

A MILLION PICTURES

HISTORY, ARCHIVING, AND CREATIVE RE-USE OF EDUCATIONAL MAGIC LANTERN SLIDES



29 AUGUST - 1 SEPTEMBER 2017
UTRECHT, THE NETHERLANDS
[HTTP://A-MILLION-PICTURES.WP.HUM.UU.NL/](http://a-million-pictures.wp.hum.uu.nl/)

A Million Pictures: Magic Lantern Slide Heritage as Artefacts in the Common European History of Learning is a Joint Programming Initiative on Cultural Heritage – Heritage Plus project which is funded by NWO, Belspo, AHRC and MINECO and Co-Funded by the European Commission.

The conference received additional funding from the Conference Grants Funds of the Royal Netherlands Academy of Arts and Sciences (KNAW).

For more information, visit <http://www.uu.nl/a-million-pictures>



Utrecht University



KONINKLIJKE NEDERLANDSE
AKADEMIE VAN WETENSCHAPPEN

Welcome words

FRANK KESSLER

When we did the kick-off for the “A Million Pictures”-Project exactly two years ago here in Utrecht, we all hoped that it would help put magic lantern slides on the map as an important topic for scholarly research. Of course, many individuals – collectors, enthusiasts, media historians (often all in one person) – and associations such as the Magic Lantern Society, had already explored many aspects of the medium. Also, there had already been academic research projects, most notably at Trier University, that had done a lot to promote magic lantern research. Yet, the possibility to work together in a European research network, opened up new perspectives, and looking back on the past two years, it is quite amazing indeed how rich and varied our field or research turned out to be.

A first and very pleasant surprise was that the words “magic lantern slides” often were a genuine “Open Sesame!”. More institutions than we ever thought turned out to hold slides collections, and so we know that our project just deals with the tip of an enormous iceberg. Also, private collectors, who have supported this initiative right from the very beginning, have continued to help us in all possible ways and we can only hope that we will be able to give something back to them. Moreover, our network has extended enormously, as in all of the participating countries other initiatives have contacted us or were contacted by us, which led to fruitful collaborations. And finally, when we received the submissions to this conference, we realised just how much research on lantern slides already takes place.

This conference, thus, would like in the first place to create encounters: encounters between scholars from different continents researching lantern slides and can now learn about each other’s work; encounters between researchers, collectors, archivists, curators, artists, who all look at lantern slides in different ways; encounters with initiatives, practices, performances in order to share knowledge and experiences. So in addition to being a scholarly conference, we would like this event to be a platform, a laboratory, a showcase, a space to meet, to learn, to debate, to show, to question, to exchange ideas...

We hope you will enjoy it.

Utrecht, August 2017

Frank Kessler
Project leader A Million Pictures

Welcome words

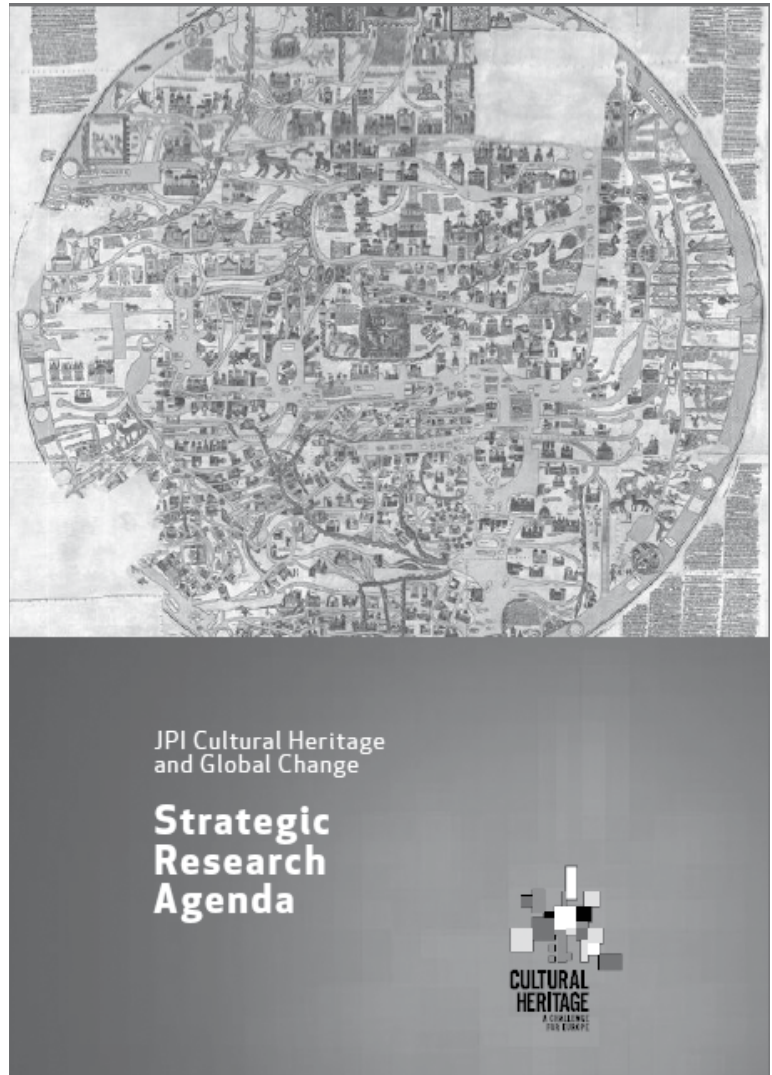
Some (barely magic) slides by the Joint Programming Initiative on Cultural Heritage

EVA STEGMEIJER

Cultural Heritage Agency of the Netherlands
Dutch representative at the Joint Programming Initiative for Cultural Heritage
e.stegmeijer@cultureelerfgoed.nl

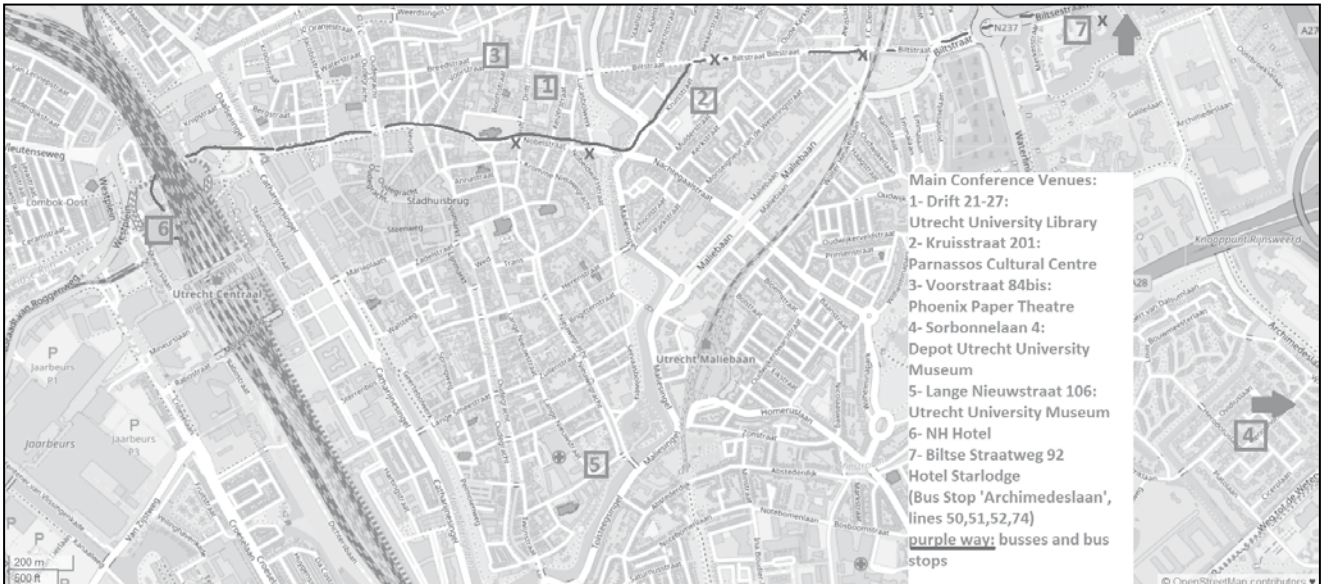
Tue, 29 Aug
11:00-11:15

In her welcome words, Eva Stegmeijer will briefly introduce the international collaboration by which 'A Million Pictures' has been funded: the Joint Programming Initiative on Cultural Heritage (JPI-CH). Eva Stegmeijer will also talk about ongoing JPI-CH activities and research opportunities.



*E*va Stegmeijer, MSc. is Coordinator Research Programming at the Cultural Heritage Agency of the Netherlands. She coordinates the programme Heritage and Spatial Planning, and works on the Joint Programming Initiative on Cultural Heritage. Trained as urban planner in Amsterdam and New York, Eva has coordinated numerous programmes and networks in heritage, creative industries and spatial development. Earlier, she worked as a (policy) researcher and coordinator in both academic and civil service.

WHERE TO GO:



Main Conference Venues:

1 Drift 21-27: University Library City Center (Entry via Drift 27)

2 Kruisstraat 201: Parnassos Cultural Centre

3 Voorstraat 84bis: Phoenix Paper Theatre

4 Sorbonnelaan 4: Depot Utrecht University Museum

5 Lange Nieuwstraat 106: Utrecht University Museum

6 Utrecht Centraal Stration: NH Hotel

7 Direction to Biltsestraatweg 92: Star Lodge Hotel

The nearest bus stop to the conference venue is “JANSKERKHOF”.

Practical Info:

Wi-Fi: In the premises of Parnassos (in the bar) and all university buildings, you have access to the networks “EDUROAM” and “UU-Visitor”. If you have an account at any university, EDUROAM is the preferable option: it is a secured connection and it is faster.

The Network “UU-Visitor” is an open network. You can use it without an account after accepting the conditions of use.

Emergency: The Emergency line number (fire, ambulance, police) is 112.

Dinner: There are many smaller and medium-sized restaurants on and around Voorstraat and Oude Gracht.

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

Smoking is prohibited in the buildings and directly at the entrance. There is a “smoker’s hut” in the garden of Drift 21. At Parnassos, you can smoke outside of the building at the entrance.

Free entrance at Utrecht University Museum: In order to get free entrance to Utrecht University Museum, show your conference bag or tell the receptionist that you are from “A Million Pictures” and refer to Paul Lambers. Free entrance is granted from Mon, 28 August - Sat 2 September.

Schedule

All Days:

EXHIBITION: **A Heritage in Images. The Historical Fund of the Giovanni Previtali Photographic Archive at the University of Naples Federico II.** Curated by Carmela Capaldi, Paola D'Alconzo, Simone Foresta and Rossella Monaco, Department of Humanities of the University of Naples Federico II.

DAY 1 Tuesday, 29 Aug Topic: Representation

10:00-11:00 Registration and coffee

11:00-11:15 Opening & Welcome words

Frank Kessler, project leader

Eva Stegmeijer, coordinator research programming at Cultural Heritage Agency of the Netherlands, Dutch representative at th Joint Programming Initiative for Cultural Heritage

11:15-12:30 Project Presentation Team Utrecht. Chair: Kurt Vanhoutte.

11:15-12:00 Project presentation Frank Kessler & Sarah Dellmann: "Projecting Europe"

12:00-12:15 Reply by Kerstin Schwedes, Georg-Eckert-Institute for International Textbook Research, Braunschweig

12:15-12:30 Q&A

12:30-14:15 Lunch break

14:15-15:30 PANEL 1: Lantern Slides as Educational Tools Across Disciplines (papers). Chair: Joe Kember

14:15-14:30 Introduction

14:30-14:50: Machiko Kusahara, Waseda University: "The Magic Lantern as an Educational Tool in late 19c Japan Seen from the Magic Lantern Board Game on Education"

14:50-15:10 Nadezhda Stanulevich, The Kozlov Museum, Institute for the History of Science and Technology, Russian Academy of Sciences: "Magic Lantern Slides by Sergey Prokudin-Gorskii"

15:10-15:30: Q&A

15:30-16:00 Break

16:00-17:15 PANEL 2: Lantern Slides in Academic Disciplines (papers). Chair: Richard Crangle

16:00-16:20: Maria Männig, Merz Academy Stuttgart: "The Afterlife of the Magic Lantern in Art History: The picture agencies Meyer, Seemann and Stoedtner"

16:20-16:40: Alina Novik, European University St. Petersburg: "Awakening of our Taste of Natural Science. A Magic Lantern and the Breakout of Public Education in the 1860s in Russia"

16:40-17:00: Artemis, University of Chicago: "The Keystone 600 Version 2.0: Pedagogical, Archival and Creative Approaches to an Educational Lantern Series"

17:00-17:15: Q&A

17:15-18:30 Break

18:30-19:30: Keynote by Prof. Erkki Huhtamo, UCLA: "Projections: On the Media Archeology of the Screen" Q&A
Chair: Frank Kessler

19:30 -20:00 Reception

DAY 2 Wednesday, 30 Aug

Theme: “Archives, Archiving & Digitizing”

09:30 Doors open

10:00-11:15 Project Presentation Team Girona & Salamanca. Chair: Frank Kessler

10:00-10:45: Angel Quintana, Daniel Pitarch (both University of Girona), Javier Frutos Esteban and María Carmen López San Segundo (both Salamanca University): Researching and Preserving Magic Lantern Slide Heritage: Actions around the Collection of Museu del Cinema - Col·lecció Tomàs Mallol

11:00-11:15 Q&A

11:15-11:45 Break

11:45-12:45 5x5 MINUTES OF EXPERIENCE (short presentations). Chair: Sarah Dellmann

11:45-11:55: Introduction

11:55-12:00: Rixt Bosma and Frank Meijer, Stichting Academisch Erfgoed: “Projecting Knowledge: Glass slides in Dutch Academic Collections”

12:00-12:05: Márcia Vilarigues, Research Unit VICARTE and Department for Conservation and Restoration at Faculty of Science and Technology, Universidade Nove, Lisbon: “Technical Art History studies on the production of hand-painted glass slides”

12:05-12:15: Q&A

12:15-12:20: Stephen Bottomore, Independent Scholar: “The lantern in health propaganda”

12:20-12:25: Daniel Pitarch, University of Girona: “Phantasmagory and Education: the Case of the Girona Fantascop”

12:25-12:30: Jordi Pons, Museu del Cinema - Col·lecció Tomàs Mallol, Girona: “Experiences from setting up the exhibition ‘Light! The Magic Lantern and the Digital Image. Complicity between the Nineteenth and Twenty-first Centuries’”

12:30-12:45: Q&A

12:45-14:15 Lunch break at Parnassos Cultural Centre

Optional: Tour through Phoenix Paper theatre 13:00-13:30

14:15-16:15 PANEL 3: Lantern Slides in Campaigns and for Uplift (papers). Chair: Martin Loiperdinger

14:15-14:30: Introduction

14:30-14:50: Miyuki Endo, Tokyo Metropolitan Museum of Photography; Machiko Kusahara, Waseda University; Kazuo Kaneko, Ibaraki University: “The use of magic lantern in the Japanese temperance movement in Meiji Japan”

14:50-15:10: Martyn Jolly, Australian National University: “Australia at the edge of empire: the formation of a colonial audience through lantern slide shows”

15:10-15:30: Irene S.M. Wong & Anna Grasskamp, Hong Kong Baptist University: “Hong Kong Missionary Lantern Slides: Euro-American Artefacts as Asian Heritage”

15:30-15:50: Angélique Quillay, Paris Diderot University: “The collection of magic lantern slides from the ‘Pennsylvania Hospital for the Insane’”

15:50-16:15: Q&A

16:15-17:00 break

17:00-20:00 CONFERENCE FAIR (see page 34 for details)

POSTERS

Claire Dupré La Tour, Utrecht University: “The Magic Lantern, a Tool for Early Film Titling”

David Gelsthorpe, The Manchester Museum: “Creating the *Lanterium*. An immersive Lantern Slide display”

Aurora Kenney, Utrecht University: “Human-Animal relations as evidenced in the Veterinary Slides at Utrecht University Museum”

Suzanne Kooloos, University of Amsterdam: “Magic Lanterns in *The Great Mirror of Folly* (1720)”

Ariadna Lorenzo, University of Girona / University of Lausanne: “Teaching through Images. The Magic Lantern Legacy and the Visual Communication Projects of Charles and Ray Eames”

Maria Männig, Merz Academy Stuttgart: “Outlines for a Research Project on slide projections used in art history”

Annemarie McAllister and Helen Cooper, University of Central Lancashire: “The Temperance Electronic Archive (TEA) at the pictures”

Ivo Nieuwenhuis, Radboud University Nijmegen: “Remediating the Magic Lantern Show in the Eighteenth-Century Dutch Republic”

Jeroen Splinter, Utrecht University: “Lantern Slides used for Advertising in Cinemas. Findings from researching the collection at EYE Film Institute Netherlands”

Kristien Van Damme, University of Antwerp “The optical lantern used as an instrument in Belgian politics, 1900-1920. A case study of politician Arthur Buysse and his armchair-travel lectures”

DEMONSTRATIONS

Richard Crangle, Exeter University / Magic Lantern Society: “The Lucerna Magic Lantern Web Resource”

Lydia Jakobs and Daniela Müller-Kolb, Trier University: “Demonstration of the *Companion to the Historical Art of Projection* and of digital critical editions of works in the Historical Art of Projection”

María Carmen López San Segundo, Salamanca University: “The App ‘Linternauta’”

Liliana Melgar, University of Amsterdam: “Digital tools for lantern slide research: Annotating with the CLARIAH Media Suite”

Christian Olesen, University of Amsterdam and Anna Dabrowska, EYE Film Institute Netherlands: “Digital tools for lantern slide research: Analysing colour patterns of lantern slide sets with *ImageJ*”

PERFORMANCES

Fleur Sophie de Boer, Thomas Jaap, Jeroen Koelewijn, University of the Arts Utrecht: “Slide of Life – The making-off of an animation film based on lantern slides”. Presentation and film.

Joris Derks, Daisy Keehnen and Jordy Veenstra, University of the Arts Utrecht: “Cinderella – a two-sided story”. Installation and film.

Floris van Hoof, artist: “Fossil Locomotion”. Performance with 35mm slide projectors.

Marloes Jong, Charlotte Roosmalen, Claire Verplanke, Utrecht University: “De toverlantaarn [The Magic lantern]”. Presentation and film.

Antonio Pignotti, lanternist: “Dalle lanterna magichi al Cinematografo”. Lantern show.

Liselotte Westerterp, University of the Arts Utrecht, composer and Annet Duller, lanternist: “The Journey” and “The Blackbird”. Live music with lantern performance.

BOOK STANDS AND TABLES

by collectors (rare books, lantern slides and ephemera)

Magic Lantern Society

Journals: Early Popular Visual Culture and KINtop

Information about JPI-CH, University Museum Utrecht, and more .

DAY 3 Thursday, 31 Aug

Theme: “Performative and Creative Re-Use”

09:30 Doors open

10:00-11:15 Project Presentation Team Antwerp. Chair: Joe Kember

10:00-10:45: Kurt Vanhoutte, Nele Wynants and Sabine Lenk: “Appropriation, Re-use and Re-enactment: Contemporary Perspectives on the Lantern”

10:45-11:00: Reply by Edwin Carels, curator and media scholar, KASK Schools of Arts Ghent

11:00-11:15: Q&A

11:15-11:45 coffee break

11:45-12:45 5x5 MINUTES OF EXPERIENCE (short presentations). Chair: Daniel Pitarch

11:45-11:55: Introduction

11:55-12:00: Ine van Dooren, Screen Archive South East, University of Brighton: “Life of a slide: a lantern slide journey of 127 years in just 5 minutes”

12:00-12:05: Janelle Blankenship, University of Western Ontario: “Projection for All’: Cataloguing Max Skladanowsky’s Scattered and Fragmented Archive of Slides and Ephemera”

12:10-12:15: Ana David Mendes, Mimo – Museum of Moving Image Portugal: “The Magic Lantern today: mimetism or (re)creation”

12:15-12:25: Q&A

12:25-12:30: Joris Nouwens, Media Artist: “Sharing information online: Experience in setting up the Magical Motion Museum on YouTube and other platforms for sharing”

12:30-12:35: Montse Puigdevall, Museu del Cinema-Col·lecció Tomàs Mallol Girona: “Creating a 3D interactive tool to be a lanternist. The cooperation between Museu del Cinema and CIFO (Girona), an Educational Centre for Programming 3D animation”

12:35-12:45: Q&A

12:45-14:15 lunch break at Parnassos Cultural Centre

Optional: Visit to Phoenix Paper Theatre 13:00-13:30

14:15-15:45 PANEL 4: Experimental approaches to lantern slides at the intersection of archive and performance.

