

EXPERIENTIAL INTELLIGENCE BEFORE ARTIFICIAL INTELLIGENCE

DRAWING ON THE RIGHT SIDE OF THE BRAIN BY BETTY EDWARDS

SHARED WISDOM PATTERNS SNAPSHOTS (SWPS™) HOTSPOTS OF 2D <=> 3D INSIGHT

EXPERIENTIAL INTELLIGENCE (EI) & VALUES BELIEFS CONVICTIONS® (VBC'S®)

EI includes everything experienced from "womb to tomb" that impacts & shapes human self identity Choose/Rank Judgment Patterns. VBC's® define your personal legacy of "senses driven" ability to perceive and interpret everything you experience 24/7 as either a Positive/Uncertain/Negative encounter in life. A SWPS™ 7 Portrait Series Choose & Rank Thinking Tool provides a comprehension leap forward in better understanding the influences on one's life with your EI/VBC's Judgement Patterns decisions.

(1) The constant autonomic (unnoticed) perspective shifting with 2D<=>3D perception greatly influences interpreted meaning of any digital or printed image.

(2) The merging of Human General Intelligence Q&A thought and reasoning (HGI) with AI generated Artificial General Intelligence (AGI) programmed Q&A "thought" that creates our thinking identity.

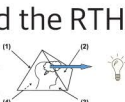
DRAWING ON THE RIGHT SIDE OF THE BRAIN – EDWARDS' TEACHING EXERCISES REVEAL R-MODE PERCEPTION – DISCOVERING SKILLS & INSIGHTS FOR IMPROVING WISDOM

Betty Edwards is providing simplified yet detailed drawing instructions that can shift your awareness of reality from the dominant L-Mode brain twin to the R-Mode. She clearly explains how and when to pay attention to this shift in your perception and perspectives awareness when R-Mode takes the lead during drawing. WM perceives that as a Participant's L-Mode interprets the meaning of each SWPS Portraits 3 boxed components overviewing this books drawing exercises – motivation to self evolve ones thinking allows the Whole Brain to support R-Mode strong involvement in identifying and sharing insight patterns. This enhances Complete Brain Thinking (CBT) conclusions with choices/rankings/ratings as a Participant completes this SWPS Series embracing Edwards drawing exercises in each chapter.

HOW TO COMPLETE A SWPS™ SERIES

CHOOSE 4 SWPS PORTRAITS

Skim/read the statements positioned around the RTH thinking head clockwise, 1,2,3,4 (or 1-8). Then scan the content in the Summation Boxes (SB) and Conclusion Boxes (CB) on each SWPS Portrait. Review all 7 SWPS Portraits in this series. Choose your 4 favorite SWPS Portraits and note this in the upper right hand corner of your chosen SWPS Portraits. 1st "✓" here to CHOOSE this SWPS ____



REASONS NOTES

What new interpretive EI/VBC's insights have appeared? Write what you deem important on the feedback lines at the bottom of each chosen SWPS portrait.

EI/VBC's Judgement Insights:

RANK YOUR 4 SWPS PORTRAITS 1-4

Was it more EI self-awareness satisfying NOW to use your evolved complete brain focus as you rank your 4 chosen SWPS Portraits, 1-4, of this series?

Rank given to this SWPS:

1__ 2__ 3__ 4__

Now RANK the 4 Summation Boxes (SB) on the 4 SWPS Portraits you chose.

Rank this Summation Box: 1__ 2__ 3__ 4__

Now RANK the 4 Conclusion Boxes (CB) on the 4 SWPS Portraits you chose.

Rank this Conclusion Box: 1__ 2__ 3__ 4__

RECORD/RETAIN

Now RECORD the choosing/ranking numbers (#'s) from completing this SWPS Series on the Response Report (page 10). RETAIN your 4 chosen SWPS Portraits and Response Report for future reviews to enhance your life success and satisfaction.



SHARE your recorded EI/VBC's Judgement pattern report with others. Email your 4 SWPS and Response Report with your comments to **INFO@EIB4AI.COM**

TAKE A MINUTE TO REFLECT

Were you aware of any 2D<=>3D mental "intentional" shifting as you read the RTH Thinking Head statements? Can you recognize if you engaged your whole brain to choose your 4 SWPS Portraits? Were you aware of your EI/VBC's® Judgements forming in your thoughts? Did your reasoning go from left brain to right brain and back and forth as you ranked the SB's 1-4, CB's 1-4, on your 4 chosen SWPS?

Go to www.EIB4AI.com/NOWWHAT for further uses and suggestions.



