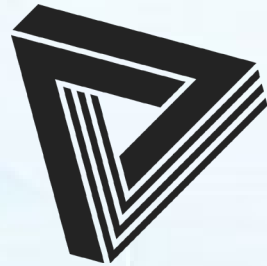


BUILDING THE IMPOSSIBLE

WORKSHOP

by



PIPOVILLANUEVA

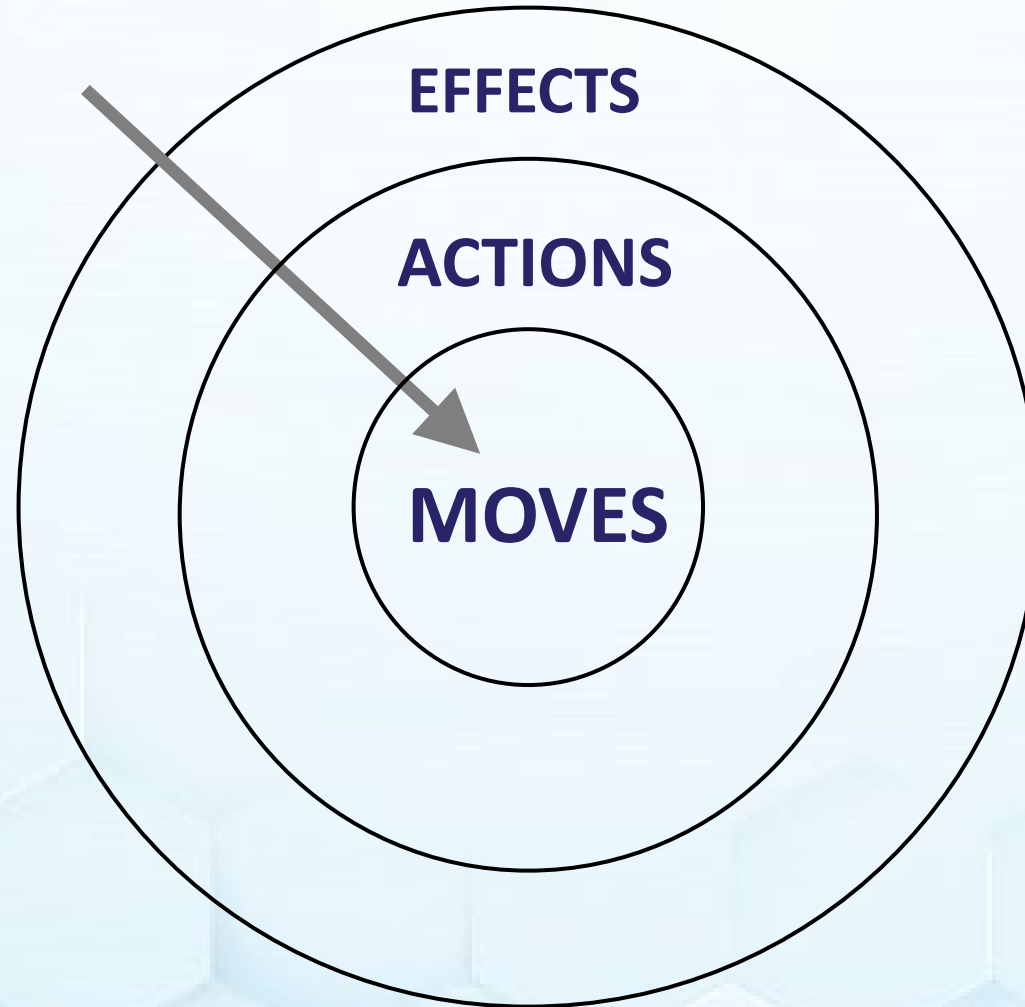
THIRD SECTION

THE CRAFT OF FADING THE CAUSE OF THE EFFECT

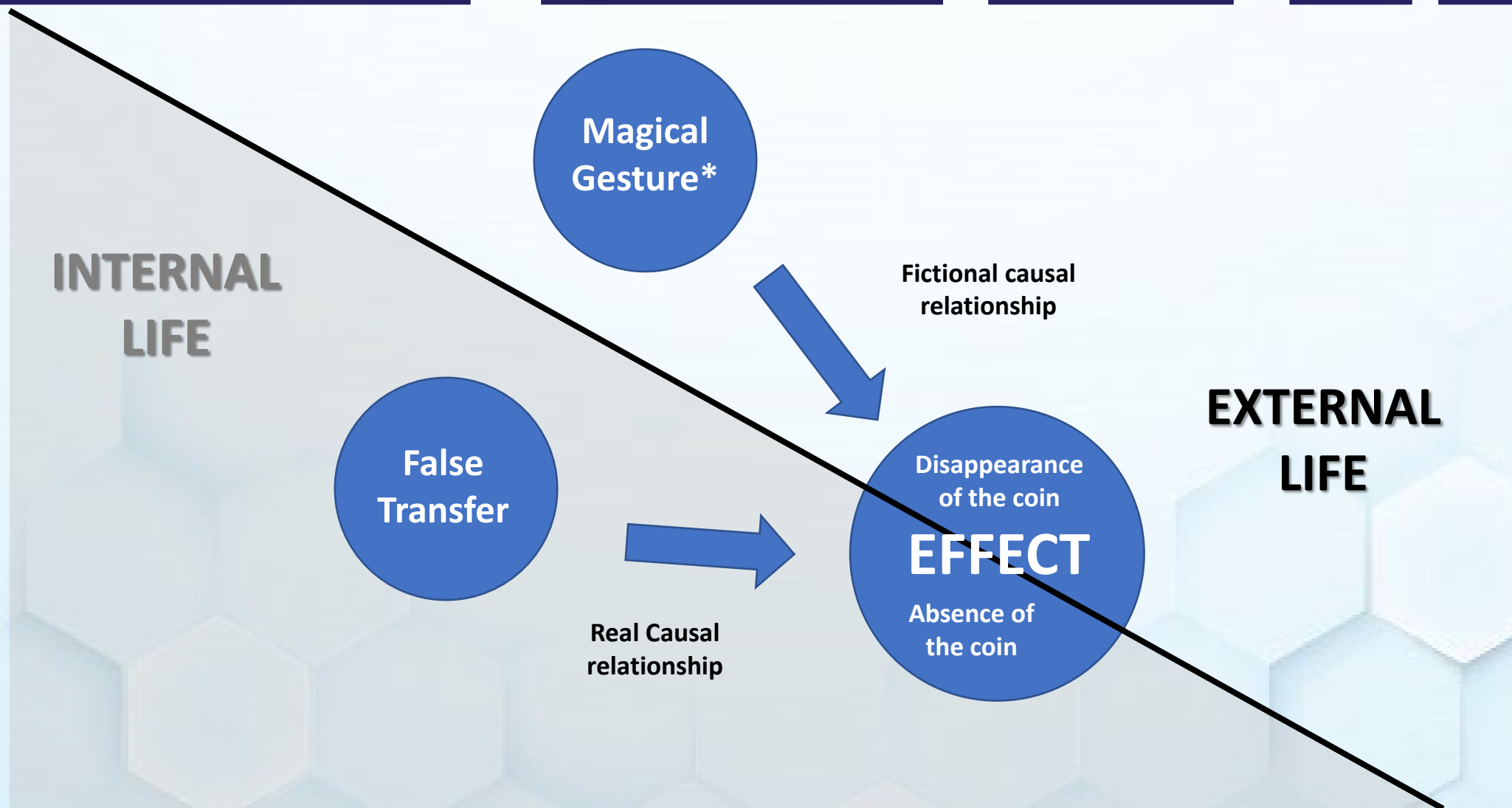
STUDY ROUTINE

PERFORMANCE

ANALYZING THE CONSTRUCTION: 3 LEVELS



CAUSALITY



CAUSALITY

Causality is defined as the relationship between one event (the cause) and a second event (the effect), in which the second event is understood as a consequence of the first.

All humans have causality built-in in our brain.

THIRD SECTION

THE CRAFT OF FADING THE CAUSE OF THE EFFECT

CAUSALITY



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CAUSALITY



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- **IMAGE 1:** Subjects A and B look like they are going to beat each other up
- **IMAGE 2:** Subject B is unconscious on the floor

If we see one image behind the other, we will automatically establish a causal relationship between these two events.