Chair: Sabine Lenk

14:15-15:00 Claire Cooke and Claire Gaydon, Mirror Mirror: “Magic Lantern: Outside the Box”. Performance

15:00-15:20 Ludwig Vogl-Bienek, University of Trier: “The Historical Art of Projection”

15:20-15:30: Q&A

15:30-16:15 ROUNDTABLE 1: Working with Slides at the Intersection of Archive and Performance.

Chair: Kurt Vanhoutte

Claire Cooke, artist, performer and educator at Mirror Mirror

Karin Bienek, educator, researcher and performer at Illuminago

Martyn Jolly, researcher and performer, Australian National University

16:15-16:45 break

16:45-17:35 PANEL 5: Legacy of the Lantern: Contemporary Lantern Art. Chair: Nele Wynants

16:45-17:05: Edwin Carels, KASK Schools of Arts Ghent: "On the Nuts & Bolts of Curating Media Archaeology and Contemporary Lantern Art"

17:05-17:25: Sarah Vanagt, video artist, Balthasar: "A Microscopic Gesture. Contemporary Appropriations of the Projection Lantern"

17:25-17:40: Q&A

17:40-18:10 Festive presentation of project deliverables

18:10-18:15: Award "Best Poster" by Magic Lantern Society

18:15-19:00 Drinks

18:30-19:00 Performance "Nausea" by Oona Libens (group 1)

19:00 -21:30 Conference dinner as buffet

19:30-20:00 Performance "Nausea" by Oona Libens (group 2)

DAY 4 Friday, 1 Sep

Theme "Public Education & History of Science"

09:30 doors open

10:00-11:15 Project Presentation Team Exeter. Chair: Sarah Dellmann

10:00-10:45 Richard Crangle, Emily Hayes and Joe Kember: "Lantern Slides in Public education in the UK"

10:45-11:00 Reply by Stephen Bottomore, independent researcher in film history and early cinema studies

11:00-11:15 Q&A

11:15-11:45 coffee break

11:45-13:15 PANEL 6: Performing the History of Science / Performance in the History of Science.

Chair: Kurt Vanhoutte

11:45-11:55: Introduction

11:55-12:15: Maria Moschou, National and Kapodistrian University of Athens: "Reconnecting to the Past of Archaeology. The Hellenic Society Lantern Slide Collection and its Educational uses"

12:15-12:35: Joseph Wachelder, Maastricht University: "Science becoming popular: Color Slides and Afterimages"

12:35-12:55: Jennifer Tucker, Wesleyan University: "Popularizing Science through Photographic Slides at the British Association for the Advancement of Science, 1850-1930"

12:55-13:10: Q&A

13:15-14:15 lunch break

14:15-14:45 Performance. Chair: Nele Wynants

Chris Gerrard, University of Dundee: "The Digital Magician" (Film presentation/Performance with short Q&A)

14:45-15:00 break

15:00-15:45 Closing Remarks by Prof. Vanessa Toulmin, University of Sheffield / National Fairground Museum.

Chair: Frank Kessler.

15:45 Thanks and Farewell

A Heritage in Images. The Historical Collection of the Giovanni Previtali Photographic Archive at Federico II University of Naples

P. PAOLA D'ALCONZO
Associate Professor
Federico II University of Naples, Italy
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All Days

Form of presentation: Exhibition

Giovanni Previtali Photographic Archive at Federico II University of Naples. The archive was instituted in 2005 and belongs to the photographic archives typology of cultural heritage reproduction.

The historical collection is composed by more than 7,400 glass plates for projection and a considerable number of glass and film negatives, slides and prints from the former Institutes of Archaeology and History of Art of Federico II University of Naples.

As part of it, glass slides - subject for a project of study, computerization and cataloguing started in 2012 - represent the most coherent, systematic and undoubtedly the most valuable core of the historical archive, which explains the decision to present them in the form of an exhibition.

The slides were produced by the leading Italian and European photographers and publishers, between the end of the nineteenth century and the first half of the twentieth century, with the gelatine silver bromide emulsion process. They provide a black-and-white record of the archaeological and art-historical heritage of Italy, Europe and the Mediterranean basin, spanning a period ranging from antiquity to the contemporary era.

The glass plates were used for teaching and research purposes by professors of the Institutes of Archaeology and History of Art until the early 1960s, although some colour slides were probably used until 1970s.

The exhibition is divided in three sections: Subjects; Photographers and publishers; Photographs in the lecture theatre.

They offer to disclose a photographic heritage so peculiar and long forgotten, and to answer the questions that these analogical materials, little known in the current digital age, could arise in those who look at them for the first time.

The first section presents the most illustrative subjects of the collection. It also reflects on the importance that black and white art reproductions could have today, now that were used to coloured photographs taken at very high resolution.

The second section presents the photographers that produced the slides themselves, with their different degrees of technical expertise and styles, highlighting the complexity of the photography of reproduction and documentation of the cultural heritage.

The third and last section devoted to photographs in the lecture theatre clarifies those who used glass slides, in which years and for what purpose, opening a whole new breakthrough on the history of archaeological and artistic teaching in Federico II University.

Scrolling through the texts and images of the exhibition, the glass plates of the historical collection prove to be truly polysemic objects: if explored carefully with sufficient curiosity, they can still provide us with plenty of information, showing the inexhaustible research possibilities offered by historical archives.

For further information, please contact unpatrimonioinimmagini@gmail.com.



Paola D'Alconzo (dalconzo@unina.it), associate professor of Museology, Art Criticism and Restoration, is the scientific director of the "Giovanni Previtali" Photographic Archive of the Federico II University of Naples.

The exhibition was curated by an interdisciplinary team, which also includes Camela Capaldi, professor of Classical Archeology (carmela.capaldi@unina.it); Simone Foresta, PhD in Archeology (simofore@tin.it) and Rossella Monaco, PhD in Art History (rossellamonco@virgilio.it)..

Projecting Europe

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Reply by DR. KERSTIN SCHWEDES
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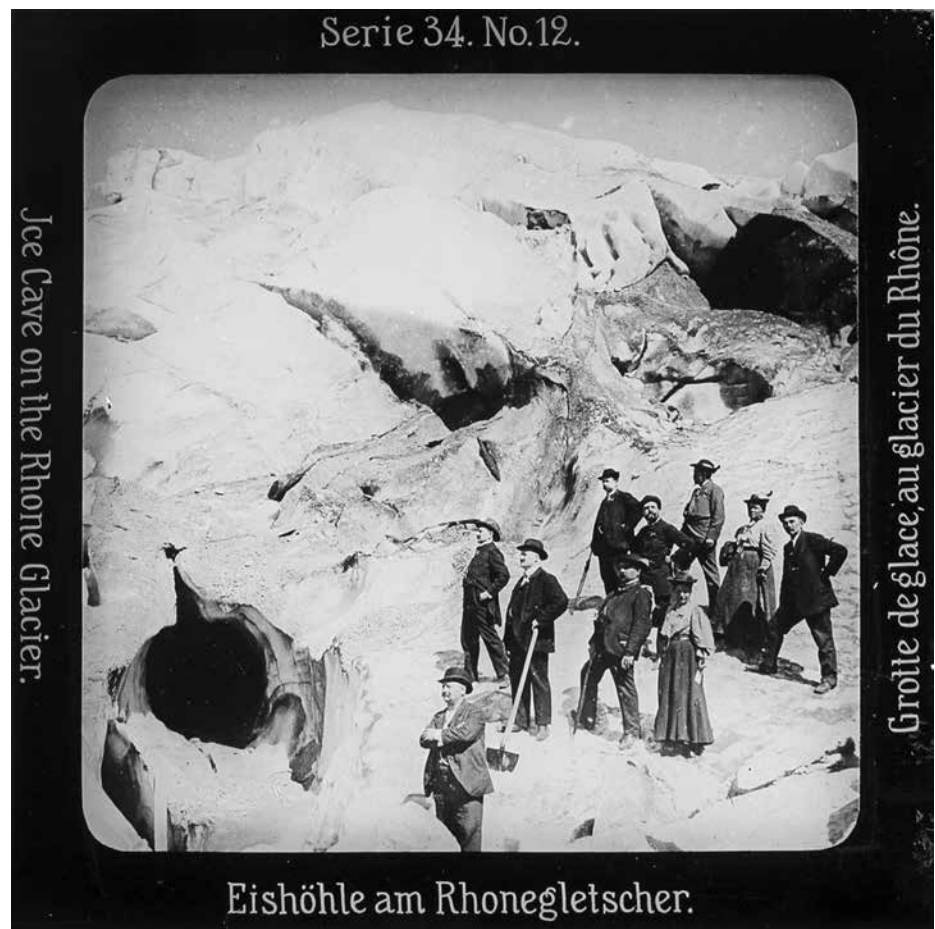
PROJECTING EUROPE

The research team Utrecht digitised more than 4,000 slides in the collection of our partners, EYE Film Institute Netherlands and Utrecht University Museum alongside with corresponding readings and slide catalogues.

In a case study on slide sets of the very popular “Projektion für alle” series (“Projection for Everyone”, published in Germany between 1903 and 1928), Sarah Dellmann analyses the relationship between word and image to investigate (visual) knowledge production about European countries and people. Which rhetorical devices were used, which narrative and visual patterns can be derived and what can we learn about national stereotyping? In short: What did audiences learn about Spain, Italy, Switzerland and the Netherlands?

Frank Kessler complements the analysis with methodological reflections on the potential of heterogeneous primary sources (such as resellers’ catalogues, lecture material and newspaper reports) for studying cultural practices and *dispositifs* that involved lantern slides.

This double-approach of case study and meta-reflection showcases how intended meaning of such material, time span of dissemination of a given slide set, its range of distribution and the various learning environments for which these slides were produced can be deduced from scattered sources and made productive for media historical research. The complex relations between object, visual information, dissemination, and meaning production become apparent in this combination of visual analysis, semiotics and *dispositif* theory.



Sarah Dellmann works as Postdoc researcher and coordinator in the A Million Pictures project at Utrecht University. She obtained her PhD in 2015 with a thesis on the emergence of national stereotypes about the Netherlands and the Dutch through popular visual media. Her research interests lie at the intersection of media history and history of knowledge production in western Europe, in the nineteenth and twentieth centuries. She is submissions editor at the journal *Early Popular Visual Culture*.

Frank Kessler is professor for film and television history at Utrecht University, director of the Research Institute for Cultural Inquiry (ICON) at the Faculty of Arts and the Humanities and project leader of A Million Pictures. He is a co-founder and co-editor of *KINtop. Jahrbuch zur Erforschung des frühen Films* as well as the book series *KINtop Schriften* and *KINtop – Studies in Early Cinema*. He has published widely on the emergence of cinema as a new medium around 1900, as well as on the history of film theory.

Kerstin Schwedes was awarded her PhD in 1996 in art history. Afterwards she was fellow of the Dorothea Erxleben Programme in Rome and Göttingen, and continued to work in Göttingen in the history of art department. In 2009, she joined the Georg Eckert Institute for International Textbook Research at Braunschweig. She is academic coordinator of the projects “EurViews” and “WorldViews”. Her research and teaching foci include aspects of inter- and transmedia and forms of knowledge transfer in the nineteenth and twentieth centuries.

Magic Lantern Slides by Sergey Prokudin-Gorskii

NADEZHDA STANULEVICH

Chief Curator

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Tue, 29 Aug 14:15-15:30

Panel 1

Form of presentation: Paper

An active photographer and scientist, Sergey Prokudin-Gorskii (1863-1944) undertook most of his famous colour documentary project of Russia from 1909 to 1915. Prokudin-Gorskii created his photographs by using a camera that exposed one oblong glass negative plate three times in rapid succession through three different colour filters: blue, green and red. At the beginning of his practice, Prokudin-Gorskii printed positive glass three slides and projected them through a triple lens magic lantern. He studied this method of colour photography at Adolf Miethe laboratory in Charlottenburg from 1901 to 1903. Prokudin-Gorskii opened his company Prokudin-Gorskii's Art Photomechanical Studio at the beginning of 20th century. Since 1909, studio offered for sale special colour slides for the simple magic lantern. Prokudin-Gorskii developed coloured slides method and obtained patents in Russian Empire, Great Britain, USA, and France since 1914. In his opinion, colour slide was a powerful means to attract the people attention, especially for children at schools.



His educational project named as Otechestvovedenie (Motherland study) was founded on the use of colour photographs and slides. Prokudin-Gorskii also suggested using three-colour autotype with text as a visual aid. The Special Committee in 1911 found that educational institutions in Russia had a need for 2000 copies of colour edition. Prokudin-Gorskii believed that colour slides made teaching of Geography, Ethnography and History more accessible and visible to public. He said, speaking of importance of using photography and film for schools in the British Journal of Photography colour photography remains in the memory, if not for ever, at least for a very considerable time».

In August 1918, Prokudin-Gorskii left Petrograd for the purpose of production colour cinema in Norway. He moved to England in 1919 and then France in 1921. His documentary project was demonstrated at the lectures ,Russia in Images in different Parisian organization in 1930s. All pictures was black and white because an additive magic lantern had been left in Russia. Sergey Prokudin-Gorskii and his sons were planning to organize commercial shows. It could be important educational project for Russian migrants who started to forget about their motherland. Prokudin-Gorskii's notebooks speak of the history of colour photography and especially additive method. These documents show that Prokudin-Gorskii started to use film since the second part of 1920s.

The Library of Congress purchased Prokudin-Gorskii's collection from the photographer's sons in 1948. This collection includes 1902 black and white glass negatives and more than 3100 sepia-tone prints without any slides. Some black and white slides of Leo Tolstoi's Estate in Iasnaia Poliana preserve in the Institute of Russian Literature Collection. Twenty-four colour slides making in 1930s are the part of private collection of Prokudin-Gorskii's grandson, Michelle Soussaline.

Nadezhda Stanulevich is completing her candidate dissertation at the Institute for the History of Science and Technology of the Russian Academy of Sciences (IHST RAS). Her dissertation "Sergey Prokudin-Gorskii and his contribution to the development of colour photography" focuses on the history of photographic processes. She was Curator of photography at the Russian Academy of Fine Arts Museum between 2012 and 2016; she became Chief Curator at the Kozlov Museum (Department of IHST RAS) in 2017.

Magic Lantern as an Educational Tool in late 19c Japan Seen from the Magic Lantern Board Game on Education

MACHIKO KUSAHARA
Professor
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Tue, 29 Aug 14:15-15:30
Panel 1

Form of presentation: Paper

A game of life titled *Kyoiku hitsuyo gento furiwake sugoroku* meaning a board game of magic lantern on educational necessity, was published by Hatsuzo Tsurubuchi in 1889. It is printed on Japanese paper as large as approximately 72cm squares, using traditional woodblock printing technology. Tsurubuchi was a major figure in the development of magic lantern culture in Japan. Slides, magic lantern equipment, and the product catalogs of his company (many in the authors collection) show how active his studio was.

Following the fall of the feudal system and the rise of Meiji government in 1868, the new public education system started in 1872. By the mid-1880s the national standard curriculum virtually spread nationwide. Being a leading magic lantern and slide manufacturer, Tsurubuchi was commissioned production of magic lanterns and slides to be used at schools to train teachers. With his firm belief in the importance of the modern medium, Tsurubuchi gave public magic lantern lectures on the topic what education means in a modern society and how important it is to have a right attitude in raising young children.



The board game was published as a part of his campaign, translating his lecture into a form of a popular game played by children and their families. All the pictures are shaped round, showing they are magic lantern images. While Tsurubuchi's business focused on the latest projection technology of the time, the traditional woodblock printing was still (ironically) the best method to reproduce and distribute color images of magic lantern slides nationwide. The use of magic lantern images to present possible futures was widely shared in other woodblock prints and literature.

The paper will present how the new media technology of the time was used in presenting the role of education in a modern society, mixing Western ideology (in this board game represented by George Washington) and feudal values such as loyalty to promote nationalism centered around the Emperor.

*K*usahara teaches at Waseda University and holds a PhD in engineering from University of Tokyo for her theoretical research. Her research focuses in two related fields: media art and media archeology. She lectures internationally on Japanese visual culture and her writings are included in "A Companion to Digital Art" (Wiley), "Routledge Handbook of New Media in Asia, Media Archaeology" (UC Press), "MediaArtHistories" (MIT Press) and "Panorama Phenomenon" (IPC), among others.

The Afterlife of the Magic Lantern in Art History: The picture agencies Meyer, Seemann and Stoedtner

MARIA MÄNNIG

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Tue, 29 Aug 16:00-17:15

Panel 2

Form of presentation: Paper

This paper aims to reconstruct the most significant steps towards a diffusion of slide projection within Art History. The examination focuses on the blurred boundaries between the various media, for instance between photography and painting.

It was Bruno Meyer (1840-1917), professor at the “Polytechnische Hochschule” in Karlsruhe, who committed himself to the introduction of art historical slide projection from 1873 on. Therefore, he founded his own agency in 1882 in order to ensure the production of the negatives, the slides, and their distribution. Unfortunately, only very few of the original 4,000 Meyer slides are still preserved in Karlsruhe, where he had established the first lecture hall equipped for slide projection in Germany. The Karlsruhe slides, which have not yet been discussed in detail, show mainly Italian paintings. Hitherto, also unnoticed is the fact that they preserve a current state of media when it still lacked proper photomechanical reproductions of artworks, especially of paintings. That is why Meyer took his photographs from historical reproductions like engravings and copperplates. Mechanical reproduction allowed using the slide as medium of transference but did not necessarily imply only photography in a genuine sense being projected.



Already Meyer had argued on the question of color in terms of research and education. He even urged to set up a photo studio at the “Polytechnische Hochschule” in Karlsruhe. It was in 1887, three years after his termination, when “scientific” photography eventually became a subject for research and teaching at the “Polytechnikum” under Fritz Schmidt, contributing especially to color photography. Nevertheless, it was the slide which enabled color processes first, ranging from autochromes to color reversal film invented in the 1930s.

Concerning colored art historical slides, hand coloration has to be considered as the most conventional technique. The introduction of painting produces a strong contradiction between the truthful character attributed to the nature of the photographic image and individual artistic forms of interpretation due to coloring. The latter appears to be related more closely to the magic lantern in terms of the spectacle. Beside from auto- and uvachrome processes applied to slides from 1916 on, hand-colored art historical slides were still on offer in Franz Stoedtner’s catalog in the mid-1920s.

Representing different media historical stages, the artifacts themselves provide surprising insights into the visual appearance of Art History as it has been practiced in the late nineteenth and the early twentieth centuries.

Maria Männig is lecturer for modern and contemporary art at Merz Academy, Stuttgart. She holds a doctorate in Art History from the University of Design in Karlsruhe, a Masters degree in Art History (University of Vienna), and a Masters degree in visual arts (Academy of Fine Arts in Vienna). Since 2014 she is editor in chief of the e-journal “NEUE kunstwissenschaftliche forschungen”. Currently her research focus lies on the history of art historical slide projection and slide libraries.

