

THE TRAVELLING LANTERN



Cover: Grandville, Le Diable à Paris (1845-1846)

This symposium is organized by the Research Centre for Visual Poetics (University of Antwerp) in collaboration with the B-magic consortium partners, the research project A Million Pictures (JPI - Cultural Heritage) and with the kind support of Scientific Research Community 'Cultures of Spectacle' (FWO).

Organizing committee: Evelien Jonckheere (UA), Sabine Lenk (UA, ULB), Natalija Majsova (UA), Kurt Vanhoutte (UA) and Nele Wynants (ULB).

Logo and lay-out: Iris Luyckx

Website: Iason Jongepier (UA)



A symposium on mobility and migration in the practice of the magic lantern

The magic lantern was the first visual mass medium and the most important means of instruction and entertainment across nineteenth-century Europe and far beyond. The circulation of lantern slides was part of a larger cultural development in which mobility played a central role. The gradual globalization of capitalism, imperial routes and new means of transportation, coupled with the growing reach of entertainment, advertising and the press resulted in an unprecedented mobility of artists, materials and knowledge. The growing rail network connected different cities across countries, giving rise to tourism. Different parts of the world became connected by international trade and the circulation of people, goods, and ideas.

Sizeable audiences gathered by magic lantern shows across the world also contributed to, and benefitted from this increased mobility of culture. Initially, mainly itinerant entertainers with a lantern mounted on their backs – the savoyards – spread the new visual culture along their route through villages and towns. By the second half of the nineteenth century, these showmen were replaced by science-enthusiasts, eager to astonish, amuse and instruct their audience. Meanwhile, mass production and the development of a printing process started enabling the manufacture of reproducible sets of slides alongside written instructions. Lantern slides produced by established companies in London, Paris and Germany were sold all over the world. At the same time the travelling lantern brought the whole wide world within reach via routes of transfer and exchange. For the first time in history, people who did not have the means to travel themselves could form a picture of far-away places. The illustrated travel stories depicting foreign landscapes, tourist attractions, historical monuments, and other exotic peculiarities were the favourite subjects of lantern shows. These projected travel pictures transported the audience to the very spot of the action. Likewise, magic lantern shows were also used by missionaries to evangelize and educate ‘the uncivilized native’ people in the colonies. Back home, they used the images of life in the colonies to accompany the lectures that advocated their cause and helped them raise money. In short, the magic lantern culture was by definition a culture of mobility: the lanternist spread knowledge and ideas around the world and brought new visual knowledge back home.

This symposium addresses the magic lantern not only as an iconographic object but mainly as a performative medium of cultural knowledge and ideas. In doing so, it aims to advance an interpretation of the ways in which mobility is inextricably linked to lantern culture and visions of modernity. Rather than developing a conventional geography and a linear history of the magic lantern, we aim to develop a cultural mapping that articulates a more complex story of the role of the lantern in the modern culture of mobility and circulation.

Schedule

DAY 1 Thursday, 17 May **A Million Pictures Closing Event**

15:00: Visit Vrielynck collection (Cinema Zuid/FOMU, Waalsekaai 47); please confirm your presence to Sabine Lenk: S.Lenk@uu.nl

16:30-18:00: A Million Pictures closing meeting (M HKA, meeting room, via main entrance); please refer to Sarah Dellmann for details: S.Dellmann@uu.nl

19:00: Dinner at Marché couverts (Lange Koepoortstraat 11)

DAY 2 Friday, 18 May **B-magic Symposium on the Travelling Lantern**

9:30-09:45 Introduction by Kurt Vanhoutte (University of Antwerp)

9:45-10:45 Keynote by Martyn Jolly (Australian National University School of Art & Design):
“Let’s add ‘transmission’ and ‘transport’ to travel and mobility” Chair: Kurt Vanhoutte

10:45-11:15 Break: M HKAFE

11:15-12:45 PANEL 1 Chair: Frank Kessler (Utrecht University)

11:15-11:35 Sarah Dellmann (Utrecht University): “Travels to places of lantern knowledge: some ‘must sees’ on the researcher’s itinerary”

11:35-11:55 Daniel Pitarch (University of Girona): “To transform the blackboard into a blank screen”

11:55-12:45 Richard Crangle (University of Exeter): “‘Where are you going, where have you been?’: Looking both ways at the study of lanterns and slides”

