

Magic Lanterns. Between Reality and the Imaginary.

The Iconography of Magic Lantern Slides:

B-magic Workshop: November 13, 2018, 9:30-19:00 2018, Mons

The second workshop organized within the framework of the EOS-funded project B-magic: The Magic Lantern and its Cultural Impact as Visual Mass Medium in Belgium (1830-1940) will take place on 13 November, 2018 at the Mundaneum in Mons. This venue corresponds well to the title of our event, Magic Lanterns. Between Reality and the Imaginary. The Mundaneum, a centre of knowledge conservation and distribution, dedicated to the memory and the work of Paul Otlet and Henri La Fontaine, once also provided the possibility to screen luminous projections based on its impressive collection of glass lantern slides.

Preserving this heritage speaks to Otlet's and La Fontaine's conception of a general, portable encyclopedia of universal knowledge, which is based on their idea of cutting up reality in order to render it accessible and intelligible. It is, of course, impossible to realize this idea without appealing to the imaginary and prospective dimension of knowledge; first, one should be able to imagine and foresee what kinds of classifications and files might accompany the development of the sciences and humanities. This is the power of the scientific imaginary. This very force made Dmitri Mendeleev leave empty blocks in his famous periodic table of chemical elements, in order for them to be eventually filled by new elements, ones that remained to be discovered, although their properties could already be predicted ...



*Slide: Frog with a fish in its stomach. Cca. 1899. X-Ray. 158 (8).
Radiguet Radiographic Museum (Paris). From the collection of the Mundaneum, Mons.*

The particular dispositif of the magic lantern and the iconographic regimes of its glass slides ensure that this medium also oscillates between reality and the imaginary. The principles of projection, sequencing and commentary on lantern images introduce a new, magical dimension, linked to the fascination of projecting sequences of "articulated" images. Arranged into series, glass slides can cater to the needs of fiction, as well as to those of didactic and documentary projections. With references to iconic figures, such as Belgian photographer and portraitist Gustave Maurissiaux, our speakers will investigate the hybridism at the heart of iconicity. They will elaborate on where, when and how graphical interventions can add a fictional and imaginary dimension to an originally photo-realistic representation.

Programme

Monday, November 12: Pre-Workshop Evening / PhD Seminar

Venue: Room 12, [Ateliers des FUCaM](#), Rue des Sœurs Noires 2 (Enter through the parking Rue du Grand Trou Oudart), 7000 Mons - Belgium.

- 16:20-18:00 B-magic PhD Seminar: “Belgium in photographic slides, seen through foreign eyes.” A lantern-show and lecture by lanternist Gwen Sebus. (in English).
- 18:20 : Dinner (**Venue:** L’Excelsior, Grand-Place 69, 7000 Mons). **Please communicate your dinner menu choices to Natalija through the web form that you have received, by 10 November, 2018, 21:00!**

Tuesday November 13: B-magic Workshop #2: Magic Lanterns. Between Reality and the Imaginary. The Iconography of Magic Lantern Slides.

Venue: Auditorium, Mundaneum, Mons, 76 rue de Nimy - 7000 Mons - Belgium.

Workshop Programme

The workshop will be bilingual. For the dominant language of each session (French or English), please refer to the schedule below.

Time	Activity	Speaker/s	Chair
9.00 – 9.30	Registration / Welcome Coffee		
9.30 – 10.00	Welcome	Charlotte Dubray, director of the Mundaneum, Raphaële Cornille, head of the Mundaneum Archives Kurt Vanhoutte, B-magic spokesperson and Philippe Marion, workshop host	
10.00 – 11.00	Keynote Lecture 1: La série culturelle de l’image écranique (in FR)	André Gaudreault	Philippe Marion
11.00 – 11.15	Coffee Break		
11.15 – 11.45	Plenary Session: Le savoir comme projection: Paul Otlet et la lanterne magique (in FR)	Philippe Marion / Sébastien Fevry	
11.45 – 12.15	Keynote Lecture 2: Entre réalisme documentaire et imaginaire symboliste: les spectacles de projections photographiques de Gustave Marissiaux (in FR)	Marc-Emmanuel Mélon	Sébastien Fevry

12.15 – 12.55	B-magic PhD Poster Session (in EN)	Sylvia Louisa Alting van Geusau, Margo Buelens-Terryn, Wouter Egelmeers, Marte van Hassel, Bart Moens, Adeline Werry, Dulce Gonçalves	Sabine Lenk
12.55 – 14.00	Lunch	Opportunity to visit the Mundaneum's current exhibition <i>Chine. Carnets de voyage.</i>	
14.00 – 15.00	Keynote Lecture 2: Le répertoire des plaques de lanterne magique à travers les recherches de Samuel Johannes Rhanaeus (in FR)	Giusy Pisano	Frank Kessler
15.00 – 16.30	PostDoctoral Lightning Round (in EN)	Iason Jongepier / Nele Wynants, Robin Cauche, Evelien Jonckheere / Kurt Vanhoutte, Amélie Van Liefferinge, Nico de Klerk, Sabine Lenk / Natalija Majsova / Nelleke Teughels	Natalija Majsova
16.30 – 16.45	Coffee Break		
16.45 – 17.15	B-magic Reflections (EN&FR)	Moderated discussion with the participants on the outcomes of the workshop	Dominique Nasta
17.15 – 18.45	Robertson (in FR)	Françoise Levie	Philippe Marion
17.30 – 18.45	Merci Monsieur Robertson (1986, dir. Pierre Levie): Film Screening		
19.15 – 20.45	Dinner (Venue: Ateliers des FUCaM , Rue des Sœurs Noires 2, 7000 Mons - Belgium)		

