



EURO-MAGIC

**A million pictures: Magic Lantern Slide Heritage as Artefacts in the
Common European History of Learning**

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Axis 6: Management of collections



NETWORK PROJECT

EURO-MAGIC

A million pictures: Magic Lantern Slide Heritage as Artefacts in the Common European History of Learning

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FINAL REPORT

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ABSTRACT

Context

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. EUROMAGIC addresses the sustainable preservation of this massive, untapped heritage resource.

Objectives

The projects overall goals were a) to assess, explore, sample, digitise and catalogue lantern slides from the collections of the associated partners, including a sustainable documentation and access to digital copies of lantern slides; b) to define guidelines for description and cataloguing of slides, including the production of a standardized vocabulary and working procedures; c) to do research on the historical uses of the magic lantern in the context of education and the transmission of knowledge, including the creation of an App to give access to the slide collection of the Film Museum in Girona; d) to explore the possibilities of creative re-use of the material and stimulate activities.

The Antwerp team contributed to all the common goals of the project such as

- Creating knowledge about lantern slides through researching the intangible context in which they were produced and used.
- Developing and implementing new methods and standard working procedures on a European level.
- Providing innovative examples for digitisation and creative re-use of lantern slide heritage.
- Exploring the needs of stakeholders for access, documentation and re-use.
- Providing virtual access to Europe's lantern slide heritage.
- Disseminating knowledge about lantern slides in various forms of publications.

Thanks to AMP the Antwerp team was able to create a broad international network which supported the members not only in achieving the objectives of EUROMAGIC aka A Million Pictures (AMP) but will also be of considerable importance for their next research project on lantern projections in Belgium ("B-magic", see below).

Conclusions

“A Million Pictures: Magic Lantern Slide Heritage as Artefacts in the Common European History of Learning” (EUROMAGIC) has achieved all the objectives that have been set in the application and produced not only all the deliverables, but even some additional ones, such as the digitisation of historical distribution catalogues accessible now on the Media History Digital Library website. In fact, both heritage institutions and scholars have reacted even more positively to the project than could be expected, the project’s impact has gone far beyond the planned activities. Thus one can say that the five international teams of “A Millions Pictures” completed, alone or in collaboration with their partners, more tasks than were set in the application and achieved its goals generally ahead of schedule.

Keywords

Magic lantern, digital humanities, history of media, history of science, European visual culture, cultural heritage, mass medium, Belgian national identity

1. INTRODUCTION

In June 2015 EUROMAGIC aka “A Million Pictures” (from now on “AMP”) set out to develop sustainable strategies for protecting and managing magic lantern slides as cultural heritage. To do so, the project members engaged in *historical research* on magic lantern slides and the way they were performed at the time as a medium for knowledge transmission. This historical knowledge formed the foundation on which the other objectives of the project could be realised. These were the following: *to explore the needs of stakeholders* to be able to provide possibilities for access to, and re-use of magic lantern slides; *to develop and implement standard working procedures* for the documentation, preservation and digitisation of magic lantern slides; to provide innovative examples for creative re-use, and, through the sum of all the above, to produce knowledge about magic lantern slides on different levels to allow academics, archivists, curators, artists, performers and audiences to connect with this important European cultural heritage.

The whole project “A Million Pictures” (EUROMAGIC) started on 1 June 2015 and finished on 31 May 2018. The Belgian team started its financially supported work on 1 September 2015 and officially finished it on 31 August 2017, however all members of the group continued until the end of all common activities on 31 May 2018.

2. STATE OF THE ART AND OBJECTIVES

By May 2018, the objectives of the research projects have all been achieved. Individually and in local teams, in collaboration with stakeholders and in transnational working groups, the academic and associate partners working together in AMP have been able to not only raise awareness concerning the importance of magic lantern slides as cultural heritage, they have also disseminated their knowledge among the various stakeholders and the general audience.

The Antwerp team contributed to the achievement with more initiatives than originally planned: e.g. it contributed to the scanning of catalogues for Media History Digital Library as well as identified and digitized slides from a Belgian collection (Robert Vrielynck, M_HKA). One of its members wrote alone the 160 pages report “How to digitise slides. Recommendations and working lists for the reproduction of a very special artefact” and published it in form of a website.

