

The artistic intuition and its impact in developing the leadership potentials of the academic women in the specializations of art and design

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Abstract

The artwork towards which academic women are going in the specializations of art and design is considered as a comprehensive philosophical intellectual system; as the academic woman while understanding art is unifying psychological elements with the philosophical, intuitive, and spiritual elements. This research tackles the analysis of the concept of artistic intuition as a compositional activity that reflects to all practical life fields but under specific humanitarian conditions that distinguish leading women particularly in the specializations of art and design. Such analysis leads to being aware of all dilemmas related to the artistic intuition and not only that related to artwork; but also, the intuition that becomes expressive in the philosophical concept. It is not separate from the state of being rather than integrating in the form of a coordinated theory with the purpose of understanding human in the different varied contexts that are in harmony with his intellect, philosophy, potentials, and accumulated knowledge.

Keywords: Artistic Intuition, Art Philosophy, Leading Woman.

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1. Introduction

This research poses a main idea that is based on having real philosophical approach that enables us of overpassing the horizontal linear path of human awareness through art philosophy. Purpose is to discover the philosophical contexts connecting the concept of artistic intuition with the perceptive spaces that empower and enhance human existence. Philosophy here has sequence forms, but at the same time it radicalizes ideas and looks for the practice patterns and their mutual relationship, and this calls philosophy not to settle for the theoretical activity that directs meanings of existence in specific contexts; rather than having a strategic philosophy that emerges and grows by practice.

We understand the tangible world and merger therein, but that merger may not occur without the vision and without my existence as human being in this world. I cannot be separate from this world, and the world may not be independent from me. Accordingly; the philosophical question to be posed here must enrich the conceptual rule of the modern philosophy and enhance merger of philosophical act in the different cognitive fields; since “the philosophical question is not only waiting for a meaning to cover it, and questions like “What is world?” or “What is existence?” may not become philosophical unless targeting at the same time and with a double vision the state of things, targeting themselves as questions and at the same time targeting the meaning of existence, the existence of a meaning, and location of meaning within existence”. (Merleau-Ponty, 2008)

Within this context, the philosophical enquiry would be stemming from the concept of artistic intuition and its impact in developing the intellect of the leading academic woman in the specializations of art and design (Alonso et al., 2018). First, we will be handling the concept of artistic intuition; since research in the aesthetic field (Aesthetics) shall be stemming from the relation between the artist or recipient with the artwork; “analysing the overlapping relations in art is done by analysing the structure and style of art existence itself, and all other problems shall be handled on the same basis” (Ingarden, 1973).

It is worth mentioning two important points here; first, the intended artistic intuition is the correlation that is inseparable from the artistic activity, which is the first activity of intellect, absolute intuition and direct perception that is accompanying artist in the stages of accomplishing art works. Accordingly, the first condition for having such philosophical correlation is that the academic woman shall be practicing art. The importance we are dedicating for intuition here stems from that intuition content is related to art content, and question here does not lie on concept or perception rather than absolute intuition “absolute of every abstraction and conceptual element” (Abbas, 2012). If intuition was the core for forming knowledge that is free of any content or perception and if art was only an intuition; then art is the initial form of knowledge, without which we may not understand the following more complicated relations, as without intuition there will not be any perception. What we want here is to transform art into a vision in the human existence by merging philosophy and metaphysics with the principles of actual and sensual communication based on the artistic and expressive intuition for the leading academic female artist.

The second point to be clarified is the type of knowledge that art is providing; and in this context we are not talking about the cognitive trend in art, i.e., the knowledge provided by artwork as expressing a specific state, nor the knowledge provided to recipient through artwork, but we mean the knowledge

that we acquire through understanding the artwork and self-awareness of the principles and issues that we provide through art.

