



Lanterns at the Fairground

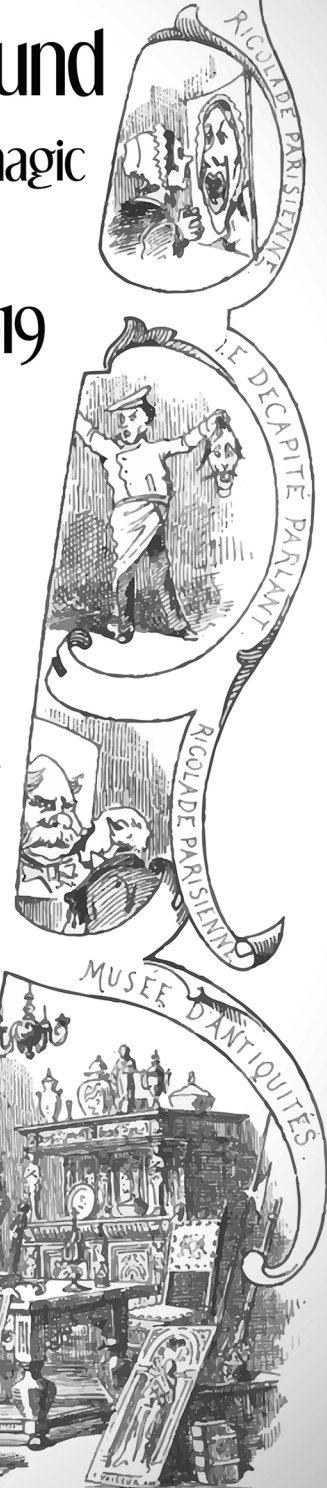
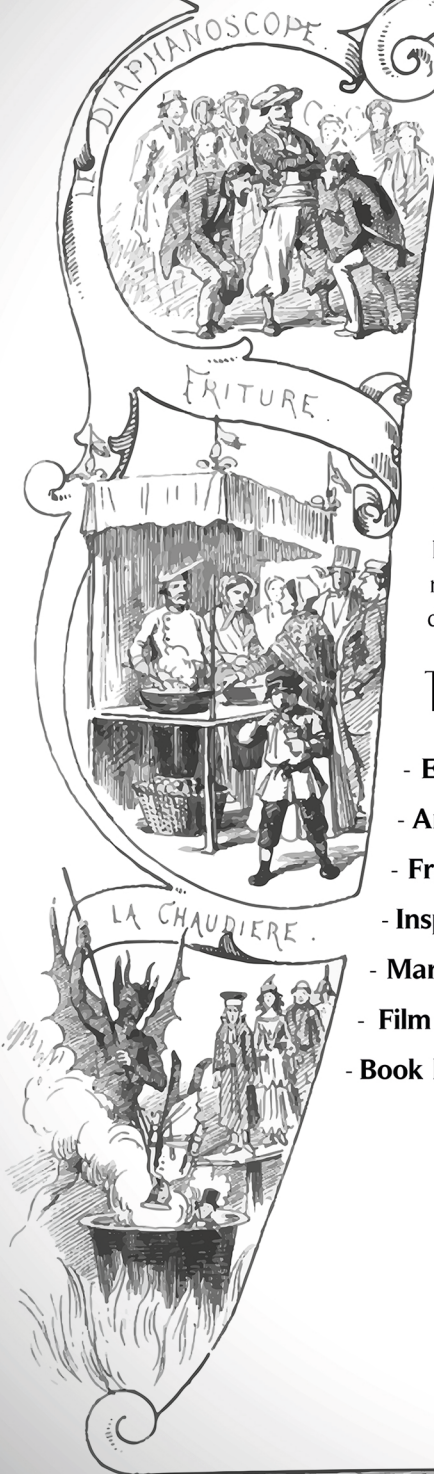
A two-day event organized by the B-magic Project with the Magic Lantern Society

5-6 April 2019
Brussels

This event will explore the role of the magic lantern in travelling fairground entertainments and performances. Sessions will include the varied presentation of new historical research on fairground culture and popular magic lantern attractions such as ghosts, monsters, dinosaurs, volcanoes, luminous fountains, erotic entertainment etc. matched by interventions showing the 'real deal' through the projection of lantern slides.

The programme will feature

- **Exciting keynotes** by Vanessa Toulmin, David Jones and Jeremy Brooker
- **Amazing exhibition Blackout** curated by Julian Ross
- **Frankenstein Phantasmagoria** show by Jeremy and Carolyn Brooker
- **Inspiring** presentations of ongoing **magic lantern research**
- **Marvellous demonstrations** by Magic Lantern Society members
- **Film screening Divinations** by Sarah Vanagt in avant-première
- **Book launches**, a media archaeology **market and book fair**



Cover: *Grande Kermesse Flamande*, 8 janvier 1883, collection Patrice Guérin.

This symposium is organised by the CiASp Centre de recherche en Cinéma et Arts du Spectacle (Université libre de Bruxelles) and KASK - School of Arts, in collaboration with the other B-magic consortium partners, the Magic Lantern Society and with the kind support of the Scientific Research Community 'Cultures of Spectacle' (FWO), kindly hosted by the Cinematek Brussels and Greylight Projects.

Organising committee: Nele Wynants (ULB), Marte Van Hassel (ULB), Karel Vanhaesebrouck (ULB), Phyllis Dierick (KASK), Edwin Carels (KASK), Jeremy Brooker (MLS), Ine Van Dooren (MLS) and Kurt Vanhoutte (UA).

Logo and lay-out: Iris Luyckx

Website: Iason Jongepier (UA)



Lanterns at the Fairground

A two-day event organized by B-magic and the Magic Lantern Society in Brussels

At the fairground, live attractions, new technologies and scientific discoveries shared the stage. Every year, itinerant showmen were keen to present spectacular novelties, ranging from optical illusions, mechanical theatres, anatomical and ethnographic museums, to bike rides, steam carousels, photography and film. Especially during the Belle Époque, the fairground was presented as a condensed world where large crowds were promised to discover the latest wonders of science and technology. These wonders were displayed on the trestles of the cabinets of curiosities, they could be found behind the windows of anatomical museums or were unfolded along the painted panoramas or on the facades of itinerant theatres. The desire for the spectacular, so characteristic of these show businesses, provided a popular initiation into the marvelous worlds of natural sciences and humanities. Often these initiations were firmly embedded within the world of magic, popular belief and spiritism.

