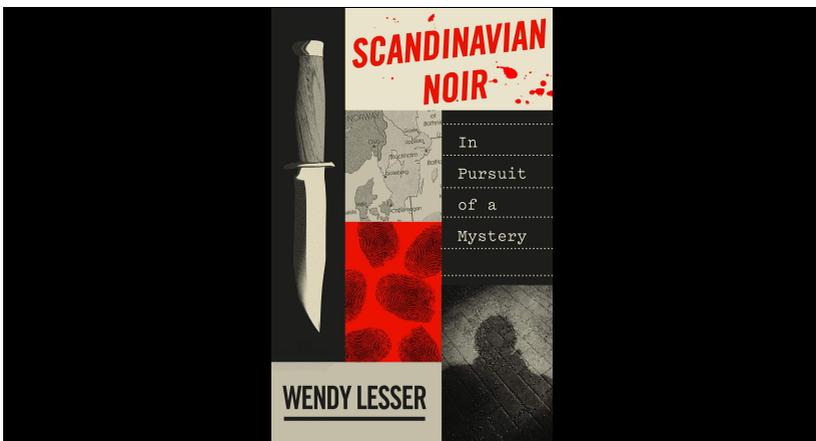


Intuition relates to a realm of cause and effect where bodies connect and affect each other: object-bodies and subject-bodies, in the aspect that therefore not really divisible between *subject* and *object*. It is the realm of *affect*, where everything is caused by more than one thing; *environmentally*.

The subject-object division is one which currently is undergoing a crisis. The *subject* is seeking perpetual confirmation in its own playlists, its adapted news channels, blogs and social media. It becomes hyper-sensitive. The *object*-world is given to buying, selling, and ending up in garbage-heaps.

They are oddly dis-/connected. Intuition is knowing exactly what things are and how to act. But can also be accounted for *sensorially* and by *reasoning*. Contrary to prejudice. Distinctions are not between subject and objects, but between different levels of [precision](#). *Intuition can be more/less keen*.



I realise that we will not make *substantial* progress with regard to integrating our ways of *reading*—the holistic method we have developed for mining books and other media—and *written* synthesis, unless we address the subject matter of *intuition*. Being perceptive, receptive *and* interceptive.

The ways we use writing today, both at art school and academia, tends to be constrained by the cogwheels of *production*. A text is something to be produced, and is one of the drivers in artistic production. In academia texts are subject to simple counting (how many) and have caused [resistance](#).

At art school, *reception* is an important part of our *work*, though it is *not* prominent in our course descriptions—and similar documents—in which the topic may be well discerned, yet the approach is mainly productive. At this level, this has *less* to do with KHIO than with *where our society is moving*.

It hinges on social, political and bureaucratic directives of what is required, and what is considered optional (or, free). If it is *free*, it is important that we make use of this liberty and define a foundation that includes reception *and* interception: the latter being the province of what we call intuition.

The notion of ‘intuition’ probed here is referred to Baruch Spinoza’s, Gilles Deleuze’s and Arne Næss’ discussion of the same. It hinges on an idea that *between* the subject and the object, there is the *affect*: bodies and the hit-and-impact at the level of embodiment (interception)—subject to precision.

The division between subject and object seals people and things in each their realm—and the relation between them therefore is precisely *not* environmental. In the realm of affect, both subjects and objects are made effectively available to on another, by having or defining a body.

We have *bodies*. They partially are in/transparent to us. When we are talking of stars and planets, we are *also* talking about bodies. Heavenly bodies. In sculpture the concept of *corpus* (body) is fundamental. We are affected and affect other bodies. This is the realm of the affect. And also of intuition.

In Spinoza (etc.) *intuition constitutes a 3rd level of knowledge* that contains a *1st level* (our fragmented knowledge of the world through perception) and a *2nd level* (our argued development of the world in system through reason), but itself has the substantial feature of precision. Let me explain.

A mainstream definition of intuition will suffice: *when something happens and we know precisely what it is*, and that *in this moment lies a similar precise notion of what we should do*, this is *either* intuition or prejudice. What is the difference? Intuition critically enfolds perception and reason.

Prejudice does not. Intuition is *both* sensorial *and* argued. And, in addition to that, it is guided by an immanent necessity. If we reduce this to subjectivity we are getting nowhere. We can make it objective but then we become authoritarian. 3rd alternative: we can reflect and are *then* obligated by ethics.