Logistics, Accommodation and Venues

With questions concerning your travel and accommodation, please contact Natalija Majsova: natalija.majsova@uclouvain.be; in case of emergency, she can be reached at tel. +386 41 509 264. The workshop will take place at the Mundaneum at Mons. All of the other venues, such as the Ateliers FUCaM (the venue of the pre-workshop PhD seminar) are within walking distance (see walking routes below).

Room equipment, Mundaneum: PC with standard Office equipment, screen, projector, microphone, lighting. Please bring your presentations on USB sticks or send them to Natalija (natalija.majsova@uclouvain.be) by 12 November, 17:00). Should you need any special equipment, please inform Natalija by 10 November, 21:00, so that she can communicate the issue to the Mundaneum.

**Mundaneum Mons
(workshop 13/11 venue)**
Auditorium
Rue de Nimy 76,
7000 Mons

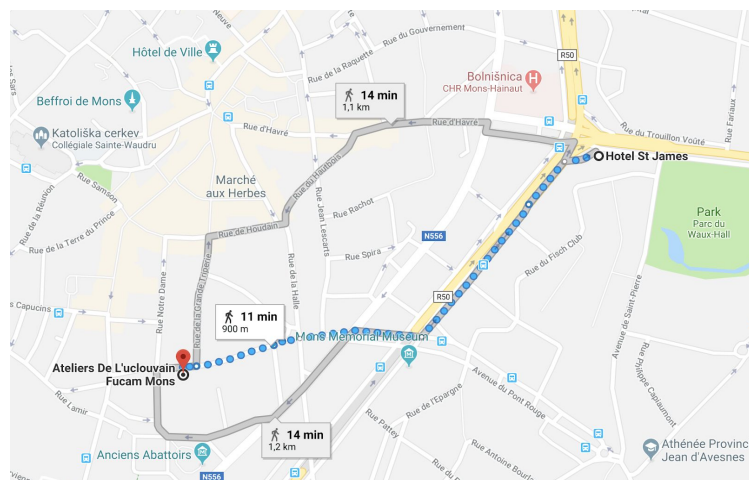
L'Excelsior (dinner 12/11)
Grand-place 29
7000 Mons

**Ateliers FUCaM
(seminar 12/11, dinner 13/11)**
Rue des soeurs noires 2
7000 Mons

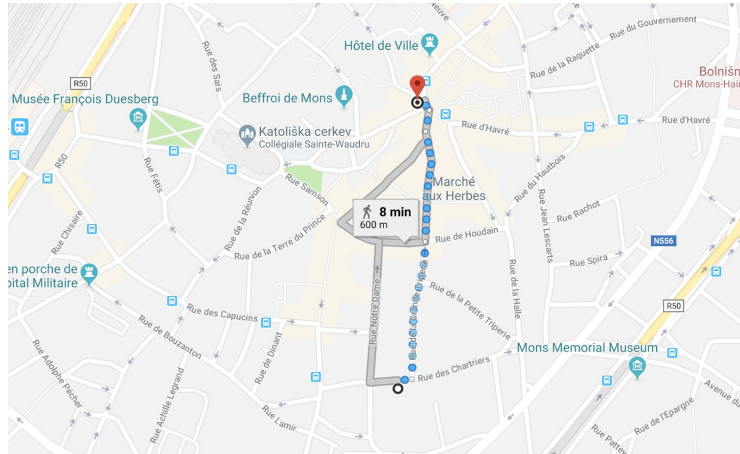
**Hotel St. James
(your place to stay
if you booked through B-magic)**
Place de Flandre 8
7000 Mons

How to get from one venue to another (walking directions):

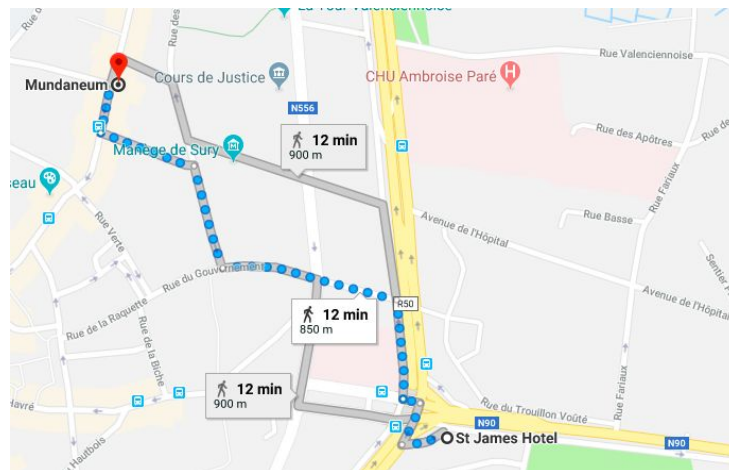
- Directions from St James Hotel to FUCaM (for the PhD seminar on 12 November)