This two-day event will explore the role of magic lantern at the fairground in the 19th and early 20th century. Many of the travelling amusement shows made use of magic lantern technology, but this is not always clear from the newspaper announcements and advertisement posters. Therefore, the uses of lantern technology at the fairgrounds has remained surprisingly under-researched. Relying on international fairground networks, itinerant entertainers introduced optical devices and technologies new to the European show business market at annual fairs in towns and villages. It was at the fairground that visitors could admire, often for the first time, images from faraway countries or representations of native inhabitants of the colonies. Moreover, they could appreciate scientific demonstrations by so-called physicists intertwined with experiences of the supernatural. Framed as scientific séances, the luminous shadows projected by the lantern often allowed lay audiences to connect with spiritual realms, the otherworldly or even people from the past.

The programme of this two-day event involves the latest magic lantern research and lantern shows alongside book launches, the exhibition *Blackout* curated by Julian Ross, a screening of *Divinations*, a new film by Sarah Vanagt, the *Frankenstein Phantasmagoria* devised by Jeremy and Carolyn Brooker, a media archaeology market and book fair and much more...

Enjoy the show!

Nele Wynants

Schedule

DAY 1 Friday, 5 April 2019

10:00-12:00 Research Seminar

Karin Bienek (Illuminago) and Ludwig Vogl-Bienek (University of Marburg):
“Experimental Media-Archaeology and Digital Edition: Two complementary approaches to surviving lantern slides”

12:00-13:00 Lunch for participants Research Seminar

13:00-14:00 Registration

14:00-14:30 Welcome & introduction

Kurt Vanhoutte (Spokesperson-coordinator B-magic)

Jeremy Brooker (Chairman of the Magic Lantern Society)

Nele Wynants (Organising committee)

14:30-16:00 Panel 1 Fairground Business and Travelling Entertainment

Vanessa Toulmin (University of Sheffield): “Swings & Roundabouts: Socio-Historical Structures of European Fairs in the 19th Century”

Guido Convents (SIGNIS): “Open Air Cinema at the Fair: An Enchantment of the Masses”

Bernd Scholze (Magic Lantern Society): “Friedrich Boettcher: The Greatest Lantern Exhibitor in Europe”

Chair: Nele Wynants (Free University of Brussels-ULB)

16:00-16:30 Coffee break

16:30-17:30 Panel 2 The B-magic Carousel: first round

Kurt Vanhoutte (University of Antwerp): “Scenes of Creation: Planetary Change through the Lens of the Lantern”

Sylvia Alting van Geusau (University of Antwerp): “The Indoor Volcano: The Art of Measuring the Sublime”

Natalija Majsova (Catholic University of Louvain): “Negotiating between Truth, Wonder and Humour. Luminous Projections and the Axiological Aspects of 19th Century Popular-Cultural Imagery”

Bart Moens (Free University of Brussels-ULB): “Emotions in the Limelight: Lantern Shows in Belgian Temperance Propaganda”

Marte Van Hassel (Free University of Brussels-ULB): “This Person is Not White: On Missionary Lantern Slides of (Non)Whiteness”

Chair: Edwin Carels (Kask School of Arts - HoGent)

17:30-18:00 Helmut Waelde (Magic Lantern Society): “200 Years Later: A Convocation of Ghosts”

18:30-21:30 Exhibition *Blackout*: Opening reception and walking dinner (food trucks) at Greylight Projects

19:00-20:00 Evening show: *Frankenstein Phantasmagoria* lantern show at Greylight Projects
&

21:00-22:00 Second show

DAY 2 Saturday, 6 April 2019

10:00-11:20 Panel 3 Phantasmagoria, Fairgrounds and the Erotic Lantern

David Jones (Open University): “‘Seh sie! See How They Come Together!’ The Sexual Magic Lantern from Boudoir to Fair-Ground”

Jeremy Brooker (Magic Lantern Society): “The Frankenstein Phantasmagoria”

Ine Van Dooren (University of Brighton): “The Archivist Grounded and Fair: A Job to do and Fun to have”

Karin Bienek (Illuminago) and Ludwig Vogl-Bienek (University of Marburg): “Colourful Characters from Stage, History and Hell”

Chair: Tom Paulus (University of Antwerp)

11:20-12:15 Panel 4 The B-magic Carousel: second round

Iason Jongepier (University of Antwerp) & Nele Wynants (Free University of Brussels-ULB): “Mapping Belgian Fairground Culture in Space: Visualizing Networks of Cultural Exchange”

Ilja Van Damme (University of Antwerp) & Margo Buelens-Terryn (University of Antwerp): “The Magic Lantern as Part of the Modernizing Landscape of Creative Businesses and Cultural Consumption in 19th Century Belgium”

Evelien Jonckheere (University of Antwerp): “Shedding Light on the *Fontaine Lumineuse* in Belgium”

Sabine Lenk (University of Antwerp & Free University of Brussels-ULB) & Frank Kessler (Utrecht University): “‘Damon and Pythias’: A Legend in Multiple Versions”

Chair: Kaat Wils (KU Leuven)

12:15-12:45 Closing Remarks and Discussion

Muriel Andrin (Free University of Brussels-ULB) & Karel Vanhaesebrouck
(Free University of Brussels-ULB)

12:45-13:00 Bring and Show

Bring along any interesting items relating to the event's theme of the Lantern and the Fairground

13:00-14:00 Lunch**14:00-15:00 Book Launches and Film Screening**

Media Archaeology and Intermedial Performance, edited by Nele Wynants
(Free University of Brussels-ULB)

Machines. Magie. Médias, edited by Frank Kessler (Utrecht University) et al.

Divinations, a film by Sarah Vanagt (film and video artist)

15:00-17:00 Media Archaeology Market and Book Fair

Slides, lanterns, old and new books on media archaeological subjects etc. for sale

Venues

1. Cinematek

Rue Baron Horta 9, 1000 Brussels

2. Greylight Projects

Rue Brialmont 11, 1210 Saint-Josse-ten-Noode

The symposium will take place in the Cinematek in Brussels. Cinematek is at a walking distance from the Central Station (Brussel Centraal/Bruxelles Central).

The exhibition *Blackout* curated by Julian Ross and the performance *Frankenstein Phantasmagoria* by Jeremy and Carolyn Brooker will take place at Greylight Projects.

Practical Info

Lunch: Mix With Love will provide lunch at Cinematek (Rue Baron Horta 9), free of charge, courtesy of the B-magic project.

Dinner: Delicious food at affordable prices provided by BUIBUI Foodtruck-Vietnam Street Cuisine Friday April 5 between 18:30 and 21:30 at Greylight Projects (Rue Brialmont 11).

Presentation: Bring your presentation on a USB-stick in Powerpoint, Keynote or PDF or send it to Marte.Van.Hassel@ulb.be by Thursday April 4 at the latest.

Internet/WiFi: will be available: CINEMATEK guest (no password required).

