relating the participants' accounts to the levels of intuition. While the business executives appear to experience intuition on a physical, emotional and mental level, the artists appear to experience intuition also on a spiritual level. The yoga chakra system implies the presence of "true" intuition regarding the sixth and seventh chakra, which is related to a higher vibration of consciousness (Johari, 2000), which may be related to Assagioli's (1965) notion of pure intuition and Vaughan's (1979) concept of the spiritual level of intuition. The chakra system is a complex concept and today interpreted in various ways. I have presented a simplified exposition and only touched upon the surface of its theory, yet I suggest it is important to emphasize the noticeable connections between the participants' accounts and the yoga chakra system regarding future research on intuition.

The Collective (Un)Conscious

Another idea that is suggested by the data of this study to play a role in the experience of intuition is the conceivable notion of a collective unconscious. The term has specifically been used by social theorists/psychoanalysts like Durkheim (1893), Althusser (1972), and Jung (1916) to explain how an autonomous individual comes to identify with a larger group/structure. Detached from the preceding understandings, the term "collective (un)conscious" in this study is understood in the most broad way as a united mass-conscious of and shared by all existing species.

"Collective" means "[f]ormed by [a] collection of individual persons or things; constituting a collection; gathered into one; taken as a whole; aggregate, collected" (collective, n.d). "Consciousness," which is more complex to define, signifies "Joint or mutual knowledge," "Internal knowledge or conviction; knowledge as to which one has

the testimony within oneself; esp. of one's own innocence, guilt, deficiencies," and "The state or fact of being mentally conscious or aware of anything" (consciousness n.d). By marrying the two, the phrase collective consciousness suggests an internal knowing known by all, or a consciousness shared by a plurality of beings (Piepmeyer, 2007).

The artist participants experience intuition at times as a form of collectiveness and consider information attained through intuition to come from the collective (un)conscious. Jennifer believes that the ideas for her art practice might derive from the collective (un)conscious and Fae considers her acting on intuition, when it does not explain itself, to be an act in order for other's path in life to unfold.

Carl Jung, with that collective subconscious kind of unconscious kind of idea, where we're all connected then maybe our intuition is not simply the intuition that, that's the telephone call for me but maybe I'm also giving an intuitive telephone call for somebody else, where I place the rock over there and I don't see it. 5 years later this person comes, and that rock is right in the path and it may make them look to go left instead of right and it changes the entire outcome of like the web of time for them. So now, it's like, kind of like this web where it's intuition is inter-connective. (Fae, personal communication, 2016)

I mean they [ideas] usually come from some outside stimuli and I feel like part of it is always—maybe like part of the collective unconscious or something. (Jennifer, personal communication, 2016)

Fae suggests that artists oftentimes tap in to the collective (un)conscious on different levels and bring things forward. She suggests that artists are mirrors for the greater world. Fae understands the act of holding up a mirror as a spiritual role, creating spaces for transition, possibility and vision. She advocates that artists can be guides, envisioning new things before they come into being, Artists tap into a creative source, a source of visioning, which can be a reverie or a nightmare, visualizing the nightmares that exist. "Through art we can feel the suffering from a group of people on the other side of the world" (Fae, informal communication, 2014).

The Global Consciousness Project (GCP, 2014) is an international effort involving researchers from several institutions and countries, designed to explore whether

the construct of interconnected consciousness can be scientifically validated through objective measurement. It uses electromagnetically shielded computers located throughout the world that generate random numbers with the hypothesis that there will be structure in what should be random data, associated with major global events such as 9/11, that affect our collective human life. The data collected over 15 years now suggest an emerging noosphere or the unifying field of consciousness described by sages in all cultures (GCP, 2014). For example, the concept of this field of consciousness and the notion of a collective consciousness is mirrored in the belief of an Akashic Field of ancient Hindu spiritual tradition, which was considered by Hindu seers as the basic reality of the cosmos (Laszlo, 2006). This field can be experienced in meditation as unbounded and undivided by objects and individual experiences. Tuned into the Akashic field, one can access abilities that appear to be supernatural, but are in fact completely natural, such as the experience of intuition. In the Indian Vedic tradition this was the basis for the affirmation that consciousness is not an emergent property that originates through material structures such as the brain and the nervous system, but a vast field that constitutes the primary reality of the universe. There is a parallel between ancient insight and science's recent perspectives on reality. Philosopher of science and advocate of the theory of quantum consciousness, Ervin Laszlo (2006) equates the Akashic Field to what he calls quantum vacuum, and some highly respected quantum physicists, such as Freeman Dyson, David Bohm, and Fritjof Capra, support the idea that the universe is in fact conscious (Storoy, 2015). Grandfather in the field of transpersonal psychology and researcher of non-ordinary states of consciousness Stanislav Grof claims that in deeply altered states people experience a form of consciousness that appears to be that of the universe itself. People who practice yoga and other forms of deep meditation report the same kind of experience, describing what they experience as an immense and unfathomable field of consciousness endowed with infinite intelligence and creative power, which contains all of existence in potential (Laszlo, 2006).

Channeling

Channeling is the communication of information to or through a physically embodied human being from a source that is said to exist on some other level or dimension of reality than the physical as we know it. (Klimo, 1998, p. 2)

Historically, channeling has always been around. For ages, humans who have performed the practice of channeling have been praised and convicted, acclaimed and scorned. As prophets, they founded religions; as heretics, they burned at the stake. They have been called mediums, oracles, seers, soothsayers, savants, visionaries, augurs, psychics, shamans, witch doctors, healers, medicine men, fortune tellers, light workers, adepts, masters and more (channeling, 1998). The data of this study, especially the artists' accounts of the experience of intuition indicate that the controversial practice of channeling is associated with the experience of intuition, which is explored in the following section.

In Eastern culture, communicating with spirit and similar phenomena are accepted and integrated practices. The most highly esteemed Hindu scriptures, including the Vedas, are referred to as sruti, meaning literally "that which is heard" — in other words, they were channeled (channeling, 1998). The results of channeling are different from the results of meditation. While meditation is a mystical discipline by which a person develops spiritually, channeling is a procedure in which a person, acting as a conduit of information, does not change because of the experience itself, but benefits from the message of the experience.

As in all extrasensory phenomenon, a portion of the study of channeling eludes scientific basis and proof. Jon Klimo (1998), leading investigator of the phenomenon of channeling and others are careful not to specifically designate the source and nature of channeling or the quality of the information channeled in a formal definition since that is the one part of the process that cannot be studied objectively (channeling, 1998).

Open channeling. Although classic channeling generally involves a small percentage of the population, Klimo (1998) suggests that there is one form of channeling that is possibly a universal experience, occurring within the mainstream of our everyday lives, which is *open channeling*. According to Klimo, “open channeling” occurs in an apparently everyday way, without the outlandish sensations usually ascribed to other channeling phenomena and may include intuition, inspiration, and aspects of the creative process. Due to the acknowledged universality of these notions, Klimo proposes that each human is, to varying degrees, an open channel. Open channeling is the ability to act as a vehicle for thoughts, images feelings, and information coming from a source that is beyond the individual self and from beyond ordinary reality—a source that is identifiable and does not identify itself.

While the business executive participants in this study mainly suggested that information attained from intuition derives from either experiences within themselves or cues in the external world the artists clearly voiced that they believe to be guided by something beyond themselves (see Table 6).

It feels like I’m getting help. So it’s help from a friend, from ...angels or guides or guardians or teachers or some level of consciousness that’s like way higher than me. I wouldn’t say it’s like the voice of god but on some level it is. On some level it’s like we’re all part of this single thing. (Joshua, personal communication, 2016)

It’s kind of like this conversation with the universe through you ... and I also don’t think that ... the extension of who we are, or what being a physical human being is, ends at our skin, ... I’m not a science person but it seems like you know we have a lot going on. There’s electro-magnetics and I don’t know how all that jazz works but there’s a lot that we don’t see that goes on and I imagine that, I mean, it totally comes from everywhere. (Fae, personal communication, 2016)

So sometimes I think that when I receive these ideas or communications or whatever that maybe it’s my guides being like hey, hey, yeah yeah, that, that. (Jennifer, personal communication, 2016)

The notions expressed by the artists distinctly draw a relation to the concept of channeling. Psychologist and parapsychologist Stanley Krippner (as cited in Klimo, 1998) states:

What is referred to as channeling might be one of the means by which some types of creativity take place. Channeling may also be one of the means by which an intuitive judgment could occur. It will be easier to study the interface of channeling and human cognition if more research is conducted on the channeling process with less speculation about the nature of the purported entity whose message is channeled. (p. 368)

In their interviews, the artists indicated that they experience a sense of channeling information.

Even when those messages appear to be about other people or about the world at large, I still get the sense that there's like a higher me that's channeling that information to me.... I feel like I can almost hear, or sense, invisible beings encouraging me, cheering me on, whispering to me. "Yes" they say, "...that's right. Remember. You're on the right track. (Joshua, online journal, 2016)

The universal mind. Klimo (1998) positions, intuition and creativity are the two most universal kinds of open channeling. Intuition, although it is an interaction with 'larger being,' is a more passive and receptive process, while creativity is more active and inventive. Yet, it is difficult to keep these two interrelated phenomena separate, or to exclude the closely related notions of insight, inspiration, and imagination. Klimo ponders:

Is the source of creativity and imagination within our unconscious minds, or is it external to us? Is it "the God within," or our own mental raw material? Or is it a kind of inspiration from without, divine or otherwise? Is intuition some kind of resonance with ideals, forms, fields, or records that lie within us? Outside of us? Or both? Or are our usual concepts of inner and outer antiquated and in need of being replaced by some kind of unified field theory that would unify individual mind with Universal Mind? (p. 366)

In exploring open channeling, Klimo suggests that one must attempt to leave behind the outdated notion that we are closed systems. Knowledge from several academic disciplines accounts that we are relatively open systems, some of us more than others.

Being an open system points to that we are capable of meditating energies and information from outside our local systems (Klimo, 1998).

Somehow my mind is the bridge between my body and my spirit. So there's information that I get through perception, through my senses, and there's a lot of other information that I get that I think my spirit has access to. (Joshua, personal communication, 2016)

In this context, open channeling would mean individual awareness gaining access to its potentiality by becoming more aware of itself, like a leak of the “Universal Mind” into the local minds. Transpersonal psychologist Ken Wilber (as cited in Klimo, 1998) suggests:

The idea is that ultimately there is only one consciousness, or only one source of consciousness, and it's taking on various stepped-down versions of itself in all these other dimensions of reality. So when I say “one of the unidentified sources of open channeling”—when somebody gets an inspiration or influx and it's not identified—I think that can be a transcendental source being translated into language. And I think that does happen. I think it's very close to artistic inspiration. (p. 368)

Some of the artist participants' experience of intuition seems to be a form of open channeling. Open channeling appears related to Jung's concept of the collective unconscious. Jung draws on the study of Eastern traditions with his theory, which can be understood as a Western interpretation of the Hindu concept of the Akashic Field (channeling, 1998), which is also reflected in science's current theory of quantum consciousness. It appears that channeling, and accordingly some experiences of intuition, is the process of receiving information from this collective field.

The Source of all Creativity

Trappist monk and one of the most renowned Catholic spiritual writers of the 20th century Thomas Merton (1985) discussed variations of intuition in a series of essays. In discussing Zen meditation, he suggested that a direct intuition is derived through a “struggle against conceptual knowledge” (p. 364). Author and spiritual counselor Philip Goldberg (1985) cautions that what one calls intuition may be only unconscious

interference reaction to subliminal stimuli, impulsiveness, imagination, rebelliousness, intellectual laziness, uncertainty, or simple emotion. Further, the most susceptible to “intuition” may be the one most likely to “make it up.” Fae is aware of this reproach and justifies the act of making something up.

There’s other times when ... it doesn’t feel so real and I am like, “That’s okay. I made it up with my head” but I do keep coming back to like, “Well, you know, we make meaning ... we make it what we want it in a lot of ways” ... I am like, “Well, isn’t that amazing? You can make it up.” ... You can make these experiences up. If you want to gather a bunch of awesome stuff throughout your day and you made it up, yeah. Like, make the more of, because that is tasty. (Fae, personal communication, 2016)

Joshua likewise considers this notion.