AWAKEN EXPERIENTIAL INTELLIGENCE THINKING

DRAWING ON THE RIGHT SIDE OF THE BRAIN BY BETTY EDWARDS

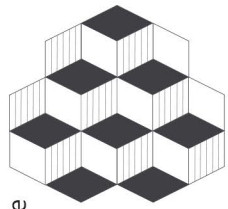
THIS SWPS™ 7 SERIES TOPIC – EDWARDS' TEACHING EXERCISES REVEAL R-MODE PERCEPTION

2D <=> 3D PERSPECTIVE SHIFTING OVERVIEW

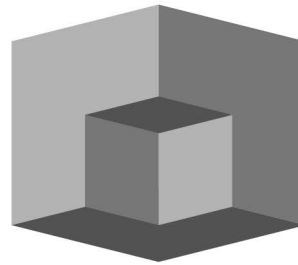
Ready to evolve your reasoning habits in a way that enhances the benefits of using your Experiential Intelligence?

Connect with your self awareness to gain perspectives of your comprehension skills from whole brain, left brain, right brain that evolves complete brain thinking.

Automatic Shifting Autonomous Reasoning

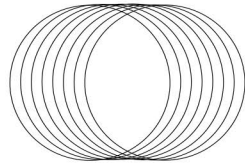


Black and White Cubes:
The figure reverses so that either 6 or 7 cubes are perceived.
(Sensation + Perception Page 321 Figure 17.15b Schiffman)



With continued inspection, the 2D drawing shifts from a cube with a corner missing to a cube in the corner. (Source unknown)

Friendly tip: Turn this page 90° to the right to enable quicker shifting.



Series of Rings: Either end of the series of rings may be seen at the near or far end of a tube.
(Sensation + Perception Pg 321, Fig 17.15d Schiffman)

Intentional Shifting Rational/Intuitive Reasoning

SUMMATION BOX (SB):

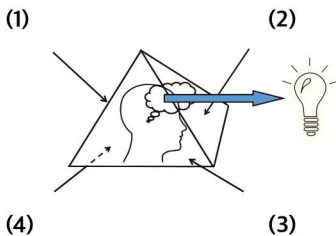
An introduction to the book's hotspot of the author's shared knowledge.

Reference
Book's
Pages

Read statements related to the hotspot topic clockwise, as they go around the 2D<=>3D RTH encapsulated thinking head.

4-sided RTH

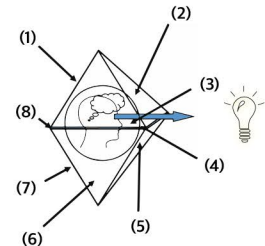
Thinking Head Commentary Collective



The RTH Thinking Head Commentary Collective (4 or 8 sided) transcends 2D<=>3D "this or that" perception habits and escalates a complete brain understanding for viewing. The SB and CB components of the SPWS Portrait allow a left to right brain - back and forth shifting.

8-sided RTH

Thinking Head Commentary Collective



CONCLUSION BOX (CB):

Insights that add guidance to take action or a decision making process.

Reference
Book's
Pages

Retain these "Complete Brain" insights of awareness-shifting as you choose/rank your 4 chosen SWPS™.

Rank this Summation Box: 1 ____ 2 ____ 3 ____ 4 ____

SUMMATION BOX (SB): *Edwards' Teaching Exercises Reveal R-Mode Perception*

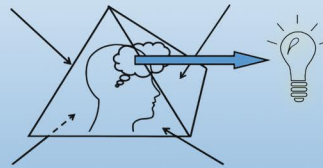
As quoted from Aldous Huxley – "The Doors of Perception" – "to make biological survival possible, MIND at LARGE has to be funneled through the reducing valve of the brain and nervous system. What comes out the other end is a measly trickle of the kind of consciousness which will help us to stay alive on the surface of this particular planet. To formulate and express the contents of this reduced awareness, man/woman have invented and endlessly elaborated those symbolic systems and implicit philosophies which we call languages."

Book
Pages
37,42

Experience intentional 2D<=>3D shifting below: read statements clockwise around the RTH encapsulated thinking head

1. Quoted from Charles T Tart – "Putting the Pieces Together" – "In prose, the worst thing one can do with words is to surrender to them."

2."When you think of a concrete object, you think wordlessly and then, if you want to describe the thing you have been visualizing, you probably hunt about till you find the exact words that seem to fit."



4. "Probably it is better to put off using words as long as possible and get one's meaning clear as one can through pictures or sensations." by George Orwell "Politics and English Language"

3. "When you think of something abstract you're most inclined to use words from the start, and unless you make a conscious effort to prevent it, the existing dialect will come rushing in and do the job for you, at the expense of blurring or even changing your meaning."