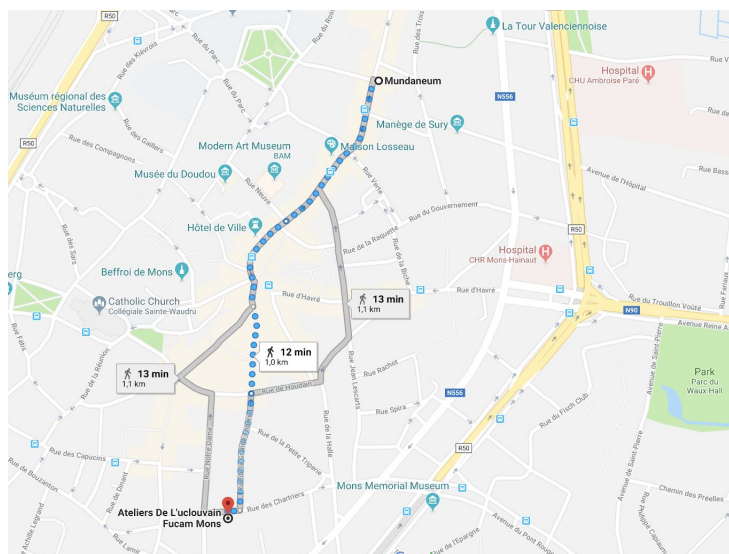
- Directions from FUCaM to L'Excelsior (for dinner on 12 November)



- Directions from St James Hotel to Mundaneum (for the workshop on 13 November)



- Directions from Mundaneum to FUCaM (for dinner on 13 November)



Abstracts and Participants

Pre-workshop PhD seminar

Gwen Sebus

Belgium in photographic slides, seen through foreign eyes

Lantern show/lecture

Gwen Sebus (postbus@vandeleur.demon.nl) is a lanternist, collector and researcher of magic lanterns, magic lantern slides, prints and optical toys, from the Netherlands. She saw her first magic lantern show at the age of four and was hooked for ever since. Her large collection contains hand-painted and photographic slides. Gwen is a member of the two Magic Lantern Societies. She is a co-editor of *The Magic Lantern*, the quarterly publication of the Magic Lantern Society of Great-Britain.

Workshop: Keynote lectures

André Gaudreault

La série culturelle de l'image écranique

Keynote lecture 1

Abstract: En 1981, à New York, lors d'une conversation privée, Charles Musser a évoqué devant moi la nécessité, pour comprendre l'histoire du cinéma, de replacer son avènement dans le contexte d'une histoire de l'écran. C'est cette idée même d'ouverture intermédiatique que je pointe ici par mon titre, où il est question de la série culturelle de l'image écranique. Parce qu'au fond, comme nous l'avons, Philippe Marion et moi, dit dans notre ouvrage (2013), le cinéma, à ses débuts en tout cas, ce ne seraient que des « animated lantern pictures ». Cela dit, une affirmation de la sorte fait l'impasse sur le fait que le mouvement a tout de même gagné le champ de la pratique lanterniste bien avant l'invention du cinématographe. Images mouvantes/images fixes, images isolées/images mises en série, voilà des dichotomies qui ne se répartissent pas de façon aussi simple, pour ne pas dire simpliste, que le partage dichotomique socialement accepté entre lanterne magique et cinématographie.

André Gaudreault (andre.gaudreault@umontreal.ca) est professeur au Département d'histoire de l'art et d'études cinématographiques de l'Université de Montréal, directeur du partenariat international de recherche TECHNÈS et titulaire de la Chaire de recherche du Canada en études cinématographiques et médiatiques. Il a notamment publié *Du littéraire au filmique* (1988), *Cinéma et attraction* (2008), *La fin du cinéma?* (avec Philippe Marion, 2013) et *Le récit cinématographique* (avec François Jost, 1990 et 2017). Il s'intéresse tout particulièrement, dans le cadre de ses recherches actuelles, à l'avènement du montage, au phénomène de la retransmission d'opéras en salles de cinéma, aux innovations technologiques envisagées dans une perspective « archéologique » et à l'impact du numérique sur l'univers médiatique.

Marc-Emmanuel Mélon

Entre réalisme documentaire et imaginaire symboliste: les spectacles de projections photographiques de Gustave Marissiaux

Keynote lecture 2

Abstract: Gustave Marissiaux, artiste photographe et portraitiste installé à Liège, est l'auteur de spectacles de projections photographiques exploitant de grands moyens : écran géant, musique originale pour solistes, chœurs et orchestre, et déclamation poétique d'inspiration symboliste. Ces spectacles qui ont rencontré énormément de succès entre 1903 et 1921, ont été joués à de nombreuses reprises dans diverses villes de Belgique et à l'étranger. A côté des spectacles où domine une inspiration post-romantique (Venise, la Bretagne, Visions d'Italie), il produit aussi un grand documentaire consacré à l'industrie houillère au pays de Liège, où le réalisme exigé par le commanditaire (une association de sociétés charbonnières) s'accorde à la vision bourgeoise des réalités industrielles autant qu'au symbolisme crépusculaire qui caractérise le style de Marissiaux.