On the Belgian level one can say: during the three years of collaboration with their international partners, the team of the Antwerp University discovered the multiple dimensions of the lantern and its many facets: as audio-visual *dispositif*, podium performance, second mass medium, didactic instrument, research tool, political and religious propaganda tool, entertainment at home and in public places, and last, but not least toy for young and old children. And it came in contact with the most fascinating and totally undiscovered world of the “Belgian slide” which could be described as a glass plate positive (typically 8,5 x 10cm), self-made by interest groups and institutions in Flanders and Wallonia, used for illustrated lectures to support the diffusion of their social, political, religious, artistic, educational and other messages. This discovery led in 2017 to a proposal for Excellence of Science which was granted (see below).

3. METHODOLOGY

The research on lantern slides and their contexts was based on methods of archival research, content analysis, and source critique. By studying both historical practices and performances, as well as paratextual information concerning magic lantern slides (catalogues, lantern slide readings, posters, advertisements, and newspapers) this project developed guidelines for further research. In project meetings and workshops, the consortium and stakeholders gave feedback on each other's work. A conference concluded the project and disseminated the results to a larger academic audience, the heritage sector and the creative industries.

Interdisciplinary and transnational collaboration was necessary to ensure that the guidelines developed could be implemented to serve the various perspectives that researchers, the heritage sector and other stakeholders have on the material. Only an international and interdisciplinary research team could achieve this overcoming of barriers from national and disciplinary research traditions, identified in previous research.

4. SCIENTIFIC RESULTS AND RECOMMENDATIONS

Scientifico-archival achievements

During the project, a member of the Antwerp team started to conserve and reorganise a part of the Robert Vrielynck collection at M_HKA (associated partner), as the lantern collection was only partly accessible: the projection devices were mostly identified but of the slides about 15% were inventoried and less than 1% was digitally accessible. Practical measures were necessary before the slides could be digitised with a photo-camera, analysed as to their historical origins and finally be given access to researchers (direct and virtual access via Lucerna) and practitioners such as the artist and film-maker Sarah Vanagt. The intensive analysis (hands-on as well as theoretically) of the Vrielynck collection with its important lantern heritage provided a most inspiring source, on the one hand, to reflect and write on developing and implementing new methods and standard working procedures for digitising slides. This experience led to the reader "How to digitise slides. Recommendations and working lists for the reproduction of a very special artefact". On the other hand, it provided ample material for theoretical discussion around the Antwerp research topic "Creative re-use of lantern slide heritage"; it also led to an innovative art work in the field of re-appropriation (e.g. exhibition by the Brussels artist Sarah Vanagt, see below).

On two occasions – the workshop in Antwerp (27.-29.10.2016) and the international conference in Utrecht (28.8.-1.9.2017) –, the Antwerp team presented a panel consisting of each time three papers on different aspects of re-use and re-appropriation, showing e.g. various ways of re-using slides in art, shedding a new light on the concept of re-appropriation / creative re-use and developing a theoretical approach to this particular approach to cultural heritage. The interest in this topic was so

broad that even a working group on “Re-use” was created with members such as collectors, archivists, curators and academic researchers.

Scientific results

The Antwerp team discovered that the Robert Vrielynck collection at M_UHKA contained not only commercially produced slides but also specimen that were self-made by interested parties in Belgium around 1900. This shed a totally new light on the optical lantern as a didactic instrument, because it became evident that the lantern in Belgium was not only used in schools and academic institutions, but also as propaganda instrument in the service of spiritual and laic groups, colonial organisations, political parties etc. This was confirmed by our research in other archives and by the work of two MA-students at University of Antwerp.