Rank this Conclusion Box: 1 ____ 2 ____ 3 ____ 4 ____

CONCLUSION BOX (CB): *Discovering R-Mode Skills & Insights for Improving Wisdom*

The exercises in chapters 4, 6, 7, 8, 9, 10, 11 of Betty's book are specifically designed to cause a mental shift from L-Mode to R-Mode. The nature of these drawing tasks/exercises can influence which hemisphere will be in control and "take on" the job while inhibiting the other hemisphere. Through studies with animals, split brain patients, and individuals with intact brains, scientists believe that the control question may be decided mainly in two ways. One way is "speed": which hemisphere gets to the job the quickest? A second way is "motivation": which hemisphere cares most or likes the task the best? And conversely: which hemisphere cares least and likes the job the least? Our problem is that the left brain is dominant and speedy and is very prone to rush with words and symbols, even taking over jobs which it is not good at. The split-brain studies indicate that the left brain likes to be boss, so to speak, prefers not to relinquish tasks to its "dumb" partner unless it really dislikes the job – either because the job takes too much time, is too detailed or slow or because the left brain is simply unable to accomplish the task. That's exactly where we need to engage the right brain – tasks that the dominant left brain will turn down.

Book
Pages
37,42

Gained EI/VBC's insights: _____

SUMMATION BOX (SB): *Edwards' Teaching Exercises Reveal R-Mode Perception*

VASE/FACES EXERCISE for the DOUBLE BRAIN. With this Vase/Faces drawing exercise – in chapter 4 Betty believes the participant can “only experience for themselves” this cognitive shift, the slight change in subjective state – not learn it from L-brain read/written info. This SWPS Thinking Tool Portrait Page –using 3 boxed spaces (RTH, SB, CB) with book language Hotspots dissected content, shifts your brain attention from your dominant left hemisphere mode (L-Mode) to your less dominant R-mode. Now in the lead, R-mode directs L-mode's attention to reading the 3 Boxes on the Portrait in a certain order and obtain relevant take aways of thought.

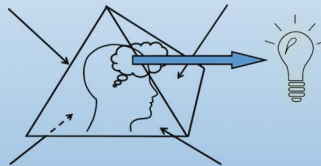
Book
Pages
46,47,
48,49

Experience intentional 2D<=>3D shifting below: read statements clockwise around the RTH encapsulated thinking head

1. Most readers of this book have probably seen the perceptual – illusion drawing of the vase and faces. Looked at one way, the drawing appears to be two faces seen in profile. Then, as you're looking at it, the drawing seems to change and become a vase. Betty Edwards suggests reading all the directions for the exercise in her book before starting the vase/faces drawing. When you begin – draw the profile of a person's head on the left side of the paper, facing towards the center. (If you are left-handed, draw the profile on the right side, facing towards the center)

4. After you finish the second profile – you have completed the vase/faces drawing, think back on how you did it. The first profile was probably rather rapidly drawn and then, redrawn while verbalizing the names of the parts as you went back over the features – this is a left hemisphere mode and processing: drawing symbolic shapes from memory and naming them. In drawing the second profile – that completes the vase, you may have experienced some confusion or conflict. To continue the drawing, you had to find a different way, some different process. You probably lost the sense of drawing a profile and found yourself scanning back-and-forth in the space between the profiles, estimating angles, curves, inward curving and outward curving shapes, and lengths of line in relation to the opposite shapes, which now become unnamed and unnameable. You make constant adjustments in the line you were drawing by checking where you were and where you were going – by scanning the space between the first profile and your copy in reverse.

2. Next, draw horizontal lines at the top and the bottom of your profile, forming the top and bottom of the vase (see examples book page 47) now go back over your drawing of the first profile with your pencil. As the pencil moves over the features, name them to yourself: forehead, nose, upper lip, lower lip, chin, neck. Repeat this step at least once. This is an L-mode task: naming symbolic shapes.



3. Next start at the top, draw the profile in reverse. By doing this, you will complete the vase. The second profile should be a reversal of the first in order for the vase to be symmetrical. Watch for the faint signals from your brain that you are shifting modes of information processing. You may experience a sense of mental conflict at some point in the drawing of the second profile. Observe this. And observe how you solve the problem. You will find that you're doing the second profile differently. This is right hemisphere mode drawing – as well as thinking.

CONCLUSION BOX (CB): *Discovering R-Mode Skills & Insights for Improving Wisdom*

When you did your drawing of the vase-faces, you drew the first profile in the left hemisphere mode. The second profile was drawn in the right hemisphere mode. You probably found that naming the parts such as forehead, nose, or mouth seemed to confuse you. It was better not to think of the drawing as a face. It was easier to use the shape of the space between the two profiles as your guide. These are R-mode questions, spatial, relational, and comparative. Notice that no parts are named. No statements are made, no conclusions drawn, such as "the chin must come out as far as the nose," or "noses are curved."

