Visualization Primer

from selected posts on the Internet

January 1, 2024

Preface

[Anonymous, 2024b]

SATS otherwise known as state akin to sleep, is one of the most effective ways used in manifestation. But due to its difficult learning curve, most people just give up on it and try to find easier ways to manifest. Anons have been arguing over what is the most effective way in manifesting for quite some time now. And it appears that the most effective way to manifest something immediately without waiting for your desire to suddenly appear after 2 years is a technique called WILD SATS, which basically means lucid dreaming while doing the technique of state akin to sleep. Its like imagination but it bypasses the conscious mind and goes directly to the subconscious mind because you are basically fully experiencing your manifestation in real time inside your mind. The technique can be extremely difficult to replicate and many anon have failed in achieving it.

Most people do SATS wrong. They think they just relax and visualise and that's it. No, there's more to it than that, you have to actually feel like your inside the scene like it's a lucid dream. In that state where you're half awake and asleep, you completely forget your body and your surroundings should be the scene. Whatever the reason people manifest their desires way quicker in this state, but it's how people should be doing it because that's what Neville describes it as.

An account of ”real” SATS

[Anonymous, 2024a]

> I got a taste of ”real” SATS a couple nights ago and now I feel kind of annoyed that I have been doing it seemingly wrong this entire time and can't seem to replicate the success either. It happened due to a mix of circumstances, I woke up in the middle of the night and couldn't get back to sleep, I was tossing and turning restlessly and decided I might as well do the same meditative breathing technique I usually used to get into SATS just to try to get some sleep. Doing this, I managed to enter into a scene, a real scene that felt absolutely convincing in every way, my ”physical body” which was restlessly lying in bed literally ceased to exist and I was within a scene that I realized was under my control. It was an odd scene and I didn't really go into it with the intention of manifesting anything, I was in the break room at my work, but I decided to conjure up a copy of myself sitting across from me, and that copy materialized

> immediately before me. I was honestly terrified, I felt like I was doing something I wasn't supposed to do, I had never had this vivid of an experience before either dreaming or awake, it was like super-real. Anyway I decided that I wanted to explore this world a bit, and I left the break room, my copy sort of smirked at me and walked away in another direction, kind of creeped me out. I descend the stairs and I find myself in a party in a post-modern minimalist suite like pic related, full of people I know, many from my distant past. I talked to a few of them, I made one of them in particular come up to me and have a conversation, someone I knew from elementary school. It was at this point I started "losing control" and fell into an uncontrollable dream, but for that entire "5 minutes" (not sure how long it was in reality) it felt like I was in total control, just physically exploring a space that was just as real as anything I had ever lived through. I can remember almost every detail.
>
> How do I attain this again without sleep deprivation?

A final note from the editor

SATS is essentially autogogia, which is elaborated on in subsection 1.1.3 and chapter 4.

The other visualization styles are not exactly SATS. They may be used for general visualization and to strengthen visualization skills for the purpose of SATS.

Contents

Chapter 1

Introduction

1.1 Describing Visualization Styles

1.1.1 Traditional Phantasia

Traditional Phantasia is the common form of visualization, which most people have. It involves seeing a scene fully in your mind.

Your eye's field-of-view does not play a role in this kind of visualization. In-fact, a person who became fully blind would still be able to visualize in their mind.

You will often hear the phrase "In your mind" used a lot, when people describe visualizing; or, if they are a weak visualizer, they may say the phrase, "In the back of your head".

If you have an inner-monologue, you are familiar with the concept of "in your mind"; real speech occurs outside your head, in the field analyzed by your ears, whereas your inner-monologue is fully inside your head, and you don't need ears at all to 'hear' your voice. Traditional Phantasia is the same way.

It does not matter if your eyes are opened or closed, traditional phantasia occurs in a different place; the only difference opening/closing your eyes would make, would be its impact on your ability to focus, not on your ability to inherently visualize.

1.1.2 Prophantasia

Prophantasia is a rarer form of visualization, when your visualizations are 'projected' into your eye's field-of-view.

"Projecting" is not as magical as it sounds, prophantasia is not like some Augmented Reality experience. The mind's visuals are interfering with the eye's visuals, and concentration is required to pull the desired visual into opacity. These visualizations don't "track" with the real world, they are just occupying the same space as your eyes, if you 'project' an image into your field of view, then move your head to look somewhere else, the image will follow your line of sight and move with your head, it's more like a heads-up-display than a projector.

A good analogy for this would be as such, have you ever looked out a window to view the outside world, then noticed you can see a reflection on the glass, of what's inside the

building, and if you focus on it hard enough you start more clearly seeing what's inside and losing focus on what's outside? Prophantasia is like that, except the window is your eyes.

The visuals always remain out in-front of you, and you will not hear someone with prophantasia using the phrase "In the back of your head" because their visuals are not behind their eyes, they are in-front of their eyes.

Prophantasia can also occur with eyes opened or closed, but, unlike traditional phantasia, there is a direct impact on your ability to visualize if your eyes are open or closed—when closed, prophantasia is much stronger because it isn't having to compete with the bright visual information that already exists in your field-of-view.

Key point of confusion

When someone with traditional phantasia closes their eyes to visualize, they would see the blacks of their eye-lids and nothing else. They would just see black, BUT, they would also be able to "see" in their mind, which is a different screen. Their focus won't be on the blacks of their eye-lids, which are ever-present, but will, instead, be on this mind's screen. They see both at the same time but shift their focus fully to the mind's screen.

When someone with prophantasia closes their eyes to visualize, they would also see the blacks of their eye-lids, but would be able to conjure images into this blackness. They truly "see" something behind their eye-lids.

This is where many aphants incorrectly expect common visualization to be like prophantasia and not like traditional phantasia, and also why some people who can visualize (only with traditional phantasia) mistakenly believe they have aphantasia.

Development

I personally believe Prophantasia relies on Traditional Phantasia to operate, I think it's just Traditional Phantasia with variant concentration. I unlocked Prophantasia by accident, and then a few days later noticed Traditional Phantasia was beginning to 'turn on' in my brain, without me even trying. I think this is because, as I was training my prophantasia, traditional phantasia was inadvertently being used, thus developed, as well.

In my opinion, having now trained both forms of phantasia for a few months, I think Traditional Phantasia will be easier for most to develop. Additionally, it will allow you to more easily understand how to develop all of the mind's senses, not just visuals. However, I, as an aphant, developed prophantasia first. So, it's worth exploring both, until one clicks.

To develop **Traditional Phantasia**, I recommend utilizing reflecting on one's memories as a means of accessing one's stored sensory information, which surfaces in the form of traditional phantasia in the mind, as described in chapter 2.

To develop **Prophantasia**, I recommend starting with the series on "How to develop prophantasic visuals" at chapter 3.

I believe the concept of visual prophantasia can extend to other senses as well, I have been training and have very weakly begun to develop the ability to feel tactile sensory information physically on my skin instead of just in my mind.

1.1.3 Autogogia

Prophantasia and Traditional Phantasia, there is a third style of visualization we have been discussing. So that this third style can be more easily discussed and referenced, we've assigned it the term "**Autogogic Visualization**"

Properties of Autogogia

Autogogia is a style of visualization that only exists behind closed eyes.

These visuals appear as if seen with your literal eyesight, not simply existing in your "mind's eye".

The visuals are much more vivid and immersive than those experienced with prophantasia or traditional phantasia, these visuals are very similar to the visuals experienced in a dream or in a hypnagogic hallucination (from which we derived the term 'autogogic').

These visuals can evolve to the point that they are fully immersive (like VR or like a dream).

A neat property of Autogogic Visualization is that it can be both conscious and subconscious. The visuals are able to be controlled by conscious thought; however, they can also take on a mind of their own, allowing new imagery to emerge on its own as well as the automatic animation of existing imagery.

Autogogic visualization seems to require a relaxed state to become vivid; but, it does not require you to be in a transitional state of sleep like hypnagogia does. It can be achieved fully awake.

This also appears to be the visualization style that is targeted by Image Streaming.

Development

Since we are just introducing the visualization styles, exercises or techniques are not discussed yet.

For development, please refer to chapter 4.

Side Note: If you have had preliminary success with Prophantasia, I believe Autogogia will be MUCH easier for you to tap into, they seem to rely on similar underlying mechanisms.

Chapter 2

Developing Phantasia

2.1 Obtaining Proper Focus when Visualizing

This is a guide on where your focus should be for visualization.

