

Darwin Ortiz Strong Magic

Psychologische und anthropologische Tatbestände des Menschen geben Anlass zur Annahme, dass es Zauberkunst schon immer gegeben hat. Es wird argumentiert, dass es ein Wesenszug des Menschen sei, den Zauber zu sehen, sehen zu wollen und zu bewirken. Die evolutionäre Sichtweise der Menschwerdung wird letztlich als Sprachevent interpretiert, der die kreative Zauberkunst mit ihrer Theatralität in Charakter und Kommunikationsmitteln der Effekte ermöglicht haben soll. Humor und kulturelle Eigenschaften der Zauberkunst werden auf die Schamanen der Naturvölker zurückgeführt. Dieses Essay sieht die Zaubertheatralität als menschliche Universalie. Tatbestände und wissenschaftliche Fakten aus der Kognitions- und Neuro-Linguistik, vom Säuglingsalter an bis zum Erwachsenen, bekräftigen die Sichtweise, Zauberkunst als menschlich und sozial zu belegen. Das Buch setzt sich mit Themen wie Sprache und Denken, Wahrnehmung, Kultur und Lüge, Betrug, Unterhaltung und Kunst auseinander. Höhlenmalerei, Dedi, Dionysus und Jesus Christus, aber auch moderne Zauberkünstler wie Harry Houdini, Siegfried und Roy und David Copperfield finden dabei kontextuelle Erwähnung.

Performing Magic on the Western Stage examines magic as a performing art and

as a meaningful social practice, linking magic to cultural arenas such as religion, finance, gender, and nationality and profiling magicians from Robert-Houdin to Pen& Teller.

How the scientific study of magic reveals intriguing—and often unsettling—insights into the mysteries of the human mind. What do we see when we watch a magician pull a rabbit out of a hat or read a person's mind? We are captivated by an illusion; we applaud the fact that we have been fooled. Why do we enjoy experiencing what seems clearly impossible, or at least beyond our powers of explanation? In *Experiencing the Impossible*, Gustav Kuhn examines the psychological processes that underpin our experience of magic. Kuhn, a psychologist and a magician, reveals the intriguing—and often unsettling—insights into the human mind that the scientific study of magic provides. Magic, Kuhn explains, creates a cognitive conflict between what we believe to be true (for example, a rabbit could not be in that hat) and what we experience (a rabbit has just come out of that hat!). Drawing on the latest psychological, neurological, and philosophical research, he suggests that misdirection is at the heart of all magic tricks, and he offers a scientific theory of misdirection. He explores, among other topics, our propensity for magical thinking, the malleability of our perceptual experiences, forgetting and misremembering, free will and mind control, and how

magic is applied outside entertainment—the use of illusion in human-computer interaction, politics, warfare, and elsewhere. We may be surprised to learn how little of the world we actually perceive, how little we can trust what we see and remember, and how little we are in charge of our thoughts and actions. Exploring magic, Kuhn illuminates the complex—and almost magical—mechanisms underlying our daily activities.

Vaste panorama international des interactions entre magie et technologies des arts du spectacle

Magicians have dazzled audiences for many centuries; however, few researchers have studied how, let alone why, most tricks work. The psychology of magic is a nascent field of research that examines the underlying mechanisms that conjurers use to achieve enchanting phenomena, including sensory illusions, misdirection of attention, and the appearance of mind-control and nuanced persuasion. Most studies to date have focused on either the psychological principles involved in watching and performing magic or “neuromagic” - the neural correlates of such phenomena. Whereas performers sometimes question the contributions that modern science may offer to the advancement of the magical arts, the history of magic reveals that scientific discovery often charts new territories for magicians. In this research topic we sketch out the symbiotic relationship between psychological science and the art of magic. On the one hand, magic can inform psychology, with particular benefits for the cognitive, social, developmental, and transcultural components of behavioural science.

Magicians have a large and robust set of effects that most researchers rarely exploit. Incorporating these effects into existing experimental, even clinical, paradigms paves the road to innovative trajectories in the study of human behaviour. For example, magic provides an elegant way to study the behaviour of participants who may believe they had made choices that they actually did not make. Moreover, magic fosters a more ecological approach to experimentation whereby scientists can probe participants in more natural environments compared to the traditional lab-based settings. Examining how magicians consistently influence spectators, for example, can elucidate important aspects in the study of persuasion, trust, decision-making, and even processes spanning authorship and agency. Magic thus offers a largely underused armamentarium for the behavioural scientist and clinician. On the other hand, psychological science can advance the art of magic. The psychology of deception, a relatively understudied field, explores the intentional creation of false beliefs and how people often go wrong. Understanding how to methodically exploit the tenuous twilight zone of human vulnerabilities – perceptual, logical, emotional, and temporal – becomes all the more revealing when top-down influences, including expectation, symbolic thinking, and framing, join the fray. Over the years, science has permitted magicians to concoct increasingly effective routines and to elicit heightened feelings of wonder from audiences. Furthermore, on occasion science leads to the creation of novel effects, or the refinement of existing ones, based on systematic methods. For example, by simulating a specific card routine using a series of computer stimuli, researchers have decomposed the effect and reconstructed it into a more effective routine. Other magic effects depend on meaningful psychological knowledge, such as which type of information is difficult to retain or what changes capture attention. Behavioural scientists

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measure and study these factors. By combining analytical findings with performer intuitions, psychological science begets effective magic. Whereas science strives on parsimony and independent replication of results, magic thrives on reproducing the same effect with multiple methods to obscure parsimony and minimise detection. This Research Topic explores the seemingly orthogonal approaches of scientists and magicians by highlighting the crosstalk as well as rapprochement between psychological science and the art of deception.

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This book charts the history of modern magic across India, China and Japan, analyzing representations in the cultural imagination of the West.

Rule 1 of magic is: "The framework for any communication is determined by the expectations and associations you trigger". Rule 4 is: "The brain filters out most of the information it receives". The greatest magicians in the world and their acts stick religiously to 20 rules which have nothing to do with how magic works, but instead why it works.

Vols. for 1964- have guides and journal lists.

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