

BUILDING THE IMPOSSIBLE

THE CRAFT OF SPLITTING REALITY

A WORKSHOP BY



PIPOVILLANUEVA

FIRST SECTION

THE CRAFT OF SPLITTING REALITY

THE CHARACTERISTICS OF MAGIC AS AN ARTISTIC DISCIPLINE

*"The scenic art in which the artist produces **illusions of impossible events**, through **secret techniques**, to entertain the spectator creating a meaningful experience of amazement"*

Ricardo Harada, Tentativa do impossível

❖ **Impossible events**

❖ **Illusions**

❖ **Secret techniques**

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CONSTRUCTION

- CONSTRUCTION the art of choosing and structuring the secret methods in illusionism
- Necessary NOT Sufficient
- Common goal to any magic conception or philosophy

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STUDY ROUTINE

PERFORMANCE

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INTERNAL LIFE / EXTERNAL LIFE

INTERNAL LIFE ← → *EXTERNAL LIFE*

Not accessible to the spectator.

Accessible to the spectator

Secrets, techniques, technology, tricks, psychology...

The effects, the presentation, the narrative, the drama,
the gestures, the movements ...

The Prestidigitator*

The Magician

*Gabriel Pareras

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It refers to the perceivable and physical part.



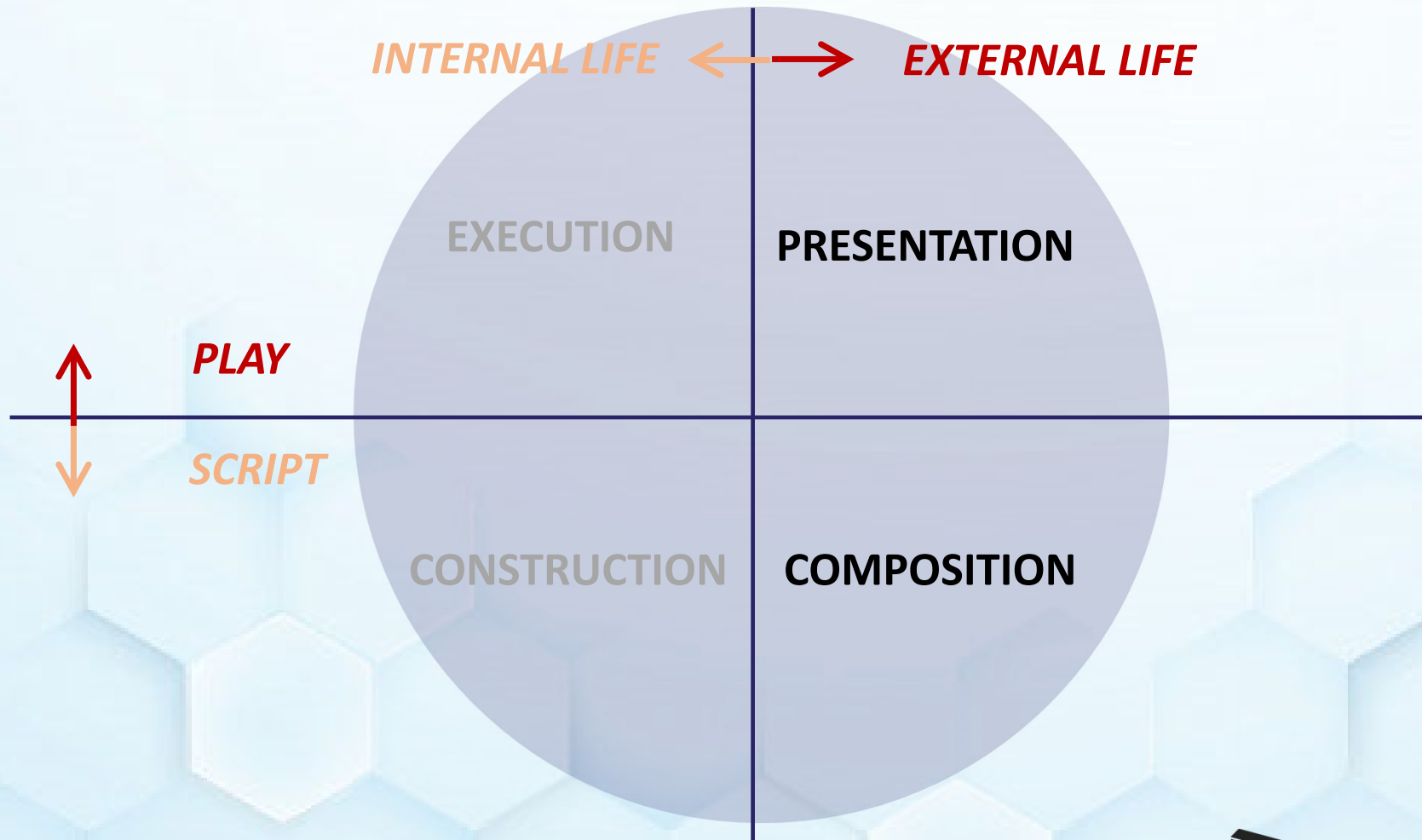
PLAY

SCRIPT

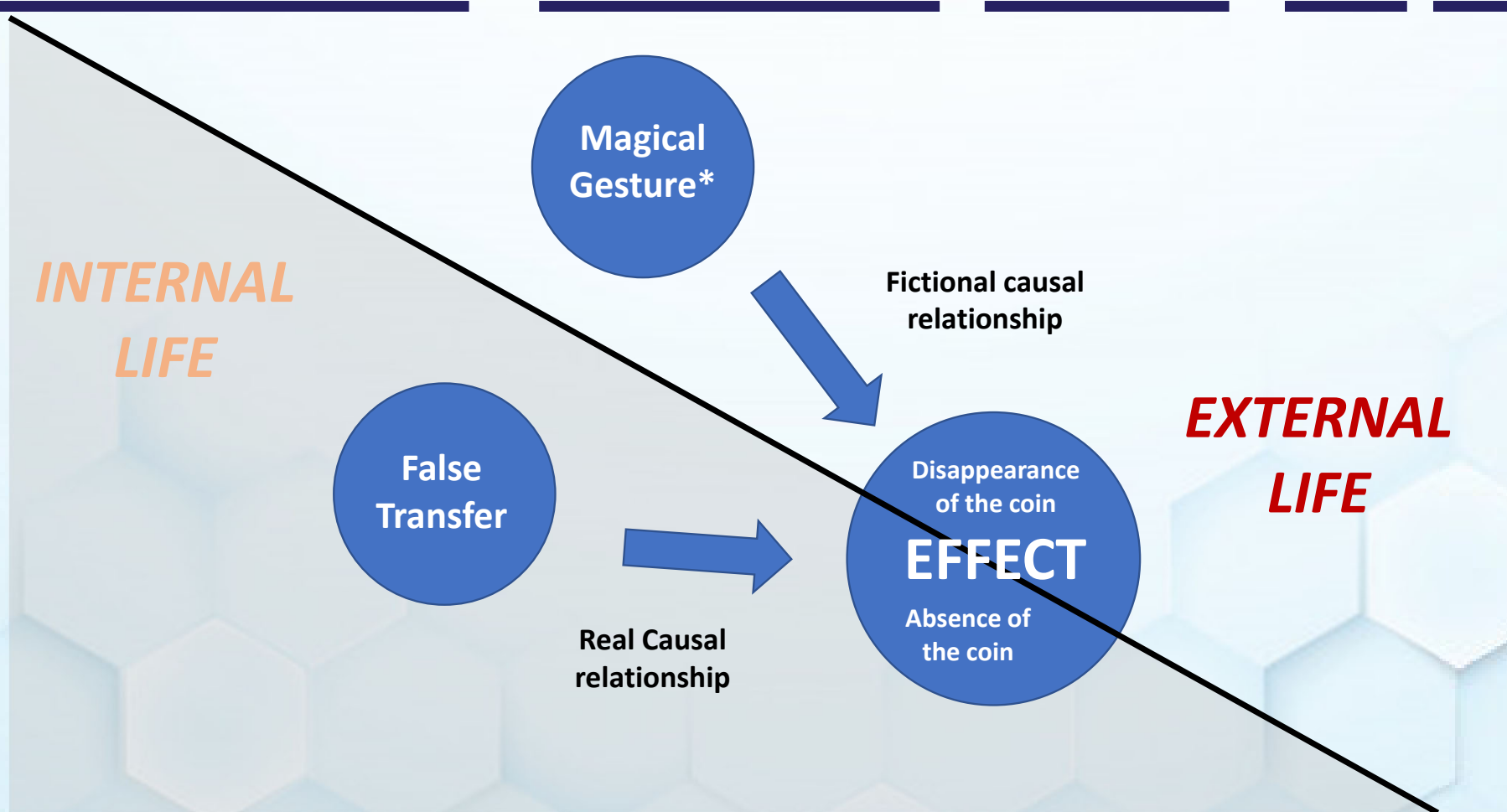
It refers to the conceptual and immaterial part, the drawings.