12:15-12:45 Q&A

12:45-14:00 Lunch: M HKAFE

14:00-15:00 Keynote by Machiko Kusahara (Graduate School of Art, Nihon University):
“From Utsushi-e to Gento and beyond: On the transmediatic nature of the magic lantern culture in the 18th to 20th century Japan” Chair: Nele Wynants (Free University of Brussels)

15:00-16:30 PANEL 2

15:00-15:20 Špela Čížman (The Slovenian Cinematheque): “The magic lantern in Slovenia”
Chair: Natalija Majsova (University of Antwerp)

15:20-15:40 Mathilde Leduc-Grimaldi (Royal Museum for Central Africa, Brussels):
“Just an early powerpoint presentation? Henry M. Stanley’s lantern slides and their uses
(1885 – 1890s)” Chair: Evelien Jonckheere (University of Antwerp)

15:40-16:00 Q&A

16:00-16:30 Break: M HKAFE

16:30-17:30 PANEL 3 Chair: Sabine Lenk (University of Antwerp & Free University of Brussels)

16:30-16:50 Roger Gonin (independent researcher): “Savoyards showing the magic lantern”

16:50-17:10 Ine Van Dooren (Screen Archive South East University of Brighton):
“On our way to Timbuktu. Journeying in Lantern land”

17:10-17:30 Q&A

17:30 Closing remarks by Erkki Huhtamo (University of California Los Angeles):

“Shining through: The role of the lantern slide in the formation of media culture”

Chair: Kurt Vanhoutte

18:30-20:30 Dinner: M HKAFE

20:30-22:00 Saving Brinton: Cinema Zuid

For updates and more information on the programme please refer to our website : www.B-magic.eu

Venues

1 M HKA: Museum of Contemporary Art Antwerp, Auditorium, Leuvenstraat 32

2 M HKAFE: Bar and the terraces on the fourth floor of M HKA, Leuvenstraat 32

3 Cinema Zuid: Waalsekaai 47

4 Marché Couverts: Lange Koepoortstraat 11

5 Hotel Ibis Antwerpen Centrum: Meistraat 39, Tel: (+32)3/2318830

6 Elzenveld Hotel: Lange Gasthuisstraat 45, Tel: (+32) 3/202 77 70

Practical Info

Dinner: Dinner will take place on May 17 at Marché Couverts and on May 18 at M HKAFE.

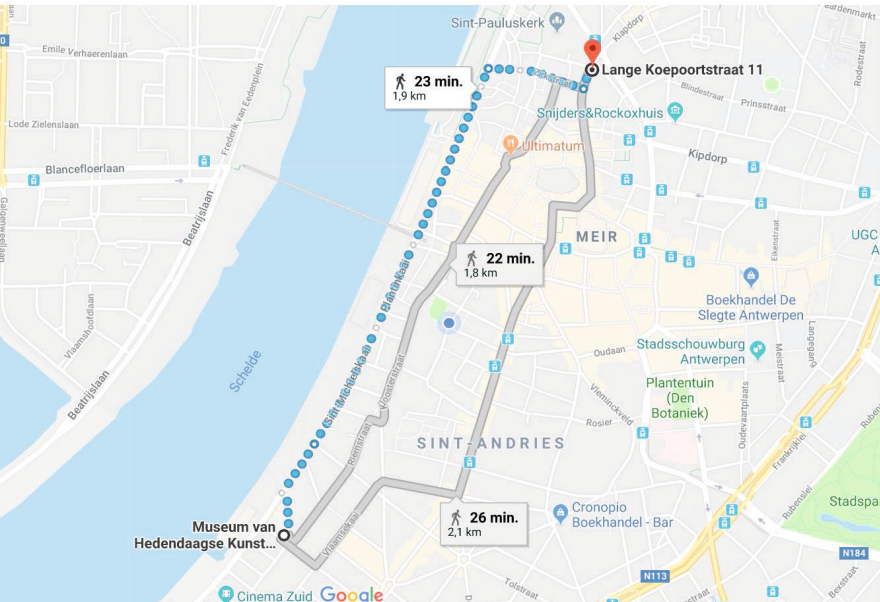
Lunch: Will take place at M HKAFE.

