

B-MAGIC PROUDLY PRESENTS



B-MAGIC Final Conference

The Magic Lantern in
Leisure, Entertainment
and Popular Culture

5-7 May
2022

At Photography Museum (FOMU) Antwerp, Belgium
Pre-conference and performance on 4 May at CINEMATEK Brussels
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The Magic Lantern in Leisure, Entertainment and Popular Culture

The magic lantern played a crucial role in the emergence of modern leisure, entertainment and popular culture from the mid-eighteenth century onwards. The modern era in general witnessed a proliferation of visual media performances and exhibitions, encouraged by the burgeoning rise of new sciences and technologies, and supported by changes in transportation, communication, education and social mobility. These popular events were part of nascent culture industries that took root in learned environments and lecture halls, but also in theatre and opera houses, spilling out into public space, the boulevards, and the fairgrounds.

Academics and science enthusiasts, but also illusionists, artists, and amateur savants shared a knack for understanding what would entice different audiences, coupled with a delicate balance between scientific demonstration and sensational entertainment. The magic lantern in particular appeared in a variety of contexts, developing different sub-texts, addressing different audiences, and producing different modes of reception.

This conference brings together new research and scholarship on the many uses of the lantern within the changing urban leisure and entertainment contexts across geographic and cultural boundaries. Scholarship on popular culture and urban modernity enter into dialogue with its concrete, material media remnants by discussing the role and impact of the lantern amidst other new visual and theatrical media and technologies.

The event gathers international scholars, collectors, artists, and other lantern enthusiasts. It also provides us with the occasion to present and discuss the outcome of the B-magic project with all those interested in the magic lantern and lantern slides from a scholarly, historical, archival, curatorial, artistic, museological, educational, or practical point of view. The programme contains magic lantern performances especially created and produced for this conference, a unique event on the Kaiser-Panorama, a film screening in avant-premiere, a contemporary performance with projection, an exhibition, the launch of a new book series and its two first publications, and a media archaeological market and book fair.

On behalf of our team, I wish you an inspiring conference, and hope you enjoy your time in Antwerp.

Kurt Vanhoutte, spokesperson-coordinator of B-magic

DAY 1 - Thursday 5 May

Location: FOMU (Waalsekaai 47, Antwerp)

- 9.00-9.30 Registration
- 9.30-9.45 Opening by **Kurt Vanhoutte**, spokesperson for B-magic and welcome by **Maartje Stubbe**, the director of FOMU
- 9.45-11.00 **PANEL 1 – Intermedial Aspects of Lantern Practice**
Chair: **Frank Kessler**
- Ivo Blom** – The Rome of Gerome
Artemis Willis – Lanternology
Massimiliano Gaudiosi – Virtual Tours of Pompeii in Magic Lantern Show
- 11.00-11.15 Break
- 11.15-12.15 **Gabriela Cruz** – Magic lantern: Seeing far, seeing self, and other delights in Méliès's *Lanterne Magique*, Hoffmann's *Rat Krespel* and Offenbach's *Tales of Hoffmann*
Chair: **Leen Engelen**
- 12.15-13.15 Lunch
- 13.15-13.45 Lantern presentation by **Erkki Huhtamo** – 'Professor Huhlabaloo Presents a Century That Slept': Exclusive World Premiere Sneak Preview
- 13.45-15.00 **PANEL 2 – The Dark Side of the Lantern**
Chair: **Céline Ruivo**
- Martyn Jolly** – Professor Pepper in 'The Land of Bush Fires'
Hayley Bradley and **Janice Norwood** – Deathly Spectatorship and the Magic Lantern
- 15.00-15.30 Break
- 15.30-17.45 **B-magic Carrousel**
All B-magic team members present their research
- 17.45-18.15 Launch '**Media Performance Histories**' Book Series and its first two publications in the series on the magic lantern
Followed by a warm welcome to the Kaiser-Panorama at FOMU by **Leen Engelen**
- 18.15-19.00 Drinks reception and possibility of a **Kaiser-Panorama** visit
- 19.00-20.00 Avant-premiere *Vue Brisée* by filmmaker **Hannes Verhoustraete** with intro and Q&A by **Edwin Carels**

DAY 2 - Friday 6 May

Location conference: FOMU (Walsekaai 47, 2000 Antwerp)

Location evening programme: Bernaerts Auctioneers (Verlatstraat 20, 2000 Antwerp)

9.30-9.45 Opening by **Ilja Van Damme**, Centre for Urban History

9.45-11.00 **PANEL 3 – The Lantern on Tour**

Chair: **Charlotte Bigg**

John Plunkett – Local/National: Benjamin Malden and the Rise of the Touring Lantern Lecturer

Ludwig Vogl-Bienek and **Yvonne Zimmermann** – Paul and Minna Hoffmann's *Grosse Vorstellungen* (Great Shows): Performative Configurations of the Art of Projection for Entertainment and the Popular Transfer of Knowledge

Daniel Pitarch Fernández – Following *Mister Laschott* and Others. International Touring Magic Lantern Shows in Spain from 1840 to 1860

11.00-11.15 Break

11.15-12.30 **PANEL 4 – National and Imperial Narratives**

Chair: **Karel Vanhaesebrouck**

Amandine D'Azevedo – Indian Magic Lantern, from Mythology to Dance and Parade

Gréine Jordan and **Amelia King** – Visualising Christian Brotherhood across Continents: The Magic Lantern Shows of the London and Baptist Missionary Societies

12.30-13.30 Lunch

13.30-15.00 **PANEL 5 – Spectacle and Special Effects**

Chair: **Nele Wynants**

Caroline Fournier and **Céline Ruivo** – Projection of Chromolithography: From Slides to Film

Eloïse Galliard – Magic lanterns, magic effects. The Special Effects Magic Lantern Plates from the Morieux Collection Preserved at the Musée des Arts Forains

Suzanne Wray – R. Winter's UNRIVALLED EXHIBITION of Chemical Dioramas, Dissolving Views & Chromatope Views, &c., &c.

15.00-15.30 Lantern presentation by **Bernd Scholze** – Dissolving view showmen. From a presenter of slides to a lecturer of popular sciences

15.30-16.00 Break

16.00-17.30

PANEL 6 – Mapping the Archive

Chairs: **Evelien Jonckheere** and **Sabine Lenk**

Evelien Jonckheere and **Sabine Lenk** – B-magic digitization

Brecht Declercq – Digitization project at meemoo, Institute for Flemish Archives

Cor Vanistendael – Erfgoed Noorderkempen

Richard Crangle – Lucerna, online lantern slide database

Ângela Santos and **Márcia Vilarigues** – Preventive Conservation Challenges of Hand-Painted Magic Lantern Glass Slides

18.30-22.00 Recreational & artistic evening at Bernaerts Auctioneers

18.30-19.30 A special magic lantern spectacle with live musical accompaniment

La Voix des Clochers: Grand shadow pieces in 15 tableaux by Maison de la Bonne Presse (1911)

Compositions of Honoré Le Sablais (1870-1848)

Decors and artwork by Barozzio (probably 1862-1939)

Music by Estéban Martí (1867-1925)

Projection by **Ditmar Bollaert** and **Els Prevenier**

Slide collection: **Ditmar Bollaert** and **Annet Duller**

Vocals by soprano: **Pauline Lebbe**, mezzo soprano: **Aveline Monnoyer**,

tenor: **Andrew Glover**, baritone: **Tom Van Bogaert**

Piano by **Gabriel Hollander**

Quo Vadis, Domine? Sacred drama in 14 tableaux. Grand shadow pieces by Maison de la Bonne Presse (1909)

Poem and artwork by Amédée Vignola (1862-1939)

Music by André Colomb (1865-1940)

Projection by **Ditmar Bollaert** and **Els Prevenier**

Slide collection: **Ditmar Bollaert**

Vocals by baritone: **Tom Van Bogaert**

Piano by **Gabriel Hollander**

19.30-21.00 Conference dinner for all attendees

21.00-22.00 *11 Seconds*: Performance by **Charlotte Bouckaert**

Production: Toneelhuis, Charlotte Bouckaert, Platform 0090



DAY 3 - Saturday 7 May

Location: FOMU (Waalsekaai 47, 2000 Antwerp)

10.00-10.45 **Erkki Huhtamo**: 'Daddy of Them All'. A Lanternist's Career According to his Unpublished Memoirs
Chair: **Kurt Vanhoutte**

10.45-11.00 Break

11.00-11.45 **PANEL 7 – Contemporary Appropriations of the Lantern**

Chair: **Edwin Carels**

Karin Bienek and **Ludwig Vogl-Bienek** – Phantoms of Knowledge. Media-archaeological Experiments Using Improved Phantasmagoria Lanterns and a Transparent Screen
Deirdre Feeney – Object-Image Artworks Based on Optical Premise of Magic Lantern

11.45-12.30 Future Projects:

Kurt Vanhoutte, **Eleonora Paklons**, and **Thomas Smits** – GOA: Understanding Ideological Bias through Data-Driven Methods: Testing cognitive social learning processes through intersectional analysis of past data (c.1800-c.1940)

