



EXPERIENTIAL INTELLIGENCE BEFORE ARTIFICIAL INTELLIGENCE

UNCOMMON GENIUS – HOW GREAT IDEAS ARE BORN – DENISE G. SHEKERJIAN

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

PART I

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 comprehensional leap forward in better understanding the influences on one's life with your EI/VBC's Judgement Patterns decisions.

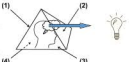
- (1) The constant autonomic (unnoticed) perspective shifting with 2D<=>3D perception greatly influences interpreted meaning of any digital or printed image.
- (2) The merging of Human General Intelligence Q&A thought and reasoning (HGI) with AI generated Artificial General Intelligence (AGI) programmed Q&A "thought" that creates our thinking identity.

TRACING THE CREATIVE IMPULSE WITH 40 WINNERS OF THE MACARTHUR AWARD

Denise Shekerjian has written a thought provoking, absorbing, literate guide to the birth of creativity. She spoke with some of the most intelligent, quirky, iconoclastic, tricky, and, well, creative people of our time. All recognized with the MacArthur Fellowship award – including paleontologist Stephen Jay Gould, social scientists Robert Coles and Sarah Lawrence Lightfoot, Opera director Peter Sellars, poets Joseph Brodsky and Brad Leithauser, film maker John Salyes, carpenter Sam Maloof, and clown Bill Irwin – just to name a view of the 40 selected to be interviewed by Shekerjian that received the "genius award".

HOW TO COMPLETE A SWPS SERIES™ FOR AWARENESS ENHANCEMENT

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 ____

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__

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?

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__

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**

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



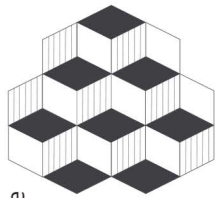
2D \Leftrightarrow 3D PERSPECTIVE SHIFTING OVERVIEW

PART I

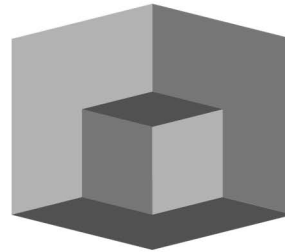
Ready to evolve your reasoning habits in a way that enhances the benefits of using your Experiential Intelligence?

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**

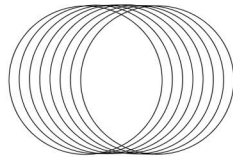


Black and White Cubes:
The figure reverses so that either 6 or 7 cubes are perceived.
(Sensation + Perception Page 321 Figure 17.15b Schiffman)



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):

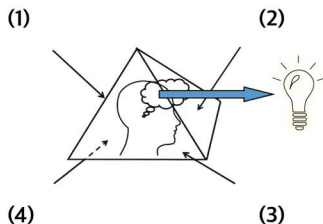
An introduction to the book's hotspot of the author's shared knowledge.

Reference
Book's
Pages

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

4-sided RTH

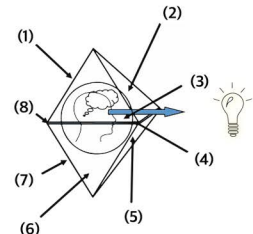
Thinking Head Commentary Collective



The RTH Thinking Head Commentary Collective (4 or 8 sided) transcends 2D \Leftrightarrow 3D "this or that" perception habits and escalates a complete brain understanding for viewing. The SB and CB components of the SPWS Portrait allowing 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):

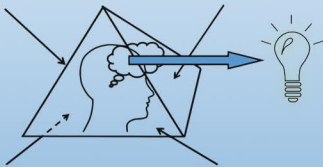
This project was born from a line in the newspaper. "Think of it," was the tease. "You're at home minding your own business when the phone rings. "You don't know me," a voice says, "but I'm calling you to congratulate you. In recognition and encouragement of your creative capabilities, you have just been awarded a prize in the six-figure range to be paid out over the next five years with absolutely no strings attached."

Book
Pages
xi, xii

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

1. I read on. The facts were staggering. Anywhere from \$30,000 - \$70,000 a year for five years, with a few lucky people supported for the remainder of their lives.

2. No applications allowed. No follow-up or accountability of any kind. Top drawer prestige.



4. Win a MacArthur and enjoy the ease of financial strain, the gift of time, and the star making machinery that goes along with it all.

3. A steady stream of checks in the mailbox or automatic deposit. Cash them, or bank them or do otherwise in a sorry moment of madness – the decision entirely yours, no explanation sought nor owed.