Adapters: Bring adapters for electrical devices, plugs and MAC-to-VGA Cables if you need them for your presentation.

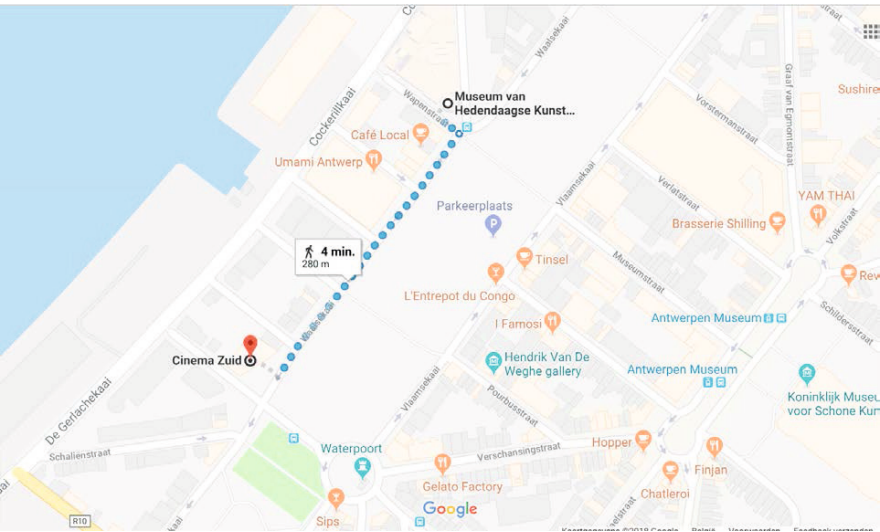
With questions concerning your travel and accommodation, please contact Natalija Majsova:
natalija.majsova@uantwerpen.be

The symposium will take place at M HKA. Most other venues such as Cinema Zuid are within walking distance. From M HKA to Marché Couverts restaurant, you can either walk through the city centre (25 mins) or take Tram 4 (board at Antwerpen Museum, get off at Groenplaats and walk another 5 mins).

Where to go:



Directions from MHKA to Marché Couverts



Directions from MHKA to Cinema Zuid

Let's add 'transmission' and 'transport' to travel and mobility

MARTYN JOLLY

Australian National University School of Art & Design

martyn.jolly@anu.edu.au

9:45-10:45

Keynote

The idea of the travelling magic lantern is a powerful one, evoking as it does romantic old-world images of itinerant lanternists tramping across Europe. The idea of image mobility is also powerful, in an age where we can now send a picture around the world with the click of the 'send' key. However the experience of the magic lantern in the outer reaches of the European empires, in places like Australia, New Zealand and India, can give us tools to enlarge our conception of the 'travelling' image. I will use the experience of colonial lantern audiences to nuance the words 'travelling' and 'mobility'; with two other words: 'transmission' and 'transport'. Transmission in the sense of the translation of one medium into another for speeded up mobility through a compressed 'bandwidth'; and transport in the imaginative sense, as a collective reverie, a collective homesickness, or a shared out-of-body experience felt by the magic lantern audience. With these extra dimensions added to ideas of travelling and mobility, reconsidering the magic lantern apparatus becomes an even more useful way of illuminating our contemporary technological world, where we ourselves are becoming what is transmitted and transported as we globally 'connect' with each other.

*Dr Martyn Jolly is an artist and a writer. He is Associate Professor and Head of Photography and Media Arts at the Australian National University School of Art and Design. He completed his PhD on fake photographs and photographic affect at the University of Sydney in 2003. In 2006 his book *Faces of the Living Dead: The Belief in Spirit Photography* was published by the British Library, as well as in the US and Australia. His work is in the collections of the National Gallery of Australia, the National Gallery of Victoria and the Canberra Museum and Gallery. In 2006 he was one of three artists commissioned to design and build the Act Bushfire Memorial. In 2011 he undertook a Harold White Fellowship at the National Library of Australia and a Collection Scholar Artist in residence Fellowship at the Australian National Film and Sound Archive. In 2014 he received an Australian Research Council Discovery grant along with Dr Daniel Palmer to research the impact of new technology on the curating of Australian art photography. In 2015 he received an Australian Research Council Discovery Grant to lead the international project *Heritage in the Limelight: The Magic Lantern in Australia and the World*. He is also researching Australian photobooks and the history of Australian media art.*