Accordingly, we must distinguish between the art works providing information and art works leading to more understanding, as the issue of creating artwork is not excluded to the mechanism of expressing feelings and emotions only but lies in the importance of art as one of the understanding resources. Provided that it shall not be understood that the cognitive significance of art has the power of existence and that artwork is a secondary mediator form for representing that power; rather than artwork is an independent state and thinking of artwork, intuition and execution transforms female artist into the trial of practically understanding self and world, whereas such understanding may be applicable in life different fields. Knowledge provided through artwork is not a purpose; rather than a mean for effective living, and we are about to transform from intellect into living and from living into intellect, and with that reciprocal activity we can clearly understand human being existence.

This aesthetic trend depends on an obvious point, which indicates that artistic activity done by the academic female artist will be taking the shape of artwork, which is “artistic representation and expression of a specific subject matter. Creative work is understood as a vision that is expressing a specific content; as artwork does not have a tangible form to be understood separately from the content, but a being that has a content and needs explanation (Crowther, 1983)”. This means that researching in the aesthetics’ field, whether with regards to the artist or artwork itself shall be looking into the mutual correlations and determining the philosophical path in an applicable manner to help understand art from an actual living perspective.

2. Artistic Intuition and Understanding Generalities

Intuition may be defined in the simplest forms as “the direct rational review of obvious facts; as Descartes said: I don’t mean by intuition the changing senses’ view nor the deceiving judgment, but the perception that exists in a pure attentive mind with a degree of easiness and distinguish that leaves no room for doubts” (Saliba, 1964). Reviewing the definition leads us to an important point, which is that intuition is an initial activity and preceding act; in other works, intuition is opening various dimensions and intuition as Croce defines “is an image and emotion, while the main trait of that image here is imagination” (Abbas, 2012). Intuition is a living world that is related to individual himself and the social status; individual interacts with that through the overlapping of his cognitive talents, including intellect, imagination, combination, creation, sensation, emotion, and perception thus becomes an activity for interacting in the moments of awareness when he realizes being related to the world and individuals out there.

We must be clarifying here that intuition is not the sensation, i.e., intuition is not receiving the tangible material as a first step in perception. It is not the perceptive activity only, whereas “sensation is the material that intellect is receiving from the outside to be given an image. Intellect merges it with and into the image then applies it minimum to the idea. Material or sensations in abstract consist of a mechanism and emotions. Accordingly, what an abstract material is providing differs from the human spiritual activity; whereas these are two different acts, of which one is coming from the outside, agitating and restricting us, while the other is stemming from the inside and tries to absorb the external act and merge into it” (Abbas, 2012; Kurt, Genc Kose, Balik & Ozturk, 2018).

Is there a relation between sensation and intuition? Sensation is what results from the in-kind material represented in front of us and acquiring a mental image; while intuition is the content that is transforming from a mental activity into a spiritual activity represented in knowledge. Accordingly, intuition is not perception, and if perception includes intuition then this is because perception starts from the sensational data in reality, while intuition starts from self in an inverse relationship. In other words, perception passes by two inverse stages; first is the sensational perception that transforms from the external world and interacts with self, and second is the intuitive perception that starts with the knowing self then transforms into the external world and interacts with it. Intuition in that concept becomes a continuously renewable state; thus, becomes one intuition in general that includes several branching intuitions.

We might say that intuition has a structural character because of openness, various fields and correlations, and according to Gadamer “intuition itself is something to be formulated in the process of intuition, i.e., through the process that includes gradual development from one thing into the other. Kant himself mentions that time sequence may not be separate from the concept of intuition. The act of intuition establishes something that stays for a while” (Gadamer, 1997).