Book
Pages
46,47,
48,49

Gained EI/VBC's insights: _____

SUMMATION BOX (SB): *Edwards' Teaching Exercises Reveal R-Mode Perception*

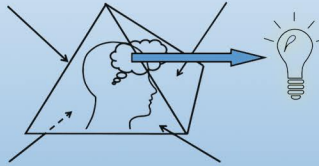
UPSIDE-DOWN DRAWING. We shall use this gap in the abilities of the left hemisphere to allow the R-mode to have a chance to take over for a while with a reproduction of a line drawing by Picasso of the composer Igor Stravinsky (chapter 4 page 52). The image is upside down. You will be copying the upside down image. Your drawing, therefore, will also be done "upside down". In other words, you will copy the Picasso drawing just as you see it in the book. Find a quiet place to draw where no one will interrupt you. Playing music if you like – as you shift into R-mode. Finish the drawing in one sitting, (you may find the music fades from your attention in R-mode), allow yourself about 30 to 40 minutes – more if possible. Set an alarm clock or a timer, if you wish, so that you can forget about keeping time (and L-mode function). And more importantly; do not turn the drawing right side up until you have finished. Turning the drawing would cause a shift back to L-mode, which we want to avoid while you are learning to experience the R-mode.

Book
Pages
52,53,54,
55,56,57,
58

Experience intentional 2D<=>3D shifting below: read statements clockwise around the RTH encapsulated thinking head

1. What you should discover is that your drawing done upside down reflects much greater accuracy of perception and appearance in being much more skillfully drawn. How can we explain this? The results run counter to common sense. You simply would not expect that a figure observed and drawn upside down could possibly be easier to draw, with superior results, than one viewed and drawn in the normal right side up way.

2. The lines, after all, are the same lines. Turning the Picasso drawing upside down doesn't in any way rearrange the lines or make them easier to draw. And the R-mode experiencing student (participant) doing this did not suddenly acquire "talent".



4. GETTING to KNOW the L-R SHIFT. Two important points of progress emerge from the upside down exercise. The first is your conscious recall of how you felt after you made the L-R cognitive shift. The quality of the R-mode state of consciousness is different from the L-mode. One can detect those differences and begin to recognize when the cognitive shift has occurred. The moment of the cognitive shift from L-R remains out of awareness, but once you have made the shift, the difference in the two states is accessible to knowing. This knowledge will help to bring the shift under conscious control – a main goal of this lesson.

3. A plausible explanation of the illogical result is that the left brain refused the task of processing the upside down image. Presumably, the left hemisphere, confused and blocked by the unfamiliar image and unable to name or symbolize as usual, turned off, and the job passed over to the right hemisphere. Perfect! The right hemisphere is the hemisphere appropriate for the task of drawing. Because it is specialized for the task, the right brain finds drawing easy and enjoyable.

Rank this Conclusion Box: 1 ___ 2 ___ 3 ___ 4 ___

CONCLUSION BOX (CB): *Discovering R-Mode Skills & Insights for Improving Wisdom*

In the R-mode state, did you notice that you were somewhat unaware of the passage of time? That the time you spent drawing may have been long or short, but you couldn't have known until you checked it afterwards? If there were people nearby, did you notice that you couldn't listen to what they said – in fact, that you didn't want to hear? And were you aware of feeling alert, but relaxed – confident, interested, absorbed in the drawing and clear in your mind? Shifting to R-mode releases you FOR A TIME from the verbal, symbolic domination of the L-mode, and that can be a welcome relief. The pleasure may come from resting the left hemisphere, stopping its chatter, keeping it quiet for a change. This yearning to quiet the L-mode may partially explain centuries old practices such as meditation and self-induced altered states of consciousness achieved through fasting, drugs, chanting, and alcohol.

Book
Pages
52,53,54,
55,56,57,
58

Gained EI/VBC's insights: _____

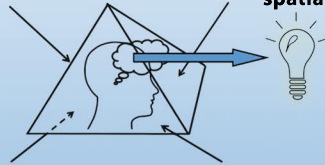
Rank this Summation Box: 1 ___ 2 ___ 3 ___ 4 ___

SUMMATION BOX (SB): *Edwards' Teaching Exercises Reveal R-Mode Perception*
 Betty Edwards provides in her book (chapter 6) the drawing exercise "pure contour drawing" that she says is the most effective in shifting from L-mode dominance to a R-mode lead with better conscious awareness maintained of the shift. This exercise is an effective way to "turn off" your dominant left hemisphere, with its language interpretation style of working, and to "turn on" your nondominant right brain, which is spatial relational style, by presenting your brain with the task that the left brain either can't or won't work at. This is a more drastic strategy that will force a stronger cognitive shift and suppress your L-mode completely.

