



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.

Venues:

Cinamatek, Rue Baron Horta 9
Greylight Projects, Rue Brialmont 11

The program 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**
- **Marvelous demonstrations** by Magic Lantern Society members
- **Film screening Divinations** by Sarah Vanagt in avant-première
- **Book launches**, a media archaeology **market and book fair**

Keep an eye out for the full programme on www.B-magic.eu

This symposium is organized by the research centre CiASp (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 Scientific Research Community 'Cultures of Spectacle' (FWO), and kindly hosted by Cinamatek and Greylight Projects.



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



LANTERNS AT THE FAIRGROUND

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

DATE: 5-6 April 2019

VENUE: [Cinematek](#), Rue Baron Horta 9, and [Greylight Projects](#), Rue Brialmont 11, Brussels.

The meeting will start on Friday, 5 April, at 14:00 and finish on Saturday, 6 April, with a media archaeology market and book fair from 14:00 until 17:00.

Entrance is free, but please register your attendance at the B-magic website before 25 March 2019: www.B-magic.eu.

“[Lanterns at the Fairground](#)” is a dazzling two-day event full of the latest magic lantern research, activities and experiences. This B-magic event, hosted by Cinematek and Greylight Projects, features lectures, lantern demonstrations, a workshop, an exhibition, a phantasmagoria show, book launches, a film screening, a media archaeology market and much more!

The programme includes:

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

Explore the full programme below.

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.

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

Schedule*

*This programme may be subject to slight changes. For updates, please refer to the latest version of the document on our website, www.b-magic.eu.

Friday, 5 April 2019

10:00-12:00 **Research Seminar**

Karin Bienek and Ludwig Vogl-Bienek: Experimental Media-Archaeology and Digital Edition: Two complementary approaches to surviving lantern slides

12:00-13:00 Lunch

13:00-14:00 Registration and coffee

14:00-14:30 **Welcome & introduction**

Hilde Delabie (Cinematek) Kurt Vanoutte (B-magic) Jeremy Brooker (Magic Lantern Society)

Nele Wynants: Introduction: Lanternists at the Fairground

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

Vanessa Toulmin: "Swings & Roundabouts: Socio-Historical Structures of European Fairs in the 19th Century"

Guido Convents: "Open Air Cinema at the Fair: an Enchantment of the Masses"

Bernd Scholtze: "Friedrich Boettcher: The Greatest Lantern Exhibitor in Europe"

16:00-16:30 Coffee break

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

Kurt Vanhoutte: "Scenes of Creation: Planetary Change through the Lens of the Lantern"



Sylvia Alting van Geusau: “The Indoor Volcano: The Art of Measuring the Sublime”

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

Bart Moens: “Emotions in the Limelight: Lantern shows in Belgian Temperance Propaganda”

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

17:30-18:00 Helmut Waelde: “200 Years Later - A Convocation of Ghosts”

18:30-20:30 Exhibition Blackout: Opening reception and walking dinner (food trucks) at Greylight Projects

20:30-21:30 Evening show: Frankenstein Phantasmagoria lantern show by Jeremy and Carolyn Brooker at Greylight Projects

Saturday, 6 April 2019

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

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

Jeremy Brooker: “The Frankenstein Phantasmagoria”

Ine Van Dooren: “The Archivist Grounded and Fair: A Job to do and Fun to have”

Karin Bienek & Ludwig Vogl-Bienek: “Colourful Characters from Stage, History and Hell”

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

Iason Jongepier & Nele Wynants: “Mapping Belgian Fairground Culture in Space: Visualizing Networks of Cultural Exchange”



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

Evelien Jonckheere: “Enlightenment of the *Fontaine Lumineuse* in Belgium”

Sabine Lenk & Frank Kessler: “Damon and Pythias” – a legend in multiple versions

12:15-12:45 **Closing debate:** Muriel Andrin & Karel Vanhaesebrouck

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

Machines. Magie. Médias, edited by Frank Kessler et al.