“Awakening of our Taste of Natural Science”: a Magic Lantern and the Breakout of Public Education in Russia in the 19th Century

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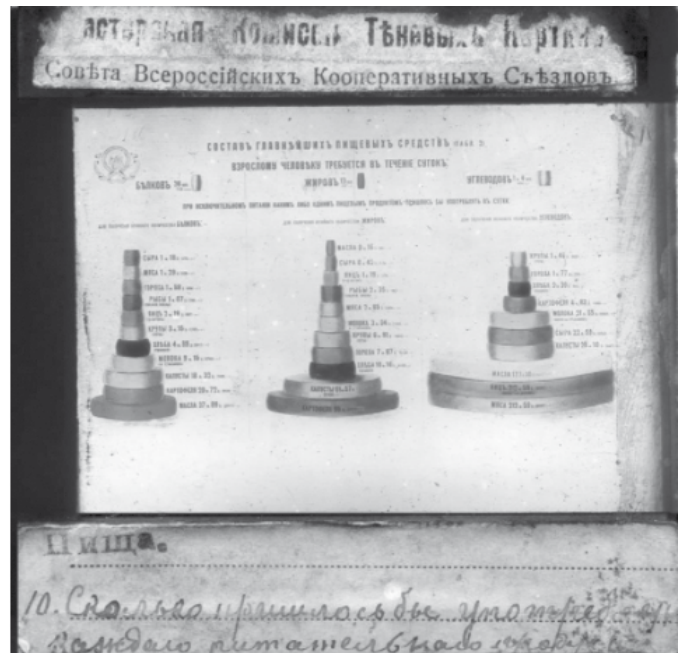
Tue, 29 Aug 16:00-17:15
Panel 2

Form of presentation: Paper

In the first decade of the twentieth century, Timiryazev (1843-1920), a well-known Russian botanist and physiologist, reflected on the development of natural science in the 1860s in Russia. Besides the obvious reasons for this, such as the change of the governor in 1855 that led to the end of the stagnation epoch, he also specified a quite unexpected point. Timiryazev claimed that “awakening of our taste of natural science” might be rooted in “a number of prominent public lectures in the hall of St. Petersburg Passage” organized by the “Public Benefit” Partnership (Tovarishchestvo “Obshchestvennaia pol’za”) in 1858. The mission of this organization was “to respond to the public’s need for a natural science education” by organizing public courses in “probably, the first hall that was appropriate for lectures <...> with the use of magic lantern”.

The absence of such specially constructed educational halls in the Russian capitals of St. Petersburg and Moscow in the first half of the nineteenth century however did not prevent entrepreneurs from organizing public spectacles on scientific topics with the use of optical apparatuses, mostly projectors, like a polyorama or a solar microscope. Such visual attractions were quite popular among urban inhabitants in spite of the absence of comprehensive commentaries (most entrepreneurs of that time were foreigners and spoke very poor Russian), which often stultified the spectacles’ educational component. Nevertheless, the idea of “visual education” itself was caught by some of local “learned enthusiasts” who started organizing magic lantern lectures in their private houses. Finally, in the 1860s a magic lantern arrived at Russian schools and took its place at so-called “peoples’ readings”, the most widespread form of extramural education of in pre-revolutionary Russia.

From a marketplace entertainment a magic lantern transformed into a powerful tool of visual education, available to all classes of the society, maybe for the first time in the history of Russia. In my ongoing research I am trying to glance at the different stages of the acceptance of a magic lantern by the Russian Ministry of National Education as well as to look more precisely at the topics covered at the readings it organized. In my presentation I would like to retrace the connection between the development of public education and natural science in Russia starting from the 1860s with the earlier amateurish optical entertainments organized there by private individuals.



Alina Novik was trained at European Humanities University (Vilnius, Lithuania) as a media researcher and at European University at St. Petersburg (Russia) as an art historian. The combination of these two fields inspired her doctoral research of 19th-century optical media and their use in public performances such as circular panorama and panorama-related spectacles, magic lantern demonstrations, transparencies, etc.

Renewing the Keystone 600 Set: Pedagogical, Archival and Creative Approaches to a Classic Visual-Instructional Series

ARTEMIS WILLIS
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Tue, 29 Aug 16:00-17:15
Panel 2

Form of presentation: Paper

The dream of visual education has attended American photographic media since the emergence of glass lantern slides and stereoviews in the early 1850s. Indeed, Oliver Wendell Holmes vision of a comprehensive stereographic library was echoed, some fifty years later, by George Kleines imagined library of motion pictures. Claims and concerns about the pedagogical value of visual media were consistent across formats. Some asserted that using the stereograph, lantern slide, or film in the classroom would increase interest, assuring greater learning in less time. Others deemed pedagogical media an entertaining distraction that would cultivate passivity. Many concluded that the success of visual instruction depended crucially upon the manner in which the media were used.



The Keystone 600 Set addressed this challenge with its innovative, integrated system of pedagogical media. Established as a small company in 1892 in Meadville, Pennsylvania, by the early 1920s the Keystone View Company grew to become an international giant in the view business, sustaining its robust operation into the 1960s. Keystones longevity was due, in the main, to its adoption of an educational initiative. In 1906, the company created the Keystone 600, a series of six hundred corresponding and cross-referring lantern slides and stereographs, which it marketed to thousands of institutions across the United States. In doing so, Keystone foregrounded the complementary nature of media formats, asserting that visual education could best be achieved through an ensemble of visual media, in which stereographs, lantern slides, and motion pictures enjoyed distinct pedagogical functions in the twentieth-century classroom.

In light of the ongoing project of preserving the international heritage of educational magic lantern slides, my paper takes up the question of working with the Keystone 600 in our present time. I explore this in three ways: through a discussion of how I have incorporated Keystone lantern slides and stereographs in a course on the documentary tradition; in an examination of methods I have employed in creating a physical and digital archive; and with presentation of a website-in-development that is designed to satisfy current educational and creative needs, while anticipating future desires. By adopting multiple approaches to a pedagogical series such as the Keystone 600, I argue, it is possible to both preserve and revitalize it. This approach, in turn, opens up new questions about working with legacy media. How do digital initiatives help to democratize media history? How can a Version 2.0 of an educational lantern series participate in the transmission and reception of knowledge in our contemporary mediascape? What might be some of the new creative possibilities for an old set of six hundred pictures?

Artemis Willis, a PhD candidate at the University of Chicago, is completing a dissertation on the international history, practice and aesthetics of the magic lantern. She also is a media arts curator, nonprofit arts consultant, and documentary filmmaker. Her films and lantern performances have been presented at various museums, festivals, and conferences in the U.S. and overseas. She is on the Executive Committee of Domitor and a member of PARS (Performing Astronomy Research Society).

Projections: On the Media Archaeology of the Screen

PROF. ERKKI HUHTAMO

Professor

University of California Los Angeles, USA

<http://www.erkkihuhtamo.com>

Tue, 29 Aug 18:30-19:30
Keynote Lecture

In his keynote lecture, Erkki Huhtamo will discuss the magic lantern from the point of view of the screen and the rich cultural imagination that surrounded magic lantern projections. Understanding the magic lantern as a performative screen practice, he will outline the principles of Screenology, a media-archaeological approach to the screen, which he has been developing for over a decade. The lecture will be richly illustrated with material from Huhtamo's own collection.



*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 recent book is *Illusions in Motion. Media Archaeology of the Moving Panorama and Related Spectacles* (The MIT Press, 2013). <http://www.erkkihuhtamo.com>*

Researching and Preserving Magic Lantern Slide Heritage: Actions around the Collection of Museu del Cinema - Col·lecció Tomàs Mallol

This project presentation has two parts:

Digitization, Cataloguing and Dissemination: New Approaches to Museu del Cinema collections

ÀNGEL QUINTANA, University of Girona, Spain/Cat

DANIEL PITARCH, University of Girona. Spain/Cat

During the project *A Million Pictures* the entire collection of Museu del Cinema-Col·lecció Tomàs Mallol has been digitized, constructing a comprehensive digital resource that can be used for research, re-use or dissemination. This presentation will explain how this work was done, highlighting particular cases and showing the possibility of digital tools for further work with the images.



A second action taking place in Girona is related to the cataloguing of the collection. A vocabulary for genre developed by the Salamanca team will be implemented and the collection and images are being uploaded to Lucerna database.

The third main area of work has been co-curating and co-producing with Museu del Cinema a temporary exhibition that disseminates to the general public the work and research done. In this presentation we will highlight two aspects of this process: the main structure of the exhibition and historical documents that exemplify the uses of magic lantern in Catalonia.

Àngel Quintana is Senior Lecturer in History and Theory of Film at the Department of History and Art History of the University of Girona

Daniel Pitarch is member of the research team of A Million Pictures at the University of Girona.



Linternauta: an app for interpretation of cultural heritage linked with magic lantern slides.

CARMEN LÓPEZ SAN SEGUNDO, University of Salamanca, Spain

FRANCISCO JAVIER FRUTOS, University of Salamanca, Spain

The research team from the University of Salamanca, whose members are part of the Audiovisual Content Observatory (OCA, <http://ocausal.imbv.net/es>) and Group of Interaction and e-Learning (GRIAL, <https://grial.usal.es/about>), in collaboration with the Science Culture Space of the University of Salamanca, Alisa Goikhman and Jonathan Mullins has contributed with two results of special relevance to the Project *A Million Pictures*:

1. A controlled vocabulary that facilitates the classification of magic lantern slides according to their discursive genre that was the result of an empirical study using content analysis. This vocabulary will be used on the web Lucerna and in many other international databases related to the magic lantern.
2. Using the vocabulary obtained through the content analysis Linternauta an app that helps with the interpretation of the cultural heritage of the collections of magic lantern slides of those Spanish institutions collaborating in the project has also been developed. Designed to promote technological and educational innovation, Linternauta offers online multi-language content and has been designed to be part of the catalog of educational tools used by museums or to support a temporary exhibition such as 'Llum! La llanterna màgica i la imatge digital. Complicitats entre els segles XIX i XXI', produced by Museu del Cinema, Universitat de Girona and A Million Pictures, or 'A World Tour of the Magic Lantern' produced by The Space of Scientific Culture of the University of Salamanca.

Carmen López San Segundo is researcher in the Department of Sociology and Communication of the University of Salamanca.

Francisco Javier Frutos is Senior Lecturer in the Department of Sociology and Communication of the University of Salamanca.

Technical Art History studies on the production of hand-painted glass slides

MARCIA VILARIGUES

Assistant Professor

Dep of C&R and VICARTE, FCT NOVA, Portugal

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Wed, 30 Aug 11:45-12:45

5x5 Minutes

Form of presentation: 5-Minutes-of-Experience

“Laterna Magica” is the first systematic and comprehensive study of the relationship between tangible and intangible facets of the art of painting glass slides for projection by magic lanterns. This project will link the analysis of documented methods and materials used to produce painted glass slides, the reproduction of the historical recipes in the laboratory, and the development of preservation methodologies for existing collections. This study will extend beyond the material and into the immaterial: the history of the audiences and the topics covered by magic lantern shows. How were they used for entertainment and educational purposes?

The Magic Lantern is the precursor of the modern slide projector. Images were depicted on glass slides, first by hand-painting, later by printing and photographic techniques. In the period of its greatest popularity, the second half of the nineteenth century, manufacturing firms were engaged in the production of lanterns and slides for every occasion and location.

Despite the fact that Magic Lanterns were of major importance for entertainment as well as for scientific and educational purposes across seventeenth- to nineteenth-century Europe, the glass lantern slides remain an almost unknown heritage resource. While many libraries and museums worldwide hold large collections of the slides, there is a lack of systematic research on their production, history of use, and the best methods for their preservation. “Laterna Magica” focuses on developing sustainable preservation and the interpretation of this unexploited heritage.

A selected set of hand-painted glass slides from Cinemateca Portuguesa-Museu do Cinema dating from the eighteenth through to the twentieth centuries and produced by a range of international manufacturers will be the focus of “Laterna Magica”. This project seeks to trace how glass slides were used in different social contexts, comparing their use in Portugal with other countries in Europe and the USA. The glass substrate, paint composition and application techniques will be characterized chemically in an effort to assign production periods and sites. “Laterna Magica” will undertake reconstructions with historically appropriate materials and techniques to be used as reference samples for testing degradation mechanisms and preservation procedures.

Technical and contextual results from “Laterna Magica” will be incorporated into Lucerna the Magic Lantern Web Resource. Knowledge gained from this project will be promoted by a public exhibition on Magic Lanterns and their glass slides where new narratives will combine and expand our knowledge of this important part of our material/social heritage. Furthermore, contemporary artists will be invited to use this resource for the production of new creations.

With “Laterna Magica”, the powerful combination of investigating the material and immaterial role of Magic Lantern glass slides, will directly impact on their preservation, interpretation and appreciation.

*M*árcia Vilarigues is Assistant Professor of the Conservation and Restoration Department (FCT-UNL) and Coordinator of the Research Unit VICARTE. In cooperation with several museums she has been involved in the launching of research projects involving the study of historical materials. This research aims at contributing to the knowledge and preservation of Portuguese heritage, in order to reveal its historical and artistic value and improve the conservation strategies.

Experiences from Setting up the Exhibition “Light! The magic lantern and digital imaging. Similarities between the 19th and 21st centuries”

JORDI PONS

Director

Museu del Cinema-Col·lecció Tomàs

Mallol, Catalunya

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Wed, 30 Aug 11:45-12:45

5x5 Minutes

Form of presentation: 5-Minutes-of-Experience

The aim of this contribution is briefly explain the temporary exhibition organized by the Museu del Cinema (Girona) about the magic lantern (opened in June 28, 2017). The exhibition is entitled “Light! The magic lantern and digital imaging. Similarities between the 19th and 21st centuries”.

Nowadays, no one calls into question the all-pervading power of images in our world. Never before have creation, communication and the visualisation of images by means of highly diverse tools and devices been so enormous, so overwhelming and so powerful. The magic lantern, together with the light beam projector box, constitutes the means of visual communication which is the basis of this current-day reality.

This exhibition seeks to increase awareness of what the magic lantern was and what its shows were like, chiefly by means of a selection of glass slides for magic lanterns preserved at the Cinema Museum, many of which are on display to the general public for the very first time.

But the purpose of this exhibition does not end here, but rather it aims to go much further, searching for affinities between this nineteenth-century pre-cinematographic spectacle and the visual culture of the twenty-first century. They are two realities far removed in time and in terms of the technology used, but much more closely related to each other than one might imagine. In this regard, certain analogies can be established between the uses of the images of nineteenth-century lanterns and those of the new technologies of the twenty-first century. We will thus strive to determine a link, a common thread, between the visual culture of our ancestors and our own, in which technology has changed, but the intentions and aims and, ultimately, the fascination for images have not.

This exhibition has been realized as a part of the European project “A Million Pictures”.

Jordi Pons (Salt, 1964) has a degree in Contemporary History from the Universitat Autònoma de Barcelona in 1987. He is director of the Museu del Cinema-Col·lecció Tomàs Mallol in Girona since its creation in 1998. Previously he worked on the documentation and cataloging of Tomàs Mallol Collection (1995-1997) and in the planning and organization the Museu del Cinema (1997-1998). He is the author of several guides of the Museu del Cinema and informative articles about the Tomàs Mallol Collection.

Phantasmagory and Education: the Case of the Girona Fantoscope

DANIEL PITARCH
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Wed, 30 Aug 11:45-12:45
5x5 Minutes

Form of presentation: 5-Minutes-of-Experience

In 2014 in Girona, an original fantoscope dating back to the mid-nineteenth century was discovered in nearly perfect condition. This fantoscope was bought by the public high school of Girona along with some astronomical slides (also recently found) and some busts (lost today). This five minutes talk will address this discovery and explain the datation and manufacturer attribution of the fantoscope. Using historical sources, the basic features of this lantern will be explained and a rough overview on the use of magic lanterns in education in nineteenth-century Girona and another similar case in Spain will be given.



Daniel Pitarch is PhD candidate at Universitat de Girona (UdG). He has been associated professor on film and animation at UdG and Universitat Oberta de Catalunya (UOC) and of video and animation at the art school EADT (Tarragona). He has published in journals like Early Popular Visual Culture or Archivos de la Filmoteca. His research interests include film theory of the 1920s (particularly the work of Jean Epstein), early cinema, experimental animation and optical toys.

The lantern in health propaganda

STEPHEN BOTTOMORE
Independent Researcher, UK
sbottomore@gmail.com

Wed, 30 Aug 11:45-12:45
5x5 Minutes

Form of presentation: 5-Minutes-of-Experience

The magic lantern was employed for various purposes from the nineteenth century, including for education, travelogues, advertising, news reports, temperance and religious propaganda, and for the presentation of fictional narratives. Considerable documentation still exists about the circumstances of such projections, and many of the original lantern slides survive. But there seems to be a surprising scarcity of surviving material for one potential use of the magic lantern: for public health education and propaganda. I have found only a few documented cases from the Victorian era of the employment of lantern projection to spread public health advice and information (e.g. advice on how to prevent and avoid infectious diseases), and I have seen few if any surviving slides from the nineteenth century on such themes though some do survive from the early twentieth century.

In this brief presentation I will summarise the examples I have succeeded in finding of the use of the lantern in early health education campaigning, mainly in the UK. My further aim, however, will be to enquire of other collectors and scholars attending the conference as to whether, to their knowledge, any such slides (or documentation about screenings of such slides) do survive.

Stephen Bottomore spent most of his career as a director of television documentaries, while also researching aspects of film history. He was an associate editor of "Film History" journal for some years, and is the author of two books and many articles on silent cinema. He was awarded a PhD by Utrecht University in 2007 for his thesis, "Filming, Faking and Propaganda: The Origins of the War Film, 1897-1902," and continues to write about early and pre-cinema and their social/cultural contexts.

Projecting Knowledge: Glass Slides in Dutch Academic Collections

RIXT BOSMA

Independent Art Historian, Netherlands

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FRANK MEIJER

Coordinator Stichting Academisch Erfgoed

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Wed, 30 Aug 11:45-12:45

5x5 Minutes

Form of presentation: 5-Minutes-of-Experience



Lantern slides were used widely at Dutch universities between c. 1870 and 1950 to illustrate lectures and talks.

Lecturers used both commercially produced slides and self-made slides – and some of this old lecture material is archived in Dutch academic heritage collections.

The universities that are part of Stichting Academisch Erfgoed (SAE, “Foundation for Academic Heritage”) hold tens of thousands of slides. Rixt Bosma and Frank Meijer will talk about their discoveries during the first inventory in 2016 and the current plans of the “working group lantern slides” at SAE to gain more attention to this part of academic heritage.

After studying Art History at Leiden University, Rixt A. Bosma has been working since 2004 as an independent art historian, with an emphasis on photo history, social documentary photography and photojournalism. Clients include museums, university libraries, cultural heritage institutes, government, corporate archives, photographers and artists. For Stichting Academisch Erfgoed, she started to inventory the slide heritage held in Dutch academic collections, archives and libraries.

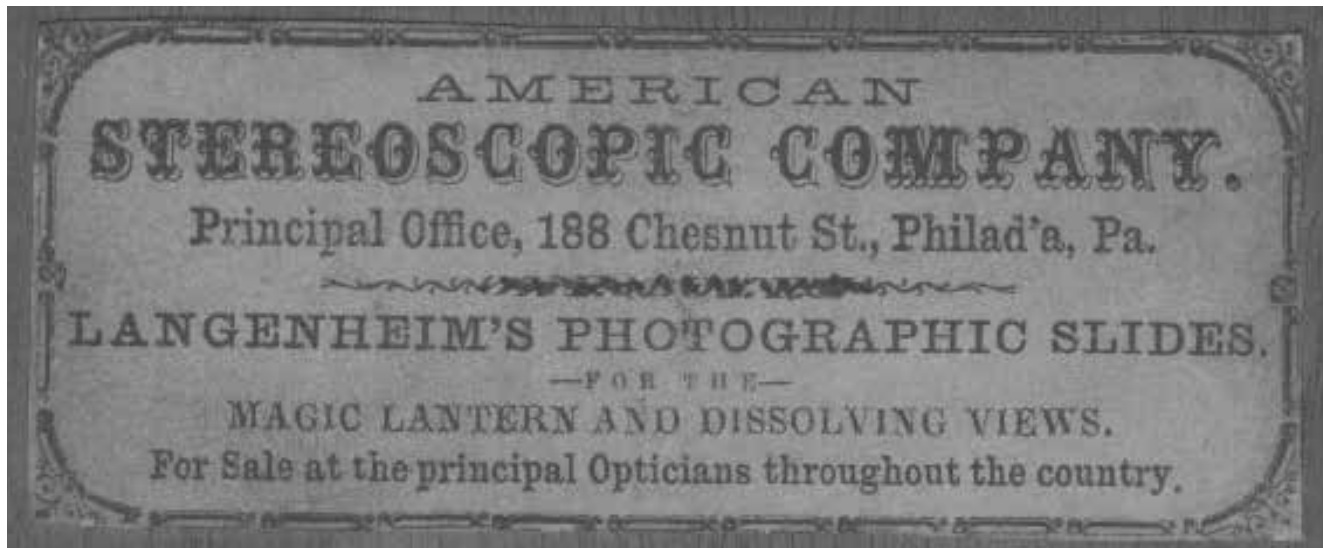
Frank Meijer is the coordinator of the Dutch Foundation of Academic Heritage (SAE). He is responsible for the SAE projects and activities that are developed in collaboration with universities and science museums. Frank is an historian and has spent his career working for museums and cultural heritage institutions, as a concept developer and project manager.