If intuition was a preceding act that is coming from absolute mind perceptions seeking to understand the truth; then art is correlated to necessity, as “art for Hegel has metaphysic vision that is summarized in spirit (in common), and art is only one of the manifestations of that common in its journey towards emergence or self-awareness, which is the same as for Schopenhauer who made wellness a metaphysic element upon the pattern of which the universe is weaving, and art is only an expression of that wellness that is gradual over its forms. As for Heidegger, whose metaphysic vision is based on connecting reality or creature reality with existence; art is only one of the methods through which reality is expressing existence and appearance, whereas artwork represents in putting reality into it” (Abbas, 2012). We may say that art is appearing and deepening with the intuitive streams; as art became related to mind activity, spiritual activity, psychological activity and emotional activity; thus, it is related to human sentimental existence, and intuition becomes an approach for understanding that existence. This necessarily leads us to considering every artistic intuition as an expressive intuition; as art and intuition are not separate; but art appears and extends by expression, and this all runs with intuition, which strongly flows and is determined by aesthetics. Accordingly, every artistic intuition is an expressive intuition, and it is intuitive in the general concept of intuition, intuition exists among all individuals but differs in kind and extent of complication based on several standards. If intuition was a common feature among individuals, then artistic and expressive intuitions are two common features since they are part of intuition; but the difference lies in the individual’s sentimental capability of changing direction of such intuition on one hand, and individual’s awareness of the existence issues related to himself on the other. This transforms us into several questions related to the emotional and psychological differences between individuals based on standards that include age, gender, environment, culture, and tendencies.

Stemming from the above; we will be tackling the concept of artistic intuition for the academic artist (Dasein), and by Dasein we mean Heidegger expressions of having self-aware human who is open to the existence and capable of understanding his hidden ideas; and here we would like to accentuate

the concept of awareness since “looking into humanitarian field initially stems from the concept of awareness, as awareness is mainly the self-awareness” (Dufrenne, 1973).

The issue of awareness here is not an automatic result of having human being in the world, but “every awareness is an awareness of something” (Husserl, 1970), and this means that world subjects are not separate from self, while self may not be separate from the world, as awareness is that of world and of subject matters existing therein, while being an awareness of the self that is immersed in existence. In that way we are excluding the concept of artistic intuition and its impact to the self-aware academic artist that acquires knowledge from its intuitive existence in the world; and that means “that within knowledge, Dasein acquires a new state of being towards the discovered world after guaranteeing Dasein each time, and the potential of that being may be formulated in its own way or even transform into a duty or in being the leader in the world. Knowledge does not create relation for self with a specific world, and that relation is not stemming from what the world is doing in a specific self, but knowledge is a style of Dasein that is based on being in the world” (Heidegger, 1927).

Heidegger defines Dasein as “lying in being richer than a creature qualified with a mind. And the word richer shall not be understood as some kind of addition since the traditional definition of human shall remain the basic determination in order to be spread only through the addition of existence feature. While richer means the most authenticate and the most essential in being” (Heidegger, 2015). Accordingly, Dasein is not a previously existing datum in human; but what can be formulated by human provided being open to his being and self-navigation, as he is the living being who is looking ahead to the future.

Accordingly, the academic artist Dasein is not content with self-being and openness to existence but depends on the open existence in a reciprocal correlation with world subject matters and integrated concepts in existence, while being occupied of the artistic subject matter becomes an interest in researching and openness to existence, as “occupation each time in its being is based on harmony with the world” (Heidegger, 1927). This occupation practiced by the academic artist Dasein in the artistic subject matter transforms it into a successive understanding experience for all familiar things in the world; thus, the expressive intuition stems from the total concept of intuition and accordingly it is capable of dealing with intuition effectively in order to enhance the path of thinking in life different fields.

At first glance, this idea might seem random, whereas this compilation between expressive intuition and intuition in general might indicate contradiction, but the composition meant here is to accentuate the role of expressive intuition in enriching the concept of intuition in general and affecting behavior; since expressive intuition is described as a psychological act that contains aesthetic, creative, philosophic, and metaphysic indicators. In other words, researching the expressive intuition for the academic artist Dasein is looking into the general intellectual pattern, as researching aesthetics is looking into knowledge, and understanding aesthetics is related to understanding both intellectual and sensual systems in parallel.