The two Master students of “Theatre, Film and Literature Studies” studied the use of “projections lumineuses / voordrachten met lichtbeelden” in Belgium (supervision: Kurt Vanhoutte, Sabine Lenk). Heleen Haest worked on “Van Wieg tot Graf. Het gebruik van de Magische Lantaarn als didactisch instrument door de Katholieke Zuyl in Vlaanderen tussen 1890 en 1914” (graded 15/20) while Kristien Van Damme analysed “Een leerrijke en aangename voordracht. De optische lantaarn als instrument in de Belgische politiek tussen 1900 – 1920” (graded 16/20). Both students presented in their dissertation how the optical lantern was used in Catholic circles as a didactic tool (Haest) and how this instrument helped a political leader in Flanders as propaganda instrument in his fight to win votes for the next election (Van Damme). They based their observations on a preliminary study of local newspapers preserved at the Royal Belgian Library in Brussels and put online in Belgica Press. Both demonstrated the clear influence of the public lantern projection as tool to intensify the segmentation of the Belgian society into particular interest groups such as Catholics, Liberals or Socialists (“verzuiling”).

The discoveries of the special Belgian slides (self-made, not bought from commercial manufacturers and traders abroad) in the Vrielynck collection and the Sisters of the Holy Grave collection stimulated the Antwerp team to contact c. 30 Belgian museums and libraries supposed to keep slides in their collection. This enquiry was answered by half of the institution and showed that they all together preserved about 95.000 slides. This, as well as a database compiled by the MA-students – containing c. 780 events between 1890 and 1914, which were related to conferences given in the *Dutch* language with the projection lantern (keyword: “voordracht met lichtbeelden”) –, was the starting point to write a new research project application on the optical lantern as mass medium in Belgium. In December 2017, the members of the research team Antwerp, together with the Dutch project leader of AMP, were awarded 3.7 million Euros by the “Excellence of Science”-initiative supported by FWO and FNRS for a research project on the history of the magic lantern as a mass medium in Belgium. This project will thus further contribute to using the magic lantern slide heritage (www.B-magic.eu).

Recommendations

The high interest in our project from many sides (museums, archive, collectors, researchers) has resulted in various project presentations, which we did not expect to be so numerous. We were astonished to discover an incredible amount of slides in Belgian institutions, we were surprised by the rich variety and the aesthetic specificity of the images (mostly self-made, based on photographs, articles reproduced with the help of photography, collages, hand-painted images), and we were enthusiastic to see that they served many purposes such as political, colonial, ecclesiastic or laic propaganda as well as geographic, social, industrial, commercial, artistic and other types of lectures. We would highly recommend the collaboration of practitioners, researcher and other stake holders as was the case for the research project “A Million Pictures”.

For us, AMP confirmed the premises of the project that magic lantern slides as a cultural heritage are preserved in many institutions, but hardly used, because these institution lack experience and models of how to deal with this material. We hope that the standards for digitisation set by the Antwerp team in the “Recommendations”-manual will make accessible further Belgian collections. And we are convinced that the new project “B-magic” supported by FNRS and FWO, initiated by the Antwerp team, and the parallel Dutch project “Projecting Knowledge – The Magic Lantern as a Tool for Mediated Science Communication in the Netherlands, 1880-1940”, initiated by the project leader and spokesperson of AMP in Utrecht (Frank Kessler), will show that the optical lantern as second mass medium of the 19th century, and didactic reform tool in education at the beginning of the 20th century, was an important motor for dissemination of knowledge in Belgian society. Without the archive, museums and private collectors as partner we would never have discovered the “Belgian slide”.

As a recommendation, we would like to add that a cross-border collaboration should at least be of two years, as the start and the ending of every international endeavour takes time, effort and also courage to leave “the comfort zone” of one's own country to discover “the other”. We would recommend that three years is an ideal period to develop inter-academic relations, to build up an understanding of other national contexts (shaped by the history of the respective European region) and institutional situation, to create a relationship of trust among the European members, which is highly important for any intellectual exchange on an equal level, and to support the common efforts to look beyond national (and even European) borders to create networks and discover how other cultures deal with the research topic.

As to our partners, the collaboration with them (archives and museums, collectors and stakeholders such as lanternists) made it evident that an exchange between academia and practitioners is extremely enriching, and that the discussions between scientists and contemporary artists about the use of cultural heritage can be stimulating for both sides.