Obligatory status disclosure (rule 3) — I had total Aphantasia for 27 years, I can now visualize and have been training for about 5 months. I am able to visualize anything I have seen before, though it is not always vivid. I can also now loosely visually imagine things I have not seen before. I can visualize both with traditional phantasia and prophantasia. I can also visualize and imagine multi-sensory with all 5 senses now. I would estimate my visual abilities are around 3/10, and they improve every week.

I am going to make general statements about visualization, I am talking strictly on traditional phantasia, some of what I say here is incorrect regarding prophantasia, so make sure to remember to differentiate this information in your mind.

Based on a lot of comments I've read, it seems many are trying to obtain their first visuals while focusing in the wrong place. When I had aphatnasia I had a very incorrect expectation of what visualization would be, and this led me to not have proper focus.

Visualization is something that occurs in the mind, it doesn't occur anywhere where you see with your eyes. If you don't fully grasp this, you will potentially strain to focus with your eyes in a place that can be seen by your eyes (this is especially true for those who attempt to visualize with their eyes closed and attempt to focus on what they continue to 'see' with their eyes, behind their eyelids).

To try to explain where your focus should be I would like you to try the following: Lift your hand up infront of you, look at something far away, behind your hand, and then shift your focus to your hand. Notice how the shift in your focus is coming inwards, closer to your head. What would happen if you tried to shift fully into your head? Well, you can't do that because your eyes can't invert, and you may have also noticed that people who do visualize aren't walking around cross-eyed. So what's going on here? There's actually two different types of focus that occur when you look at something—there is your eye's focus and your mind's focus (i.e. your 'attention'). When you look at something like your hand, you are using both types of focus; but when you visualize you must only be using your mind's focus. Now, differentiating the two types of focus, try the above steps again, look far away, then closer, and then try to continue to shift your mind's focus all

the way to your mind, while completely letting go of your eye's focus. You may have felt something slightly different this time, your eyes ideally will shift to some arbitrary position not looking at anything really, and your mental focus will shift fully to the place where your thoughts are.

When visualizing, one is not using their eyes, their mental focus is fully on their thoughts, and their eyes' focus ceases. This is called "zoning out" when your eyes move to an arbitrary position and you pay no attention to your sight at all and are fully focused on your thoughts (which may be analogue or visual depending on if you have aphantasia or not).

This is the state you must be in when attempting to visualize. You should not, for example, have your eyes closed and be straining to try to see something out beyond your eyes (again, I am talking about phantasia here, not prophantasia). You should be fully focused on your thoughts and ignoring your eyes entirely. It does not matter if your eyes are opened or closed, your focus is not there, it's on your thoughts and no where else, that is where the visuals occur, not anywhere your eyes are able to focus, only where your mind is able to focus. (Note: I personally find it easier to ignore my eyes' focus with my eyes open, when they're closed and I'm seeing nothing [with my eyes] my mind gets overly concerned about this and focuses on the nothing rather than my thoughts). You can not use your eyes to visualize, and someone who is blind can still visualize. You must let go of trying to use your eyes at all in the process of visualizing (again, phantasia, not prophantasia), don't pay any attention to your sight, focus fully on your internal thoughts.

With proper focus, you can then properly attempt some traditional-phantasia exercises, I strongly recommend attempting recollection as a way to try to tap into visual information that already exists in your brain, this is much easier than trying to 'conjure' new visual information from scratch (e.g. "picturing an arbitrary red star").

2.2 Changing your Thinking Patterns to be Visual

There are two main types of information used in the brain, analogue-information and sensory-information. Everyone stores and accesses this information subconsciously, but Aphants do not strongly access sensory-information consciously. Learning to recognize your sensory-information is crucial to strengthening your access to said information; as your accessibility strengthens, the sensory information can be re-simulated strongly in the brain, which causes you to re-experience senses in the brain. This can be a strong foundation to build the mind's senses on, not just visual senses but all senses.

2.2.1 Analogue Information vs Sensory Information

Analogue information is simply analytical data about an experience. For example "The ball was red", "The ball was round", "The ball was 6 inches in diameter".

Sensory information is a data representation of the experience through the senses. For example [an image of the ball], [the smell of the ball's rubber], [the sound the ball makes when it hits the ground].

Sensory information can-not be accurately represented via analogue information. No matter how many "words" you use, you can-not accurately describe a scene you are looking at (A picture is worth [more than] a thousand words). This can only be represented with the entire data from the eyes themselves, not the lesser analyzed information that is derived from the scene later, after processing.

2.2.2 Sensory Information in the Aphantasic Brain

Aphants only think with analogue information, they have not learned to consciously access their sensory information reliably. The brain does, however, store sensory information, in fact your brain already works with this information subconsciously.

When you recognize something you've seen before, this is a result of your subconscious mind working with stored visual sensory information. If it were only using your analogue information to make comparisons, there would be obvious cognitive errors that arise, such as visual agnosia (think The Man Who Mistook His Wife for a Hat).

When I cured my aphantasia, I was AMAZED at how much visual sensory information existed in my brain, that I never had conscious access to before. The amount of things I knew (that I didn't know I knew [because I couldn't access the knowledge]) was pretty surprising. When I think back on events (even from a decade ago), I now know things like the clothes that people were wearing. Prior to curing my aphantasia, I couldn't have told you what clothes you were wearing yesterday (unless it was noteworthy enough that my brain kept a second record of it as analogue information)—now that I can "see", I can just think back on the event, re-see it, see what clothes you were wearing via my stored sensory-information (which I can now access) and then I can give you the answer, analogue.

2.2.3 Accessing Sensory Information

So, how can one access their sensory information consciously? You likely already do in very vague ways that are so subtle you would not notice. For example, prior to taking the first bite of a food item, when you expect a food item to taste one way; during this moment of anticipation, you are likely **consciously** accessing your stored sensory-information of the 'flavor' of the food item. If you then take a bite and it tastes off, you immediately know, that is accomplished through **subconscious** comparison to the sensory information. If you then consciously think, "well what's off about it? Ah, it should

be more sweet", you **consciously** accessed your stored sensory-information to answer that question.

I will list a few examples, utilizing various senses, so that you can gauge your current access to sensory information. As an aphant, your default will likely be to just read and digest this text merely as information and march on to the next set of text, because that is what we are used to doing, please do **actually try to think-about/simulate the theoretical sensory experience in your mind** as you read each example:

- Think about how it would sound if you were to drop a pen on the floor right now? *(Try, now, to access any generic memory of a pen falling [remember, not with analogue thinking]—you've surely heard a pen drop many times, recorded into many memories, somewhere, accessible to you, even now)*. You are likely vaguely remembering how it *should* sound when it hits via stored sensory-information. If you were only using analogue information, then you would only know how the sound *should* sound in ways that words can describe (e.g. "loud", "crash", "click"), but you likely know a little more than just analogue information. Compare the difference between how the pen would sound dropped on a glass surface vs a wood surface, you likely experienced having an understanding of the difference, even though you can't accurately put it into words. This 'understanding' is you accessing your sensory-information; you do this very weakly, strongly phantasic people do this so strongly they actually can re-hear these events in their mind, you likely won't re-hear anything but will have a sense of understanding that goes beyond just descriptive word thoughts.

- Think about that time you tried orange juice after brushing your teeth. Is there any knowledge that surfaces in your mind, no matter how subtle, that is too complex to put into mere words (analogue information)? You may almost feel the strange sensation about to occur again on your tongue (of course, your access is so weak, you won't actually feel it yet, but a strongly phantasic person would).

- Did you ever get an indian-sun-burn performed on your arm when you were a kid? Can you remember the sting which feels so good? If you have any knowledge in your memory beyond just the analogue descriptive information, you are tapping into sensory-information. Some of you may even be ever so slightly re-experiencing the feeling, incredibly subtly, for a moment; if so, you may have stronger access to your tactile-sensory-information than you realized.

- Think about how it would feel to strongly squeeze a handful of dice. Do you get any sense of knowledge/memory of the sensory properties associated with the feeling of the defined corners of the dice pressing harshly into your palm at different angles?

- Think about how it would feel to grind various textures across your teeth, like a paper-towel or sand.

- If you were to slide your tongue across a rough serrated edge, would you "know" what it would feel like with a knowledge that goes beyond just descriptively describing the event? Is there some deeper understanding occurring, in the back of

your head, that has to be translated into words, because the native form of this information is not 'words'?

