

I Practice Magazine



March 2021

Introduction

Already the fourth edition of this wonderful magazine!

Thank you to all of you for reading and supporting this magazine we couldn't have done it without you.

For this edition we have something truly exiting in store for you. We have Jackson Mead, who also made the cover art of this edition talking about art in a poetic way. He talks about his inspirations and how he approaches art.

We Have Daniel talk about his journey trough a search of identity. What do I really do? This is an

exciting article since Daniel is a professional performer, doing both comedy and stand-up comedy.

Finally we have Jin talk about three lessons that he learned from Rene Lavand's student. These are previously unpublished lessons, which are useful to anyone who will read them,. They will transform your way of approaching magic and expressing yourself to the world.

So just sit back, grab your favorite cup of Joe's and lets get reading.



A musician's voyage through self-identity





Here's something fun: let's explore together what compels us to perform for an audience! As a young musician, I once met an older punk-rocker who said something along the lines of (pardon the crass imagery) "making non-protest music is like defecting upside down". I did somewhat agree with the impulse to make music with political content (after all I was 15), but more importantly, I felt jealous of the idea that he had figured out what was his whole reason to create music. Myself, I didn't even know what to answer whenever I was prompted with "you're a musician, what do you play?", Trying hard to match the interlocutor's kindness in showing a modicum of interest in me, and to reply in a manner which is both concise and would leave them with a somewhat accurate image of what I actually do on stage. So, dear reader, please hold my hand as I'll make an attempt to trace back in memory my journey in finding an identity as a stage performer.

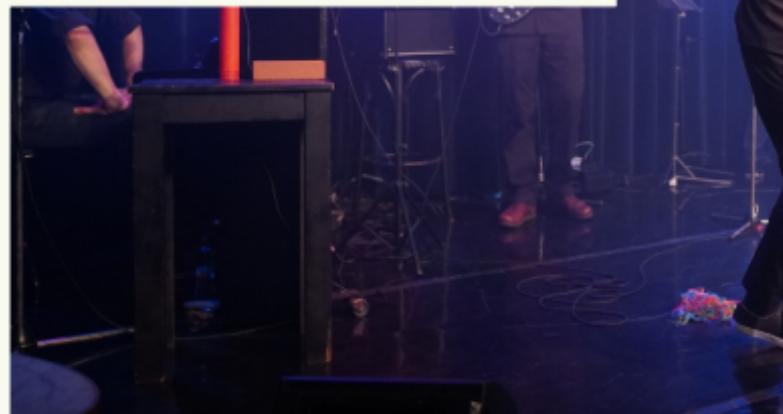
The problem with answering the aforementioned question with an instrument is that mentioning an instrument as ubiquitous as "drums" – or even worse, a category as broad as "percussion" – does very little to narrow down the category of musician I might fit into. Plus, as soon as my age reached double digits I started getting curious about playing more than one instrument. As such, I started resorting to genre:

- What do you play?
- I play rock.

However, no genre was a close-enough match with what I played: I couldn't come up with a musical style which is neither too vague nor too restrictive. It was time to find an answer based on what I like to play.

The right answer started to become clear in my late teens, when I was introduced by a good friend to the music of Peter Brotzmann, Sun Ra and John Zorn's Naked City. I quickly knew that this was what I wanted my music to sound like. Together with the baggage I took from creating DIY music with friends back in my hometown, I was then sure of what I am (artistically): I am an improvisational musician. I play an experimental style – that works too. This

has been my go-to answer for about a decade, I still consider that it does a good job at introducing what music attracts me the most. As opposed to other genres, styles or categories, "improvised music" – in all its flavors – feels like it covers everything I most enjoy doing on stage. Is it possible to dig deeper, though? What do I like in improvised music? I like that it exposes the musician as a person, showing their personality when it comes to deciding when to share their ideas, with which intensity they'll share their ideas, how to reply to other's ideas... a conversation! That's it, I enjoy conversational music. I enjoy constructing a story in my head and controlling how I let others hear it, while observ-



ing their reaction, which in turn makes me adapt how I play. Conversely, I'm giddy with the thought of sitting on stage, expecting to be surprised by what my fellow musicians will musically throw at me.

There is still a wrinkle to iron out: not everything I love playing is technically categorized as "improvised music". The earliest memory I've had of an infatuation by a certain type of music which I still consider as part of my current musical vocabulary was being introduced during my formal education in percussion to post-tonal composers such as Xenakis and Stokhausen. Even though their compositions aren't necessarily thought of as "improvisational", they do

share an element common to improvised music, which is the amount of leeway given to the interpreter when performing such pieces. In a way, it's as if a conversation is happening between composer and interpreter. Once again, my attraction for a conversational style is verified.