Marc-Emmanuel Mélon (me.melon@ulg.ac.be) est professeur à l'Université de Liège où il enseigne l'histoire de la photographie, du cinéma et de la vidéo. Principaux domaines de recherche actuels : le discours photographique; la photographie du XIXe siècle, notamment en Belgique; l'œuvre du photographe Gustave Marissiaux; le cinéma en Belgique; la photographie de famille.

Giusy Pisano

Le répertoire des plaques de lanterne magique à travers les recherches de Samuel Johannes Rhanaeus

Keynote lecture 3

Abstract: Les thèmes des récits lanternistes peuvent être analysés à travers les textes, outre l'étude des plaques elles-mêmes. Les exemples d'ouvrages scientifiques relatant les possibilités de la lanterne magique ne manquent pas depuis la fin du XVIIe siècle. Laurent Mannoni et d'autres par la suite ont largement exploré ces traités. Cependant, il reste à explorer (et à traduire du latin), l'un de ces écrits particulièrement éclairant quant au répertoire et à l'iconographie. Il s'agit en effet de l'un des tout premiers livres présentant une liste de plaques conçue pour les spectacles de lanterne magique : *Novum et Curiosum Lanternae Magicae Augmentum quod Dissertation Mathematica*, est une thèse de Samuel Johannes Rhanaeus, présentée en 1713 à l'Université de Léna. Je propose de présenter les éléments essentiels de ce texte complétés par d'autres sources.

Giusy Pisano (giusy.pisano@gmail.com), professeure des Universités à l'École nationale supérieure Louis-Lumière, est Associate Professor au Center of Koeran History, directrice de recherche à l'ED Arts et Médias/Université Sorbonne Nouvelle Paris III, membre de l'IRCAV et de Grafics. Elle dirige la collection « Images et sons » des Presses Universitaires du Septentrion. Parmi ses publications : *Machines. Magie. Médias* (codirigé avec Frank Kessler et Jean-Marc Larrue-, PUS, 2018, *Le triomphe de la scène intermédiaire* (codirigé avec Jean-Marc Larrue), Presses de l'Université de Montréal, 2017 ; *Archéologie de l'audiovisuel* (codirigé avec Gérard Pelé), Cahier Louis-Lumière, n° 10, 2017 ; *Art et Bruit*, (codirigé avec Marie-Madeleine Mervant-Roux), Ligeia, XXVIII^e Année, n° 141-144, juillet-décembre, 2015 ; *L'Archive-forme* (dir.), Paris, L'Harmattan, 2014 ; *Archives de la mise en scène. Hypermédialités du théâtre* (codirigé avec Jean-Marc Larrue), Lille, PUS, juin 2014 ; *L'amour fou au cinéma*, Paris, Armand Colin, 2010 (traduit en italien : Roma, Gremese, 2011) ; *Une archéologie du cinéma sonore*, Paris, Éditions du CNRS, 2004 ; *Le muet à la parole. Cinéma et performances à l'aube du XXe siècle* (codirigé avec Valérie Pozner), Paris, CNRS/AFRHC, 2005 ; *La Musique !* (codirigé avec François Albera Paris, AFRHC, 1895, 2003. Elle a codirigé avec Jean-Marc Larrue le programme de recherche « La mise en scène théâtrale et les formes sonores et visuelles » (2011-2014). Actuellement, elle codirige avec Jean-Marc Larrue le projet « Les Arts trompeurs. Machines, Magie, Médias».

Workshop: Plenary session

Philippe Marion / Sébastien Fevry

Le savoir comme projection: Paul Otlet et la lanterne magique

Plenary session

Abstract: Cette brève présentation visera à situer et à recadrer l'importance de la lanterne magique dans le projet encyclopédique de Paul Otlet. Quelle pertinence revêt celle-ci face au souci constant du maître du Mundaneum d'élaborer une architecture accessible du savoir et des connaissances humaines ? Nous verrons que le rôle de la lanterne magique (ses plaques en séries et son dispositif de projection) peut s'inscrire au moins dans trois régimes pragmatiques distincts : la quête des documents significatifs, la conservation et l'organisation de ceux-ci et, enfin, l'accessibilité et la mise en valeur de ces documents par la projection lumineuse. La dimension fascinatoire (donc affective et ouverte sur l'imaginaire) du dispositif épousant intimement les visées documentaires et didactiques.

Philippe Marion (philippe.marion@uclouvain.be) is a full professor at the School of Communication of the Université catholique de Louvain. His research focuses on the fields of media narratology and the comparative analysis of media and media discourses. He is a founding member of the "Observatoire du Récit médiatique" (ORM) and the School of Journalism at Louvain. His publications focus on the study of narratives in images, on contemporary media culture and genres, and the archeology of media.