5. DISSEMINATION AND VALORISATION

The research question pursued by the Belgian members concerned on the one hand the historical uses of lantern slide in popular venues such as opera houses, theatres, planetariums or fairs to create knowledge about slide projections as part of public performances; on the other hand it explored the lantern heritage today by closely examining techniques such as re-use, appropriation and re-enactment as contemporary perspectives on the topic.

To do so, the team collaborated with Belgian partners such as the Museum van Hedendaagse Kunst Antwerpen (Robert Vrielynck collection), film production house Balthasar (Brussels), Kask School of Arts (Ghent), Cinematek (Brussels), Stadsarchief Turnhout and the Turnhout school Sisters of the Holy Grave (Zussen van het Heilig Graf collection). Foreign partners such as Kunsthistorisches Institut Hamburg, Lucerna (Trier), Illuminago (Wiesbaden), Screen Archive South East (Brighton), just to name some of them, also contributed. The members of the Antwerp University were able to create a network which exceeded Europe and included Australia, Japan and the United States of America and included eminent researchers such as Erkki Huhtamo (Los Angeles), Machiko Kushahara (Japan), Roger Gonin, Patrice Guérin, Laurent Mannoni (France) as well as project leaders of other lantern research projects such as Martyn Jolly and the Australian “Heritage in the Limelight” research project or Ludwig Vogl-Bienek and the German platform “eLaterna”. The creation of this network was of high importance to the dissemination and valorisation of the research results.

Thanks to the workshops organised by each of the partner, the main congress in Utrecht (open to non-members of the research project) as well as to the various contacts that the individual teams had with the associated partners and others, the teams have explored the needs of the stakeholders with respect to giving access to and re-using magic lantern slides. This has resulted in several re-use activities and collaborations, which are documented on the project DVD, an important exhibition in Girona, as well as the Linternauta App (<http://linternauta.docenciavirtual.es/>), which provides a new way of giving access to magic lantern slide with the aid of an educational tool to be used by museums. Also, more than 30.000 digitised slides have been entered into the Lucerna web resource (<https://slides.uni-trier.de/>). The Antwerp-team digitised about 350 slides from the Robert Vrielynck collection at M_HKA, identified most of them and added information and images to the Lucerna database, to make the collection accessible and to support the artist Sarah Vanagt for her exhibition (see further down).

As for the development and implementation of working procedures, the project has equally fulfilled all requirements which can be accessed by laymen and specialists on the following websites:

- A codebook for the description and cataloguing of slides has been developed and was put to the test by the Girona and Salamanca teams (for a presentation see: https://a-million-pictures.wp.hum.uu.nl/wp-content/uploads/sites/210/2017/09/Lopez-and-Frutos_Presentation.pdf). This tool has already been used by several museums in Spain. Two manuals were provided for preparing digital files to be entered into Lucerna and to catalogue slides in Lucerna. Finally, an extensive document was produced by a member of the Antwerp team offering recommendations for the digitisation of slides.

- The manuals and recommendations can be accessed via the project website (<http://a-million-pictures.wp.hum.uu.nl/category/publications/guidelines/>).
- In addition, a common reflection session at the final project workshop on experiences with re-use activities resulted in discussion notes that have equally been made available on the project website ([https://a-million-pictures.wp.hum.uu.nl/wp-content/uploads/sites/210/2018/03/Creative Re-Use-Discussion.pdf](https://a-million-pictures.wp.hum.uu.nl/wp-content/uploads/sites/210/2018/03/Creative_Re-Use-Discussion.pdf)).

As to the visibility of the project in Belgium, a film maker and artist from Brussels, Sarah Vanagt, was invited to work with the Robert Vrielynck collection at the Museum van hedendaagse kunst (M_HKA) in Antwerp, one of the associated partners which turned into an excellent example of “re-use”. With the support of the Antwerp team, Vanagt created the installation “Schijnvis / Show Fish / Poisson Brillant” (<https://www.muhka.be/nl/programme/detail/658-inbox-sarah-vanagt-showfish>) which was shown for three weeks at the museum's INBOX space. The exhibition was written about in several print and online media in Flanders and can be considered to have had the largest media echo of the project's activities as the artist presented her installation also at the International Film Festival Rotterdam at the Nuts & Bolts exhibition in January and February 2017 (<https://iffr.com/nl/2017/films/showfish>). For the DVD titled “Magic Lantern Today. Examples of Creative Re-Use” published in August 2017 by AMP, the Antwerp team contributed a short documentary on the work of Sarah Vanagt including an interview with the artist (<http://a-million-pictures.wp.hum.uu.nl/dvd-creative-re-use/>); these images, filmed and edited by Iris Luyckx, disseminated also knowledge on the magic lantern.