Sartre wrote about this also, people do what they do and then they make up the reasons later and so maybe everything that we do in life is the benefit of intuition. Maybe we make every decision, every choice about what we’re going to have for breakfast based on intuition and we just make up the reasons later. So then the benefit of everything maybe comes from intuition, but who knows. (Joshua, personal communication, 2016)

Open channeling consists of two sides: Intuition is the relatively passive reception of knowledge from an unknown source. Creativity is a more active process of seeming to make up something that did not exist before. To create is, accord to Webster: “To bring into existence; to make out of nothing and for the first time; to cause to be; to produce ... along new or unconventional lines.” Creativity requires a process that allows something new to be created in the world, either a generation of new information or a recombining of existing information with a new result (Klimo, 1998). One could believe that it is meaningless to think we can create something out of nothing, because the universe is the living “Mind of God.” Yet, apparently, we all have access to the same source and are part of the “Universal Mind,” the source of all creativity. Channeled literature invokes the idea that we are creators with “God.” That is we create our own reality. Yet, one must be aware of that however creativity is defined, it still, like intuition, requires verification.

One must always consider and examine, adjust and adapt what streams from the creative process in order to see what enhances, works, or adds meaning (Klimo, 1998).

Connections Between Art and Intuition

The creative artist traditionally is known to have muses: goddess like helpers, serving creation into being, or simply an anonymous inspirational spirit that guides the creative process (Klimo, 1998). This might be one of the artist participants' motives to interpret intuition to derive with help from spirit guides, compared to the business executives who do not mention such assistance. However, I suppose there must be additional reasoning for the artist to experience intuition in an altered way than the business executives, with a seemingly different level of consciousness, the dissolving of the ego, and the notion of unification with all existence—physical and non-physical. One could argue that the artist participants were initially selected because of their involvement in spiritual practice and more accustomed to spiritual concepts and customs, which might be the reason, however, their accounts tell differently. According to them, art practice primarily was a substitute for religion or spirituality in their lives. Joshua started drawing as a little child then out of insecurity stopped for a while and began making art again in his late teens. In having a multifaceted religious background, he found that there is a real truth to every path if it is practiced in a present and meaningful form, and he found his own path represented by his art practice. Jennifer states that she had dreamt of being an artist while studying Chinese. In her case, she had supplemented the study of Eastern culture and philosophies with the practice of art. Fae clearly states that her multifaceted religious upbringing took her to a point where she rejected religion and turned to art practice, which provided her with a path in life. Through art she became accustomed to experiencing intuition, and later learned to listen to intuition in everyday life situations.

I wouldn't know how to do it [art] without having some sort of intuition coming through, with the knowing coming through, the knowing of like what's coming to me and through me, what I feel is needed to be said for my own spirit, my own self, my own humaneness, and hoping that it will be a gift to someone else.... I would say, I didn't understand that you could also use that in life, in just every moment kind of stuff.... Like I said, I would just do it in my art and now I try to do it in my life when I can. (Fae, personal communication, 2016)

This speaks to that there is a certain affiliation of intuition and art making. However, all participants, artists and business-executives, affirmed that their profession has a significant relationship to intuition. Yet, in opposition, I would like to argue that the nature of the practice of art provides certain teachings that lend to a greater development of the ability to experience, be aware of, and decode intuition than a profession in business does. In contrast to art practice, a profession in business can come with factors that may inhibit intuition, which are expressed by the business executives in this study.

Differences Between Art Practice and Business Practice

Some of the inhibiting factors of the profession in business are that their working conditions are often busy, dealing with various people and having to meet deadlines.

Therefore, little time and place is given to turn inwards and calm the mind. Teresa longs for this time.

It would be most optimal if your body and mind was at a place where it felt un-busy, where you could access your experiences. However, I know in business, you're not often times given an opportunity to be in that meditative state where you can access all of your thoughts to be innovative and creative. (Teresa, personal communication, 2016)

Art practice on the other hand involves turning inwards and connecting the creation with personal values, ideas, perceptions, emotions, insights, etc.

Another factor is that in the business world more importance is given to rational thought, data, and quantitative analysis, than to intuitive thought, emotions, feelings, and qualitative analysis. However, Ray feels that these factors are also important in business.

I think, when you use your intuition and you operating in a business world in a place of convergent thinkers, who were all about analysis and

speed, speed, analysis, analytic, etc. To influence people in that world you have to have something beyond, you have to use your personality, you have to use charisma, you have to leverage your relationships a lot more. (Ray, personal communication, 2016)

In contrast, art practice gives great importance to intuitive thought, emotions, feelings, and qualitative analysis. Emotions and feelings, however, are not truly valued in the business workplace. Yet, Ray considers emotions and feelings important in his practice.

Like I need to be right about this and I will argue with you or I'll debate with you, if you will and tell you, you see the way that I see it, so they're trying to persuade me, regardless of what emotions are coming up in the room. Like that's not as important as just being analytical about this. And to me, it's a both proposition. (Ray, personal communication, 2016)

Art on the other hand is deeply related to emotions, feelings and moreover, the desire to make the observer emote, identify, emphasize or averse. Another factor is that while intuition strives in a state of non-attachments, business executives are usually bound to a specific goal or business plan.

And then, it becomes an exercise in planning and I just feel like I sit around doing all this nonsensical planning when what I actually need is to have a vision and a general line of direction with very clear targets along the way and have great people around me who are super motivated to be on like a path to make that happen.... But I also know that you can't get funding for your projects from people who are super analytic without having a great plan. (Ray, personal communication, 2016)

To Ray the whole process of detailed planning is an exercise in futility, he feels it can be a waste of time and in the way of his creativity. In art making, on the other hand, there are no set rules or goals other to create, there might be a theme or a vision but the methods to get to the outcome are undefined and open-ended. A further factor is that usually in business, in contrast to art making (unless it is a collaboration), you work with a number of other people, which means that decisions are often not made individually, and several people have to be on board. This can be extra difficult when wanting to make a decision based on intuition. Odin provides an example in his practice.

And then of course hiring is never a single person's decision, right? There's a group that usually does it and then meet with other people and then the decision is made, okay, we want to hire this person, even though I

would have thought this person is not going to work in this job.... And then three years later come to find out it didn't work out, right? (Odin, personal communication, 2016)

These accounts do not imply that the experience of intuition and acting on it is impossible in the business world. I would even suggest that intuition is essential to a profession in business; however, the conditions to intuit are more difficult than in art practice. To me, it appears that the participating business executives of this study are highly intuitive, they are self-reflective, and therefore these inhibiting factors are evident to them. I consider the business executive participants' ability to intuit and their interest in intuition are the reasons for their voluntary partake in this study. A business leader's intuition informs concept, strategy, and the ongoing, moment-to-moment interface with others. However, I do propose that the findings of this study reveal that the artist participants experience a different level of intuition, involving altered states of consciousness, associated with different chakras or energy centers, and oriented differently to goals and intentions than the business participants. I suggest this is as result of the education and training through their chosen profession of art practice, which is discussed in the following.

Intuition in Art Practice

I sit here and feel that openness, it's a listening, with excitement and yet calm, knowing that at that moment of staring into space the emptiness, the great mystery, I am making a passage for something new to come through. Even as I write I feel this flow, these words came out of the emptiness, the place of infinite possibility (and also out of my experiences). We each are filters for the passage of this information, our past experiences and our individual selves call into being the flavor of the information coming in. (Fae, online journal, 2016)

One way to practice intuition is to awaken creativity via tapping into the internal artist by making art (Renter, 2014). The participating artists believe that intuition is an essential ingredient to art practice. Fae suggests, "With making art intuition comes along," Joshua declares, "In art making, intuition is the first thing," and Jennifer states that the two foundational aspects she employs in her art practice are "intuition and her hand skills"

(personal communication, 2016). Art allows us, or even demands us, to listen to our intuition; it makes us aware of its presence. In juxtapose to the profession in business, art practice carries factors and attributes that have in this study revealed to be beneficial to the experience of intuition, which are discussed in relationship to art, and its association with spirituality through the artist participants' experiences in this section. These factors are:

1. Transcendence, which can be attained through attention toward the spirit world and the unity of all
2. Focus, which can be attained through a quiet mind by passive or active meditation, such as turning inward and concentrating on the breath, or active meditation, such as physical activity
3. Non-attachment, which can be attained through letting go of the ego
4. Visualization, which can be attained through imagination
5. A body-mind-spirit connection, which can be attained through awareness of emotions, feelings, thoughts, and energy flow
6. Intention, which can be attained through asking questions and aiming in a direction

Transcendence. One of the pioneers of abstract modern art, Wassily Kandinsky (2010), sought to convey profound spirituality and the depth of human emotion through a universal visual language of abstract forms and colors that transcended cultural and physical boundaries. Kandinsky viewed himself as a prophet, whose mission was to share this ideal for the betterment of society. He urged art must “feed the spirit” by revealing “the internal truth of art, the soul.” Kandinsky expressed this conviction in his 1912 publication *Concerning the Spiritual in Art*:

When religion, science and morality are shaken (the last by the strong hand of Nietzsche) and when outer supports threaten to fall, man withdraws his gaze from externals and turns it inwards. Literature, music and art are the most sensitive spheres in which this spiritual revolution

makes itself felt. They reflect the dark picture of the present time and show the importance of what was at first only a little point of light noticed by the few. Perhaps they even grow dark in their turn, but they turn away from the soulless life of the present toward those substances and ideas that give free scope to the non-material strivings of the soul. (Kandinsky, 2010, p. 33)

These notions of the artist expressed by Kandinsky are not uncommon. Clinical and research psychologist Robert Masters (as cited in Klimo, 1998) conditions that:

All the research we did with artists in channeling the creative process showed us that you reach levels where it's interesting that the experience of the artist and the experience of the religious figure become almost indistinguishable from each other. (p. 372)

Fae explains that in art she found a valid space for her investigations, as she "was able to navigate from a place inside myself" that "knows what truth is" (Fae, personal communication, 2013). In her online journal she writes:

It is an amplification of my own light in this world as seen outside of myself and when it matches I know that I have shared something that is true to my own light, my own being-ness. I think that is the resonance of the artist, I don't think it is only the individual artist that the resonance is about but that is a good angle to begin with. I think it is resonance of the artist's light as it comes into contact with and is in relationship with everything else. I don't think we are ever truly singular beings we are both individual and infinite in our nature. (Fae, online journal, 2016)

Focus. Sacred pictures, symbols, dances, chants, and hymns have been used in rituals and worship as aids to prayer and meditation in almost every culture and religion. This connection between art and spirituality is also revealed in a lot of non-religious art. Art can generate a meditative space in which one is focused on the present moment (Tuchman & Freeman, 1986).

You focus it. You focus that light and your own artistic voice so your own human voice I think it's both individual and not individual at all but you're taking information and we're all sharing information so it's both not original and yet it is, because it's the expression of your spirit in the physical world. (Fae, personal communication, 2016)

The early stages of modern art, specifically abstract art, have strong spiritual roots.

Kandinsky, Mondrian, Arp, Duchamp, Malevich, Newman, Pollock, Rothko, and many

other artists of the early and mid-20th century share common spiritual beliefs. For many of these artists, art was primarily about spirituality, and was perhaps the most effective vehicle for expressing and developing the spirituality that the new century called for (Tuchman & Freeman, 1986). These artists of the twentieth century were aiming to develop art, which expressed a reality beyond the material, a consciousness like that of a meditative state in which ordinary reality is transcended. This intention casts a different light on many abstract works, which could be perceived as meditative aids meant to reveal the transcendent or provoke a transcendental consciousness. Jackson Pollock's drip paintings, for example, were meditative healing exercises like those of Indian shamans and Navajo sand painters (Tuchman & Freeman, 1986). Several of the abstract artworks, such as works of Hans Hofmann or Mark Tobey, resemble Asian calligraphic works, which are traditionally performed as a form of meditation practice (Davey, 1999). For these artists the spirituality expressed in their work was derived from Eastern sources, in some cases directly, and in others, such as for Kandinsky and Mondrian, through the influences of philosophers and theorists, such as Rudolf Steiner (Tuchman & Freeman, 1986), founder of schools throughout the world and of *anthroposophy*, a philosophy that postulates the existence of an objective, intellectually comprehensible spiritual world, accessible to human experience through inner development (Steiner, 2007). In her initial interview, Fae described the feeling she has when being in a meditative state during her art practice.

