

THE ARTIST AND THE INTUITION DELUSION¹

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Abstract

Since its existence, art objects have always been different from other objects in terms of perception and interpretation and have preserved their mystery for both the artist and the audience. This mystery was tried to be supported by various theories by the artist and the audience, and defined and defined with concepts such as spiritual development, spirituality and intuition. There is an ambiguity especially regarding intuition. The concept of intuition seems to be trapped in a bridge between the physical world and the superphysical world. The concept of intuition has been interpreted together with the teachings of Theosophy and Buddhism and turned into an educational theory in today's art-based studies. In our age, interpretations beyond reality are increasing and unfortunately faced with the danger of losing the ground of reality. Art is a type of knowledge and knowing. Due to this feature, the compatibility of surreal discourses with this type of knowledge is discussed in this article, and on the other hand, it is tried to show how concepts such as synesthesia and intuition become possible on the basis of reality, based on the artistic experiences of world-famous artists.

Keywords: Intuition, Intuition, Synesthesia, Artist, Art Object

While awake and dreaming in every aspect of our lives, we swim in a sea full of colours, sounds, tastes, tickles, aches and so on. We are constantly exposed to such qualities throughout our lives. For me there is nothing more obvious and mysterious than this (Stubenberg, L. 1998, p. 18).

Art objects have always been a matter of curiosity with their ability to arouse people's astonishment since their existence in the world. Since the cave paintings, art objects have started a silent dialogue with their structure prioritizing language (sound, word, sentence). In

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interpersonal communication, speech takes place with sound or sign, which is the tool of words. In the subject who is confronted with the art object, this dialogue has a quiet and much more complex appearance. For this reason, art objects are interpreted by trying to make sense of them and a judgment is given to them. Again, these processes are not as simple as they seem. Many components that complete the human being are also involved. For example, perception, feelings, taste as a judgment, etc. To speak of the marvelousness of a piece of music is a judgment at the end of the taste of its listeners. However, the piece itself does not make such a claim, but it certainly has something it wants to convey. The art object's revealing itself to its audience with such an expression is a form of communication beyond the desire to be admired. However, this form of communication is, of course, a difficult communication. The artist who thinks and designs, the art object that carries the thought and design, and the viewers who try to understand this thought and design. Is it the artist waiting for his object to be understood when we look inside from this frame? Or is it the viewer who will judge this object by interpreting it in a way that suits him/herself? It seems difficult to distinguish in the disadvantaged situation. The blurriness of this whole issue has made the analysis of art objects even more uncertain.

This blurring has led to the development of many art theories. Artists have attempted to explain the secrets of their creativity in ontological and sometimes metaphysical fields. So much so that these explanations have found a place in the literature in the application of art-based research methods and art education methods. These methods, which are limited especially to the experience of the artist or the viewer, are stuck between the realm of existence and metaphysics, by gaining a solipsist² structure in the borders of subjective idealism with their subjective dimension. Among these areas, the mind is sometimes called the soul, often intuition. It is important in terms of examining this ambiguity of all stages leading to the judgment process between the art object and the subject and eliminating the naming that leads to conceptual blur. It should not be forgotten that ambiguous concepts are also one of the most critical studies that should be done in order not to get away from reality in the journey starting from the field of education and extending to the scientific adventure. Especially when we think about the power of art to direct individuals and societies, the sloppy, fuzzy, and quick concept determinations will advise people who think with concepts

² Solipsism: The view of philosophy that accepts the "subjective self as the only reality with its conscious contents" (Akarsu, 1975, p. 162).

to miss the reality. In general, many articles and studies from art-based educational writings lead, in general, to a basic choice of the artist for his own preferences, experiences. Beyond the grounding of the concept in question, the effort to cover up one's own experience, without concluding how and in what way the concept was handled by the philosopher, and how the concept was developed by other thinkers, means emptying its education and content.

A Brief Overview of Artists and Art Experiences

In the field of art, when we look at the past, we witness many different experiences, explanations and theories. We witness experiences and works that sometimes advance art theoretically, sometimes sensational, sometimes spiritual. One of them is the Swiss artist Hilma Af Klint (1862-1944), one of the representatives of abstract and mystical art. The artist both studied and continued her studies at the Royal Academy of Arts in Stockholm. Af Klint is a very interesting artist with strong mystical aspects. However, this mystical aspect of the artist damaged her reputation long after her death. In the 1970s her nephew Johan Af Klint presented paintings to Moderna Museet, Sweden's leading modern art museum. The director at the time turned them down. He didn't need to argue when he heard that she was a psychic. He didn't even look at the pictures” (Jeffries, 2020). Af Klint was experiencing what he called a different dimension of art. This made his art even more mysterious. Thus, she seemed to reveal the source of his creativity to himself.

In 1905, Swedish female artist Hilma af Klint began purifying herself in preparation for a series of artworks to be implemented under the direction of someone named Amaliel. (...)According to the notebooks the artist left behind, Amaliel was one of the few guiding spirits who spoke to her from above (and from within), instructing her, and even guiding her hand. During her lifetime, at the behest of the spirits, af Klint produced more than a thousand works (Astfour, 2018).