- In your mind right now, do you understand the difference between the color blue and the color red? Is that difference even something that could even be represented via analogue thought? Try, and you may find that you can't represent this understanding in analogue words.
- Do you know the scent of a rose? Can this knowledge you have possibly be accurately represented with mere analogue information?
- Can you, from memory alone, think of other aromas which relate to the smell of your favorite cologne/perfume? (assuming you haven't already made [analogue] note of that in the past).
- You've had chocolate milk and strawberry milk, you have an understanding of the difference in these flavors that goes beyond just analogue data—can you try to gain an understanding of how other flavored milks (that may not exist) would taste? (e.g Lime milk, Coconut milk, Orange milk, Banana milk). Did something happen, subtly, in your mind beyond just analogue thought?
- Garlic tastes nothing like orange or pear, but which of the two would subjectively be closer in terms of flavor profile? A question like this can't easily be answered from analogue information alone. If you are able to attempt to answer such a question, you are probably, even if weakly, accessing stored sensory information.
- Marge Simpson has yellow skin and blue hair, that is analogue information, but what are the exact shades of these colors? Can you try to gain an understanding for this answer even though words don't exist to communicate the answer once you do understand it? Likewise, her hair is tall and curly, analogue descriptions, but can you ponder about the specific shape of her hair style? Surely you could draw it even though no analogue information can exist for such a thing. Can you gain a sense for the visual shape of it without words? How strongly can you focus/explore into this 'sense'?

If you did not experience any knowledge, beyond analogue knowledge, when thinking about these things—please make sure you have proper focus first. Go back to section 2.1 for a guide on how to do so.

If you still were unable to experience any sensory-thinking of any of the senses above, you will benefit from the following exercises.

2.3 Re-experiencing Sensory Information

The more you access your mind's sensory information, your neural paths will strengthen and you will be able to access more of this information, more effortlessly, and with more bandwidth. For some of you, you may find that you already have a stronger connection

with some senses as opposed to others; you will all experience that you have virtually zero-access with visual sensory information, which is why you know you have aphantasia.

As your bandwidth to this information strengthens, you can eventually experience actually re-simulating the sense in your mind. I have been focused solely on improving my mind's eye (visuals), but have also loosely been accessing other sensory information from time to time and already I am finding, after just a few weeks, that I can loosely re-experience certain sounds and smells in the back of my mind. At first, the effect develops so weakly that one would be hesitant to call it 'smelling in your mind' or 'hearing in your mind', but it truly does get stronger and stronger to the point where it's unmistakable, you really are smelling actual smells in your mind, or hearing actual sounds in your mind, or seeing actual images in your mind.

So, remember as many things as you can, and try to tap into any sensory information you can. Do this over and over any time you have free time and it will slowly but surely develop. Try to use memories that involve all of the senses, for example a local restaurant you like, what are some of their food items, do you have a familiarity with how they should look on a plate, or what the plate looks like, how the plate feels if you were to press your finger against it, your knowledge of the food's smell or taste, which can't be accurately put into analogue words, how the seats feel, how it sounds when a glass loudly breaks in the back, where everything in the restaurant is, positionally speaking, in relation to everything else, etc. Your ability to tap into any of these sensory memories will be virtually non-existent at first, but it will get stronger over time and eventually you will even begin re-experiencing some of these senses in your mind as you think about them.

"If anyone imagines that he knows something, he does not yet know as he ought to know" - 1 Corinthians 8:2

2.4 Notes

If you have an inner-monologue, and are practicing tapping into audible sensory information (sound), be careful to not mistake your inner-monologue merely miming or doing an impression of the sound for a recollection of the sound itself. Your inner-monologue must be silent.

Accessing visual sensory information is likely going to be hardest for you compared to the other senses. When you try to recall how a scene looked you have to do it purely with sensory-information, you shouldn't be using analogue information to list off information about the scene, if you have an inner-monologue, it should be silent. When accessing this visual sensory information, you won't see anything in your mind at first, because you're not developed enough; but, it will feel different than how you normally think about these things—this time, your mind is silent, there is no analytical lists or facts or data, you're just kind of getting a sense of knowing about the whole scene, all at once, even if you aren't seeing it.

Suppose you are trying to recall the visual appearance of a person… if you find yourself trying to list off various components like "Their hair is blonde", and then you think about their eyes and say "their eyes are blue", that's all analogue-information-based

thought and won't develop phantasia. You, instead, need to just have a sense that you've tapped into the sensory information and nothing more. It should just feel like you've accessed the knowledge that you know what they look like; that familiar sense is all you're going for at first. In time, you can access it with more and more bandwidth and eventually you will start getting the faintest flashes in the back of your head, which you won't think of as an 'image' in your head at first, but after a while you'll realize there really is no other way to describe what's happening in your mind except 'image'. This is the very beginning of phantasia.

Suppose you gaze across a landscape, or you go to a museum and look at a painting, you don't need to sit there and look at each component of the scene and one by one take note of all the analytical details in order, analogue. You just "take in" the whole scene at once, and the analogue part of your brain is silent. Think about this feeling of "taking it all in" at once, you aren't exploring the image and describing it, you just know the whole thing all at once, and that feels a little different than how you normally "know" things. If you can recognize that feeling; that same mechanism is how people access visual sensory information in their mind. When you think about something you know well, try to grasp the entire scene at once, don't try to analytically go through the scene's analogue description, you should just get a feel that you're "taking in" the whole visual memory at once.

When working with visual sensory information, be careful to not focus too much on spatial-awareness, this is an important part of visualization, but it's actually a separate process in the brain from imagery, so make sure to keep a balance between recalling spatial properties of a scene vs visual properties of a scene.

Chapter 3

Developing Prophantasia

Please keep in mind that each procedure depends on the last. Do not skip any.

3.1 Accessing the Screen

3.1.1 Prerequisites

Sight occurs in the brain when signals from the optic nerves go to the brain, and eventually end up in the visual cortex, where all one sees (real sight as well as visualization) are processed.

When one visualizes with traditional phantasia, they are providing additional signals to the visual cortex, not originating from the optic nerves, and the mind generates visuals but separates them from the visual "screen" that the eyes' visuals occupy.

When one visualizes with prophantasia, from what I've gathered from both anecdotal experience and preliminary research, they seem to override the signal at an earlier point in the visual process, before the signals are formatted in the visual cortex, causing the visualization to not get separated from the eyes' "screen", as the cortex doesn't know the difference in the origin of the signal. These visualizations merge into the visual "screen" that the eyes' visuals occupy, thus you actually truly see your visualizations with your eyes.

3.1.2 Procedure

To begin developing prophantasic visualization, you must first learn to "access the screen". Put simply, this is learning how to override the visual signals coming from one's optic nerves to one's visual cortex. This is the first and most important stage of learning prophantasic visualization.

I have created a simple exercise which can teach your brain how to begin to override these signals, thus "access the screen".

Use this image on a backlit display: `https://i.imgur.com/OrBaSmc.png`

Now, look at the first shape for less than 1/4 of a second, it is very important that you never look at this image for more than a mere glance. Once the 1/4 second has passed,

sharply look away at a nearby wall. While looking away, attempt to keep your eyes' focal settings as they just were when you were looking at the image, do not attempt to allow your eyes to adjust to the wall you are now looking towards. Try to continue seeing the shape that you were just looking at on your phone's screen, as if you were dragging it along in your eyesight as you looked away from the screen and towards the wall. At first you will likely not succeed with this, but keep trying.

Go to the next shape and try again. Attempt each shape only once before proceeding to the next shape. Re-start after all 6 shapes have been attempted.

Stay very relaxed, you do need to keep your focus but you shouldn't be straining. The more relaxed you are, the easier this process can be.

Pay very close attention as you look away, and try to detect even the smallest difference in your eye-sight that may seem like it's related to the shape/color you were just looking at, give that all of your focus and try to focus more on it each time you do this.

When you succeed in "accessing the screen", you will look away from the shape, towards a wall, and you will feel a change in your mental focus, this feeling will feel similar to "zoning out", you will (very vaguely) still be seeing the shape in its original form and true colors, in your eye-sight (again, this will be very vague and non-vivid at first, that's okay).

Consider you were looking at the shape that is the magenta circle with the cyan background: a beginner level success-case may look like this (`https://streamable.com/ban6fz`) (look closely, it's easy to miss), while a slightly more developed success-case may look like this (`https://streamable.com/v3wwrh`).

This is not an artifact of the eyes, this is the beginnings of prophantasic visualization. Your brain is overriding the signals going from your optic nerves to your visual cortex with data from your short-term memory. Eventually, as this all develops, you will be able to control this image you retain in your eyesight, because, again, it's not an artifact of the eyes, it is visualization of the mind—but, I will discuss more on that in the next section, for now just practice "accessing the screen" until you can consistently do it every time.