Nele Wynants and **Eva Andersen** – Science at the Fair: Performing Knowledge and Technology in Western Europe, 1850-1914 (www.scifair.eu)

Evelien Jonckheere – Physiognomic Culture in Popular Performance: On the use of stereo-'types' in fin-de-siècle Brussels

Natalija Majsova – Series of SRA (Slovenian research agency) projects on the sociopolitical impact of popular culture from a synchronic and diachronic perspective

12.30-14.00 Lunch and poster session Future Projects

12.30-15.00 **Media Archaeology Market** and **Book Fair**

Opportunity to sell and acquire slides, lanterns, old and new books on media archaeological subjects and other media artifacts

TIP: Visit the FOMU exhibition ***Santa Barbara*** by Diana Markosian (Moscow, 1989) or ***Wish I Were Here*** by photographer Bertien van Manen (NL, 1942)

TIP: Diederik Peeters / Spin & L'Amicale's performance ***Apparitions*** at the Voo?uit in Ghent from 20.00-21.00: A contemporary interpretation of the Pepper's Ghost

LECTURE Gabriela Cruz

5 May from 11.15-12.15

Chair: Leen Engelen (University of Antwerp)

Gabriela Cruz – Magic lantern: Seeing far, seeing self, and other delights in Méliès's *Lanterne Magique*, Hoffmann's *Rat Krespel* and Offenbach's *Tales of Hoffmann*

The stupendous impact of the magic lantern on the imaginative labours of the romantic generation, especially when these return us to the domain of the ocular – of seeing and gazing – has long been recognized in scholarship. Less understood is the mobilization of the apparatus for reimagining voice, singing, and song during the nineteenth century. This presentation takes its point of departure from an eccentric assemblage of scenes from silent film, narrative, song, and opera, which I read in a kaleidoscopic manner for traces of sound and for the sense of how the lantern may be said to constitute the scene of romantic listening.

Gabriela Cruz teaches music history and the history of opera at the University of Michigan in Ann Arbor. Her interests lie at the intersection of the histories of visual and sonic technologies, opera, theatre, and performance studies; and her recent book, *Grand Illusion: Phantasmagoria in Nineteenth-Century Opera* (OUP, 2020) addresses the constitutive roles that technologies of illumination and illusion played in transforming the medium of opera during the nineteenth century. She is currently working on a new book on music and comedy.

E-mail: ggcruz@umich.edu



Erkki Huhtamo - 'Daddy of Them All'. A Lanternist's Career According to his Unpublished Memoirs

This paper discusses the career of the American magic lanternist and moving picture showman John P. Dibble (1853-1943), as described in his 1268 pages long unpublished manuscript memoirs in the presenter's collection. 'Pop Dibble, who called himself the 'Daddy of Them All', came from Branford, Connecticut. Beginning in 1872, his exhibitions continued for half a century. The memoirs, which Dibble wrote in 1929-31, may be the most extensive document ever written by a major lanternist. It offers unique insights into the world of itinerant exhibitions between magic lantern and moving panorama spectacles, and silent cinema. Dibble's activities, which were noted in the trade press, encouraged him to characterize himself as 'The Oldest Exhibitor in the United States and Canada'.

Erkki Huhtamo is Professor of Design Media Arts, and Film, Television, and Digital Media at the University of California Los Angeles. He is internationally known as a founding figure of media archaeology. He is also a major collector of items related to the early history of visual media. Professor Huhtamo has lectured worldwide, curated exhibitions, directed television programmes, and published widely in over ten languages. His most important book to date is *Illusions in Motion: Media Archaeology of the Moving Panorama and Related Spectacles* (The MIT Press, 2013). 'The Fairy Engine: Media Archaeology as Topos Study' is forthcoming. E-mail: erhuhta@ucla.edu

PANEL 1 - Intermedial Aspects of Lantern Practice

5 May 2022 from 09.45-11.00

Chair: Frank Kessler (Utrecht University)

Ivo Blom - The Rome of Gérôme

I will discuss the popularity of reproductions of paintings on slides in the late nineteenth and early twentieth centuries as part of the creation of a public memory of, mainly nineteenth century, narrative art. As case study, I will focus mainly on the Second Life of French painter Jean-Léon Gérôme's Antiquity scenes, such as *Pollice verso* and *The Christian Martyrs' Last Prayer*. These works were part of series such as *Soldiers of the Cross* and the *La Bonne Presse* series of *Quo vadis?*. I will also frame this within the larger context of makers of reproductions of art works, such as those of Gérôme's father-in-law Goupil and companies such as Thompson, Braun and Molteni. This is part of my recent revision, completion, and deepening of my earlier article 'Quo vadis? From painting to cinema and everything in between' (2014/ 2000), which will become part of my new monograph on Italian silent cinema, within an intervisual and transnational perspective.

Keywords: painting – Antiquity – reproduction – Gérôme – public memory

Ivo Blom is a university lecturer at the Vrije Universiteit, Amsterdam, Dept. Comparative Arts & Media Studies. He is author of the monographs *Jean Desmet and the Early Dutch Film Trade* (2003) and *Reframing Luchino Visconti: Film and Art* (2018), and working on *Visual Arts: Italian Silent Cinema in Intervisual and Transnational Perspective* (2022), in addition to having many publications in academic journals and edited volumes.
E-mail: i.i.blom@vu.nl

Artemis Willis – Lanternology

The growing attention to the magic lantern as an object of scholarly discourse has led to a corresponding expansion of its study across multiple disciplines, varied projects, and international contexts. Yet, despite these rich developments in lantern studies, most practices remain outside the canon of established media historical narratives, while the lantern itself remains understood, in the main, as a one-way street: a monolithic image projector that has been adapted to diverse contexts, shaped cultural practices, and influenced newer media forms.

This paper assumes an always already hybrid, impure, and historically specific magic lantern. It introduces what I call *lanternology*, an alternative and complementary approach to the mainline study of the lantern, which leads us down a very different path than that of traditional media histories. I offer several case studies that demonstrate the c. 1900 lantern's two-way exchanges with newer forms of media, entertainment, and artistic expression — motion pictures, stage melodrama, and electric light. In doing so, they reveal something of the lantern's external and internal dynamics: its ongoing interplay with neighbouring forms, and the emergence and maintenance of standards and aberrations in lantern practice. In other words, they picture the lantern as both a translator of other media and a medium in its own right, responding to its technological, aesthetic, and cultural milieu, giving rise to innovations, and embedding new practices into its ever-expanding repertoire. Thus, I argue, they help us recognize this intertwining pattern throughout lantern history while encouraging us to seek it out in the larger universe of media history. The broader aim of lanternology, then, is to offer a new way of thinking with and through the lantern: a *lanternological* frame that can embrace the lantern's continuities, ruptures, and ambivalences, while also serving as a heuristic tool for exploring our established and emerging mediascape.

Keywords: Abstract Lanternology – Media Archaeology – Media Interaction – Motion Pictures – Stage Melodrama – Electric Light

Artemis Willis is a media historian, media arts curator, and media maker, currently in residence as a Fellow at the Open Documentary Lab at MIT. Her fellowship project is a book manuscript on the history, theory, and practice of the magic lantern, titled *Lanternology*. She is also developing a new multimedia performance piece and an online resource on the Keystone 600 Set, a visual instruction series of lantern slides and stereoscopic views. Her research and teaching interests focus on early cinema and media archaeology, nonfiction and documentary cinema and media, early popular visual and performance culture (especially melodrama), avant-garde cinema and media, and media aesthetics. Her guest-curated film programmes and magic lantern shows have been presented at the National Gallery of Art, Film Society of Lincoln Center, Smithsonian Institution, Anthology Film Archives, and the Museum of Fine Arts, Boston. She received her PhD in Cinema and Media Studies from the University of Chicago.
E-mail: willis.artemis@gmail.com

Massimiliano Gaudiosi – Virtual Tours of Pompeii in Magic Lantern Show

Since its discovery taking place in 1748, Pompeii was systematically illustrated by artists from all over Europe; and lectures, conferences, magic lantern shows used dissolving views with pictures that even proposed a virtual restoration of the ruins. Between the nineteenth and the twentieth century, the site of Pompeii became a lab in which the most important techniques of imagery were verified: a century of excavations comprised perspective views more and more accurate, optical instruments, miniatures of the city, and images taken from aerostat balloons.

In order to investigate a fragment of such a complex repertoire, with this presentation I want to analyse how magic lantern shows engaged the audience in a unique tour of Pompeii as never seen before. Exploring sources such as newspapers articles, illustrated catalogues, and optical devices, the purpose is to understand the ways in which magic lantern exhibitions instilled in the spectator the impression of entering in the ancient Roman city, comparing dissolving views with other visualization strategies adopted in paintings, optical toys; and many different nineteenth-century ‘-oramas’. According to many accounts of public lectures and performances, the experience did not only concern the examination of archaeological findings, it rebuilt them for people in search of realism and strong emotions. The goal comprised at the same time of an evident form of narration: a logical succession of views, multiple references to Edward Bulwer-Lytton’s novel *The Last Days of Pompeii*, slides culminating with the eruption of mount Vesuvius created a vague diegetic universe. The main hypothesis is that magic lantern shows played a special role for the circulation of pictures of the ruins, and contributed to the dissemination of the history of Pompeii as an instructive entertainment.