The artist took notes on this interesting experience and made her body to be thought of as a tool throughout her work. She made abstract works and “in the first one hundred and eleven paintings made between 1906 and 1908, af Klint saw herself only as a channel and her hand acted without willpower” (Astfour, 2018). Of course, such an experience is considered an extraordinary experience by the artist's followers. However, considering the artist's inexplicable creative side, it may have been named by various circles as an art magic that perhaps demands tolerance. However, such experiences and studies have been tried to be explained scientifically rather than accepted or have continued to be the subject of many

sciences as a case. Of course, the artist herself tried to base his subjective experience with a philosophy; “Hilma af Klint remained a lifelong follower of spirituality, theosophy³, and anthroposophy⁴” (Isenberg, 2020, p. 10). An artist who claims that the body is only a mediator is claiming that there is a channel between the other world and the world he is in, and that he conveys to his object what other people cannot see. Here, the artist's cognition is no longer conceptually the subject of science, but the subject of a mystery. Accordingly, in the processes of sensation/perception, naming and judgment, the subject is not active but passive. It will no longer be possible to talk about free will as a result of action in creative processes.

Another pioneer of spirituality in art is Vasily Vasilyevich Kandinsky (1866-1944). He pioneered abstract art. However, if we consider that Hilma Af Klint is her contemporary, it would not be wrong to claim that the female artist is one of the pioneers of abstract painting. Kandinski is an artist who has revealed very interesting teachings in terms of theory and method. He is known and remembered as the artist who paints the music. With this method, he is dragging many artists in his footsteps, especially today. Kandinsky is concerned with inner truths through spirituality and is distant from materialism. “Our newly awakening minds today, after years of materialism, are in despair of disbelief, aimlessness, and lack of ideals. The nightmare of materialism, which has turned the life of the universe into an evil and useless game, is not over yet, it still grips the soul” (Kandinsky, 2010, p. 44). The artist sees materialism as an obstacle to the soul, and his tendency is to shape and describe it as someone who can see even the life of the soul with lines. Kandinsky identifies the life of the soul with the triangle:

The life of the soul can be represented by the shape of a large acute-angled triangle with the narrowest part at the top, divided into unequal segments by horizontal lines. The lower the section line is, the bigger the width, depth and area of the section (...) At the top of the section above, someone often stands alone and with a deep sadness is hidden under its cheerful appearance (Kandinsky, 2010, p. 44).

The artist described the life of the soul with the triangle metaphor and described the artist as follows: “Artists are found in every part of the triangle. Those who can see beyond the

³ Theosophy was formed by combining the words (Greek: θεός, god + σοφία, knowledge, wisdom). One of its methods is to reach the truth through meditation. “Therefore, what goes beyond the logical and to its own existence, and with it its ultimate goal, may well be called divine wisdom or theos. Theosophy. For the study of the spiritual process in human life and in the universe, the term spiritual science can be given” (Steiner, 2015, p.12)

⁴ Anthroposophy was founded by Rudolf Joseph Lorenz Steiner (1861-1925). “Anthroposophy is a way of knowledge that aims to bring spirituality in man to spirituality in the universe” (Steiner, 1998, p.9)

boundaries of their own division are prophets in the eyes of their environment and help the headstrong community to progress” (Kandinsky, 2010, p. 56). Of course, the creative feature of the artist is cognitively different from non-artistic subjects. However, most of the time, the artist has difficulty in explaining to himself and his followers his ability to create or how the object created by the artist was created. The inability to explain the creative act, on the other hand, shows an effort to objectify itself in the mysterious after a while. Many artists are uncomfortable with the analytical explanation of the explainable. This is that materialism, which Kandinsky also mentioned, overturns the ideal world and breaks all magic. Thus, the world of people with mysterious intuition has been destroyed and their special abilities are in danger of being underestimated. Kandinsky expressed this situation as follows:

People with a premonition are despised or found to be abnormal and strange. Those who do not succumb to drowsiness and vaguely yearn for spiritual life weep bitterly without consolation. The night of the soul grows darker and darker. The suffering of these blind and terrified guides and followers grows ever deeper. These people, writhing in fear and doubt and losing their courage, prefer to plunge into the darkness with one last leap, rather than the night slowly descending on them. At such times, art serves common needs and is used for material purposes. It seeks its essence in concrete facts because it does not know anything higher (Kandinsky, 2010, p. 56).

From these statements of the artist, we understand that the instrumental and material aspect of art is, in fact, trivial and simple, and that only artists with foresight can give their soul to art. An art that seeks its essence in concrete realities can be defined as mimesis⁵, which is also instrumental and unacceptable for the artist.