When I am creating art, I remember when I would be in the creative process, if you will, I would just have this drive and, I guess, this joy or ... it would be cathartic, it would be all of those things, it would just be like in a flow, like it felt ... it is, I can really think it is a sense, like a kind of connection and you are just in that flow and it's just like a beautiful flow. (Fae, personal communication, 2016)

Often in art making one is caught in the flow of creative expression, which is a meditative state. Psychologist Mihaly Csikszentmihalyi (1996) defines flow as a state, in which people are so focused during an activity that nothing else seems to matter. The idea

of flow is identical to the feeling of being in the zone. According to Csikszentmihalyi, the flow state is an optimal state of intrinsic motivation, where the person is fully immersed in what they are doing, and it is an important contributor to creativity and well-being. In this state, the mind is relatively quiet, time stands still or disappears; there is a high degree of focus and presence, and, paradoxically, a greater sense of spaciousness.

Joshua describes the experience in his art-making process:

I think it's more about what doesn't happen. What happens is that I am not afraid, and I am not worried, and I am not thinking about other things, and I am not distracted, and I am not interested in anything else but what I am doing right then. And I don't want that to sound like my focus narrows, because while the focus narrows to make a good picture, the feeling of doing it, is a feeling of expansiveness, a feeling of connectedness to much bigger things, just a feeling of sky, a feeling of reach. (Joshua, informal communication, 2014)

Non-attachment. In Zen-Buddhist culture, both laymen and master artists have for many centuries practiced the arts as part of their path to inner development (Levine & Lippit, 2007). Art is suitable for this purpose, because it can create a platform for experimentation and for exploration of new possibilities. “I had no idea when I began that this is where I'd end up,” Joshua states talking about one of his artworks (personal communication, 2017). Art transforms the ordinary, is integrative, and fuses our minds with our bodies, emotions, desires, and spirit. Art offers us insights into “being” and spirit in our lives that are not available through cognitive ways of knowing (Paintner, 2007), but through intuition. Joshua describes:

I think engaging in an art making process where one thing just leads to another and you just allow yourself to be led from one thing to another, to see where you arrive without necessarily a strong preconceived notion of exactly where you should arrive or what it should look like. I think that following, that listening, that openness, that willingness to be guided and to see what actually arises is an exciting part of art making and I think that's very much intuition. (Joshua, personal communication, 2017)

Regarding intuition, non-attachment involves openness, a willingness to see things differently, and an acceptance of ambiguity, which are aspects that Jennifer emphasizes are appreciated in art making.

I've gotten a lot of compliments from let's say, professors or viewers or experiences of my work, that my work is so intuitive. And it's always felt like they're celebrating the fact that I acquire this ... the way I read that is like: a path unfolds before you that doesn't necessarily make sense in a non-intuitive paradigm. And you were able to follow it. And it leads you to these great places. I don't necessarily know that if that's a path that people get celebrated for in other fields.... I know that to be considered a very intuitive artist is a compliment.... I can also make really big leaps, kind of in consciousness I guess, that maybe other people can't. And I feel lucky that I've found a place where that is valued and where I'm celebrated for my ability to do that. (Jennifer, personal communication, 2017)

Art is a space that allows being intuitive and having a voice in a way that does not seem to fit in other spaces. Fae declares that art creates a space where she feels safe to be who she is, without having to subscribe to any one particular realm.

I think, as the Western world has kind of become the dominant way of doing things in the world, I think the only sort of ambiguous free space that is left, is the art space. That does not require you to define something in such a particular way where it's defined as science, defined as medicine, defined as religion, defined as you know.... All these sets of rules and I think from my perspective or particular view I feel very much that artists are connected in a very, for lack of a better term, spiritual way. I think they are connected to this creative energy, the source that really doesn't seem to be available in a free broad way in any other space. (Fae, personal communication, 2017)

According to author and professor of philosophy and religious studies Earle Jerome Coleman, one can find a safe space in art where one has the freedom to express their feelings, voices, and truths, and give meaning to our commitments, values, and ideas. "We turn to art not only to gain insight into life, but in order to become fully human" (Coleman, 1998, p. 75).

Visualization. The artists in this study affirm that imagination is involved in the experience of intuition when creating art. Joshua explains, "There is no rational, logical

reason why these pictures should go together,” “It is a very visual, intuitive process” (Joshua, personal communication, 2014). Fae engages imagination to visualize the intention for her work in her mind’s eye.

It is curious how the imagination suddenly sees something so clearly in a flash of a moment. If that vision evokes a particular feeling of inspiration it is like a strong thread bringing me to the actions that will make the image a reality. (personal communication, 2016)

Imagination is defined as “the act or power of forming a mental image of something not present to the senses or never before wholly perceived in reality” (imagination, n.d.). Imagination is essentially visualization, to have a vision of something different as is. My former teacher, educational philosopher Maxine Greene (1988), advocated that art arises from imagination and can transcend “reality” and propose alternative ways of being. Therefore, imagination is a significant aspect to human lives. It is another elusive element in our lives that is linked to intuition as well as to the art making process.

A body-mind-spirit connection. Joshua explains that there is a feeling of big happiness when his intuition proves right (personal communication, 2016). Damasio (1994, 1999) suggests that consciousness emerges from emotions and feelings and argues that feelings are what arise as the brain interprets emotions. Fae describes how in her art practice an idea initially appears as a feeling or as an image that arises from a space that she does not know. “I’d say mostly it’s feelings and imagery and then later it gets a little more like words can come forward more a little bit. And then it just starts to click together like a puzzle. So that is usually how it works” (Fae, personal communication, 2014).

Besides the connection between body and mind, through emotions, feelings, and thoughts, there is the human connection to the spirit or the soul that plays a significant role in our human existence. Fae suggests intuition functions as “a bridge between our complete expansiveness in spirit and our finiteness in being human” (Fae, personal

communication, 2017). Fae describes intuition as a connecting device to establish a connection between these elements.

It's like a phone line, you know. It's like, "Hello! [chuckles]. Yeah, things are pretty great, easy down here. What should I do? Okay, that doesn't make sense, but I'll do it [laughs]." I feel like intuition is kind of like that. (Fae, personal communication, 2017)

Art is a form to process and express this non-verbal, intangible, and indefinable communication and connection with the universe and within ourselves.

Intention. Fae involves a procedural of asking out loud questions or setting directions when she attempts to engage intuition. She suggests that this can help with focusing the mind. Jennifer suggests that asking for guidance may help an experience of intuition: "Sometimes they [guides] need to be asked, because not all guides are always present." Jennifer's routine of automatic writing in her art practice is also a form of asking a question or setting an intension, it may also be understood as a practice in order to channel information from the spirit realm (Klumpp, 2016). Vaughan (1979) suggests that asking preliminary questions when wanting to activate intuition may be helpful in order to facilitate a flow of imagery; however, these inquiries need to be non-attached of expectations. Joshua thinks of art making itself as a form to express our intentions and manifest them in the world.

For me, to be an artist, to make art, in the way that I personally define it is a process where we are creating devices and are engaging in processes that connect us to the divine. I think making things that enforce our investment in our ego and our intellect as the most important part of us is the opposite of that. So when I say that I think we are all artists I think that art is a delivery system for intention. (Joshua personal communication, 2016)

Summary

This chapter investigated the participants' perceived workings of intuition. It explored the differences between the experience of intuition in the practice of the artists

and business executives. The data of this study suggest that the artists, in contrast to the business executives, appear to experience all four levels of intuition presented by Vaughan (1979), the physical, the emotional, the mental, and the spiritual, while the business executives seem to only experience the first three. Optimum conditions for intuiting were explored, which highlighted their close relationship to traditional Eastern spiritual philosophy and practice, and underlined the way that spiritual practices, such as quieting the mind, can help to train the ability to intuit. A definition of spirituality was provided and related to intuition and spirituality through the lens of the participants' experiences. This led to an investigation of possible conduits for intuitive experience that are associated or mentioned by the participants' in their accounts of the experiences of intuition. Finally, differences in the conditions for intuition in art practice and in business practice were explored, and the close connection between art, intuition, and spirituality was discussed, accentuating their intersections and stressing the unique features of art that provide enhanced conditions for the experiences of intuition in art practice.

Given that intuition, which has been neglected in Western thought and education for some time now, is an important aspect in our lives, especially when considered as complementary to the rational mind in the process of cognition, it is important to find ways to integrate intuition into our Western educational and belief system. The findings of this study suggest that the experience and the processing of intuition can be enhanced through quieting the mind. Methods to quiet the mind can be found in Eastern philosophy and practice, such as various mediation techniques. The study's data suggest that these techniques are similar to procedures performed in art practice, such as transcendence, focus, non-attachment, visualization, a body-mind-spirit connection, and intention. Therefore, art practice appears to be an ideal vehicle to study the phenomenon of intuition and train abilities of intuition in our Western educational system, by acknowledging and educating both, the intuitive and the deliberate mind. The following chapter will discuss educational implications regarding these conclusions.

Chapter VI

EDUCATIONAL IMPLICATIONS

Chapter VI discusses the data and argument of this study and reflects on their implications for education. The experience of intuition is universal but has been given neglected attention in Western thought. Today however, in dealing with the current complex world, I argue that the faculty of intuition appears more called for than ever. The current need for an orientation towards the intuitive mind may lie in the present-day evolution of our world. We live in a complex and dynamic society that is constantly changing. For example, we commonly deal with revolutionized scientific concepts, new technological innovations and developments, the opposing and merging of diverse cultures, reformed concepts developed through globalization and other factors, and an enormous overload of information in our everyday lives, which continuously challenges our understanding of the world. This study suggest that art practice can aid in developing intuition, as a critical activity of mind and practice in art education in the Western educational system—from kindergarten onto university. Intuition is the faculty that gives us access to the subtle dimensions of consciousness and is essential for one to fulfill one's human potential (Vaughan, 2011). According to Indian philosopher Sri Aurobindo (1939), the development of consciousness humanity will not remain at the present mental level, but will become more and more intuitive (Satprem, 1974).

Indicated by the findings of this study and given that there is a need for the awareness of intuition in Western thought, Chapter VI presents a possible integration and

education of intuition through art practice in art education. By surveying the beneficial qualities of intuition that art making cultivate, which also enhance the conditions for intuitive experience, the significance of art education is emphasized. Implied by the data of this study, art practice presents qualities that other fields do not possess and employs and teaches techniques of focusing and quieting the mind, which can develop the ability of intuition that appears important in the process of cognition. Furthermore, Chapter VI explores the relationship of technology and intuition and its implications on education and human life.

Beneficial Conditions for Intuition in Art Practice

The findings of this study indicate that the participating artists experienced the spiritual level of intuition, which according to Vaughan (1979) is the highest level of intuition, directed toward a universal orientation of mind and consciousness. In the aim of collectively creating a more peaceful and compassionate world, the experience of the spiritual level of intuition appears desirable and essential. This level of intuition does not depend or rely on sensory information or cues but is simply a way of knowing that involves a perception of unity, connectivity, and wholeness (Vaughan, 1979). Philosopher of science Ervin Laszlo (as cited in Dossey, 2014) suggests, “There is no more powerful idea than knowing and feeling our oneness to inspire the cooperation we so urgently need to create sustainability and humaneness in our world” (p. 28).

The following section highlights pedagogies involving the beneficial features of art practice, such as creating dialog, increasing self-awareness, processing emotions, developing focus, refining the senses, and fostering ethicality, that may enhance the awareness of intuition and the ability of intuiting.

Creating a Platform for Dialog

In psychology most of the studies on intuition have related intuition to subliminal perception, and yet it seems evident that there are ways of knowing which transcend the five senses (Vaughan, 2011). Because we cannot explain it or we do not understand how it happens, does not mean that it does not exist. Our common language system is not capable of describing all of our human experience. These issues might partially be a reason why people hesitate to talk about elusive experiences, such as intuition. Yet, according to Vaughan (2011), talking about these experiences helps to become more aware of and accustomed to them. People find it easier to trust their intuition when able to recognize that other people also have experiences of intuition, and find it encouraging and inspiring to be able to talk about their intuitive experiences in an atmosphere of acceptance (Vaughan, 2011). The field of art can provide such environment for dialog and acceptance of intuitive experiences.