Travels to places of lantern knowledge: some ‘must sees’ on the researcher’s itinerary

SARAH DELLMANN

Utrecht University

s.dellmann@uu.nl

11:15-11:35

Panel 1

The lantern is doubtlessly a travelling medium, with its rich facets of meaning, its transnational and intermedial references, various performance contexts and multiple reasons for the appreciation of the reminding objects. This talk will take the newly embarked passengers on the train of lantern research to discover remarkable sights of lantern knowledge in and outside of academia and let the long-standing travellers among the party rejoice in memories. The train will be calling at Screen1900, the Magic Lantern Societies, Screen Archive South East and the collection Thomas Mallol, illuminago, experimental media archaeology and the Lucerna Magic Lantern Web Resource. Be prepared for a non-linear journey into a dispersed yet entangled very exciting field!

Dr Sarah Dellmann is a media historian with a special interest in West-European visual culture of the nineteenth and twentieth centuries. Her PhD thesis “Images of Dutchness: Popular Visual Media, the Emergence of National Clichés and the Creation of Supposed Common Knowledge about the Netherlands and the Dutch, 1800-1914” is in press with Amsterdam UP. During her appointment of the project “A Million Pictures: Magic Lantern Slide Heritage as Artefacts in the Common European History of Learning”, which she initiated, coordinated and to a great extent managed, she researched national stereotyping in lantern slide sets. Sarah Dellmann is editor at the journal Early Popular Visual Culture and member of the Magic Lantern Society Europe.

To transform the blackboard into a blank screen

DANIEL PITARCH
University of Girona
daniel.pitarch@gmail.com

11:35-11:55
Panel 1

This presentation will focus on some recent findings on the use of the magic lantern as an education device in Spain and Latin America in the mid-nineteenth century. Documents of Spanish High Schools allow us to reconstruct partially what kind of lanterns and slides were bought (mainly to French manufacturers) and a text published in Peruvian journal will help to present some of the contemporary practices and expectations related to the use lanterns in education.

Dr Daniel Pitarch is associate professor at University of Girona. He has been working in collaboration with the A million pictures project digitizing Museu del Cinema's magic lantern slides collection and co-curating the exhibition Light ! Magic Lantern and the Digital Image. His research areas are: audiovisual technologies and shows of the XIXth Century, early cinema, experimental animation and film theory of the interwar period. He has recently published an edition of Walter Benjamin's writings on film in Spanish (Walter Benjamin: Escritos sobre cine, Abada, 2017).

‘Where are you going, where have you been?’: Looking both ways at the study of lanterns and slides

RICHARD CRANGLE
University of Exeter
crangle@googlemail.com

11:55-12:15
Panel 1

Over the past four decades, the position of research into historic optical media in the academic world has been transformed. It has moved from being an occasional footnote in cinema studies to a legitimate subject for PhDs, conferences and international projects; from a hobby interest of amateur enthusiasts to something approaching a small aspect of the mainstream. This presentation aims to take both a non-nostalgic look back over the route travelled so far and a non-pessimistic look forward in some of the directions now available. In one respect this transition has been a movement between generations: from the work of great individual collectors like John and Bill Barnes and their contemporaries, to the young scholars now researching and completing their PhDs and beginning to plot careers in academia. It has also been a story of unimagined developments in enabling technologies: digital photography, open-source databases and the internet have all played vital roles. And arising from that, it has seen a transformation in the extent of available research resources, from a world where we felt there was no supporting information, to one where the amount can seem overwhelming. Only one thing seems certain about our current position in this travelogue: it is not our final destination.

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

From Utsushi-e to Gento and beyond: On the transmediatic nature of the magic lantern culture in the 18th to 20th century Japan