Another criticism of Kandinsky in his work called *On Spirituality in Art* is about the audience. These people take part in most of the triangle drawn by the artist in the life of the soul and say that they show different tendencies. Accordingly, those who live in most of the triangle that the spirit likens to the movement of life do not know about their own power. Those in the higher division are atheists and blind to what is going on. They are followers of Marx and socialists. There is also the positivist, for whom anything other than measurable

⁵ Mimesis There are two ways to use "Mimesis" in both Plato and Aristotle. On the one hand, the term describes a particular mode of presentation and is compared to another mode, "Diegesis". [2] In Diegesis, the author describes and describes an action. In Mimesis, the figure is in the foreground. On the other hand, Plato and Aristotle use "Mimesis" as a general term for the two modes of representation. In this more general usage, the term describes the relationship of *Techne* (everything artificial) to the world (everything natural); therefore every work is an imitation for Plato and Aristotle. With Mimesis (...) Plato also defines the relationship between the world of senses and the world of ideas (Mimesis, 2021, <http://www.gib.uni-tuebingen.de/netzwerk/glossar/index.php?title=Mimesis>)

things is nonsense. However, the artist expresses his satisfaction with the large number of people who left, skeptical of the methods used by science, in the face of things that materialist science cannot grasp mentally, and explains that Theosophy saved us from this omniscient state with pity, and that this was even done by peoples we looked down upon (Kandinsky, 2010, pp. 65-71).

The search for spirituality in art led the artist from the unbearable pain of positivism to Indian philosophy, and led him to search for spirituality in art and the source of his intuition. He talks about Madame Blavatsky, who lived in India for many years and contributed to Theosophy:

Madame Blavatsky, who has lived for many years in India, was the first to see a connection between these savages and our civilization. Since then, a tremendous spiritual movement began, which today includes many people and which has taken concrete form with the Theosophical Community. In this community, there are groups that try to approach the soul problem with inner knowledge. Blavatsky presented the theory of theosophy, which is the basis of movement, in a question-answer learning format (Kandinsky, 2010, pp. 65-71).

Kandinsky, as an artist who has adopted concepts such as inner knowledge, intuition, and spiritual movement, whose answers are unclear, in art theory and understanding, as well as creating very successful works, has also left a heavy legacy to art philosophers to investigate these concepts. The artist has taken his place in the art world as a painter of sound and image. Kandinsky utters the following sentences on the metaphor of a musical piece:

It is so sensitive that we hear colors ... Color is a way of having a direct effect on the soul. Color keyboard. The eye is a hammer. The soul is the piano The artist is the hand that consciously vibrates the soul by means of this or that key. Therefore, it is clear that the harmony of colors can only be based on the principle of deliberately touching the human spirit (McBurney, 2006).

Kandinsky virtually broke down the barriers between the arts, and showed, through spirituality, how synesthesia, which was first seen as a mental illness, is possible in art. After that, it would be time to break down the walls of uniqueness among the arts. The artist aimed to build a bridge between painting and music and to transfer music to the canvas through spirituality.

In the processing of form, music can achieve results beyond the reach of painting. On the other hand, painting is ahead of music in some respects. For example, while the music has a temporal order, the picture can present its message to the audience at once. (...)Music, which

seems to be freed from the restrictive bonds of nature, does not need a specific form to express itself. Different branches of art thus extend their arms to each other. A good use of this embrace will indeed produce tremendous art. Each person brewed in the spiritual possibilities of his art is a valuable helper in the construction of the spiritual pyramid that will one day reach heaven. (Kandinsky, 2010, pp. 86-87).

Kandinsky was determined to transform forms into each other through spirituality, spirituality and intuition. It may be possible to save such an attempt from a positivist point of view, and to accept it as an understandable step in order to keep the unique 'amazing' feeling of art alive at all times. That is, apart from presenting it as the subject and teaching method of positive educational sciences, which is a common mistake made by some art educators today. Kandinsky continued his adventure with the Austro-Hungarian composer Arnold Franz Walter Schönberg (1874-1951). "Schönberg and Kandinsky sought to create musical dramas in which color would be perceived at the same level as sound and action" (McBurney, 2006). In his work on Spirituality in Art, the artist has characterized colors and grouped movements with sounds. The lighting and colors of the scenes of Schönberg's libretto named "lucky hand" were arranged according to this work.

When we look at this work between the two, it is inevitable that we will see the transformation of the analytically determined rather than the spiritual into another form. Because, according to Kandinsky, for example, "blue is drawn into itself like a snail drawn into its shell and moves away from the viewer" (Kandinsky, 2010, p. 125). Is the relationship established between such a determination, color, movement and even sound a coincidence? Is it intuition? Or is it a doctrine that belongs to theosophy?

"Today we are looking for a way to move us away from the outer and into the inner foundation. The soul, like the body, can be strengthened and developed through repeated practice. Just like the body, which weakens and becomes incapacitated when neglected, the soul will perish if neglected. For this reason, the artist must know where to start educating his soul" (Kandinsky, 2010, p. 122).

Or, when we strengthen our souls and develop our intuition, will we be able to open the doors of this mysterious world?