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CONSTRUCTION: DIAGRAM



SCHEME: Disappearance of a coin



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GENERAL PRINCIPLES

- **PRINCIPLE OF EFFECTIVENESS:** The method must be effective, fulfill its function, it must not be reverse engineered by the spectator.
- **PRINCIPLE OF EFFICIENCY:** It must use the less resources as possible to be effective.
- **PRINCIPLE OF CLARITY:** It must produce the clearest effect possible, minimizing any possibility of confusion
- **PRINCIPLE OF PROPORTIONALITY:** The method must be proportionate to the purpose it seeks.

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FALSE ASSUMPTIONS

The illusion of the impossible can be carried out because the spectator assumes for certain a set of assumptions about the state of things that do not fit reality accurately, which we can call **false assumptions**

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THE BRAIN

"We have to deceive the spectators' brain, so their brain will be the one deceiving the spectators"

Gabriel Pareras

Brain mechanisms:

- The brain **concentrates resources on what is in its focus of interest**
- To avoid consuming resources unnecessarily the brain **anticipate, simplify and complete**, using patterns based on its previous experience.

FALSE POINT OF DEPARTURE

False point of departure. The spectator assumes a priori a state of affairs that does not fully correspond to reality,

- **Passive** (from magician point of view)
- The information is not questioned consciously
- For example, coin shell.

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ILLUSIONS

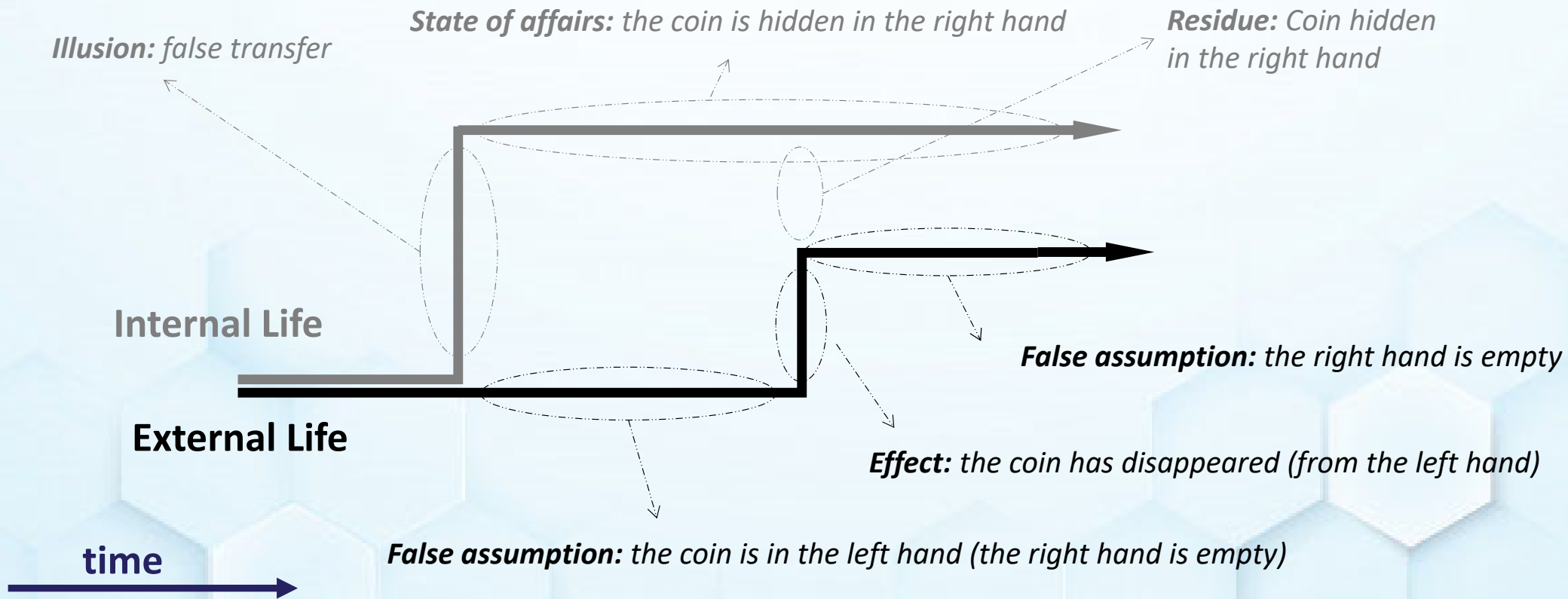
An **illusion** serves the purpose of presenting the spectator with information that look real but is not, so the spectator will assume wrongly some things to be truth when they are not.

