

## LETTER FROM THE EDITORS

It's time to close off the seventh issue of *The Journal of Performance Magic*.

This issue continues our goal of bringing together diverse perspectives in performance magic research, examining the multifaceted relationship between the disclosure of magical methods, audience perception, and the ongoing evolution of magic as both an art form and a field of academic inquiry.

To reflect this, our new section [*edges*] aims to publish creative, non-standard approaches to performance magic research. In this section you will find an interview with *The Vessel*. 'Happy-Accident The Vessel Interview' explores the transformative power of embracing chance and coincidence in artistic creation. The interviewee, a performance artist who adopts the persona of *The Vessel* discusses their experiences with the group David Devant and his Spirit Wife, arguing that the group's embrace of chance and coincidence allowed for disruptive acts of re-enchantment.

Contrasting with the serendipitous approach to magic discussed by *The Vessel*, and moving to our main section, 'Don't read this paper! Reverse psychology, contrast and position effects in a magician forcing technique' explores *The Five Card Mental Force*. The article provides an empirical examination of the force, and the author's findings highlight the potential of magic technique to offer insights into the psychological processes related to decision making.

This issue also grapples with the complex notion of *exposure* in performance magic. The traditional view, often seen in magicians' codes of conduct, frames the disclosure of magical methods as detrimental to the art form. Many magicians fear that revealing the methods behind magic tricks will diminish the audience's sense of wonder and potentially harm their livelihoods.

However, in 'Not Just a Trick: A survey study exploring how 'exposing' exhibition visitors to science of magic concepts affects their appreciation of magic', Medeiros et al. found that an exhibition revealing the psychological mechanisms behind magic tricks positively impacted visitors' perceptions of magic. They argue that exposure, when presented thoughtfully, can deepen audience appreciation by revealing the complexity and artistry behind magic.

Closing this issue we have “Toward a Theory of Exposure”. This extended article examines the very concept of *exposure* in performance magic. The article explores the various ways exposure functions, including, the type of exposure, the justification for the exposure, and the impact of exposure on an audience, arguing that exposure itself is more nuanced and so questions whether in fact all exposure should be condemned.

Once again, the Editors would like to thank The University of Huddersfield Press for making this journal happen, and the School of Arts and Humanities for supporting research into performance magic.

Issue 8 is next, and this is a very special guest edited volume on The Art & Aesthetics of Illusion. Editors Gustav Kuhn (Plymouth), Jason Leddington (Bucknell) will be curating a collection of papers arising from their workshop day of the same name, held at The Magic Circle in July 2023.

Following that we will immediately open Issue 9 for submissions on a rolling basis.

Full details can be found here -

<https://www.journalofperformancemagic.org.uk/submissions/>

- or drop us an email - [jpmeditors@hud.ac.uk](mailto:jpmeditors@hud.ac.uk)

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