In praxis. For example, in my classroom I encourage communication and dialogue by implementing assignments that ask students to reflect on themselves and their environment, such as construct a self-portrait without showing yourself, create a social critique that presents a need for change, and design a project that expresses a concept of home. Moreover, all my classes include at least one project that asks students to come up with their own theme. Through these kinds of assignments many of my students begin to visually express their observations, concerns, and visions regarding themselves and the world. Matters that they often have not found a way to express in their every-day context and in verbal language, such as mental and emotional struggles dealing with social, environmental, and spiritual issues (e.g., identity, gender, faith, race, sexuality, ethnicity, class, politics, environmental concerns, interpersonal relationships, health, mortality), are then visually explored. Images, visual perceptions that are related to experiences and feelings, help students to begin articulating themselves. Through regular art critique sessions in class, all students are prompted to verbally articulate the

content of their work including their intention, experiences, thoughts and emotions. There is no benchmark that has to be reached; students can ease into the critique process in their own time, as long as the effort to express and explain is made. By seeing each other present personal visual work and discussing these together, dialogues that evoke empathy and form a sense of community in class are generated. I have seen it many times, students that struggled talking about sensitive issues at the beginning of a semester developed to become confident speakers about their own inner experiences, their work, and others' work. Experiencing each other opening up to difficult subjects, by originating through visual expression that leads to verbal communication, generates the development of students' courage to speak about difficult or elusive matters and become more aware of others' and their own inner lives. Even if the content of an artwork can verbally not fully be described, a verbal discussion does provide acknowledgment to its content and therefore makes it tangible. The genuine approach of art critique (dialog) in art education can lead to feelings of empathy and community, which can bring through elements that may generate intuition, such as, trust, tolerance, acceptance of complexity, and an awareness of self and others.

The effect. Art education can aid in communicating experiences of intuition and other elusive matters. Leading scholar of arts education, Elliott Eisner (2007), who in his lifetime provided a rich and powerful alternative vision to the devastating cuts made to the arts in U.S. education, suggests, the arts can provide an understanding that is derived or evoked through empathic experience. This kind of experience of knowledge cannot be expressed in ordinary language. The reason for this difficulty is not that the ideas to be expressed are too extraordinary or too spiritual, but the elements of our common language system are insufficient to describe such experience (Eisner, 2007). Philosopher, writer, and educator Susan Langer (1957) claimed that our common language is the most useful scientific device that humans have created; however, the arts provide access to understanding areas of life that literal language is unable to express. Vaughan (2011)

advocates it is important to communicate our experiences to become aware of and responsive to them. The artist accounts in this study suggest that the field of art provides acceptance and access to alternative communication involving the experience of intuition and other elusive subjects. The experience of intuition, which is often led by extraordinary sensations, feelings, and perceptions, is hard to describe in verbal language and usually not seen as appropriate to talk about in daily situations. Visual communication through art practice supplemented by thoughtful art critiques and discussions can provide a platform for and access to alternative communication, which may help in becoming aware, translating, and interpreting the experience of intuition. Art education is significant in generating a space in society that welcomes open and inclusive dialog, such as about the experience of intuition.

Increasing Self-awareness

Encouraging students of all ages to look at art, create art, talk about art and reflect on their process of art making provides a podium to discuss aspects such as ambiguity, ambivalence, openness, variation, reform, and complexity, which calls upon their awareness of intuition and the ability to trust, accept an interpret intuitive information. This can guide students to become aware of and trust their own intuition. Vaughan (2011) advocates that intuition is trusting yourself. Intuition puts one more in touch with oneself and what one really wants. Intuition is inseparable from developing self-awareness. Regarding this notion, any spiritual discipline or practice that requires self-observation, such as art practice, is useful in developing faculties of intuition.

In praxis. Besides involving art making, discussions and art critiques that serve as self-reflection devices in my classes, I also ask my students to write a short reflective paper towards the end of the semester about the experience of their art making process throughout the semester. I make sure to let my students know that I am not looking for an academic paper but for more like a journal entry that is written for themselves and not

viewed as an assignment. Some individuals are more comfortable expressing their feeling, ideas, and insights in writing; therefore journals can be powerful data (Hatch, 2010). Reading these papers is always insightful and touching. Here, students talk about how involving themselves with visual art making and the class community has trained their focus, developed their means of observation, and has built their awareness and acceptance of various perspectives and perceptions. Many students claim that the way they view their environment and perceive themselves in relation to the world has radically transformed through the art education experience and involvement in art practice, which they feel cannot be reversed, but which they appreciate. Vaughan (1973) states that one way to become more conscious of experiences of intuition is by keeping track of intuitive experiences. I suggest that any self-reflective process may help to keep track of experiences and perceptions and may aid to process these, and therefore increase self-awareness. Genuine art education incorporates self-reflection on the practice. Involving external and internal stimuli through art making attended by methods of personal reflection on the practice may provide favorable conditions, such as heightened self-awareness, which could lead to refining the experience, awareness, and interpretation of intuition.

The effect. A 2014 article on “How Art Changes Your Brain: Differential Effects of Visual Art Production and Cognitive Art Evaluation on Functional Brain Connectivity” states that researchers discovered “a significant improvement in psychological resilience” among participants in drawing and painting classes (Bolwerk, Mack-Andrick, Lang, Dörfler, & Maihöfner, 2014). Art practice was also shown to improve “effective interaction” between certain regions of the brain known as the default mode network (DMN) (Bolwerk et al., 2014), which is an interconnected and anatomically defined brain system associated with cognitive process like introspection, self-monitoring, and memory (Buckner, Andrews-Hanna, & Schacter, 2008). Research on visual art that has focused on its psychological and physiological effects has shown that

visual art interventions have stabilizing effects on the individual by reducing distress, increasing self-reflection and self-awareness, altering behavior and thinking patterns (Cohen et al., 2006; Leckey, 2011; Stuckey & Nobel, 2010). These results resonate with the findings of this study, which indicate that art practice involves self-reflective processes that quiet the mind, shift focus inwards, and generate self-awareness, which is beneficial to the consciousness and experience of intuition.

Processing Emotions

Our inner world involves our emotions, feelings and thoughts. Yet, in Western education, we tend to mainly focus on the external world and rational thought. The findings of this study show that intuition involves physical and emotional cues that lie within our mind and body. Art practice is profoundly connected to the body and mind through emotions and feelings (Neill, 2003). The accounts of the artist participants in this study suggest that art practice provides a space to explore emotions and feelings and learn to process these through the experience of intuition. Joshua describes such experience.

I think that a piece of music or poem or an artwork or a dish that you're cooking, there's a time when it feels complete. Like there's a time when it feels like it's still missing things and then there's a time when it feels like it's complete. It's whole, it's integral and that's what I'm looking for ... part of it is a visual sense and part of it is just a feeling.... I would consider the whole process, a process of following intuition ... there's an intuitive feeling to what works and what doesn't, and when you arrive at a place where it's enough, or you're done. (Joshua, personal communication, 2016)

According to Eisner (2007), an education of the life of feeling is best achieved through an education in and through the arts. The ancient Greeks suggested that art provided a special type of knowledge, *aesthesis* (1850-55 < : Greek *aísthēsis* sensation, perception), from which we derive “aesthetics” (aesthetic, n.d.), which was unlike any other form of knowledge. Cognitive theorists associate this form of intuitive-perceptual knowledge with emotions (Magrini, 2011). According to the somatic marker hypothesis (SMH), formulated by Antonio Damasio (1994, 1999, 2003), emotions are not

independent from the cognitive process. Rather, they inspire us to feel, imagine, and ultimately, understand the universe and our lives in novel ways.

In praxis. To strengthen my students' awareness of emotions and feelings and the ability to process these, I highlight the relationship between images and emotions and feelings in my teachings. For example, one of my current independent students planned to create a video work that reflects an internal experience she had of coming out of a dark place into a more hopeful perspective. The particular student tends to approach her projects in a very linear and narrative way, she frequently struggles with abstract concepts. To guide her toward her desire of visually expressing her intangible experience, I recommended she reconnect with the feelings that she sensed during the specific experience, and then take her camera to capture diverse footage that evokes similar feelings in her. I explained that the collected footage did not need to outwardly connect with each other except for the one aspect of her own association with the internal sensation—the feelings that she had during the experience. Not only did the exercise break the student's linear pattern of idea-finding and led her to new ways of exploration and expression, but also helped her process and evaluate the involved feelings. Her resulting altered approach of creation, communication, and meaning making required the involvement of listening to her feeling, openness and willingness to try new directions, and intuition.

The effect. A 2001 article "*The Power of Feelings: Emotion, Imagination, and the Construction of Meaning in Adult Learning*" highlights an increasing body of research that suggests emotions and feelings are more than simply a motivational concern in learning (Dirkx, 2001). In his article, Dirkx illuminates various notions about the interconnection of emotions, feelings, and cognitive process. For example, independent practitioner of humanistic psychology, Denis Postle (1993) reasons that affective, emotional dimensions provide the basis on which practical, conceptual, and imaginal means of learning rest. "Brain-based" theories (Damasio, 1994, 1999) and the concept of

“emotional intelligence” (Goleman, 1996) imply that emotion and feelings are interrelated with perceiving and processing information from our external environments, storing and retrieving information in memory, reasoning, and the embodiment of learning (Merriam & Caffarella, 1999; Taylor, 1996, 2001), indicating that emotions and feelings play a significant role in learning (Dirkx, 2001). Furthermore, current studies of transformative learning reveal extrarational aspects, such as emotion, intuition, soul, spirituality, and the body, as integral to processes of deep, significant change (Clark, 1997; Dirkx, 1997, 2001; Nelson, 1997; Scott, 1997). Therefore, an education of emotions and feelings involving the physical, the mental, the emotional and the spiritual through art education, which moreover may develop abilities regarding intuition, appears suitable and advisable.

Developing Focus

Palmer (2011) states that, in her experience, artists of all kinds are driven to enhance their intuition, and the findings of this study suggest that intuition vice versa enhances artistry. Artists desire to stabilize their attention in a state where the artwork appears before their thinking is leading. As we see from this study, artists are interested in a specific shift of attention, where they can apply their mind toward their artwork and focus their attention, so the artwork is produced from a state of mind that is separated from the thinking itself—from an instrument of alternate intelligence (Palmer, 2011).

It’s difficult to define how an artist decides like that just doesn’t belong there, why? ... the knowing comes before the cognitive explaining why, so it’s like the knowing, the doing and then once you see it, then it’s almost like later, the logical mind is thinking...., I think there is just like different kinds of parts of the mind operating for different purposes. (Fae, personal communication, 2017)

In praxis. To get my beginning classes in photography and video to learn to focus, while simultaneously acquiring technical abilities, I first assign them to focus their mind on an object and capture it in as many ways as possible regarding the composition

of the image. For example, the students could be looking at the object from different angles (eye level, high level, low level, canted level, unusual point of view), centering on certain design details (line, shape, color, value, texture, form, and space), and finding various ways of arrangement (balance, contrast, emphasis, movement, pattern, rhythm, unity/variety). This practice directs the students' attention to one object for an extended period of time. While concurrently learning technical aspects through experimentation, the students engage with the object on a deeper level and learn from the object by focusing on all aspects of it. My students at this stage have no prior knowledge of the technology, therefore, the choices they make and the insights they gain throughout the experience arise from the focus on the work and are intuitive. The exercise also demonstrates to my students that focusing their mind on something does not need to be static as often misunderstood, it can be a physically involved activity—one might center on the body while dancing or give attention to the sky while walking, this kind of focus has been called active meditation. Often the most beautiful variations and imageries arise from this exercise that teaches my students to center and focus, and strengthens trust in their individual intuitive process.