MACHIKO KUSAHARA

Graduate School of Art, Nihon University

kusahara@ka2.so-net.ne.jp

14:00-15:00

Keynote

The magic lantern was brought to Japan twice. First, its encounter with traditional theatrical and narrative entertainment such as Kabuki gave birth to Utsushi-e (or Nishiki-kage-e in Kyoto and Osaka region), the Japanese version of magic lantern practice that became extremely popular in the beginning of the 19th century. The second arrival took place as a part of the rapid modernization of the country. Gento (i.e. magic lantern), as it was called, became a device indispensable in education and enlightenment, widely used for public lectures. Both Utsushi-e and Gento achieved cultural meanings in relation to the roles they were given. They were used as metaphors as well as new formats in Kabuki, woodblock prints (Ukiyo-e), and board games. In the first half of the 20th century even another visual entertainment was born from Utsushi-e. In this talk ample visual examples will be provided to follow the above-mentioned history. Japanese magic lantern practice is an interesting example of how a projection technology interacts with the local culture and existing technical background to develop into a new medium. Also, the transmediatic “travel” of the magic lantern across the popular culture suggests the limits the traditional academic research methods have.

Dr Machiko Kusahara is a scholar in media art and media archeology. She started curating in computer graphics and media art in the early 1980s. Since then she has served in launching venues including the Metropolitan Museum of Photography and NTT/ICC, and juried for many international competitions including Ars Electronica, ISEA, Hiroshima International Animation Festival and Japan Media Arts Festival. Her research focuses on interrelations among media technology, art, culture and society, both in contemporary and in early visual media. She lectures worldwide and published widely on media art, Device Art, magic lantern, panorama, etc. Kusahara taught at Waseda University until March 2018 and is based in Tokyo. She holds a Ph.D in engineering from the University of Tokyo.

The magic lantern in Slovenia

ŠPELA ČIŽMAN

The Slovenian Cinematheque

spela.cizman@kinoteka.si

15:00-15:20

Panel 2

In my presentation, I will give a basic overview of the collections related to the magic lantern kept by Slovenian public institutions, trace the history of public projections in the Slovenian territory and try to indicate what this early visual medium contributed to the Slovenian environment. What has been preserved, in addition to a few projection devices, are the lantern slides, which are mostly of German origin, though the later ones are also of Slovenian origin. The predominant slides are those that relate to geographical topics, that is, historico-cultural and natural attractions, and slides for children's lanterns. The earliest known public projection with a magic lantern took place in Ljubljana in April 1844. In the following years, the projections were increasingly more frequent and, in time, the audience became more and more impressed by the content than by the projection as a visual spectacle. The early projections were organised especially by touring artists and, from the mid-1860s, also by Slovenian cultural and educational societies, which attempted to strengthen the Slovenian national consciousness with lectures held in Slovenian.

Špela Čížman graduated in history and art history from the Faculty of Arts, University of Ljubljana. She is currently a curator at the Slovenian Cinematheque, where she works with film-related collections.

Just an early powerpoint presentation? Henry M. Stanley's lantern slides and their uses (1885 – 1890s)

MATHILDE LEDUC-GRIMALDI
Royal Museum for Central Africa
mathilde.leduc@africamuseum.be

15:20-15:40
Panel 2

Welsh-American journalist Henry M. Stanley (1841–1908) is mainly remembered for his journey to reach David Livingstone at the Tanganyika Lake in 1870–72, his crossing of the African continent, his five years in the Congo Basin at the service of Leopold II's plans (1879-1884), and his last expedition to the South Sudan (1886-89). But first and foremost, Stanley was a self-made man, a journalist on the East Coast, when mass media and the culture of scoop started rocking the press world, with a keen understanding of (self) promotion to make his way up the ladder. Booked by well-known impresarios, Stanley toured, lectured and conferenced the US and then the western world (up to New Zealand, South Africa and Australia), first in 1886-7 and then after 1890. His lectures were highly successful, and they were all illustrated with lantern slides. Projected coloured engravings and black and white photographs were as much an entertainment for the audience as a support for Stanley during several hour-long lectures.

Dr Mathilde Leduc-Grimaldi, FRGS, is a Mellon Fellow of the Decolonization Seminar (2006) and a fellow of the Getty Leadership Institute Next Gen Seminar (2018). She is the curator in charge of the Henry M. Stanley Archives and Collections at the Royal Museum for Central Africa (Belgium). Her latest exhibitions include "Livingstone and Stanley" (2013) and "Going postal: (hi)story and philately in Belgium" (2016). Her latest publication (2016) discussed Leopold II and his impact on Stanley's publications and public speaking engagements.