Book
 Pages
 82,83,84,
 85,86,87

Experience intentional 2D<=>3D shifting below: read statements clockwise around the RTH encapsulated thinking head

1. With this technique called "pure contour drawing", your left hemisphere is probably not going to like it. Introduced by a respected art teacher, Kimon Nicolaides, in his book, *THE NATURAL WAY to DRAW*, I believe that our new knowledge about how the brain divides its workload provides a conceptual basis for understanding why pure contour drawing is effective as a teaching method.



2. Nicolaides apparently felt that the reason the pure contour method improves students' drawing was that it caused students to use both senses of sight and touch. Nicolaides recommended that students imagine that they were touching the form as they drew. It seems more likely now that the method works because the left brain rejects the slow, meticulous, complex perceptions of spatial, relational information, thus allowing access to R-mode processing. In short, pure contour drawing doesn't suit the left brain style; it suits the style of the right brain – again, just what we want.

4. Facing away from your drawing is necessary to achieve the purpose of the method: first, to focus your entire attention on the visual information out there in front (your hand); and second, to remove all attention from the drawing, which might trigger off your old symbolic patterns memorized from childhood as the "way to draw hands." You want to draw only what you see (in spatial R-mode) and not what you know (in symbolic L-mode). Turning all the way around is necessary also because the impulse to look at the drawing is almost overwhelming at first. Saying to yourself, "I just won't look," guarantees you will very likely be "stealing peeks" out of the corner of your eye. This will reactivate the L-mode and defeat the purpose of the exercise.

3. You're going to draw a picture of your hand – your left hand if you are right-handed, your right hand if you are left-handed. Arrange yourself so that your drawing hand, holding the pencil, is ready to draw on the taped down paper on a flat surface of the desk or table with you seated at a comfortable chair. Face "all the way around" to the opposite direction, gazing at the hand you will draw. Be sure to rest the hand on some support, because you will be holding the same position for quite a long time. You're going to draw your hand "without being able to see what you are drawing" following these instructions is critical to succeeding with this objective.

Rank this Conclusion Box: 1 ___ 2 ___ 3 ___ 4 ___

CONCLUSION BOX (CB): *Discovering R-Mode Skills & Insights for Improving Wisdom*

For most students, pure contour drawing produces the deepest shift, the farthest journey into the R-mode subjective state, of any of the exercises in this book. Cut off from the drawing – from visual input that would allow naming, symbolizing, categorizing – and forced to focus on what it considers too much information, the Left mode is turned down and the Right mode takes over the job. The slowness of the drawing seems to push the Left mode deeper and deeper into neutral, or "off". Some individuals' Left hemispheres are very determined, or perhaps even very fearful, of giving up control to the Right. You must reassure the Left. Talk to it. Tell it that you are not going to abandon it, that you just want to try something out. Gradually, you'll find that the left will "allow" the shift. Make sure, however, that you don't permit your verbal Left brain to ridicule your pure contour drawing, saying critical things and spoiling the gain you have made.

Book
 Pages
 82,83,84,
 85,86,87

Gained EI/VBC's insights: _____

SUMMATION BOX (SB): *Edwards' Teaching Exercises Reveal R-Mode Perception*

NEGATIVE-SPACE DRAWING: WHEN SPACES TAKE SHAPE. Now, we shall take advantage of another gap in the L-mode. The left hemisphere is not well-equipped to deal with empty spaces. It can't name them, recognize them, match them with stored categories, or produce ready-made symbols for them. In fact the left brain seems to be bored with spaces and refuses to deal with them. Therefore they are passed over to the right hemisphere.

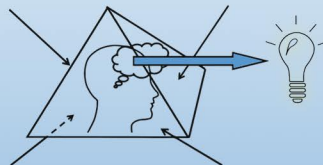
Book
Pages
100, 101,
104, 106

Experience intentional 2D<=>3D shifting below: read statements clockwise around the RTH encapsulated thinking head

1. The right brain doesn't seem to mind spaces, being more eclectic, more pliable, more democratic (metaphorically speaking). To the right brain, spaces, objects, the known and unknown, the nameable or unnameable, are all the same. It's all interesting, and should the visual information falling on the retina of the eye be strange and complex, all the better.

2. Now we are going to bound the perception of the whole thing – positive form and negative spaces within a format – by using an aide to perception called "a viewfinder". Construct a viewfinder as follows:

Take a sheet of paper, or use cardboard of the same size as the paper you use for drawing. The viewfinder must be the same format, that is, the same proportional shape as the paper you are using to draw on.