The effect. Learning to hold attention on something for more than three seconds is a real challenge and is essentially the basic groundwork for developing intuition. Focusing the mind, and learning to be quiet internally are important assets for developing intuition which can be nurtured in the practice of art. The artists' accounts of this study suggest various methods to focus and quiet the mind that they employ in their art practice, such as automatic writing, turning inwards, visualization and physical movement. Methods such as these, chosen and employed in art practice, cultivate focus that leads to quieting the mind and helps entering an intuitive state of mind. Firstly, the deep focus on the art making becomes a contemplative practice and secondly, this contemplative creative practice provides access to subjective or first-person experience and the lessons we may learn there.

Refining the Senses

The methods described by the artist participants also benefit developing the senses, indicating this as an important aspect of becoming aware of and interpreting intuition. The exploration of material, time and space in art making enhances the awareness of our senses (Bacci & Melcher, 2011). Visualization, for example, which involves memory and imagination, can be a very useful tool for bringing intuitive insights into some kind of tangible form (Vaughan, 1979). The haptic feeling of material on the skin in the process of art making, or the smell of material can trigger memories and associations as well as new unfelt emotions that can influence feelings, thoughts, and decision-making. Likewise, the exploration of color, form, and dimension can enhance spatial and visual awareness.

In praxis. Throughout the artistic development of my students in a semester, they learn to listen to their senses and build awareness of the relationship between body and mind. For example, at the start of printing sessions in my beginning digital photography class, students struggle to be able to distinguish the printable side of the matt photo paper we use from the back side. However, this information is important in order to know in what direction the paper is fed into the printer. Unlike the luster paper that we use, which has the brand printed on the back and therefore makes the printable side obvious, the matt paper only defines the front and backside of the paper on the packaging. Once the paper is pulled out, the sides can only be determined through vision and touch. The printable side is bright white and is finer of structure, whereas the backside has a slight greyish tone and is rougher. It takes the students several sessions to develop their sight and touch and be able to confidentially determine the sides. I demonstrate and explain the difference of the sides to the students several times but also let the students try and determine it by themselves. At the beginning, the mistake of printing on the wrong side, which results in altered colors, is regularly made. This however, motivates the students to refine their senses regarding the material. Once they are motivated they have soon figured it out.

Moreover, involving intuition—I encourage my students to let directions of their art making be guided by their own feelings, sensations, and emotions. I urge my students to listen to their inner space in relationship to their work. I ask questions such as: “Where do you *see* the work wants to go?”—in juxtapose to *think*. “What is the work telling you? Is it speaking to you?”—embodying the work and thus strengthening the relationship between artist and work by giving the artwork a voice. “What direction feels right to you?”—providing trust that the answer already lies within. Students consequently are prompted to turn inward and listen to the sensations of their body, which encourages students to take an alternative route than the deliberate regarding their decisions in the art making process, and furthermore develops students’ awareness of emotions and feelings, which enhances the intuitive experience.

The effect. The senses evidently play a vital role in the arts (Bacci & Melcher, 2011). Noticeably, intuition is often called the sixth sense involving the clair-senses, which are intuitive feelings that allow people to receive information without relying on the physical senses that correspond with the five senses of seeing, hearing, feeling, smelling and tasting (Barnum, 2014), which also indicates the spiritual aspect of intuition, mirrored in the artist participants’ notion of channeling or connecting to guides. Thus, art practice appears to be ideal in developing awareness of and familiarity with our senses, including “the sixth sense”—intuition.

Developing Ethicality

Another important component for being able to trust intuition is thorough ethicality. Philosophy professor Rob van Gerwen (2004) proposes that artists should be moral agents, viewing artistic merit as a moral category and art-relevant moral evaluation as having the form of art criticism. However, art may not always be moral (Gerwen, 2004). Yet, art has the ability to raise questions and generate dialogues about ethics, which again signifies that art, including art practice and art education, can provide an

inclusive platform for discussion, such as about spirituality, morality, and the experience of intuition.

In praxis. Art, to me, is an alternative process to express our visions, from the perceptions of our everyday life in relation to the world. I want my students to feel free to ask questions, express opinions, and raise their concerns and issues in my classes. Therefore, open discussion time is an important aspect of my curriculum. In these discussions students and I share our experiences, bridge differences, dissolve misunderstandings and reflect on where we stand with our views in the learning process, and in the world. All students under my direction are provided a non-critical learning environment; a learning environment that values cultural and social differences, recognizes divergent learning styles and encourages deep thinking and better cognition. This type of learning environment requires interactive participation among my students and myself. It motivates students to take responsibility for their individual learning and personal demonstration of competence. It is a learning situation that empowers students in their own cognitive development. For instance, I currently have one Tibetan and several Chinese students in one of my classes. The long-term political differences of their home countries have come up in conversation in class through the sociopolitical artwork produced by the Tibetan student. The subject created tension and was therefore discussed. Not only did the discussion provide education about the politics of the two countries to the rest of the class but created empathy, tolerance, and acceptance between the affected students. This exemplifies that such conversation stimulated by art practice and applied in an art education setting allows for the development of ethicality.

The effect. According to Vaughan (1979), if one cannot trust oneself, one cannot trust intuition. Attentional training, quieting the mind, and ethicality are the most important things that one needs to pay attention to in order to experience intuition. The challenge is to constantly strive to understand ourselves a little better by continuously keeping exploring the new (Vaughan, 2011). Art practice with its self-reflective features,

its enterprise towards the novel, and its desire to connect, can aid in developing ethicality. Richard Lachman (2018), director of Transmedia Zone and associate professor at Ryerson University, suggests that our educational system needs to engage students with issues of ethics and responsibility in science and technology. Lachman advocates that moving from STEM to STEAM can facilitate this endeavor. “We should treat required arts and humanities courses not as some vague attempt to ‘broaden minds’ but rather as a necessary discussion of morals, values, ethics and responsibility.”

Intuition in Education

In our Western society, the world we live in and in the way we live, there is not much room given for intuition to come to fruition—neither for the individual nor for the collective. Not only is the focus in Western society continuously directed towards the analytic mind, but also the manner in which we realize our lives stands in opposition to developing intuitive abilities. In our current digital technology age, children from a very early age on are occupied with and absorbed by the virtual screen life, so are the adults, and time is perceived as moving faster and faster through the phenomenon of reduction, such as 45-letter tweets, eating lunch on the go, and expressing condolences by sending a sad-face via Facebook. In this current fast pace mode, there is not much space for reflection, turning inwards, and listening to our body, emotions, feelings, and sensations. One’s mind is practically in an automated go-state. This manner leads to a society that is full of anxiety, struggles to focus and battles to find compassion and meaningful purpose in life. Our environment and choice of life style often stands in the way of the opportunity to develop intuition. Therefore, it is important to support practices that slow us down and help quiet our mind. This not only will help develop awareness of intuition, but also is healthy and necessary for the body and the mind in general (Kabat-Zinn &

Hanh, 2009). Finding room in education to foster intuition and becoming aware of our inner lives and its relationship with the external world is extremely important.

Training Intuition Through Art Education

Jung (1970) describes intuition as one of the four major faculties of the psyche, along with thinking, feeling, and sensation. Therefore, one would think that to be an optimally performing, balanced individual one would employ all four faculties—absence of intuition is like neglecting one quarter of the experience. Art in education at all levels of schools and universities, and at all further educational planes, is an important domicile where slowing down and quieting the mind can be practiced and the experience of intuition can be explored. For example, in the use of media and materials—including traditional, new, and emerging—tactility, play, experimentation, imagination, wonder and ingress into unknown forays, practically force one to slow down, self reflect and create new meaning in a dimension of intuition. Art making, moreover, includes the emotional, the intellectual, the social, the spiritual, the material, the non-material, finity, infinity, history and universality, and therefore is not only a suitable domain to develop and research intuition but a superb representative for the concept of connectivity and unity.

Only recently are we beginning to appreciate intuition in our culture. Through more research studies such as this one, we might increase the recognized value of intuition, and not turn away from it in our formal educational system that currently tends to primarily train the intellect (Vaughan, 2011). Our well-being is a matter of balance between all of the functions. Intuition has been neglected in our culture and in our education; and we have to do work to redress that balance, to become aware of the importance of intuition and to see its significant worth (Vaughan, 2011). Part of the work is to become more aware of the purpose of art in our society and to place focus on supporting and advancing art education. The arts deserve greater attention and support in

our society than they currently receive. Schools are cutting art from the curriculum (Holcomb, 2007); art schools and universities are gradually directing their focus to applied arts rather than to the fine arts, the arts remain professionalized, and no sufficient support for the arts is offered in general.

Instead of cutting the arts from education, art education could be a naturally integrated part of a united approach to education. Finland, leader of the Pisa study for years now, is currently a frontrunner in reforming its educational system. Until 2020, Finland's schools are planning to remove the traditional way of teaching school subjects, in its place topics will be approached and taught by exploring various perspectives on "phenomena." This approach to teaching intends for students to make references and connections from what they are learning to the "real life." In this regard, the question: "Why am I learning this?" becomes superfluous (20 Minuten, 2015). Such method of teaching makes space for all subjects to be understood as equally important—and most importantly—as interconnected. French philosopher, anthropologist and sociologist, Bruno Latour, who is especially known for his work in the field of science and technology studies, claims we must rework our thinking to conceive of a "parliament of things" wherein natural phenomena, social phenomena, and the discourse about them are not seen as separate objects to be studied by specialists, but as hybrids made and scrutinized by the public interaction of people, things and concepts (Latour, 1993). Leading scholar in the field of art education, Judith Burton suggests, to ensure the entry of the arts into a dialectical relationship with other knowledge domains requires enlightened administrative support, professionally informed teachers, and the provision of sufficient opportunities to study the arts in various forms, including integrated study within the daily flow of classroom performance (Burton, Horowitz, & Abeles, 2000).

The findings of this study suggest that intuitive processes appear to be essential and beneficial to our lives and argue that art practice facilitate developing intuitive processes. The diverse qualities, methods and techniques of art practice, which appear to

be related to spiritual approaches in Eastern philosophy, allow for alternate exploration, expression, and knowledge-making, and can develop abilities of intuition. This concept should be sensibly employed regarding teaching and creating curriculum in education. Given that art practice may be one way to kindle and develop abilities such as intuition, instead of an ongoing elimination of art education, an integration of art in education appears reasonable. An art-integrated approach of learning and teaching can awaken and strengthen abilities such as intuition that appear to be beneficial to education and our human development. Eisner (2007) suggested that the forms of thinking needed to create artistic work are relevant to all aspects of education. Incorporating methods from the arts into teaching of all subjects would cultivate a richer educational experience (Donald, 2014). Furthermore, research on intuition in the field of art practice may bring fresh insights about the phenomenon itself regarding creativity, consciousness, cognition and the mind.

Intuition and Technology

As an artist and educator, I know that intuition plays a significant role in my practice. Not only does intuition come into play in my art practice and my everyday life, but it also is vital in my teaching practice. As an art instructor, I teach classes related and dependent on technology, such as video art, photography, and digital art. When talking about my research, I frequently receive the question: How does technology and intuition go together? The following section discusses my view of the relationship between technology and intuition, and why the progress of technology, which we cannot prevent or escape, makes the development of intuitive awareness even more critical.

Technology and Spirituality

One might not think so, but technology and spirituality reveal to have various similarities. As a joke, I sometimes call new technologies “the physical manifestation of spirituality” due to its features of instant connectivity, collectivity, non-physicality, and non-locality.

Connectivity. Through inventions such as the mobile telephone and the Internet our world has become a place where we are instantly connected at all times. One can send an email or a text message that can be received at the other side of the world the moment the send button is hit. This message can also be a group message that is received by several people at the same universal time around the world with no physical wires needed. This feature of technology reflects the characteristics of connectivity presented in spirituality.

Collectivity. Spirituality presents the feeling of being connected to everything—of being one with all energy from which we can gather. The World Wide Web itself is a pool of infinite information that can be accessed by all participants of the virtual world via the Internet, which in a sense replicates the spiritual idea of an energetic network that holds the collective consciousness of all existence. This concept, including associated notions, which is integrated in Eastern philosophies, has been given many names such as the ether, the akashic field, quantum vacuum, a unified quantum field, morphic field, the one mind, the cosmic mind, the universal mind, the holographic universe and the collective unconscious, and is recognized by several Western scholars and scientists, such as Ken Wilber (1982), Michael Talbot (1992), Rupert Sheldrake (2009), Gary Schwartz (2008), David Bohm (2002), Dean Radin (2006), Fritjof Capra (2010), and Larry Dossey (2013), and more. The Internet, to me, in some way is a visible presentation of this concept—a web of collective perception in which one can store and pull information from.