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

CONCLUSION BOX (CB):

In the beginning it was the fairytale freedom that attracted me to the MacArthur award. Freedom, money, time, choice, validation – initially these were the things I found seductive. But beneath it all there was something far more interesting, far more enduring and important. The idea of creativity itself, the spark of the creative impulse. Giving rise to inventions like the wheel, the thread screw, the sewing machine, the Brandenburg concertos—all contributions—as our culture progresses. What exactly is creativity? How does it work? Is it possible to fan the embers of our own uncommon genius? I wanted to find out.

Book
Pages
xi, xii

Gained EI/VBC's insights: _____

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

SUMMATION BOX (SB):

According to stories, certainly the chances that John D MacArthur would amount to anything were slim; 8th grade dropout, a failed reporter, a pilot in training who recklessly crash 3 planes in the first two months with the Royal Canadian Air Force, AWOL from the armed services, a ne'er-do-well who caused three businesses to fail, a scrappy fellow restlessly pursued by a half-dozen government agencies, a man who claimed litigation as his favorite sport.

Book
Pages
xii, xiii,
xiv

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

1. At the age of 38 and destitute, his biographer reports, he borrowed \$2500 and bought then ailing BANKERS LIFE & CASUALTY COMPANY of CHICAGO. Hitting upon a scheme to sell one dollar per month insurance policies through the mail at the tail end of the Depression, he had his first million eight years later.

8. Real estate in West Germany and Argentina, restaurants, airplanes, and limousines.

7. In addition, at various points in his long life, he had huge holdings in Chicago and Cincinnati, farm and ranch land in Arizona, Illinois, Georgia, Colorado, and Michigan.

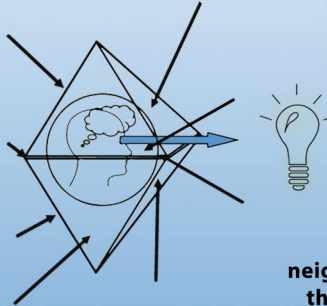
6. He was also the largest landowner in Florida and counted among his assets the ritzy PGA golf courses and club houses.

2. At his death in 1978 at the age of 80, he was the second richest man in America – and possibly the cheapest.

3. It has been said that he consistently flew coach, pocketed half eaten sandwiches left behind by fellow passengers, scraped salad into a plastic bag for later consumption, saved half smoked cigarettes, and kept a frozen birthday cake that he sliced away at year after year.

4. A shrewd and brazen businessman, he ran his deals from the table in a grimy coffee shop of the Palm Beach Gardens Hotel. That he owned the hotel (and some 42,000 acres of neighboring real estate) might lead you to believe that he occupied the penthouse suite. Not so. He and his second wife and two poodles lived in a modest apartment overlooking the parking lot.

5. At his death his holdings included all the stock of BANKERS LIFE & CASUALTY, at the time the second largest accident and health insurance company in the world.



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

CONCLUSION BOX (CB):

To escape the tax man at his death, in a strategy which was in keeping with his general disdain for government bureaucracy, he left the bulk of his 2.5 billion dollar empire to establish a foundation named after himself and his wife. He left the following instruction to his Board of Trustees: "I figured out how to make the money, you boys figure out how to spend it". The MacArthur prize (variously called an award and a fellowship, which illustrates both its congratulatory and generative, sponsoring major) is just one of the many projects the foundation took on.

Book
Pages
xii, xiii,
xiv

Gained EI/VBC's insights: _____

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

SUMMATION BOX (SB):

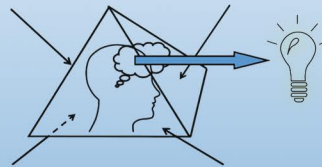
It was John MacArthur's son – Roderick – who took the foundation helm. He believed the role of philanthropy in American society should be marked by risk-taking and forward thinking. He believed ardently "in maverick geniuses". Rodrick MacArthur worked diligently to get his program launched and the program was unanimously endorsed by the board in June 1981, with the announcement of the first set of awards, the MacArthur Fellowship was born.

Book
Page
xv

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

1. The way the award works is that they come to you, you can't go to them. The only way to become eligible is to be recommended by a specially designated group of nominators scattered throughout the country.

2. All experts of one thing or another, working anonymously, the nominators secretly gather information about a candidate and submit it to a small foundation staff for further development.



4. Once the candidates file has been suitably fattened with various assessments of potential, it is passed on to the selection committee chosen by the Board of Directors. When at last agreement is reached on a fresh crop of fellows, one or two times a year, by no particular timetable, the awards are announced.

3. The award is not limited to any specific field – from rare bookbinding, climatology, genetics, poetry – even a clown has received one. Apart from competence and creative potential, the only requirement is that the person be a citizen or residing in America and not hold elected or appointed office.