- Subject B has been knocked **(Effect)** due to a punch by Subject A **(Cause)**

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CAUSALITY



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BOTTOM LINE: if you are subject A in Image 1 and you have slapped subject B without anyone seeing you

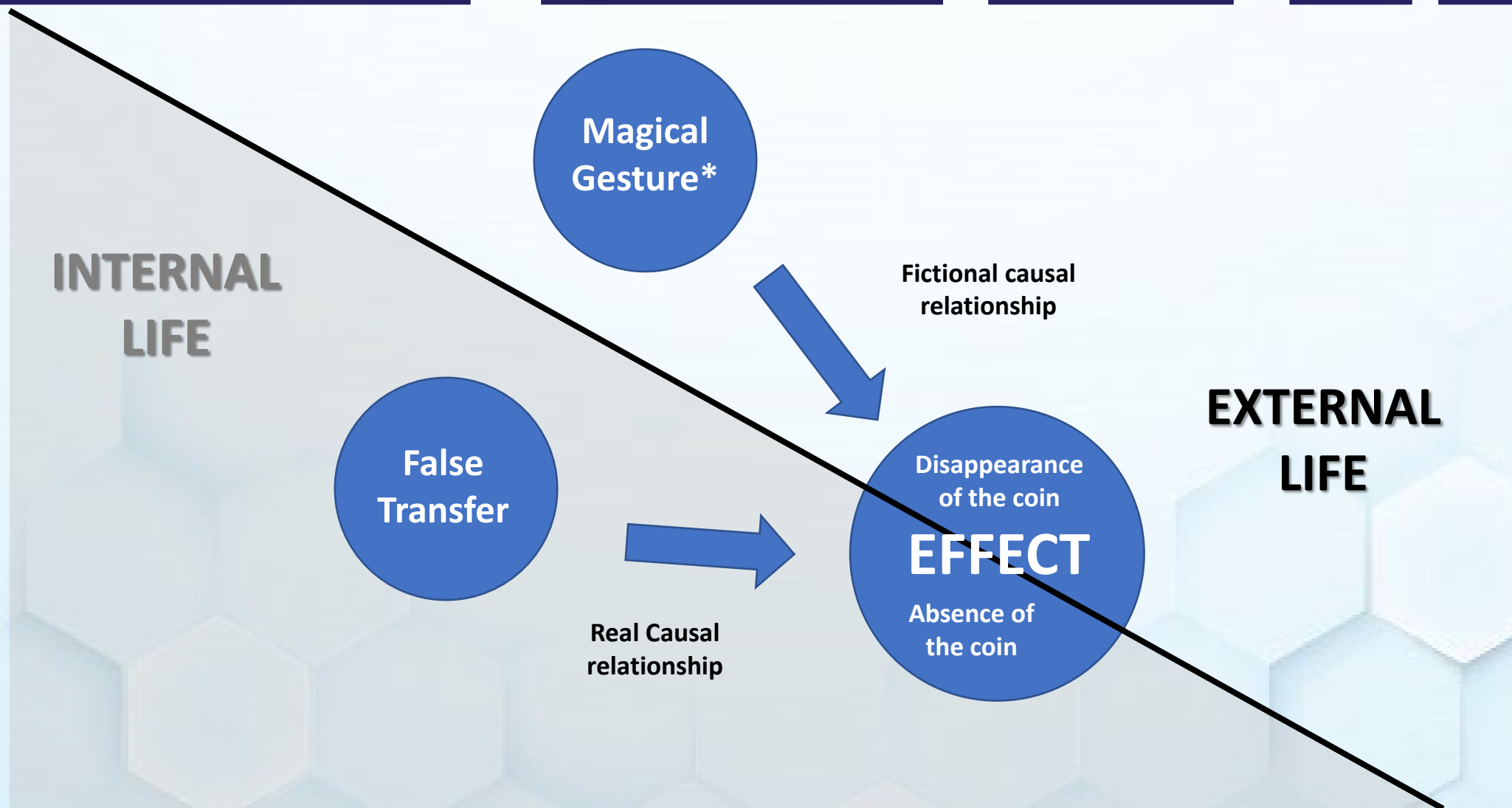
- Try not to appear in image 2 because most likely everyone will correctly deduce that it was you.
- Try that in image 2 there is a Subject C (a scapegoat) that everyone assume to be the hitter.

CAUSALITY

In magic we have our **Effect (Magic Effect)** and our **Cause (Secret Method)** and part of our work is that the spectator does not establish a causal relationship between the two, we know that even if he is not a witness to the cause (see the move) he could deduce what happened.