The collection of magic lantern slides from the “Pennsylvania Hospital for the Insane”

ANGÉLIQUE QUILLAY
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Wed, 30 Aug 14:15-16:15
Panel 3

Form of presentation: Paper



The collection of magic lantern slides from the “Pennsylvania Hospital for the Insane”, known as Dr. Kirkbrides collection, was constituted between 1844 and the 1890s. It is exceptional due to its large scale, the variety of techniques used in making the glass slides and its long period of creation. It also bears witness to the innovative cultural practices which it records. The collection, like a window open to the outside, was used as a component of a larger scheme in which light was essential.

“[In] 1844, was planted the germ of a course of lectures, which expanded and matured a beauteous flower, the following season, 1845-46,” wrote the physicians assistant in the introduction to the thirteenth annual course of lectures. By 1857, the course was considered as a journey, commencing in the hospital and extending almost around the entire world. The collection of objects preserved by the institution offers a glimpse into that journey. The presentation will show the variety of techniques used in making the slides. It will highlight the beginnings of the collaboration between Frederick and William Langenheim photographers and innovators of the negative-positive process in the United States - and Thomas Kirkbride.

Angélique Quillay holds a PhD in Anglophone Studies from Université Sorbonne Paris Cité (2016). She is affiliated with the LARCA (Univ. Paris Diderot).

The magic lantern on the edge of empire: The Formation of an Australian Colonial Audience through lantern shows

MARTYN JOLLY

Project leader "Heritage in the Limelight"
Australian National University, Australia
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Wed, 30 Aug 14:15-16:15
Panel 3

Form of presentation: Paper

Audiences in the colonies of Australia were early adaptors of magic lantern technology. From the mid 1840s onwards audiences in the colonial capitals, as well as out in the remote areas, became well acquainted with all aspects of the technology. Although the slides they were seeing were similar to those being exhibited in Europe, the colonial experience of those slides was significantly different to that of European audiences. Often wracked with homesickness for the Old World, while simultaneously trying to make sense of their new social and physical environment, the magic lantern became a fundamental part of the formation



of colonial society. Through analyzing the many newspaper reports of magic lantern shows we are able to chart the way disparate, sometimes estranged, individuals were formed into coherent colonial audiences, audiences amenable to further media developments in the twentieth century, after the federation of Australia. The research for this paper has been carried out as part of the Australian Research Council Discovery Project "Heritage in the Limelight: The Magic Lantern in Australia and the World".

Dr Martyn Jolly is an artist and a writer from the Australian National University. His book "Faces of the Living Dead: The Belief in Spirit Photography" was published in 2006. His work is in major Australian museums. In 2011 he undertook fellowships at the National Library of Australia and the Australian National Film and Sound Archive. In 2015 he received an ARC Grant to lead the international project "Heritage in the Limelight: The Magic Lantern in Australia and the World". See: martynjolly.com

Use of Magic Lantern Slides in Temperance Movement in Meiji Japan

MACHIKO KUSAHARA
Waseda University, Japan

MIYUKI ENDO
Tokyo Metropolitan Museum of Photography, Japan

KAZUO KANEKO
Ibaraki University, Japan

Wed, 30 Aug 14:15-16:16

Panel 3

Form of presentation: Paper

This paper presents the use of magic lantern in Japanese temperance movement and its background, with rich visual materials. Magic lantern was a “modern” medium widely used in school and social education since late 19c Japan. We will focus on a leading photographer and magic lantern specialist Matsuchi Nakajima, who produced high quality and original temperance slides. Sketches made by his wife and collaborator Sono, woodblock prints published by a Japanese women’s organization, and a set of American temperance slides will be presented, revealing an unexpected relationship among them.

Magic lantern was known to Japanese by late 18th century and by the beginning of the 19th century developed into Utsushi-e, a Japanese style magic lantern show developed by Toraku became a popular entertainment. As Japan’s modernization started with the Meiji government, magic lantern was re-introduced as a modern medium. In 1880 the Ministry of Education commissioned Hatsuzo Tsurubuchi and Matsuchi Nakajima to produce magic lantern slides for educational purpose. The two played a leading role in promoting and distributing magic lantern with their knowledge and skill both in hardware and software. Nakajima was a prominent photographer who runs a studio with his wife Sono, a painter by education. This explains the aesthetic quality of both photographic and illustrated slides he made. In her recent paper Miyuki Endo studied the role Sono played in producing illustrated slides. She reports there are sketches for temperance slides in the Kazuo Kaneko Collection, which contains an archive of Sono’s sketches and related materials. Among Nakajima’s slides in the Machiko Kusahara Collection there is a series of original and beautifully colored temperance slide. With humoristic but accurate touch they illustrate how drinking damages not only one’s personal life but also the nation’s assets, reflecting the agenda of the New Government. Also in the Collection there are woodblock prints using the traditional technique but clearly made after Western temperance slides. It turned out the pictures on the prints match with sketches in the Kazuo Kaneko Collection, and their originals come from American McAlister temperance slides. This recent discovery illustrates how magic lantern was used in multiple manners in social education in Meiji Japan. It also gives a new light to activities of Japanese women in the society that was still halfway of modernization.

*M*achiko Kusahara see Panel 1

*M*iyuki Endo is a curator of Tokyo Metropolitan Museum of Photography and a PhD candidate at Waseda University. Her research focuses on early history of photography in Japan, its relationship to art, and applications in different fields.

*K*azuo Kaneko works at Ibaraki University.

Euro-American Artefacts as Asian Heritage: Lantern Slides of the China Inland Mission at Hong Kong Baptist University Library

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ANNA GRASSKAMP

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Wed, 30 Aug 14:15-16:15

Panel 3

Form of presentation: Paper

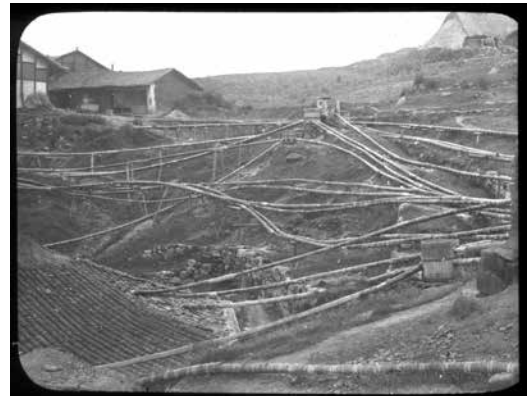
Hong Kong Baptist University Library holds 166 lantern slides and 59 glass and plastic negatives produced in the context of European and North American missionary endeavors from circa 1900 to 1930. Donated to the Library by 1998 the slides have been used in teaching and research and since 2003 are shared online. The photographs on the slides were taken by members of the China Inland Mission known today as Overseas Missionary Fellowship International, which had been founded in 1865 by James Hudson Taylor (1832-1905) in England and was active in the interior of China until 1950.

The images on the slides form visual evidence of missionary material culture and activities, document social interactions between Chinese

pastors and Christians and capture acts of preaching and medical work executed on behalf of the China Inland Mission. In addition, the slides offer views of Chinese architecture and the local population; examples include scenes in the streets of Shanghai and a meticulous serial documentation of the extraction of salt in rural China.

The slides histories of making, ownership and archiving show how images made by Europeans and Americans were transformed into Asian heritage. This happens first of all by the slides transformation from the Records of the United States Home Council of Overseas Missionary Fellowship (China Inland Mission), held by the Billy Graham Center Archives, Wheaton College, Illinois, USA, to the Hong Kong Baptist University (HKBU) Library. A second step in the slides global lives is provided by local cleaning and preservation efforts. Their digitization in 2003 made the images an important part of globally shared heritage, in the arguably borderless and transcultural space of the internet. The paper also contextualizes the slides within the framework of international missionary photography on the one hand and visual culture in twentieth-century China on the other. The choice of motifs, some of the slides intrinsic framings and carefully executed colorations reveal an interest in aesthetic enhancement and visual quality as informed by local studio photography and the preceding work of other travelling photographers.

Slides and glass negatives were intended to be used for magic lantern shows and, in selected cases, also publications to propagate the China Inland Missions work. The slides with their carefully hand-colored surfaces form transcultural artefacts while they also materialize an early example of Visual Anthropology. As such they can be interpreted as products of the European gaze which constructs, reproduces and solidifies visions of Asia. This is further highlighted by the ways in which the slides are currently approached and re-interpreted not only in scholarly contexts, but also through teaching at HKBU's Academy of Visual Arts as revealed by insights into the classroom, a space allowing for the deconstruction of the historic European gaze through a lantern slide collection made available in Hong Kong.



Suk Mei Irene Wong is the Special Collections Librarian and Archivist at Hong Kong Baptist University Library. She holds a Master of Library Services (Rutgers, State University of New Jersey). She has published several English and Chinese journal articles and book chapters. Her research interests include digitization, preservation and archival management.

Anna Grasskamp, PhD (Leiden University), is Research Assistant Professor at Hong Kong Baptist University's Academy of Visual Arts.



A MILLION PICTURES

HISTORY, ARCHIVING, AND CREATIVE RE-USE OF EDUCATIONAL MAGIC LANTERN SLIDES



Conference Fair - Programme Overview

Performances Organized by Room

Name	Given Name	Short Title	Type of Presentation	Time
FOYER D21				
Dupré La Tour	Claire	Early Film Titling	Poster	17:00-20:00
Gelsthorpe	David	Creating the Lanterium	Poster	17:00-20:00
Kenney	Aurora	Human-Animal relations	Poster	17:00-20:00
Lorenzo	Ariadna	Teaching through images	Poster	17:00-20:00
Männig	Maria	Research project Art History	Poster	17:00-20:00
McAllister, Annemarie and Helen Cooper		'Temperance Electronic Archive' (TEA)	Poster	17:00-20:00
Splinter	Jeroen	Advertising in Cinemas	Poster	17:00-20:00
Kooloos	Suzanne	The Great Mirror of Folly	Poster	17:00-20:00
Van Damme	Kristien	Belgian politics in 1900-1920: A. Buisse	Poster	17:00-20:00
Lydia Jakobs/Daniela Müller-Kolb		Companion of the Historical Art of Projection	Demo	17:00-20:00
López San Segundo	María Carmen	App 'Linternauta'	Demo	17:00-20:00
Melgar	Liliana	CLARIAH Media Suite	Demo	17:00-20:00
Christian Olesen and Anna Dabrowska		Colour Patterns and ImageJ	Demo	17:00-20:00
Nieuwenshuis	Ivo	Remediating the Magic Lantern Show	Poster	17:00-20:00
ROOM 0.06 - Sweelinckzaal				
Private Collectors		Selling lantern books and ephemera	Table	17:00-20:00
Journal Early Popular Visual Culture		Info	Table	17:00-20:00
Magic Lantern Society		Selling books & Info	Table	17:00-20:00
fotografica		Info fotografic history	Table	17:00-20:00
Journal: KINTop		Info & Selling books	Table	17:00-20:00
Crangle	Richard	Lucerna Web Resource	Demo	17:00-20:00
ROOM D21 0.05				
Vanhoof	Floris	"Fossil Locomotion"	Performance	17:25-17:45
		"Fossil Locomotion"	Installation	18:00-20:00
Joris Derks, Daisy Keehnen & Jordy Veenstra		Cinderella	Installation and Film	18:00-20:00
ROOM D21 0.03				
		<i>Films from DVD in loop</i>	Films	17:00-18:00
Fleur Sophie de Boer, Thomas Jaap, Jeroen Koelewijn		Slide of Life	Film & Intro	18:15-18:30
Marloes Jong, Charlotte Roosmalen, Claire Verplanke		De toverlantaarn	Film & Intro	18:35-18:50
		<i>Films from DVD in loop</i>	Films	18:45-19:15
Fleur Sophie de Boer, Thomas Jaap, Jeroen Koelewijn		Slide of Life	Film & Intro	19:15-19:30
Marloes Jong, Charlotte Roosmalen, Claire Verplanke		De toverlantaarn	Film & Intro	19:30-19:45
ROOM D21 1.05				
Westerterp	Liselotte	"The Journey" and "The Blackbird"	Live music & lantern Performance	17:00-19:00
			The Journey	17:00-17:20
			The Blackbird	17:50-18:05
			The Journey	18:15-18:35
Pignotti	Antonio	Dalle lanterna magichi al Cinematografo	Magic Lantern Show	19:15-19:45

Performances Organized by time

Time	Name	Short Title	Type pf Performance	Room
17:00-17:20	Liselotte Westerterp	"The Journey" 1st performance	Live music & lantern performance with musicians from Utrecht Conservatory	D21 1.05
17:25-17:45	Floris Vanhoof	"Fossil Locomotion"	Performance with 4 slide projectors	D21 0.05
17:50-18:05	Liselotte Westerterp	"The Blackbird"	Live music & lantern performance with musicians from Utrecht Conservatory	D21 1.05
18:15-18:30	Fleur Sophie de Boer, Thomas Jaap, Jeroen Koelewijn	"Slide of Life" 1st performance	Film & Intro	D21 0.03
18:15-18:30	Liselotte Westerterp	"The Journey", 2nd performance	Live music & lantern performance with musicians from Utrecht Conservatory	D21 1.05
18:35-18:50	Marloes Jong, Charlotte Roosmalen, Claire Verplanke	"De toverlantaarn" 1st performance	Film & Intro	D21 0.03
18:55-19:10	Joris Derks, Daisy Keehnen and Jordy Veenstra	"Cinderella"	Installation	D21 0.05
19:15-19:45	Antonio Pignotti	"Dalle lanterna magichi al Cinematografo"	Magic Lantern Show	D21 1.05
19:15-19:30	Fleur Sophie de Boer, Thomas Jaap, Jeroen Koelewijn	"Slide of Life" 2nd performance	Film & Intro	D21 0.03
19:30-19:45	Marloes Jong, Charlotte Roosmalen, Claire Verplanke	"De toverlantaarn" 2nd performance	Film & Intro	D21 0.03

TEA at the Pictures

HELEN COOPER
and
ANNEMARIE MCALLISTER

Wed, 30 Aug 17:00-20:00
Conference Fair

Form of presentation: Poster

The Livesey Collection is the most complete assembly of temperance related materials in the world and The Temperance Electronic Archive (TEA) is a long-term multi-part project to digitize and disseminate it. The lanternslides sit alongside the textual materials as a major part of the temperance movements story. In campaigning and educational efforts, it used every technology to promote its message. In working with the slides we are seeking to uncover more about the relationships between the message and the means of its delivery.

1. The initial poster will give some context for the slides promoting temperance, and raise some questions about the history of their use. McAllister has previously written about the use of the Magic Lantern in the temperance movement, pointing out that the zenith of this technology coincided with the most rapid growth in numbers of abstainers, and that the educational potential of the format was employed with particular success (To assist in the pictorial teaching of Temperance: the use of the Magic Lantern in the Band of Hope in eds. L. Vogl-Bienek and R. Crangle, *Screen Culture and the Social Question* (Bloomington: Indiana UP), 124-134.). The poster will examine why the temperance movement needed the lantern and how it made use of lantern slides as a teaching tool on a massive scale.

2. The central poster will describe the process of preservation, cataloguing, digitising and disseminating the digital surrogates of the Livesey collection lanternslides. In particular, the poster will focus on the base principle of the project, which is to present the digital surrogates in a way that will reflect the original intentions of the slides in terms of both the format and the content. The creation of digital surrogates and their presentation should reflect the original context of the use of the slides, in addition to treating them as standalone static images. Preventative Conservation needs to include the experience of the presenter and the audience. Drawing on community sources and discovering texts used at the time of the presentation of the lanternslides this project is exploring the possibility re-creating the original experience in a digital context as a part of the archival workflow. This poster will present a cradle-to-grave description of the digitisation workflow for the project taking in copyright, diligence and the development of contextual metadata as well as the practical challenges.

3. The third poster will explore uses of the images and data for a 21st century audience, surveying how this material has already been used in interactive web-based projects such as www.demondrink.co.uk, and initial plans for future developments. As well as our own planned initiatives, consideration will be given to potential stakeholders and partners who may make diverse use of these images and information for educational, public information, cultural, historical, artistic, or other purposes.

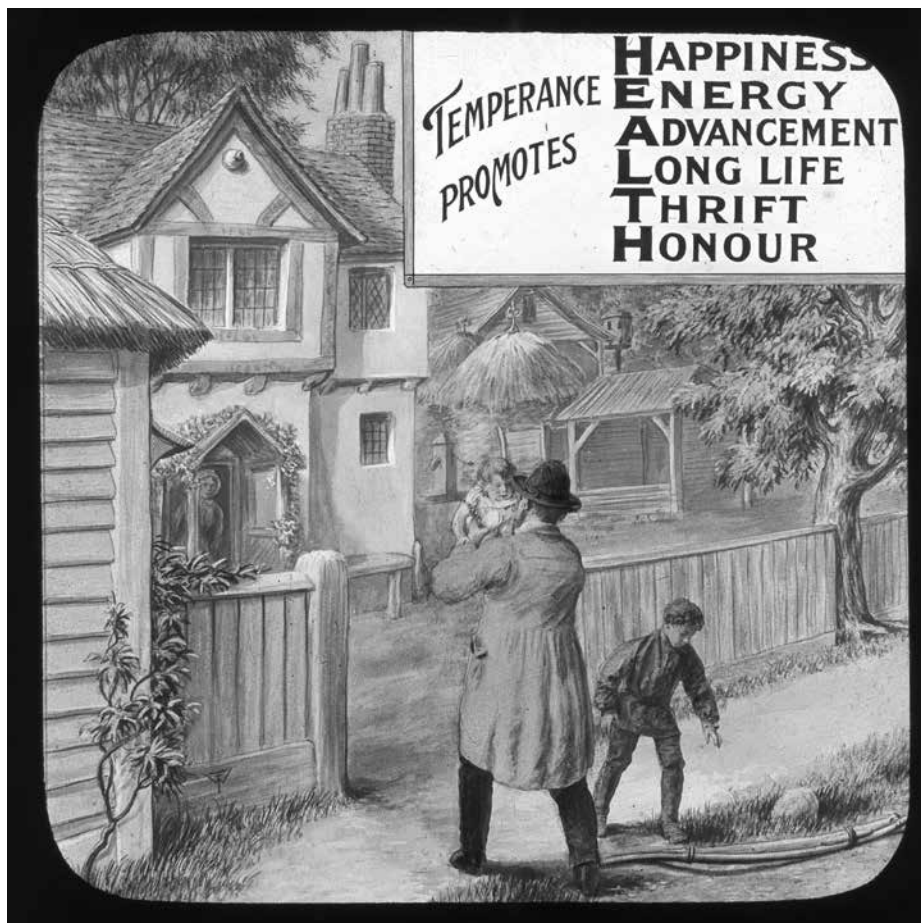
TEA at the Pictures

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Helen Cooper is the University of Central Lancashire Repository Manager and University Archivist. An academic background in history culture and aesthetics led to a career in higher education focussing on Special Collections, archives and digital preservation. Her current role includes responsibility for the University repository and digital archive and she contributes to national discussions relating to digital metadata schema and standards around preservation and dissemination infrastructure.