Non-physicality. Technology and Spirituality share the feature of a non-physical realm that we can enter and experience. Technology provides us with virtual worlds, (VR-environments, computer games, computer-simulations, etc.) that we can enter with our minds, but that also involve and affect our senses, emotions and feelings. Consequently, one perceives a notion of actually being there. Such as spiritual experiences, computer-based virtual experiences occur in the non-physical realm yet can affect the physical realm.

Non-locality. Another feature that technology offers, which is related to spirituality and also to findings in quantum physics is the aspect of non-locality. This element is represented by the fact that people from around the world can simultaneously work on the same document or project in the cloud. While one person makes changes to the document, these will instantly appear to another person in a distance, who is working on the same document, and vice versa. Also, while the document appears to be at one location, it can simultaneously appear at other locations while saved at an additional location in the cloud.

As noted in this study, consciousness appears to drive spiritual experiences, yet science does not know much about consciousness, likewise, quantum mechanics features strongly in every aspect of digital devices, yet scientists do not fully understand how it actually works (Ball, 2017). I often ponder about why people can so easily accept the features of connectivity, collectivity, non-physicality and non-locality within the devices of technology but have difficulty in finding that they may also discover these features in their own body-mind-spirit realm. The body and mind such as technology is a tool that we maintain and control—in both cases, the mastery of the tool matters and effects the outcomes. I suggest it would be helpful to understand technology as an extension of the body and mind that we create to aid us in our human endeavor (McLuhan, 1964). Such as with our bodies and minds, we determine how to implement technology—the choice is ours.

In 1970, at a symposium at MIT called “Teaching Children Thinking,” mathematician, computer scientist, and visionary educator Seymour Papert, whose work has been at the center of three revolutions: child development, artificial intelligence and computational technologies for education, advocated that children should be programming the computer rather than being programmed by it (Blikstein, 2013). Accordingly, developing ethicality appears one of the most critical enterprises nowadays. As emphasized earlier in this chapter, art practice and art education offer a favorable platform for such attempt.

Developing Intuition Through Technology

Technology and intuition have a relationship that goes two opposed ways. One direction leads to developing intuition through the use of technology and the other requires a heightened intuitive awareness in the use of technology.

Because technology steadily develops—and in these days quite rapidly—it requires one to constantly adapt to new devices and applications. This involves one to experiment and explore with new technologies without knowing the outcome or being able to plan it properly. Facing these challenges means to move forward in a situation of ambivalence and open-endedness, which triggers our intuitive mind to kick in. Thus, dealing with new technologies teaches us to work with our intuition. I have seen it many times in my own art practice and with my students, when challenged with new technologies it starts with a struggle, but it may then really push one into new directions and result in innovative and unexpected results. These experiences can expand one’s horizon, and I suggest, enhance one’s cognitive abilities through exploring fresh approaches to knowledge-making. In my experience, intuition is particularly necessary for creative technology-based production with digital technologies. Here, the translation of the digital into the physical realm in the mind and vice versa calls for intuitive performance. For example, when successfully sculpting a 3D-Model in the virtual world

to be 3D-printed into the physical world, the mind has to envision the physicality of the object in the physical world while working in the virtual domain. It is an intuitive sense that is able to cognize the object as physical—one has to “feel” the object while creating it, the mind has to simulate a sensation in the body. This also applies the other way around, for example, when creating virtual worlds in VR applications, there is a desire for it to feel as “real” as possible—closest to the physical world. In my professional art and teaching practice, I experienced that linking the non-physical realm with the physical realm in our minds entails intuition. How exactly? I do not know—this is another route to explore.

Machine Learning

The development of technology moves rapidly, and the results appear so advanced that intuitive awareness will be key in dealing with our technological creations. One element that technology is good with is big data; however, the interpretation of the data made by a technology may be inaccurate due to fine nuances between data that a technology cannot detect. These are graduations that a human may be able to detect due experience and the ability to intuit (Wu, 2017).

One of the serious glitches in machine learning is the ability to understand and interpret past knowledge for accurately solving current problems or predicting possible events. Current algorithms and models cannot reach the results as good as human intuition does. Most of these models are logic driven and are time dependent. They lack the ability to give consistently accurate results because in the case that information is not sufficient for drawing any conclusion, logic process simply gets trapped. Moreover, time is a crucial constraint for real life scenarios, and logic process, in contrast to intuitive process, is slow because it has a large search space and a lot of calculation steps. These constraints indicate a need for faster models to resolve such limitations in machine learning (Dundas & Chick, 2011).

To interpret the data more accurately and refine the algorithm, human input is needed. Our strength lies in the fact that we as humans have spent a lot of time building up the implicit shared context around a situation. If a machine-learning algorithm is provided with a concrete scenario to optimize, it will blow human-based heuristics out of the water. However, we as humans have the distinctive ability to think creatively and feel empathy for others, which is needed to guide technology in the right directions (Wu, 2017). Researchers at MIT found that even for an objective optimization use case, algorithms can still benefit from the addition of human intuition (Hardesty, 2017).

Artificial Intelligence

While considerable progress has been made in the implementation of human intuitive processes in Artificial Intelligence (AI), the task of translating into machine language the human evolutionary and innate ability to instantaneously perceive, process, and act upon demanding situations continues to be difficult. It appears that the advantage humans have over machines is human consciousness. Yet, neuroscience research is giving some indications about how in the not-too-far future it may be possible to build machines replicating human consciousness. A *MIT Technology Review* post by Jamie Condliffe (2017) highlights a paper published in *Science*, called “What is consciousness, and could machines have it?” in which a group of neuroscientists, led by Stanislas Dehaene from Collège de France in Paris, aim to establish what we mean by “consciousness,” in order to determine whether machines could ever possess it. According to Dehaene, Lau, and Kouider (2017), there are three kinds of consciousness, from which computers have only mastered one so far. The one that machines have learned to replicate is unconscious processing (C0). Unconscious processing, for example, drives the ability to determine a chess move or spot a face without really knowing how we did it, which is broadly comparable to the kind of processing that recent

AIs, such as DeepMind's AlphaGo or Face++'s facial recognition algorithms succeed at (Condliffe, 2017).

The first of the two types of consciousness that machines do not master yet, is the way humans maintain a huge range of thoughts at once, all accessible to other parts of the brain, making abilities like long-term planning possible (C1: global information availability). The second is an ability to obtain and process information about oneself, which allows one to self-reflect (C2: self-monitoring). According to Dehaene et al. (2017), these two forms of consciousness are yet to be present in machine learning. However, research is beginning to move into that direction. For example, in 2016 DeepMind developed a deep-learning system that can keep some data in memory for use during its processing, which is a step toward global information availability (C1) (Knight, 2016), and the adversarial neural networks introduced by Ian Goodfellow, a young research scientist at Google Brain, which can evaluate whether AI-generated data is realistic, are headed in the direction of self-awareness (C2) (Salimans et al., 2016; Condliffe, 2017). These are small progresses toward the kinds of processes that researchers predict would give rise to human consciousness. However, if a machine could be provided with more C1 and C2 functions, Dehaene et al. (2017) suggest, it soon “would behave as though it were conscious ... it would know that it is seeing something, would express confidence in it, would report it to others ... and may even experience the same perceptual illusions as humans.”

Summary

Up to now, the computerization of human-like intuitive processes has been problematic. The main challenge is the belief that non-logical reasoning drives intuition, while most of the AI models are logic governed. Some scholars do not believe that such intrinsically human ability as intuition can be ever implemented in artificial intelligent

agents (Jolly, 2011). For example, scholars Dreyfus and Dreyfus (1986) insisted, “Human beings have an intuitive intelligence that ‘reasoning’ machines simply cannot match” (p. 86); physicist, mathematician, and philosopher of science, Roger Penrose (1989) suggested the mind could never be algorithmic; and philosopher John Searle (1990) advocated, “Programs are neither constitutive of nor sufficient for minds” (p. 29). I likewise have my doubts that machines could ever experience full human consciousness, especially the level implied in spiritual intuition discussed and indicated by the findings in this study, which involves a feeling of oneness and compassion. Furthermore, how would functions of the body, such as sensations/emotions, and feelings related to intuitive processes play out in machine-implemented intuition without a biological, chemistry driven organism? Nobel Prize winner Eric R. Kandel (2012), in his book, *The Age of Insight: The Quest to Understand the Unconscious in Art, Mind, and Brain, from Vienna 1900 to the Present*, which explores how mind and brain relates to art, gives an example of the biological effects on a human from looking at a work of art that I could never imagine occurring in a technology-based intelligence.

As the beholder takes in the image and its multifaceted emotional content, the release of acetylcholine to the hippocampus contributes to the storing of the image in the viewer’s memory. What ultimately makes an image like Klimt’s “Judith” so irresistible and dynamic is its complexity, the way it activates a number of distinct and often conflicting emotional signals in the brain and combines them to produce a staggeringly complex and fascinating swirl of emotions. (p. 435)

Yet, other thinkers are more optimistic about the possibility of cybernation of human-like intuitive processes. American cognitive scientist and co-founder of MIT’s AI laboratory, Marvin Minsky (1969) believed that computers will do the things humans are programmed to do, and computer scientists and founders of the AI laboratory at Carnegie Mellon University, Allen Newell and Herbert A. Simon (1972) envisioned that properly programmed machines could do anything that an intelligent person could do (Dreyfus & Dreyfus, 1986).

In any case, the education in and exploration of intuition appears essential in the use of technology, in the development of technology, and in dealing with technology. Therefore, further research on the phenomenon of intuition and its relationship to technology is significant. Moreover, as Chapter VI has highlighted through examples in theory and praxis, the implementation of the development of intuition in education is critical. The findings of this study suggest that art practice offers a variety of features and qualities that may support the developing faculties of intuition, which emphasizes the importance of art education, including technology-based media education, in our educational system. Chapter VII presents final conclusions and recommendations for future research.

Chapter VII

CONCLUSION

Intuition appears to be a necessary ability to develop in order to adapt our human evolution to the rapid expansion of the world and to operate with optimal conditions in our experienced environment. To me, intuition has always been a vital part of how I make sense of the world. In present day however, as an educator, I furthermore feel the importance to make aware of the ability of intuition in order to better understand ourselves and the way we learn and live and as an aid in dealing with the complexity of contemporary times. Focusing on the phenomenon of intuition for the past five years has provided me with much insight into the dimensions of intuition, especially in my chosen profession of art practice and studio art teaching, but has also raised many more questions. It has informed me about the extensive scopes and relations of intuition, which given the beneficial results of being aware of intuition, underlines the importance of leaping into research on intuition in various interconnecting fields even more.

This study, overall, brought together insights from six participants—three artists and three business executives that reflected on their experience with intuition, especially regarding their professional practice. At the heart of the research, intuition was examined as a form of knowledge making—direct knowing, and its characteristics regarding the two professions, art practice and business practice, were investigated and compared. Concepts from scholarship were examined together with observations provided by the

participants along with reflections from my perspective as an artist, educator, and researcher.

Addressing the Inquiry Questions

Given that many visual artists claim that intuition guides their art practice, what can we learn about the formative dimensions of intuition through investigating the practices and experiences of six professionals, of whom are three contemporary artists and three business executives? What do their experiences reveal about the nature of intuition?

The original research question derived from an interest in understanding the nature and role of intuition, especially regarding art practice. The findings of this study suggest that intuition is complex and is experienced in various ways regarding the function of intuition, levels of intuition, perceptions of intuition, and interpreting intuition. The accounts of the participants indicated that all participants experience variations of intuition and value its abilities. Furthermore, the participants mutually agreed upon that a quiet mind might benefit the experience and accuracy of intuition.

