University of Huddersfield Repository

Taylor, Nik and Nolan, Stuart

Call for Papers

Original Citation


This version is available at http://eprints.hud.ac.uk/26696/

The University Repository is a digital collection of the research output of the University, available on Open Access. Copyright and Moral Rights for the items on this site are retained by the individual author and/or other copyright owners. Users may access full items free of charge; copies of full text items generally can be reproduced, displayed or performed and given to third parties in any format or medium for personal research or study, educational or not-for-profit purposes without prior permission or charge, provided:

- The authors, title and full bibliographic details is credited in any copy;
- A hyperlink and/or URL is included for the original metadata page; and
- The content is not changed in any way.

For more information, including our policy and submission procedure, please contact the Repository Team at: E.mailbox@hud.ac.uk.

http://eprints.hud.ac.uk/
Call for Papers

The Journal of Performance Magic: Magic and the Body issue -
guest editor Madelon Hoedt

“A conjuror is not a juggler; he is an actor playing the part of a magician; an artist
whose fingers have more need to move with deftness than with speed. I may even
add that where sleight-of-hand is involved, the quieter the movement of the
performer, the more readily will the spectators be deceived.” - Robert Houdin –
Secrets of Conjuring and Magic

The words from Robert Houdin, included above, contain what is one of the most famous
quotations in the field. Yet aside from the common interpretation in which the magician
is said to play a role, a character, in an attempt to convince his audience, the context
draws our attention to the art and physicality of magic performance. Indeed, the
presence of the body is central to any kind of (live) performance. In Theatre and the Body
(2009), Collette Conroy puts forward that “[i]n theatre, bodies have to both exist and not
exist. They need to be used and manipulated and foregrounded to make any kind of
theatre at all.” (74)

Despite the emphasis on (the development of) a stage persona, it is the physical presence
of the magician which has received little attention. From the moment of the appearance
onstage, the performer presents a magical body to the audience, a body in possession of
nearly superhuman capabilities, the perception of which is influenced by the way in
which said body is offered to the spectator.

The next issue of The Journal of Performance Magic seeks papers which explore the
connection between the performance of the magician and his/her physical presence and
presentation.

Topics include but are not limited to:
- Magician as an acting body and character
- “Super”/Magical body - Victimized body
- The intelligent body in mentalism
- Performance styles: physical, silent performance
- Sideshow – Freak show performance
- Mediated body: performance onscreen
- Body inside and outside of performance

All contributions will be peer-reviewed subject to their acceptance. Full details can be
found at http://eprints.hud.ac.uk/journal/jpm/

Please e-mail your contributions and/or queries to the editor Madelon Hoedt (by 30th
April 2016) jpmeditors@hud.ac.uk