



if resistant conjurers research and propose innovative designs capable of empowering attentional agency. Fearless of its zap, the grand illusionist show never opposed, fully aware that during the course of sustained zapping, the voluntary aspect of attention control disappears entirely. Besides, due to an ironic process theory, deliberate attempts to suppress certain thoughts make them more likely to surface.

37 Control

People engaged in an attentionally demanding task often fail to notice extremely obvious events that occur directly in front or failing to notice things going on elsewhere

38 Writing

There is something magic in writing which always draws attention to it because people tend to believe in what they write or what is written.

39 Vigilance

The wellbeing of the public is not secondary to the devoted attention. The lowest levels are reached with fatigue thus sleep governance is particularly relevant for the illusionist manipulator as sleep deprivation severely compromises the ability to attend or respond to stimuli.

40Limited prior information.

One of the key principles for a successful illusion is never to repeat the same effect with the same method. Likewise a key principle for a successful illusionist is to repeat the same effect with the same method to attract attention to it.

41 Tonic

In the animal word tonic attention describes the psychophysical condition of prey under threats or dangers. In a wider illusionist context the capacity or the necessity to look very attentively to nothing awaiting for something to happen is a peculiar cognitive condition that any inexperienced illusionist debunker has to face.

42 Bi-pole

Divide in two to foresee uninterrupted entertainment. Before the FOMO anxiety ever existed, the bi-

pole model filled with impulses and stimuli assured continuing shows without any stops. Barnum, the greatest corporate illusionist of all time, built two different stages to get rid of pauses while keeping audience enrapt; The ideal consumer emerged from the constant state of distractions where the audience is never as interested in what is in front compared to the pleasure of seeing what other audiences are witnessing.

43 White noise

A continuum of frequencies equally distributed over the whole hearing range is often used to mask background noises

44 Grouping

Illusionists often prevent people from seeing important parts of their apparatus through visual camouflage.

45 Black theatre

Brightly colored objects appear and disappear in front of a black background by being obscured within different grades of black causing failure to distinguish the various dark background items.

46 Blind spots

Sometimes illusionist don't have to show or hide anything because vision is not only based on what is framed but also what the brains think should be seen and not what is actually there.Beyond any psychological or mental trick , physiologically speaking the retina has a blind spot that forces brains to fill in gaps assuming and guessing what should be seen. Being a constitutive principle of illusion, Invisibility appears beyond metaphors situated in two different areas that are on the opposite sides of everyone's visual field yet uniformly diffuse in most political spectrum.

47 Occlusion

When there is no perception possible, the public is prevented from perceiving an event by the presence of a physical occluder. masking is not limited to the visual domain

48 Black boxes

Opaque magic at its best, it refers to any gymnic device, system or object that denies the knowledge of the internal working mechanism. Anything used in the illusionist environment might be considered a black box depending on its opacity: a cell phone, an algorithm, a secret formula, a start up, the human brain, a magic circle or a political organization.

49 controversy principle

An hyperbole that invites disputes.

50 Distinctiveness.

People are more likely to notice and remember events that are distinctive and forget Irrelevant looking object; This is typically achieved by either manipulating the object directly or by manipulating the context and thus making them appear less distinctive

51 Tina

Il n'y a pas d'alternative to the current corporate illusionist system. Great illusion performed by the great ironwoman, la dama de hierro. The greatest corporate illusionist deception states that socialism failed and there is no alternative. Alternativos

52 Double Bind

The true dilemma of the illusionist regime is that it suggests to be spontaneously happy. The public receives two or more conflicting messages, where one especially negates the others. Besides the direct attentional trigger given by the negation, the situation becomes attentionally relevant because it generates indecisiveness and creates a strange condition for the public. There is no way out. look at that or this. do it, but can't do it.

53 Wrong description

What it is said or read should not be taken as facts.

54 Dual reality

Two different events occur but are described as equal with the implicit, false, assumption that the event

experience is the same for all the members of the audience. The misalignment between different people's understanding of an event can be exploited. Particularly relevant as the political gold of the current illusionist age is the human aura of authenticity.