Conclusion here is that “intuitive knowledge is the expressive knowledge”. Intuition, that is independent towards the mental function, separate from the trial successive distinguishes, reality and unreality, and from the formation or perception of time and place, which are also two successive mental

operations, is resulting from what we are feeling and receiving from sensory streaming or psychological material, as an “image” and that resulting image is the expression. Accordingly, intuition is expression itself, no more or less” (Croce, 2009). If expressive intuition is a preceding act and spiritual activity, then it creates distance between what is existing and perceived and what is actual and successive activity, and within that distance, the stages of formulating act and conduct identity related to the academic artist Dasein are completed, whereas that distance means the accumulation of expertise, skills, potentials, and ideas that emerge to formulate conduct structure. “Expression is the daily intuitive practice that seeks formulating our experiences and skills in an expressive intuitive language that is responding to our nature as intuitive creatures who are connected to life experiences and existence through intuition act that has integrated feature deeply digging into human emotional state and existence. And that makes it a humanitarian language that is merging with the practical and philosophical perceptions” (Abbas, 2012). Accordingly, if the academic artist is practicing art as well as Dasein; then she will have the potential for expressing universe existence subject matters and will have humanitarian awareness growing inside, thus will add to the artistic intuition the trait of integration and universalism by practice in practical life.

2.1 Academic Artist (Dasein) and Will of Power

The leading academic artist in the field of art and design that we are talking about here is the one who wanted to determine her being stemming from the will of power, it is the being that she is searching for in existence, as such being that is belonging to the academic artist (Dasein) is the will of power that returns her back into thinking in self and leading to a practical self-practice in this existence. This reciprocal relation accompanies every responsible act that takes place by the leading academic artist (Dasein), and such relation is conducting a long series of self-dialogues and interactive overlaps that determine creature belonging to will, being and internal strength.

The will of power indicates the state that the leading academic artist wants for herself in order to be capable of issuing and evaluating judgments, and by considering such will as also unifying with herself in what she wants. This unity between self and will is what we call strength, which is taking the form of power itself. Will here is the host of strength and the initial form determining act, since “Will is not a desire or obscure inspiration towards something; but the act of control” (Nietzsche, 1885). The act we are talking about here is the desire of accomplishment, and “accomplishment means showing something to the maximum of its being” (Heidegger, 2015; Wariyo, 2019). This means that act is not the outcome of an act that we evaluate based on benefit; but the being that accomplishes such act by the will of power, and it is the intellect that gives such acts their being; accordingly, the will of power becomes “will”, “life”, “being”, “values”, “desire” and “strength”, and at the same time it is achieving the relative perpetuity of the leading academic artist who is aware of herself and practicing her art, ideas and principles.

The relative perpetuity has the feature of growth, as perpetuity and growth are the two features of life, each protection of life is the reversion of life growth and it is continuity. In that way, the academic artist (Dasein) is considered a correlative element in leadership that is formulated through the interrelation between all concepts included in the will of power, and in other words “formulates life composition” (Heidegger, 2015). This issue may be more regulated by determining the intellect activity, as “intellect activity has two forms: knowledge and will, or science and work. Knowledge has two forms:

intuitive knowledge and conceptual knowledge, whereas the intuitive knowledge is the perception of the individual partial images and this is art, while the conceptual knowledge is the perception of the integrated relations, which is ration. Work activity also has two forms: economic and ethical, whereas the first aims at achieving individual purposes, and the second aims at achieving integrated purposes. Accordingly, science and work formulate four actual concepts: aesthetics, truth, interest, and goodness. This is the entire truth, and it is the same as intellect” (Croce, 2009; Talug, 2018).

We may say that such images are inseparable; as when the leading academic artist (Dasein) practices self-freedom; she is practicing artistic activity, which is the first activity of the intellect and the absolute intuition and direct perception of an individual partial reality, and that is when practicing herself as a Dasein who is aware of herself and her openness to the world, then she is dealing with intuition in a perceptive form and this may be only done by the will of power that transforms such concepts into another level, which is work activity. With regards to being a leading academic, she is achieving an individual economic activity that is related to special particles, while with regards to Dasein, she is achieving an ethical activity that aims at achieving integrated purposes as beauty are the first image of science and work and it is the total concept for completing the truth.