Important: If you are seeing the shape in its true colors as you look away, and it still looks as you were just seeing it, then you have succeeded in "accessing the screen". If you are seeing some sort of inverse-color effect, then you are seeing an artifact of the eyes and not prophantasic visuals, this is occurring because you looked at the image too long (or too many times in a row) and your eyes cones/rods got fatigue which is causing an inverse ghost image to be in your eye sight due to weaker/fatigued optic signals in those regions—for this reason, only ever look at the image for less than 1/4 of a second, and only look at each shape once before moving on to the next shape.

3.1.3 Web tool alternative

I've created a simple online tool for training prophantasia. This was inspired by the work from one of our community members.

`https://apps4lifehost.com/WN9/`

It flashes random high contrast simplistic imagery and then displays a blank background so that you can practice retaining the positive-afterimage without needing to physically glance away

The settings are configurable, I recommend working with the white background, if you use black background make sure to not accidentally focus on negative-afterimages *(note: rainbow background may take a moment to load your first time using the tool)*

Do not forget that it is very important you understand how to work with this style of prophantasia training otherwise you may end up wasting efforts. Please make sure you understand, as explained earlier, the difference between positive-afterimages and negative-afterimages as one is an artifact of the mind (visualization) and the other is an artifact of the eyes (cone fatigue).

Modes

Access. This preset is useful for learning to access the prophantasic screen. It displays a very quick flash and then goes black, the duration of the black screen is also short so that more training can be compacted into a training session. Make sure you're seeing a positive after-image (true colors) as opposed to a negative after-image (ghost/inverse colors).

Projection. This preset is useful for learning to project visuals from memory (the end goal of prophantasia). It displays the image for a bit longer to give your mind time to pick up more of the details [note: you'll typically want to just stare at the center of the image and just try to take in the whole image all at once], this mode uses the white blank screen for the purposes of mitigating the negative after-image [note: you will always get a negative after-image, the goal is to instead focus on the positive after-image which is ideally stronger and drowns out the negative after-image]. The white blank screen lasts significantly longer, with the goal of your after-image fully fading, at which point you can try to bring it back from mental 'muscle memory' alone (ie projection).

3.2 Brightness and Persistence (Image Chaining)

3.2.1 Prerequisites

If you have not worked with Accessing the Screen (section 3.1), please do that first.

Before beginning, you must be at the point where you can see the shapes from section 3.1 nearly as brightly and clearly as you were originally looking at them, for at least the first half-second after looking away. It should look something like this: `https://streamable.com/decx9g`. If you aren't there yet, please continue training with section 3.1 until you reach that point.

3.2.2 Procedure

I have developed a technique called "image chaining" which teaches you to keep your visuals in your prophantasic field-of-view for increasing durations.

For this exercise, you will need to create a new album on your phone and download 20 photos of cartoon characters, which use simple solid/flat colors, and are complete

images/scenes (as opposed to just a character on a solid white background). Please select characters you are most familiar with. It is okay if a few different images are of the same character, but do try to sample from at least 5 different shows that you know of. Part three of this series will rely on the photos used for this training being as just described, so please stay within this framework.

Here is an example of a good image to be used with this exercise: `https://i.imgur.com/kRnfeb4.jpg` Googling "{character_name} phone wallpaper" returns pretty good results usually.

Open the photo album and start with the first photo. Look, for a fraction of a second, at a specific sub-component of the character, for example their head. Glance away (eyes open) and retain seeing the sub-component. As you glance away, focus on retaining the image as brightly as you were just seeing it.

Now, the visual of the sub-component will begin to fade, as expected. When you look at an image, you are now able to form a prophantasic visual, but it only lasts a moment. To fix this, you must create a second prophantasic visual to replace the first, fading, one. The first prophantasic visual was created by using the original photo as a catalyst, the second prophantasic visual will be created by using the first, not-yet-faded, prophantasic visual as the catalyst. You can continue to "chain" these together as many times as you need to eventually cause your visual to be persisting.

It's very important to focus intently on keeping the visuals as bright as they originally were, as you can only reference the previous visual as bright as it was.

Once this fades fully, go to the next sub-component within the image, for example the character's torso, and repeat the above exercise, then try with another sub-component, for example the character's legs. Each image you should aim to practice with 2-4 sub-components. After this, move on to the next image and do all of this again. Do this for all of the images in the album to complete one training session.

Once well developed, the effect will look something like this: `https://streamable.com/vr9gya`. Note how the retained visual seems to be phasing in and out with a frequency—this is a result of chaining together the prophantasic visuals, each referencing the previous. This "warping" effect does resolve with practice.

The more you work with this, the more you will notice that your tunnel-vision may start to expand, and, as you look at new sub-components, you may see previous sub-components reappearing in your prophantasic visuals. Give these reappearances your focus and joy (reward mechanism for the brain), so that your brain can learn to dedicate more bandwidth to expanding this field-of-view further.

Important: It is very easy to get stuck in the monotonous routine of this exercise and begin simply "going through the motions"—you must remind yourself, even each photo, if you have to, to seriously focus on getting as much brightness as you can out of each new prophantasic visual, and to focus on chaining together as many visuals in a row as you can. It will almost always be the case that you could have focused more, chained more, and persisted the image longer. Our brains naturally are averse to giving focus to visualization related tasks, so you must constantly remind yourself, every sub-component, to strive for more brightness and longer chains.

Additionally, tempting though it may be, don't close your eyes for any part of this training, all of these exercises should be done with your eyes opened, each time.

3.3 Projecting from Memory

3.3.1 Prerequisites

Before beginning, you should be at the point where you can look at any cartoon character from the previous exercise, look away, and retain it as well as the "developed case" example video from the previous video, which can be viewed here: `https://streamable.com/vr9gya`. If you can not consistently do this, please continue working with section 3.2.

When I use the phrase "project", I am describing seeing a visual on one's prophantasic screen, which interferes with one's eye-sight. This is not as magical as it sounds, the visual is not "projected" into reality akin to "augmented-reality", a better analogy would be this: When one is looking through a window, then notices something from inside the room in the reflection of the window—it's more of a visual interference which one can shift their focus to, and as one does, the reflection becomes the dominant image and the imagery outside the window shifts away from their attention. In this analogy, the window is the eyes while the reflection is one's visualizations.

3.3.2 Projecting from Short-Term Memory

At this point in the process, you are able to project a visual from your immediate memory. You are seeing what you just saw. You may have begun to notice some psychological effects occurring from the image chaining technique, for example the visual may slowly morph or change as you keep recalling it to the screen. This is similar to the childhood game "telephone" but with visual information begin mutated.

You are actually able to project from longer term memory than just what you were immediately looking at. To begin working with this, you should continue doing the exercise from section 3.2, but with a variation. Now, instead of looking at multiple sub-components of the image, and looking away each time—instead just study the whole image, looking for 1-3 seconds at the various sub-components, then look away and retain the imagery you were just looking at (i.e. the last sub-component you studied). Now, as you retain seeing this, try to explore and look at some of the other sub-components, which you were just studying, in your prophantasic visual. At first you won't succeed with this, but they will eventually emerge. When they do try to pull them into your image chaining, increasing the overall depth and brightness of the visual you are retaining. Always move on to the next image after just one attempt, or you may cause false after-images relating to cone/rod fatigue rather than true visualizations.

In the previous procedures, I referred to this process of retaining imagery in your eye-sight as "accessing the screen". The process (of shifting from seeing what your eyes see to what the prophantasic screen is holding) is one that can be tapped in to as a kind of "muscle memory" for the mind. To project from memory, you have to learn to "zone out" into this "screen" at-will. The more you work with shifting from seeing to retaining, the better you can get at learning what this "motion" of zoning out to prophantasia feels like.

Once the prophantasic visuals have faded away fully, take an additional second to relax and zone out and try to allow them to fade back in. This is where the aforementioned

"muscle memory" comes into play. You must "zone out" back to the screen, on command. When the visuals do fade back in, it is INCREDIBLY subtle at first and demands acute attention, or it will be missed. At first, you will just barely have a hint of an understanding that some visual information is still there. Even though the visual is gone, you will have an understanding about properties of sub-components that seem to have remained. As you focus on them, they can start to re-emerge. Focus hard to find these residual hints of knowledge of visual imagery and pull them out anywhere you can detect them. This requires focus but you also must be relaxed at the same time, this is "zoning out". Try this every time, after every image, even if you aren't succeeding.

3.3.3 Projecting from Long-Term Memory

Once you get to the point that you can consistently pull parts of visuals back up, after they have faded away, even if just barely, you are successfully projecting visual information from your short-term memory. You should then begin practicing projecting from long-term memory.