*Dr. Annemarie McAllister is Senior Research Fellow in History at the University of Central Lancashire, and has written widely on the cultural, social and political history of the UK temperance movement. Her last book, *Demon Drink? Temperance and the Working Class* (2014) is a popular history to complement the three exhibitions she has curated, including the ongoing virtual site at www.demondrink.co.uk. She is now writing a book on the *Band of Hope* and is a member of the Magic Lantern Society.*

Magic Lanterns in *The Great Mirror of Folly* (1720)

SUZANNE KOOLOOS
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Wed, 30 Aug 17:00-20:00
Conference Fair

Form of presentation: Poster

This poster presentation explores how images of magic lanterns were used to explain, question and satirize the first global stock market bubble of 1720. Due to heavy speculation in joint-stock companies, financial bubbles such as the South Sea Bubble (England) and the Mississippi Bubble (France) developed. These bubbles did not only have financial impact, but also inspired literary and artistic responses, in which images of magic lanterns played an important role. In one of the most extensive folia about this financial crisis, *The Great Mirror of Folly* (Amsterdam 1720), magic lanterns appear on several engravings. My hypothesis is that writers and engravers made use of the ambiguous status of the magic lantern: lanterns are pictured both as instruments bringing the news of the bubbles in England and France, and as instruments used to deceive and to stimulate financial speculation. In both cases, images of magic lanterns were employed to criticize and unmask financial speculation.

Suzanne Kooloos holds a Bachelors Degree in Language and Culture Studies: Art, History and Culture 1450-1750 from the University of Utrecht and a Masters Degree in Dramaturgy from the University of Amsterdam. She has worked as a researcher, writer, dramaturge and theatre critic in the Netherlands and abroad. Currently, she is working on her PhD at the University of Amsterdam, focusing on the relationship between theatre and financial speculation in the early 18th century

The Lucerna Magic Lantern Web Resource - some recent developments

RICHARD CRANGLE

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Wed, 30 Aug 17:00-20:00
Conference Fair

Form of presentation: Demonstration

This presentation will demonstrate some of the recent developments in the Lucerna web resource (www.slides.uni-trier.de), arising mainly from discussions in the course of the Million Pictures project - multiple languages, recording different slide types, lantern hardware, keyword indexing and image tagging, standardisation of terminology, collection management functions and others. It will be an informal and interactive demonstration, inviting questions and discussion of the current and future needs for online resources relating to magic lantern material and practice. Ideas for collaborations and links between Lucerna and other projects and initiatives will be especially welcome.



Richard Crangle is a magic lantern researcher attached to the Exeter team of the Million Pictures project, and a committee member of the Magic Lantern Society. He was Editor of the New Magic Lantern Journal from 2001 to 2010, and has published articles and co-edited books (Encyclopaedia of the Magic Lantern, Realms of Light, Screen Culture and the Social Question) on many aspects of lantern history. His main activity since 2006 has been the development of the Lucerna Magic Lantern Web Resource www.slides.uni-trier.de

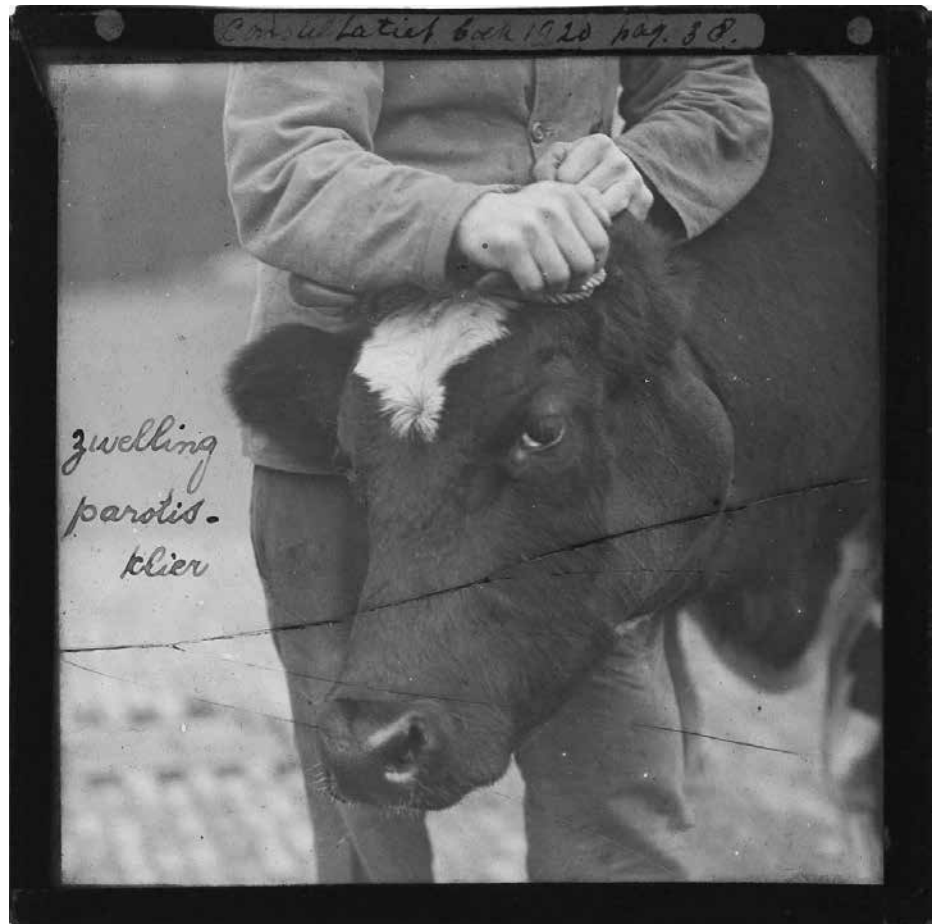
Human-Animal relations as evidenced in the Veterinary Slides at Utrecht University Museum

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Wed, 30 Aug 17:00-20:00
Conference Fair

Form of presentation: Poster

In this project I researched veterinary slides at Utrecht University Museum as a way to investigate human-animal relations. Educational lantern slides may be a valuable source of information about scientific practice, and here I focus on veterinary slides in order to see how knowledge about non-human animals was visually represented; I also address questions about tacit knowledge and visualization in learning.



Aurora is a student in the History and Philosophy of Science Master's program at Utrecht University and has a Bachelor's degree in Cognitive Science from Vassar College, USA.

The Journey and The Blackbird

LISELOTTE WESTERTERP
Musician, composer
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Wed, 30 Aug 17:00-20:00
Conference Fair

Form of presentation: Performance (Live Music & Lantern)

“The Journey” travels back in time, and offers a glimpse into the long trek of nomadic tribes in Tibet and Mongolia in the early 20th century. These stunning magic lantern pictures were found in a dusty drawer of the Utrecht University Museum, but originally come from the collection of photographer Paul Popper, who in 1934 founded Popper Photo’s, one of the largest independent photography libraries in the UK. Liselotte Westerterp, a Master student at the HKU, composed the music to accompany these static but mesmerizing images. The music’s fragility and nostalgia express the sentiment of a vanishing world of nomadic people. “The Journey” will be performed by Pau Marquès i Oleo (cello), Oren Ziv (electric guitar), Rietelke Hölscher (piano) and Nicole Eva Leroux (voice).



“The Blackbird” is inspired by the poem “Thirteen Ways of Looking at Blackbirds,” by the American poet Wallace Stevens. In this poem, the blackbird symbolizes perhaps the primordial force of nature that lies beneath the shell of our cultured and civilized personas. Westerterp translated this force into a composition for a string trio. “The Blackbird” will be performed by Pau Marquès i Oleo (cello), Olivia Doflein (violin), Sophie Vroegop (viola). Lanternist Annet Duller in turn was inspired by the composition and developed visuals that she will perform with a magic lantern.

Liselotte Westerterp is currently a graduate student in music composition at the Utrecht Conservatory. She lived and worked for 28 years in Philadelphia USA, where she wrote for choirs and ensembles and had her works performed at various venues in New York and Philadelphia. In 2012 she won a composition prize from IAWM. She has taken an interest in working with people of other artistic and scientific disciplines, as shown by her collaboration with magic lantern expert Sarah Dellmann.

Remediating the Magic Lantern Show in the Eighteenth-Century Dutch Republic

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Wed, 30 Aug 17:00-20:00
Conference Fair

Form of presentation: Poster

My poster will discuss the remediation of the magic lantern and its relative the peepshow (*rarekiek*) in the Netherlands.

The Netherlands has a rich history of magic lantern and peepshow remediations, specifically in the form of pamphlets that imitated the performance of a magic lantern or peep show on the street or at the fair. Typically, these pamphlets would consist of a dialogue between two characters: a showman, who described what there was to see in his show, and a spectator, who responded to these descriptions. The topic was usually a recent event, like an ongoing war or a domestic conflict. The pamphlets had a humorous character and were also politically charged: they attacked specific political parties and their representatives, who were mocked in the virtual slides described by the showman. These fake magic lantern and peep shows, performing comedy and commenting on topical events at the same time, seem to have been a typical Dutch tradition.

I have been investigating this tradition for some years now. To date, I have found over a hundred different Dutch sources remediating a magic lantern or peep show, published between 1680 and 1920. Most sources stem from the eighteenth century.

My poster will focus on two questions raised by the phenomenon of magic lantern and peepshow remediations:

- 1) Why did Dutch pamphleteers decide to use the magic lantern formula (as we could call it)?
- 2) How does this phenomenon relate to the history of learning?

By addressing these questions, I hope to offer a valuable contribution to magic lantern scholarship, which has hitherto paid relatively little attention to this specific tradition of remediation. I do so from the conviction that this tradition sheds a new and inspiring light on the cultural history of the magic lantern itself.



I am a literary historian, specialized in the Dutch eighteenth century and in the topic of humor and satire. As of August 2017, I work as a lecturer at the Radboud Universiteit Nijmegen, department of Dutch Language and Culture. I did my PhD at the University of Amsterdam (2009-2013). I have published several articles that deal specifically with the Dutch “fake” magic lantern and peepshow tradition.

Visual learning and communication redefined? The magic lantern legacy and the visual projects of Charles and Ray Eames Office

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Wed, 30 Aug 17:00-20:00
Conference Fair

Form of presentation: Poster

Charles and Ray Eames are best known for their pioneering contributions to architecture and furniture, industrial and graphic design, but they are also celebrated for their various visual projects that include films, exhibitions, lectures and multimedia shows. Little is known, however, about the rich photography archive of the Eames Office, made up of some 750,000 items, and less about the 300,000 slides included among these. The images of most of their visual projects come, of course, from this archive, but why did the Eameses need such a huge number of images and, particularly, slides? Did these images simply illustrate their projects and lectures at schools and universities? How did they really use all these slides, and what for?



The Eameses were not the first to use images to accompany a discourse. In fact, practices of this kind had existed in the nineteenth century, when the tool par excellence to promote visual education was the magic lantern projections. As is well-known, the magic lantern revolutionised the way lectures were given, allowing projected images to be integrated with speech and, from the second half of the nineteenth century, leading to the adoption of the illustrated lecture with projected images to teach most academic disciplines, first at universities and then, in the early years of the twentieth century, at primary and secondary schools.

The Eames worked with images between the 1950s and the 1970s can be understood as a new chapter in the history of visual pedagogy and communication. Influenced by both the visual theory of György Kepes, an artist close to Bauhaus, and by the pedagogy of John Dewey, a psychologist, philosopher and educational reformer, the Eameses used the images in their projects to promote innovative teaching methods and new communication theories. Slides played an important role in these projects. First, a large number of these visual works were based on slides made by the Eameses or members of their office. Second, although these projects were found in different visual mediums, slides were very often at their origin before being transformed into a film or an illustrated book. Third, slideshows usually formed part of internal staff meetings in the Eames Office, as well as external ones with clients. All told, this leads us to question why slides were so important in these projects. Is there an evolution in the Eames usage of slides? Why are illustrated lectures significant in their projects and how do they evolve? How are the Eames visual projects noteworthy in the history of visual pedagogy and communication?

This poster presents a preliminary study of Charles and Ray Eames' use of slides in their communication and pedagogical projects. It also attempts to integrate these usages into the broader history of the use of images in pedagogy and communication.

Image: 1968, Ray and Charles Eames selecting images, from exhibition "The World of Charles and Ray Eames". © Eames Office, LLC

Graduated in Art History, Ariadna Lorenzo Sunyer is a PhD candidate at the University of Lausanne (Switzerland) and at the University of Girona (Spain), under the supervision of Dr O. Lugon and Dr X. Antich. Her thesis analyses the use of the slide show as an artistic medium between the 1950s and the 1970s. She has also been involved in the organisation of several exhibitions. She is a member of some research projects of her universities and collaborates with the European Project "A Million Pictures".

Dalle Lanterne Magiche Al Cinematografo

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Wed, 30 Aug 17:00-20:00
Conference Fair

Form of presentation: Performance (Lantern Show)



“The use of the magic lantern and its slides, in all their artistic forms”

*A*ntonio Pignotti is a Milan-based lanternist, not a collector. Pignotti has collected magic lanterns and slides over time, as well as optical instruments, books and catalogs. The collection later also included cinema, with projection and gripping devices. covering a All together, Pignotti's collection covers a period from the end of the eighteenth century to the 1920s. Pignotti restores the object so they can function again. The best way to know and explain the objects is in form of an itinerary travel.

Creating a Lanterium: An immersive Lantern Slide display

DAVID GELSTHORPE
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Wed, 30 Aug 17:00-20:00
Conference Fair

Form of presentation: Poster

Lantern slides are an incredible resource and popular with the public, but can be difficult to display. Manchester Museum has invented the “Lanterium” an immersive room displaying 1000s of lantern slides. The aim was to showcase these hidden collections and celebrate their interplay between art and science.

The Lanterium formed part of the “Object Lessons” temporary exhibition. This exhibition showcased the scientific model and illustration collection of George Loudon, Manchester Museum and World Museum, Liverpool. Lantern slides were selected from seven themes including “Time”, “Understanding the body” and “the Microscopic”.

The poster will show the development, construction and the public response to this spectacular installation.



David has been Curator of Earth Sciences at Manchester Museum for the past eleven years where he looks after the rocks, fossils, minerals and a large collection of Victorian lantern slides. He has worked on a wide range of exhibitions from Natures Library (exploring the Museums vast natural history collection) to the current exhibition Object Lessons which celebrates scientific models and illustrations (including lantern sides). David has previously worked at a number of museums.

The Magic Lantern, a fabulous tool for early film titling

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Wed, 30 Aug 17:00-20:00
Conference Fair

Form of presentation: Poster

The projection of film titles through magic lantern slides constitutes an important dispositive in early film exhibition. Early film exhibitors presented varieties of moving pictures, lasting generally a minute or less. Most of the time, they had a film projector and a magic lantern to project films and glass slides. Projecting texts was common in lantern programs: educational billboards, song or hymn lyrics, poems and Bible quotations, announcements, inscriptions into drawings, or titles of sets. For film projections, the film's title was projected from a magic lantern slide while the reel was being changed. The spectator would see a succession of titles and moving pictures. This allowed for uninterrupted projection. A lecturer, or the projectionist, was present to announce and comment on the film, but title projection was considered a mark of quality. For the projectionist, manipulating two types of material was complicated, but a much easier technique was innovated (pioneered in 1897 in the UK): combining projectors, giving the ability to switch from a slide to a film.



Another way to facilitate the title projection was to print the title on a film strip and to glue it end to end with the picture film. Preserved copies of pre-1900 films with an original title on film are scarce. In fact, the shifts from slide titles to the titling on films have been eclectic, slow, and hesitant. The exhibitors were used to the lantern. They could cut off a filmed title if they preferred title slides, or they could eventually handcraft titles on films if they wanted some. As to the production companies practices concerning titles on films, they were not always advertised in their catalogues. At the actual stage of this research, the earliest catalogues offering titles on films (besides titles on slides) could be found in the British production, with James Williamson (1899) and Robert William Paul (1901). In the French production, we found a Parnaland catalogue (1901) proposing only titles on films; and although preserved copies show that Pathé had used this technique in 1901, its available catalogues show that it started from 1903 to advertise its filmed titles. Titles origins proves that the lantern was an inherent part of film projections, and for a long time: the American Biograph for example, rented its films with the service of a projectionist using only title slides until 1906. And, at least until 1916, titles were often projected with a hybrid system combined with lantern slides.

Projecting a title through a slide was a way to edit a still image with moving pictures, on screen; it is hence one of the oldest, if not the first, forms of film editing.

Researching title slide practices and the beginnings of filmed titles opens up a fascinating case of intermediality between the magic lantern and cinematography, and new perspectives on early film editing.

Those fabulous processes deserve to be further investigated, documented, and analyzed.

Claire Dupré la Tour, is Affiliate Researcher at the Institute for Cultural Inquiry, Utrecht University, where she received a PhD in 2016 for her thesis on the intertitle genesis and developments for fiction films, 1895-1916.

She authored many articles on the intertitle and early cinema, and has co-directed conferences and books on cinema history and theory. She is member of the Magic Lantern Society UK, Domitor, Les Amis de G. Méliès, and other associations and is Co-editor of the journal Iris since 1992.

Commercial Slides and the Cinematic Experience: The Narrative of Leisure Constructed by Advertisements

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Wed, 30 Aug 17:00-20:00
Conference Fair

Form of presentation: Poster

Magic lantern slides have seen many uses overtime. Since the invention of the cinematograph, the magic lantern has been used during picture shows. One of its uses was to show commercials. The EYE film museum holds a collection of lantern slides with commercials used in movie theatres, which I digitized in the context of the research project A Million Pictures. Most slides of this collection were used in the late 1960s and early 1970s. The content of these slides vary from commercials for restaurants to commercials for small shops. All the slides are somewhat bound to the region where the movie theatre was located.

The slides, I argue, form an integral part of the screening. The slides were shown before, in the break, and after the film. Hence, these slides contribute to shaping

the filmic experience. According to Francesco Casetti (2009), „filmic experience“ includes not only the film itself, but also the viewing situation and the presentation. A close look at these commercial slides reveals their connection to movie going practices: These slides invite spectators to visit certain bars, restaurants and shops after the screening, or before another show. This shapes the experience of the visited film itself, as the film is placed in the context of the broader leisure practice of „a night out“. I argue that, to understand the historical reception of a film, one must also consider the cinema as a part of a night out. The commercial slides thus broaden the scope of „filmic experience“ by constructing a narrative that continues beyond the movie theatre.



Jeroen Splinter is a master student enrolled in Film- and Television Studies at Utrecht University. He is interested in film history and historical film culture. He has completed research projects focussed on the historical reception of film noir, the construction of filmic experience in the 1950s, and the Dutch film culture during the start of World War II (1939).

eLaterna Archive and the digital Companion to the Historical Art of Projection

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Wed, 30 Aug 17:00-20:00
Conference Fair

Form of presentation: Demonstration

Lydia Jacobs and Daniela Müller-Kolb will present the results of the DFG-funded research project “The Fundamentals of Digitalisation of Works in the Historical Art of Projection as Applied to Media History, Methodology and Media Technology” conducted at the University of Trier, research focus Screen1900. This includes demonstrations of the “Companion to the Historical Art of Projection” and of digital critical editions of works in the historical art of projection.

The “Companion to the Historical Art of Projection” provides the theoretical and media historical foundations for critical digital editions of lantern slide sets. Its digital publication format combines scholarly articles on various aspects of the historical art of projection (sections are: fundamentals, apparatus, works, performance and resources) with digital animations of screen images, production processes and mechanical slides.

Digital critical editions of works in the historical art of projection combine high-quality digital reproductions of physical artefacts (slides) with digital tools for image analysis and time-based presentations. Different versions of surviving lantern slide sets are presented and compared (collation) while a critical apparatus provides introductory information and related material like readings, negatives and newspaper reports.

The poster presentation will be combined with the possibility to show and explain the interactive elements directly on the computer screen.

*D*aniela Müller-Kolb is a PhD student in Media Studies at the University of Trier. With Ludwig Vogl-Bienek and Lydia Jacobs, she is working in the Screen1900 project “The Fundamentals of Digitalisation of Works in the Historical Art of Projection”. Her PhD project investigates catalogues of the photographic industry in late 19th and early 20th century focusing on the distribution of projection equipment and lantern slides as a main basis for shows in the art of projection for mass audiences.