In magic we have that the **scapagoat**, which is the **phenomenon**, which in its simplest expression is the magic gesture, and in the most vulgar and everyday form it is the magic snap.

CAUSALIDAD



CAUSALITY: 3 STRATEGIES TO ATTACK IT

- **Separate the cause from the effect**
- **Establish multiple causes for one effect**
- **Do not repeat the same cause - effect relationship**



HOMEWORK: Chicago Opener

FIRST VERSION

HOMEWORK: Chicago Opener

SECOND VERSION

SEPARATE THE CAUSE FROM THE EFFECT

The intuitive thing is that the cause occurs close to the effect, both in time and space. That is, the cause occurs just before or at the same time as the effect and is to be found in its surroundings.



Separate the method from the effect in time and space

CAREFUL...

Carful that going so ahead in the method does undermine the clarity of the effects by making the initial situation less clear (anti-contrast parenthesis).

BALANCE TO ADVANCE IN THE METHOD / PENALIZE CLARITY

Strategies for separating method from effect

- **Work before you “start” (Arturo de Ascanio)**
- **Work After you “finish” (Arturo de Ascanio)**
- **Secret compartment effects (Camilo Vázquez)**
- **Methods that resolve more than one effect**
- **Residuals from methods that are method of another effect**

ESTABLISH MULTIPLE CAUSES FOR AN EFFECT

It is more difficult to establish a causal relationship if there are multiple causes necessary for the effect to occur than if it is only one.



Split the method (Gea)

CAREFUL...

CAREFUL: The spectator does not need to solve the entire method to be disappointed, many times it is enough to catch a little something. It is not about multiplying the moves but dividing them into small contributions.

FURTHER CARE: That the selection of the methods is appropriate and optimal, always seeking the economy of means (internal) without loss of clarity (external) or maximum clarity (external) without loss of economy (internal).

CLARITY / ECONOMY Commitment (Gabi / Ascanio)



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VIDEO GEA

DO NOT REPEAT THE SAME CAUSE - EFFECT RELATIONSHIP

It is easier to establish a causal relationship if there are several opportunities to do so.



Avoid using monotonous internal structure

CAREFUL

That the variety of moves and methods (illusions and false assumptions) does not go against the unity of gesture and style that must be maintained

BALANCE GESTUAL UNIT / RICH INTERNAL STRUCTURE (Gabi)



THIRD SECTION

THE CRAFT OF FADING THE CAUSE OF THE EFFECT



VIDEO TELLER

EXPLOITING RESOURCES VS POWER RESERVE

Exploiting Resources: Get the most out of resources, take advantage of them of them in different ways.. Try to not have idle resources.

Caution: It can lead to abuse of a resource, technique or trick
(monotonous internal structure)

EXPLOITING RESOURCES VS POWER RESERVE

Power reserve: keeping a resource “fresh” to be used later in the routine, typically to not abuse another resource that has been used previously for a similar purpose (effect)

Caution: It can lead to a loss of economy; it is only worth it if it improves effectiveness or clarity enough.

EXERCISE

HOMework

Solve the effect reserving a double facer till the end to use it to improve the initial situation of the the last ace