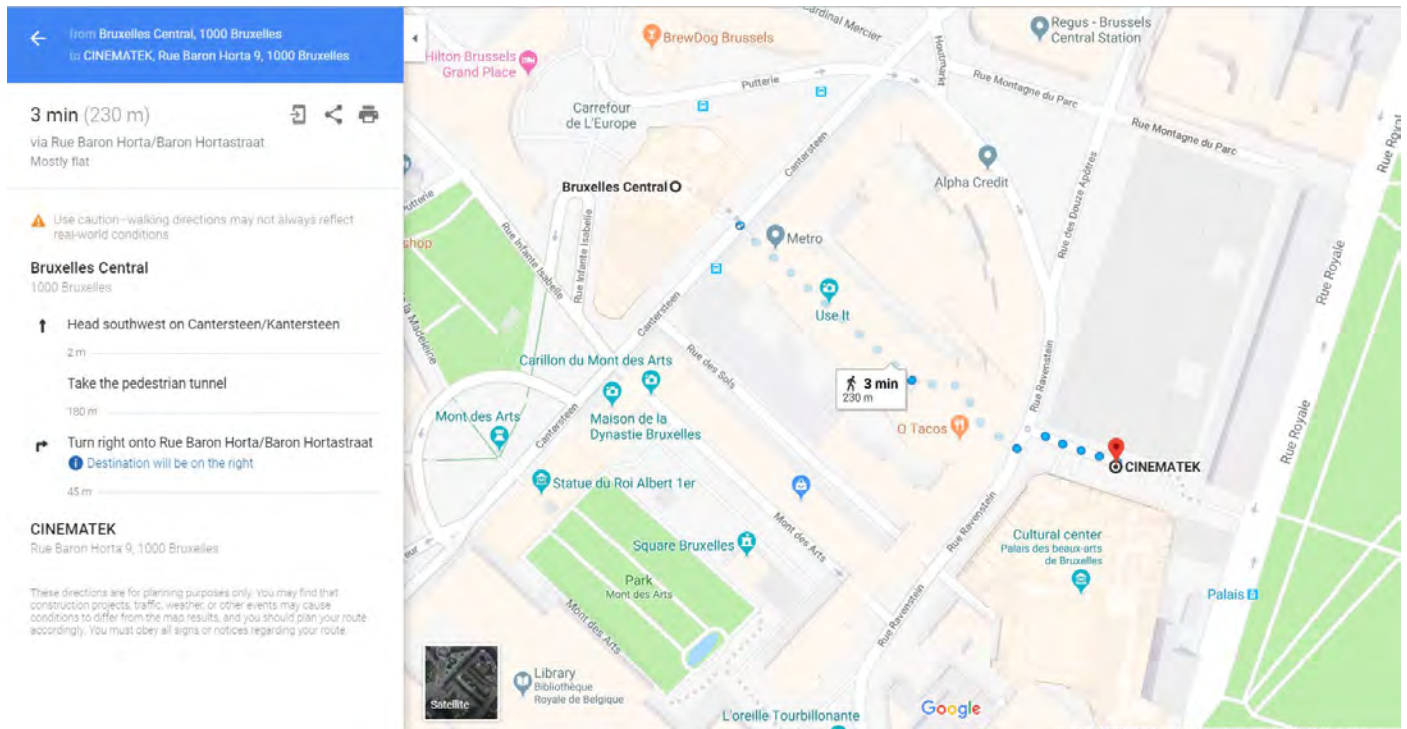
Market and Book Fair: Bring slides, lanterns, old and new books on media archaeological subjects etc. for sale on Saturday April 6 between 15:00 and 17:00. Tables will be provided during lunch break. During the weekend valuable items can be stored in a locked storage room.

Travel and accommodation: Check our “Practicalities document” on the B-magic website for advice on how to travel to Brussels and where to stay.

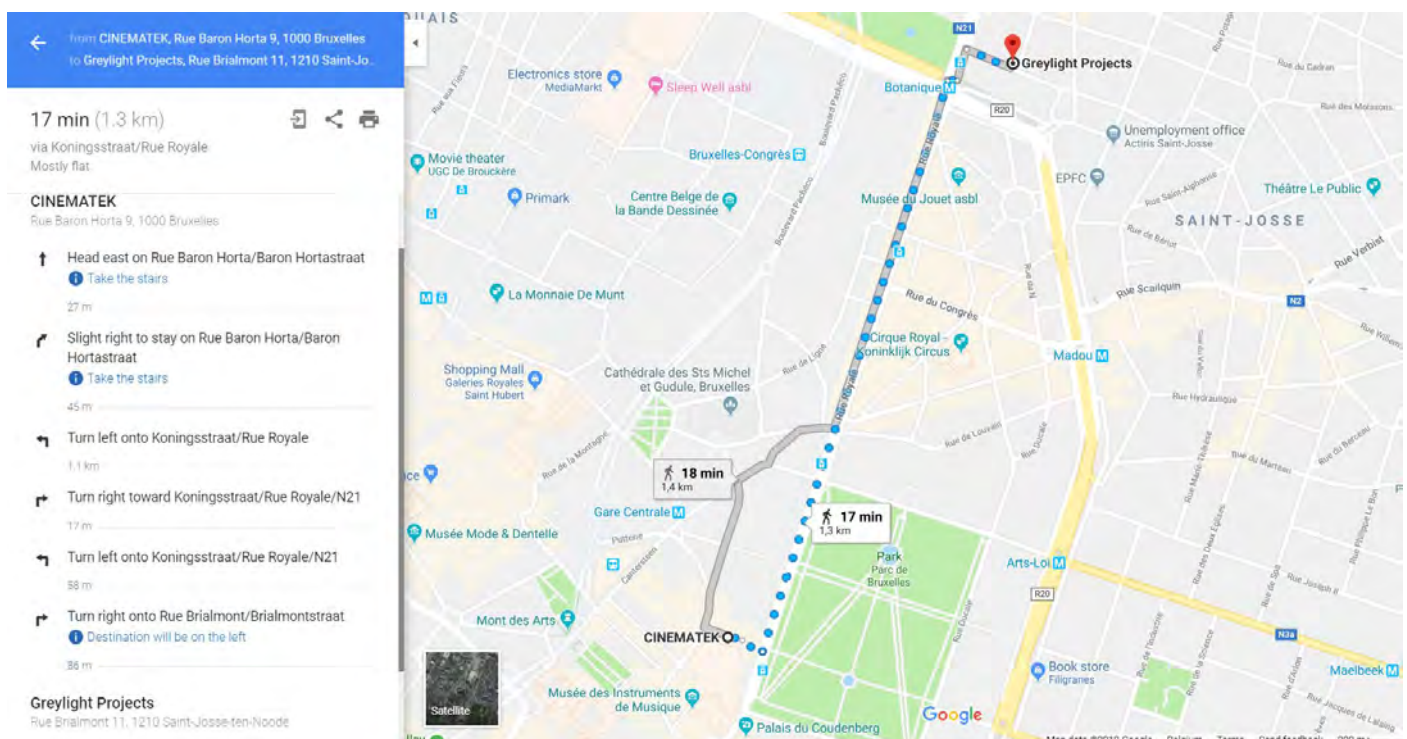
Questions concerning your travel and accommodation: please contact Marte Van Hassel:

