

Technologies of Intuition

edited by Jennifer Fisher



Home Hands

Karen Trask

I trust my hands more than any other part of my body. When my hand reaches out, it knows something. I try to pay attention. Folded, open, clenched, embracing, they are expressing internal states that often remain unconscious.

Our comprehension of what is home is being dislodged from a sense of place to one of relationship. Being together creates home. Home is not always a place on the map, home is transitory. Viewing the self as compass – a body in movement, rather than a site to be mapped – allows for direction, change, an open-endedness. *Home* is an image of my love's hand and mine together. The word home is written on his hand with an arrow pointed north to a compass card inscribed on my hand. In Québec, there is an expression, *perdre le nord*, "to lose the north." If you lose the north, you are lost, off track, or even worse – you have gone crazy, lost your head.

My brain may reside in my head, but I know my mind wanders throughout my body; it concentrates at the end of my fingers. Periodically losing my head to my hands can result in surprisingly good choices.



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This definitive anthology brings together texts, interviews and artists' projects that centre on the theme of intuition. The contributors address facets of the sixth sense 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.

The term, "intuition," while commonly used by artists, has been somewhat marginalized within art theory and criticism. Whether sensed as a gut feeling or a flash of insight, intuition is central to processes of "coming to know" in aesthetic practice and experience. Many artists habitually rely on extra-rational means of understanding, either in the form of everyday instinct or uncanny cognition. A delicate balance, though, exists between clairvoyance and fantasy, foreknowledge and wishful thinking. *Technologies of Intuition* demonstrates how artistic sensitivity requires disciplined and cultivated perception. Set in continuity with the compelling history of the Spiritualist Movement and emancipatory feminism, this anthology elucidates intuitive agency as a psychic, somatic and social technology in the fine arts and popular culture.

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