Keywords: Pompeii – Archaeology – Magic Lantern – Edward Bulwer-Lytton – eruptions

Massimiliano Gaudiosi is Research Fellow at the University Suor Orsola Benincasa. His research interests include film theory, film analyses, and media archaeology. He is author of ‘Lo schermo e l’acquario. Scienza, finzione e immersività nel cinema degli abissi’ (Pisa, Edizioni ETS, 2019) and (with Augusto Sainati) ‘Analizzare i film’ (Venezia, Marsilio, 2007). He also published essays on film journals and edited books.

E-mail: gaudiosi@gmail.com

PANEL 2 – The Dark Side of the Lantern

5 May from 13.45-15.00

Chair: Céline Ruivo (UCLouvain)

Martyn Jolly – Professor Pepper in ‘The Land of Bush Fires’

Professor Pepper is one of the most famous names from the world of the magic lantern through his association with the Royal Polytechnic and the ‘Pepper’s Ghost’ illusion. But the fact that he spent an entire decade of his career in the Australian colonies has been little discussed. The centrepiece to the ‘five wagon loads’ of ‘scientific exhibitionary apparatus’ he took with him to Australia in 1879 was a large triunial magic lantern especially built by John Ottway & Sons. After being welcomed to Melbourne with much fanfare, Pepper toured throughout Australia, adapting his elaborate performances to local conditions and colonial interests as he went. His presence on the colonial circuit prompted immigrant audiences to reflect nostalgically on the days of the ‘old Polytechnic’, to see their own home-grown ‘ghost stories’ told through his celebrated apparatus, and to feel they were part of the latest metropolitan developments in science. Some journalists thought that his ‘scientific illusions’ could be an antidote to the craze for Spiritualism then sweeping the colonies, while members of the Royal Society of Victoria criticised them as being out of step with true colonial progress. When he had exhausted the colonial circuit, rather than moving on, he built a house in Brisbane where he lived for several years. On his return to London in 1889, he gave some magic lantern shows about Australia in which he said that ‘on the whole, he had done well in the land of bush fires’. (*The Standard*, 11 May 1889)

I will examine this ten-year period of Pepper’s career to find out its significance for the Australian experience of spectacular scientific entertainment, and for an emerging global consciousness in popular spectacle.

Keywords: global trajectories – scientific attractions – colonial modernity – different audiences

Martyn Jolly is an Honorary Associate Professor at the Australian National University School of Art and Design. In 2006 his book *Faces of the Living Dead: The Belief in Spirit Photography* was published by the British Library, as well as in the US and Australia. In 2014 he received an Australian Research Council Discovery grant along with Dr Daniel Palmer to research the impact of new technology on the curating of Australian art photography. In 2015 he received an Australian Research Council Discovery Grant to lead the international project *Heritage in the Limelight: The Magic Lantern in Australia and the World*. Since 2015 he has developed a series of collaborative magic lantern performances around Australia, available on the *Heritage in the Limelight* website. In 2020, with Elisa deCourcy, he co-edited *The Magic Lantern at Work: Witnessing, Persuading, Experiencing and Connecting*, and co-authored *Empire, Early Photography and Spectacle: the Global Career of Showman Daguerreotypist J. W. Newland*, both published by Routledge. His book, co-authored with Daniel Palmer, *Installation View: Australian Photography Exhibitions 1848-2020*, was published by Perimeter Editions in 2021.
E-mail: martyn.jolly@anu.edu.au

Hayley Bradley and Janice Norwood – Deathly Spectatorship and the Magic Lantern

Right from the early phantasmagoria, magic lantern shows have played with the spectacle of death and with symbols of its afterlife, such as skeletons, angels, and ghosts in order to scare and entertain audiences. In the Victorian era, when mortality rates were high and dying was an ever-present reality across the social divides, death materialised as a recurrent feature of both painted narrative and photographic life model magic lantern slides. Some sets served primarily as popular entertainment, while others were devised to carry an educational or religious meaning. In two interlinked papers, we will present such slides as one component of wider media culture, examining how they operate as part of a complex system of looking in relation to the so-called Victorian cult of death and as part of a matrix of other visual, theatrical, and filmic representations. Our examples are wide-ranging and include scenes depicting well-known literary narratives, such as the deaths of Nell from *The Old Curiosity Shop* and Eva from *Uncle Tom's Cabin*; sets loaded with religious instruction, such as *Ora Pro Nobis*; and plots of judgement and repentance as with *Gabriel Grub*. Each is discussed in dialogue with related images from across visual culture of the period; from stage performance, theatrical posters, paintings, and stereoviews to sheet music, postcards, and early film. As part of our exploration of deathly spectatorship and making necro-geography theatrical, we apply Henri Lefebvre's framing of space as social construction and analyse the role of the spectator as participant and interpreter of meaning across forms/medium as an act of optical and haptic visual literacy. The papers derive from Bradley and Norwood's collaborative research project on deathly spectatorship.

Keywords: Death – Spectatorship – Spectacle – Space – Culture

Janice Norwood is Senior Lecturer in English Literature, Drama and Theatre Studies at the University of Hertfordshire. Her research focuses on nineteenth-century popular theatre and culture. She is the author of *Victorian Touring Actresses: Crossing Boundaries and Negotiating the Cultural Landscape* (Manchester University Press, 2020). Janice has previously published on actress iconology, theatrical responses to the 1889 dock strike, Victorian pantomime, the drama of Wilkie Collins, the Britannia Theatre (Hoxton), the playwright Colin Hazlewood, and the actress and theatre manager Eliza Vestris. She is a co-editor of the journal *Nineteenth Century Theatre and Film*.
E-mail: j.m.norwood@herts.ac.uk

Hayley Bradley is a Senior Lecturer in Performance at Sheffield Hallam University. Her research interests span late nineteenth/early twentieth-century popular theatre and culture including early film, stage machinery and technology, collaboration, and adaptation. Hayley has published work on Ouida and *Moths*, theatrical artisan Henry Hamilton, autumn dramas at Theatre Royal Drury Lane, Edwardian fashions, and 'Stagecraft, Spectacle and Sensation' in *The Cambridge Companion to English Melodrama*, (2018) ed. by Carolyn Williams. Hayley is the co-convenor of the TaPRA (Theatre and Performance Research Association) 'History and Historiography' working group. She is currently researching her first monograph, exploring *British and American Theatrical Artisans: the professional craft of the late nineteenth century theatrical entrepreneur*.
E-mail: H.Bradley@shu.ac.uk

PANEL 3 - The Lantern on Tour

6 May from 9.45-11.00

Chair: Charlotte Bigg (Centre Alexandre-Koyré, CNRS)

John Plunkett – Local/National: Benjamin Malden and the Rise of the Touring Lantern Lecturer

This paper details the career of Benjamin Malden, the most prolific touring lantern lecturer in the second half of the nineteenth century in the UK. Malden (1838-1933) exemplifies the way that the lantern lecturer was at the forefront of the professionalization of public lecturing. When Malden retired in December 1899 after a career of over thirty years, the *Optical Magic Lantern Journal* noted that he had ‘probably made more money by his lantern lectures than any other lecturer.’ My paper uses Malden as a case study to demonstrate the emergence of the professional lantern lecturer, particularly focusing on his long career touring through the south-west; his first lantern lecture in the south-west was in 1870, his last was in Bristol in 1891.

While the lantern work of local and/or amateur exhibitors was often one element of their professional role or an offshoot of it (as teachers, clergymen, photographers, or opticians), Malden’s lantern lectures were lauded for the visual and verbal quality of his presentations. While Malden began his career at the Royal Polytechnic in the late 1860s, it was as a touring lecturer crossing the nation that he found his greatest success, giving more than 3000 lectures. The emergence of the professional touring lantern lecturer in the 1860s and 1870s was enabled by a more systematic and commercial organisation of the lecturing industry. This shift was itself propelled by the increasing number of venues looking to book external lecturers; and by the broadening of subject matter and style beyond the narrowly scientific, ‘useful knowledge’ lectures that were associated with the early years of the mechanics’ institutes. My paper will detail the presentation, marketing, and reviews of Malden’s lantern shows in the south-west, as well as the network of venues he visited, showing the way his audience engagement was key to his longevity and appeal.