To do so, after each and every character in a training session, think for a moment about other characters from the show that this current cartoon character is from. You may think of other characters from your photo album or characters which aren't part of our photo album at all, but that you know well. Zone out and use the mental "muscle memory" of relaxing your eyes and shifting into that prophantasic screen. Pay very close attention, again, to any visual disturbances that appear or any hints of silent visual understanding, emerging in the mind, regarding that character's visual sensory properties. Eventually prophantasic visuals will form relating to the character you are thinking about.

From here, you can practice projecting visuals from long term memory. You simply think about a character, zone out to the screen, and start focusing on the visual information that emerges, in your memory, relating to that character. This will be significantly easier with flat/simple cartoon graphic characters. For a long time you will need to "warm up", using the photo album, before you can directly project from memory—eventually you can project without using the album as a catalyst.

It may help you to zone out then inquire of your brain: "What would this zoning-out look like now, had I just been looking at an image of {character}? What colors and shapes would I be retaining and where in my field of view would they be projecting?". These inquiries should always be in the form of *sensory thinking patterns* (section 2.2).

Once you are projecting a character from memory, to get more vividry out of the visual, you should explore thinking about any and all sub-components of the visual memory with Sensory Thinking Patterns. You have to do this **every time** or you will not progress in getting more vivid visuals. Please be aware to always ensure that your visual focus is in your prophantasic field of view. It can be easy at this stage to accidentally shift to thinking about memories using Traditional Phantasia, so always re-center yourself on trying to see a projection, not just see "in the back of your mind".

This stage in particular can feel really unguided or aimless. Instructions are not as concrete as the previous two stages and gauging progress can feel more interpretive than objective. If you need wisdom and would like me to pray for you in this stage, please let me know. Additionally, please feel free to ask for any clarifications below and I'll do my best to answer with better detail.

3.4 Seeing Your Thoughts

3.4.1 Prerequisites

Before beginning, you should be at the point where you can consistently start to project a character from memory, no matter how vaguely. Here is an example of how a developed case should look, in this example video, the viewer is "dragging" (projecting) a cartoon character (Bender from Futurama) from their working memory, and then, using their long term memory, begins to ponder (with sensory thinking patterns) the visual information surrounding another cartoon character (Fry from Futurama: see Figure 3.1) and visual interference begins to emerge which is definitely correlated to those thoughts of that character. Example video: `https://streamable.com/6q49uc`

Figure 3.1: Fry.

It's okay if you still have to do a warm up, with the cartoon exercise, to get to the state that you can project other characters from long-term memory—but you should be at the point where you can always get to that state any time you set out to try. If you can not consistently do this, please continue working with section 3.3.

3.4.2 Procedure

To begin training seeing your thoughts, you need to get a list of 100 cartoon characters you know. Since I grew up in the 90s, I am familiar with the Pokemon characters (of which there are hundreds) so the list was easy for me to make, but if you need help, `https://www.gaiaonline.com/guilds/viewtopic.php?t=23473381` is a list of the top 500 most famous cartoon characters for you to select from. Format this list so that each character is on its own line with lots of white-space (line breaks) in-between each character line.

Now, save photos, to a new album, of the first 50 cartoon characters on your list, do not look-up nor save photos of the last 50 characters.

To start the session, perform the exercise of looking at these first 50 characters and looking away while continuing to see them in your prophantasic field-of-view, one by one.

Next, go to the list and look at the first name. Zone out, relax your focus, move your gaze towards the white space surrounding the name. Switch to sensory thinking patterns and use the mental "muscle memory" of shifting focus to your prophantasic "screen". You should be able to get some vague visual information to project, clearly relating to the character you just read. Once this happens, move to the next character and go through the whole list.

The first 50 will train projecting from short-term memory, the last 50 will train projecting from long-term memory. Don't look up photos of the last 50 characters, your brain will eventually project them from your memory—the memory does exist, you do know what the character looks like, the information is in there.

This technique produces much more progress as you can increase your speed; so, aim to get to the point where you can almost immediately project visual information relating to a character, then move to the next one. The faster you can drill through the list, the more development you will begin to see.

As you work with this exercise, you will get to the point eventually where things you generally think about, outside of the exercise, may start projecting visual information into your prophantasic field-of-view (in my experience this generally only happens when you try to make it happen, but it seems it can become a 'default' state-of-mind, more and more over time, if you strive for it to be such). This is the beginning of seeing one's own thoughts with prophantasia.

Chapter 4

Developing Autogogia

I had total Aphantasia for 27 years, I can now visualize and have been training for about 15 months. I can visualize with Traditional Phantasia, Prophantasia, and Autogogia. I have achieved full phantasia during my strongest training sessions—visuals as vivid, bright, and HD as real life.

4.1 Activating the Autogogic Screen

In-order to succeed with any techniques or exercises that develop autogogic visualization (such as Image Streaming), you must first have activated the autogogic screen (that is, your autogogic screen must be in an active state as you begin the exercise). If your autogogic screen is not in an active state (default for Aphants) then those exercises will not work for you.

The Autogogic 'screen' is a 3D space that exists beyond your closed eye lids. In this space visuals can emerge that can become very immersive in nature, just like dreams.

Relaxation is very important for activating the autogogic screen. This is not something that should be overlooked or skipped. Your body should be relaxed, your mind should be relaxed, and your eyes should be relaxed. The more relaxed everything is, the more active the autogogic screen will become. If you are having trouble getting any activity out of the autogogic space, you should definitely pursue some relaxation techniques. With the other forms of visualization, relaxation has not been as important, but with Autogogia it is critical and can not be dismissed.

4.1.1 Activation

To start, move to a dark room, then, close your eyes and relax your eyes' gaze. You should zone out as if you were losing focus perhaps 5 feet past your eye lids.

Next, you need to understand that this is a 3D space. You look into the autogogic screen, not 'at' the autogogic screen. *(Side note: It's important to keep this mind set as you work with Autogogia because autogogic visualizations are powered by visual thought—the visual thoughts need to be compatible with the autogogic screen, so they will need to be in the context of a 3D region).*

Finally, the activation of the autogogic screen comes from a combination of relaxation and passive visual thinking (section 2.2). Autogogia deals with both conscious visualization and subconscious visualization (i.e. causing certain visuals to emerge vs random visuals emerging on their own)—so, you should relax more and also shift more of your background thoughts to be visual in nature. The whole time you should be looking out into the screen, passively.

You will know when the screen has become active when you begin seeing clusters of shadows form in the noise, when lighter areas begin to emerge in various ways (such as flashing in, phasing in, or sliding around), and the motion of the noise becomes more patterned and less random, entire sections of visual structure may move in tandem.

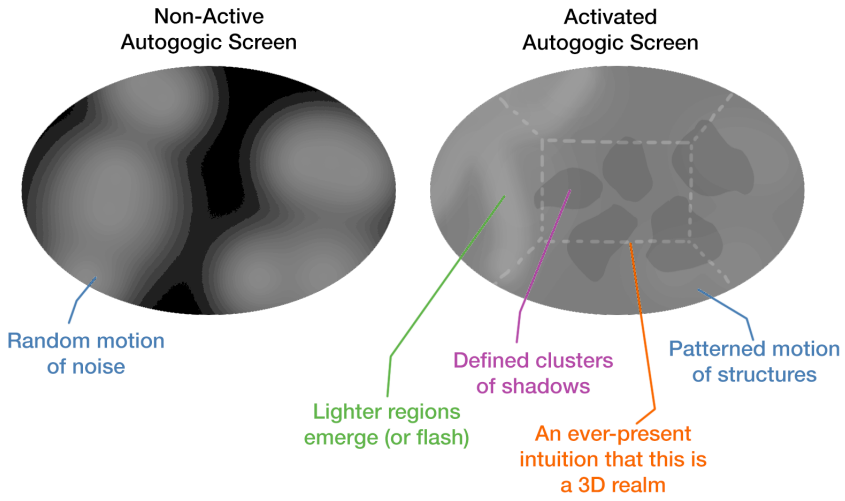

Figure 4.1: A visual aid for the difference between the closed eye view from before and after the autogogic screen becomes active.

4.1.2 The Hand Test

A test you can do to know if your autogogic screen is currently active or not is the hand test.

You must be in an environment where your closed eyes are fully blocked by something opaque (for example, you may close your eyes then cover your head with a pillow).