Savoyards showing the magic lantern

ROGER GONIN

Independent researcher

Colporteur63@gmail.com

16:30-16:50

Panel 3

But who were really “those travelling Savoyards who stroll about Europe,” amusing ignorant people with the effects of a magic lantern - to quote Tobias Smollett in *Ferdinand Count Fathom* (1753)? This presentation will provide a description of a Savoyard magic lantern and its wooden box containing 10 slides. This box has been found in the Auvergne region but it seems that it has belonged to a peddler from the South of the Alps. Every year at winter time, many people used to leave their mountain homes to work in the lower countries. A small part of them used to display the marmot, playing hurdy gurdy or showing the magic lantern.

Roger Gonin was an associate of the Clermont-Ferrand Short Film Festivaln from 1980 to 2015. Roger has directed two shorts and worked on several others. As a collector of pre-cinematic items, he also does research on magic lantern peddlers.

On our way to Timbuktu. Journeying in Lantern land

INE VAN DOOREN

Screen Archive South East University of Brighton

I.VanDooren@brighton.ac.uk

16:50-17:10

Panel 3

My presentation will be a potpourri of highlights from my *Million Pictures* journey. Migrating between the platforms of archivists, artists and researchers I hope to educate and entertain, in the favoured tradition of many a lanternist lecturer showman. Topics I like to announce in this advertisement are the strange and dedicated world of foreign experts, travels by a Mad Hatter, the very long and very short wanderings of a rather famous Lantern Slide and the globalisation by the once upon a time awakenings of a *Million Pictures*. I hope to entice you in journeying with me on this globetrotting passage. Be Bold, Be Open, Be Magic.

Ine Van Dooren has been a Moving Image Archivist since 1991, first at the Nederlands Filmmuseum (now called the EYE) and since 1995 at Screen Archive South East, a regional archive in England. For even longer she has been bewitched by the Magic Lantern and has a longstanding Magic Lantern Society committee member. She has a special interest in Life Model Slide productions and has contributed to publications such as Realms of Light and Screen Culture and the Social Question. Close to her heart is the LUCERNA web resource of which she is a director.

Shining through: The role of the lantern slide in the formation of media culture

ERKKI HUHTAMO
University of California Los Angeles
erhuhta@ucla.edu

17:30
Closing Remarks

Professor Huhtamo will look back at the conference day, tie the strings and formulate a statement about the central theme of migration and mobility as it was displayed in the lectures during the day. He will discuss the roles lantern slides played in the formative development of media culture from their appearance until around 1900. His talk will be accompanied by a presentation of rare samples from the author's own collection.

*Dr Erkki Huhtamo is known as a founding figure of media archaeology. He has published extensively on media culture and media arts, lectured worldwide, given stage performances, curated exhibitions, and directed TV programs. He is a professor at the University of California Los Angeles (UCLA), Departments of Design Media Arts, and Film, Television, and Digital Media. His most important book is *Illusions in Motion. Media Archaeology of the Moving Panorama and Related Spectacles* (The MIT Press, 2013). Website: www.erkkihuhtamo.com*

Screening film “Saving Brinton” at Cinema Zuid 20:30

Directors: Tommy Haines, Andrew Sherburne

AL/US 2017 | 90' ©

With : Michael Zahs, Serge Bromberg, Greg Prickman



In a farmhouse basement on the Iowa countryside, eccentric collector Mike Zahs makes a remarkable discovery: the showreels of the man who brought moving pictures to America's Heartland. Among the treasures: media archaeological treasures such as magic lanterns and, a lost relic from magical effects godfather Georges Méliès. These are the films that introduced movies to the world. And they didn't end up in Iowa by accident. The old nitrate reels are just some of the artifacts that belonged to William Franklin Brinton. From thousands of trinkets, handwritten journals, receipts, posters and catalogs emerges the story of an inventive farmboy who became America's greatest barnstorming movieman. As Mike uncovers this hidden legacy, he begins a journey to restore the Brinton name that takes us to The Library of Congress, Paris and back for a big screen extravaganza in the same small-town movie theater where Frank first turned on a projector over a century ago. By uniting community through a pride in their living history, Mike embodies a welcome antidote to the breakneck pace of our disposable society. "Saving Brinton" is a portrait of this unlikely Midwestern folk hero, at once a meditation on living simply and a celebration of dreaming big.



This symposium is the first 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.

www.B-magic.eu

B-magic@uantwerpen.be