SEQUENTIAL CONSTRUCTION AND NON-SEQUENTIAL CONSTRUCTION

Representing the method in time
tiempo

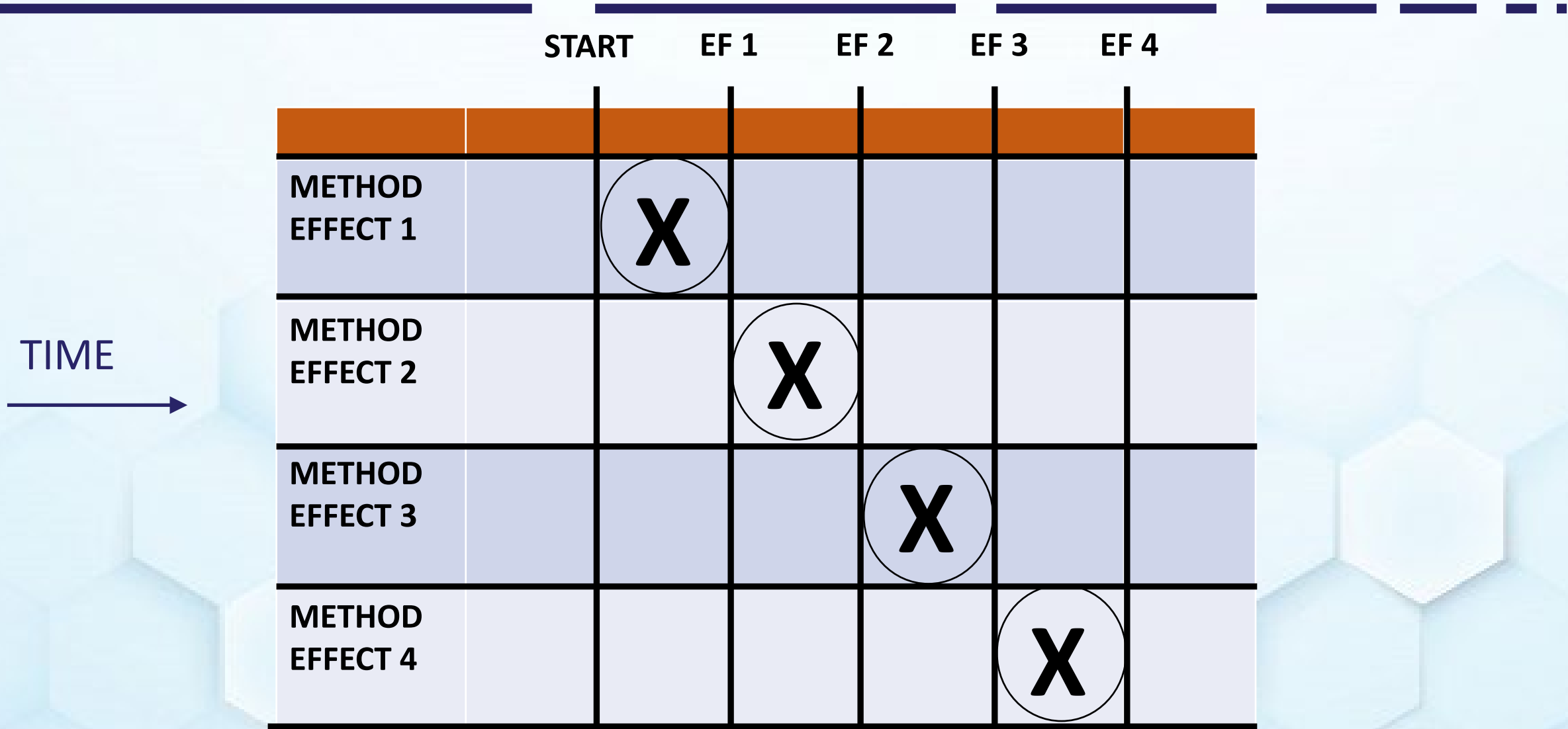
SEQUENTIAL CONSTRUCTION

In Sequential Construction the method is structured in such a way that you always work for the effect that will happen next. No work is carried out for further effects that also the method is usually concentrated in a few moves

Method 1 → Effect 1 | Method 2 → Effect 2 | Method 3 → Effect 3

Classic Example: Kangaroo Coins (Dai Vernon)

SEQUENTIAL CONSTRUCTION



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THE CRAFT OF FADING THE CAUSE OF THE EFFECT

VIDEO GABI

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 **PIPOVILLANUEVA**

NON SEQUENTIAL CONSTRUCTION

The Counterpoint to Sequential Construction, the idea is structuring the method, so you work resolving methods of effects that will happen after the effect to immediately follow

The objective is leaving the essential minimum part of the method to be done right before each effect (taking the method off the diagonal), although it is almost always inevitable to leave “something” for the last moment to penalize clarity

Classic Example: McDoland Aces (Hofzinsler)

NON SEQUENTIAL CONSTRUCTION

START EF 1 EF 2 EF 3 EF 4

TIME
→

	START	EF 1	EF 2	EF 3	EF 4
METHOD EFFECT 1	X ₁	X ₂			
METHOD EFFECT 2	X ₁		X ₃		
METHOD EFFECT 3	X ₁			X ₄	
METHOD EFFECT 4	X ₁				

STUDY ROUTINE

EXPLANATION

THIRD SECTION

THE CRAFT OF FADING THE CAUSE OF THE EFFECT

THANKS