You should then move your hand out in-front of your face and start waving it back and forth. Look out into the noise where your hand would be and try to see your hand (you of course will not see your hand nor even see a representation of your hand). Pay very close attention to the visual 'noise' past your eye lids as you wave your hand and look out towards it. If you notice ANY movement of patterns in the noise that in some way (even abstractly) consistently correlate to the movement of your hand, no matter how vague, then your autogogic screen is active. You are controlling the visual noise with your mind.

***NOTE**: I am not saying this noise will take on a form matching the shape of your hand; this seems to be a common misinterpretation; I am just saying that there are some noise structures, somewhere, which in some patterned way, have behavior that is consistently tied to your hands motion, somehow.*

***NOTE**: Your eyes must stay still for this test to be conclusive, otherwise correlated visual artifacts may be simply attributed to ocular motion (naturally, your eye sight must also be FULLY blocked).*

4.1.3 Induction Techniques

The autogogic screen activates on its own through a combination of relaxation and passive visual thinking; but, if you are having trouble getting any success at all with activating your autogogic screen, one thing that helped me was lighting a candle near a draft (eg Ceiling Fan) so that it creates a flickering lighting. This dynamic lighting behind my eye lids helped amplify the visual noise and made it easier to stare into and try to begin to see clusters and structures form. Simply looking into your eyelids near the candle and noticing the formation of clusters is a good way to get your mind used to interacting with this visual space, which in time can lead to activity in this screen without the need for the candle.

I also have reason to believe that training prophantasia can benefit induction of activity in the autogogic screen, especially performing prophantasia exercises with closed eyes.

4.1.4 Development of Autogogic Visualization

Once you are able to get your autogogic screen to an active state you can begin developing Autogogic Visualization, described in the next section.

4.2 Image Streaming 2.0

Image Streaming is perhaps the oldest and most notorious visualization developmental exercise; yet it has often received a bad reputation in the aphant communities—it's actually a pretty useful exercise when done properly. The originally published exercise [Wenger, 1993] was not written with the Aphant's interpretation in mind (rather

was written for the hypophant's perspective), and also was not specific enough about various instruction, which has led to misinterpretation and misdirected training. Additionally, while many hypophants may find their autogogic screen is already active, most Aphants will not; attempting image streaming with an unactive autogogic screen will fail (explained more later in this section).

After having worked with visualization development for over a year, I have tweaked and refined Image Streaming into a more direct and efficient process. I aim to describe in specific detail (to prevent misinterpretation) how to perform the exercise, as well as explain some of the theory behind this process to help with intuition. I'll also discuss common pit-falls and some techniques for continually advancing development.

4.2.1 Understanding Autogogic Noise (Light Noise vs Dark Noise)

Image Streaming deals with the Autogogic Visualization variety. It's important to understand how autogogic visuals form. There are two types of visual noise you encounter when your eyes are closed: dark noise and light noise. The dark noise is actually just the default visual noise you see, and is an artifact of the eyes; the light noise emerges from thought and is the medium in which the visuals actually appear. When working with developing Autogogia, try to give your attention and focus to the emergent light noise. *[Side-note: It can sometimes seem like visual structure is forming in the dark noise (shadowy black regions taking shape) but it's actually the light noise around those regions causing said visual structure to form as a sort of negative space.]*

4.2.2 Understanding Autogogic Visuals (Conscious vs Subconscious)

Autogogic Visuals come in two varieties, conscious and subconscious. When visualizing with Autogogia you will be shown imagery that you did not think to cause, this is subconscious visualization, these visuals can take on a life of their own—changing, animating, and more, all automatically. You have the ability to control the visuals that appear (conscious visualization), typically you will be dealing with both visuals together and you learn to shift into a more conscious space or a more subconscious space at will. I have, on occasion, shifted fully subconscious, and it's as if I am watching a dream being shown to me.

The visuals (of either variety) can form through interpretation of noise, or through conscious projection. What I mean is, random visual noise can sometimes take forms that are close to what the mind may be trying to work with, and they get utilized as a sort of 'starting place' for the visuals to form from (ie Interpretation) or your mind may control the visual noise actively and cause specific visual forms to appear (ie projection).

4.2.3 How to Image Stream

The Image Streaming exercise is fairly straight forward. It deals with the Autogogic style of visualization. So the first thing you need to do is make sure your Autogogic "Screen" is active (section 4.1). Once there is activity in your autogogic screen, you can proceed with

the exercise. You should be relaxed (this means your body, your mind, as well as your eyes should all be relaxed). Relaxation is very important for Autogogic Visualization and should not be overlooked, you should pursue relaxation techniques if you are struggling with this exercise.

Activity in the autogogic screen stems from visual thought, so analogue thinking must be minimized. The original Image Streaming exercise instructed participants to speak out loud describing what they were seeing—the reason for this is not because the act of speaking somehow works in conjunction with visualization, rather, speaking causes your mind to not be able to wander with analogue thought (an extreme default for Aphants) because the parts of your brain associated with analogue thought become preoccupied. Vocal describing is not actually necessary if you can control your analogue thinking (side-note: my first time achieving total success with Image Streaming (ie entering an immersive imagined reality as vivid as real life) was during a session in which I did not speak or describe any of what I was seeing). If your mind tends to wander with analogue thought you can try various techniques to prevent this such as using a mantra or describing what you are seeing (this can be done silently or out loud). Whichever you choose, it is important that you are not giving attention or focus to analogue processes, so should you choose to speak (and you may need to if you find your mind wanders, analogue) make sure the speaking becomes autopilot and mindless, you should not be giving attention to your words, it doesn't really matter what you say, just that you are not actively using analogue thought. Should you listen to music to help aid in your relaxation, please use music that does not contain lyrics (such as `https://www.youtube.com/watch?v=Ns1QVFlmtII`), as they may inadvertently promote analogue mental processes.

In a dark room, close your eyes and relax your gaze outward, a few feet past your eye lids, into the darkness of the visual noise that appears behind closed eyes. You may find having a flickering candle or some other dynamic low-light source near by can help amplify the activity of the visual noise that exists behind your closed eyes. Look into your autogogic screen (remember, the autogogic screen is a 3D space, you look *into* it, not *at* it).

It may take some time, so be patient and stay relaxed, light noise should begin emerging. When the light noise emerges you need to give it your attention with your mental focus, not your optic focus. Visualization deals with the mind, not the eyes; even though autogogic visuals do literally appear in your eye sight, this is merely an illusion—visual information is being injected into your visual cortex from your mind, there is nothing to actually see with your eyes, so your eyes should stay relaxed. If you attempt to focus on a visual with your eyes, you won't succeed and you may end up losing the visual, as you will distract mental efforts away from the passive visual thinking that was causing the visual to appear in the first place.

Once light noise emerges, you need to begin forming **interpretations** and **expectations**, these will activate visual thinking processes which will guide and coax the noise into more refined visuals. So, at first you may just see a hazy cloud of light noise appear, it may slide into frame, it may flash and then disappear, it may fade in; in any event, you want to begin trying to shift your mental focus to it, gently, and ponder what it may be (not with analogue thought, with visual understanding, which is a silent understanding). You are capable of visual thought, as an aphant—you've used it when you'd try to find shapes in clouds as a kid; you don't use analogue thinking to do that, you use silent vi-

sual thinking (you may use analogue thinking when you then later translate the thought into speech to tell the friend sitting next to you, but that's besides the point). In addition to interpretation, you also should be forming expectation; your expectation (also visual thought based) should be an understanding of what is appearing from the perspective of a would-be entire animated 3D scene that fills your entire field of view. So, if you see a light-noise cluster that perhaps could be interpreted as the beginnings of maybe a dog's head forming, you may begin to hold the visual expectation that what you are looking out into with your full gaze is an entire 3D animated scene of which the dog's head is merely a single part that is first surfacing—in doing so, you will have visual subprocesses occurring in your mind which deal with the other components of this scene, even if you are not aware; this causes more noise to emerge in other areas that relate to your expectation and also helps your conscious mind more effortlessly interpret them when they do emerge. The autogogic screen is a 3D screen and it is in motion, so your expectations should be from the perspective of an animated scene so that the motion of the noise is interpreted properly as part of the animated scene and not a visual distortion causing the visuals to misbehave.

Light noise will appear very vague in form when you are a beginner, it may be many sessions before you are beginning to see form that you would be comfortable describing as an actual recognizable visual object. Make no mistake, this noise (the light noise) is an artifact of your mind and is your mind controlling information in your visual cortex—so any light noise which you are able to work with is progress. The goal of image streaming is not to immediately gain vivid visualization ability, it is simply to improve your minds ability to control this noise. As you progress the noise will take a more refined form, it will take on color, and you will even begin to be able to control the visuals and/or change them into whatever you'd like.