Keywords: lecturing – regional study – audience engagement – history of emotions – visual/verbal interaction

John Plunkett is Associate Professor in the Department of English at the University of Exeter; his books include *Queen Victoria – First Media Monarch* (OUP, 2003), *Victorian Print Media – A Reader*, ed. with Andrew King (OUP, 2005) and *Popular Exhibitions, Science and Showmanship 1820-1914*, co-ed. with Joe Kember and Jill Sullivan. His current project is a co-authored book with Joe Kember, *Picture Going: Visual Shows 1820-1914*, detailing the exhibition networks of visual shows such as the panorama, magic lantern and peepshow. E-mail: J.Plunkett@exeter.ac.uk

Ludwig Vogl-Bienek and Yvonne Zimmermann – Paul and Minna Hoffmann's *Grosse Vorstellungen* (Great Shows): Performative Configurations of the Art of Projection for Entertainment and the Popular Transfer of Knowledge

Paul and Minna Hoffmann's shows provide insights into the use of the magic lantern and the screen in large halls and theatres in mid and late nineteenth century. In 1857, Paul Hoffmann became an early adopter of the contemporary medium of the art of projection in the emerging trade of people's education. From 1869 until 1888, his second wife was the lecturer in many performances. Their shows for the entertaining transfer of knowledge took them to many cities throughout the Habsburg Empire, Prussia as well as Bavaria, and probably beyond. The Hoffmanns had their finely painted lantern slides produced especially for their performances, and in their shows, they used a projection apparatus, allegedly the 'strongest hydro-oxygen gas apparatus', which was also constructed according to their special requirements. The attractiveness of Hoffmann's spectacular dissolving views and the desire for education among privileged classes without scientific training were the basis of a flourishing business. Our presentation retraces the performative configurations of Paul and Minna Hoffmann's *Grosse Vorstellungen* to convey knowledge in an entertaining way.

Keywords: Magic Lantern – Dissolving views – Performative Configurations of the Art of Projection – Popular Transfer of Knowledge – Paul and Minna Hoffmann

Ludwig Vogl-Bienek explores the historical media landscapes of the magic lantern, the screen and the art of projection for over 30 years. He was a senior researcher in the research focus screen1900 of the Media Studies Department at the University of Trier and most recently in the research project 'Performative Configurations of the Art of Projection for the Popular Transfer of Knowledge' at the University of Marburg. He published widely on the art of projection in the nineteenth century and developed the media-historical and editorial concept of the research platform *eLaterna – Historical Art of Projection*. Ludwig retired in 2021 and has continued to work as a freelance scholar and artist ever since. With Karin Bienek, he is a founding member of the illuminago project, which has been performing magic lantern shows internationally since 1986. The project's focus 'experimental media archaeology' combines scholarly research with the performative artistic approach to the historical art of projection. illuminago cooperates with the Media Studies Department at the University of Marburg and the Project 'Doing Experimental Media Archaeology' (C2DH - University of Luxembourg).
E-mail: info@illuminago.de

Yvonne Zimmermann is Professor of Media Studies at Philipps-University Marburg. She is the editor and co-author of a volume on 'useful cinema' in Switzerland (*Schaufenster Schweiz: Dokumentarische Gebrauchsfilme 1896-1964*, 2011) and has published widely on industrial and nontheatrical film. She is the co-author of *Advertising and the Transformation of Screen Cultures* (AUP, 2021), the co-editor of *Films That Work Harder: The Global Circulations of Industrial Cinema* (AUP, 2022) and the co-editor of *Histories of Film History: Materials and Methods* (AUP, forthcoming 2023). Her current research projects study Asta Nielsen and the introduction of the star system before 1914, the performative uses of the art of projection for popular knowledge transfer in the nineteenth century, and digital tools and methods in film studies (DiCi-Hub).
E-mail: yvonne.zimmermann@uni-marburg.de

Daniel Pitarch Fernández – Following *Míster* Laschott and others. International touring magic lantern shows in Spain from 1840 to 1860.

This paper presents ongoing research on theatrical magic lantern performances in nineteenth-century Spain. The final goal of the research is to have a concrete but also broad picture that can give documented answers about how common these shows were, what production practices were implied (for instance, the question of touring), how their public was and how the shows themselves were (what kind of performances were executed). The research uses newspapers as its main documentary source, but also delves into books of the period (about theatrical practices and theatres in Madrid, for instance) and theatre documents (programme collections); and refers to the relatively few but interesting contemporary bibliographies on the subject (usually centred on a single city). The chosen object of study is consciously limited in its definition (lantern performances were not exclusive to theatres) and voluntarily wide geographically (in order to study practices lost in city histories; which are, as said, the more common approach in contemporary studies of this subject in Spain). The paper will focus roughly on the period between 1840 and 1860, the decades when dissolving views were introduced as a novelty in magic lantern performances (one could tentatively argue that, in Spain, this period could be treated as a unity differentiated from the previous phantasmagoria shows of the beginning of the century and the posterior apparent massification of magic lantern shows at the end of it). Several touring showmen have been identified in this period: Laschott, Robin, Gilardi, Klischnig, Spira, or Nast. This offers an interesting corpus of data to understand magic lantern practices, including the touring practices themselves. For this particular topic, the case of Mr. Laschott is particularly interesting as he can be traced back to at least thirteen Spanish cities (sometimes visited twice) in the period of 1849 to 1852. Laschott is particularly interesting as he can be traced back to at least thirteen Spanish cities (sometimes visited twice) in the period of 1849 to 1852.

Keywords: Theatrical lantern performances – dissolving views – Spain – touring – 1840-1860

Daniel Pitarch Fernández obtained a PhD at the University of Girona with a dissertation on Jean Epstein's writings. His research practices are particularly focused on interwar film theory (besides writing on Epstein, he is the editor of a Spanish compilation of Walter Benjamin's writings on film and audiovisual media – *Walter Benjamin: Escritos sobre cine*, Abada, 2017) and on nineteenth Century audiovisual media (he has published on the uses of the magic lantern in education in Spain, using high schools inventories as a source of study: "'To transform the blackboard into a blank screen': magic lanterns and phantasmagorias in nineteenth-century Spanish secondary schools' in *Fonseca – Journal of Communication*, 16, 2018; and 'History of a Fantoscope: A Device for Education in Nineteenth-Century Girona' in *Early Popular Visual Culture* Vol. 15, Issue 1, 2017, co-authored with Jordi Pons). Besides these topics he has researched and written about early cinema and about experimental animation. He teaches audiovisual media, from both a historical and practical point of view, as an adjunct professor at University of Girona and as lecturer at the Degree in Art and Design at Escola Massana (Barcelona). He is a member of the artistic collective Estampa (www.tallerestampa.com); a group that works on experimental audiovisual projects and has recently developed a field of work on Artificial Intelligence and contemporary visual culture. E-mail: daniel.pitarch@gmail.com

PANEL 4 – National and Imperial Narratives

6 May from 11.15-12.30

Chair: Karel Vanhaesebrouck (Université Libre de Bruxelles)

Amandine D’Azevedo - Indian magic lantern, from mythology to dance and parade

My presentation is about a quite unknown collection of slides from an Indian family lantern, in use from 1892 to 1918 in India. These lantern and slides, held by the National Film Archive of India (NFAI), is one of the last testimonies of a vernacular practice of magic lantern in colonial India. The two hundred and something remaining glass slides tell the story of Hindu gods and demons, along with circus scenes, dancing girls and military parades.

From the remaining slides, many stories may be raised about the use of such a family lantern in a colonial context. Two paths will be studied: the 10% ‘dance slides’ that I would call *song-and-dance sequences* (in reference to Indian popular cinema) and few military slides representing parades of soldiers. I would like to discuss the hypothetical ‘shot/countershot’ (themes, aesthetics) between actuality reels, press photography of political events (such as Delhi *darbar*), cinema, and magic lantern slides. As the context of the use of each slide is lost, I would like to present the ambivalence and the various facets of such slides that may be used in mythological stories or to represent a political colonial context.

The Indian magic lantern, missing from most of the histories of magic lantern shows, is a new lens to consider popular shows in a colonial world, but also a piece of media archaeology.

Keywords: colonial world – India – darbar – parades – dance

Amandine D’Azevedo is lecturer in film studies at the University Paul-Valéry Montpellier 3. She teaches Indian cinema and film analysis. Her book, *Mythes, Films, Bazar* (Mimesis, 2018) explores the relationships between mythology, Indian popular cinemas, and a broader visual culture (painting, bazar art, photography). In 2017, working on the National Film Archive of India’s funds, she unpacked a magic lantern collection; and she has been trying since to explore its history and aesthetic (Gorizia conferences, 1895 article for example).

E-mail: amandine.dazevedo@gmail.com

Gréine Jordan and Amelia King – Visualising Christian Brotherhood across Continents: The Magic Lantern Shows of the London and Baptist Missionary Societies

In 1878, The Juvenile Missionary Magazine related an anecdote from a missionary stationed in China: 'A poor young man gave me sixpence to buy a slide for the lantern, and said he hoped it would convert ten souls.'

Nineteenth-century British evangelical Missionary Societies depended on their ability to persuade: persuade the 'heathen' to convert, persuade the faithful to devote money and resources, and persuade the next generation to become missionaries. This fundamental need meant missionaries were constantly engaged in promoting their work to diverse audiences, becoming an important conduit through which knowledge flowed between mission stations and 'home'. Missionary societies invested in educational institutions and popular forms of engagement: lectures, periodicals, exhibitions, books, and magic lantern shows. These displays were designed to foster wonder and devotion.