*L*ydia Jacobs received a master of arts (Magistra Artium) degree from the University of Trier with her thesis on George R. Sims’s Victorian Poverty Ballads and the Art of Projection. Her doctoral thesis explores depictions of poverty in the works of George R. Sims and their adaptations for the magic lantern. She currently serves as research officer of the Magic Lantern Society UK.

Linternauta: an app for interpretation of cultural heritage linked with magic lantern slides

FRANCISCO JAVIER FRUTOS
CARMEN LÓPEZ SAN SEGUNDO
University of Salamanca, Spain

Wed, 30 Aug 17:00-20:00
Conference Fair

Form of presentation: Demonstration

The research team from the University of Salamanca have, among other contributions, developed the Application “Linternauta”.

The App is based on the vocabulary for classifying slides, which they obtained through the content analysis. Linternauta is an app that helps with the interpretation of the cultural heritage of the collections of magic lantern slides.

Designed to promote technological and educational innovation,

Linternauta offers online multi-language content and has been designed to be part of the catalogue of educational tools used by museums or to support a temporary exhibition such as “Llum! La llanterna màgica i la imatge digital. Complicitats entre els segles XIX i XXI”, produced by Museu del

Cinema, Universitat de Girona and A Million Pictures, or “World Tour of the Magic Lantern” produced by The Space of Scientific Culture of the University of Salamanca.

Linternauta aims to spread knowledge and access to magic lantern slides thanks to information and communication technology (ICT), as well as to stimulate the direct experience of any community of users regarding such a valuable European cultural heritage.



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See the bios of Francisco Javier Frutos and Carmen López San Segundo in the Project Presentation Wednesday.

Digital Tools for Lantern Slide Research

DR. CHRISTIAN OLESEN
University of Amsterdam, Netherlands
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ANNA DABROWSKA,
EYE Film Institute Netherlands
AnnaDabrowska@eyefilm.nl

Wed, 30 Aug 17:00-20:00
Conference Fair

Form of presentation: Demonstration

In recent years, the scientific visual analytics software ImageJ has become increasingly used in film and media studies for style analysis. The software allows for analysing patterns in large scale image sets making use of various visualisation formats. While initially conceived for visualisation in the sciences and medical imaging, media scholars have found interesting applications for the analysis of stylistic features of light and colour in various media types. For instance, Lev Manovich has used the software to make grid visualisations of Time Magazine covers over time to visualise its graphic development, and film scholar Kevin L. Ferguson has used the format to summarise colour and lighting patterns in Western films and in Japanese films to make comparative analyses of features such as vignetting.

Taking the cue from such applications, our poster sets out to discuss the potential applications of ImageJ for lantern slide analysis. How might ImageJ help us understand lighting patterns and compositions in magic lantern slides for instance, and may ImageJ help us discern cultural or generic differences in these which we were not hitherto aware of? The poster discusses these questions based on an ImageJ analysis of a sample set of lantern slides selected in collaboration with Dr. Sarah Dellmann, comprising respectively city and nature motifs.

Dr. Christian Olesen is a media scholar at the University of Amsterdam with an expertise in the interrelation between film archiving and historiography, digital history and data visualisation. Currently he is Principal Investigator in the CLARIAH research project MIMEHIST: Annotating EYE's Jean Desmet Collection as well as research assistant at CREATE: Creative Amsterdam - an E-Humanities Perspective.

Anna Dabrowska is film event producer at EYE as well as independent film programmer at various film festivals. She has extensive experience in the programming and exhibition of experimental cinema and is a practitioner of ImageJ in her essayistic filmmaking. She is also a member of the Amsterdam School for Cultural Analysis' research group "Moving Images: Preservation, Curation, Exhibition".

Digital Tools for Lantern Slide Research: Annotating digital resources using the CLARIAH Media Suite

DR. LILIANA MELGAR ESTRADA
Postdoctoral Researcher
University of Amsterdam, Netherlands
melgar@uva.nl

Wed, 30 Aug 17:00-20:00
Conference Fair

Form of presentation: Demonstration

The screenshot shows the CLARIAH Media Suite website. At the top, there is a navigation bar with links for 'Data sources', 'APIs', 'Components', 'Recipes', 'Help & Feedback', and 'Login'. The version number 'v1.1' is displayed in the top right corner. The main content area features the CLARIAH logo on the left, which includes the text 'Common Lab Research Infrastructure for the Arts and Humanities'. To the right of the logo is a section titled 'What is the Media Suite?' with a paragraph explaining its purpose: 'The Media Suite is a research environment of the Dutch infrastructure for digital humanities and social sciences (CLARIAH) which aims to serve the needs of media scholars (and other scholars who use audiovisual media) by providing access to audiovisual collections and their contextual data. Here you can enter the Media Suite services. To read more about the CLARIAH Media Studies focus, go to the CLARIAH website, or to our Media Suite blog and documentation pages.' Below this, there are four columns, each with an icon and a title: 'Data Sources' (database icon), 'APIs' (plug icon), 'Components' (gears icon), and 'Recipes' (pencil icon). Each column contains a brief description of that feature.

Manual annotation of text, image, and moving images are needed for supporting scholars in interpreting digital sources. For this purpose, a series of tools are being developed in the context of the Dutch Common Lab Research Infrastructure for the Arts and the Humanities (CLARIAH). This demo shows the current status of the CLARIAH Media Suite with an emphasis on the annotation tools.

Liliana Melgar is a postdoctoral researcher in the information science field. Currently working at the University of Amsterdam and The Netherlands Institute for Sound and Vision, she conducts the user studies for the development of tools for audiovisual access and annotation in the CLARIAH project (the Dutch Common Lab Research Infrastructure for the Arts and the Humanities) <https://www.clariah.nl/>

Fossil Locomotion

FLORIS VANHOOF

artist

www.endlesswebsite.blogspot.com

com

Wed, 30 Aug 17:25-17:45 Performance

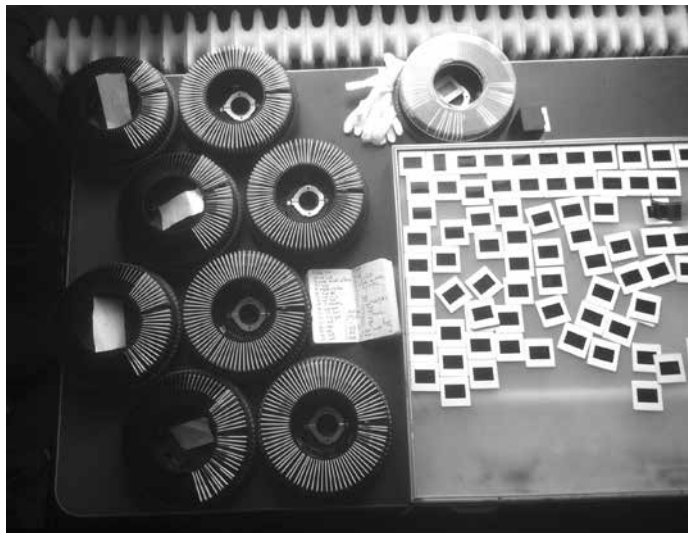
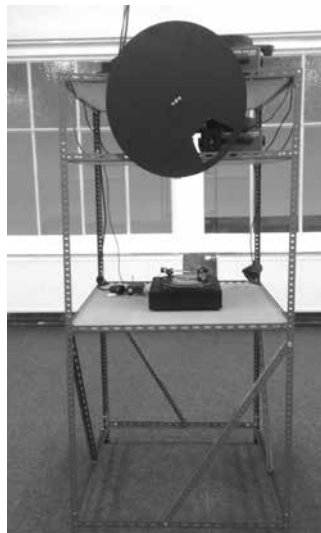
18:30-20:00 installation

Conference Fair

Form of presentation: Performance / installation

Imaginary studies in movement, using my family's collection of fossils.

The illusion of moving fossils is achieved by a turning disk, four slide projectors and recorded sound. The disk turns quickly, thereby alternating which slide projector's light is seen on the screen. This results in a flickering animation.



In 81 series of 4 flickering slides, the fossils that have been motionless for the last 750 million of years seem to move. The sequential and serial chronophotography by Edward Muybridge's "Animal Locomotion" (1887) was a source of inspiration, but it was Hollis Frampton & Marion Faller's humorous reaction to Muybridge, "Sixteen Studies from Vegetable Locomotion" (1975) that inspired me to move the motionless.

I photographed mainly brachiopods that I found as an amateur palaeontologist together with my family. In animation, the shell-like shapes transform to flying birds.

Even fossils from different ages merge for the split of a second and form together one animistic movement.

The dynamics of the analogue image is especially fit for this kind of extreme magnification of the macro photography. The recorded sound plays with our perception by pulsating at times synchronously, at times asynchronously together with the rhythm of the projected images.

After the performance, some artefacts will be displayed in form of an installation.

Floris Vanhoof (1982) is interested in the hybrid form of music, photography and film. His first projections, experimental films on 16 millimetre, evolve towards pure visual experiences in which he questions our viewing patterns. Inspired by structural film and early electronic music he makes audio-visual installations, expanded cinema performances and music releases. Vanhoof builds his own instruments to discover the border between image, light and sound. As media-archaeologist, he confronts the digital spoiled audience with flickering 16 mm films and 35mm slide installations, formats doomed to disappear. In 2015, he received the price of the public at the Young Belgian Art Prize.

Slide of Life

FLEUR SOPHIE DE BOER

THOMAS BRUINSMA

JEROEN KOELEWIJN

University of the Arts Utrecht (HKU), Netherlands

<https://www.facebook.com/Slide-of-Life-1898307147082381>

**Wed, 30 Aug 18:15- 18:30
and 19:15-19:30
Conference Fair**

Form of presentation: Film Screening

This animation film was produced as a collaborative project between Utrecht University and the University of the Arts Utrecht (HKU) in the InterMEDIA project 2017. The makers of the animation film, Fleur Sophie de Boer, Thomas Bruinsma and Jeroen Koelewijn will show their Film “Slide of Life” (3:15. NL 2017, no spoken word) and answer questions by the public about the making-off, the artistic process and their experience in using lantern slides for digital animation.



“After seeing the beauty of thousands of old magic lantern slides, we believe these pictures need to be seen again”, so the conviction of the makers. In this animation film, the viewer is taken on a trip not only by means of lantern slides but also through lantern slides. Slide of Life shows various facets of a slide that can be re-animated: the depicted objects move, or added animations move through the slides, and sometimes even the slide itself is shaking. Travelling by boat, submarine, balloon and rocket, various animation techniques are combined into a rhythmic mixture of collage and rollercoaster trip that resemble the aesthetics of Monty Python’s Flying Circus. The decision to use the images of the entire slides, and thus to take the whole objects including their frames and bindings as a starting point rather than the projected image as it would be experienced by a historical audience, connects the new creation and the source by emphasizing the materiality of cultural objects. In effect, the viewer is taken on a trip through lantern slide heritage through the use of modern technology, thereby creating an intriguing and humorous dialogue between images of the past and images of the present.

*F*leur Sophie de Boer, Thomas Bruinsma and Jeroen Koelewijn are students in 2D-animation at University of the Arts Utrecht (HKU).

Cinderella: A two-sided story

JORIS DERKS
DAISY KEEHNEN
JORDY VEENSTRA,
University of the Arts Utrecht (HKU), Netherlands
Contact: <http://toverlantaarninstallatie.blogspot.nl/>

Wed, 30 Aug 18:00-20:00
Conference Fair

Form of presentation: Installation

The main idea behind the installation was to create a way to integrate the original Magic Lanterns into today's society. Traditional lanterns depended on a lantern base, lenses, the venue where the show took place, the lantern slides and, most importantly, the reaction of their audience. Magic Lantern shows enabled a large number of users to witness the same story and the magic it contained at the same time. We wanted to preserve some of the characteristics of the Magic Lantern while building our own lantern, such as the ability to move both small and large groups of people, and to get a response from them; just as the original lantern would do. Furthermore, we wanted to combine both an analogue and a digital approach to transform the Magic Lantern into an installation that would use the core concept of the historical lanterns but also to use modern day technology such as smartphones and digitally mixed audio to address a wider group of people.

After a research period, we managed to find the core of what would drive our own lantern. Traditional lanterns used light, lantern slides and reflective glass to project their story. Our Magic Lantern uses a light source and specially designed lantern slides, which can be manipulated by using 3D anaglyph glasses. No projections are made with our own lantern. The user is free to walk around the lantern in full 360 degrees.

The user is required to use the 3D glasses and to cut off one side of the glass so that he or she is able to see the full story they want to listen to. The red and blue within the 3D glasses define the two different stories that are told; the original story of Cinderella and a mock-up, darkened version of the story containing adult. The user is free to choose which story they want to listen to.

The construction of the lantern enables every user to experience the story they choose in a different way. Due to the use of either blue or red colours within the lantern slides, specific parts of the lantern slide will show, or completely disappear, depending on the colour of the glass you are looking through. Through this approach, we were able to create a Magic Lantern that both embraced the original idea of what these lanterns can do, but also managed to upgrade the lantern to the 21st century.

This installation was produced as a collaborative project between Utrecht University (UU) and the University of the Arts Utrecht (HKU) in the InterMEDIA project 2017.



Joris Derks, Daisy Keehnen and Jordy Veenstra are students at University of the Arts Utrecht (Hogeschool voor de Kunsten Utrecht, HKU).

De Toverlantaarn [The Magic Lantern]

MARLOES DE JONG
CHARLOTTE VAN ROOSMALEN
CLAIRE JANSEN VERPLANKE
Utrecht University, Netherlands

**Wed, 30 Aug 18:35-18:50
and 19:30-19:45
Conference Fair**

Form of presentation: Film Screening with Q&A

The film “De Toverlantaarn” [The Magic Lantern] (8:48, NL 2017, Dutch spoken) documents the filmmakers’ investigation into contemporary relevance of the ‘forgotten’ medium of the magic lantern. Glimpses into the archive and a lantern show are complemented by interviews with practicing lanternist Annet Duller and media historian Dr. Sarah Dellmann. This film was produced by Claire Verplanke, Charlotte van Roosmalen en Marloes de Jong as part of the “practical course film”. After the presentation of the film the filmmakers will answer the questions of the public.



Marloes de Jong, Charlotte van Roosmalen and Claire Jansen Verplanke are students of the BA programme “Media en Cultuur” (Media and Culture) at Utrecht University.

“Appropriation, Re-use and Re-enactment: Contemporary Perspectives on the Lantern”

DR. SABINE LENK
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PROF. KURT VANHOUTTE
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DR. NELE WYNANTS
nele.wynants@uantwerpen.be

University of Antwerp, Belgium

Reply by EDWIN CARELS
Curator and media scholar, KASK Schools of Arts Ghent

The team examines the *dispositif* of the lantern from a contemporary point of view, as it concentrates on the legacy of the optical lantern and its accessories. The historical projection practice itself, even though its original cultural context no longer exists, is still capable to captivate audiences today. Depending on the approach, the focus is on the appropriation of the historical projection device, the re-use of the projected object or the re-enactment as a performance. During the three interventions, questions will be raised as to the use, in a twenty-first-century environment, of a traditional cultural technique deeply rooted in the 19th century. Emphasis will be on the challenges that the appropriation of a former tradition based on analog “slow” projection technology poses for a society that is used to virtual worlds and ubiquitous and (almost) immediate availability of images, the significance of such “returns to the past” of auratic objects (actual slides, lanterns) and their imitation by digital means for our understanding of cultural heritage.

Image: Installation view Schijnvis/Showfish/Poisson Brillant by Sarah Vanagt in M HKA, Museum for Contemporary Art Antwerp, 2016 © M HKA.



Sabine Lenk is currently a postdoctoral researcher at University of Antwerp (Research Centre For Visual Poetics). She worked for film archives in Belgium, France, Germany, Luxembourg, UK and the Netherlands. As visiting lecturer she teaches media history, film restoration and conservation principles. Together with Frank Kessler and Martin Loiperdinger she is a co-founder and co-editor of KINtop Schriften and KINtop - Studies in Early Cinema.

Kurt Vanhoutte is professor of Theatre and Performance Studies and director of the Research Centre for Visual Poetics at the University of Antwerp. His research investigates the effects of science and technologies on narrative and stylistic characteristics of performance art as well as the ensuing impact on notions of theatricality. Recently, he co-edited a special issue on Spectacular Astronomy with the journal Early Popular Visual Culture addressing the theatre and various planetariums as a conduit to perform science since the nineteenth century and into the twentieth century.

Nele Wynants is a postdoctoral researcher at the Université libre de Bruxelles (THEA Joint Research Group) and the University of Antwerp (Research Centre for Visual Poetics). In 2015 she was a visiting scholar at Université Paris 3 where she conducted archival research on scientific theatre in the nineteenth century. She is involved in A Million Pictures and a member of PARS, a research network of theatre scholars and historians of science. Nele is editor in chief of FORUM+ for Research and Arts, and published on contemporary artists working at the intersection of theater, film and media arts.

For the biography of Edwin Carels, see Panel 5.

On collecting and presenting video documentation of moving slides

JORIS NOUWENS
artist, filmmaker
Netherlands
jdnouwens@gmail.com

Thu, 31 Aug 11:45-12:45
5x5 Minutes

Form of presentation: 5 Minutes of Experience

The Magical Motion Museum is an online museum for aesthetic highlights of the long history of cinema and animation. The museum would like to present some animated magic lantern slides, but this seems somewhat more difficult to find proper video documentation and secure the rights - in comparison to for instance phenakisticope animations or early cinema clips. Director/curator Joris Nouwens will do his utmost best to collect some videos in time for the convention and discuss his choices and the difficulties of obtaining good material.

Joris Nouwens (1975) graduated from the Media Art Department of AKI Art Academy (Enschede) in 1998. Programs on the centennial of cinema spawned a lasting fascination with “pre-cinematic” animation. In 2011 he started the Magical Motion Museum on YouTube in 2011 to present (pre-)cinematic aesthetic highlights, including new animations of the earliest phénakisticopes, zoetropes and chronophotography. An online catalogue of pre-cinema animations in hi-res webm formats is one of several new plans.

A Lantern Slide's Journey - 127 years in Just 5 Minutes

INE VAN DOOREN

Archivist

Screen Archive South East, University of Brighton, UK

I.VanDooren@brighton.ac.uk

Thu, 31 Aug 11:45-12:45

5x5 Minutes

Form of presentation: 5-Minutes-of-Experience

In a short presentation, I will follow a 127 year “historical journey” of lantern slide artifact to digital representation as illustrated through one particular slide example. Especially the lantern slide is not a static entity; but is from its conception a changing thing. The Little Match Girl slide is part of a Life Model Slide set and was manufactured by the Bamforth company in 1890. Its uses, reproductions and reinterpretations are manifold. The slide set appears in several catalogues, was available for hire and sale by diverse users, was discarded, rescued, acquired and digitized. Organisations, collectors, archives, researchers and resource developers all leave their mark and by looking at them relationally we devise a multi-faceted interpretation.



To follow the journey of a thing over a long period I want to point out its changes through re-use and re-purposing which can re-vitalise our understanding of the lantern medium. I have chosen to do this in a power-point slide presentation, a contemporary adaptation in the, over 350 years long, medium's screen history.

I am attempting to do this not so much as an academic intervention but in performance mode combining the well-rehearsed lantern speciality of education and entertainment. My lanternist venture will address you as One slide amongst Millions.

I fell in love with the Lantern at a Magic Lantern Society meeting in Den Hague in 1988 and are a committee member. Since 1995 I work as Moving Image Archivist for Screen Archive South East. SASE is an associated partner in the Million Pictures project. I have a special interest in Life Model Slide productions and contributed to publications such as Realms of Light and Screen Culture and the Social Question. Close to my heart is the LUCERNA web resource of which I am a director.