Sébastien Fevry (sebastien.fevry@uclouvain.be) is Professor at the School of Communication in the Catholic University of Louvain (UCLouvain, Belgium) and coordinator of the GIRCAM research group, Sébastien Fevry works in the field of Memory Studies, focusing especially on cinema and image. He has recently co-edited a collection of articles on the images of the Apocalypse in cinema (2012). His latest book, *La comédie cinématographique à l'épreuve de l'Histoire*, has been published by L'Harmattan (2013). He is also the author of numerous articles in journals such as *Image & Narrative*, *Espacestemp.net*, *Studies in French Cinema* or *Intermédialités*...

Workshop: Finale

Françoise Levie

Robertson

Présentation du film réalisé par Pierre Levie

Merci Monsieur Robertson fut réalisé, produit et scénarisé par Pierre Levie en 1986 avec au casting : Alexandre von Sivers, Suzy Falk, Catherine Ferrière, Jean-Pierre Gandy, Pierre Laroche, Jean-Marie Pétiñiot, Robert Roanne, Félix Simtaine, Nicolas Talaliëf et Jean-Marc Turine. Ce film documentaire belge et français rend hommage à Etienne-Gaspard Robertson, politicien, physicien, poète, aéronaute, mais aussi lanterniste liégeois qui développa à Paris un genre nouveau d'utilisation de la lanterne magique: Les Fantasmagories. *Merci Monsieur Robertson* en évoque les représentations au couvent des Capucins de Paris à la fin du XVIIIe siècle dans une France qui se remet de dix ans de bouleversements politiques.

Françoise Levie (info@mementoproduction.be) est réalisatrice de documentaires depuis de longues années. Elle a commencé à travailler à la RTBF au Service Enquêtes et Reportages, puis elle a collaboré avec son père Pierre Levie, producteur et collectionneur, sur une série de films illustrant la Préhistoire du Cinéma. Elle a écrit conjointement un livre : *Etienne-Gaspard Robertson, la vie d'un fantasmagore*, sur la vie de Robertson. En 2000, elle a fondé sa propre maison de production, Memento Production.

Workshop: (Post)doctoral lightning round

Iason Jongepier / Nele Wynants

Lanternists on the Move: Exploring New Methods for Studying Spatiality of Magic Lantern Performances and Cultural Exchanges Between (Travelling) Lanternists

In this shared presentation we will present the first results of our interdisciplinary effort to map and study magic lantern performance locations, and the (inter)national itineraries and cultural exchanges of lanternists. Firstly, Iason will demonstrate the spatial (GIS, Geographical Information Systems) infrastructure for Antwerp, which will (in the future) allow to exactly locate magic lantern shows, by extension also for Brussels and Charleroi/Liège. As a test case for spatial aspects of magic lantern performances, news items referring to magic lanterns and magic lantern shows within the Belgica Press database (1840-1914) were spatially mapped (on the aggregated level of cities). This will enable to reconstruct, amongst others, the most popular performance places and dominant performance types for different cities, regions and/or time periods. Secondly, Nele will introduce a series of case studies of Belgian itinerant fairground families that made use of lantern technology. The development of an extensive database in which their trajectories are mapped in space and time, will allow analyzing how these families appropriated and transferred cultural, aesthetic and moral values and how they contributed to the shaping of a common European visual culture. In the final part of the presentation, we will discuss a sample of our interdisciplinary effort to combine our cultural and spatial approaches to the magic lantern through an exploration of the 3D-mapping possibilities of lanternist travels. A first survey maps the trajectories of the Henri Robin Theatre, the Théâtre Courtois and the Théâtre Grandsart-Courtois along European fairgrounds from the early 19th until the beginning of the 20th century. By mapping these movements in so called “Space Time Cubes”, parallel travelling trajectories over time and possible encounters in space can be discovered, leading to further analysis possibilities on probable cultural exchanges between lantern performers, slide producers and related contemporary popular entertainments.

Iason Jongepier (iason.jongepier@uantwerpen.be) holds a PhD in History (University of Antwerp) and graduated as Master in Geography at the University of Ghent (Belgium). During his successful preparation of his PhD “Drowned but not deserted” at the Department of History at the University of Antwerp he had the chance to combine GIS techniques with historical sources which allowed him to specialize as a historical GIS engineer. This technical knowledge was used during several heritage studies for which he created spatial landscape reconstructions of the harbours and polders surrounding Antwerp. Furthermore, during the international Interreg IVA-project Arch-Manche, he developed ranking systems for historical maps of the North Sea area. Since 2012 his main occupation lies in the development of the GISHistorical Antwerp infrastructure, consisting of a series of GIS-layers for the city of Antwerp in between 1584 and 1980. From 2018 onwards, he is also part of the B-magic-team, as a post-doctoral researcher, and he will broaden his perspective to Brussels and Charleroi for which he will be creating a spatial infrastructure in order to map and analyze magic lantern shows from 1830 to 1940.

Nele Wynants (nele.wynants@ulb.ac.be) is a postdoctoral researcher in the fields of art and theatre at the Free University of Brussels–ULB. Her work on the interplay of performance, media history and science have appeared in many journals and books. She is a member of the Young Academy Flanders and the B-magic Project Management Board, a large-scale research project on the magic lantern in Belgium (www.B-magic.eu). In that framework she currently conducts research on the role of the lantern in cultural exchanges between European cities and local fairgrounds. She is editor-in-chief of FORUM+ for Research and Arts (www.forum-online.be) and her edited volume *Media Archaeology and Intermedial Performance – Deep Time of the Theatre* will soon appear with Palgrave Macmillan.