We will examine how Magic Lantern shows were part of this strategy to create converts and secure funds. Contrasting the use of the Magic Lantern shows at 'home' and abroad, we illustrate how specific visual tropes were used to perpetuate British Protestant values and build an imagined Christian community. In doing so, we examine the asymmetries, contradictions, and tensions of the missionary perception of otherness. How was difference translated in both directions across cultures? What were the inherent tensions that accompanied representations of Christian unity and difference? What were the embedded assumptions in British portrayals of 'Christianity at home' and 'Christianity abroad'?

Detailed visual analysis and descriptions of magic lantern use in missionary propaganda offer insights into how such displays were received by contemporary audiences. Attention is given to the historical contexts of this form of missionary spectacle as to explore why magic lantern displays were valued as an effective medium for missionary societies into the twentieth century.

Keywords: Missionary media – Community – Alterity – Propaganda – Spectacle

Amelia King is an academic researcher in History of Art with a research focus on Protestant missionary activity in Central Africa. She is interested in methodologies that employ photographs and museum objects as sources for understanding historical relationships in colonial settings. Her PhD thesis explored the history of a British mission station established in the Congo Free State in 1890 through the material traces that survive in museums and archives in the UK and Europe.

E-mail: ameliarosamundking@gmail.com

Gréine Jordan is conducting a doctorate that will contextualize a collection of artifacts that the London Missionary Society donated to the National Maritime Museum in 2012. Her research examines the relationships between missionary texts, artefacts and imagery, and 'the degree to which exposure to missionary propaganda from a young age profoundly shaped the political, cultural and social attitudes adopted by many children in later life' (text from project brief).

E-mail: G.Jordan@uea.ac.uk

PANEL 5 – Spectacle and Special Effects

6 May from 13.30-15.00

Chair: Nele Wynants (University of Antwerp)

Caroline Fournier and Céline Ruivo – Projection of Chromolithography: From Slides to Film

The animated loops known as chromolithographic rolls are part of the first attempts at animated cartoons. The way they were manufactured remain quite a mystery. We know that the loops are at the crossroads of the world of magic lanterns and cinema for a domestic use, like the Pathé-Baby (born later in 1922). These colour rolls are derived from a calk process that was quite common in the manufacture of lantern slides (calk made from a photograph): they are literally drawn reproductions of distributed films. These loops are also connected to the colour printing process called 'chromolithography': colourful series of drawings that flooded the market, starting in 1870.

Indeed, an incredible amount of series of chromolithographic slides were at first coming mainly from the UK. Sold in various countries, they used a 'popular and more industrial imagery'. Cinematographic magic lanterns – hybrid machines that make it possible to project chromolithographic loops and also lantern slides, were launched by toy manufacturers. The production of the first 'cartoons' (loops) really began in 1897 and came from Germany, more precisely from Nuremberg. The first model marketed in 1898 by George Carette projected a short 35mm roll horizontally. The other German manufacturers (Ernst Plank, the Bing brothers) followed fashion, much as the French Lapierre, who successfully produced very interesting films (Lortac and O'Galop in particular came to renew the French repertoire). We will develop this moment of transition from slides to film in the history of the magic lantern, while deepening the techniques used for their manufacture. From a narrative point of view, the topics treated in the chromolithographic rolls play on the repetition of the same movement through the effect of the loop. Many chromolithographic slides are part of the Belgian museums' collections. The Swiss Cinemathèque owns a very wide range of the chromolithographic loops, including lanterns.

Keywords: Loop – Chromolithography – Hybrid Lantern – Animation

Caroline Fournier has overseen the conservation/ restoration section at Cinematheque suisse since 2009; and is Head of their Film Department since 2018. She is a member of the Technical Commission of FIAF. In 2014, she successfully defended a PhD thesis on multiple versions in Spanish cinema from 1955 to 1967 at the Paris 3 University of Sorbonne Nouvelle.

E-mail: caroline.fournier@cinematheque.ch

Céline Ruivo is a postdoc researcher at the Catholic University of Louvain as part of the Belgian interuniversity and interdisciplinary project EOS B-magic. As a director of the film collections at the Cinémathèque française for eight years from 2011 to 2020, she also holds a doctorate in Performing Arts devoted to Technicolor from Paris 3 Sorbonne Nouvelle.

E-mail: celine.ruivo@uclouvain.be

Eloïse Galliard – Magic lanterns, magic effects. The Special Effects Magic Lantern Plates from the Morieux Collection Preserved at the Musée des Arts Forains

In the nineteenth century, before the arrival of the cinematograph, we found many magic lanterns on the fairgrounds. The funfair is then in full growth, and knows its apogee during the last quarter of the century. The showmen must then redouble their ingenuity to attract crowds and present extraordinary shows to the fairgrounds visitors by taking up the codes of the first phantasmagoria: music, sound effects, smoke; everything is done to immerse the spectator in a real and complete show.

Léon Van De Voorde with his Théâtre Morieux is one of these showmen. With its mechanical theatre present in all the biggest fairs in Belgium and the North of France, he offers spectators thanks to 'special effect' magic lantern plates, here a rainbow, there a shower of shooting stars, or even a hurricane.

This kind of plate for magic lanterns is little put forward, in favour of historiated plates, which tell real tales. But these special effects are of great importance to the development of shows at the time, but also for the beginnings of cinema.

And now? What can we do with these plates? How displayed them in a museum? Today preserved at the Musée des Arts Forains in Paris, the few plates from the Morieux collection are reinterpreted in two shows. Jean Paul Favand, creator of the museum and artist, uses these elements in a contemporary perspective where video projectors replace the magic lantern, projecting the original effects of Van De Voorde on mechanical theatre puppets, as the Belgian showman did some 150 years ago.

Keywords: Magic lantern – special effects – fun fair – showmen – Musée des Arts Forains

Eloïse Galliard holds a thesis in history of art and heritage and ethnohistory, and after several years in the collections department of the Museum of Civilizations of Europe and the Mediterranean, she has been taking care of the collections of fairground arts and performing arts held at the Musée des Arts Forains – Pavillons de Bercy in Paris for over eight years. From 2019 to 2021, she coordinated the candidacy of the Living Fairground Culture as an Intangible Cultural Heritage of UNESCO.

E-mail: eloise.galliard@pavillons-de-bercy.com

Suzanne Wray – R. Winter’s UNRIVALLED EXHIBITION of Chemical Dioramas, Dissolving Views & Chromatrobe Views, &c., &c.

In September of 1842, an exhibition titled ‘Daguerre’s Chemical Pictures from Paris’ was presented in Cincinnati, Ohio by showmen Maffey and Lonati, both from families with long histories in ‘the show business’. Almost a year later, Robert Winter Jr. left for New York with his own ‘Chemical Paintings’, having exhibited them successfully in Cincinnati. ‘It is generally supposed they will make their fortune,’ wrote one family member to another. Thus began Winter’s long career as a showman; to his ‘Chemical Dioramas in the Style of Daguerre’ he later added a magic lantern to show chromatropes, dissolving views, and metamorphoses. He travelled widely throughout the United States and Canada; in 1845 he returned to Cincinnati from Toledo, a 56-hour journey on a newly opened canal, and even presenting his exhibition to full houses in Lima, Peru for three nights after an earthquake shook that city in 1853. He visited his uncle, George Winter, an Indiana artist noted for his paintings of Native Americans, who apparently inspired him to create his own magic lantern show. In 1864 Robert sailed for California, presenting ‘Winter and Funston’s Great New Stereoscopic’ in San Francisco, and later become a photographer and artist in that city. He died in 1893. Newspaper advertising and family letters make it possible to follow Winter’s travels and the changes in his show through the years.

Keywords: Robert Winter – Chemical Diorama – chromatropes – stereoscopic – magic lantern

Suzanne Wray is an independent researcher and member of the Magic Lantern Society of the United States and Canada, and the International Panorama Council. She lives in New York City. BFA, Art Institute of Chicago.

E-mail: gribble@earthlink.net



PANEL 6 – Mapping the Archive

6 May from 16.00-17.30

Chairs: Evelien Jonckheere (University of Antwerp)
and Sabine Lenk (University of Antwerp and Université libre de Bruxelles)

B-magic team members paid visits to Belgian archives and museums all over the country to retrieve knowledge about existing collections, to check their relevance for B-magic's research packages, and to spread information on the importance of the series and sets kept in the vault. More than 220,000 slides in 55 Belgian collections have been identified; and this number does not yet include the collections whose quantity has not yet been counted.

Since 2020, B-magic has been digitizing valuable collections in Belgium. An overview of detected lantern slide collections in Belgium will be presented, as well as the challenges in detection, conservation, and digitization of collections. As such, this panel presents B-magic's quest for a sustainable future for lantern slides.

Together with following presentations by **Brecht Declercq** from meemoo (Flemish Institute for Archives), **Richard Crangle** from Lucerna, and **Cor Vanistendael** from Erfgoed Noorderkempen, several initiatives of opening up Belgian lantern slide collection will be presented. **Ângela Santos**, **Vanessa Otero** and **Márcia Vilarigues** will focus on the conservation challenges of hand-painted magic lantern slides from Portuguese archives.

