"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”

Ricado Harada, Tentativa do impossível
FIRST SECTION
THE CRAFT OF SPLITTING REALITY

THE CHARACTERISTICS OF MAGIC
AS AN ARTISTIC DISCIPLINE

- Impossible events
- Illusions
- Secret techniques
FIRST SECTION
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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
PERFORMANCE
FIRST SECTION
THE CRAFT OF SPLITTING REALITY

INTERNAL LIFE / EXTERNAL LIFE

INTERNAL LIFE
Not accessible to the spectator.
Secrets, techniques, technology, tricks, psychology...
The Prestidigitator*
*Gabriel Pareras

EXTERNAL LIFE
Accessible to the spectator
The effects, the presentation, the narrative, the drama, the gestures, the movements ...
The Magician

BUILDING THE IMPOSSIBLE
WORKSHOP
It refers to the perceivable and physical part.

It refers to the conceptual and immaterial part, the drawings.
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CONSTRUCTION: DIAGRAM

INTERNAL LIFE ← ➔ EXTERNAL LIFE

EXECUTION

PRESENTATION

CONSTRUCTION

COMPOSITION

PLAY

SCRIPT

BUILDING THE IMPOSSIBLE WORKSHOP
SCHEME: Disappearance of a coin

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INTERNAL LIFE

EXTERNAL LIFE

Magical Gesture*

Fictional causal relationship

Disappearance of the coin

Real Causal relationship

False Transfer

Absence of the coin

False Transfer

BUILDING THE IMPOSSIBLE WORKSHOP
FIRST SECTION
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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.
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.
"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. 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.
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
EXAMPLE: DISAPPEARANCE AND REAPPEARANCE OF A COIN

**Illusion:** false transfer

**State of affairs:** the coin is hidden in the right hand

**Residue:** Coin hidden in the right hand

**False assumption:** the right hand is empty

**Effect:** the coin has disappeared (from the left hand)

**False assumption:** the coin is in the left hand (the right hand is empty)
FIRST SECTION
THE CRAFT OF SPLITTING REALITY

EXAMPLE: Card transformation with a Double Lift

Illusion: Double Lift

State of affairs: the superior is the chosen card

Effect: Transformation of the joker into the chosen card

False assumption: the top card is the joker

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.

External Life

Internal Life

PIPOVILLANUEVA

BUILDING THE IMPOSSIBLE WORKSHOP
EXAMPLE: Card transformation with a Double Lift

**Illusion:** DL to turn face down

**Effect:** Transformation

**Final Situation**

**Effect:** contrast between initial and final situation

**Anti contrast parentheses**

**Initial Situation**

**Magical Gesture**

**Internal Life**

**External Life**

**time**
FIRST SECTION
THE CRAFT OF SPLITTING REALITY

EXAMPLE: Card transformation with a Double Lift

PIPO'S PROPOSAL
(Inspiration Arturo de Ascanio)

BUILDING THE IMPOSSIBLE
WORKSHOP
EXAMPLE: Card transformation with a Double Faced Card

**Illusion:** the double faced card is secretly flipped over

**State of affairs:** the double faces card has been secretly flipped over

**Effect:** Transformation of the joker into the chosen card

**Residue:** The chosen card has no back

**False assumption:** the playing card is normal and its orientation is not altered

**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.

**Internal Life**

**External Life**

**tiempo**

**False point of departure:** the card is assumed to have a back

**State of affairs:** the double faces card has been secretly flipped over
FIRST SECTION
THE CRAFT OF SPLITTING REALITY

EXAMPLE: DISAPPEARANCE AND REAPPEARANCE OF A COIN

**Illusion:** false transfer

**State of affairs:** the coin is hidden in the right hand

**Residue:** Coin hidden in the right hand

**Effect:** Coin appearance

**False assumption:** the right hand is empty

**Effect:** the coin has disappeared (from the left hand)

**False assumption:** the coin is in the left hand (the right hand is empty)

**Discrepancies / formal defects?**
FIRST SECTION
THE CRAFT OF SPLITTING REALITY

EXAMPLE: DISAPPEARANCE AND REAPPEARANCE OF A COIN

Discrepancies / Formal defects?

- Need to transfer the coin → Motivate action
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
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 ...)
EXAMPLE: DISAPPEARANCE AND REAPPEARANCE OF A COIN

Discrepancies / Formal defects?

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- The coin reappears in the other hand, the initial situation is not clear and kind of gives away the method for the first effect.
EXAMPLE: DISAPPEARANCE AND REAPPEARANCE OF A COIN

**Discrepancies / Formal defects?**

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- The coin reappears in the other hand, the initial situation is not clear and kind of gives away the method for the first effect.