Synesthesia and Intuition

In today's art works, we often come across works such as the transformation and transfer of art objects to each other, just as in the past. These studies take place in the

literature by focusing on personal experiences. For example, Melissa McCracken⁶ (1990) says that she perceives the songs with colors and transfers them to the canvas. He has different works that he made by listening to music. Yet another artist, Jack Coulter⁷ (1994) can hear colors. Such artists are described as synesthetes. Synesthesia (synesthesia) is a combination of the words synth (together) and ethesia (perception). To put it in more detail, we can say that while the subject tends to or senses an object, he senses the qualities of other objects at the same time. For example, a person pressing the la key on the piano feels the color yellow at the same time. The situation that Kandinsky, Nikolay Rimski-Korsakov, and many other artists experience while creating art objects is expressed by the concept of synesthesia today.

Arthur Dove (1880-1946) American representative of modern abstract painting, interacting with jazz music in 1927 and decided to paint the music of George Gershwin. He transferred three works of the musician to the canvas. These works by Gershwin were Rhapsody in Blue (part I), Rhapsody in Blue, (Part II) and I'll Build a Stairway to Paradise. Gerorge Gershwin, on the other hand, had another talent and interest other than his musicianship, which is painting. He was generally known as a musician, but he was determined to paint his sheet music. Gershwin produced more than a hundred works, one of the best known of which is the portrait of Arnold Schönberg. Gershwin "Gershwin's "music is design; the melody is the line; harmony is color" (Mattis, 2015). In his words, he expressed how color and music are compatible with each other in terms of quality and quantity. Gershwin composed a composition based on the sounds he heard on a train to Boston. The name of this composition was Rhapsody in Blue, painted by Dove.

Dove in Rhapsody in Blue part I uses the color blue to reflect the "blue notes" in Rhapsody. At the bottom center of the painting are metal clockwork springs, which Dove uses to convey the piece's "sharp, solid qualities", particularly the clarinet glissando that opens the piece. In Part II, both the slow middle section and the fast final are represented. Less blue and more yellow, green and metallic colors dominate. To the left, the thin lines darken and almost mimic the crescendo of the final (Buja, 2019).

When we watch Dove's abstract and Rhapsody in blue works, it is clear that the reflection of Gershwin's music on the canvas is not only a matter of admiration, but also leads us to research the analytics underlying the ability of these two separate objects to transform

⁶ <https://www.melissasmccracken.com/>

⁷ <https://www.independent.co.uk/arts-entertainment/art/features/jack-coulter-meet-the-young-artist-with-synesthesia-who-hears-colour-and-saves-lives-with-his-paintings-a6856261.html>

into each other. We have stated that many artists today explain this transformation with superhuman features such as intuition, empathy, spirituality, and spirituality, without an analytical background and a conscious state of mind. However, it is clear that this is not the case. Today, we are witnessing how the quantities and qualities of art objects are transferred to each other with the help of converting data into data, and various artificial intelligence multimedia programs are developed for users. Lines, colors or animations that move according to the rhythm of the music and many more are related to the conversion of quantitative and qualitative data of art objects into such programs with the help of various software. As Gershwin said, the design of the music, the soundness of the sounds and the harmony of the color are enough to make us competent to do all these things.

Subjects such as spirituality, spiritual intuition, and seeing with intuition are the subject of theosophy. Of course, concepts such as artist spirituality and artistic spirit have been and are frequently used to reveal the difference of art from past to present. Intuition, “The sudden opening of something. Finding (discovering) a link, directly, without an intermediary. The direct grasp of a whole at a glance, as opposed to the reasoning of discursive thinking; knowledge that reveals beings to us as they are; direct grip; snapshot capture; can be defined as “sensing, sensing and discovering” (Akarsu, 1975, p. 149). There are many different determinations about the concept of intuition in the history of thought. As it can be understood from the definition in general, we can express something as knowing the whole by grasping it directly. There is also the concept of foresight which is often used with the concept of intuition. Foresight; “[Alm. Ahnung], [es.t. sensational occurrence]: Unfounded emotion. Hearing what has not been given, the unknown, especially what is about the future, to be considered as true. In the new philosophy, Jabobi and Fries put forward foresight as the emotion of the beyond, against knowledge limited by experience (Akarsu, 1975, p. 164). One of the problems with intuition comes from the vague and ambiguous definition of intuition and foresight. For example, in A/r/tography, which is especially used as an art-based education method, is the concept of intuition (intuition) the ambiguous definition of theology? or a positive educational science? It is unclear whether it is the subject. The artist's adoption of intuition as a way of learning and teaching also explains which 'ism' his learning and teaching method belongs to. Just like with Kandinsky and Hilma Af Klint. However, apart from art and its romanticism, the ambiguity of the concept of intuition is not acceptable on the basis of education, which is a positive science. We can compare the delusion of intuition that leads the artist to such complacency with the delusion of seeing an

oasis in the middle of the desert. What misleads the artist so much is the confusion with which type of knowing an art object, which is actually a type of knowledge, can be known. Intuition, as a type of knowing, has experienced definition and boundary problems in terms of its existence in the history of thought. We can define the problem here as “using the Reductio ad Absurdum by reasoning. (...)It just means [the argument] is reduced to absurdity. You take a claim or assumption in question and see if you can come up with any contradictions (or just nonsensical conclusions) from it” (Dennet, 2018, p. 37). Fundamentally, the acceptance of intuition in a way that cannot be proven otherwise makes this problem unsolvable and makes it the subject of discussion again and again. In this way, the problem can be described as a parody of the mind, in Dennet's words. When we look at the concept of intuition in the history of thought, we come across the method developed by Descartes, who is known for the modern age, to reach accurate and precise information.