Robin Cauche

Sequentiality and seriality: an archeological approach to Lapierre illustrated songs

My speech will touch upon some of the main theoretical and methodological questions at stake in my PhD research, regarding the lantern slides which illustrate popular French songs that were edited by the Lapierre family (19th century). What seems to have led their choices, in the matter of illustrating songs? What can we learn from the slides themselves, as material artefacts, especially about the way they might have been used? How can an archaeological, trans-historical and comparative approach be of help to scholars interested in documenting the history of song slides, and moreover, of lantern practices? The analysis of some slides and series (*La mère Michel, Il était une bergère*) will introduce and support my current hypotheses.

Robin Cauche (robincauche@gmail.com) is a PhD student in cinema and media studies, co-supervised by André Gaudreault (Université de Montréal) and Martin Barnier (Université Lumière Lyon 2). First trained as a video editor, he notably worked as director of post-production for a French music television channel. He studied cinema and media, then graduated in literature to become a secondary teacher. His PhD research addresses the use of written lyrics in illustrated songs, from magic lantern slides to lyric videos (19th – 21st centuries).

Evelien Jonckheere / Kurt Vanhoutte

Metempsychosis in the fairgrounds: the migration of a ghost

‘Au fond d’une sorte de chapelle est posée la tête en plâtre de Galatée. Peu à peu le plâtre s’échauffe et se colore, les paupières battent, des prunelles s’y allument, les cheveux blondissent, la bouche s’entr’ouvre, sourit et dit: “Bonsoir, messieurs et dames”’. Jules Lemaître fascinatingly describes the ‘métempsyrose’, one of the most popular attractions at ‘la Foire de Neuilly’ in Paris. The show attracted large crowds not only in France but also in Belgium, the Netherlands and the colonies. The optical illusion typically mixed images of an attractive lady with a dead skull and flowers. It was set in institutional theatres and in fair grounds, expressing the 19th century fascination with reincarnation and the migration of the soul. The analysis of its technique, iconographic narrative and philosophical depth will reveal its crucial character in the context of early optical media such as the magic lantern and trace its migration through different geographic and performative contexts.

Evelien Jonckheere (evelien.Jonckheere@uantwerpen.be) is a postdoctoral researcher on the project B-magic at Antwerp University where she inquires the magic lantern projections and adaptations in spectacular attractions at fairground booths, the circus, variety theatre or vaudeville and different kinds of café-culture show. Her PhD, an investigation of the tensions between the Belgian café-concert, variety theatre and official theatre, was defended at Ghent University in 2014, awarded and published by Leuven University Press in 2017. She published several articles, book chapters and books on popular entertainment and artistic practices in Belgium.

Kurt Vanhoutte (kurt.vanhoutte@uantwerpen.be) is professor of Performance Studies and Visual Criticism at the University of Antwerp, where he helped to establish and currently coordinates a Master program in Theatre and Film Studies. He is founding member and director of the Research Centre for Visual Poetics. His basic line of research investigates the effects of science and technologies on narrative and stylistic characteristics of performance art as well as the ensuing impact on contemporary notions of theatricality. Vanhoutte is spokesperson-coordinator of *B-magic*, a large-scale research project (EOS – Excellence of Science, 2018-2022) on the magic lantern and its impact as visual mass medium.

Amélie Van Liefferinge

L'Association belge de Photographie et l'imaginaire de la diapositive au tournant des 19e et 20e siècles

Vues de voyage, portraits, instantanés, reproductions, photographies artistiques, la production photographique contemporaine, dans sa diversité et son hybridation, construite et véhiculée notamment par les médias sociaux, a une histoire. Les clubs photographiques sont des acteurs majeurs de cette construction. Lieux de sociabilité encadrant une forme de loisir cultivé au tournant des 19e et 20e siècles, ces associations s'imposent comme de véritables structures de gestion d'images, encadrant la formation des photographes, la diffusion et la promotion de leurs photographies. Le phénomène est renforcé par la production de ces formats anciens mais nouvellement illustrés par la photographie que sont les plaques de projection, dont l'usage se développe en Belgique au sein des associations photographiques entre les années 1880 et 1910. Terrain d'une rencontre de plusieurs formes, la projection s'inscrit, grâce à ces associations, au cœur des nouveaux usages sociaux de l'image.

Amélie Van Liefferinge (amelie.van.liefferinge@ulb.ac.be) est docteure en histoire de l'art de l'ULB. Collaboratrice scientifique en charge des collections au Musée de la Photographie à Charleroi et assistante en muséologie à l'ULB, elle a soutenu une thèse sur Le laboratoire de la photographie. Projection de diapositives dans les associations belges de photographie au tournant des 19ème et 20ème siècles en janvier 2018.