Presentations

Since 2020, B-magic postdoctoral researchers **Evelien Jonckheere** and **Sabine Lenk** have been coordinating the digitization of valuable Belgian lantern slide collections by the **B-magic** team members. With an overview of detected lantern slide collections in Belgium, they present challenges in detection and conservation of collections. Secondly, they present the first steps in digitization by B-magic and its quest for a sustainable investigation of lantern slides.

Evelien Jonckheere is senior postdoctoral researcher at the University of Antwerp who specializes in fin-de-siècle popular visual culture. As researcher of B-magic, she investigated magic lantern projections and adaptations in spectacular attractions at fairground booths, the circus, music halls, and various kinds of café-culture show. Her PhD, an investigation of the tensions between the Belgian café-concert, variety theatre, and official theatre, was published in 2017, next to several articles, book chapters, and books on popular entertainment and artistic practices in fin-de-siècle Belgium.

E-mail: evelien.jonckheere@uantwerpen.be

Sabine Lenk is a film and media scholar. She has worked for film archives in Belgium, France, Germany, Luxembourg, and the Netherlands. As one of the coordinators of the EOS research project B-magic, she conducts research on the educative role of the lantern in religious communities and spiritual circles. Together with Frank Kessler and Martin Loiperdinger, she is a co-founder and co-editor of *KINtop*, *KINtop Schriften* and *KINtop – Studies in Early Cinema*.

E-mail: sabine.lenk@uantwerpen.be

Meemoo (the Flemish Institute for Archives)'s glass plate digitization project from July 2022 to September 2023 will digitize around 170,000 glass plates from some 30 Flemish museums, archives, and libraries; including a modest number of lantern slides. This makes it the largest glass plate digitization project ever organized in Belgium and one of the largest ever in Europe. In this presentation, Brecht Declercq reflects on the scope, timing and budget of the project and focuses on the benefits and challenges of an approach in which the collections of different institutions are digitized in a single project.

Brecht Declercq, MA, MSc is the 11th President of FIAT/IFTA, the world association of media archives, and the Digitisation and Acquisition Manager at meemoo – The Flemish Institute for Archives (<https://meemoo.be/>). As such, he is responsible for the preservation of the Flemish audiovisual heritage, including one of the largest audiovisual digitisation programs currently going on in the world. He worked for the Belgian public broadcaster VRT for almost 10 years in several digitisation, media asset management, and access projects; and led the FIAT/IFTA Preservation and Migration Commission from 2016 to 2019. He advises the Flemish ministry of Culture and several audiovisual archives and media organisations worldwide.

E-mail: brecht.declercq@meemoo.be

The implementation of lantern slides in the online visual database collecties.kempenserfgoed.be requires many helping hands. Together with Dries Horsten, history teacher at Heilig Graf Turnhout, the coordinator of the heritage organization **Erfgoed Noorderkempen** Cor Vanistendael initiated a project with appropriate training for volunteers. In this presentation, Cor explains the required workflow and quality checks when adding lantern slides to an online database as well as the pros and cons that go along with this process.

Cor Vanistendael studied East European Languages and Cultures at the University of Ghent. His first assignment in the heritage sector was for the Vleeshuis Museum, which laid the foundation for his specialization in social dance history. Since 2010 he has been working as Heritage Coordinator for Erfgoed Noorderkempen. Currently, he is taking a one year career break to finish his doctorate titled 'Conquering the World in Style – The Dissemination and Incubation of New Dance Repertoires in Europe (1795 - 1830) – Case Studies from the Southern Netherlands in European Perspective.'

Email: cor.vanistendael@erfgoednoorderkempen.be

LUCERNA is the international online magic lantern database created in 2006. It is a research and knowledge dissemination tool shared by the universities of Utrecht, Trier, Exeter, and Brighton that was built thanks to input from scholars and institutions all over Europe. This tool is used to present authorized digitized slides from the B-magic project. Richard Crangle presents the specificities of an international lantern database and the integration of Belgian slides.

Richard Crangle has been researching lanterns and slides since 1992, and has published numerous articles and co-edited books on the subject for the Magic Lantern Society, of which he is currently Secretary and Treasurer. He is also the developer of the Lucerna Magic Lantern Web Resource and an Honorary Research Fellow of the University of Exeter, most recently employed on the Million Pictures project and the B-magic project.
E-mail: r.crangle@googlemail.com

Ângela Santos and Márcia Vilarigues – Preventive Conservation Challenges of Hand-Painted Magic Lantern Glass Slides

Ângela Santos and Márcia Vilarigues share with us the preventive conservation challenges of hand-painted magic lantern glass slides, which were later combined with printed outlines. Nowadays, hand-painted slides represent a great challenge for conservation professionals due to the diversity of painting materials used (such as watercolours, oils, and varnishes) and their exposure to aggressive conditions of temperature and light during the projections.

This presentation will include a brief review concerning the choice of materials used on magic lantern slides; and discuss the results from the assessment of the state of preservation of more than 300 painted slides (exclusively hand-painted, and hand-painted over printed outlines).

The outcomes of this investigation allowed us to recently develop the first preventive conservation guidelines specifically for hand-painted magic lantern glass slides, focused on the environmental conditions (temperature, relative humidity, and light), fine particles and pest control, storage and display conditions and materials, handling, as well as recommendations on performative projections or demonstrations for private and institutional collections worldwide.

Keywords: Magic Lantern Glass Slides – Glass Painting – Material Characterisation – Heritage Preservation – Guidelines

Ângela Santos is a PhD student of the Department of Conservation and Restoration and VICARTE Research Unit of the NOVA University of Lisbon. Her research is focused on the materials' analytical characterisation, their preservation, and the study of history and techniques of artistic productions, particularly regarding painted glass materials, including stained-glass and, more recently, painted magic lantern glass slides.
E-mail: aba.santos@campus.fct.unl.pt

Márcia Vilarigues is Assistant Professor and Head of the Department of Conservation and Restoration of the NOVA University of Lisbon. She is also the Director of the Research Unit VICARTE (Glass and Ceramic for the Arts), integrating artists, historians, archaeologists, conservators, chemists and material scientists. She works in the field of Conservation and Restoration of Cultural Heritage in the area of Technical Art History and Materials Degradation. Her motivation for research is to preserve our material cultural history and enrich knowledge of our shared past through the history of objects.
E-mail: mgv@fct.unl.pt

PANEL 7 – Contemporary Appropriations of the Lantern

7 May from 11.00-11.45

Chair: Edwin Carels (KASK School of Arts Ghent)

Karin Bienek and **Ludwig Vogl-Bienek** – Phantoms of Knowledge. Media-archaeological Experiments using Improved Phantasmagoria Lanterns and a Transparent Screen

The British optician Philip Carpenter produced 'Improved Phantasmagoria Lanterns' for use in wealthy households, educational institutions, church halls, or similar places. For this purpose, he supplied an early form of printed and hand coloured lantern slides on various educational subjects, which he called Copperplate Sliders. Projection devices and slides of this kind were in common use until the 1870s. In Carpenter's work, the popular and entertaining transfer of knowledge takes the place of the ghostly apparitions popular around 1800. This presentation gives a brief overview of a series of media archaeological experiments with 'improved phantasmagoria lanterns' that we conducted in 2021 with surviving devices and associated copperplate sliders. A screen for rear projection was used as a projection surface, which we reconstructed according to instructions from Carpenter (1823). The presentation is illustrated with photographs and video sequences that were taken to document the experiments.

Keywords: Magic Lantern – Historical Art of Projection – Popular Transfer of Knowledge – Experimental media archaeology – Philip Carpenter

Karin Bienek is a magic lantern performer, serpentine dancer and experimental media-archaeologist. From 1986 to 2005 she organised workshops, lantern shows, -tours and -festivals with international artists for the Deutsches Filmmuseum Frankfurt and the Institut für historische Projektionskunst. She is a founding member of illuminago and its administrator and archivist. The illuminago ensemble has internationally presented experimental re-enactments, which involve musicians, actors, and other performers, since 1986. The illuminago collection runs hands-on workshops, produces reproductions and digital presentations of lantern slides, and supports research. For screen1900 (University of Trier) Karin drafted a comprehensive concept for media-archaeological experiments on the history of the art of projection and the screen. Currently, she is a board member of laPROF, the state association for professional independent performing arts in Hessen, Germany, developing lantern shows for children in speech and sign language and conducting media archaeological experiments. Cooperation partners are the Research Project DEMA – Doing Experimental Media Archaeology at the University of Luxembourg and the Research Project PerConfi – Performative Configurations of the Art of Projection for the Popular Transfer of Knowledge at the University of Marburg.
E-mail: info@illuminago.de

Ludwig-Vogl Bienek's biography can be found on page 26.

Deirdre Feeney – Object-Image Artworks Based on Optical Premise of Magic Lantern

Traditionally known for its use of hand-painted glass slides to project images of light, the magic lantern casts light through a condensing lens, image slide, and objective lens to create a magnified luminous image. As an artist working with glass and the materiality of image making, my practice has been influenced by the optics of the magic lantern, which importantly includes the perceptual and emotional experience of the viewer, in addition to the device and its projected image. In contrast to today's digital image viewed on a screen, the projected image of the lantern has a particular luminous quality created through the materiality of its image source and glass lenses that engage our senses differently to that of a rear-lit LCD screen.