55 Multiple outs

The principle uses linguistic cues to misdirect people's interpretation of a given event while hiding the entirety of the options available allowing the performer to choose between them according to the audience's reaction.

56 Effort put

If financial illusionism sounds gibberish does it really take only two clicks to open a stocks portfolio? How much care, time and money can be really put in a trick? Too little to much? The right effort behind the scene is never perceived. People often exclude possible decoding of an illusion because they believe that no-one would go to so much effort just to create it or exclude the solution because it is considered too simple.

57 Panorama

People may be aware of personal perspective and own subjectivity but in front of a 360, a Belvédère, a bird's-eye view, they lose sight of their limits. Panorama, as etymology suggests,are used to convey the possibility of seeing well everything,the narrative of a big picture with the illusion of wholeness and coherence.

58 Distort

Audiences have a set of pre-existing assumptions about the nature of the illusionist show, those assumptions guide their attention and are easier to be manipulated and a big part of misdirection involves manipulating and exploiting these assumptions. Wrong description does the rest.

59 Suspension of disbelief agreement

Sign here please _____

60 Mis noticing

Subjectivity is a key illusionist commodity that has to be produced in order for complex physical features to appear as simple phenomenal

ones. Once subjectivity is generated the audience can't check the accuracy of perception by selecting different vantage points or checking with different measuring devices.

61 Pre Show

200 years ago blood was dispersed outside theatres before the show to hint on the realism of staged decapitations. Tricks don't begin when the performer says so. Most illusionists use pre-show work to build their public representation, to change clothes, to change history, to gather audience' data and change their bio according to social transformations or, often, vice versa.

62 fake revelation

The task of self separation from the pack of untrustworthy pack. Stage Magicians, commercials copywriters or candidates for office know that they are not trusted. As a way to avoid similar mistrust, illusionists go to great lengths to shed the negative connotation and detach themselves from the rest.

63 Mistakes

An apparent failure insinuates doubt in the performer thus increasing the attentional time slot given to the mistake.

64 Induced patternicity

Being animals, primates, humans often have the tendency to find meaningful patterns in both meaningful or non meaningful events. Be it secular or spiritual, quite independently of any illusionist induction, people tend to develop a sense of superstition. Induced patternicity tries to highlight connections between irrelevant objects in order to guide the expectations.

65 Hyperreality

In the grand illusionist show real and fiction are seamlessly combined together so that there is no clear distinction between where one ends and the other begins. Doubts call for attention. Hyperreality cuts the problems and diffuses the inability to distinguish degrees of simulation.

66 Verbal suggestions

Trains never really arrived on time

under Mussolini. But this assumption is a given for any illusionist. A common technique involves the insertion of false claims when recapitulating the effect. The misremembering is enhanced due to increased time lag between encoding and retrieval.

67 Lie

Untruth operates beyond content because it attracts attention and keeps an effect beyond debunking. It transforms the discourse and changes it accordingly to the fake assumptions.

68 Turbulence

Confusion prevents the audience from determining which details are relevant, further minimizing the chances that important parts of the method are remembered. the hyper complexity of the environment affects attention and memory because both have limited capacity, the more items, issues and sounds there are, the less like to understand and remember them

69 Framing

Attention manipulators know that content is secondary to the way it is conveyed. Often the framing appears in the form of volatile metaphors, others more physical; no longer wooden but they are still decorated according to the context.

70 Propaganda

The dissemination of propaganda is a foundational illusionist strategy to further a given agenda based on the partial sharing of information while broadening the scope of the content. Presenting facts selectively may be as old as humankind but the word was invented thanks to the great proto illusionist Gregory XV that proposed it for the Sacra Congregatio de Propaganda Fide.

71 Non verbal suggestions

A never thrown ball won't fall.

72 Divinatory

The most ancient and systematic method to manipulate attention and to organize what appears to be disjointed. Operated through mind reading, card guessing, horoscopes or financial futures divination always monopolize the audience's gaze.

1 Super Magic

Magic born silent, it takes place in the overabundance of words while performing a trick. It is not speech, much as a narration, nor a description. It is redundant at its peak.