In addition to these project deliverables, EUROMAGIC has offered valuable material for scholars and stakeholders by digitising sales and distribution catalogues and making them available via the Media History Digital Library (<http://www.mediahistoryproject.org/>). By 31 May 2018, sixty documents from six countries can be accessed. These materials are important sources for both historical research and the identification of magic lantern slides.

The project website (<http://www.uu.nl/a-million-pictures>) served as the main means of communication and will be maintained, though no longer be updated after 31 May 2018. The project also sent 15 editions of its newsletter to about 350 subscribers by the end date of the project.

Participation in inter-/national congresses, seminars and workshops

Dissemination of research results: on the level of scholarly research, the Antwerp project members presented papers at international conferences. A joint panel submitted by three of the research teams (Antwerp, Exeter, Utrecht) and one key associate partner (Brighton) at the 14th international conference of Domitor in Stockholm was accepted and thus the work of the project could be presented to an audience of scholars specialised in the period of the late 19th and early 20th centuries. Other papers were given at conferences in Lausanne (Switzerland), Montréal (Canada) and Gorizia (Italy) where two AMP teams (Antwerp and Utrecht) had their own panel on the optical lantern, titled “Object lessons in modernity:

a. Papers related to A Million Pictures given in 2015:

- Sabine Lenk: “A Million Pictures: Laterna magica en kennisoverdracht”, seminar at Antwerpen University, 23 October
- Sabine Lenk & Frank Kessler: “« L’Italie, la Palestine, l’Allemagne » – stratégies d’acquisition et de commercialisation de la firme Ed. Liesegang et l’importance de ses plaques de lanterne magique pour l’enseignement en Allemagne avant 1914”, congress: A l’image du monde. Musées et collections de documentation visuelle et sonore autour de 1900, Université de Lausanne / Université de Genève, 5 November.

b. Papers related to A Million Pictures given in 2016:

- Sabine Lenk: “Inside the human body: The unseen world exposed” (co-speaker: Frank Kessler), congress: Viscera, Skin, and Physical Form: Corporeality and Early Cinema. 14th International Domitor Conference, Stockholm University, 15 June
- Sabine Lenk: “Re-use in the past”, A Million Picture-Workshop 3: The Magic Lantern Today: Creative Re-Use of Cultural Heritage, MuHKA, Antwerp, 28 October
- Sabine Lenk and Nele Wynants: “Digitizing magic lantern slides: problems, challenges, possibilities”, lecture series on Digital Humanities, organised by Platform Digital Humanities, Antwerp University, 25 April.
- Nele Wynants: “The Legacy of the Lantern. Artistic Reuse of an Old Apparatus.” On the 2nd workshop of A Million Pictures. Magic Lantern Slide Heritage as Arte-facts in the Common European History of Learning: “Defining guidelines for description and cataloguing – discussing first results” Girona, 14- 16 April.
- Kurt Vanhoutte & Nele Wynants: “Het theater van Henri Robin: magie en wetenschap in de Antwerpse Cité en Variétés”, colloquium VAN QUADRILLE TOT JAZZ. Twee eeuwen muzikaal amusement in Antwerpen, a symposium on nineteenth and beginning of twentieth century popular culture. 9 November 2016 Antwerp, Museum Vleeshuis.
- Kurt Vanhoutte & Nele Wynants: “From theatre to science and back: Trajectories at play in the scientific theatre of Paris modernity”, colloquium Machines. Magic. Medias // Machines. Magie. Médias, Cerisy-la-Salle, France, August.

c. Papers related to A Million Pictures given in 2017:

- Sabine Lenk: “Robert Vrielynck – The Microcosm of Small Changes, or: Collecting Details and Not (Only) Principles”, congress: “Le cinéma dans l’œil du collectionneur / Cinema in the eye of the collector”, Cinémathèque québécoise (Montréal), 6 June.
- Sabine Lenk: “A Million Pictures – Werken met historische beelden”, guest lecture, “Beeld en geschiedenis”, organised by Tine van Osselaer et.al., Antwerpen University, 11 May.