- **Active** from magician point of view
- Means to an end, the false assumption.
- Transitory, but it induces a false assumption that extends in time
- Example: Double lift
- **Formal defects or discrepancies**

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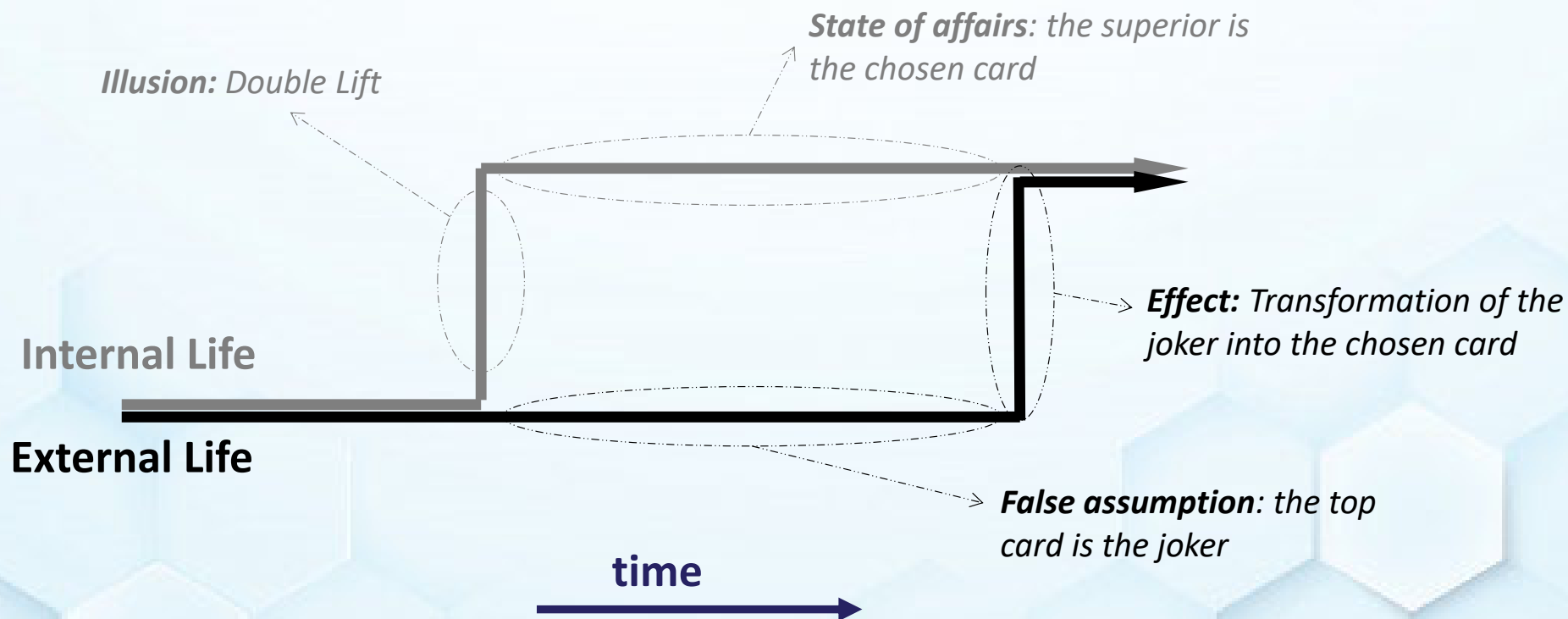
EXAMPLE: DISAPPEARANCE AND REAPPEARANCE OF A COIN



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EXAMPLE: Card transformation with a Double Lift