2 Metaphorous description

It is always helpful to speak in very visual terms. Language that tends to pup up and stick especially when illusionist opponents are labelled with strong derogatory expressions.

3 Metonymy

Besides being a strong rhetorical figure with attentional weight, the reliance on metonymy, shoes processes of fetishism and fetish that are characteristic of common illusionist, it reduces whole to parts and makes poetic meaning through configuration rather than similarity.

4 Magical Disguise

Illusionists purposely generate confusion between technology, science and magic; this disorientation brings attentional instability, therefore the use of technology is a primary substance of Magic to lose sight on the chain of causes and effects.

5 Sound salient

Relevant triggers are not limited to the visual domain: an auditory event such as a loud sound, or a somatosensory event such as a light touch can also control attention.

6 Auditory personal

Tune in, tune out. Cocktail effect and alike detect points of importance originating from unattended stimuli. The more personal it is or if it is perceived to be the more effective the audio communication is.

7 Scale

Illusionists have a lot of variables they need to set up to attract the attention.

Some given interactions are micro other minor details of investment and energy expenditure to modify the relationship with such sudden shifts in scale, the viewer is forced to take the shifting itself as the data

8 Bump

Two hide one. The bump and lift is the most common method used by illusionists to keep secrets. Bump is not a bump, it is unavoidable anything that makes a stronger and longer bump is welcome.

The street bump usually requires expert sleight of hand, the media bump is effortless.

Visual salient

Evident expressions such as a rigorous speech with a red angry face or a bright light or a blue card amongst a set of red cards. The capture of attention by the appearance of new objects, devices or gestures also help.

10 Visual attractive

They may come from facial expressions or establish contact to draw attention. Some objects are structurally designed for this. However, despite the rhetoric, the drama or the freshness of an illusion there is hardly anything more visually powerful than to bring a child on stage.

11 Visually directing

overlearned responses are often effectively automatic Through social directives illusionists send attention toward or away from selected objects. if attention needs to be directed away pointing to, eye gaze or body postures.

12 Emotive

Aww, adorable, cute. There is no coincidence in kitties on screens or Rabbits appearing out of a hat because there are some stimuli that are likely to capture attention via the emotion they induce. The so-called government of affect is frequently manipulated by all illusionists which compete in their seductive emotional battles with or without animal help.

13 Lux rythmisis

Illusionist exaggeration operates ubiquitous onstage and off stage because people like the feeling of money being spent especially in late stage illusionism, wealth rituals. If is a desire for more, a wealth stoc-racy, luxury patronage garner and multiply attention through its social magnetism.

14 Referencing

Attracting illusionist modeling doesn't necessarily require big data. Illusionist objectives often act on a conceptual level, where some degree of social interpretation is involved. Asking questions or demanding direct participation are powerful tools to draw attention. Uncanny, embarrassing or disturbing questions draw attention toward the receiving flustered audience which draw attention away from the magician.

15 Echoing Stereotype

When the public is diverse there is nothing better than a visual reference. Stocking the brain with misleading miscommunication in intentional doubt. Illusionist need stereotypes to manage their routines, to create an illusion, to further exploit them in the last long and still keep the stage for generations

16 Disgust

The use of offensive language, gestures or objects that eliciting disgust have potent contaminating properties. The use of hatred operates as a powerful attentional tactic, nevertheless the potency of disgust reaches its peak in its latency.

17 Desire

Regardless of whether the process is mediated by a magician or not, dopamine modulates reward processes and consequently shapes motivation and desire; the goal is an audience foresee or pursue and the victor with which these are pursued can be manipulated by the illusionist's.

18 Instant

Currently Immediate matters more and more. More now in the text to reach fast. Not a description from o-

19 Novelty

The apparently spontaneous behavior of all the objects of the illusionist show provides great reach out for every viewer. For an magician is harder to manipulate attention in any sharper and biologically wired system then the process that directly activates dopamine neurons.