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?**
EXERCISE:

COMPOSE A SEQUENCE FOR THE APPEARANCE AND DISAPPEARANCE OF A COIN USING THE PEN AS A MAGIC WAND
FIRST SECTION
THE CRAFT OF SPLITTING REALITY

EXAMPLE: DISAPPEARANCE AND REAPPEARANCE OF A COIN

PIPO'S PROPOSAL
(Inspiration Gabriel Pareras)
FIRST SECTION
THE CRAFT OF SPLITTING REALITY

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?
FIRST SECTION
THE CRAFT OF SPLITTING REALITY

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?
BUILDING THE IMPOSSIBLE WORKSHOP

FIRST SECTION
THE CRAFT OF SPLITTING REALITY

FALSE ASSUMPTIONS

DISAPPEARANCE OF A COIN: Methodological analysis

ILLUSIONS AND FALSE POINTS OF DEPARTURE
FIRST SECTION
THE CRAFT OF SPLITTING REALITY

FALSE ASSUMPTIONS

What is assumed to be a coin IS a coin

The coin is assumed to be in hand when it is NOT

The coin is assumed NOT to be in hand when it IS

ILLUSIONS AND FALSE POINTS OF DEPARTURE

DISAPPEARANCE OF A COIN: Methodological analysis
FALSE ASSUMPTIONS

What is assumed to be a coin IS a coin

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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...
FIRST SECTION
THE CRAFT OF SPLITTING REALITY

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

BUILDING THE IMPOSSIBLE WORKSHOP
FIRST SECTION
THE CRAFT OF SPLITTING REALITY

FALSE ASSUMPTIONS

What is assumed to be a coin IS a coin

What is assumed to be a coin IS NOT such thing
(With or without changing it first for the original)

DISAPPEARANCE OF A COIN: Methodological analysis

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The “coin” is assumed to be in hand when it is NOT

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FIRST SECTION
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“Coin” is never put in the hand: shell in another coin, black coin on a mat, hold out..

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FIRST SECTION
THE CRAFT OF SPLITTING REALITY

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Folding coin in TP, Shell, Flipper coin...
FIRST SECTION
THE CRAFT OF SPLITTING REALITY

DISAPPEARANCE OF A COIN: Methodological analysis

FALSE ASSUMPTIONS

What is assumed to be a coin IS a coin
What is assumed to be a coin IS NOT such thing
(With or without changing it first for the original)

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

ILLUSIONS AND FALSE POINTS OF DEPARTURE

Coin is never put in the hand: false transfer, false taken, false-false transfer...
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Palms and concealments, coin hidden in another object in the hand (shell, Sanada Gimmik ...)

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BUILDING THE IMPOSSIBLE WORKSHOP

PIPO VILLANUEVA
FIRST SECTION
THE CRAFT OF SPLITTING REALITY

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.
FIRST SECTION
THE CRAFT OF SPLITTING REALITY

BUILDING THE IMPOSSIBLE
WORKSHOP

TWO CARD TRANSPOSITION WITH A DUPLICATE AND DL

EXERCISE:
COMPOSE THE SIMPLEST SEQUENCE
TO RESOLVE THE EFFECT
FIRST SECTION
THE CRAFT OF SPLITTING REALITY

TWO CARD TRANSPOSITION WITH A DUPLICATE AND DL

FORMAL DEFECTS
DISCREPANCIES
OTHER PROBLEMS
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.
FIRST SECTION
THE CRAFT OF SPLITTING REALITY
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

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

External Life

time

Corroboration: Transformation

Effect: Transformation

Parentheses anti contrast

EFFECT: contrast between initial and final situation

Residue: a duplicate on the deck

BUILDING THE IMPOSSIBLE WORKSHOP
EXERCISE:
COMPOSE A SEQUENCE THAT RESOLVES THE EFFECT WITH THESE ELEMENTS
FIRST SECTION
THE CRAFT OF SPLITTING REALITY

EXERCISE TWO CARD TRANSPOSITION WITH A DOUBLE FACER

GEA’S VERSION
FIRST SECTION
THE CRAFT OF SPLITTING REALITY

EXERCISE TWO CARD TRANSPOSITION WITH A DOUBLE FACER

FORMAL DEFECTS
DISCREPANCIES
OTHER PROBLEMS
FIRST SECTION
THE CRAFT OF SPLITTING REALITY

EXERCISE TWO CARD TRANSPOSITION WITH A DOUBLE FACER

PIPO’s PROPOSAL
(Inspiration Roberto Mansilla/Gea)
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THE CRAFT OF SPLITTING REALITY

SEARCHING THE EFFECT FOR THE METHOD: DOUBLE LIFT

- Transformation
- Transposition
- Coincidence
- Prediction
- Location
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
THANK YOU VERY MUCH