Divinations, a film by Sarah Vanagt

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

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



Friday, 5 April 2019

10:00 - 12:00 RESEARCH SEMINAR

EXPERIMENTAL MEDIA-ARCHAEOLOGY AND DIGITAL EDITING: TWO COMPLEMENTARY APPROACHES TO SURVIVING LANTERN SLIDES

Karin Bienek (illuminago) & Ludwig Vogl-Bienek (University of Marburg)

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.

This seminar is organized in the framework of the monthly B-magic PhD seminar and is open to everyone interested. Entrance is free but limited so please register your attendance by 25 March 2019 at the B-magic website www.B-magic.eu.

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.



13:00 - 14:00 **REGISTRATION AND COFFEE**

14:00 - 18:00 **SYMPOSIUM**

14:00 - 14:30 **WELCOME & INTRODUCTION**

Hilde Delabie (Cinamatek), Kurt Vanhoutte (B-magic, UA), and Jeremy Brooker (Magic Lantern Society)
Nele Wynants (B-magic, ULB)

14:30 - 15:30 **PANEL I: FAIRGROUND BUSINESS AND TRAVELLING ENTERTAINMENT**

SWINGS & ROUNDABOUTS: SOCIO-HISTORICAL STRUCTURES OF EUROPEAN FAIRS IN THE 19TH CENTURY

Vanessa Toulmin

Abstract will follow soon

Vanessa Toulmin is Chair of Early Film and Popular Entertainment at University of Sheffield and academic lead for the University's Public Engagement & Impact team. She directed the National Fairground and Circus Archive (NFCA), now part of the University of Sheffield Library, from its inception until 2016. Vanessa Toulmin has published widely in the fields of Early Cinema, Circus and fairground history, as well as other forms of popular entertainment.

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.

FRIEDRICH 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.

16:00-16:30 **BREAK**

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.alingvangeusau@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 nineteenth-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 nineteenth century.

NEGOTIATING BETWEEN 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 lectures 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 Vrije Universiteit Brussel (VUB) 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, 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 Université Libre de Bruxelles (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 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.



17:30 - 18:00

200 YEARS LATER - A CONVOCATION OF GHOSTS

Helmut Waelde

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.

EVENING PROGRAMME AT GREYLIGHT PROJECTS

18:30 - 20:30 BLACKOUT EXHIBITION OPENING: RECEPTION AND FOOD TRUCKS

"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.

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

Greylight Projects, Rue Brialmont 11, Brussels - Entrance is free



20:30 - 21:30 THE FRANKENSTEIN PHANTASMAGORIA

Jeremy Brooker & Carolyn Brooker

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.

Saturday, 6 April

10:00 - 11:00 PANEL III: **PHANTASMAGORIA, FAIRGROUNDS AND THE EROTIC LANTERN**

'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



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.

11:00 - 11:20

COLOURFUL CHARACTERS FROM STAGE, HISTORY AND HELL

Karin Bienek & Ludwig Vogl-Bienek

Hand drawn lantern slides from the illuminago Collection (first half of the 19th century, Switzerland).

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 years 1862-1864, 1873-1874 and 1894. 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 (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. Since 2012 his main occupation lies in the development of the GISTorical 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, and he will broaden his perspective to Brussels and Charleroi for which he will be creating a spatial infrastructure in order to map and analyse magic lantern shows from 1830 to 1940.

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). 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* has recently been published with Palgrave Macmillan.

THE MAGIC LANTERN AS PART OF THE MODERNIZING LANDSCAPE OF CREATIVE BUSINESSES AND CULTURAL CONSUMPTION IN NINETEENTH-CENTURY BELGIUM

Ilja Van Damme en Margo Buelens-Terry

In nineteenth-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 nineteenth 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 separate 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 eighteenth and nineteenth-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 Antwerp University 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) 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 DEBATE

Muriel Andrin (ULB) & Karel Vanhaesebrouck (ULB): Closing Remarks and Discussion



12:45 - 13:00 BRING & 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).

14: 00 - 15:00 BOOK LAUNCHES & FILM SCREENING: DIVINATIONS BY SARAH VANAGT

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 Kaaitheater, 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 & BOOK FAIR

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



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.

www.B-magic.eu

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