In Descartes' *Conversation on the Method*, he argues that, to put it briefly, the rules of accessing knowledge are realized through Clarity, Analysis, Synthesis and number. In particular, we come across the concept of intuition in the rule of self-evidence. He does not accept anything that is not clearly known as true, that is, he avoids making hasty judgments. He grasps the clear and distinct that he will not doubt himself. Intuition performs this grasping process. The obvious can be known by intuition. Again in the rule of analysis, Descartes divides the studied into its parts. This method is a simplification method. Thus, through intuition, it leads us to the simplest parts of what is being studied. The simple is the obvious, which can be seen suddenly through intuition. In the third method of synthesis, starting from the simplest, he reaches the knowledge of the combined ones. In the fourth rule of counting, it is checked whether there is any negligence, overlooked or not (Descartes, 1986).

Descartes described the concept of intuition as the grasping of the obvious by the mind at the basic step of reaching knowledge. As such, it makes inferences with an intuitive understanding of knowledge. Intuition is a condition for the understanding to grasp simple things. The correct one is clear and distinct information that is free from all doubt. Obvious knowledge is knowing from the quantity of a shape, for example, that a square is a square, or that a mathematical expression with a common prefix $2+2$ sums up to four. As such, intuition is a function of the mind.

In Immanuel Kant (1724-1804), the concept of intuition appears again as a faculty of the mind. However, in Kant, unlike Descartes, intuition is different from the situation of obtaining

clear and final knowledge as a result of the mind's grasping the thing. In his Critique of Pure Reason, the first edition of Kant's Critique of Pure Reason, published in 1781, he made the following determinations, especially in the analytical part of the critique:

It has been proved that space and time are only forms of intuition of the sensibility, and therefore merely the conditions of existence of things in appearance, furthermore that we have no concept of the understanding, and therefore no element for knowledge. As long as an intuition corresponding to these concepts can be given, knowledge of no object as a thing-in-itself is only the object of sensuous intuition, that is, as appearance; The limitation of all possible speculative knowledge of the mind to more objects of experience follows (Kant, 1998, p. 115).

Accordingly, Kant argues that phenomena are not things in themselves (*ding an sich*), but phenomenal intuition can only be possible with pure intuition of space and time. “A cognition is intuition, in which it directly relates to objects in whatever form and by whatever means, and as a means, all thought is directed as an end” (Kant, 1998, p. 155). The thinker sees it as a combination of space and time, a combination of the essential form of intuition. “I call all representations pure (transcendental). Nothing pertaining to sensation is encountered. Accordingly, the pure form of sensible intuitions in general is encountered in the a priori mind, where all the diversity of appearances is intuited in definite relations. This pure form of sensitivity is also called pure intuition” (Kant, 1998, p. 156). The pure form of sensory intuition that Kant proposes is space and time. These are a priori necessary and pure intuition. Kant's approach to the concept of intuition again emerges as a faculty of the mind. Intuition as such is rational.

Another thinker who made remarkable determinations about intuition in the history of philosophy is the French philosopher Henri Bergson (1859-1941). In Bergson's philosophy, intuition reaches the reality that the ability of analysis cannot reach against existence. Intelligence can only describe the visible features of the object, whereas intuition leaves out all these features and gains direct knowledge of the object. “The first function of memory is to commemorate all past perceptions that are similar to a perception in the present, to remind us of the previous and the next, thereby inculcating the most useful decision. But that's not all. By making us grasp the multiple moments of duration in a single intuition, it saves us from the flow of things, that is, from the rhythm of necessity” (Bergson, 2007, p.168). The aforementioned necessity is through analysis. The knowledge of the absolute can be obtained by intuition. However, Bergson does not completely exclude intelligence from intuition. He

says that “without intelligence, intuition would remain externalized in the form of instincts and actions, attached to what interests it practically” (Bergson, 1986, p. 233). According to Bergson, intuition is the intuition of actual reality, duration. The intuition of duration is an inner perception. On the other hand, "We can say that the theoretical role of consciousness in external perception is to connect snapshots of reality through the permanent thread of memory" (Bergson, 2007, p. 54). The thinker establishes a connection between external perception and memory. Bergson at least argues that the only reality captured through intuition is one's own self. “In the moment we may not be sensible with anything else, but we are certainly sensible with our own self” (Bergson, 1998, p. 10). According to Bergson, with the introspection method, the knowledge of the absolute can be reached if it is done correctly. Intuition from the framework of the thinker offers us the possibility of metaphysics; He uses intuition as a key to the solution of this problem, with the sentence "It is necessary to resolve the unsolved problem between idealism through intuition instead of continuing it in metaphysical discussions". However, the concept of intuition in Bergson's philosophy is not a surreal way of knowing. There are tangible gains from experience. Bergson shows us where the source of intuition is with the expression “There is no need to go outside the field of senses and consciousness to reach intuition” (Bergson, 1986, p. 170, 171). The concept of intuition has been tried to be explained with rational, metaphysical, mystical and empirical aspects. Descartes, Kant does not seek the concept of intuition outside of reason. Although many readers of Bergson's concept of intuition claim that it is a separate information tool from the mind, the sentence "There is no need to go out of the senses and consciousness to reach intuition" in *Thought and Movement* (1934) *La pensée et le mouvant* It tells us that we should not look outside. “Therefore, intuition is not an act of knowing about the truths over time and space, but can be considered as a genuine act of knowing about the truth in time and space” (Bergson, 2013, p. 92).