Nico de Klerk

A short presentation of the Public Engagement postdoctoral project

As I just started, I will not lecture, but just briefly present my postdoc project 'Public engagement' as part of Projecting Knowledge: the magic lantern as a tool for mediated science communication in the Netherlands, 1880-1940. As the name of this subproject implies, it deals with the academe's 'extramural' practices of the optical lantern. It will consist of a series of case studies through which I aim to show the range of approaches, disciplines, and/or (non-academic) target audiences of these outreach practices as well as possible shifts in emphases. I will provide a sketch of the first, ongoing case study of the first academic professor of art history in the Netherlands, W. Vogelsang (Utrecht University), who gave illustrated lectures to various associations and societies throughout the country between 1899 and 1940.

Before **Nico de Klerk** (nhdeklerk@gmail.com) started as a postdoc researcher in Projecting knowledge, on September 1 of this year, he worked at the Ludwig Boltzmann Institut für Geschichte und Gesellschaft, Vienna, between early 2015 and early 2017. There he was key researcher and project leader of the research project *Exploring the interwar world: the travelogues of Colin Ross (1885-1945)*. This project followed on the heels of finishing his PhD (Utrecht University), which was published as *Showing and telling: film heritage institutes and their performance of public accountability* (2017) His dissertation was to a significant extent informed by his work, between 1992 and 2012, as collection researcher, archivist, and curator at the then Nederlands Filmmuseum.

Sabine Lenk / Natalija Majsova / Nelleke Teughels

Teaching faith with the lantern / The shoulds, woulds and coulds of catholic lantern projection narratives / Between instruction and delight: the magic lantern in the late 19th- and early 20th-century Belgian visual media landscape

Belgium with its traditional catholic roots has several huge religious slide collections that served to entertain children in Sunday schools, lead adolescents to facets of the church's narrative, inform adults about all aspects of a life agreeable to God, evangelise in "pagan countries" and justify the necessity of doing so at home. The major driving forces behind all this were catholic associations, often close to the clergy. In her talk, Sabine will have a closer look at a network that ensured the dissemination of slides in Belgium and by this made the use of the lantern for those purposes possible. Natalija will take a closer look at several cases in point, examining the intentions and the intended and unintended effects produced by catholic slides used during catechism classes. She will also try to situate slide iconography and narratives in the broader context of discussions on the status of the image in the early 20th century. Nelleke's presentation will start off from the hypothesis that the initial co-existence with other visual media and shift in contexts for magic lantern projection in the period 1880-1914 are connected to both the medium specific contributions to representation in a multimodal context and the stylistic, technical and narrative interplay and mutual influence between these alternative forms of visual representation. In order to gain a better understanding of the changing role of the magic lantern in the rapidly transforming Belgian visual media landscape of the late 19th and early 20th century, this project will investigate its distinct contributions and the interplay with other visual media in three different multimodal contexts: 1) education, exploring the magic lantern's relationship to wall charts and maps; and investigating the links and interplay with diorama's, pre-film animation devices like the praxinoscope and early film in 2) entertainment and 3) science.

Sabine Lenk (s.lenk@uu.nl) is currently a postdoctoral researcher at the Universities of Antwerp and Brussels (ULB) in the research project *B-Magic. The Magic Lantern and its Cultural Impact as Visual Mass Medium in Belgium (1830-1940)*. She has worked for film archives in Belgium, France, Germany, Luxembourg, UK and the Netherlands. As visiting lecturer she has taught media history, film restoration and conservation principles. Together with Frank Kessler and Martin Loiperdinger she is a co-founder and co-editor of KINtop Schriften and KINtop. Studies in Early Cinema.

Natalija Majsova (natalija.majsova@uclouvain.be) is a B-magic postdoctoral researcher at the University of Louvain (since 1 October, 2018) and adjunct assistant professor in cultural studies at the University of Ljubljana. She holds a PhD (2015) in cultural studies from the University of Ljubljana. Her dissertation on the aesthetics and narratives of the space age in contemporary Russian cinema was published as a monograph by University of Ljubljana/FSS Press in 2017. In 2015-2017, she carried out an applied postdoctoral project at ERUDIO Business School in Ljubljana, focusing on the position of the Cultural Center of European Space Technologies (KSEVT Vitanje) at the intersection of art, tourism, heritage and international politics. In 2017-2018, her postdoctoral project at the University of Antwerp explored the specificities of the aesthetics and narratives of modernity in Soviet science fiction cinema.

Nelleke Teughels (nelleke.teughels@kuleuven.be) obtained a Master's degree in Art History and Archaeology in 2005 (Vrije Universiteit Brussel). In September 2011 she defended her dissertation on the iconography and material culture of modern food retailing (1867-1940) as markers for social and cultural distinction. Between 2012 and 2016 she carried out postdoctoral research for the FWO-Vlaanderen, analysing the food that was presented and served by the Belgian participants at the world exhibitions for (re)presentation at the World Expositions from 1851 to 2010 and whether the construction and promotion of a "traditional food culture" was used as an instrument in the legitimation and identity construction of a nation. After spending three years as a doctor-assistant at the research group Cultural History since 1750, she started in October 2018 as a postdoctoral researcher on the research project *B-Magic. The Magic Lantern and its Cultural impact as a Visual Mass Medium in Belgium (1830-1940)*.