Our aesthetic perception and contemplation will be exceeding the individual concept of egoism into achieving integrated purposes. In aesthetic contemplation we can overpass individuality; since knowledge evades individual subjection “through the self that stops being just an individual, as individual only recognizes the part that is related to his will and desires” (Tawfiq, 1983). “and in this case (the state of aesthetic contemplation); attention is not directed towards the motive of will, rather than understanding things free of their relation to will and that’s how he notices them without personal or self-interest, i.e. with absolute objectivity, and accordingly attention to such things is given to them as examples not motives, and here comes the tranquillity that we were looking for, which was always evading us in the way to our desires, it comes to reconcile with us” (Tawfiq, 1983)

This means that human in aesthetic contemplation becomes an impartial recipient and the condition of receiving here is having no purpose of aesthetic subject matter, and in order to be impartial he must liberate from his individuality in order to reach the absolute contemplation level that is liberated of individual egoism (Mazanek, Vraniak, Murinova & Konecny, 2018) . This aims at human forgetting himself as individual and raise his awareness to the level of the knowing self that is independent from all relations; but this necessarily requires the emergence of the objective aspect, which is the intuitive perception that transforms artistic subject matter into a value and partial concept into an integrated one.

Aesthetic contemplation is our way to achieve integration in understanding, judging, and evaluating subject matters, and it is also our way to get rid of self-proving egoism, which represents useless state of dispute in the illusion of individuality that is motivating human. Aesthetic contemplation is one of the progress means to reaching the knowing self, whereas you may reach it in two ways; the first is art or aesthetic contemplation and the second is ethics and virtue” (Tawfiq, 1983). Human reaches the true ethical path when seeing things as is to elevate in the existence scale, “it is important to notice here that vision – just like the aesthetic vision – is not based on abstract knowledge and mind perceptions, but on an intuitive knowledge, and the most important is to notice that ethics shall be always emerging from theoretical aspect into application. Wisdom is not only theoretical, but also

practical, as it is the knowledge that is penetrating to human existence and becomes his guidance in deeds” (Tawfiq, 1983). Accordingly, if the leading academic artist practices aesthetic contemplation while seeking to achieve virtue, then she will be seeing the illusion of individuality, unity in the core of multitude and will understand the integrated concepts in duties and responsibilities. Relation that is determined between the theoretical and practical intellect and conduct is a progressive relation towards openness of being, whereas the intellect act exceeds practice and production into a comprehensive and integrated accomplished act.

2.2 Intentionality

Based on the above, it is clear that the structure of human existence of the leading academic artist (Dasein) is formulated by self-openness to the world, and this openness is the conceptual form of act, knowledge, and truth. This openness may be only achieved by the correlation between self and existence, which is not a correlation between body and surrounding space, but a merger between the knowing self and reality. It is the correlation between mind, emotions, and reality; “self-body in the world is like the heart in the body; as it keeps the observed scene alive by internally reviving and nourishing it, while forming a specific system therewith” (Merleau-Ponty, 1998). Openness to the world is a mean for acquiring knowledge but under specific conditions, which are in this case: the artistic practice, the knowing self (Dasein), the will of power and the effective intentionality. In this regard we see the effective intentionality as the complementary act of the leading academic artist existence; as intentionality is governing relations between practice, freedom, knowledge, strength, will, values and virtue, while also determining the phenomenon of understanding, since “understanding reaches the entire intention and not only what things are representing, whether the “features” of the understood thing or the “impacts of historical facts” or ideas presented by any doctrine, as well as reaching the sole way in existence.

The function of intentionality exceeds the cognitive foundation of ideas and perceptions into returning to the ground upon which such self-foundation is based, which is the actual existence of phenomena. Merleau-Ponty says: “we can discover then that the life of awareness – either cognitive, desire or perception – is judged by intentionality cadre, which spreads around our past and future, humanitarian surrounding, physical situation, ideological situation and ethical situation, while restricting putting us in all these relations, since the intentionality cadre achieves unity of senses and meanings, rationality, sensitivity and activity” (Seba’, 2014). Accordingly, intentionality breaks the epistemological (cognitive) framework that restricts human relation with the world, as the concept of intentional act is wider and more comprehensive. Intentionality achieves the cognitive aspect while achieving the anthropological (existence) aspect, and it also expresses body self and unity in relation with the world. Accordingly, “world is not what I am thinking of, but what I am living. I am open to the world and definitely communicating with it, but I don’t own it” (Merleau-Ponty, 1998).