4. Use a "real chair" not a photograph. Hold up your viewfinder, close one eye (or hold a hand over one eye), and look through the opening at a chair. You may have to move the viewfinder closer to, or further from, your eyes in order to frame the chair so that you can see most of it. Move the viewfinder so that the chair touches the edges of the viewfinder opening at at least two points. Now direct your gaze at one of the negative spaces surrounding the chair and "wait" until you can see it as a shape. Now imagine that the chair vanishes, and, only the negative spaces remain as shapes. These are what you are going to draw: the negative spaces.

3. Draw diagonal lines from opposite corners crossing in the center. In the center of the paper, draw a small rectangle by connecting horizontal and vertical lines at points on the diagonals. The rectangle should be about 1" x 1.25" (figure 7-13 page 104). The inner rectangle has the same portion of length to width as the outer edges of the paper.

Next, cut the small rectangle out of the center with scissors. Hold the paper up and compare the shape of the small opening with the shape of the whole format. You can see that the two shapes are the same, and only the size is different. This perceptual aid is called a viewfinder.

Rank this Conclusion Box: 1 ____ 2 ____ 3 ____ 4 ____

CONCLUSION BOX (CB): *Discovering R-Mode Skills & Insights for Improving Wisdom*

A PARADOX: DRAWING SOMETHING by DRAWING NOTHING. You'll notice that no descriptive interior lines of the chairs themselves are included in figure 7-16 & 7-19 (page 106 & 109). Yet the chair seems to be nearly fully described, because the negative spaces around them share images with the chair itself. If the shapes of the spaces are drawn, the object is inadvertently drawn also, but with ease. And by raising the spaces to the same level of importance as the shapes, the drawing also becomes somehow pleasing to look at. Why is drawing easier when you draw the shapes of the spaces? I believe that the left brain, having no equivalent name or category for the negative space, stops intruding on what it knows about chairs, and lets the right brain take over. The problem with drawing chairs and tables, as with many other things we might want to draw, is that we know too much about them.

Book
Pages
100, 101,
104, 106

Gained EI/VBC's insights: _____

Rank this Summation Box: 1 ____ 2 ____ 3 ____ 4 ____

SUMMATION BOX (SB): *Edwards' Teaching Exercises Reveal R-Mode Perception*

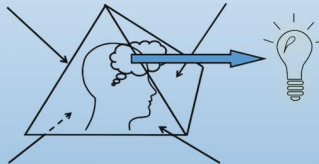
The dominant left verbal hemisphere doesn't want too much information about things it perceives – just enough to recognize and to categorize. The left brain, in this sense, learns to take a quick look and says "ok, that's a chair (or, an umbrella, bird, tree, dog, etc)." Because the L-mode brain is – overloaded most of the time with incoming information, it seems that one of its functions is to screen out a large portion of incoming perceptions. This is a necessary process to enable us to focus our thinking and one that works very well for us most of the time. But drawing requires that you look at something for a long time perceiving lots of details, registering as much information as possible – ideally, everything.

Book
Pages
76,77,
78,79

Experience intentional 2D<=>3D shifting below: read statements clockwise around the RTH encapsulated thinking head

1. The left hemisphere has no patience with this detailed perception, and says, in effect, "It's a chair, or an umbrella I tell you. That's enough to know. In fact, don't bother to look at it, because I've got a ready-made symbol for you. Here it is; add a few details if you want, but don't bother me with this looking business."

2. And where do the symbols come from? From the years of childhood drawing during which every person develops a system of symbols. The symbol system becomes embedded in the memory, and the symbols are ready to be called out from recall.



4. To sum up, adult students beginning in art generally do not really see what is in front of their eyes – that is, they do not perceive in the special way required for drawing. They take note of what's there, and quickly translate the perception into words and symbols mainly based on the symbol system developed throughout childhood and on what they know about the perceived object.

3. The symbols are also ready to be called out when you draw a face, for example. The efficient left brain says, "Oh yes, eyes. Here's a symbol for eyes, the ones you've always used, and the nose? Yes, here's the way to do it." Mouth? Hair? Eyelashes? There's a symbol for each. There are also symbols for chairs, tables and hands.

Rank this Conclusion Box: 1 ____ 2 ____ 3 ____ 4 ____

CONCLUSION BOX (CB): *Discovering R-Mode Skills & Insights for Improving Wisdom*

What is the solution to this dilemma? Psychologist Robert Orenstein suggests that in order to draw, the person must "mirror" things, or perceive them exactly as they are. Thus, you must "turn off" your dominant L-mode of verbal categorizing and "turn on" the R-mode processing part of your brain, so that you can "see the way an artist sees." Again, the key question is how to accomplish that cognitive L-R shift. The most efficient way seems to be to present the brain with the task the left brain either "can't or won't handle".