Workshop: PhD poster session

Adeline Werry (adeline.werry@uclouvain.be) is a PhD student at the University of Louvain-la-Neuve in the B-magic research project (since 15 October 2018). She obtained a master's degree in ancient and modern languages and literatures before moving on to a master's degree in visual culture last year. Within the framework of this second master's degree, she carried out a final study work on the topic: "*The Influence Machine* of Tony Oursler and his spectator. Analysis of an audio-visual installation". As part of the B-Magic project, she is undertaking her PhD thesis with the subject: "Reading slides: the Rhetoric of Image, Text and Performance".

Poster title: Reading slides: a sketch of an approach to their narrative potential.

Bart G. Moens (bart.g.moens@gmail.com) studied Art Sciences and Archaeology at Vrije Universiteit Brussel and specialized in nineteenth and early twentieth century visual culture. He was a member of the scientific committee for the exhibition *Van Gogh in the Borinage: Birth of an Artist* (Mons 2015, European Capital of Culture). Subsequently, Bart studied *Media, Cultural and Political Philosophy* at Vrije Universiteit Brussel, graduating with a (post)phenomenological inquiry into the impact of digital applications within a cultural heritage context (recently published in *Studies in Digital Heritage*). Bart joined the B-Magic team in October 2018 as a PhD researcher in Film studies at the Université Libre de Bruxelles (ULB) and is working on the subproject 'Emotions on Demand'.

Poster title: Emotions on Demand. Case Study 1: Melodramatic Strategies in Life Model Slide Series.

Marte Van Hassel (martevanhassel@outlook.com) is a PhD researcher in Theatre and Performance Studies at the Université Libre de Bruxelles (ULB). She is part of the EOS funded B-magic project and investigates in the use of the magic lantern as a colonial propaganda tool. Currently, she is also doing an artistic research project 'site for new monuments' at KASK HoGent in which she approaches (colonial) cultural heritage from an artistic perspective.

Poster title: Projecting the Other. Colonial Representations and Missionary Propaganda in Belgian Magic Lantern Culture.

Margo Buelens Terryn (Margo.Buelens-Terryn@student.uantwerpen.be) studied History at the University of Antwerp. In October 2018 she started a PhD in the area of Urban History, for which she joined the B-magic team with her separate subproject entitled "Mapping of Lantern Infrastructure and its Socio-technological Context". In her spare time Margo works for the student magazine of UAntwerpen *dwars*, for which she is editor, final editor and part of the social media team.

Poster title: B-magic in space: Mapping of the lantern infrastructure and its socio-technological context (1830-1940).

Sylvia Louisa Alting van Geusau (sl.alingvangeusau@gmail.com) studied Theatre Studies and Art History at the University of Amsterdam. She obtained her research master diploma Art Studies cum laude on the topic of 'Panoramas in Amsterdam as part of the nineteenth-century spectacular culture'. Her specialty is nineteenth and early twentieth century history of art and theatre. Earlier she published on the dance- and theatre masks of the sculptor Hildo Krop, the Amsterdam art dealer Frans Buffa & Zonen (Francois Buffa and Sons), theatre photography by Jacob Merkelbach and panoramas.

For the B-Magic team she prepares her **dissertation** on the magic lantern and science popularization in the theatre.

Wouter Egelmeers (wouter.egelmeers@kuleuven.be) studied History at Radboud University (Nijmegen, the Netherlands), the Free University of Berlin, and Humboldt University in Berlin. His master's thesis focused on the meanings conveyed by anthropological images in the work of the German sexologist and activist Magnus Hirschfeld (1868-1935), as well as the circulation of these photographs. His particular interest lies with the roles of gender, the body, and 'the Other' in science and knowledge circulation. Before the start of his PhD project, he was an assistant researcher for the project *Piracy or the Dissemination of knowledge? A history of counterfeit publishing in science, 1790-1890*, which centres on publishing practices and piracy in nineteenth-century science.

Poster title: Education through images. The magic lantern in Belgian Schools, 1830-1940.

Dulce Gonçalves (dulcegoncalves@gmail.com) has a background in visual arts, design, cinema and animation and she has been a lecturer in higher education for several years. In 2018, she received her second Master Degree (*cum laude*) in Film and Photographic Studies from Leiden University, in the Netherlands. Her thesis focused on media archaeology and the archive. She will start her PhD in Utrecht University in December 2018. Her PhD will be carried out as part of the *Projecting Knowledge – The Magic Lantern as a Tool for Mediated Science Communication in the Netherlands, 1880-1940* project.

Poster title: Public illustrated lectures in the Netherlands 1880-1940.

The workshop is organized as a part of a series within the framework of the B-MAGIC. The Magic Lantern and its Cultural Impact as Visual Mass Medium in Belgium (1830-1940) project funded by FWO and FNRS under the Excellence of Science (EOS) project number 30802346. B-Magic will write the as yet unwritten history of the magic lantern as a mass medium in Belgium. In doing so, it will provide an essential contribution to the study of the country's cultural history as well as to international media historiography.

This workshop is organized by the *Media and Journalism Observatory* (Université Catholique de Louvain) and the GIRCAM research group in collaboration with the B-Magic consortium partners.

Organizing committee: Philippe Marion, Sébastien Fevry, Natalija Majsova, Adeline Werry, Sabine Lenk, Nele Wynants, Kurt Vanhoutte, Iris Luyckx.