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

CONCLUSION BOX (CB):

Almost immediately the press began to call it "the genius award" irritating the foundation and most fellows. In fact the purpose of the award is to promote those leaps of creative thinking that may occur when gifted people are left to their own devices. For many, the award is an opportunity to refocus work, or to pursue projects that might appear wildly speculative or even to change fields completely. Like the late Rodrick MacArthur was fond of saying "Even if only one of them produces a great work of art, it will have been worth the risk"

Book
Page
xv

Gained EI/VBC's insights: _____

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

SUMMATION BOX (SB):

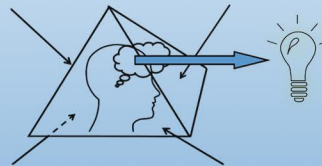
Can you search for the beginnings of creativity without knowing how it is defined? The dictionaries proved unsatisfactory, leaning on words like "originality," "invention," and "imagination." According to THE OXFORD ENGLISH DICTIONARY, the word "creativity" didn't appear in print until 1875.

Book
Pages
xvi, xvii

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

1. I looked elsewhere for definitions and came up with a file full: a creative genius is one who is smarter in his art than she/he is in their life.

2. Creativity is the ability to look sideways at problems.



4. The creative person is one who can look at the same thing as everybody else but see something different. A creative act takes unremarkable parts to create an unforgettable whole.

3. A creative person is one who enjoys, above all else, the company of his/her own mind – a creative enterprise is one that produces an effective surprise.

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

CONCLUSION BOX (CB):

In short, "creativity" is one of those overstretched concepts made to stand for too much and therefore hardly stands for anything at all. By using the confines of the MacArthur Fellowship choosing criteria – my search for explanations to the mystery of creativity was aided considerably.

Book
Pages
xvi, xvii

Gained EI/VBC's insights: _____

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

SUMMATION BOX (SB):

In the end, the common themes linking these 40 creative people selected for this book – that received MacArthur awards – separated and floated to the surface like cream. Some of what I discovered I expected: they were all driven, remarkably resilient, adept at creating an environment that suited their needs, skilled at honoring their own peculiar talents instead of lusting after an illusion of self, capable of knowing when to follow their instincts, and above all magnificent risk takers.

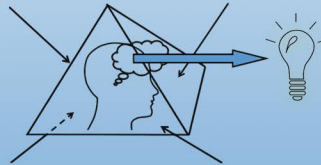
Book
Pages
xxii, 223,
224

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

1. It is only appropriate that I list the names of the 40 fellows. Please refer to the book UNCOMMON GENIUS – page 223 and 224 – for an itemized listing after each fellow's name of their specific topics of passionate creativity pursuit. Listed by last name alphabetical order – we begin.

Joan Abrahamson, Robert Axelrod, Joseph Brodsky, Lester Brown, Robert Coles, Douglas Crase, Richard Critchfield, Shelley Errington,

2. Howard Gardner, Henry Louis Gates, Stephen Jay Gould, Ian Graham, Shirley Bryce Heath, Bill Irwin, Robert Irwin, David Keightly, Henry Kraus, Sylvia law,



4. John Sayles, Peter Sellars, Ralph Shapley, Ellen Stewart, David Stuart, Alar Toomre, J Kirk T Varnedoe, Derek Walcott, Fredrick Wiseman

3. Brad Leithhauser, Michael Lerner, Sarah Lawrence Lightfoot, Andrew McGuire, Sam Maloof, Ralph Manheim, Ved Mehta, Deborah Meier, Patrick Noonan, Robert Payne, Tina Rosenberg

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

CONCLUSION BOX (CB):

But some of what I learned was a surprise, like the discoveries about cultivating a widely flung mission, trying to encourage luck, and allowing for the tastes of the culture. And in certain circumstances, it's better to loosen up, throw away the instruction manuals, and get your hands dirty.

Book
Pages
xxii, 223,
224

Gained EI/VBC's insights: _____

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

SUMMATION BOX (SB):

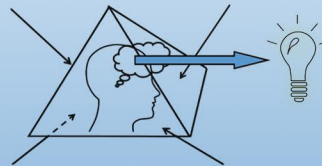
With these conclusions in hand, the problem then was to devise an artful structure for telling the story, keeping in mind that creativity is a non-linear phenomena. That is to say that "a" does not lead to "b," "c" may well be followed by "q". Considerations fold into each other the way egg whites are folded into a cake batter. Somehow I had to allow for the untidiness and inconsistencies of it all.

Book
Pages
xxii, xxiii

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

1. There were the subtleties of reducing an interview to the written page: people should sound the way they really talk.

2. A casual statement, isolated from the whole, shouldn't be made to stand for an entire formal dogma. Live people need to be protected: we can't – any of us – go around telling all.