- Kurt Vanhoutte : “Charting the Stars: on the Logic of Presence and Mediation in Science Theatre Then and Now”, AUTHENTIC ARTIFICE, 3rd International Conference International Society for Intermedial Studies, Université de Montréal. 18-22 May.
- Nele Wynants: “Microscopic theatre. Mediated Visions of Life”. AUTHENTIC ARTIFICE, 3rd International Conference International Society for Intermedial Studies, Université de Montréal. 18-22 May.
- Sabine Lenk, Kurt Vanhoutte & Nele Wynants: panel “Appropriation, Re-use and Re-enactment” conference A MILLION PICTURES. History, Archiving, and Creative Re-use of Educational Magic Lantern Slides. Utrecht University, 29 Aug - 1 Sept.

c. Papers related to A Million Pictures given in 2018:

- Sabine Lenk: “Performing Innovation: Exhibiting Media as Novelty and Spectacle” (co-speaker: Frank Kessler), congress: „Exposing the Moving Image: the Cinematic Medium across World Fairs, Art Museums, and Cultural Exhibitions. XXV International Film Studies Conference“, Gorizia University, 28 February.

Given the fact that there are no scholarly conferences dedicated to the Magic Lantern as an object of historical study, it is quite important for the project’s outreach that the results of the research done by the project teams can be connected to other areas of scholarly investigation, such as Media History, in particular Early Cinema Studies, Communication Studies, History or Performance Studies. In this respect, the project members have been quite successful also in promoting Magic Lantern research among scholars from neighbouring disciplines.

6. PUBLICATIONS

On the level of the project’s scholarly outcomes, fifteen scholarly articles have been published by 1 June 2018. A volume collecting essays based on papers given at the AMP conference 28 August – 1 September 2017 will be published in the Spring of 2019 by John Libbey Publishing (UK) and distributed through Indiana Press (USA), containing contributions by the project members. This first international scholarly conference dedicated to the magic lantern, at which scholars, archivists, curators, collectors and performers from four continents and more than a dozen different countries participated, can be considered an important milestone in the field of research on the magic lantern. In addition, other publications are in preparation.

a. Publications in 2016:

- Nele Wynants: “Binnenkijken in de werkelijkheid. Sarah Vanagt over *Schijnvis / Showfish / Poisson Brillant*.” *FORUM* voor Onderzoek en Kunsten / for Research and Arts*, vol.23, no.3, 2016, pp. 36–41. <http://forum-online.be/nummers/november-2016/sarah-vanagt>.

b. Publications in 2017

- Sabine Lenk: „Une 'collection virtuelle': les plaques de projection pour l’enseignement de la société Ed. Liesegang en Allemagne avant 1914” (co-author: Frank Kessler), *Transbordeur photographie, histoire société*, no. 1, pp. 96-105.

- Nele Wynants: "Spectral Illusions. Ghostly Presence in Phantasmagoria Shows." In: *Framing Immersive Theatre and Performance. The Politics and Pragmatics of Participatory Performance*, edited by James Frieze. London: Palgrave Macmillan, 2017, pp. 207-220.
- Kurt Vanhoutte & Nele Wynants: "Magie en wetenschap in de spektakelcultuur van de negentiende eeuw: Henri Robin in de Lage Landen." *Tijdschrift voor Mediageschiedenis*, Vol. 20, No. 2, 2017, pp. 24.
- Kurt Vanhoutte & Nele Wynants: "On the Passage of a Man of the Theatre through a Rather Brief Moment in Time: Henri Robin, Performing Astronomy in Nineteenth Century Paris." *Early Popular Visual Culture (special issue on Spectacular Astronomy)*, 15:2, May 2017, pp. 152-174, DOI: 10.1080/17460654.2017.1318520.