Another thinker who approaches the concept of intuition in a different way is Benedetto Croce (1866-1952). He is a thinker who deals with all his philosophical understanding on the basis of intuition. However, it is common for many researchers that their determination of intuition remains ambiguous and even turns into a puzzle. According to Croce, “Intuition becomes objectified only in expression. Intuition turns a passive perception into expression by processing it. For this reason, intuition and the expression in which intuition is objectified are one and the same. Accordingly, the act of art or aesthetic action is an act of intuition, an act of expression” (Act., Tunalı, 1973, p. 9). Croce considers

expression and intuition together, and these two require each other for the art object to emerge. When we take a closer look at this determination of Croce, it is possible to see that intuition is embodied in expression as a special ability, and accordingly, intuition without expression cannot actually be a set of anything. With a clearer explanation; Suppose we have a set called intuition. If this set has no elements that do not meet the intuition, then the set is empty. Intuition, then, is intuition only when it can be expressed. Croce sees and defines art intuition as a special construct. Logical knowledge is also an intuition for the thinker, but it is separate from art intuition. But the thinker says, "Aesthetics is the same as general philosophical linguistics" (Act., Tunali, 1973, p. 11). The point that the logical or aesthetic intuition actually reaches on the thinker's front is the same, the identity of "expression" and intuition. Therefore, the thinker, who treats aesthetics as a language expression, combines the intuitive knowledge experienced by the artist in the creative process in the object like a language. The expression of the artist is the art object. Accordingly, another form of Croce's linguistic expression is the intuitive expression of the art object. Expression is form. "The separate existence of matter gives rise to the separate existence of form. Because form is realized matter, and if there is no form, matter will not be form. Will the existence of matter and form be denied? Then nothing will exist" (Aristotle, 1996, p.172).

Literature, poetry, essay, etc. It is possible with the formal structure of the language that thought becomes an object in fields. On the other hand, painting, music, sculpture, etc. It is possible for art fields to become objects with the use of forms specific to that art. For example, the line and geometric limitations of color attributes are that the attribute becomes an object with the form. Again, the notation of sound with rhythm, measure is the possibility of its objectification. The possibility of expression of separate art objects, on the other hand, makes it possible to transform their forms into each other, thanks to their quantitative characteristics. For example, the aforementioned artist, Nikolay Rimski-Korsakov, transformed the form of the movement of the bees into the form of music in his work called *Flight of the Bumblebee*. While listening to the piece, it is inevitable that we find ourselves watching a landscape with bees flying fast from place to place. Likewise, it is inevitable for a painter who has activated his intuitive power with his brush in his hand to draw or abstract a landscape about bees on the canvas. The opposite claim of this claim can of course be refuted by the fact that a person who has not met a bee all his life and who does not know the sound of the animal's movement cannot draw a bee. Intuitions expressed here are possible with experiences. Let's do a thought experiment in this context. Let's imagine a person who has

never been in contact with the outside before, only in a room closed with a white wall, fed with pills as in science fiction movies. This person has been given pen and paper since childhood, but he does not know the language, because in order to learn the language, he must see the objects that correspond to the words. Our person is completely alone with his pen and paper, however he does drawing and scribbling profusely. In the future, let's let our person listen to the song Flight of the Bumblebee at a certain time of the day. What kind of a change would there be in our people's drawings when they listen to this music? Would it be possible for him to draw flying bees, just like in the piece, through spiritual intuition? After a while, let's open a window in our person's room. Let him see the bees and their movements and hear their voices through this window. It would be inevitable for our observing people to draw the qualities and quantities that they see and hear in a form. Could it be expected that this person, who is fed with pills in the same way, and the musician, whom he listens to through spiritual intuition, smell an apple he ate while he was composing, or the smell of mint in his environment? It is possible to verify by asking questions such as. The expression of intuition, then, occurs through experience, not through training of the soul. This is a phenomenon related to human cognition. Art creativity occurs when the essence of things is understood and presented again by the artist in another way. Objects and their interpretation are different for the creative subject than for non-artists. Artists and non-artists have different perspectives towards an object. prof. Here is Stine Vogt's study of this topic:

Artists' specific way of seeing translates into eye-scan patterns that differ significantly from those of non-artists. In his study, he asked nine psychology students and nine art students to view a series of 16 images while a camera and computer watched where their gaze fell. He discovered that artists' eyes tend to scan the entire painting, including the seemingly empty ocean or sky, while non-artists focus on objects, particularly people. Non-artists spent about 40 percent of the time looking at objects, while artists focused 20 percent of the time. (Dingfelder, F, 2010).