The first sub question asked: *What can be found out about the qualities of intuition in art practice by comparing the experience of intuition in art practice with the experience of intuition in business practice?*

The findings of the study indicate that the artists experienced all four levels of intuition introduced by Vaughan (1979)—the physical, the emotional, the mental, and the spiritual, the business executives appeared to only experience the first three. Furthermore, the participants' accounts suggest that art practice provides better conditions for intuition than business practice, providing, time for reflection, flexibility in methodology and outcome, independency in performance, and the value of intuitive experiences, including subjectivity, emotions, and feelings. The artists' accounts suggest that art practice

involves transcendence, focus, non-attachment, visualization, a body-mind-spirit connection, connectivity, and aiming an intention, which help develop a ground for intuition to flourish by creating a platform for dialog, increasing self-awareness, processing emotions, developing focus, refining the senses, and expanding ethicality. In contrast, the business executives described their practice as often hindering the experience and processing of intuition through lack of time for reflection, the involvement of many differing views, a main focus on logic and categorization, and an attachment to a certain goal.

The second sub question examined: *Does art practice play a distinctive role in the conscious awareness of intuition? If yes, in what way?*

The exploration of intuition in this study presented that art and intuition share a distinct relationship. The artist participants stated that their art practice involves intuition and described various experiences of intuition in their practice. Furthermore, they noted several practices that they employ in their practice to generate optimal conditions for intuitive experience, which indicates a conscious awareness of the involvement of intuition in their practice. The noted importance of intuitive experiences in the artists' practice verifies Fisher's (2017) notion of intuition as a core aspect to processes of 'coming to know' in aesthetic practice. It also confirms that many artists habitually rely on extra-rational means of understanding. The artist participants, in contrast to the business executives, were able to report more variations of the experience of intuition. Overall, they were able to talk more confidently about their experiences of intuition, demonstrated by the greater number of examples and detail they provided related to the experience. The artist participants were also able to describe experiences of the spiritual level of intuition. Regarding this, it is not evident if the business executives experience this level of intuition or not, but the findings indicated that they were not aware of it. Business executive Odin reported experiences of intuition that could be classified as such but denied the spiritual aspect of it and confined it to his individual experiences. The

findings indicate that the artist participants ensure conscious awareness of the phenomenon of intuition, both, embodied perception and awareness that goes beyond the five common senses. The artists appear to intentionally strive to develop and employ the ability of intuition in their practice. The findings suggest that the favorable space in art practice that offers acceptance, appreciation, and optimum conditions for intuitive experience and processing is a reason for the heightened awareness of intuition in the participating artists.

The third sub question asked: *Does the investigation of three visual artists' practice show that art-making facilitates developing abilities of intuition? If yes, in what manner?*

While the study does not directly show the development of intuition through art practice, the artist participants' accounts indicate that art practice offers an arena to experience intuition by virtue of the beneficial conditions for intuition that art practice provides. Engaging in art practice may likely involve intuitive experiences. An involvement with the experience of intuition in art practice will provide an arena to practice and become familiar with the phenomenon as well as develop abilities of intuition. The findings suggest that the artist participants' awareness of the phenomenon, their acquaintance with the experience of intuition, and their individual skills to generate and interpret it, may derive from their long-term profession in art.

The most revealing finding of this study is that the participating artists evidently experience the spiritual level of intuition, which the business executives do not. One could therefore conclude that the artists' experience of the spiritual level of intuition may stand in relation to their practice in visual art. In any case, the question arises, what role the spiritual level of intuition plays in our lives and why this level of intuition carries such an importance?

Contemplations on Consciousness

While I am not trying to enter a whole new topic, I suggest that current theories on consciousness may be viewed in relationship to the study of intuition, which I would like to highlight. Reflecting on the spiritual level of intuition with its awareness of a united universe and collective oneness, I am curious about the workings and the relationship of the brain, mind, and consciousness. I see a relationship between these faculties and intuition. Consciousness is not easy to define. Yet, one can begin to define it in an informative way by contrasting situations where it is present and absent—situations where one is conscious of something, for example, as opposed to not being conscious or aware of that thing. Since Art practice appears to support the conscious awareness of intuitive processes, the field of art could provide an arena of research on consciousness regarding the phenomenon of intuition. At present, some progressive theories are being investigated, which stand in a relationship to the experience of the spiritual level of intuition.

Where Consciousness Resides

The relationship between the mind and the brain is a mystery that is central to how we understand our very existence as conscious beings. Some scholars understand the mind as strictly a function of the brain, and consciousness as the product of firing neurons; others, however, strive to scientifically understand the existence of a mind independent of, and separate from, the brain. In the September 2017 edition of the journal *NeuroQuantology*, Meijer and Geesink's article, "Consciousness in the Universe is Scale Invariant and Implies an Event Horizon of the Human Brain," was published that reviews and expands upon the current theories of consciousness and brings together neuroscience and quantum physics. In the article, Meijer and Geesink posit that consciousness resides in a field surrounding the brain. This field lies and operates in another dimension, a 4th spatial dimension (hyper-sphere), and shares information with the brain possibly through

quantum entanglement or more likely through quantum wave resonance, which is a mechanism of extremely rapid information processing in the brain. This means, instead of signals being sent between neurons in the brain, a wave pattern that encompasses all neurons, as well as the mental field, transmits the information instantaneously. The field, in which consciousness resides, may be able to pick up information from the earth's magnetic field, dark energy, and other sources, and transmits wave information into the brain tissue that is instrumental in high-speed conscious and subconscious information processing (Meijer & Geesink, 2017). In the theory, the "mind" is a field that exists around the brain, which picks up information from outside the brain and communicates it to the brain in an extremely fast process. Meijer describes this field alternately as "a holographic structured field," a "receptive mental workspace," a "meta-cognitive domain," and the "global memory space of the individual" (Meijer & Geesink, 2017). Meijer and Geesink suggest if the "mind" or mental field truly interacts with the brain this way, it could be a step toward explaining the rapidity of mental processes. Achieving a better understanding of these methods may help explain ultra-fast subconscious mental processes as observed in intuition (Meijer & Geesink, 2017).

Quantum Phenomena

Meijer and Geesink's theory suggests that the mental field is both non-material and, at the same time, physically part of the brain: "The proposed mental workspace is regarded to be non-material, but in relation to the individual brain, entertains a non-dual wave/particle relation according to quantum physical principles: it is directly dependent on the brain physiology but not reducible to it" (p. 66). The wave-particle nature of matter in quantum physics could explain the relationship between the mental field and the brain, which holds that electrons and photons can concurrently behave like waves and particles. Meijer and Geesink (2017) imply that the theory may directly contribute to answering philosopher and cognitive scientist David Palmer's (1995) famous question,

“how can something immaterial like subjective experience and self-consciousness arise from a material brain?” (p. 70). In Meijer and Geesink’s view, “Consciousness can be regarded as the most basic building block of nature and consequently is present at all levels of the fabric of reality” (p. 71). The ability of the mental field to pick up information from other fields, as conceived by Meijer and Geesink, could aid to explain phenomena such as extrasensory perception and the phenomenon of intuition.

The presence of a field-receptive resonant workspace, associated with, but not reducible to, our brain, may provide an interpretation framework for widely reported, but poorly understood transpersonal conscious states and algorithmic origin of life. It also points out the deep connection of mankind with the cosmos and our major responsibility for the future of our planet. (p. 41)

Meijer and Geesink’s (2017) theory aligns with the experiences of receiving seemingly unattainable, unrelated information through intuitions described by the participants in this study—especially the artists. Future research on intuition involving artist-participants may be beneficial to attain a better understanding of the working of the brain regarding consciousness and the phenomenon of intuition.

Summary

Intuition appears fundamental for decision-making, problem-solving, interpersonal relationships, and meaning-making in human life and appears to be an important ability to possess, especially in contemporary times. Therefore, the necessity to deeply explore the phenomenon of intuition from various perspectives emerges. Through this study, I have learned that intuition is complex, particularly through its close relationships with other elusive phenomena such as feelings, spirituality, and consciousness. However, the complexity of intuition might just be a perception caused by our lack of knowledge in the field of energy. New understandings in science aligned with a reemerging interest in ancient knowledge unlock novel and exciting headways to follow

and investigate. My research might just be a drop on a hot stone toward understanding the phenomenon of intuition, but it may direct scholars to acknowledging the unique features of art practice regarding intuition and educators to advocate for the integration of art education with its distinctive qualities for teaching, learning, and human life.

The experience of conducting this research has developed my personal awareness of intuition, and my urge to explore the phenomenon has grown. In the future, I envision studying intuition involving technology-based art practice. My current questions are: How can engaging with new technologies enhance or inhibit intuitive experience in art practice? What are present-day relationships and distinctions between the practice in digital-based art and traditional art regarding the phenomenon of intuition?

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Appendix A

Email Invitation to Participate in the Study Sample

Invitation to participate - "Intuition as an Aspect of Knowledge-Making" Inbox x

 **Jesse Jagtiani** [redacted] 4/4/16 ☆


[redacted]
[redacted]

This email might find you as a surprise. Professor [redacted] referred me to you. I am a doctoral candidate in the Art and Art Education program at Teachers College Columbia University and I am currently looking for two more participants for my doctoral research. Professor [redacted] suggested that you might be an ideal candidate.

In my research project "Intuition as an Aspect of Knowledge-Making", I explore the experience of intuition in the practice of three artists and three business executives. The purpose of the study is to explore what can be found out about the defining characteristics of the experience of intuition. Your partaking in the study would involve two interviews and keeping an online journal over a period, in which you reflect about any incidents that you perceived as experiencing intuition during that time. Partaking in the study might provide some insight about the employment of intuition in your professional practice and life. This awareness might potentially benefit in processes of idea-finding, problem-solving or decision-making. Attached I am sending you the informed consent form that has more detailed information about the study.

I really hope you are interested in partaking and supporting this study or that you might know someone that would like to participate. I am very much looking forward to hearing from you.

All the best,
Jesse Jagtiani



Appendix B

Informed Consent Form Sample

TEACHERS COLLEGE

COLUMBIA UNIVERSITY

DEPARTMENT OF ARTS AND HUMANITIES

INFORMED CONSENT

THE NATURAL POWER OF INTUITION:

EXPLORING THE FORMATIVE DIMENSIONS OF INTUITION IN THE PRACTICE

OF THREE BUSINESS EXECUTIVES & THREE VISUAL ARTISTS

Principal Investigator: Jessica Jagtiani, Instructor, Doctoral Candidate

DESCRIPTION OF THE RESEARCH: You are invited to participate in a research study on the prospect of intuition as an aspect of knowledge-making. By participating in the study, you will provide data regarding your experiences of intuition in your life and professional practice. As such, the purpose of the study is to explore what can be found out about the defining characteristics of the experience of intuition in the professional practice of three contemporary artists and three business executives.

You may qualify to take part in this study because you are between 35-55 years old and a practicing professional in the field of management. You are holding a top managing positions in a professional business in which you frequently have to make principal decisions. The size of the company is irrelevant to the study, however, you demonstrate top-level management responsibilities, such as setting goals and strategies for the business, plan, direct, and coordinate operational activities and being responsible for the performance of the company you are working at.

You may qualify to take part in this study because you are between 35-55 years old and a practicing professional artist. You have been selected because you are one of the three artist-participants from the informal pilot study that I conducted in 2014: "Art as a Vehicle For Spirituality: Exploring Spiritual Aspects in the Practice of Three Contemporary Artists" (Jagtiani, 2014). Throughout the course of the pilot study you stated to be guided by intuition. You described methods of your art practice that involved intuitive processes, such as automatic writing, being guided by dreams or states of transcendence, etc. that suggest the account of your art practice to be significant to this study (Jagtiani, 2014). Therefore, I am interested to deeper explore the intuitive processes that you employ in your art practice and contrast them to the practices of three business executives.

If you decide to participate, your partaking in the study will involve two interviews, an initial first interview at the beginning of the study and a follow up interview at the end of the study. These interviews will be audio recorded and transcribed. You will be able to read the transcripts after transcription to be able to discuss and resolve any misunderstandings or errors with me. The transcriptions will be then analyzed and used as data as part of the research process. After your initial interview you will receive access to your personal online journal. You will be asked to make entries in this journal reporting about any incident that you perceived as

experiencing intuition. You may write, post images and audio-files to describe your experience. You may make as many entries as you like and use the journal as a personal diary of your experiences of intuition. A minimum of one entry per week will be required, even if there were no incidents in a week this should be stated, to ensure continuity. In addition to writing about your experiences, you will have the opportunity to post images, songs, sounds, drawings, voice recordings or anything that you perceive as relevant to your experience of and thoughts on intuition. Three researchers will act as judges to detect and determine after predefined evident criteria if entries are valid to be included in the research. The level of detail regarding the incident provided by you as a participant is critical in this process. The individual journals will be presented in form of a private and password secured online blog that you and I, the researcher, have access to at any time. The data of the first interview combined with the journal entries will guide the interview protocol for the second interview, which will take place after the 6-month journaling period.