The dynamics of a human exchanging something personal with others through conversation intellectually excites me like nothing else, as I started to recognize. For example, I see that both in my obsession with podcasts (I'm talking about the two-to-three-friends-talk-about-nothing podcasts) and in my enthusiasm for laying



in the sofa chatting a move also allowed me to late-night with a small group of friends instead of going to a loud club. This insight came in very handy when I finally made a move outside of music into the world of comedy. As a longtime armchair scholar of this art, I've often felt tempted to try out performing it myself, but also believed I had no business doing so. Understanding what moves me as a person allowed me to identify the skills I could transfer from music to other areas of stage performance. Such they've given their con-

use those same skills with different constraints. For instance, while in musical performances the audience is forced to take a much more voyeuristic role, with clowning I could bring the audience into the conversation, letting me know with their reactions what they would like to see on stage. Magic and stand-up comedy made me practice the minutiae required for the extreme manipulation the audience's emotions once

sent making them laugh uncontrollably, making them feel astonished... which in turn allowed me to be much more expressive as a musician.

Now I challenge you to also run through this exercise. What is the reason which makes you step on stage? In my case, it turned out that the skill playing an instrument was secondary: had I learned theatre at the age of five instead of percussion and I'd probably still be communicating similar things on stage via a

-Daniel Matias Ferrer







MAGIC & IMAGINATION

Magic and imagination are very similar words. They almost sink into your mind in the same way. When you open your mind and allow the unknown to be the leader. Allowing the excitement to electrify the neurological flux of neurons throughout your brain. Yes this is the magic. I am Jackson Mead Otherwise known as Vortex of Vision. I am a human that deeply connects with the generally magic of life. This is where the keys along my path lay and throughout many aspects of my journey I have entangled with the magic. I resonate with

some classifications due to my journey to date. I am a traveller, having travelled to just shy of 50 countries, finding the flow in each. I am a man of spirituality and of science. So I have a trick or two up my sleeve. I like to focus on tricks I can do with everyday objects, like coins, serviettes and so on. Nothing that I can't find in most public places. I like to embrace the archetype of a storyteller; I hold the object and with arrays of sleight of hand I perform a few illusions which unlock something within the viewers. This is

done when I feel the mundane. This potentially can change someone's trajectory. Whether after years of knowing someone or just on a random encounter. Magic to me is much more than a trick though. The most important aspect of magic is to find the spark within. Present others with wonder, bewilderment and finding something exciting in what can sometimes be a cold dusty world.

This is to encourage each individual to think outside of the box which they normally dwell in. With the hope that they will find new insight, new laughter, new moments to say "Wait a minute, What the fuck?!" It lifts people up to a new way of thought. A realm which can break through the



were laughing all night sipping on tea and flowing with time.

Magic is also a doorway. As I mentioned before I am an artist, I make surreal art which yes...the magic can lead people towards. My artwork is mapped by deeper thoughts of philosophy and depths of mental understandings which I hope the world embraces. I hope for a world of love and empathetic compassion, when I create art I twirl many worlds together to draw a new way of thinking. I believe mental health can be greatly improved by unlocking creativity within. This is one of my key purposes in life – to help people remember that they have their own key to happiness in their hand already. They just need to pick up the creative tool of choice and allow it to flow. This is when we as humanity can find the true sense of magic. The true sense of imagination. No illusion. Just love.

Jackson Mead





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Lessons From the Soul

Many of us dream and will still be many aspire to be somebody, who'll never take the to make something of first step along that our lives. Many of us journey, forever are addicted to the deathly afraid of the inspiring motivation responsibilities that of our heroes as a consequence to being come with a metamorphosis; the trials, reachable right at our fingertips. Many of us necessary exile of are utterly paralyzed by the multitude of oneself into the darkness in order to see possibilities we can the light and most importantly the uncertainty of even succeed. In the end there ceeding in the end.

Maestro.