Marte.Van.Hassel@ulb.be

Where to go:



Directions from Brussels Central Station to Cinematek



Directions from Cinematek to Greylight Projects

Experimental Media-Archeology and Digital Editing: Two Complementary Approaches to Surviving Lantern Slides

KARIN BIENEK & LUDWIG VOGL-BIENEK

In this seminar Karin Bienek and Ludwig Vogl-Bienek will present lantern slides on a light box to focus on the conditions for examination. They will then introduce the key features of the [eLaterna research platform](#) for creating and publishing digital editions of lantern slide sets (part of the historical art of projection) as tools to make the surviving artefacts permanently available for research. The examination tools of eLaterna show the glass slides as material objects for investigation and enable the comparison with other lantern slides. The digital content can then be accessed together with all the relevant metadata. Physical details are documented by photographs and video. To explore the function of magic lantern slides in performance events, we present the dispositif of the art of projection as the conceptual basis of experimental systems. We are going to describe how in experimental approaches, surviving technical objects and material artefacts themselves emerge as epistemic things that contain the (tacit) knowledge of their use in performances. Afterwards, the participants are invited to a short hands-on session with historical toy lanterns and glass slides.

Ludwig M. Vogl-Bienek is Senior Researcher in the DFG-funded project: “Performative Configurations of the Art of Projection for the Popular Transfer of Knowledge. Media Archaeological Case Studies in the History of Useful Media and the Screen” at the University of Marburg (media studies department). He has published widely on the art of projection in the 19th century and developed the media-historical concept of the research platform eLaterna Historical Art of Projection. Ludwig is a founding member of the illuminago project that performs magic lantern shows internationally (www.illuminago.de).

Karin Bienek is a magic lantern performer, serpentine dancer and experimental media-archaeologist. She is a founding member of illuminago (www.illuminago.de). The illuminago collection supports research, produces reproductions and digital presentations of lantern slides and runs hands-on workshops. Since 1986 the illuminago ensemble has presented experimental re-enactments internationally, involving musicians, actors and other performers.

14:30 - 15:30 Panel I Fairground Business and Travelling Entertainment

Swings and Roundabouts: Socio-Historical Structures of European Fairs in the 19th Century

VANESSA TOULMIN

For much of the economic history of European travelling Fairs the main economic function of the travelling fairs was for trade. Fairs were formed from Charters, historic rights, trading routes, feast days of Churches celebrating their Patron Saints or through economic duties levied by the monarchy. By the 18th century Leipzig was known as the marketplace of all Europe and the trading port of Kingston upon Hull in East Yorkshire greeted merchants from across the continent. The great pleasure fairs of the 18th and 19th century arose from these historical rights and charters. However, by the early 1800s, they were often reduced in size, limited in function or pushed to the periphery. However, the growth of leisure and the industrialisation of entertainment in the 19th century all created conditions for the emergence of diverse entertainment mediums. Within the United Kingdom the travelling fairs reached a nadir in their fortunes and 75% of traditional fairs were lost by the 1850s but the advent of the industrialised mechanised fair reinvigorated a vanishing form, the advent of holidays for the workers and the creation of a mass workforce largely congregated in urban areas created conditions where the fairs were reborn. Travelling fairs then became the catalyst for all mediums, from waxworks, to magic and the fairground show booths became lavish ornate concerns. The structure of fairground society changed to reflect the growth of entertainment as the driving force of the economics and the development of a hierarchy of fairground impresarios and hereditary rights shaped the development and evolution of entertainment. The fairground became organised, the showmen became businessmen and women and created a system of leisure and economics which is still in play today.

Vanessa Toulmin is Chair in Early Film and Popular Entertainment at the University of Sheffield and a specialist on the history of travelling entertainments, fairgrounds, circus and early shows. From her early work on travelling cinematograph shows to itinerant showmen through to the Mitchell & Kenyon Company, the role of the fairground in the development of leisure has been an integral component of her research. She is currently leading on the 250 anniversary of the birth of Circus and has curated three large touring exhibitions Circus- Show of Shows in the United Kingdom.

Open Air Cinema at the Fair: An Enchantment of the Masses

GUIDO CONVENTS

In the 19th century the projection of images, in all forms and colors and presented in various ways, was to be found at fairs but also in private houses or public theatres and music halls. These shows were almost always indoors and with an animator, a *bonimenteur*, or a lecturer, whose role was to give an educational and/or an entertaining show. In the 19th century, the light source was Oxyhydrogen gas. First it used small painted transparent plates (usually made of glass), but with the invention of photography and – more importantly – with the use of electricity as a new energy source, screenings for a bigger audience became possible. As such, a new form of entertainment linked with the early magic lantern tradition came into being: an open-air lantern show where the public could enjoy projections outside on the street or at marketplaces. Projections of images were used for all kinds of purposes. This means that when projections were organized outdoors to attract a large audience, public order and the local authorities were involved. Only with the presence of local authorities, could the open-air (film) projections develop between the last decade(s) of the 19th century and the first world war.

Guido Convents is an independent Belgian historian with a PhD in History from the KU Leuven. In his master thesis he focused on the first years of cinema in the Belgian town of Leuven 1895-1918. He has published above all on early cinema and defended his PhD thesis on cinema in Belgium 1894-1908. In the meantime, he has also written on early cinema in colonial Africa (Belgium, Portugal and Germany). He also became a specialist on the history of the faire-foire-kermesse. He works as a journalist and is president of the Afrika Film Festival in Leuven.

Friederich Boettcher: The Greatest Lantern Exhibitor in Europe

BERND SCHOLZE

During the 1870s Friedrich Boettcher was the leading lanternist in Berlin, capital of the newly-founded German Empire. He gave hundreds of performances in the Königliche Schauspielhaus, where the Royal Family frequently attended his shows. Described by *Photographic News* as “The Greatest Lantern Exhibitor in Europe”, Boettcher was noted for his showmanship and the exquisite quality of his hand-painted slides. A selection of Boettcher’s original slides will be shown using a pair of lanterns especially commissioned by Bernd Scholze, some of which have never been shown in public since the time of their creation.

Bernd Scholze is an authority on the use of the magic lantern in the German-speaking countries. His researches have taken him all over Europe, unearthing many previously unknown lanterns, slides and written material. These investigations will form the basis of a forthcoming book – the first publication to trace the history of the lantern in Germany. By day, Bernd leads the German operation of a pottery company based in Stoke-on-Trent, UK.