RISKS AND BENEFITS: The risks associated with this study are minimal. Based on my experience conducting similar pilot studies, participants often reflect on past experiences that may lead to other personal reflections. While unlikely, you may encounter some slight discomfort in this process of reflecting on memories or present experiences. By reflecting on the interview questions, and their experiences of intuiting, the participants will have an opportunity to reflect on their own experiences, which may provide them with some insight about the employment of intuition in their professional practice and lives. This awareness might potentially benefit participant in processes of idea-finding, problem solving or decision-making. However, such indirect benefits cannot be guaranteed. All participants are free to decline to answer any questions posed to them, and likewise are free to pause or terminate their participation in the study at any time, without penalty. The principal investigator is taking precautions to keep your information confidential and prevent anyone from discovering or guessing your identity if requested, such as using a pseudonym instead of your name and keeping all information on a password protected computer and locked in a file drawer.

PAYMENTS: Participation in the study is completely voluntary. There will be no payment for your participation in this study.

WHEN IS THE STUDY OVER? CAN I LEAVE THE STUDY BEFORE IT ENDS? The study is over when you have completed the interviews and the six-month journaling period. However, you can leave the study at any time even if you haven't finished.

DATA STORAGE TO PROTECT CONFIDENTIALITY: All participants will be asked to give consent to use their full names. However if requested, subject confidentiality may be protected through the use of pseudonyms in the transcriptions of the interviews and subsequent research documents. All research documents will additionally use vague language to disguise any specific information, which may link participants to the study. All recorded data, such as audio recordings; video and computer screen captures will be stored on a password-protected hard drive in my home office. All signed consent forms will be kept in my home office in a sealed envelope. Research documents, such as transcriptions will be stored on my password-protected laptop. Again, these documents will have little reference to the participants in case the laptop is lost or stolen. No information other than the signed consent forms and recordings will be kept on this laptop. Regulations require that research data be kept for at least three years.

TIME INVOLVEMENT: Your participation will take approximately 16 hours in total over a course of 9 month. The following time breakdown will provide a rough time outline of the data collection process:

- Initial Interview (60-90 minutes)
- Journaling process (5-30 minutes per week (26 weeks))
- Follow up interview (60-90 minutes)

HOW WILL RESULTS BE USED: The results of the study will be used as part of my dissertation requirements in the Program in Art & Art Education at Teachers College, Columbia University. As well, research reports might be given at education conferences, presented at meetings, published in journals, and used for other educational purposes. In all cases, your identity will not be disclosed if this was prior requested.

CONSENT FOR AUDIO AND OR VIDEO RECORDING

Audio recording (and/or video recording – specify which one or both) is part of this research study. You can choose whether to give permission to be recorded. If you decide that you don't wish to be recorded, (choose the correct sentence) you will not be able to participate in this research study.

_____ I give my consent to be recorded

_____ I do not consent to be recorded

Signature _____

PARTICIPANT'S RIGHTS

Principal Investigator: Jessica Jagtiani, Instructor, Doctoral Candidate, jj2598@tc.columbia.edu, 718-8093656

Research Title: Intuition as an Aspect of Knowledge-Making: Exploring the Formative Dimensions of Intuition in the Practice of Six Professionals, of whom are Three Contemporary Artists and Three Business Executives

- I have read and discussed the Research Description with the researcher. I have had the opportunity to ask questions about the purposes and procedures regarding this study.
- My participation in research is voluntary. I may refuse to participate or withdraw from participation at any time without jeopardy to future medical care, employment, student status or other entitlements.
- The researcher may withdraw me from the research at his/her professional discretion.
- If, during the course of the study, significant new information that has been developed becomes available which may relate to my willingness to continue to participate, the investigator will provide this information to me.
- Any information derived from the research project that personally identifies me will not be voluntarily released or disclosed without my separate consent, except as specifically required by law.
- If at any time I have any questions regarding the research or my participation, I can contact the investigator, who will answer my questions. The investigator's phone number is 718-809-3656 (mobile)
- If at any time I have comments, or concerns regarding the conduct of the research or questions about my rights as a research subject, I should contact the Teachers College, Columbia University Institutional Review Board /IRB. The phone number for the IRB is (212) 678-4105. Or, I can write to the IRB at Teachers College, Columbia University, 525 W. 120th Street, New York, NY, 10027, Box 151.
- I should receive a copy of the Research Description and this Participant's Rights document.
- Audio taping is part of this research.

I () consent to be audio taped.

I () do NOT consent to being audio taped.

Only the principal investigator and members of the research team will view the written, and audio taped materials.

- Written, and audio taped materials
 may be viewed in an educational setting outside the research
 may NOT be viewed in an educational setting outside the research.
- Full names will be used in this study unless otherwise requested.
I give consent to use my full name in the research process and the results of the study
I don't give consent to use my full name in the research process and the results of this study and would like to request the use of a pseudonym instead.

My signature means that I agree to participate in this study.

Participant's signature: _____ Date: ____/____/____

Name:

Appendix C

Tasks for Implementing the Study

Research Questions	Data Types	Data Sources	Treatment	Anticipated Outcome
Given that many visual artists claim that intuition guides their art practice, what can we learn about the formative dimensions of intuition through investigating the practices and experiences of three visual artists and three business executives?	<ul style="list-style-type: none"> • First interview • Participant journals • Researcher's journal • Second interview • Books • Research journal articles • Conversations • Literature 	<ul style="list-style-type: none"> • Audio recordings of interviews • Posted notes, memories, images, audio, drawings, sketches • Researcher's journal notes • Readings • Existing findings of previous research on intuition • Personal communication 	<ul style="list-style-type: none"> • Transcription • Organization • Identifying experiences • Thematic Coding • Comparison • Assessment • Discussion • Interpretation 	<ul style="list-style-type: none"> • Relevant themes • Similarities and Differences • New findings or confirmation of existing findings
What can be found out about the qualities of intuition in art practice by comparing the experience of intuition in art practice with the experience of intuition in business practice?	<ul style="list-style-type: none"> • First interview • Participant journals • Researcher's journal • Second interview • Books • Research journal articles • Conversations • Literature 	<ul style="list-style-type: none"> • Audio recordings of interviews • Posted notes, memories, images, audio, drawings, sketches • Researcher's journal notes • Self-observation • Readings • Existing findings of previous research on intuition • Personal communication 	<ul style="list-style-type: none"> • Transcription • Organization • Identifying experiences • Thematic Coding • Self reflection • Comparison • Assessment • Discussion • Interpretation 	<ul style="list-style-type: none"> • Relevant themes • Similarities and Differences • New findings or confirmation of existing findings
Does art practice benefit the conscious awareness of intuition? If yes, in what way?	<ul style="list-style-type: none"> • First interview • Participant journals • Researcher's journal • Second interview • Books • Research journal articles • Conversations • Literature 	<ul style="list-style-type: none"> • Audio recordings of interviews • Posted notes, memories, images, audio, drawings, sketches • Researcher's journal notes • Self-observation • Readings • Existing findings of previous research on intuition • Personal communication 	<ul style="list-style-type: none"> • Transcription • Organization • Identifying experiences • Thematic Coding • Self reflection • Comparison • Assessment • Discussion • Interpretation 	<ul style="list-style-type: none"> • Relevant themes • Similarities and Differences • New findings or confirmation of existing findings • Possible methods

Research Questions	Data Types	Data Sources	Treatment	Anticipated Outcome
Does the comparison of the practice of three visual artists' with three business executives indicate that art practice facilitates the development of intuition? If yes, in what manner?	<ul style="list-style-type: none"> • First interview • Participant journals • Researcher's journal • Second interview • Books • Research journal articles • Conversations 	<ul style="list-style-type: none"> • Audio recordings of interviews • Posted notes, memories, images, audio, drawings, sketches • Researcher's journal notes • Self-observation • Readings • Existing findings of previous research on intuition • Personal communication 	<ul style="list-style-type: none"> • Transcription • Organization • Identifying experiences • Thematic Coding • Self reflection • Comparison • Assessment • Discussion • Interpretation 	<ul style="list-style-type: none"> • Relevant themes • Similarities and Differences • New findings or confirmation of existing findings • Possible methods

Appendix D

Seven Chakra System

	Chakra	Color/Aura	Meaning	Influence
The Spiritual				
7 th Chakra	Crown Chakra Sahasrara Top of the head Spirit	Violet Ketheric body - I'm one with all creation and am living my purpose	This chakra represents the highest level of consciousness and enlightenment. It is the connective center to spirit. This center integrates all the chakras with their respective qualities. Mastering the lower vibrational aspects of our being we reside in the full awareness that we are spiritual beings living a human existence	<ul style="list-style-type: none"> • Intuition • Imagination • Universal flow • Mediation • Knowing • Bliss • Oneness • Divine consciousness
6 th Chakra	Third Eye Chakra Ajna Forehead Light	Indigo Celestial body – I love universally and am attuned to my vision	The seat of intuition and direct spiritual vision; it is here that we visualize things through our “third eye” of intuitive knowledge. The opening of the third-eye corresponds with spiritual awakening. It is the chakra of forgiveness and compassion.	<ul style="list-style-type: none"> • Clairvoyance • Intuition • Psychic abilities • Imagination • Emotional depth • Devotion • Enlightenment
5 th Chakra	Throat Chakra Vishuddha Throat Ether	Blue Ethereic body - I express my thoughts clearly	The center for communication, self-expression and creativity. This is where the inner voice of one’s truth is expressed. It is the chakra of diplomacy, of pure relationships with others, and of playful detachment. Speaking with knowledge of our interconnectivity through Spirit reflects mastery of this energy.	<ul style="list-style-type: none"> • Calmness • Peace • Love • Honesty • Kindness • Truth • Inner peace • Speech • Self- expression • Blueprint for the physical body

	Chakra	Color/Aura	Meaning	Influence
Bridge				
4 th Chakra	Heart Chakra Anahata Center of chest Air	Green/Pink Astral body- I think clearly and am an open channel of love	The center of real, unconditional affection, spiritual growth, compassion, devotion and love. It is the bridge connecting the lower and higher energies of our being and is the place where resides our Spirit, our true Self, free and independent.	<ul style="list-style-type: none"> • Balance • Harmony • Love • Communication • Social nature • Acceptance • Expression (physical, mental, emotional)
The Physical				
3 rd Chakra	Solar Plexus Chakra <i>Manipura</i> Slightly above naval Fire	Yellow Mental body - I think clearly and accept myself	Located at the center of the body it is the place where physical energy is distributed. It is the center for unrefined emotions and personal power. It is the center that give us the sense of complete satisfaction and contentment. Our creativity is fueled by our power of will.	<ul style="list-style-type: none"> • Fun • Humor • Lightness • Personal power • Intellect • Logic • Creativity. Mental functioning • Freedom to be oneself
2 nd Chakra	Sacral Chakra <i>Swadhishtana</i> Slightly below naval Water	Orange Emotional body - I am in the flow of feelings	This energy is the center for creating relationships of all kinds. It is where we develop an inward sense of self and an outward awareness of others, ego, sexuality, and family and defined as we work with this energy. The feelings of other people are directly perceived through mastery of this chakra's energy.	<ul style="list-style-type: none"> • Creativity • Productivity • Pleasure • Optimism • Enthusiasm • Emotion • Power in relationship with others
1 st Chakra	Root Chakra Muladhara Base of Spine Earth	Red Etheric body - I exist	The seat of physical vitality and the fundamental urge to survive. It regulates those mechanisms, which keep the physical body alive. It is the chakra whose main aspect is innocence.	<ul style="list-style-type: none"> • Physical Energy • Vitality • Stamina • Grounding • Spontaneity • Stability • Passion • Instinct • Survival • Security • Awareness of physical body

Appendix E
Levels of Consciousness