We may say here that intentionality is the peak completing aesthetic contemplation, which achieves correlation between the artistic activity and structure of human conduct, and by that completion the concept of values emerges, as values determine self-humanity of human and his objective relation to the world. Value does not appear from its formal presence but through the method of testing, however; “values are not the elements creating experience, nor their content is part of the understanding expertise... as value is indeed defined and established in experience, but the experience

of its subject matter, i.e., founded on an objective basis” (Tawfiq, 2015). Here appears a clear dual relation between art and value; as “the value of art refers to being the source of understanding” (Goodman, 1968). At the same time, art gives value through ideas and contents proposed in artwork, and such duality builds the foundation for the structure of the theoretical and practical behavior while confirming engagement of the artistic activity and aesthetic experience in world subject matters, and in a more realistic expression in the field of “effective life”.

Philosophy is now leading us to the strategy of diagnosing, disassembling and foreseeing the concept of academic artist presence in the meaning that indicates her leading potentials while clarifying the rich professional path. In this stage, we can say that the presence of the leading academic artist is an effective presence with several interrelated paths: it is a self-existence that is achieved by artistic intuition that establishes the foundation for knowledge, it is also an ethical existence that is stemming from the will of power; while also being a leading existence that is correlated to power and achieved by effective intentionality (Rahiminejad, Golshani & Arshi, 2018).

The philosophic strategy in this field may be developed if we dealt with it as a “layout that takes a structure fulfilling two conditions: it is representing a system that indicates internal cohesion and such cohesion does not receive observation in an isolated system, rather than being evident in studying the transformations through which we can clearly recognize features of different systems (Graham, 2013)”. Only then the layout becomes a practical framework that is evident in the concept of art and based on the awareness of existence concepts while progressing by practice in practical life.

3. Conclusion

Having several interrelated and accumulated concepts transforms philosophical research in the field of art into a complicated network of ideas, trends and transformations that opens in front of various potentials, and such potentials are rich fields for applied philosophical research that extracts philosophy from its theoretical frame into becoming a humanitarian act that is practiced and determined by the conditions of self-awareness. The actual understanding of human existence in the world is the progress over the scale of existence and it is an elevation that is formulated by responsible understood humanitarian act that understands the meaning of being in existence. Art vision here becomes metaphysic that enables us of seeing the truth as the correlation between art and existence and correlation between art and human awareness make art as interrelated with the subject matters and relations in life. This emphasizes the necessity of providing the philosophical vision with situations enhancing and empowering human existence through studying human existence within different accurate and determined stages that give each field its own particularity and comprehensiveness. Particularity in this research enables us of empowering the existence of the leading academic artist (Dasein) as an effective responsible human who is capable of achieving values, concepts, and comprehensiveness through practice in practical life, but that is accomplished under the academic artist absolute awareness of the method of existence in this world, through:

- Dealing with the artistic intuition as an intellectual approach in life; since artistic intuition is the initial form of art and knowledge, and practicing artistic intuition as an applied concept leads to merging the metaphysic vision of art with the principles of actual lived communication

- Reaching the knowing self (Dasein) and its humanitarian awareness of the importance of openness to the world and merger with the subjects and assets, which is done through two methods: aesthetic contemplation and virtue. Those two means may be appropriate for getting rid of the illusion of individuality and egoism while progressing towards the comprehensive and integrated vision of dealing with duties and responsibilities
- Perceiving the meaning of her existence stemming from the understanding of the will of power, which enables her of transforming accomplishment from an act into an organized and methodological intellect, which will transfer her into the phase of achieving values and relative perpetuity of the effective leading life concept that may be accomplished in the existence of the intentional act

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