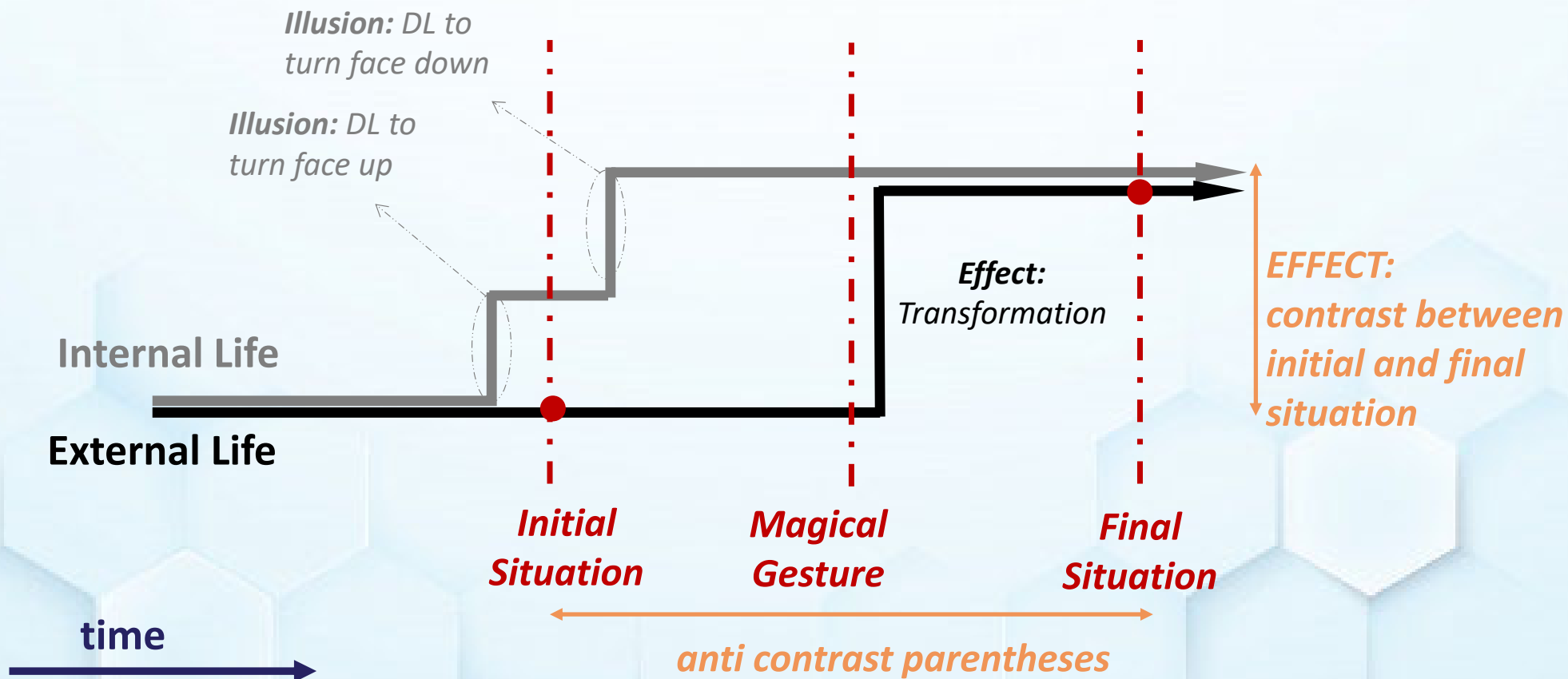


Discrepancies / Defects of form: Presence of the deck on the scene is unnecessary, method requires to turn the card face down on the deck before leaving it face down on the table.

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EXAMPLE: Card transformation with a Double Lift