Book
Pages
76,77,
78,79

Gained EI/VBC's insights: _____

SUMMATION BOX (SB): Edwards' Teaching Exercises Reveal R-Mode Perception

THE ZEN of DRAWING (chapter 12) – when your brain is weary of its verbal chatter, drawing is a way to quiet the chatter and to grasp a fleeting glimpse of transcendent reality. By the most direct means your visual perception streams through the human system – through retinas, optic pathways, brain hemispheres, motor pathways – almost magically transforming an ordinary sheet of paper into a direct image of your unique response, your vision of the perception. You as viewer of this book's drawings (As well as WM's SWPS's Choose/Rank Patterns Series) – no matter what the subject – can find you, see you through your interactive connection.

Book
Pages
222,223

Experience intentional 2D<=>3D shifting below: read statements clockwise around the RTH encapsulated thinking head

1. Drawing (SWPS Series) can reveal much about you to yourself, some facets of you that might be obscured by your verbal self. Your drawings and your Experiential Intelligence/Values Beliefs Convictions (EI/VBC's) response judgment patterns can show you how you see things and feel about things.

8. Through introspection, you can embark on that study, becoming an "Observer" and learning, to some degree at least, how your brain works. In observing your own brain at work, you will widen your powers of perception and take advantage of the capabilities of both its halves. Presented with a problem, you will have the possibility of seeing things two ways: abstractly, and verbally, and logically – but also holistically, wordlessly, intuitively.

7. With the power of both halves of the brain available to you and the myriad of possible combinations of the separate powers of the hemispheres, the door is open to you becoming more intensely aware, more capable of controlling some of the verbal processes that can distort thinking. Logical, systematic thinking is surely essential for survival in our culture, but if "our culture is to survive", understanding of how the human brain molds behavior is our urgent need.

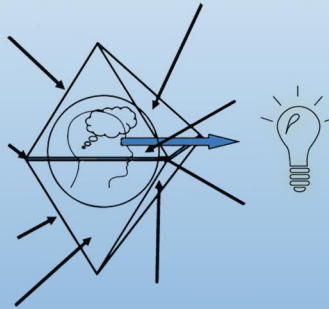
6. Having shifted to a new mode of seeing, you may find yourself looking into the essence of things, a way of knowing tending toward the Zen concept of "satori", as described in the quotation of D.T. Suzuki. "As your perceptions unfold, you take new approaches to problems, misperceptions – peel away the layers of stereotypes that mask reality and keep you from clearly seeing."

2. First, you draw (or preview the 3 components of a SWPS Portrait's lined boxes with hotspots of language) in R-mode, either wordlessly connecting yourself to the drawing (or your R-mode leading the L-mode to the word meaning in each portrait's 3 components) this shifts you back to your verbal mode, you can interpret your feelings and perceptions by using the powerful skills of your left brain – words and logical thought.

3. If the pattern is incomplete and not amenable to words and rational logic, a shift back to R-mode can bring intuition and analogic insight to bear on the problem. Or, the two hemispheres might work cooperatively in countless possible combinations.

4. The exercises in this book, of course, encompass only the very beginning steps toward the goal of knowing your two minds and how to use their capabilities. From here on, having caught a glimpse of yourself and your drawings (or your SWPS Series Response Patterns Reports), you can continue the journey on your own.

5. When you have started on this path, there is always the sense that in the next drawing (or the next SWPS series) you will more truly see, more truly grasp the nature of reality, express the inexpressible, find the secret beyond the secret. As the great Japanese artist Hokusai said, "learning to draw never ends" – (WM suggests learning to engage or create SWPS Series may deliver the same lifetime lasting outcomes)



CONCLUSION BOX (CB): Discovering R-Mode Skills & Insights for Improving Wisdom

"To transform the world, we must begin with ourselves; and what is important in beginning with ourselves is the intention. The intention must be to understand ourselves and not to leave it to others to transform us. This is our responsibility, yours and mine; because, however small may be the world we live in, if we can bring about a radically different point of view in our daily existence, then perhaps we shall affect the world at large." J Krishnamutri in the First and Last Freedom. Can your SWPS Judgement Patterns Response Reports SB, RTH, CB Portrait Components used as "flash cards" lead to Complete Brain Thinking Meditation?