16:30 - 17:30 Panel II The B-magic Carousel: First Round

Scenes of Creation: Planetary Change Through the Lens of the Lantern

KURT VANHOUTTE

From the second half of the 19th century one form of spectacle was drawing a lot of attention: *The Creation of the World*, a performance of lantern slides picturing the world from the formation of the solar system to the destiny of humankind. These shows were sparked by geologic evidence of planetary time extending much further back than orthodox Christian chronology. It is evident that the topic inspired showmen, as it offered the opportunity to create spectacular effects, but it is particularly interesting that the scenes of creation were put on stage as both a scientific and a religious story. This paper will consider three presentations which tried to make sense of this profound shift of planetary consciousness. One is the freemason Henri Robin's *Histoire de la création du monde en 45 tableaux*, which he presented in his theatre in Paris in 1863. The other case consists of geological narratives put on stage in the mid-1860s by famous science popularisers, such as Louis Figuier or Camille Flammarion. The last is *The Photo-Drama of Creation* by Charles Taze Russell (1914), a very influential spectacle of several hours of lantern slides combined with films and sound, produced by the International Bible Students Associations (an organisation linked to the Jehovah's Witnesses). The artist, the scientist and the preacher - this paper wants to understand the ways in which different performance contexts framed and negotiated geological change, turning it into a modern spectacle, with different sub-texts, addressing different audiences and producing different modes of reception.

Kurt Vanhoutte (kurt.vanhoutte@uantwerpen.be) is professor of Theatre and Performance Studies at the University of Antwerp, where he helped to establish and currently coordinates a Masters programme 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 research project (2018-2022) on the magic lantern and its impact as visual mass medium (www.B-magic.eu).

The Indoor Volcano: The Art of Measuring the Sublime

SYLVIA ALTING VAN GEUSAU

The 19th century marked an important transition in the understanding of volcanoes. The assumption that a volcano was a fiery mountain changed meaning as geology began to recognize it as a rupture in the crust of the Earth. The study of volcanoes, now quite literally becoming passageways to the interior of the earth, set forth new perceptions and experiences. This contribution wants to study how this transition shifted the balance between spectacular entertainment and science instruction in visual representations of volcanoes, and how this new visual literacy eventually started to incorporate ideas akin to the anthropocene. The period saw no fewer than eight eruptions of Vesuvius, the most mythic volcano in Europe. Because of its easy access numerous tourists were able to visit and look into the immense crater. Reports and images spread throughout Europe, acknowledging the sublime nature of the experience, its greatness beyond measure, yet at the same time a new sense of nature and the position of mankind came to the fore. In 1880 the Belgian artist Charles Castellani (1838-1913) was assigned by the Panorama Company in Copenhagen to paint a panorama of Vesuvius, whose goal was to immerse the spectator in the first minutes of the explosion. Volcanoes also became a rewarding topic in magic lantern shows around Europe and in varied venues such as the theatre and the opera house, the lecture hall and the auditorium. This paper will investigate how the art of instruction permeated the notion of the sublime with a tension between human meaning and inhuman materiality.

Sylvia Alting van Geusau (sylvialouisa.altingvangeusau@uantwerpen.be) 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 19th century spectacular culture'. Currently, she is a PhD candidate at the B-Magic research project at the University of Antwerp and prepares a dissertation on the magic lantern and science popularization in the theatre of the 19th century.

Negotiating between the Truth, Wonder and Humour. Luminous Projections and the Axiological Aspects of 19th Century Popular-Cultural Imagery

NATALIJA MAJSOVA

The 9 May 1857 edition of the *Journal De Bruxelles* reported on a curious court ruling. The Gent Court of Appeal had sentenced tinsmith Bollaert to 2 months of prison, while his accomplices Philips, Koelman, De Quès and de Coen had gotten away with a 15-day prison sentence. Their crime? Screening obscene images during the 1857 Gent carnival. Their means? A magic lantern. Drawing on this peculiar case, my presentation draws attention to the socio-political implications and impact of selected educational and edutainment lantern practices in their socio-political contexts. What did the “obscene images” shown in Gent convey? Why did the city pay so much attention to this case of lantern extravaganza? And, finally, wherein lay the crime? The presentation will link this story to other instances of apparently ethically-ambiguous lantern leures and shows, in order to point out the different coexistent regimes of art that lantern-users in the mid-19th century Europe had to negotiate, even at carnivals and at the fairground.

Natalija Majsova is a B-magic postdoctoral researcher at the Catholic University of Louvain and adjunct assistant professor in cultural studies at the University of Ljubljana. Within the B-magic consortium, her project examines the narratological, semiotic and iconographic specificities of lantern slides and their contribution to the formation of transnational popular-cultural iconographies of the world. She holds a PhD (2015) in cultural studies from the University of Ljubljana. She recently (2017) published her first monograph, Konstruktor, estetika in kozmonavt (The Constructor, Aesthetics, and the Cosmonaut), on the aesthetics and narratives of the space age in contemporary Russian cinema, with University of Ljubljana/FSS Press.

Emotions in the Limelight: Lantern Shows in Belgian Temperance Propaganda

BART MOENS

Recognizing the role of emotions is essential in order to explore the cultural impact of the magic lantern. The medium's potential to provide diverse emotional experiences for various audiences lies at the centre of its power and appeal. Belgian temperance societies such as the *Ligue Patriotique contre l'Alcoolisme* made use of the lantern as a propaganda tool, as was the case in the neighbouring countries. This presentation will focus on the role of emotions during these lantern performances, in which most often highly emotionally charged images and narratives were used to spread temperance messages and to attract new members. In doing so, we will examine the connections of the lantern medium with other temperance propaganda tools and explore the specificity of this aspect of Belgian lantern culture.

Bart G. Moens studied Art Sciences and Archaeology at the Free University of Brussels (VUB) and specialized in 19th and early 20th 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, he studied Media, Cultural and Political Philosophy at VUB. Bart joined the B-Magic team in October 2018 as a PhD researcher in Film studies at the Free University of Brussels (ULB) and is working on the ‘Emotions on Demand’ subproject.

This Person Is Not White: On Missionary Lantern Slides of (Non-) Whiteness

MARTE VAN HASSEL

The magic lantern was extensively used as a propaganda tool by Belgian missionaries. It was deployed as a means to raise funds, informing the people about their 'civilization work', such as setting up hospitals, schools or orphanages. Missionary lantern images project a number of stereotypes that seemed to justify their missionary work, presenting the Other as primitive, helpless and passive. The research on the use of the magic lantern slides in Belgium is limited, if not to say absent. However, the racial stereotypes performed and distributed for a broad audience in these lantern lectures still work through into contemporary Belgian society. The slides presented the white colonizer as 'normal', while forcing colonized people to see their skin-color as something culturally and politically charged. This enabled white people to avoid the question of whiteness. What does it mean for a white scholar to think about their skin-color? What could thinking about the history of whiteness contribute to a history of racism (of which these images are a part)? I will discuss this issue in a first case study of this research, investigating the lantern slides of the congregation Franciscaines Missionnaires de Marie in Iceland. By looking at the images of whiteness shown to 'white' people, I will argue that thinking about whiteness as a historical construct can help us to better understand the racist imageries in the lantern slides in non-European countries.