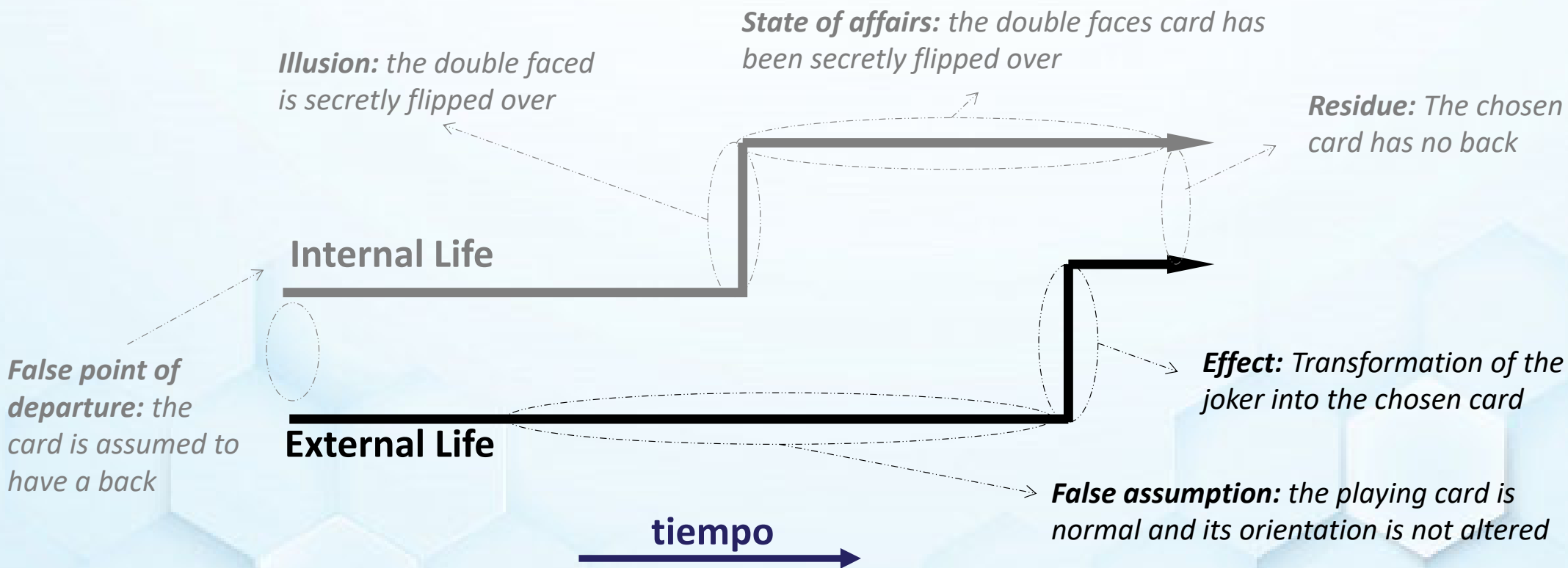


PIPO'S PROPOSAL
(Inspiration Arturo de Ascanio)

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EXAMPLE: Card transformation with a Double Faced Card

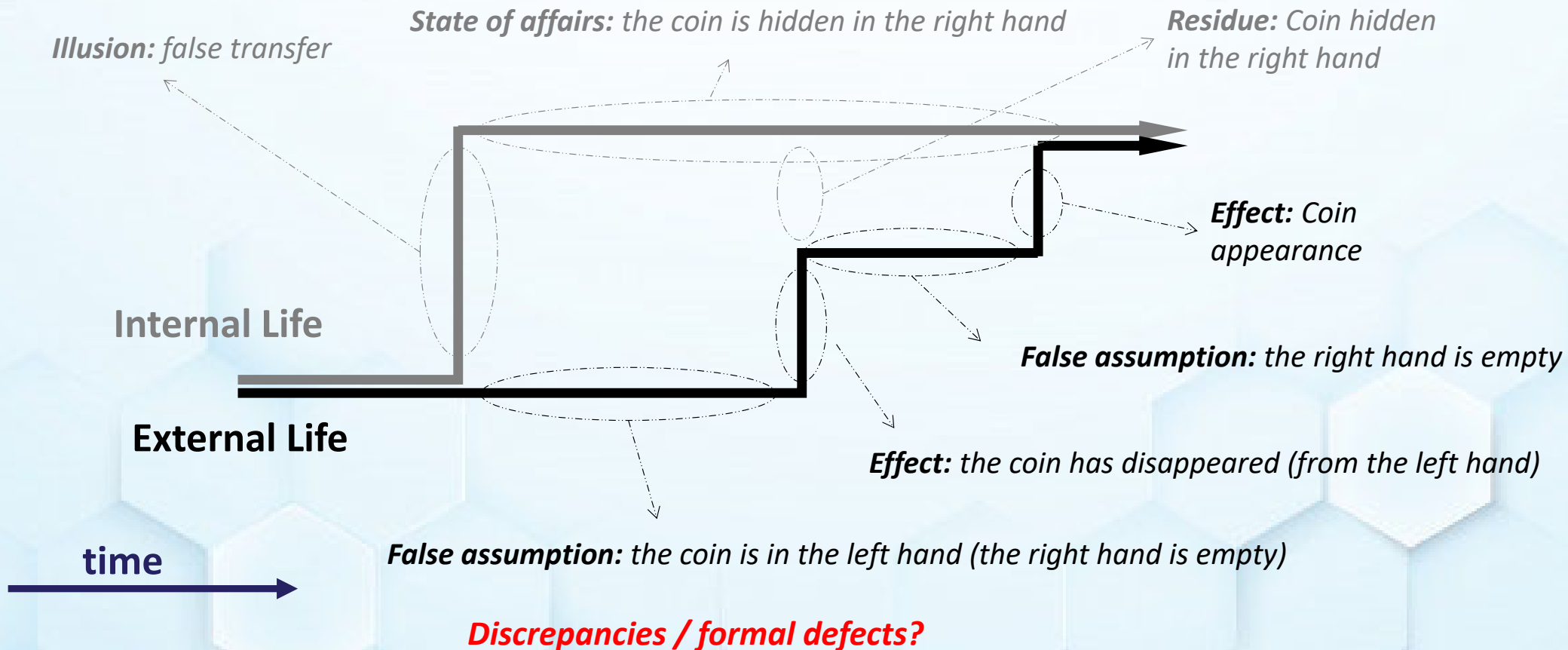


Discrepancies / Defects of form: It is not possible to show the back of the card before and after the effect, it is necessary to solve the secret flip of the double-sided card.

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EXAMPLE: DISAPPEARANCE AND REAPPEARANCE OF A COIN



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EXAMPLE: DISAPPEARANCE AND REAPPEARANCE OF A COIN

Discrepancies / Formal defects?

