

lian terms, only apodictic evidence is the criterion of truth in the fundamental correlation of subject and object given by the intentionality proper to all acts of consciousness. “Evidence is in an extremely broad sense an ‘experiencing’ (*Erlebnis*) of something ... a mental seeing of something.” (Husserl 1960:§5) The juxtaposition between experience and seeing is quite telling here. Its living, embodied quality gives intuitive evidence its appearance of being “in person” (*leibhaftig*). But the complementary side is also a quality of seeing, of conscious appraisal, from which springs the closeness of intuition and in-sight (*Einsicht*): the force of seeing, evidence as being-seen.

By now we have touched upon the constellation of evocative terms Husserl uses in locating intuition in his phenomenological project. But in doing so we have only just sketched the outlines of intuitive evidence as it occurs in the act of becoming aware. Thus let’s move on to describe its embodied procedures.

A session of stereoscopic vision

Background

As researchers, we set up the session so you can experience for the first time the stereoscopic fusion of two-dimensional images. We will use various images, such as Julesz’s random stereograms, scientific images, or the popular “Magic Pictures” (Julezs 1971). Our experience as researchers shows that these images remain impenetrable for most people at first glance, so you will need to stick with it through several re-starts in order to make the jump and to clearly see the figures in a convincing three-dimensionality.

The overall setting

Settings

We structure the session so you can learn to see for the first time. You are provided with the images to work from, and you have the help of a teacher who has not only seen them but has acquired a stable mastery over them, and can provide some pointers on what you have to do. It will take a few hours to learn what to do the first time around, but after repeated practice, you will be able to bring about the three-dimensionality you are after in only a few minutes.

Help in learning what to do

Suspension

You don’t necessarily need to have a teacher standing over you, as long as you are reassured that many people have succeeded in the past, for this will give you the confidence you need to keep plugging away even though you fail in the beginning. There is evidence of non-accessibility (the image is flat), then imitation, and even competition between those who know how to “see”. Helping different people to see can be quite var-

Conversion	<p>ied depending on circumstances. Almost always though you will be given these hints:</p> <ol style="list-style-type: none"> 1. Start by looking at the pair of pictures directly in front of you, ideally vertically arranged, and at such a distance that they cover most of the foveal region (i.e. at the center of the visual field). You will suspend your usual attitude when you are struck by the fact that you can't access the three-dimensional image. We call this "resistance by reality," by which we mean that your usual perception is not up to the task. 2. Cross your eyes by looking intently at the tip of your nose, while keeping your attention fixed on the (spatially superimposed) images of the two source figures. You'll probably then look for help "about how I'm doing this," and then do some trial-and-error work with variables like distance, location, and the use of reflections.
Letting-go	<ol style="list-style-type: none"> 3. Let your vision find its point of focus over the images, and relax the grip of the eye-crossing effort. Your suspension is imposed and maintained by the failure of the 3D image to show itself. You'll then find yourself reflecting on the perceptive act by being "worn out," by exhausting all the easy solutions, and by constant repetition. You will keep at it due to all this glaringly obvious and maddeningly uncompromising failure. Here you will find a great example of "empty time": even the experts can't instantly access the 3D image, which will take several seconds to appear. 4. Let the 3D effect click into place all by itself. At the beginning it will be unstable and fleeting. But then you will notice a progressive fulfillment (relative to perceived content); you will see the surface begin to change and notice the unstable character of first successes, but also the simple character of what is intended (it is always just an image!).
Cycling through	<ol style="list-style-type: none"> 5. You will find a lot of emotion welling up the first time you see a stable, sharp and crisp image, because now you've suddenly hit upon a hidden dimension; you will feel the usual certainty in which physical space is shaken up; you may even want to put your finger into the imaginary space in front of us.
End	<p style="text-align: center;"><i>After the session</i></p> <p>The experience now becomes fluidly intersubjective: you can talk about what you have just done and can refine your procedure in subsequent tries. You and the researchers will want to validate your seeing with new and different test figures whose hidden figures are kept secret from you at first. You will feel a nice sense of satisfaction at having learned the task.</p>
After-effect	<p>Even after a few days, all you have to do is to return to this initial session and you will be able to reproduce the stereoscopic vision, and to carry it over to other types of images.</p>