Projection for All: Cataloging Max Skladanowskys Fragmented Archive of Slides and Ephemera at the German Museum of Technology

JANELLE BLANKENSHIP
Associate Professor, Film Studies
University of Western Ontario, Canada
blankenship.office@gmail.com

Thu, 31 Aug 11:45-12:45
5x5 Minutes

Form of presentation: 5-Minutes-of-Experience

In this presentation I will provide an overview of a special collection of slides and lantern ephemera donated to the German Museum of Technology (Stiftung Deutsches Technikmuseum Berlin) by the caretakers of the former estate of Max Skladanowsky. This collection houses hand-painted slides from the 1880s and rare production and distribution materials from the “Projection for All” [Projektion für Alle, PfA] slide company including advertisements, correspondence with photographers, a nearly complete set of WWI lectures and slides, and over 1500 PfA diapositives (some hand-colored) and glass negatives and positives documenting the “Projection for All” photo tours for series such as A Walking Tour through Switzerland. Although “Projection for All” advertisements boast that the diapositives represent the Best of Science, Art, History and Travel to Foreign Lands: An Educational Medium of Special Value for children and adults alike, some journals on new curricular developments in the 1920s warned educators of the poor quality of some slides. I will discuss my experience cataloguing this fragmented and fragile archive of glass slides and photographs and will also discuss the creation of an online finding aid and creative re-use of PfA slides and ephemera.



Image: View 4, Series 25: “Die Börse” (The Exchange), “Kopenhagen und die dänischen Königsschlösser” (Copenhagen and the Danish Royal Castles). Credit: SDTB/Foto: Historisches Archiv

*J*anelle Blankenship is Associate Professor of Film Studies at the University of Western Ontario. She has published on early German film history, magic lantern culture, contemporary European film and literary modernism. She is completing a book on lantern showman Max Skladanowsky and has recently catalogued a special collection of ephemera from Skladanowskys former estate at the German Museum of Technology in Berlin. She has also started a project on the history of opaque projection.

The Magic Lantern today: mimetism or (re)creation

ANA DAVID MENDES

Museum curator

m|ilmo, museu da imagem em movimento, Portugal

anadavidmendes@gmail.com

Thu, 31 Aug 11:45-12:45

5x5 Minutes

Form of presentation: 5-Minutes-of-Experience

M|i|mo, the museum of moving image, a Portuguese museum founded in Leiria (1996), has a collection of 600 magic lantern glass slides and a small collection of 15 projection lanterns. This collection was created from 1996 until 2001. The museum opened its exhibition on pre-cinema in 2003.

Since that moment, communicating the museum collections gained a new drive. One of our aims was to remake the magic lantern sessions, giving back to the people the charm and seduction of an old and forgotten medium. But it was necessary to know it better.

In 2002 the museum initiated a research project that sought to detect the first sessions of Magic Lantern in Portugal, and if there had been a national production of glass slides and lanterns. At the second phase of the project we studied glass slide collections, based on the description and cataloguing of the museum collection, trying to characterize them by theme and projection technique.

The Magic Lantern begins its dissemination in Portugal with popular presentations, but also by scientific divulgation, like the books “Recreação Filosófica”, by Teodoro de Almeida, written between 1751 and 1799. Later it was integrated in the public education system, during the end of the 19th century.

As a result of the closer contact with the painted glasses and the themes they represent, we tried to recover some of this magic, (re)making the projection in the museum, in schools, adding a narrative, developing a soundtrack.

We created new stories, invited illustrators, started a project with a technical school for the development of painted glass techniques, which were then carried out by primary schools and presented to the public at the International Museums Day. Quickly, the enthusiasm led us to the conception of a show created from scratch for the story “John and the Magic Bean”, one of the complete stories that we have in the museums collection. For that story we created a special music score for a public presentation at Centro Cultural de Belém, in 2001.

Since then we have held small sessions of magic lantern, helping to publicize the collections in various contexts. We include in these context two artistic residencies, held by artists Tiago Baptista and Eunice Gonçalves Duarte, which resulted in artistic projects with the construction of new magic lanterns by the artists.

In these two cases, the projection device has not undergone significant changes in its functional operability. The changes are more profound in the field of visual culture, in which the narratives were derived from creative processes with a strong subjectivity related to the artistic experiences developed by each one. The fascination with the light that transports the image and turns it into an ethereal thing, returns to its origins, though domesticated by the digital era in its construction process, in a creative and plastic (re)use of image projection interposed in the Light that makes them travel to the white surface, a secular space of projections.

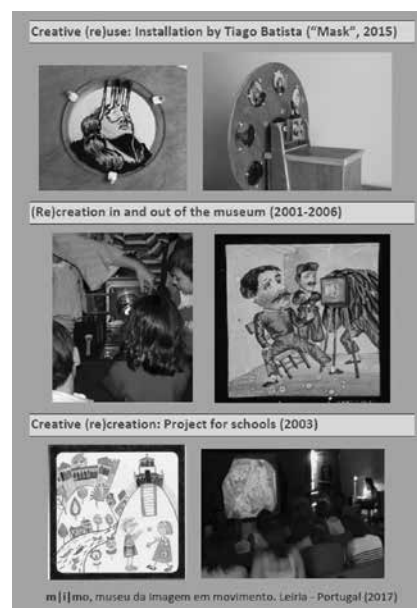
*Ana David Mendes was born in Leiria, Portugal, 1970.
Programmer of the Intercultural Dialogue Center of Leiria.*

Scientific coordinator for the collections of m|i|mo-museu da imagem em movimento.

Cultural and educational programmer of the museum.

Technical director of the museum, 1996-2013.

Postgraduate in Museology, degree in Arts Management and Bachelor in Film and Video Arts Exhibitions, Producer and Curator. Speaker in seminars of museology, photography and education. Photographer.



Creating a 3D interactive tool to become a lanternist. The cooperation between Museu del Cinema and CIFO (Girona), an Educational Centre for Programming 3D animation

MONTSE PUIGDEVALL NOGUER
Museu del Cinema, Catalonia, Spain
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Thu, 31 Aug 11:45-12:45
5x5 Minutes

Form of presentation: 5-Minutes-of-Experience

In the process of creation of the temporary exhibition Light! Magic lantern and digital image. Complicities between nineteenth and twenty-first centuries (Museu del Cinema, Girona, from 28/06/2017 to 28/01/2018), curators agreed to incorporate a digital interactive that would allow to handle virtually different types of magic lantern plates and, at the same time, be able to tell a story from the combination of different images.

For the development of this project a collaboration of CIFO (Girona) was required. CIFO is an educational centre on programming 3D animation, video games and interactive environments, well predisposed from the first day to collaborate in the elaboration of the application through the involvement of trainees. It is one of the priorities of the school to collaborate with other entities and institutions so that the students who are about to enter to the occupational world have the opportunity to see the development of a project with companies in the sector.

The aim of this interactive element is to reproduce faithfully, in a touch screen, several magic lantern slides that the user can manipulate as a magic lantern showman, but in a virtual environment so that the user can have a virtual experience manipulating a magic lantern slide and project it by moving tabs, rotating handles, sliding glass and see, through the projector connected to the device, what kind of image it produces on the screen.

On the touch screen, the user can select the slides from a catalogue of about 50 titles, put them to/create a timeline according to the story that he or she wants to tell, and reproduce them. Each slide has its own interaction system which is different from the another ones. All of them are reproduced in all detail in 3D: levers, cranks, tabs...

The users, like professional lanternists, can accompany the projection with their own explanations and sounds while they are handling the slides and the audience visiting the exhibition can enjoy the show, seeing on the screen the real images of the original magic lantern slides which are parts of the exhibition.

Thanks to the technique of 3D animation and to the *savoir faire* of the CIFOs professionals, it has been possible to advance in the approach of the magic lantern to the public.

Montse Puigdevall Noguer graduated in the History of Art and with Master's degree in Museology and Heritage at the University of Girona. She is a curator of Museu del Cinema (Girona), where she has been working in cataloging their collections since its creation. She is also responsible for The Museum of Cinema's Study Institute for which she coordinates the Seminar on the History and Origins of Cinema, which is now the 11th edition. She has also curated several exhibitions about cinema and pre-cinema in the Museu del Cinema.

Magic Lantern: Outside The Box

CLAIRE COOKE
Director

CLAIRE GAYDON
Performer
Mirror Mirror Education, UK
mail@mirrormirroreducation.co.uk

Thu, 31 Aug 14:15-15:30

Panel 4

Form of presentation: Performance

Experimenting with the properties of projection (reflection, diffraction, variation in surfaces projected on to - mirror, fabric etc), emphasizing the “live”, directional and intimate nature of a magic lantern show, and demonstrating the technology of the machine itself (lens cap, focus, sources of light, merging / distilling images, sequential slide-holder) I illustrated how storytelling could be truly magic, and capture the imaginations of audiences from 1600s onwards. For *A Million Pictures* we deliver a cross between a workshop and demonstration of these



characteristics / properties of the lantern to explore how it can be used in creating lyrical, entertaining and memorable experiences for children (and adult audiences) that have strong learning connections with Physics, History and Literature. We feel that this session would allow seasoned lanternists, academics and educators the opportunity to get practical and explore the machines they love - whilst making connections to learning potential that is outside the box.

Claire Cooke is director at Mirror Mirror, an arts education charity based in the UK that explores the history of film, technology and science in creative and theatrical ways. We base most of our work around the magic lantern and early / pre - cinema and have delivered for a number of institutions (TATE, National Portrait Gallery, British Library, History of Science Museum), festivals (Camp Bestival, Green Man, Borderlines, Flatpack) and schools in London, Birmingham, Herefordshire, Essex.

Claire Gaydon is a London based theatre maker creating research-driven, multi-disciplinary theatre. Formally, she make work combining live art, storytelling and multimedia. Thematically, she examine advances in technology and how these developments affect the way we relate to one another, and to ourselves. She incorporate philosophy and psychology into her practice to explore questions that are at once both universal and deeply personal. Claire has been working with Mirror Mirror for one year.

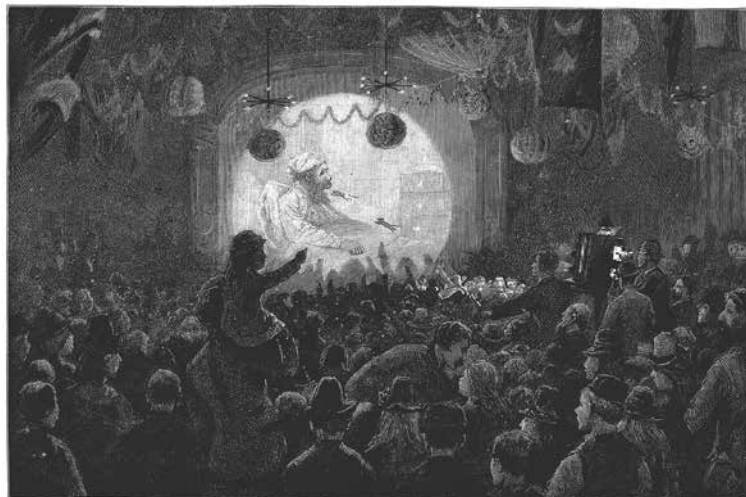
The Historical Art of Projection. Experimental approaches to the archaeology of the screen

DR LUDWIG VOGL-BIENEK
Senior Researcher
University of Trier, Germany
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Thu, 31 Aug 14:15-15:30
Panel 4

Form of presentation: Paper

The use of magic lantern slides as ‘tools for the transmission of knowledge’ is closely connected to the historical term art of projection. It was coined by authors like Moigno (1872), Liesegang (1874) or Dolbear (1877). They insisted that the art of projection was one of the most effective ways ‘to instruct entertainingly and to entertain instructively’. The art of projection was a visual medium of its time as well as one of the performing arts. Surviving glass slides are thus relics of theatrical performances. The historical examination of lantern slides needs to consider their materiality along with their function in live performance events. It was the task of performers and creative operators to develop the performative potential of the glass slides shown as luminous images on the screen. Experienced lecturers knew that a successful lecture had to be a good show – even of serious topics.



The performative and didactic potential contained in surviving glass slides cannot be immediately recognised. Sources such as adverts, handbills, posters, performance reports, memoirs and technical literature give information on the use of the slides and the technical operation of the lanterns, screens and other equipment. But the lantern slides themselves make up the most important source for research. The spectrum of possibilities and modes of their use can be examined best experimentally, by staging and conducting live performances with the surviving glass slides or good replicas of the original artefacts. This experimental hands-on approach permits sensory experiences with the screen images emerging from the glass slides and integrates the audience’s experience of witnessing them with texts and music into the examination of their narrative and didactic potential. Methods of experimental media archaeology (van den Oever, Fickers) to examine the historical art of projection will contribute decisively to an archaeology of the screen and generally to screenology (Huhtamo).

I’m going to present the dispositif of the historical art of projection as the basis for developing experimental systems in which the historical screen practice (Musser) as part of live performance events emerges as epistemic object or epistemic thing (Rheinberger). My paper describes how lanterns, slides and the required technical and compositional arrangements are used to investigate the fields of action and experiences of lecturers, narrators, reciters, musicians, lanternists and spectators in the art of projection. It shows how in these experimental approaches, surviving technical objects and material artefacts appear themselves as epistemic things that contain the (tacit) knowledge of their use. In short, the paper addresses the main question of experimental media archaeology: how to make the implicit explicit (Fickers).

*L*udwig Vogl-Bienek is Senior Researcher in the Screen1900 research project “The Fundamentals of Digitalisation of Works in the Historical Art of Projection” at the University of Trier. He published widely on the historical art of projection, including his dissertation *Lichtspiele im Schatten der Armut* (2016). With Martin Loiperdinger, he co-curated the DVD *Screening the Poor 1888-1914* (2011). Ludwig is a founding member of the *illuminago* project that performs magic lantern shows internationally.

ROUNDTABLE: Working with Slides at the Intersection of Archive and Performance

KARIN BIENEK, Illuminago
CLAIRE COOKE, Mirror Mirror Education
DR MARTYN JOLLY, Australian National University

Thu, 31 Aug 15:30-16:15

Chair: PROF KURT VANHOUTTE

What can magic lantern and slide heritage mean in contemporary artistic practice, and what is so fascinating about them from a creative point of view? How do performers and practitioners engage with archival material? And how do performers, practitioners and artists use the historical artefacts in performances so that contemporary audiences can relate to and find interest in these old and often obsolete media?

This roundtable aims to exchange experiences with using lantern slide heritage at the intersection of Archive and Performance.



Karin Bienek is a magic lantern performer and serpentine dancer. Karin is a founding member and the administrator of the illuminago project and a member of Screen1900 research. With the illuminago ensemble she has presented experimental magic lantern re-enactments internationally since 1986. E.g.: Wagner's Ring, Christmas Carol, The Flying Dutchman, Coproductions: In Loyalty steadfast - Knitting and Dying in the First World War, The Expulsion of the Armenian People into the Desert. More about illuminago: <http://illuminago.de/>

Claire Cooke is director of Mirror Mirror is an arts education charity based in the UK that explores the history of film, technology and science in creative and theatrical ways. Mirror Mirror bases most of their work around the magic lantern and early / pre - cinema and have delivered for a number of institutions (TATE, National Portrait Gallery, British Library, History of Science Museum), festivals (Camp Bestival, Green Man, Borderlines, Flatpack) and schools in London, Birmingham, Herefordshire, Essex - with slide demonstration and more toys. <http://www.mirrormirroreducation.co.uk/>

As part of the Australian Research Council Discovery Project Heritage in the "Limelight: The Magic Lantern in Australia and the World" Martyn Jolly has carried out a series of performances with original magic lanterns and slides, collaborating with contemporary performers, composers and musicians. The experiments, conducted over several years, have touched on various aspects of reenactment, verbatim theatre, and media archaeology. They have ranged from small intimate events in contemporary art festivals to large outdoor projections for national collecting institutions. Martyn is eager to share what he is learning with others. See also the description of his paper in Panel 3.

On the Nuts & Bolts of Curating Media Archaeology and Contemporary Lantern Art

EDWIN CARELS

Professor

University College Ghent - Faculty of Fine Arts, Belgium

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Thu, 31 Aug 16:45-17:35

Panel 5

Form of presentation: Paper

What if the Lumières never invented their cinematograph? What if instead another prototype from the Lumière-lab would have imposed itself on the collective imagination, with its own cultural impact and popularity? Recent Lumière exhibitions in Paris (2015) and Bologna (2016) demonstrated to what extent the Lumières themselves saw so many more possibilities and applications for the moving image, many of which they tried to develop themselves. The exhibitons displayed such impressive technologies as holographic photography and panoramic filmprojection in full 360°.



Anno 2017, a good two decades into the digital revolution, filmmakers are no longer filmmakers, they make images move with a whole range of media. What is left of cinema? Is there still a common sense in the contemporary use of the word film? While the industry is now once again looking for new formats and new standards to boost their business, many artists come up with their own variations on the cinematic apparatus or engage in circuit bending it. These prototypes can either consist of the most sophisticated electronics, or on the contrary of deliberately primitive, purely mechanical configurations. Working against the rhetoric of technology as progress and promise, these artists instead recalibrate technology and its effect on mediation. They modify obsolete cinematic techniques to develop alternative interfaces that produce moving images.

What is being produced by all these contraptions is an optical illusion, a technological effect that attracts us through its otherness. The current revival in interest in expanded and para-cinema goes hand in hand with all sorts of hybrid media practices, what could be labelled as a cinema of contraptions: a form of audiovisual art that foregrounds its own unique technicality to produce a novel sense of wonder.

This presentation is based upon the recent thematic exhibition and performance programme Nuts & Bolts that I curated for the 2017 edition of IFFR (International Film Festival Rotterdam).

Edwin Carels is a teacher and researcher in the arts at the School of Arts KASK, Gent (University College Ghent - Faculty of Fine Arts). He holds a PhD in the arts, for which he wrote the dissertation “Animation beyond Animation - a media-archeological approach to the use of animation in contemporary art”. He is currently working on a post-doc project under the title “Counter-archives”. Carels is also affiliated with the Museum of Contemporary Art in Antwerp, the M HKA.

A Microscopic Gesture

SARAH VANAGT
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Thu, 31 Aug 16:45-17:35
Panel 5

Form of presentation: Paper

In October 2016 video artist Sarah Vanagt was invited by the University of Antwerp and the Antwerp Museum of Contemporary Art (M HKA) to develop a project using the optical lantern as a starting point for new artistic work. Her exhibition Schijnvis / Showfish / Poisson Brillant displayed historical children lanterns with her own “scotch slides” and two short contemporary lantern films: *A Microscopic Gesture* (6 min.) and *The First Microscopist* (8 min.). For these films, Vanagt combines her interest in the magic lantern with her research into the history of microscopy. In this talk she will discuss her fascination for optics and lanterns and elaborate on earlier and future work with early optical media.

*Sarah Vanagt makes documentaries, video installations and photos, in which she combines her interest for history with her interest for (the origins of) cinema. Her work includes films such as *After Years of Walking* (2003), *Begin Began Begun* (2005), *Boulevard d'Ypres* (2010), *Dust Breeding* (2013); and video installations such as *Les Mouchoirs de Kabila* (2005), *Power Cut* (2007), *Ash Tree* (2007). The film *In Waking Hours* (2015) premiered at the International Film Festival Rotterdam (IFFR).*

Thu, 31 Aug 17:35-18:10**Festive Presentation of Project Results**

Researchers of A Million Pictures will present major project deliverables that were the result of the collaborative research in the past two years. These comprise of

- Decision making list / best practice manual for digitization
- A Taxonomy of Lantern Slides
- New Features in the Lucerna Magic Lantern Web Ressource
- Online Collection of Digitized Magic Lantern and Slide Catalogues at Media History Digital Library
- Wikipedia list of lantern slide collections
- Documentation of Creative Re-Use Activities on DVD

Thu, 31 Aug 18:10-18:15**Award “Best Poster” by Magic Lantern Society**

Representatives of the Magic Lantern Society UK & Europe will award the best poster presentation at the conference fair (see page 78 for details).

Nausea

OONA LIBENS
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Thu, 31 Aug 18:30 & 19:30

Form of presentation: Performance

Nausea is a poetic-scientific performance, a live film about the sea visualized by means of shadows, projections and reflections. As an episode of an outdated documentary, an indifferent-sounding narrator guides the audience from the vibrant and glittering surface to the dark and gloomy bottom of the sea, underway informing them about the most interesting sea creatures.