- Need to transfer the coin → Motivate action

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EXAMPLE: DISAPPEARANCE AND REAPPEARANCE OF A COIN

Discrepancies / Formal defects?

- Need to transfer the coin → Motivate action
- The coin is not seen falling into the other hand → The brain completes it if it has no reason to question it

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EXAMPLE: DISAPPEARANCE AND REAPPEARANCE OF A COIN

Discrepancies / Formal defects?

- Need to transfer the coin → Motivate action
- The coin is not seen falling into the other hand → The brain completes it if it has no reason to question it
- Difficulty maintaining the false assumption over time → Incorporating illusions of continuity
 - Illusion continuity 1: The right hand appears to be empty (currency held in the joint of the fingers, lightness and relaxation of the hand, ease, carefree)
 - Illusion continuity 2: Left fist appears to contain the coin (similar tension, weight ...)

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In any case the method is very on the edge, very exposed and easily reverse engineering even with a lot of finesse in the execution.

Ideas to motivate action? Other solutions?

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EXAMPLE: DISAPPEARANCE AND REAPPEARANCE OF A COIN

EXERCISE:

***COMPOSE A SEQUENCE FOR THE APPEARANCE AND
DISAPPEARANCE OF A COIN USING THE PEN AS A MAGIC WAND***

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PIPO'S PROPOSAL

(Inspiration Gabriel Pareras)

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EXAMPLE: DISAPPEARANCE AND REAPPEARANCE OF A COIN

Ideas to motivate action? Other solutions?

The magic wand, like a pen or a marker, since it will contribute both to external life, providing meaning to the effect, and for the internal one, helping to reduce various problems and discrepancies.

This strategy is used in magic we constantly use, which Arturo Ascanio coined as a **dual purpose**, which refers to the external and internal purposes that an action can fulfill at the same time.

What does the use of a pen additionally give us as a magic wand for this case?

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EXAMPLE: DISAPPEARANCE AND REAPPEARANCE OF A COIN

Composition of a small sequence: COIN AND PEN

➤ Pen as a magic wand

- Motivates the actions
- Dual purpose
- Very well combined with Ramsey subtlety. **Where do we perform Ramsey subtlety?**

➤ Cap of the pen as a place where the missing coin will reappear

- Logic and surrealism
- Directs interest to a site (diverts it from the hand with the hidden coin)
- Ease and economy in handling the pen to remove the cap
- Details in production to enhance verisimilitude. What not to do?

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DISAPPEARANCE OF A COIN: Methodological analysis

FALSE ASSUMPTIONS

ILLUSIONS AND FALSE POINTS OF DEPARTURE

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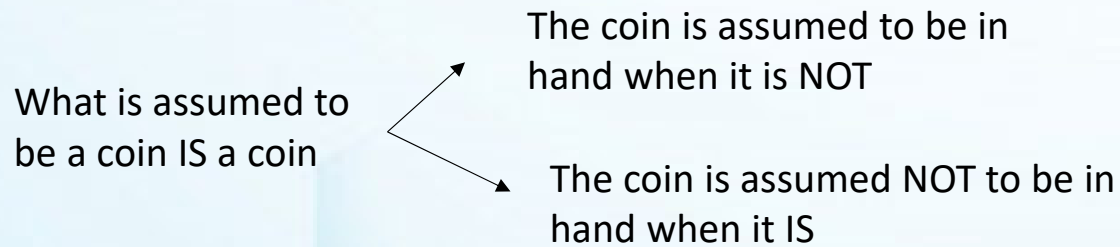
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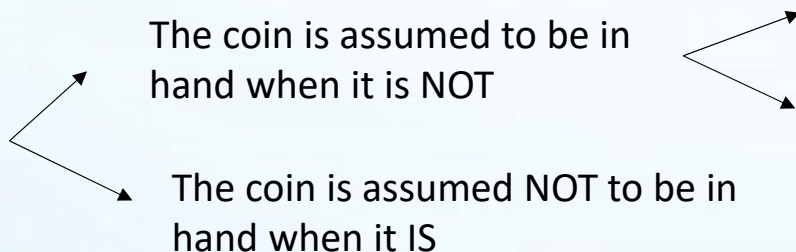
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FALSE ASSUMPTIONS

What is assumed to be a coin IS a coin



ILLUSIONS AND FALSE POINTS OF DEPARTURE

Coin is never put in the hand: *false transfer, false taken, false-false transfer...*

Coin is put but secretly retrieved: *steal the coin, sleeve the coin, to the lap, hold out...*