This paper presents how, in place of the traditional painted glass slide, I developed a series of 3D image-objects combining digital fabrication methods with historical lenses to generate images of light, which have a unique aesthetic due to their specific material formation. I will elaborate on how lenses from different eras change the aesthetic of the projected image-light and how these artworks bring contemporary validity to the magic lantern by facilitating a current trend in media art towards renewed materiality. The projected images of my contemporary lantern systems reveal the digitally coded processes of how things are formed and perceived in our world today. Finally, this paper will discuss how the historical lantern, hidden in plain sight by the viewer attending exclusively to the projected image, differs from my exposed mechanism. I will elaborate on how expanding the attention of the viewer to establish a system featuring the device, as well as image and viewer, serves to heighten sensory engagement with this magical apparatus and bring awareness to how images are technologically mediated to affect our emotional experience.

Keywords: magic lantern – materiality – image-light – digital processes – technological mediation

Deirdre Feeney is a cross-disciplinary artist with an interest in optical image systems as perceptual tools for generating awareness of how emotional experience is technologically mediated. She engages in cross-disciplinary collaborative projects to explore and realise her ideas. Deirdre's background in glass making and the projected moving image were pivotal to her current practice encompassing material and digital methods to create her hybrid optical image systems. Deirdre's artworks have been exhibited nationally and internationally. She is currently a Lecturer of Contemporary Art at the University of South Australia and a member of the Australian Research Centre for Interactive and Virtual Environments.

E-mail: deirdre.feeney@unisa.edu.au

B-magic Carrousel

5 May from 15.30-17.45

During the B-magic carrousel, all B-magic team members will present the research they've conducted over the course of the B-magic project.

Research Centre for Visual Poetics: University of Antwerp (Faculty of Arts, Literature Department, Theatre and Film studies)

Kurt Vanhoutte (PI), Evelien Jonckheere (postdoc and general B-magic project administrator), Sabine Lenk (postdoc), Leen Engelen (postdoc).

Centre for Urban History: University of Antwerp (Faculty of Arts, Department of History)

Ilja Van Damme (PI), Kristof Looockx (Postdoc), Margo Buelens-Terryn (PhD).

Cultural History since 1750: KU Leuven (Faculty of Arts, History Department)

Kaat Wils Kaat (PI), Nelleke Teughels (postdoc), Wouter Egelmeers (PhD).

MuCiA - CiAsp (Cinéma et Arts du spectacle) : Université Libre de Bruxelles (Faculté de Lettres, Traduction et Communication (LTC) - Arts du spectacle)

Dominique Nasta (PI), Sabine Lenk (postdoc), Bart Moens (PhD)

THEA | Theatricality and the Real : Université Libre de Bruxelles (Faculté de Lettres, Traduction et Communication (LTC) - Arts du spectacle)

Karel Vanhaesebrouck (PI), Nele Wynants (postdoc), Anse De Weerd (PhD)

Observatoire de recherche sur les médias et le journalisme (ORM) : Université Catholique de Louvain (COMU - Ecole de Communication)

Philippe Marion (PI), Sébastien Févry, Adeline Werry (PhD), Céline Ruivo (postdoc)

School of Arts – HoGent: Department of Film, Photography and Drama

Edwin Carels (PI), Laura Persijn (assistant)

Media History: Utrecht University (Department of Media and Culture Studies, Media and Performance Studies)

Frank Kessler (PI), Klaas de Zwaan (postdoc)



Social and Artistic Programme

5 May

13.15-13.45 'Professor Huhlabaloo Presents a Century That Slept': Exclusive World Premiere Sneak Preview by Erkki Huhtamo

17.45-18.15 Launch New Book Series: Media Performance Histories: Discover the first volumes on the magic lantern, edited by B-magic members

18.00-19.00 Warm Welcome to the Kaiser-Panorama: Visit FOMU's original Kaiser-Panorama

19.00-20.00 Avant-Premiere of *Vue Brisée*: screening of Hannes Verhoustraete's new essay film (working version, 2022)

6 May

15.00-15.30 Lantern Presentation by Bernd Scholze: Dissolving view showmen. From a presenter of slides to a lecturer of popular sciences.

18.30-19.30 Lantern Spectacle with Live Music **at Bernaerts Auctioneers**

La Voix des Clochers: Grand shadow pieces in 15 tableaux by Maison de la Bonne Presse (1911)

Quo Vadis, Domine? Sacred drama in 14 tableaux. Grand shadow pieces by Maison de la Bonne Presse (1909)

21.00-22.00 *11 Seconds*: Performance by Charlotte Bouckaert **at Bernaerts Auctioneers**

7 May

12.30-15:00 Media Archaeology Market and Book Fair

Permanently accessible from 5-7 May

Deirdre Feeney: Experimental Lantern Artwork *Object-Image (Iteration II)*

'Professor Huhlabaloo Presents a Century That Slept'

5 May from 13.15-13.45

Exclusive World Premiere Sneak Preview from Erkki Huhtamo

This presentation by **Erkki Huhtamo** offers a sneak peek at the latest magic lantern production by Professor Huhlabaloo, a world (in)famous showman, master of tall tales and infallible truths. Professor Huhlabaloo, a time traveller from the past, is impersonated by a professor with a slightly similar name. He performs with a celebrated orchestra of musical virtuosos led by masters **Alexander Sterkens** and **Kobe Dupont**.

Launch New Book Series: Media Performance Histories

5 May from 17.45-18.15

Discover the first volumes on the magic lantern, edited by B-magic

Brepols Publishers and B-magic proudly present a new book series 'Media Performance Histories' as part of the Techne collection: Knowledge, Technique, and Material Culture (<https://techneseries.com/series/>).

Media Performance Histories is situated at the intersection of performance studies, media studies and the history of science. It welcomes edited collections and monographs on issues including (but not limited to) the interaction between media (archaeology) and performance; the role of theatre and performance in the circulation of knowledge; the way (early) media and technologies are staged; the agency of human observers as part of intermedial interactions or as part of viewing strategies.

Media Performance Histories explores the ways in which cultural change, new forms of knowledge, science and technology were turned into modern spectacles that addressed different audiences and produced different modes of reception. It provides readers with a unique guide to how transnational performance created a culturally shared repertoire of signs and shaped modern Western culture. The books in this series offer accounts that cut across disciplinary and geographical boundaries, while being sensitive to how specific historical contexts and institutional circumstances constituted media and performance cultures. By also considering the interplay between present-day media performances and the archaeological traces that they carry, the series moreover aims to unearth previously overlooked but resurgent prehistories of so-called 'new' media.

During the B-magic conference, we will launch two volumes on the magic lantern:

Faith in a Beam of Light. The Magic Lantern and Belief, edited by Sabine Lenk and Natalija Majsova

An early visual mass medium, the magic lantern was omnipresent in most Western societies between 1880 and 1930. The Christian Church, especially the Catholics, spiritual associations such as the Freemasons, political interest groups, and teaching institutions all made use of lectures enriched by projected images to disseminate information, convictions, and doctrines. Moreover, the lantern often featured as a concealed aid in stage spectacles. Nineteen authors analyse the effects of ‘the beam of light in the dark’ in the context of religion, faith and belief. Attention is paid to the wide spectrum of locations where projections took place, as well as to the lantern’s impressive versatility. The lavishly illustrated chapters collected in this volume range from analyses of religious propaganda to fundraising lectures for missionary work in China, from the fight against alcoholism to the secularisation of society, and from the lantern’s application in spiritualist sessions to its use in science and teaching.

Learning with Light & Shadows. Educational Lantern and Film Projection, 1860-1990, edited by Nelleke Teughels and Kaat Wils

This book offers a collection of essays that highlight how everyday demands and preferences transformed the ‘ideal’ instructional culture as put forward by policymakers, producers and specialized journals, into distinctive didactic practices that worked around or went beyond the pre-imposed ways of usage of visual media products. By addressing the impact of educational contexts and methods, teachers’ agency, the materiality of teaching with light projection and the power relations involved in the shaping of the instructional culture surrounding teaching with projected images, this volume wishes to move beyond the dominant view of instructional technology as a one-way route to modernization and teaching efficiency. Instead, it wishes to expose the highly personal and creative ways in which educators, in response to everyday demands and restrictions, have defied professional pressures and marketing discourses about instructional use of projection equipment. As such, it also exposes and challenges the determinist discourse on new visual technology’s beneficial impact on educational practices that emphasizes the progress and modernization brought on by its implementation.

Warm Welcome to the Kaiser-Panorama

5 May from 18.00-19.00

Visit FOMU's original Kaiser-Panorama

With an introduction by **Leen Engelen** (University of Antwerp)

The 'Kaiser-Panorama' is one of the most remarkable items of the FOMU collection. It is a unique 'viewing machine' offering thematic series of stereo views to 25 viewers simultaneously. In the last decades of the nineteenth century, Kaiser-Panoramas could be found in cities throughout Europe. The Kaiser-Panorama in the FOMU collection was constructed in Antwerp in 1905 and was originally commissioned to promote the Zoo at the World Exhibition in Liège. It shows original views of the Antwerp Zoo made by the photography pioneer Joseph Maes. Only a handful Kaiser-Panoramas have been preserved worldwide. This is a unique opportunity to see a Kaiser-Panorama in motion and experience the pleasures and educational values it has to offer.