Especially now in I have had Mentors in these modern times Magic that generously where the search of taught me what it is to originality is only a be a Man and an Artist concept and philosophy, wherein the actual in this perpetual search is never Shuffling called Life; taken, only found on also the brave wisdom chattering lips of people to send me forth into who can talk the world to fend for the talk but never myself in order to ever walked the walk. grow in the path of the That's why Rene to me Arts (because as Rene will forever stay relevant said, "There are no as a human being, an artist, a representative lazy artists on the of the art whether I liked it or of Illusion and as The not, they were not

afraid to tell it like have met his heart. If it is. The first is you do not see this Michael Vincent, to fact as something un-which deserves a worthy of your time, standalone write-up of then let me capture his own perhaps at a your attention with later time, and the what I learnt from second (who I have Rene.

never met) Rene Lavand. I have only read I will preface again Rene's work, only by saying, there are watched his videos and many of us who can talk recorded shows, only the talk, but will partially understood never walk the walk. him through the people who shared insights of Rene with me; even When I visited Tandil though I haven't met in 2019 (many thanks the person, I feel I to Michael for taking



me along, for to Fede and Martin for their tireless work as impeccable hosts and tour guides), I got the opportunity to visit the home of Rene where I met Nora, his beloved student and friend. Fosco understood Rene deeply and knowing that I admired Rene very much, approached me without reserve and struck up a candid conversation in broken Spanish and English. As he told me the following philosophy, I could see in his eyes how important it was to him and how much he hoped that I would understand. He said to me "Rene always spoke about a three dimensional individual. Every person must achieve this. It is a profound philosophy. Firstly, we must have Height. Second, Width. Third, Profundity. Rene spoke about Height. Width. Profundi-



dity. Do you understand?" I understood the first two elements vaguely and was confident that in time the lesson will be within my reach, but the third element confounded me. I asked Fosco what the third meant. He spoke "Profundity means to have depth. Without depth you are just a two dimensional person. Do you understand?" He spoke to me like a blood brother. Rene passed this gift to him, and he to me.

It's been two years since that time. I have been turning Fosco's gift over in my mind. I have somewhat of an understanding and will offer my interpretation here. However know that this lesson is alive. It grows as you grow. It's a magical gift!

Firstly to have Height means to stand tall, strong and dignified; to have a firm founda-

tion and proper body posture (Rene always taught his student the primary importance of how to stand proper). Also to present oneself with prestige, intelligence and virtue. Most importantly: to stand with purpose. No matter what physical appearance we were born with, we must achieve Height. As you can see this alone touches many aspects of self development. The lesson of Height alone is critical to the Artist who's aspiration is to appear in front of a live audience . Our audiences do not like bumbling, confused, discombobulated weaklings. They respect strength of character and the attractive trait of confidence. They admire the Artist who knows his business, who knows what they are worth, who need's no validation. The lesson of Height, when achieved, is capable of mesmerizing those who perceive you, without you even

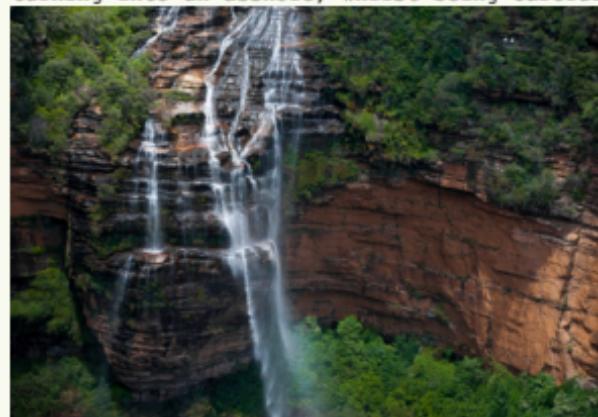




uttering a single word. I can think of two people who have also achieved this: Channing Pollock and Cardini. On a side note, I remember Michael telling me of a conversation he had with a friend of his, who saw Rene's live show when he came to London way back when. She said to Michael how she could not believe Rene had chosen the path of the Arts, because with his strength of character, Rene was capable of being somebody of high station, like a Senator. That is the power of Height!

The second is Width. No, it doesn't mean to have muscle mass. It means to have a radiant energy and substance about you. What good is dressing smart, looking good, sounding good on the outside, when inside we are hollow, shallow, or even....nothing? This 'radiant energy' comes directly from achieving Height; this

'substance' comes directly from maintaining Height. But be careful! Here lie's a pitfall many don't see: Ego. Especially for Artists who are given the opportunity to appear in front of an audience, we take this for granted, over time nine out of ten of us succumb to power trips and overconfidence. I believe this is because as we gain confidence and personal strength in our Artistic endevours, we tap into a reservoir of renewed power. We drink and drink and if not careful, we become drunk. In order to maintain the lesson of Width we must be humble; to not forget where we came from, to not forget the great gift of appearing in front of an audience that gives up their time to see us perform. But be careful! Here lie's another pitfall many don't see: Self Sabotage. How do we not succumb to ego, power trips and turning into an asshole, whilst being careful



not to forsake our achievements and forever view ourselves as lowly and unworthy? This is a fine line to walk. Rene is very proud of his adventures and achievements in life, yet he will never belittle you or rub it in your face in "I told you so!" fashion, in fact he openly shares his deepest secrets, his pains, troubles, worries with you, like two old friends sharing a mutual understanding.