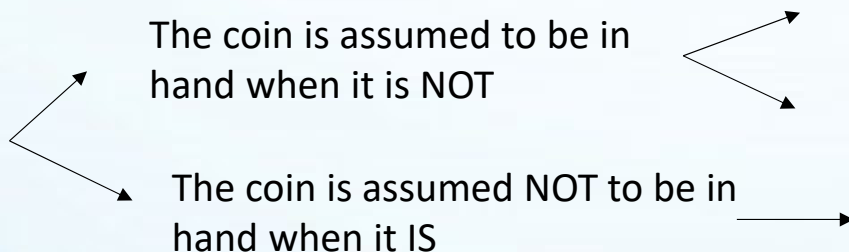
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Palms and concealments, coin hidden in another object in the hand (shell, Sanada Gimmik ...)

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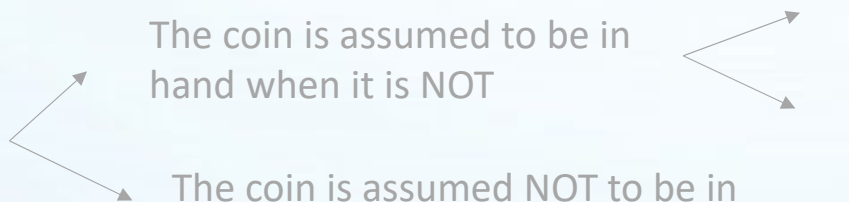
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What is assumed to be a coin IS NOT such thing

(With or without changing it first for the original)

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Folding coin in TP, Shell, Flipper coin...

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What is assumed to be a hand, table, sleeve, magician ... is NOT such

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FINDING THE METHOD FOR THE EFFECT: TWO CARD TRANSPOSITION

- Version 0: With only 2 cards and a secret (Ross Bertram style)
- Version 1: With only 2 cards and the pocket, with palms, additions and handling a double card (John Carney)
- **Version 2: With a regular deck and a duplicate, with double lift (classic)**
- Version 3: With a regular deck without the duplicate, with double lift and palming (Cristian Ramil)
- **Version 4: With only two cards, one of them a double facer (Gea - Gabi)**
- Version 5: With a deck, a double facer and a double lift (Mansilla)
- Version 6: With deck a double facer, a double backer and the double lift.

EXERCISE:
COMPOSE THE SIMPLEST SEQUENCE
TO RESOLVE THE EFFECT

FORMAL DEFECTS
DISCREPANCIES
OTHER PROBLEMS

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TWO CARD TRANSPOSITION WITH A DL (NO DUPLICATE)

STEVE FREEMAN'S TIME MACHINE

- We will not analyze it here but it is a good example on how to resolve it with the DL and overcome the problems.
- Management discrepancies and the presence of the deck itself are also resolved, making use of the magical gesture that intertwines external life and internal life
- A fictional phenomenon is incorporated at a higher level, the turn back in time. The transposition is "proof" that the journey has taken place
- Especially remarkable the Gabi Pareras's version.

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EXAMPLE: TWO CARD TRANSPOSITION WITH A DUPLICATE AND DL

Illusion: Double lift to display card B (duplicate)
secretly keeping card A in hand the card A

Residue: a duplicate
on the deck

Illusion: Double Lift to display card A
while really putting card B under case

False point of departure:
There are no repeated cards

Internal Life

Corroboration:
Transformation

Effect:
Transformation

EFFECT:
contrast between
initial and final
situation

External Life

?

Parentheses anti contrast

time

EXERCISE:
COMPOSE A SEQUENCE THAT RESOLVES THE
EFFECT WITH THESE ELEMENTS

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EXERCISE TWO CARD TRANSPOSITION WITH A DOUBLE FACER

GEA'S VERSION

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FORMAL DEFECTS
DISCREPANCIES
OTHER PROBLEMS

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EXERCISE TWO CARD TRANSPOSITION WITH A DOUBLE FACER

PIPO's PROPOSAL

(Inspiration Roberto Mansilla/Gea)

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SEARCHING THE EFFECT FOR THE METHOD: DOUBLE LIFT

- Transformation
- Transposition
- **Coincidence**
- Prediction
- Location

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HOMework

- ***Version 0: Compose a sequence that solves a coincidence effect using double lift (spectator chooses one card, magician chooses another and they match)***
- ***Version 1: Incorporate as a condition that the spectator shuffles the deck before* It will be necessary to incorporate more techniques (palms, glimpse...)***
- ***Version 2: Study a second phase of coincidence using the cross force***

**** They can do it for real or not if they falsely assume they did.***

EXPLANATION
Putting it all together

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THANK YOU VERY MUCH

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