The show is performed in a delicate and complex construction a primitive computer or TV screen consisting of fragile mechanisms, strings, wheels, ropes, fishing

hooks, fish bones, bits of card board, etc... The two manipulators move carefully around in this submarine universe so as not to break anything. All along the performance the audience can undergo the mechanics surrounding the screen, which are made completely visible. The whole show is managed from an on-stage, low-tech control table; strings are pulled, lamps and projectors are turned on and off and several sea creatures are animated live. The careful handling of objects and mechanics becomes a performance in itself. Spectators can follow the movements of this machine-construction in the same way as one can track film in an analog film projector.

This underwater documentary is reminiscent of pre-cinematic experiments and 19th century popular scientific shows, in which new scientific research was presented to the audience with the aid of the magic lantern. Analogue techniques are combined to form a three-dimensional illusion. The soundtrack is played from a reel-to-reel recorder and different projectors cast several layers on the screen: a 1927 epidiascope, pedagogical overhead projections, 16mm film excerpts of Jean Painlevés underwater documentaries. The used lamplights throw dancing shadows on the roof and walls of the theatre, making the whole space move. It is a rich and interdisciplinary show where shadow theatre is taken to other dimensions. With humor and finesse Nausea combines animation and cinematographic techniques, with hints to classical object theatre - like the small paper theatre that rolls onto the stage during a short intermezzo. In the light of today's visual media technology it is a way to expand our experience of the (moving) image and to give a more tangible sensation to the phenomenon of the screen.



Oona Libens (°1987) is a belgian-swedish artist. In 2012 she graduated from KASK in Gent, Belgium. One of her projects has been the re-establishment of Teatro Dondolo, originally a travelling shadow theatre group in late 19th century Italy. Inspired by them, Oona Libens continues to combine science and arts in distinctive shadow shows. In 2017 she directed a theatre show for children in collaboration with Malmö Academic Orchestra.

Educational Use of Lantern Slides in the UK, 1880-1920

DR. RICHARD CRANGLE
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ASSOCIATE PROF. JOE KEMBER
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University of Exeter, UK

Reply by Dr. Stephen Bottomore, Independent Scholar

In this presentation, Joe Kember and Richard Crangle, on behalf of the UK Million Pictures research team, will present some of their findings concerning the exhibition of lantern slides in British educational contexts in the period between approximately 1880 and 1920.

Describing a national investment in educational slide-making and exhibition, we will show that this period witnessed transition rather than decline, and argue that as media archaeologies relating to the magic lantern continue to develop, we must remain sensitive to specificities of performances, personalities, and events, “making a case”, as Erkki Huhtamo has candidly put it in relation to the moving panorama, “for humans who concoct media spectacles with other humans in mind.”

Tracking the developments in the trade for lantern slides, the team will emphasise especially the progress from the model of professional itinerant lecturing, of the type championed in the pages of the *Optical Magic Lantern Journal*, to professional academic lecturing supported by the substantial investment in regional colleges and other educational institutions. Showing that the illustrated lantern lecture did not so much die away as transition into new educational formats during the 1900s and 1910s, the team will briefly discuss the role played by University Extension Lectures and Gilchrist lectures in this transition from one form of illustrated public education to another. It will also discuss the persistent presence of local ‘amateur’ lecturers – many of whom performed across decades with some success – throughout and



beyond this period, linking the presence and personality of such men with continued public engagement with multiple disciplines.

Though the UK team has been working in varied archives of lantern slides, from the small seaside resort of Ilfracombe to national collections such as the Royal Institution, the project presentation will emphasise our research at Exeter's Royal Albert Memorial Museum, Manchester Museum, and the Royal Geographical Society, London. Across these regions we will emphasise the significance of local connections between specific lecturers, slide manufacturers and educational institutions, from societies such as the Manchester Geographical Society to the emergent Colleges. The presentation will include many examples of the slides we have digitised for the Lucerna Magic Lantern Web Resource, which has been massively extended by the Million Pictures project, including some of the metadata related to these images.

*R*ichard Crangle. See Bio at Conference Fair

*E*mily Hayes is Postdoc researcher at the University of Exeter. For A Million Pictures, she worked on the slide collection of the Royal Geographical Society

*J*oe Kember is an Associate Professor of Film at the University of Exeter. He has published widely on aspects of early film and nineteenth-century popular and visual culture. He is the Principal Investigator in the UK for the Million Pictures project.

*S*tephen Bottomore. See Bio at 5x5 Minutes on Wednesday.

Popularizing Science through Photographic Slides at the British Association for the Advancement of Science, 1850-1930

JENNIFER TUCKER

Associate Professor of History
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Fri, 1 Sep 11:45-13:15
Panel 6

Form of presentation: Paper

The paper addresses how and why the British Association for the Advancement of Science (BAAS), with its heterogeneous and far-flung membership, became active in lantern slide production, circulation and popularization as a scientific teaching technique. From the support it provided for pioneering photographic experiments to its advocacy of graphic methods and its public exhibitions of scientific lantern shows, the paper considers how and why the BAAS catalyzed the use of photographic slides in scientific and popular visual culture as well as the challenges



the organized faced in mounting lantern slide scientific lectures for large, heterogeneous (and sometimes uninterested) audiences. Despite its importance in the field of lantern slide activity, the precise nature, scope and role of the BAAS as a host for lantern slide activities in Britain has not been the subject of a major in-depth study, nor has its impact been well-studied. Founded in 1831, by 1900 few other scientific organizations in the world could boast as long, active and diverse a career supporting interdisciplinary and inter-regional visual methods of scientific inquiry in a wide range of scientific fields and disciplines, from natural history and meteorology to experimental physics, physiology and archaeology. The paper documents aspects of the nature and characteristics and the sheer extent of its activities in the production and circulation of lantern slides for scientific use and offers some thoughts on historiography and avenues for further research. Overall the paper will argue that the British Association for the Advancement of Science (BAAS) was a major institutional catalyst for nineteenth and early twentieth-century uses of photographic slides in scientific, educational and popular contexts in Britain.

Jennifer Tucker is Associate Professor of History and Science in Society at Wesleyan. Her first book, "Nature Exposed: Photography as Eyewitness in Victorian Science", and other articles and book chapters, explore the historical relationships of photography, science and culture in nineteenth-century Britain. Recently she completed a manuscript for a second book, about a Victorian trial of imposture and identity, a major legal case involving facial recognition technology. With UCLA legal scholar Jennifer Mnookin, she co-edits a forthcoming Photography and Law Reader with Bloomsbury Academic Press.

Science becoming popular: Color Slides and Afterimages

JOSEPH WACHELDER
Associate professor
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Fri, 1 Sep 11:45-13:15
Panel 6

Form of presentation: Paper

A Million Pictures definitely seals the fate of pre-cinema history. The magic lantern is studied with fresh interests, from various (disciplinary) perspectives, and in new framings. The popularization of science is among them. Popularization, I argue, was an interactive affair, rather than one-directional dissemination. To grasp the revolutionary changes in early nineteenth-century science and society exclusive references to professionalization, specialization or discipline formation fall short. Popularization is part of the story as well. This challenged me to think of an alternative methodology, phenomenal history, studying afterimages, for a long period (1789-1895), in an entangled way, addressing exchanges in Europe. This approach does neither prioritize a technology nor an institutional context. I follow the phenomena.

I stumbled upon the magic lantern, while analyzing the transition of afterimages from late eighteenth-century natural history, natural philosophy, physics and medicine into an object of empirical enquiry, with the help of rotating discs. Although Joseph Plateau and his phenakistiscope are often heralded as precursors of cinema (moving images), the connections between Plateau and M.E. Chevreul in the 1830s, linking colour theory (the distinction between simultaneous and successive contrast, and the notion of complementary colours) and afterimages are mostly overlooked. In the late 1850s, rotating discs, such as Gorhams kaleidoscopic colour top (1859), were used to produce, among others, simultaneous contrast effects, following the increased interest in Great Britain for Chevreuls colour theory after the Great Exhibition. A few years before, both Helmholtz and Maxwell had drawn attention to the differences between mixing pigments and mixing by rotating discs. Anomalies which were initially discarded by advocates of kaleidoscopic (colour) tops. Next to demonstrating simultaneous contrast, Gorhams colour top was also used to produce kaleidoscopic effects by rotation. For the original design of the kaleidoscope Brewster had utilised the reflections of mirrors or glass particles. But as of the 1860s rotating apparatus was more in vogue than mirrors (Pepper, 1860; *The Popular Educator*, c. 1880). Exactly at this confusing point in history, magic lanternists got a special interest in rotating colored discs.

To conclude, I would like to raise a request and cautiously formulate a hypothesis. First of all, input from curators and users of collections comprising slides showing color effects (kaleidoscopic, chameleon, cinephantic, trocheidoscopic) is much appreciated. Secondly, moving backwards Tom Gunnings claim forty years in time, it seems that as regards colour effects, lanternists were initially more attracted by spectacular effects than in educational narratives. This would be in line with Edward Groom (1865), who promoted the application of the magic lantern for educational aims, at the expense of entertainment.

Joseph Wachelder is an associate professor in the Department of History, Maastricht University (The Netherlands), focusing on interactions between science and culture, and the media(tors) in between. His publications address topics such as higher education, Science Shops, the popularization of science, spectacular phenomena, color and sense experience in art and science, toys and games, intergenerational exchanges. Please refer to <https://www.maastrichtuniversity.nl/jo.wachelder/research>

Reconnecting to the past of archaeology. The Hellenic Society Lantern Slide Collection and its educational uses

MARIA MOSCHOU
Independent researcher
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Fri, 1 Sep 11:45-13:15
Panel 6

Form of presentation: Paper

The “Society for the Promotion of Hellenic Studies” (known as the Hellenic Society, founded in 1879) aimed at the promotion of the study of Greek culture of ancient, Byzantine and modern times with emphasis on Greek antiquity. The creation of a photographic collection is recorded among the Society’s constitutional aims, engaging closely with its members activities, particularly archaeological research and teaching. The collection of negatives and lantern slides started being compiled in 1892 and developed until the 1950s. For the most part it includes archaeological images from Greece, from other European regions and the Middle East; it also includes statues and artefacts in private collections and exhibits in museums around Europe.



The Hellenic Society is said to have been the first learned society that formed a slide loan collection in Great Britain. This material, mainly negatives from which lantern slides and prints were reproduced, was donated to the Society by its members (notably archaeologists), the British School at Athens, the Royal Numismatic Society and other major institutions, establishing a prestigious archaeological lending image library.

With reference to the institutional history of the Hellenic Society and archiving practices, this paper examines the educational uses of the Hellenic Society Lantern Slide Collection, focusing on the processes of selection, classification and reproduction of the lantern slides made available to larger, non-scholarly audiences. The Society’s lantern slide collection was constructed from the start in order to supply material not only for its members’ scholarly activities, but also for the Teachers Guild. In collaborating with the Guild, and later with other educational bodies, the Society engaged in an enterprise of *haute vulgarisation* that contributed both to the public image of antiquity and of the discipline of archaeology. Aiming at upgrading Hellenic Studies in British education, the Society formed sets of slides for loan or sale, promoting them as visual aids in classical teaching. The paper argues that these sets of slides offered to the non-specialist public were formed through highly selective processes resulting in an authority-laden image-text capsule of information that projected images of antiquity, mediated through the conceptions of archeologists about their discipline and material. The paper also addresses borrowing rates and sales (especially from the 1910s to the 1930s), presenting information about the development of the lantern slide collection.

In 2005 the main body of the Hellenic Society photographic collection was donated to the Hellenic Literary and Historical Archive-National Bank of Greece Cultural Foundation (ELIA-MIET). It comprised 60 boxes with approximately 16.000 prints and an equal number of glass plates. The prints were catalogued in 2009 in a database designed for ELIA-MIET. The glass plates (negatives and lantern slides) remain stored and uncatalogued.

Maria G. Moschou graduated from the Department of Philosophy of the University of Athens and holds a PhD in Art History from the Department of Communication and Media Studies of the same University. She has taught at the Department of Art Theory and History of the Athens School of Fine Arts and at Harokopio University, Athens. Her papers and research interests address the interrelations between high art, folk and popular culture, stressing issues of identity and cultural heritage.

The Digital Magician

CHRIS GERRARD
PG Research Student
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Fri, 1 Sep 14:15-14:45
Performance

Form of presentation: Performance (Film)

The techniques of layered images have a history leading back from modern digital filmmakers, such as Peter Greenaway and Jean-Luc Godard, all the way back through the silent era of cinema to their original use in the Magic Lantern. I, as a filmmaker, have myself taking influence from this tradition and have created work inspired and in response to Lantern slides.



For this presentation I will be displaying segments of my work, along with extracts from modern arthouse cinema that I believe take inspiration from the history of the Magic Lantern. Currently I have extracts from my Masters Degree Show that are digital representations of slides, specifically referencing the look and feel of York & Son's „Dan Dabberton's Dream“.

I believe that the early trick films of silent cinema are essentially moving lantern slides in terms of their aesthetics of layering. By showing a short number of these, this connection will become clear. Then I will be able to show the direct line of descent from Lantern slides to contemporary digital practice.

Greenaway and Godard both use frames within frames, which are usually referenced back to Dziga Vertov and Abel Gance, and very occasionally through to the silent pioneers such as Melies or R.W. Paul. However, I believe that from the aesthetic heritage described above, they are building on the basis drawn up by the Magic Lantern. By displaying some of their work and comparing the layered frames with those of the slides, this will become clear.

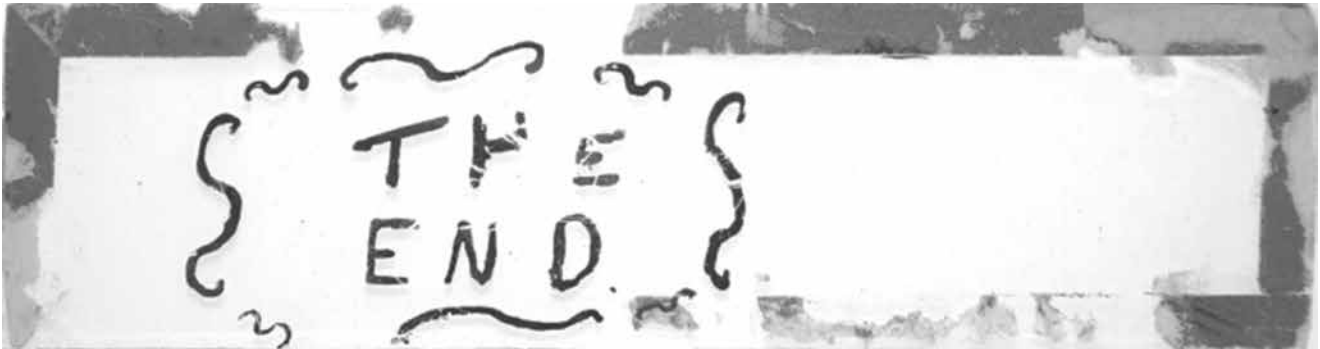
From there I will use my own work to describe the possibilities that a researcher/artist with knowledge of the Lantern technique has to revitalise not only film, but also recreate the Lantern aesthetic as an installation piece on its own.

I am a PG Researcher at the University of Dundee, doing a joint PhD study in film history and practical art. The focus of my study is the „multi-image“ in cinema, which covers layered images, frames within frames and splitscreen. I am writing up a history of these techniques from their beginnings in trick photography and Magic Lantern slides to the present digital age, alongside practical filmmaking and art installation pieces using my findings as basis for formal experimentation.

Closing Remarks

PROF VANESSA TOULMIN
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Fri, 1 Sep
15:00-15:45



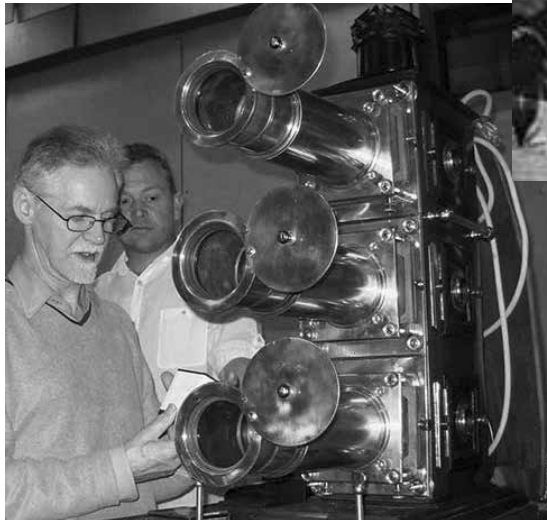
Over the past four days, we have heard, seen and experienced manifold presentations including or relating to lanterns and lantern slides. With expertise in research, curating and outreach, Prof Vanessa Toulmin is the perfect person to reflect on the outcomes of the conference. In an instructive and entertaining manner, her closing remarks will untangle our dazzled minds before the conference closes.

Prof 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 field of Early Cinema, Circus and fairground history as well as other forms of popular entertainment.

Magic Lantern Society Award for Best Poster Presentation at *Million Pictures* Conference



The Magic Lantern Society is delighted to sponsor a prize for the best poster presentation at the Conference Fair at the *Million Pictures* Conference in Utrecht.



The presenter(s) of the winning poster will receive one year's membership of the Society and a copy of the Society's influential book on uses of the magic lantern, *Realms of Light*.

The poster presentations will be judged by members of the MLS Committee on the Wednesday of the Conference (30 August), and the winner will be announced on Thursday, 31 August.

Any members of the MLS Committee presenting

posters themselves will not be eligible for the prize.

The Society will also have a selection of our publications on magic lantern history on sale at special discount prices for conference delegates.

Founded in 1976, the Magic Lantern Society is one of the world's leading organisations dedicated to the study and promotion of the projected image, bringing together scholars, private collectors, and professional and amateur showpeople.

Members benefit from four meetings a year, featuring lively shows, talks and discussions, plus a major international Convention approximately every four years. Our quarterly newsletter *The Magic Lantern* combines Society news with general interest items and research articles. We also publish a regular 'sales and wants' e-letter and a website with an archive of past meetings, a library of slide 'reading' texts, past issues of our publications and other resources



If you're not already a member of the Magic Lantern Society, perhaps this is the opportunity to address that omission from your CV! You can join the Society online at www.magiclantern.org.uk/join – or for more information visit our publications table or talk to Richard Crangle, Lydia Jakobs or Ine van Dooren.

A Million Pictures: Magic Lantern Slide Heritage as Artefacts in the Common European History of Learning

The magic lantern was the most important visual entertainment and means of instruction across nineteenth-century Europe. However, despite its pervasiveness across multiple scientific, educational and popular contexts, magic lantern slides remain under-researched. Although many libraries and museums across Europe hold tens of thousands of lantern slides in their collections, a lack of standards for documentation and preservation limits the impact of existing initiatives, hinders the recognition of the object's heritage value and potential exploitation. This project addresses the sustainable preservation of this massive, untapped heritage resource.

A Million Pictures is a collaborative research project between researchers from Utrecht University (NL), University of Exeter (UK), University of Antwerp (BE), University of Girona (ES/CAT), University of Salamanca (ES) as well as twenty Associated Partners from Museums, Archives, Libraries, Artists, Research and the Creative Industries. Representatives among the Associate Partners include Screen Archive South East, Brighton (UK) and the Department of Media Studies at Trier University (DE), who are involved in conceptual discussions on this project.

Each project partner is represented by a Principal Investigator. These are:

- Prof. Dr. Frank Kessler (Project Leader), Utrecht University (NL)
- Associate Prof. Joe Kember, University of Exeter (UK)
- Prof. Kurt Vanhoutte, University of Antwerp (BE)
- Dr. Ángel Quintana, University of Girona (ES/CAT)
- Prof. Dr. F. Javier Frutos, University of Salamanca (ES)

More information about past and present activities are available on our project website:

<http://a-million-pictures.wp.hum.uu.nl/>

A Million Pictures: Magic Lantern Slide Heritage as Artefacts in the Common European History of Learning is a Joint Programming Initiative on Cultural Heritage – Heritage Plus project which is funded by the Netherlands Organisation for Scientific Research (NWO), Belgium Science Policy Office (Belspo), The Arts and Humanities Research Council (AHRC) and the Spanish Ministry of Economy, Industry and Competitiveness (MINECO). It is cofunded by the European Commission.

A Million Pictures runs from June 2015 until May 2018.

List of Participants

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