The way he sees and hears unique to the artist is also proof that he masterfully grasps the quantitative and qualitative characteristics of things. John Locke, in *An Essay Concerning the Human Understanding* (1689), describes in detail how simple ideas turn into compound ideas. The subject can create and transform composite ideas from the singulars with the abstractions he has obtained. Projects and transformations realized by artists on the axis of existing ones are the characteristics of human perception and understanding. For example,

when we combine a bird's wing, a lizard's tail, and a bat's eyes, it is inevitable that we get a character. However, Locke

There are words that people use to express the lack or absence of all kinds of simple or compound ideas, not their ideas: Nothing, like ignorance and sterility. It is pointless to say that words expressing negativity or deprivation are completely detached from ideas and do not express any ideas, otherwise they would remain as meaningless sounds, whereas they are related to positive ideas and report their absence (Locke, 1999, p. 12).

In these statements, he says that nothingness is also related to positive ideas. Ideas that we do not experience and do not know but exist in the world are nothingness, ignorance and sterility that point to a positive idea for us. In this case, the artist's grasping of an idea, the sense organs and perception direction interpreting the object in a different way, reshaping it and making it an art object show us the comprehensible, explainable, and far from mysticism way of art intuition. Some artists, who make intuition ambiguous with expressions such as spirituality and the wisdom of the soul, tend to use these concepts as art theory again, with the misinterpretation of astonishment and surprise, which are the excitement of artistic creativity. However, this theory goes no further than moving the artist to a meta-human position. Spirit-based explanations become almost insoluble, especially in the field of art, with the mixing of many concepts. In particular, concepts such as intuition, sense, empathy have been studied under an ideology based on spiritual foundations devoid of meaning. When we pass from Plato's world of ideas to Aristotle's world of matter and form in the Antiquity, the way for scientific research on existing things is also opened. In this way, when we are doing a research about the qualitative and quantitative properties of things, we do not stop the research, thinking that it is beyond our knowledge and that we will never be able to obtain information about the thing in the matter itself. On the contrary, science advances by touching the unknown. On the other hand, of course, there will be objections to theories that treat art as the same thing as the analytical world of science. However, against this objection, it should not be forgotten that art is a type of knowing, and that art objects are objects of knowledge other than taste. As long as an art object is the carrier of quantity and quality, it is an object of sensation and perception. In the light of the determinations we have made about intuition, it will be baseless to carry intuition beyond sensation. Contrary to popular belief, scientifically analyzing the effects of qualities such as sound and color on human perception is not dark, and numerous scientific studies have been conducted on this subject.

When we consider all art objects separately, such as painting, music, sculpture, literary art, theatre, cinema. We see that each of them is different from each other in terms of different creative processes and quantitative, qualitative, temporal and spatial. Painting is two-dimensional, sculpture is three-dimensional. For example, temporally, when we try to sense and make sense of a work, the time and space processes of this work are different from each other. In order to make sense of a sculpture, it is not enough to just stand in front of it, we need to walk around it. While listening to a piece of music, the notes must complete the temporal process and we must be able to perceive it as a whole. Here, as of our subject, the artist's effort is to transform works of art that are different from each other in terms of time and space. It is just like translating one language into another. We translate one language into another in a way that corresponds to the concept it points to, not through a mystical intuition, feeling. "Regularity and symmetry, as the abstract unity and determinacy of what is intrinsically external, whether in time or in space, are basically only effective on the quantitative, on the determinacy of size (Hegel, 2012, p. 249). So when transforming one art object into another, we obviously make use of its quantitative data. On the other hand, we know that the qualitative data is transformed digitally today. For example, color frequency ranges in various computer software have facilitated graphic and visual design today. All this would not be possible without qualities and quantities. On the other hand, without the world of qualities and quantities, the content of consciousness would also be empty.

In any case, there is no phenomenal consciousness if there are no attributes. If there is no phenomenal consciousness, there is no such thing as a biological system. A life without qualifications for organisms is completely meaningless. –The inside of the organism is dead, its mind is empty, there is no subjective psychological life flowing inside. Thus, the waters of the subjective psychological flow of life, which consists of attributes, flow in patterns arranged in various ways, forming the personal world in which we live. From the moment we come into being as subjective beings, we are actually immersed in the sea of experiential qualities (Revonsuo, 2016, p. 130).