Book
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Gained EI/VBC's insights: _____



AWAKEN YOUR EXPERIENTIAL INTELLIGENCE (EI) THINKING

DRAWING ON THE RIGHT SIDE OF THE BRAIN BY BETTY EDWARDS
THIS SWPS™ 7 SERIES TOPIC – EDWARDS' TEACHING EXERCISES REVEAL R-MODE PERCEPTION
YOUR EI/VBC'S® JUDGEMENT PATTERNS RESPONSE REPORT

ENTER YOUR CHOOSING/RANKING NUMBERS BELOW THAT YOU RECORDED ON
 YOUR 4 COMPLETED SWPS™ PORTRAITS LEFT TO RIGHT ORDER 1, 2, 3, 4 BELOW

4 OUT OF 7 SWPS™ SERIES CHOICES:
 SWPS#__ SWPS#__ SWPS#__ SWPS#__

4 CHOSEN	___	SUMMATION	1	___
SWPS	___	BOX (SB's)	2	___
PORTRAIT	___	#'s RANKING	3	___
#'s	___		4	___

4 CHOSEN	___	CONCLUSION	1	___
SWPS	___	BOX (CB's)	2	___
PORTRAIT	___	#'s RANKING	3	___
#'s	___		4	___

RANK YOUR 4 SWPS CHOICES				
4 CHOSEN	___	SWPS	1	___
SWPS	___	PORTRAIT	2	___
PORTRAIT	___	#'s RANKING	3	___
#'s	___		4	___

EI/VBC'S® TRANSFORMS REASONING HABITS

This new method of thinking, "2D <=> 3D perception & perspective shifting," reveals insights as you record both obvious and hidden judgments while you recognize your choice-making patterns. Ultimately, you're using your personal legacy of VALUES BELIEFS CONVICTIONS® (VBS's) that influence and define all aspects of your daily identity.

Use your EI/VBC's Choose-Rank-Reasons-Record-Retain (CR4™) pattern-revealing report to communicate multiple dimensions of meaningful feedback. Articulate new or evolved questions and possible unforeseen answers/solutions, as this SWPS™ series prompts you.

NAME (optional): _____

AFFILIATION (optional): _____

OUR VISION: AN ONLINE SWPS™ PATTERN MATCHUP CENTER

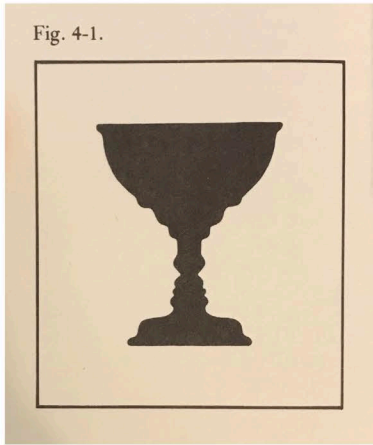
Let's use AI to discover ways to meet humanity's needs and provide fulfillment. Together we can compel Change Agents and Influencers to build an online space where SWPS™ are correlated and matched-up by a beneficially focused algorithm. The possibilities for improving mental health at all ages of life are endless and may build an exciting new frontier of hope, positivity, and unity.

Yes! This SWPS™ Series motivated me to impact social media/digital tech's future development. I am sending my CR4™ response report & my selected 4 SWPS™ with my feedback/suggestions to the email below.

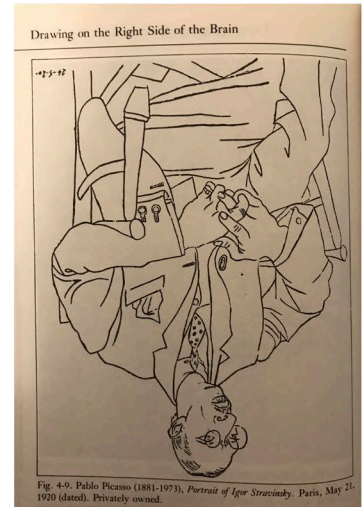
INFO@EIB4AI.COM



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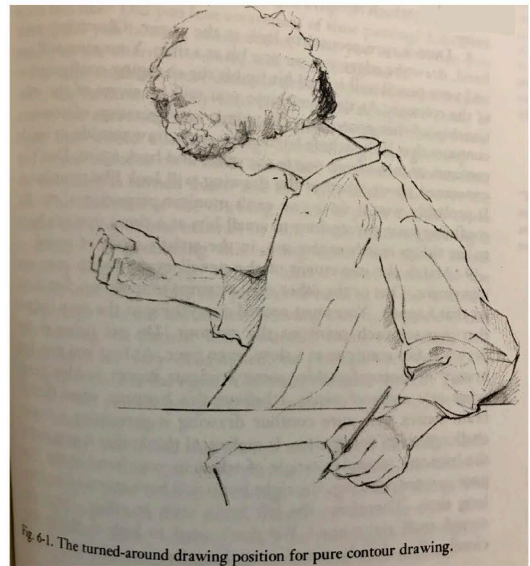


Face/Vase for SWPS Portrait #2



Upside down drawing for SWPS Portrait #3

Helpful image from SWPS Portrait #4



Chairs for SWPS Portrait #5