20 Evolutionary facial attraction

Often four to five arrayed dots are enough. Even three in case of a white background. Faces are among the strongest attentional devices for human or non human primates. A small the ability to recognize faces is an important evolutionary social and cognitive skill and the processing mechanisms are well exploited by illusionists.

21 Surprise

Surprise is determined by the spectators' expectations about the immediate future; illusionists may manipulate the context to create the event that are effective in capturing attention and the itself, it's interior generation of surprise operate in the relation with suspense because it is expected by the expectation of an event which is eventually not expected. All illusionists are magicians.

22 Suspense

The expectation of a foreseeable future ensures that attention is attended to the object or event. Among the strongest and most implemented suspense diversions of attention is the use of climax. It is such an important feature of the affective government of audiences that sometimes becomes the reason and solo objective of the entire illusionist system.

23 Change blindness

Hard to pay attention to personal eye blinking or minor black frames in videos. Quite harder to notice changes that occur within the visual field, if those changes occur whilst one's vision is temporarily disrupted. Knowing this will keep the viewers' attention on tracking the changes. Not knowing this will keep the attention lost on the change.

24 Zooming

The neutrality of zoom is taken for granted. General public autonomy tends to turn of scales: micro macro, macro if you wish, in a very delicate balance. The zooming effect operates undisturbed in the magical, political and social realm; putting things under supposedly neutral lenses appears to

be the most logical thing to do which gives much advantage to illusionists of not being detected.

25 Explicit instruction.

If asked to listen. People usually do; The most explicit form of attentional manipulation involves the illusionist asking to attend to something. However, in order to avoid suspicion. The direct instructions are transformed into tasks which commit attention to its execution and prevent from looking somewhere else.

26 Dividing attention

Inert individual attention creates a distorted view of experience. Manipulating one person's attention at the time is easier and more effective than directing multiple heads.

27 Relaxation for relaxation

attentional de-emphasis often occurs through repetition whereby the illusionist repeats an action several times till less attention is paid to the subsequent action.

28 Ludo Treatment

Jokes and laughter ease tension and the audience pay more attention to the following events; once the public is entertained it is less likely the show will be sabotaged.

29 Subliminal

Sometimes visuals, others verbal. Maybe even olfactory. Usually hidden. It one of the more powerful principles in misdirection involves the use of implicit suggestions to essentially hijack the orienting of attention. Any sensory stimuli below the threshold of conscious perception help the persuasiveness of a message and thus its relevance.

30 False solution

All given solutions come with an illusionist's benefit and an attentional cost; Moreover solutionism is constitutive in the centuries-long transformation from conjuratio to consumption. Accepting any provided solution relaxes the audience and makes the viewers less attentive; given the right mechanism or algorithm, technology can solve all problems, effectively making the show life

frictionless and trouble-free.

31 Justify

Illusionists state the importance of actions that appear natural in order to avoid suspicion and thus attention. Whether something is natural or not depends on the event itself as well as the context in which it occurs. Things in order are not perceived, disorder appears and might even be used as a double distraction operating at the mental leve.

32 Oxytocin

Illusions often exploit neurological processes by taking advantage of mirror neurons and empathy. Therefore great illusionists often pretend to be incapable of handling policies, cards, business reducing the motivation of the naïve spectator to search for expert sleight of tricks to OXytocin spectators are likely to seek out the method and more likely to attend to things presented

33Lay back

Magicians have techniques to control the level of attention, many of which rely on physical cues. The masters of misdirection developed a series of body postures that led to tensions and relaxations in attention. forward postures will result in tension and thus heighten people's level of attention, whilst leaning back is an apparent relaxation and reduces the level of attention.

34 Syncope

The problem might be visually out there. But unattended due to affective governance which plays a powerful role whereby people are less likely to spot the problem or the method during or after a joke.

35 Desync

Because most people do not expect the method to take place outside the effect, one of the most powerful misdirection techniques involves carrying out the procedure off the beat of the event itself. This may decrease the effect and value of a surprise but it adds drawing the attention away.

36 Zapping

Audiences are never in control even

MATTEO LOCCI - CRITICAL CONJURING DSRA

The magical guide to distractions, misdirections and political manipulation