That to me is the mark of a great man. This is the lesson of Width.

Finally, Profundity or Depth. This is the hardest lesson as it cannot be taught in books, it cannot be imitated, bought or traded. This one we have to learn on our own out there in the real world. In order to have Depth we must do rigorous soul searching, we must subject ourselves to a multitude of trials



and tribulations, we must walk a million miles and expose ourselves to the elements in order know who we really are and who we are not; in other words we must tap into the darkness in order to come out into the light, we must get burnt to see the truth. Once the lesson of Depth is achieved we shall know what we are truly made of and what makes us tick; as we unravel the mystery behind our own selves

we come closer to the truth of ourselves, our style, our spirit of magic. If you are successful then the audience will be gifted with the presence of an exceptionally interesting man or woman, as they can feel the many layers underneath the Height and Width, teeming with glimpses of every aspect of your life: your joys, your sorrows, your fears, your achievements, your aspirations, dreams,



your path, your philosophy and truth. It's uncanny. It's attractive. It's timeless. It's magical. This is the most important endeavour we must embark, as our audience deserves it and so does our Art. Without embarking on this journey we will always be imitators and pretenders, living the lives of another. How do we go about achieve Depth?

With these three elements achieved we now have a certain distinction of character and experience that is uniquely ours. The audience will respect our talk, as we have walked our walk.

Before I close out I just want to say that we have a great problem in the fraternity of magic. We have too many pretenders. Too many imitators. We have too many magicians who would rather live a fantasy instead of showcasing who they truly are. Shall I give some examples?

I know of many professional lecturers and creators who proclaim themselves as experts in the field of magic. They have lots of knowledge. They have lots of books. They have lots of tricks. But how many shows have they done? How much time have they spent on the road? How many years have they actually lived the life? This trend has caused a multitude of youngsters coming out and doing the same, believing they have the right to do so. All of a sudden we have Prodigies appearing left right and center. The pursuit of fame, recognition, reputation (in order to achieve monetary gains) is a deadly t h i n g !

I also know of many magicians who has never

stepped foot in a Casino, who have never ever played a game of Poker, or Baccarat, or Three Card Monte, yet they bill themselves as experts in Card Gambling and Card Sharps? In reality they only are "experts" at the card table in front of a mirror and in front of their audiences. The delusion of a well constructed fantasy is a deadly thing!

I know of many artistic souls who have spent their entire time couped up in their rooms, reading philosophy, poetry, literature, who are well versed in intimately deep and profound subjects, who even speak like Sages in front of their audiences. But one look at them will tell you they have not really lived long enough, or hard enough, or deep enough to come at you like that. The comforts of an Academic's life is a deadly thing!

From Rene's philosophy I understood the urgency of rectifying this problem. We are better than that and we ought to pursue our originality. The heart of an artist is an antique; it cannot be bought or sold. The soul of an artist can not be imitated, it can only be felt and only be found by ourselves, through rigorous self examination and brutal honesty. Walk the path yourself and you'll be surprised just how much mystery you have within you, how many stories you have untold, how large your spirit of magic truly is. This is what our audience wants, and this is what our Art needs.

Your Height. Width. Depth.

Your Truth.

- Jin Lee



Bio Jackson

Jackson is a traveler, Seeker, Artist and lost soul.

I say lost soul because he could fit in anywhere at any time frame. He could be the guy that you meet at an hostel and that has a deep conversation with you about old Egyptian tablets. He could show you a magic trick or just simply have a beer with you.

Best of all he is an amazing artist who makes beautiful pieces of art work. Everyone go and give Jackson some love on his instagram page, he truly deserves it:

[@Vortex_my_vision](#)

Bio Daniel

Daniel is a standup comedian and your best friend. He is everyone's friend, just come and watch one of his shows.

Other than being hilarious he is also an amazing musician an armchair magic scholar. He loves all kinds of creative arts and finds different ways so that each art shines through in the next.

If you have never seen Daniel perform try to hunt it down, I can promise you that it's worth it!

Give Daniel some love on instagram:
[@Nassbit](#)



Bio Jin

Jin Lee is a magician, seeker, story teller, traveler, bar man, chef, old soul, photographer, and much more.

Jin never ceases to amaze with his magic, even in a room of magicians they always want more.

Jin has this artistic way of expressing himself through magic that just leaves an audience wanting more.

He expresses magic on a deeper level that makes it truly meaningful. Not a lot of you will get to see Jin, but if you ever have the chance to sit down with him and talk philosophy I highly recommend it, your magic will never be the same.

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