B-magic researcher **Leen Engelen** conducted extensive research on this panorama in cooperation with the FOMU staff. On the occasion of the B-magic conference, the panorama will be reconstructed and temporarily open for visitors.

Avant-Premiere of *Vue Brisée*

5 May from 19.00-20.00

Screening of **Hannes Verhoustraete**'s new essay film (working version, 2022)

Avant-premiere of *Vue Brisée* (2022, working version), a film by **Hannes Verhoustraete**, co-produced by B-magic, with intro and Q&A by **Edwin Carels**

Vue Brisée is an essay film on the colonial gaze and the magic lantern. Through collages and montages of photographic glass slides from catholic missions in Belgian Congo, the film stages a reversal of this gaze. Research and film work intertwine. The essay is a method as much as a poetics: editing and cutting became a way of writing. The essayist is caught between the immersion of the material and the oversight of the structure. She or he is in constant movement and 'this movement is as much an approaching as a distancing: approach with reserve, distance with desire'. (Didi-Huberman)

Hannes Verhoustraete is a filmmaker and is currently pursuing a PhD in the Arts at KASK School of Arts in Ghent.

Bernd Scholze – Dissolving view showmen. From a presenter of slides to a lecturer of popular sciences

6 May from 15.00-15.30

Researcher and collector Bernd Scholze will take you on a journey from the first dissolving view screenings with non-relating pictures to thematic lectures.

Illustrated with slides from the collection of the lantern exhibitor Friedrich August Böttcher in Berlin.

Website: <https://berndscholze.com/>

Lantern Spectacles with Live Music

6 May from 18.30-19.30

Location: Bernaerts Auctioneers (Verlatstraat 20, 2000 Antwerp)

Ditmar Bollaert, magic lantern collector and projectionist joined forces with B-magic researcher **Bart Moens** and singer **Pauline Lebbe** to bring two series of lantern slides from Maison de la Bonne Presse back to life. During this historical re-enactment, the images are accompanied by a live choir. A unique experience developed especially for this occasion.

La Voix des Clochers: Grand shadow pieces in 15 tableaux by Maison de la Bonne Presse (1911)

Compositions of Honoré Le Sablais (1870-1848)

Decors and artwork by Barozzio (probably 1862-1939)

Music by Estéban Martí (1867-1925)

Projection by **Ditmar Bollaert** and **Els Prevenier**

Slide collection: **Ditmar Bollaert** and **Annet Duller**

Vocals by soprano: **Pauline Lebbe**, mezzo-soprano: **Aveline Monnoyer**,

tenor: **Andrew Glover**, baritone: **Tom Van Bogaert**

Piano by **Gabriel Hollander**

Quo Vadis, Domine? Sacred drama in 14 tableaux. Grand shadow pieces by Maison de la Bonne Presse (1909)

Poem and artwork by Amédée Vignola (1862-1939)

Music by André Colomb (1865-1940)

Projection by **Ditmar Bollaert** and **Els Prevenier**

Slide collection: **Ditmar Bollaert**

Vocals by baritone: **Tom Van Bogaert**

Piano by **Gabriel Hollander**

11 Seconds: Performance by Charlotte Bouckaert

6 May from 21.00-22.00

Location: Bernaerts Auctioneers (Verlatstraat 20, 2000 Antwerp)

Ten seconds is the average length of time a museum visitor looks at an artwork. For the duration of the performance *11 seconds*, **Charlotte Bouckaert** and her audience look at a single photograph: an exterior view of the Guggenheim Museum in New York.

Charlotte Bouckaert has a fascination for photography. In her performances she uses the camera in such a way that our attention is drawn not to the photograph itself, but the action that precedes its making. Or, as in the performance *11 seconds*, a photograph is given new life through unexpected stories.

On the stage is a work table with paper, scissors, paint ... the studio of a bricoleur. A video camera projects what is happening on the table's surface onto the back wall. The performer shifts and turns the photograph continuously, refocusing our reading of the image. For Bouckaert, the photograph of the Guggenheim Museum is the starting point for a playful exploration of our ways of looking at art, of the relationship between art and reality, of the museum as an institution, of photography and transience ... First and foremost, *11 seconds* is an ode: to art itself, to artists, and to our strained attempts to say something meaningful about art.

Charlotte Bouckaert is a visual artist, performer, and scenographer. From 2015 to 2019, she was part of Atelier Bildraum.

concept and performance Charlotte Bouckaert | dramaturgy Bart Van den Eynde
| sound design and mix Benjamin Dousselaere | original music Nicolas Roseeuw
| technician Christoph Donse | production Platform 0090 | co-production
Toneelhuis, C-Takt | with the support of Workspacebrussels | thanks to
Kunstenwerkplaats, Artlab ZSenne, De Grote Post Oostende

Language : English – with Dutch subtitles

Media Archaeology Market and Book Fair

7 May from 12.30-15.00

This conference's closing activity presents everyone with the opportunity to sell and acquire slides, lanterns, old and new books on media archaeological subjects, and other media artifacts.

Deirdre Feeney: Experimental Lantern Artwork *Object-Image (Iteration II)*

Permanently accessible from 5-7 May
Location: DOKA on the ground floor of FOMU

Object-Image (Iteration II) is an experimental artwork exploring magic lantern optics and the materiality of image-making. Traditionally, the magic lantern uses a glass slide to create its projected image. *Object-image* replaces the glass slide with a translucent 3D object to establish multiple depths of field in the projected image, giving it the appearance of being in '3D'.

Object-Image exposes the optical mechanism to bring awareness to the viewer of how they see the image. Drawing attention to the viewer's perceptual role in an overall system of image, viewer, and device, *Object-Image* foregrounds how our experience of the image is technologically mediated.

Dr Deirdre Feeney is an artist and Lecturer of Contemporary Art at the University of South Australia. Her transdisciplinary practice engages with optical image systems which are underpinned by historical optics, media archaeology and digital fabrication technologies.

Practical Information

Location for all conference days and Thursday evening programme

FOMU ANTWERP

Walsekaai 47
2000 Antwerp

Location for Friday evening programme from 18.30-22.00

BERNAERTS AUCTIONEERS ANTWERP

Verlatstraat 20
2000 Antwerp

Useful apps and websites

De Lijn: real-time bus, metro, and tram information with route planner, ticket purchasing, and disembarkation notifications

NMBS/SNCB: real-time train information with route planner and ticket purchasing

Google Maps: also incorporates public transport information and disembarkation notifications

Q-Park Steendok: receive a discount for the car parking closest to FOMU

COVID-19 measures

At the moment, the Covid Safe Ticket (CST) is no longer in use, but **mouth masks** are still required on **public transit** and in the healthcare sector. At the conference, speakers and attendees are not required to wear a mask.

This conference is organized by the research groups Visual Poetics and the Centre for Urban History of the University of Antwerp within the framework of *B-magic. The Magic Lantern and its Cultural Impact as Visual Mass Medium in Belgium (1830-1940)*, an Excellence of Science project (EOS-contract 30802346) supported by the Research Foundation Flanders (FWO) and the Fonds de la Recherche Scientifique – FNRS, in collaboration with the B-Magic consortium partners.

B-Magic is writing the as yet unwritten history of the magic lantern as a mass medium in Belgium. In doing so, it provides an essential contribution to the study of the country's cultural history as well as to international media historiography.

The organising committee of the Antwerp conference:

Edwin Carels (KASK Ghent), Julie De Smedt (science communicator), Leen Engelen (UAntwerp), Evelien Jonckheere (UAntwerp), Sabine Lenk (UAntwerp), Laura Persijn (KASK Ghent), Elisa Seghers (UAntwerp), Ilja Van Damme (UAntwerp), Karel Vanhaesebrouck (ULB), Kurt Vanhoutte (UAntwerp), Nele Wynants (UAntwerp).

The organising committee of the Brussels preconference:

Sébastien Févry (UCL), Bart Moens (ULB), Dominique Nasta (ULB), Céline Ruivo (UCL).

The steering committee:

Sébastien Févry (UCL), Frank Kessler (Utrecht University), Sabine Lenk (UAntwerp & ULB), Philippe Marion (UCL), Dominique Nasta (ULB), Céline Ruivo (UCL), Nelleke Theughels (KU Leuven), Kaat Wils (KU Leuven), Klaas de Zwaan (Utrecht University).

Lay-out: Julie De Smedt and Elisa Seghers

Visit www.B-magic.eu to stay up-to-date.

Contact B-magic at B-magic@uantwerpen.be.



@belgiummagic



Faith in a Beam of Light

Magic Lantern and Belief

in Western Europe, 1860–1940

EDITED BY SABINE LENK AND NATALIJA MAJSOVA



BREPOLS

Learning with Light & Shadows

Educational Lantern and Film Projection, 1860–1990

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