c. *Publications in 2018:*

- Sabine Lenk: "De Robert Vrielynck collectie. Een 'imaginair museum rond het bewegend beeld'", *Tijd-Schrift. Heemkunde en lokaal-erfgoedpraktijk in Vlaanderen*, no. 8, pp. 126-131.
- Sabine Lenk & Frank Kessler: "'To not only tell, but also to show, to show plenty...'. The Magic Lantern as Teaching Tool in Art History Around 1900", *Fonseca – Journal of Communication*, no. 16, June, pp. 46-58 (<https://doi.org/10.14201/fjc2018164658en>).
- Sabine Lenk: "How to digitise slides. Recommendations and working lists for the reproduction of a very special artefact" (<https://a-million-pictures-recommendations.wp.hum.uu.nl/>), 160 pages, May 2018 (layout by Alexandra Kinevskaya).
- Kurt Vanhoutte & Nele Wynants: "Magie, science et apparences : le théâtre d'Henri Robin." In: *Machines. Magie. Médias*, edited by Giusy Pisano and Frank Kessler, Presses universitaires du Septentrion, Villeneuve d'Ascq 2018, pp. 103-115.
- Kurt Vanhoutte: "Performing Astronomy: The Orrery as Model, Theatre and Experience." In: *Media Archaeology and Intermedial Performance: Deep Time of the Theatre*, edited by Nele Wynants, Palgrave Macmillan, London, pp. 145-172.
- Nele Wynants: "Mediated Visions of Life: An Archaeology of Microscopic Theatre." In: *Media Archaeology and Intermedial Performance: Deep Time of the Theatre*, edited by Nele Wynants, Palgrave Macmillan, London, pp. 253-272.
- Sabine Lenk & Frank Kessler: "'Rendre réel aux yeux du public' – Stage Craft, Film Tricks, and the *Féerie*." In: *Media Archaeology and Intermedial Performance: Deep Time of the Theatre*, edited by Nele Wynants, Palgrave Macmillan, London, pp. 83-98.

d. *Forthcoming publications:*

- Sabine Lenk: "Performing Innovation: Exhibiting Media as Novelty and Spectacle" (co-author: Frank Kessler). In: *Exposing the Moving Image*, edited by Diego Cavallotti, Simone Dotto, Leonardo Quaresima, FilmForum Milano (will be published in spring 2019).

- Sabine Lenk: „Robert Vrielynck – the microcosm of small changes, Or: collecting details and not (only) principles”. In: *Le cinéma dans l'œil du collectionneur*, edited by André Habib, Philippe Marion, Louis Pelletier, Jean-Pierre Sirois-Trahan (will probably be published in 2019).

The papers given during the 2017 conference in Utrecht will be published in 2019 with John Libbey publishing (<http://a-million-pictures.wp.hum.uu.nl/amp-book/>).

- Sabine Lenk: “Appropriation, Re-use and Re-enactment: Contemporary Perspectives on the Lantern – “Re-use practices, the classical canon and out-of-canon slides”. In: *A Million Picture. Magic Lantern Slides in the History of Learning*, edited by Sarah Dellmann & Frank Kessler, John Libbey publishing, New Barnet.
- Nele Wynants: “Dissolving Visions: from Slide Adaptation to Artistic Appropriation in Magic Lantern Practices”. In: *A Million Picture. Magic Lantern Slides in the History of Learning*, edited by Sarah Dellmann & Frank Kessler, John Libbey publishing, New Barnet.
- Kurt Vanhoutte: “Re-enactment and the magic lantern performance: possessed by history.” In: *A Million Picture. Magic Lantern Slides in the History of Learning*, edited by Sarah Dellmann & Frank Kessler, John Libbey publishing, New Barnet.

7. ACKNOWLEDGEMENTS

For the Antwerp team, having been a member of AMP was a great opportunity to develop a Belgian perspective on the magic lantern, to understand that the “art of lantern projection” has many international parallels but can be quite different from county to country.

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