4. Despite the strong temptation to over-season the paragraphs with pungent, spicy detail, in deciding what to include, I remembered the advice of Elias Canetti: "One should fear words more."

3. Embarrassing passages and whatever is patently dull, self-serving, repetitive, trivial, foolish, clumsy, or cruel should be cut.

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

CONCLUSION BOX (CB):

Some of you will wonder if I verified the written statements with the Fellows themselves. The answer is that I done so where there was doubt as to what was meant or when a condition of the interview was the fellow requested that I call them again to confirm quotes. In most cases here I did not go down the path of follow-up with the fellows because people editing their own words have a strong tendency to adjust ones remarks to be bland or clever.

Book
Pages
xxii, xxiii

Gained EI/VBC's insights: _____

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

SUMMATION BOX (SB):

This book is not meant to qualify as a systemic study – I am not a research scientist – my methods reflect the absence of any number of such areas of classical training. I am not trying to provide a formula or recipe that, if slavishly followed, would turn a pedestrian imagination into a Michelangelo, a James Joyce or Mozart. The phenomena of the creative spark is larger than any of my findings can suggest. But I do firmly believe that if we cultivate a consciousness about the way we think and work and behave, improvement in our creative abilities is possible – and improvement is not something to be taken lightly. The single useful thing to say about creativity is to identify your own peculiar talent and then settle down to work with it for a good long time.

Book
Pages
xxiv,
1, 3,
4, 5, 6

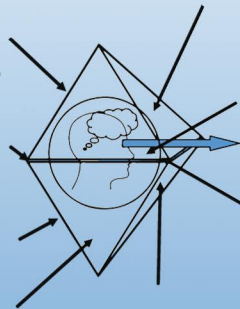
Experience intentional 2D<=>3D shifting below: read statements clockwise around the RTH encapsulated thinking head

1. Dr. Gould settled at his desk. I started in with my standard warm-up questions: work habits, interests, how he felt about success, how he handled failures. He swatted them aside: "rubbish."

8. Another MacArthur fellow – Arthur Koestler – spun an entire theory around this idea of connectivity in his book THE ART of CREATION. Koestler maintained that usual, normal thought proceeds from a single frame of reference, while a person may be familiar with many points of view, most of us operate from only one frame of reference at a time. Creativity occurs, he continued, when a person can relate what are normally independent matrixes or frames of mind. This phenomena he called "bisociation".

7. Gould's special talent, that rare gift for seeing the connections between seemingly unrelated things, zinged to the heart of the matter. He had zeroed in on the most popular of the manifold definitions of creativity: the idea of connecting two unrelated things in an effective way. The surprise we experience at such a linkage brings us up short and causes us to think. Now that's creative.

6. It took me years to realize that was my skill. I could never understand why everybody just didn't do that. People kept telling me these essays were good and I thought, all right I can write, but surely what I'm doing is not special. And then I found out that is not true. Most people don't do it. They just don't see the connections."



2. I moved on to questions of aptitude, and here, finally, broke ground. Look, he explained, "There's so much nonsense circulating about the creative process. People are caught up in the so-called magic of inspiration. Twaddle. Absolute twaddle and one of the worst heritages of romanticism."

3. Gould elaborated: "Any human being is really good at certain things. The problem is that the things you're good at, come naturally. And since most people are pretty modest instead of an S.O.B. like me, what comes naturally, you don't see as a special skill. It's just you.



4. Take the person whose body works really well without a great deal training, or the person with perfect pitch or a musical skill – I mean, they don't give it a second thought because they've always done it. They're good at it. On the other hand you really can get very unhappy or jealous or angry or woeful about the things you don't do well.

5. My talent is making connections. That is my quest as a researcher hot on the trail of the question of questions: the mystery of evolution. Simple example – how do the parts of a snail shell interact? What are the rates of growth? Can you see a pattern? I am always trying to see a pattern in this forest and I'm tickled that I can do that.

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

CONCLUSION BOX (CB):

Even the most casual look around the home at the objects that populate our everyday lives illustrates the connectivity idea of creativity. The Ziploc food storage bag, which takes a cue from the zipper used on fabric. The Teflon coated face of an iron, an idea borrowed from the stick free frying pan, adding honey to nuts, cheese to popcorn – these are all illustrations of combining two different frames of reference to come up with the kind of effective, pleasing surprise we call creative.

Book
Pages
xxiv, 1, 3,
4, 5, 6

Gained EI/VBC's insights: _____



AWAKEN YOUR EXPERIENTIAL INTELLIGENCE (EI) THINKING

UNCOMMON GENIUS – HOW GREAT IDEAS ARE BORN – DENISE G. SHEKERJIAN

YOUR EI/VBC'S® JUDGEMENT PATTERNS RESPONSE REPORT

PART I

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