These very clear sentences of Revonsuo give us a concrete clue about the fact that the consciousness contents of the subjects are formed from the world of qualifications, and about his world of perception and signification. However, in cases where two different works of art, for example music, are transformed into painting, it is necessary not to confuse the world of quantity and quality related to the content of the objects with the world of external quantity and quality of the object. The external quantity of the transformed art object music, for

example, is subject to time. No piece of music can be completed in a moment of time. This is its external quantity. On the other hand, we can say that the rhythm and the narrated (subject) are its internal quantitative characteristics. Painting is temporally different from music. The time dependence of signification processes is subject to the subject. Thus, it is understood what the music tells in the contextual transfers. As in the examples given above, Korsakov describing the movement of bees, and Gerschwin, who completed his composition in a train, conveyed the quantitative world of the subject to his audience in his music. At present, it would be unusual for subjects with phenomenal consciousness to be unable to contextually define the world of quantities projected by the artist. "The phenomenon is an experience, and experience, by definition, is to have a certain feeling. Our phenomenal consciousness is full of different phenomenal qualities: blue, red, dark and light, pain and itching, salty and sweetness" (Revonsuo, 2016, p. 129). Our subject, who we talked about in the thought experiment above, living in the white room, is a subject who has not encountered this world of qualities, and therefore has not developed a phenomenal consciousness. We don't need a fairy named Amiel to describe things and convey our art object, instead our consciousness needs to encounter things. Artists, who carefully realize these encounters throughout their lives, can of course paint only by hearing. However, the reason for this situation is the phenomenal consciousness of the world of quantity and quality, not feeling the voice in death and spiritual transformation in eastern philosophies. Confusing these two is a perceptual illusion.

Conclusion

Johann Wolfgang von Goethe (1749-1832) in his book *The theory of colors* "A picture of the soft effect with a piece of music in a flat key, other equivalents can be found for changes in the other two equivalent modes" (Goethe, 1840, p. 342). With his expression, he concretely revealed the frequency relationship between music and colors. Of course, the basis of this relationship should be sought in the world of qualities that also constitute the contents of phenomenal consciousness. Today, among the current studies, it has been revealed that the quantitative properties of the objects of synesthesia are related to the frequency ranges of art objects such as painting and music.

E. L. Marks, in summary, experimentally demonstrated the predictable relationship of sounds and colors in his 1987 work *Synesthesia, Perception and Metaphor*. Accordingly, colors such as bright white and yellow, and red green are in perfect harmony with the pitch of medium

and dark tones. Bright colors are expressed in high tones. Low tones, on the other hand, corresponded with dark colors. (Marks, 1987/a, p.32). Marks's work also supports Goethe's work. Thus, it is clear that we have sharper data on synesthesia. The concrete clarification of synesthesia also reveals the connection of intuition, which is different from each other, with synesthesia. In particular, artistic creativity and the transfer of art objects to each other and the relevance of intuition to the world of quantity and quality require us to deal with the subject of synesthesia. Otherwise, the concept of intuition will continue to make sense to be grounded on different grounds according to personal ideologies. Such distorted foundations, especially in art-based education theories, will turn education and its content away from the scientific one and surrender it to the fantastic. It is useful to distinguish one point here. What is meant by fantastic is beyond the use of imagination that emerges at the moment of creativity. Of course, an art object is created with the unlimited possibilities of imagination. However, the danger here is that the knowledge of art is based on an uncertain ground at the level of belief and transmitted through teaching. The type of knowing and knowledge differs from the type of experimental knowledge in terms of questioning "belief", unlike the belief formed after scientific knowledge. The answer to the question of why is "in short, because it is so". Accordingly, the transmission of unprovable subjective, internal experiences through education cannot go beyond the narrative. If we were to ask Hilma Af Klint's Ameliel today, if we had asked her to explain how she got such an artistic experience; The answer would probably be that this unique experience "is so because it is so". We, too, would have to either accept or abandon the magic of this abstract world.

On the other hand, when trying to explain mystical intuition, we witness that it is served together with more than one concept such as empathy, sensory education, and the way to spirituality. This is an instantiation error. In the fallacy of concretization, we present an issue that we want while presenting it, assuming it to be real and basing it on forces accepted by all that cannot be denied. The human mind is faced with the world of qualities since its birth. Of course, the artist's way of understanding and handling this world is different from other people. This special way of understanding of the artist while creating his object always astonishes both himself and his followers. The art object fascinates itself with reactions such as surprise and surprise. However, some artists try to make the source of these surprise and surprise reactions more mysterious by basing them on spiritual understanding. It is as if the art object becomes an object of worship. For example, when a painter paints the work of a famous composer, he believes that his experience is not an experience related to the world of

qualities, but that he realizes it through intuition based on spirituality and tries to make him believe. Kandinsky often expressed his discomfort with the romantic discourse of the analytical view, which he was uncomfortable with the hollowing out of his art, and the monstrous attitude of materialism towards idealism, in his work *On Spiritualism in Art*. Of course, sometimes an artist's naive efforts to equip the art object with superior qualities and to keep it away from the analytical and the understandable can be accepted with tolerance. Art, just like magic, does not want to reveal itself in front of the viewer at a glance and wants to preserve its mystery. But, as Stubenberg says, there is no greater mystery than how the world of qualities and quantities to which we are exposed throughout our lives influences our minds to be explored.

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