When Image Streaming, you will eventually find success with a visual forming to a level you are excited by, when this happens you will eventually lose the visual (this happens over and over in the beginning stages); when you lose a visual you need to restart from square one. The temptation is to try and focus and wait for it to come back, or force it to come back with effort—but, you will just end up wasting time doing this, because in focusing and waiting you are not doing the proper type of passive visual thinking that is required to make the visuals form (remember, autogogic visuals are powered by passive visual thought). So, start over, shift back to looking into the noise, silencing your analogue thoughts (they will turn on after you lose a visual because you'll want to assess the situation; turn them off and relax), and look for emergent light noise, relax and focus once more on interpretation and expectation, this is the fastest way to get back to where you just were.

Finally, as you are succeeding with focusing on emergent visuals, and their form increases in structure, vividness, and other properties, you will often find new light noise emerging elsewhere. You will be tempted to ignore these and stay focused on the visual you already have, because you are wanting to make progress and you finally have a visual with some real form and detail; but, you need to shift your mental focus to the new visuals that are attempting to emerge. The goal of this is to learn to work with your mind, not against it. You are trying to learn to tune in to visuals, not tune them out.

4.2.4 A Gradual Divided Focus

I am giving this concept its own section, because it is critical and can be difficult to do properly. To increase the complexity, vividness, definition, brightness, and any other properties of visuals, you must utilize a Gradual Divided Focus. What I mean by that is this: when starting image streaming, you start by looking into the autogogic screen; this is where your mental focus is, fully. The visuals that emerge are powered by visual thought however, which requires your mental focus to be on your thoughts. While looking into the screen, you must gradually (it can't be abrupt) shift/divide your focus to your visual thoughts. It is difficult (especially as you shift more and more focus to your visual thoughts) to remain truly looking into the screen; but you must ***always*** be looking into the screen. As you shift more focus to your visual thoughts, the visuals on the screen become more complex, vivid, defined, and bright, but your visual thinking capacity is also increasing, which demands mental focus and mental energy. It's a tricky balancing act but this is something you need to think about every session or you may end up getting stuck in your developments. Always look into the screen, gradually shift more mental efforts away from the screen and to your visual thoughts, but never at any moment should you fully stop focusing on looking into the screen. Believe it or not it is very easy to end up moving all of your focus to your visual thoughts, and you often don't even realize you've done it and can end up wasting minutes at a time before you realize you aren't actually seeing anything with Autogogia for an extended period of time (the good news is you'll have been developing Traditional Phantasia if/when that happens).

Visual noise activity of the autogogic screen is stirred up by visual thought, so being able to divide your focus even when you are not yet seeing anything, allowing your mind to wander (visually (eg recalling any information you can about various things you saw today (again, without analogue thought))) can cause light noise to emerge and take form, but you must continue looking into the screen the whole time this happens, for it to best happen. So, if the screen is empty, look into the screen, divide some of your focus to visual pondering, but *always* continue looking into the screen with the remaining focus, and relax.

4.2.5 Techniques and Further Development

One technique that helped me A LOT with developing autogogic visualization was taking on the Mental Model that I (my perspective) was a floating camera, in this autogogic space (If you've played Minecraft or Halo3 you may consider this as the floating spectator-mode/observer-mode camera ball). Using this Mental Model it became a lot more effortless to float around and move my perspective around the noise that is emerging (remember, this is all a 3D space, and 3D noise). All you see is powered by visual thought and shifting into this mental model makes it a lot easier for your mind to understand and process how to manipulate the visual noise as if you were moving around it in 3D space. This technique helps develop visualization even if you are just seeing vague, mostly formless noise, so long as it is still being manipulated as you mentally pivot around this vague noise in 3D space (Remember, the noise is a mental artifact, which is what visualization builds from, so learning to control the mental artifacts in any way, even

as they only have vague form, develops visual control, which develops visualization).

One concept I discuss often is the concept of "Mental Motions". When you use your mind to lift your arm, can you describe what happened mentally to cause your arm to lift? This is an example of a mental motion, it's a mental process you learn to do consciously, but is impossible to describe or teach. There are many mental motions involved with visualization (for example, turning on [activating] your autogogic screen is a mental motion, and you learn to tap into that faster and more strongly as time goes on), 'projecting' is also a mental motion. As you work with autogogic visuals you begin to learn to control or guide them using expectation, interpretation, and a combination of other visual thinking processes. This combination of visual thinking processes is a mental motion which you can learn to perform with more intention; as you learn to control your visuals you are also learning to project visuals, they use the same mental motion. As you control your visual noise you should, every so often, try to take note of what it feels like you are doing mentally, so as to try and become aware of the mental motion (as much as one can become aware of a mental motion) so that you can learn to reproduce it. As you learn to perform this mental motion on command, you learn to project visuals on command.

Everything with Autogogic Visualization is a relaxed effort. You should never feel you are straining to focus, things should always feel more passive as if you are 'zoning out'. When you aim to project visuals, for example, you should not focus hard and try to force them to emerge with effort, instead you just learn to think about what you are trying to see with visual thought and expectation, and this causes you to begin to see it.

When you learn the mental motion of projection, and you can make visual noise (vague visuals or defined visuals) appear in the screen, on command, you may find that they appear not always where you expect them to appear (they may be off-centered for example). You can learn to control the location of a projection by simply thinking about it in the location you wish it to be (so you must learn to think visual thoughts that incorporate spatial awareness) (remember: this is all a mental effort, you don't use your eyes to focus on where you want the visual to be, your eyes should always be in a relaxed gaze, you use your mental focus to think about the area where the visuals should be). As you learn to project visuals into certain locations, then you can learn to 'move them' around, you move them around by continuously re-projecting their location along a path of motion; that is, continuously visually thinking about them in the next location along a path of motion; not by mentally 'pushing' them. Once you learn to 'move' your visuals you have actually also learned true image persistence; you can re-project the visual indefinitely in the same location, and thus the visual stays without fading (this becomes a second-hand nature mental motion as well). Learning complete image persistence control is incredibly beneficial because it allows you to develop all of the other visual properties more easily. Suppose you are trying to learn to increase the brightness of your visuals (a mental motion); if the visuals are not always present or don't stay for long, it can be hard to learn the mental motion of increasing brightness, because you can't even see if your trial and error of arbitrary mental efforts are working or not because the visuals aren't persisting long enough for you to gauge the results.

Whatever you give your attention to, grows. If you are aiming to increase the saturation of your colors, for example, simply focusing on the colors you currently have, while using silent internal visual questions (such as "what would it look like if it were

properly saturated?") and answering them with silent internal visual thought or visual understanding, will cause the visuals to head in that direction. You can take these various visual properties to their full values using this technique (remember, this is all, always, a relaxed passive mental effort).

4.2.6 Pitfalls

The first pitfall is trying to control your visuals at the early stage, to properly visualize with Autogogia you need to let your mind wander (visually), if you are too eager to see specific things, you will end up rejecting the 'off-topic' visual artifacts that being to emerge, and you will end up blocking progress. This is all a very fluid and interpretive process in the beginning.

Another pitfall deals with suffering from success—as your visuals develop in their detail you are simultaneously entering a semi-trance state, when the visuals begin to reach new levels of clarity, they will sometimes get so bright they may startle or excite you, this can take you out of the semi-trance state and your visual will fall away rapidly. The pitfall is that you will try to get back what you just lost with focus and effort, which won't work, and you will waste time. It will feel frustrating, but you will need to learn to restart from square one when this happens.

A third pitfall is using the wrong kind of focus as your visualization develops. When visuals start to reach exciting levels of refined-ness you'll become eager to give them more attention and focus. This will actually cause the visual to often go away. The visual was emerging and improving due to relaxed passive visual thinking, you would be exiting that state to give the visual more attention, which will cause the very thing that was powering the visual in the first place to subside. This will feel counter-intuitive, but the way you normally shift focus and attention to things will not work here, the proper approach is learned through trial and error, it is a mental motion and thus can't be properly described with words here.

4.2.7 Troubleshooting

Here I will highlight troubleshooting information, as it arises, from discussions with various aphants and hypophants in our community.

On gradual divided focus

I shared this message to a community member who is finding good success with autogogia. Once you are having success the "Gradual Divided Focus" is how you really start drastically improving control and vividness.

The most important thing with improving autogogic vividness and control though is the concept of the "Gradually Divided Focus" which I discuss in subsection 4.2.4. This isn't something I can give perfect instruction for, you have to learn it on your own, but it's super powerful for learning to control what you see and for also getting more out of what you see.