Marte Van Hassel (Marte.Van.Hassel@ulb.be) is a PhD researcher in Theatre and Performance Studies at the Free University of Brussels (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.

200 Years Later: A Convocation of Ghosts

HELMUT WAEDELDE

Helmut will be presenting a unique set of phantasmagoria slides dating from around 1800. These very rare slides are of an unusual format and will be projected using the original lantern for which they were created.

Helmut Waelde is a retired civil servant from Germany, now living in Monheim. Over the past 35 years he has been collecting items related to early visual media. He is a long-standing member of the Magic Lantern Society and a researcher, especially in the field of German toy lanterns, contributing many articles to the Society's publications.

18:30 - 21:30 *Blackout* Exhibition

Opening Reception and Food Trucks



Ahmad Fuad Osman, *Recollections of Long Lost Memories*, 2007

Blackout exhibited at Greylight Projects, an independent artist-run organization housed in a former cloister, foregrounds work that explores history and memory from a personal perspective through the carousel slide projector. Now considered obsolete, the slide projector has come to evoke the past. No longer produced since 2004, the Kodak carousel slide projector has continued to be used by contemporary artists around the world for the past 15 years. The narrative of media history is often linked to technological progress, but the continued artistic use of an apparatus long after its industrial demise challenges this story.

Featuring works by international artists, *Blackout* seeks to alter the Eurocentric narrative that has defined the story of the artistic uses of the carousel slide projector to this day. The title *Blackout* refers to the moment of darkness between two slides. In short, the artworks deal with historical amnesia; not only on a socio-political level, but also in relation to the apparatus itself, and its afterlife.

Blackout is based on research conducted by Julian Ross at the University of Westminster, supported by the Leverhulme Early Career Fellowship.

Blackout – Contemporary art with slide-projectors – an international selection

artists: Prapat Jiwangsan (TH), Nguyen Trinh Thi (VN), Ahmad Fuad Osman (MY), Raha Raisnna (US), Praneet Soi (IN/NL), Hannah Dawn Henderson (UK/NL), Floris Vanhoof (BE), Aura Satz (UK) and Tamar Guimarães (BR)

Curated by Julian Ross; produced by Edwin Carels and Phyllis Dierick
(B-magic / KASK – School of Arts)

**5-14 April 2019,
Thursday-Sunday,
11:00-18:00**

19:00 - 20:00 *Frankenstein Phantasmagoria*

&
21:00 - 22:00



The *Frankenstein Phantasmagoria* is a unique experiment in media archaeology, using original Victorian magic lanterns to evoke the sights and sounds of the ghost shows which thrilled audiences throughout Europe two hundred years ago. This specially created entertainment was commissioned by the Arts and Humanities Research Council of Great Britain as part of their 'Being Human' festival, to celebrate the publication of the novel 'Frankenstein; or, The Modern Prometheus' in 1818. It is inspired by the early experiences of Mary Shelley and the genesis of her most famous creation.

Renowned magic lanternists **Jeremy** and **Carolyn Brooker** will be joined by musicians **Jules Arthur** and **Timothy Didymus**. Their specially devised accompaniment will be performed live, featuring the eerie tones of the 'Kosmische Glass'. This is a unique musical instrument invented by Timothy Didymus; a modern-day descendent to the glass armonica once favoured by Mozart and Beethoven and employed to great effect by the famous Belgian physicist and showman Étienne-Gaspard Robert in his phantasmagoria séances at the Convent des Capucines in Paris in 1799.

10:00 - 11:20 Panel III Phantasmagoria, Fairgrounds and the Erotic Lantern

Saturday, 6 April
2019

‘Seh Sie! See How They Come Together!’ The Sexual Magic Lantern from Boudoir to Fair-Ground

DAVID ANNWN JONES

My title quotes Goethe’s ‘Shadow’ showman as he exhibits his version of the Creation of the World to his market fair audience. From Eve’s seduction of Adam to the rampant coupling of immoral lords and ladies in the shrubbery, his display is simultaneously one of disapproval and knowing titillation. I will show some of the ways in which scenes like the sexually-explicit Musschenbroek slides projected in the salons of the wealthy developed into different types of more socially-acceptable subjects with a wider circulation (alongside and sometimes superseding), peep shows in fairground amusements, plays, street fairs, phantasmagoria and lecture halls. These changes were made possible by way of a complex array of visual codes: Classical, Biblical, medical and horticultural, by which the lanternists evaded censorship and disapproval. These codes will be discussed, as well as the later fashion for playful Diableries. With the advent of mass photography, photographic slides and affordable lanterns for domestic use, we will see both how production of sexual images for the lantern reached an industrial scale and how these projection-shows moved back from public arenas into modern private spaces.

David Annwn Jones (Open University) discovered François d’Orbay’s floor-plans to the Capucine Convent, Paris, and located the exact site of É-G Robertson’s lantern-of-fear show, enabling him to create a walk-through film of a night at the Phantasmagoria. He is the author of: Gothic Machine: Textualities, Pre-cinematic Media and Film in Popular Visual Culture (2011), Sexuality and the Gothic Magic Lantern (2016), and Gothic Effigy: A Guide to Dark Visibilities (2018). He has shown his magic lantern-show at the Bram Stoker Film Festival, Whitby, Manchester Gothic Festival and a special lycanthropic version at the Werewolf Conference at the University of Hertfordshire.

The Frankenstein Phantasmagoria

JEREMY BROOKER

In 2018 I was commissioned by the University of Dundee to create a special phantasmagoria-inspired magic lantern entertainment for the AHRC funded 'Being Human' festival. This would be the flagship event in a wider programme celebrating Mary Shelley and her connections to the city which helped inspire *Frankenstein; or, The Modern Prometheus* (1808), her first and most enduring novel.

The *Frankenstein Phantasmagoria* was to be an imaginative response to one of literature's most enduring tales, weaving together some of the incidents and chance events which led to its creation—childhood observations of Dundee's whaling industry and the fair held outside its Steeple Church, the eruption of a distant volcano and a stormy summer on the shores of a Swiss lake where a young woman sat reading from a collection of ghost stories called the *Fantasmagoriana*.

This was bound to be a challenging undertaking. Fearsome images of Agnes the Bleeding Nun, capering devils and dancing skeletons abound, but there are no known lantern images of Frankenstein's fearsome monster. Clearly, I would have to make my own. This presentation will explain some of the thinking behind a unique experiment in media archaeology; a phantasmagoric response to the early life of Mary Shelley and the genesis of her most famous creation.