You must always look into the screen, that can't ever stop, but then you slowly bring in more internal visual thought bandwidth as you think about how what you're currently seeing in autogogia should look if it were to have more. So you think with a kind of expectation about the entire scene of what you should be seeing, and gradually pull more focus to those internal visual thoughts, but you can't shift your focus to them, you have to merely divide your focus to them, you can't ever lose focus on looking into the screen. It's a balancing act but you learn to give more and more mental bandwidth to your internal visual thoughts which are the engine that powers what you're seeing in autogogia, and as you learn to do both together, divided focus, it really all starts to amplify a ton.

You need to be holding an internal understanding of the entire scene you are expecting to be seeing based on what you're already seeing, and push for more and more internal visual understanding of that as you relax and continue to look into the screen, they both expand and increase together.

It's a very particular division of focus and it has a sweet spot that you can feel when you hit it just right, and then vividness and control start increasing pretty quickly.

Requires a lot of trial and error and a ton of reminding yourself to divide focus, not shift focus - it is easy to accidentally shift focus instead of divide.

You can't ever stop looking into the light noise and giving it your attention, the visual thoughts have to be background processes, secondary thoughts; and you learn to give more and more mental bandwidth to those background thoughts without letting go of your main focus (the autogogia mental gaze)

Making meaningful imagery

A community member was describing a place where they are getting stuck with this - they are able to relax and now see blue "blobs" emerging in their autogogic screen, but are not able to make any meaningful imagery out of them.

Make sure you're doing **passive** visual thinking - you don't control the blobs, they automatically conform to your thoughts on their own. This is accomplished through expectation (visual expectation, not analogue).

You say that it's difficult for you to interpret and expect when they're in such a baseless form, so that is what you'll be training first, the visualization progress will follow.

Try utilizing color to guide your expectations more than form if that's giving you a hard time. Remember, these are whole scenes not objects, so you shouldn't try to force a shape into an image always (sometimes it may be appropriate, but often times you're seeing a whole scene so you can't retrofit it to a single object)

So, if you're seeing blue blobs change your expectations to the concept of looking through a window into a blue sky, now you'll expect a tree line or perhaps a cloud to emerge sooner or later, maybe even a bird or plane, just make sure to think about such expectations visually, not analogue (also remember, autogogia is an animated screen, it's in motion, so these expectations will manifest as if traveling) [also, remember to always only **divide** your attention when thinking visually, don't shift it, never stop directing your focus into the screen]

Lastly, don't forget autogogia is 3D. Look **into** your blobs

4.2.8 Miscellaneous

I took a lot of notes while I was developing Autogogia, I really recommend you do as well—if for any other reason, to help share with the community. I spent a lot of time in prayer (*James 1:5 "If any of you lacks wisdom, he should ask God, who gives generously to all without finding fault, and it will be given to him"*) as well as in meditation, and introspection; trying to gain an understanding and intuition for how this all works and how to develop it further. If you find any insights or have any epiphanies or A-Ha moments, please take notes and eventually relay them to the community. I used the voice memos app that comes built in with iOS to take my notes, so I didn't have to spend much time with my eyes open.

Appendix A

What is SATS & How to Enter it every time

First let us define what exactly SATS is according to Neville Goddard himself.

A.1 Important Quotes from a Television Interview he gave in 1955

> I first induced a dreamy state and the reason for that is this - he quotes the Bible "In a dream, in a vision of the night, When deep sleep falleth upon men, In slumberings upon the bed; Then he openeth the ears of men, And sealeth their instruction".
>
> So sitting in that chair I induced a drowsy state; that dreamy, drowsy state that borders upon sleep. But to induce it only to a certain extent. If you carry it too far you go to sleep, and then you loose the control of the direction of your attention. That is something you must always maintain and be under your control, not the control of another. So I had to induce it only to a certain point and just before I slept I arrested that state.
>
> You may say that consciousness is likened to an ocean or to a tide, it ebbs and it flows. The ebb tide is this very moment when my critical faculties are being exercised - I know exactly where I am seated in the studio and know what I am doing. That is not state of the flood tide, when I do not know what I am doing which is the unconsciousness of sleep. But between these two extremes of the flood tide of unconsciousness of sleep and the ebb tide when all the critical faculties are being exercised - There are any number of intermediary states between these two extremes. I wanted the state that borders upon sleep, so because I'm speaking of a tide I will call that now the high tide. This high tide lifts the man easily off the bars of senses, where he is long laying stranded. So I was stranded on my senses for they told me I couldn't get out of the island

> or that I heard my brothers tell me, my father told me - they confirmed my senses. So here I am stranded on the bar of my senses.

If you are interested, the entire thing is here: `https://www.youtube.com/watch?v=oW2cKadBBMg&t=804s`

A.2 My personal understanding

It is pretty evident from other information about this, Neville is talking about **Hypnagogia** which occurs during **the transitional period of wakefulness to sleep**, when alpha waves are decreasing but you haven't yet reached the first stage of sleep. During this period, your sense of "here" and "now" transitions from the real world to the dream world.

Now a lot of people mix Hypnagogia or SATS with terms like Theta Waves, The Phase or REM Sleep - however there are slight distinctions. Hypnogogia and REM dreams are not the same. You experience hypnogogia every time you fall asleep, whether you are close to REM sleep or not. As others and I've experienced, these hypnogogic "dreamlets" can be very vivid, however they are not dreams in the proper sense. You could say REM is just a more drawn out and deeper version of Hypnogogia. However, this distinction in terminology doesn't really matter much as you can shift/manifest in both these states.

A.2.1 How to Enter SATS each time

Earlier I thought you need to specifically be in REM Sleep in order to enter SATS but turned out I was wrong few nights ago. I spent the entire evening outdoors, hiking and when I came back home I was too exhausted to do anything so I just went to bed. I remembered SATS so I choose to remain somewhat aware throughout the whole process. Then I went through a cycle like this:

1. Fully awake
2. My eyes closing on their own
3. Mind/Thoughts slowing down a lot more
4. Hypnogogic/ 2D Dream Images (based on that day's experiences) popping up now
5. 3D Dream Like Scenes were forming (I'm loosing all control here unless I decide not to)
6. Fell Asleep

As for the exact way I enter SATS: I just lay down in a comfortable position (one I sleep in) and just fake pretend that I'm sleeping, keeping attention on the darkness behind my eyes. After a while (5-10 mins) it feels like my outside environment including my body is shape-shifting and becoming very fluid and white, bright lights or orbs are forming and combining (Idk how to describe this part) but the best way would be that "reality" looses

it sense of solidity. Then the dream images/scenes start forming and voila we are in SATS now. Now this is the moment we do our scenes/use our imagination and don't worry if it is not as vivid as you'd like, keep repeating it and focus on the scene only! What happens next freaks me out still to this day. After the second or third loop, the scene will starting becoming "animate/alive" and other details you are not focusing on will get thrown into it by your subconscious (like what clothes you are wearing) and finally it is around the fourth and fifth loop you will be inside your scene completely and it is as vivid as waking reality right now. Around this time you would wake up in your DR because your focus was so much on the scene and feeling it you will not realize that you fell asleep in your DR.

So it turns out you actually do enter SATS every night/each time you sleep regardless. I wanted to test this after I read the Law and Promise and some of Orion's posts recently where each testimonial/success story talked about doing the technique at night. I felt there was no way I was any different and if they could do it at night so can I (also I was kinda tired of waking up and doing WBTB lol - which also works really well).

If you still have difficulties entering SATS, there might be a few reasons why based on my experiences. The next night, I wanted to enter SATS again before bed but it did not happen and I know exactly why. My mind was **too active,** I was on my phone for a few hours prior to this and I couldn't mentally "shut down" when I hit the bed. It took me nearly an hour to fall asleep in between which I gave up and just passed out without consciously experiencing the SATS part whereas that other day I was not even near my electronic devices the few hours prior and entered it in 10 mins. I don't know how things were in Neville's time but I sure as hell know people weren't scrolling though reels before bed.

Now some people don't need to do all this but if you have tried everything this might be worth a shot. Very important lifestyle changes/habits that helped greatly: Regular Sleep Schedule, No Caffeine/Sugar, No Subliminals, Positive Mental Diet towards SATS/Manifesting, No Electronics at least 1 hour before bed, Attempting SATS whenever I was naturally sleepy (including afternoon times)

I have to also mention it is very easy to fall asleep in SATS while doing your scene/affirmations in it. So if you have trouble falling sleeping with the feeling of wish full-filled you are probably not in the right state.

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