Jeremy Brooker is a magic lantern performer and independent researcher in various aspects of lantern performance practice. He has written extensively about the magic lantern and its history including the book The Temple of Minerva: Magic and the Magic Lantern at the Royal Polytechnic Institution, London 1837 – 1901 and a chapter for Science Museums in Transition, winner of the Outstanding Academic Title, 2017 in Choice Magazine. He is a founding member and current Chairman of the Magic Lantern Society, the first editor of its flagship quarterly publication The Magic Lantern, and formerly held the post of Research Officer.

Website: www.jeremybrooker.com

The Archivist Grounded and Fair: A Job to do and Fun to have

INE VAN DOOREN

The nitty-gritty archivist dons her hat and gloves to give you a peep into some day-to-day activities that she needs to worry about. Showing some weird and wonderful slides re-imagining the ambiance of fairground spectacle. Circling the imagery of fairs and world exhibitions whilst trawling through the digital *Lucerna* box. No more. You have to enter the tent to see the show.

Ine van Dooren is moving image archivist for Screen Archive South East at the University of Brighton, UK. She was joint editor for the Magic Lantern Society publication Realms of Light and has in various ways presented research in the Million Pictures Project. She is a longstanding committee member of the Magic Lantern Society and a joint director for LUCERNA, the online resource for Magic Lantern screen history. Screen Archive South East cares for a collection of some 10,000 slides.

Colourful Characters from Stage, History and Hell

KARIN BIENEK & LUDWIG VOGL-BIENEK

Karin and Ludwig will be presenting hand drawn lantern slides from the illuminago Collection from the first half of the 19th century, Switzerland.

Ludwig M. Vogl-Bienek is Senior Researcher in the DFG-funded project: “Performative Configurations of the Art of Projection for the Popular Transfer of Knowledge. Media Archaeological Case Studies in the History of Useful Media and the Screen” at the University of Marburg (media studies department). He has published widely on the art of projection in the 19th century and developed the media-historical concept of the research platform eLaterna Historical Art of Projection. Ludwig is a founding member of the illuminago project that performs magic lantern shows internationally (www.illuminago.de).

Karin Bienek is a magic lantern performer, serpentine dancer and experimental media-archaeologist. She is a founding member of illuminago (www.illuminago.de). The illuminago collection supports research, produces reproductions and digital presentations of lantern slides and runs hands-on workshops. Since 1986 the illuminago ensemble has presented experimental re-enactments internationally, involving musicians, actors and other performers.

11:20 - 12:15 Panel IV The B-magic Carousel: Second Round

Mapping Belgian Fairground Culture in Space: Visualizing Networks of Cultural Exchange

IASON JONGEPIER & NELE WYNANTS

We will present the preliminary results of our interdisciplinary effort to map fairground networks in Belgium and how these networks are related to international fairground circuits. To do this we combine our cultural-historical (Wynants) and spatial (Jongepier) approaches to the magic lantern through an exploration of the 2D/3D-mapping possibilities of lanternist travels. For this sample study we more particularly combine newspaper research and Geographical Information Systems (GIS) in order to map and compare the Belgian fairground networks in the second half of the 19th century. We focus on Belgian fairground families that made use of lantern technology and their (inter)national itineraries. A first survey already mapped 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. Extending this research by combining these trajectories with spatio-temporal GIS-data on Belgian (and by extension French) fairs might shed new light on motives behind specific itineraries and opens further analysis possibilities on probable cultural exchanges between lantern performers, slide producers and related contemporary popular entertainments.

Iason Jongepier 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. 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 between 1584 and 1980. From 2018 onwards, he is also part of the B-magic-team as a postdoctoral researcher.

Nele Wynants is a postdoctoral researcher in the fields of art and theatre at the Free University of Brussels (ULB). Her works 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 Project Management Board of B-magic, a large-scale research project on the magic lantern in Belgium (www.B-magic.eu). She 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 and her edited volume Media Archaeology and Intermedial Performance – Deep Time of the Theatre has recently been published with Palgrave Macmillan.

The Magic Lantern as Part of the Modernizing Landscape of Creative Businesses and Cultural Consumption in 19th Century Belgium

ILJA VAN DAMME & MARGO BUELENS-TERRYN

In 19th century Belgium, the magic lantern was part of the modernizing landscape of creative businesses and cultural consumption. However, the local contexts through which the lanternists performed, are the Cinderellas of research: nobody seems to really look at or take into consideration how these shows were part of a wider performance, business and cultural infrastructure and organisation. Nevertheless, comparing and mapping the lantern-related infrastructure of two cities will reveal precisely 1) the main group of actors (businesses, entrepreneurs, performers, etc), and 2) contextualise the locations where the lantern was used, and through which these performances were organized. Therefore, research of the magic lantern needs to make a ‘spatial turn’, using Geographic Information Systems (GIS) to put the rise of this first visual mass medium in Belgium in its historical spatial context. First of all, the lantern-related infrastructure will be mapped in order to analyse the socio-geographical distribution of the performances in two modernising cities: Antwerp and Brussels. These two cities were hugely important as gateways and main transmitters of international cultural products through the port function of Antwerp, and the capital status of Brussels. In this way, we will be able to locate spaces of exhibition in their specific neighbourhoods, performance and business contexts.

In 2018, Margo Buelens-Terryn graduated as Master in History at the University of Antwerp, where she wrote her thesis on the relations of a Belgian civil servant in Congo (1949-1968). Her Bachelor’s thesis discussed Antwerp’s noise pollution in the second half of the 19th century. In October 2018 she started a PhD in the area of Urban History at the University of Antwerp, for which she joined the B-magic team with her subproject entitled “Mapping of Lantern Infrastructure and its Socio-Technological Context, 1830-1940”.

Ilja Van Damme is Associate Professor in Urban History at the University of Antwerp. His research interests relate to the late 18th and 19th century city as lived and spatial environment. He has published on and has a particular research interest in consumption and retail history, and subjects related to the creative and leisure economy. He recently co-edited Cities and Creativity from the Renaissance to the present (Routledge, 2017).

Shedding Light on the *Fontaine Lumineuse* in Belgium

EVELIEN JONCKHEERE

Rackwork slides representing a moving fountain are quite common among lanternists nowadays. The ‘luminous fountains’, their three-dimensional counterparts, have not been as lucky. Also produced by lantern projection and more specifically by the total reflection of light in water, the luminous fountain was often categorized under ‘scientific projections’ (e.g. by W.J. Chadwick, *The Lantern Manual*, 1878). However, it was much more than a teaching tool. Only a few years after its invention in the 1840s by Jean-Daniel Colladon, luminous fountains were staged at the Paris Opera. Eventually, it would take until the Universal Exposition in Paris in 1889 to amaze the masses worldwide. Since then, an explosion of luminous fountains could be found at variety stages, in hotel lobbies, on public squares, in private houses and, last but not least, at the fairground. A. Casti presented, for example, ‘Les fontaines merveilleuses et lumineuses: la grandiose et splendide apothéose’ in his ‘Le Grand Théâtre des Nations’, at several fairs in Belgium around 1890. Subsequently, this presentation will question the luminous fountains’ distribution, dramaturgy and influence on stage techniques in Belgian popular entertainment.

Evelien Jonckheere (evelien.jonckheere@uantwerpen.be) is a postdoctoral researcher on the project B-magic at the University of Antwerp where she inquires magic lantern projections and adaptations in spectacular attractions at fairground booths, the circus, variety theatre or vaudeville and different kinds of café-culture shows. 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.

“Damon and Pythias”: A Legend in Multiple Versions

SABINE LENK & FRANK KESSLER

The famous tale of the great friendship between two men exists in several slide series. Most producers referred to the same original images to represent the episodes of the story. The difference between the images lay in their graphic style and their colouring, as well as little details, some of which are used to indicate the slide's meaning, others to make the scene appear more “authentic” and thus credible for an audience. The legend must have been very popular as it is represented in series from the hand of many authors. The paper will briefly look at the (literary) origins of the legend's popularity, examine (as far as possible) the historical context of the production of the slides sets, analyse how the pictures address the viewer and propose hypotheses for which potential audience the organisers of the lantern show may have bought or rented the glass plates.

***Sabine Lenk** (University of Antwerp and Free University of Brussels-ULB) is a film and media scholar. She worked for film archives in Belgium, France, Germany, Luxembourg, UK and the Netherlands. As one of the co-authors of B-magic (www.B-magic.eu) 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 Schriften and KINtop - Studies in Early Cinema.*

***Frank Kessler** is professor of Media History at Utrecht University (UU). 2004-2008 he was director of the Institute of Media and Re/presentation and then Head of Department Media and Culture Studies. From September 2011 until June 2013 he was director of the Research Institute for History and Culture (OGC), since then he is the director of the Research Institute for Cultural Inquiry (ICON). He is one of the founders and editors of KINtop. Jahrbuch zur Erforschung des frühen Films and Montage/AV. His research activities concern mainly the field of early cinema and 19th century visual media. He currently leads the research project "Projecting Knowledge – The Magic Lantern as a Tool for Mediated Science Communication in the Netherlands, 1880-1940", funded by the Dutch research organisation NWO, and he is a PI in B-magic.*

12:15 - 12:45 Closing Remarks and Discussion

MURIEL ANDRIN & KAREL VANHAESEBROUCK

Muriel Andrin is a professor at the Master of Performing Arts, Screenwriting, and Cinematographic Analysis at the Free University of Brussels (ULB), where she has been teaching, amongst other courses, the history of documentary film, and Belgian cinema since 2007. She is also president of the FNRS doctoral school in Cinema and Performing Arts, and member of research center CiAsP and Striges (Research structure on Gender). Her research hinges on the representation of women in film and the work of female directors in a gender perspective, as well as the syncretic variations between cinema and contemporary art.

Karel Vanhaesebrouck (Free University of Brussels-ULB) is professor and chair of Theatre Studies and teaches courses in the MA program “Arts du spectacle vivant” and director of the research center CiAsP | Centre de recherche en Cinéma et Arts du Spectacle. He also teaches at the theatre schools RITCS (Brussels) and ESACT (Liège). His scholarly work has been published in journals such as Poetics Today, Image & Narrative, Contemporary theatre, Critique, Théâtre/Public, TDR/The Drama Review and many others. His research interests are situated at the intersection of cultural history and performance studies, ranging from the on-stage representation of violence to the analysis of rehearsal processes of present-day artists. Vanhaesebrouck occasionally works as an author and a dramaturg, mostly but not exclusively in documentary theatre.

12:45 - 13:00 Bring and Show

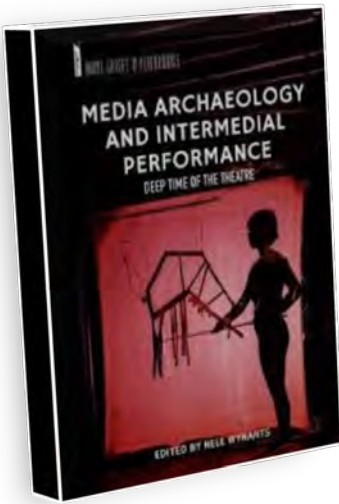
Bring along any interesting items relating to the event's theme of the Lantern and the Fairground. Karin Bienek & Ludwig Vogl-Bienek are happy to project your slides with their lantern.

We invite you to contact Ludwig and Karin in advance (during the weekend).



Lantern slides from the MAS collection, Antwerp, inventory numbers VM.2008.327.031 (phantasmagoria) and VM.2008.327 (circus and fairground).

14:00 - 15:00 Book Launches and Film Screening



Media Archaeology and Intermedial Performance, edited by Nele Wynants (Palgrave Macmillan 2019) is the result of a fruitful dialogue between theatre historians, media scholars and artists, which culminated in a large body of various practices dealing with media and their histories. The contributors revisit old and often forgotten media approaches and theatre technologies, with chapters by B-magic members Edwin Carels, Sabine Lenk & Frank Kessler, Karel Vanhaesebrouck and Kurt Vanhoutte. This archaeology is understood less as the discovery of a forgotten past than as the establishment of an active relationship between past and present.

Machines. Magie. Médias., edited by Frank Kessler, Jean-Marc Larrue and Giusy Pisano (Septentrion 2018) brings together a broad range of essays that showcase the results on the work conducted within the research network Les Arts trompeurs / Deceptive Arts. They explored the multiple relations between the performance of magic and the use of media technologies.



In *Divinations*, a new film by Sarah Vanagt, children from Brussels, Athens and Sarajevo sample impressions of these turbulent times with nothing but sticky tape and a magic lantern. Do all these shapes and images tell us something about the future? A production by Balthasar, co-produced by VAF, B-magic project (EOS), VGC, Gsara Argos, Beursschouwburg and Kaaaitheater, with the kind support of CBA and the M HKA that provided the magic lanterns.

The screening is followed by a Q&A with the artist and authors and followed by a media archaeology market and book fair.

15:00 - 17:00 Market and Book Fair

Bring slides, lanterns, old and new books on media archaeological subjects etc. for sale.



Collection City Archive, Ghent



Collection Cinematek, Brussels

Collection Mundaneum, Mons





This symposium is the third event in a series that will be organized in 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 make an essential contribution to the study of the country's cultural history as well as to international media historiography.

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