

Arts & Media Archaeology Performing Media Histories

Antwerp
Summer
University

26-30
AUG 2024

Special magic lantern performance by Dithmar Bollaert, Els Preveiner and Kurt Vanhoutte,
AMA Summer School 2023 © Julie De Smet

Registration deadlines
15 May | early bird and non-EU applicants
30 June | regular applicants

[www.uantwerpen.be/
arts-and-media-archaeology](http://www.uantwerpen.be/arts-and-media-archaeology)



University of Antwerp
| **ARIA** | Antwerp Research
Institute for the Arts



DEPARTMENT OF
ECONOMY
SCIENCE &
INNOVATION



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Welcome!

We are pleased to welcome you to the second edition of the Arts & Media Archaeology summer school.

Over the next few days, you will be immersed in the world of the Antwerp Summer & Winter University. This means interactive classes, inspiring lectures, and field trips. We believe summer schools are not only about gaining new insights, but also about meeting international people and enjoying the city of Antwerp in all its beauty. Are you ready to soak everything in?

This guide will help you navigate on campus and gives you all necessary information about the summer school course. For any additional questions, you can reach out to any of the staff members of the summer school via amasummerschool@uantwerpen.be.

We wish you an inspiring week and an unforgettable stay in Antwerp!

1 Introduction

Join us on a journey through the linked histories of **media** and **performance**. Experiment with old and new technologies and explore the **sensory dimensions** of media. Engage with leading experts, collaborate with contemporary artists, and become part of a dynamic learning experience, questioning, experimenting, and critically analyzing the role of media in our past and present.

The second edition of the Arts and Media Archaeology Summer School will focus on the interplay between media developments and performative culture, spanning from the late eighteenth century to the present day. Through lectures, artist talks, re-enactments and interactive hands-on experimentation, the summer school programme aims to foster students' ability to think through media by questioning their materiality, sensory properties, and its role as a historical source.

This Summer School is organized in the framework of Science at the Fair: Performing Knowledge and Technology in Western Europe, 1850-1914 (www.scifair.eu) a five-year research project coordinated by Nele Wynants, funded by the European Research Council (ERC).

Organized by: prof. Nele Wynants, in collaboration with dr. Eva Andersen, dr. Bart G. Moens & Elisa Seghers.

2 Content

In a world where media are omnipresent, this summer school offers a unique opportunity to explore histories of media performance. The programme will focus on the interplay between **media developments** and **performative culture** from the late eighteenth century to the present day, focusing on how cultural change, new forms of knowledge, and visual culture were turned into modern spectacles and experiences. From early modern optical tools in Wunderkammern, devices of wonder and philosophical toys to contemporary interactive digital media and VR, we will explore the world of performative media that has fascinated, informed, and shaped our perceptions.

Throughout history, the realms of art, theatre, and media have been closely related. Artists have always embraced **cutting-edge techniques and technologies** to create aesthetic universes, theatrical effects and optical illusions, playfully delving into mechanics, optics, and sound to engage live audiences. This tradition endures more than ever in the present digital era, as contemporary performance and media artists are rekindling their fascination with both old and new media, using experimentation to revive media and explore the potential and limitations of scientific and technological advancements.

Given this intricate relationship, our Summer School delves into media histories through the lens of performance. We aim not only to investigate its historical roots in terms of scientific innovation and spectacle but also, more significantly, to experimentally revive media histories through **live interaction with media devices**. Collaborating closely with contemporary performance and media artists, we will explore the methods of revitalizing old media within a contemporary setting in front of an audience. This involves performative re-enactments, staging within an exhibition context, film presentations, and 3D and VR experiments to breathe new life into historical media and showcase their relevance to today's audience.

Key Questions:

- How can we comprehend historical media performance and the experiences they offered?
- How can hands-on interaction with old media technologies help us to better understand the historical context in which they were experienced?
- How does experimenting with media objects enhance our understanding of other media historical sources?
- How do contemporary media like film and VR help us reawaken and explore past media-historical experiences?
- What lessons can historical media teach us about the use and influence of today's media?

We emphasize the **performative, experimental and hands-on approaches**, inspired by recent developments across fields in the humanities and social sciences (Fors, Principe, and Sibum 2016; Wynants 2018; Fickers and van den Oever 2022; Dupré et al. 2020). The history of science, media and technology has long been dominated by discourse-oriented analyses, mainly focused on spoken or written aspects. However, this overlooks the performative dimension and materiality of media technologies, as well as the **sensory skills and bodily knowledge** regarding their usage practices. Inspired by performative methods and historical re-enactment, performing media archaeology

recognizes that historians and artists actively contribute to knowledge construction. It aims to produce experimental insights into how media were used, developed, and experienced in the past.

An important dimension of this approach involves sensory exploration of the involved practices and material properties of historical media devices. This goes beyond mere observation. Engaging with material artifacts and delving into the perceptual, sensorial, and experiential aspects of these media objects contributes to a better understanding of past media experiences. Rather than attempting to authentically recreate historical experiences, re-enactments serve as intellectual and sensorial experiments that highlight the differences (and interactions) between textual, visual, and performative approaches to history. They generate historical possibilities and impossibilities but are not able to tell us what 'really' happened (Sibum 2000). Instead, re-enactments have the potential to shed light on the tensions and frictions in our relationship with the past (Agnew, Lamb, and Tomann 2020).

With the term re-enactment, we include similar related concepts such as re-use, re-making, re-constructing, re-doing, and re-staging historical media experiences, activities in which artists and scholars examine and perform (past) media practices and experiences. We will also explore how we engage with historical media and objects as historical sources. Our goal is to encourage students to critically examine media and related source materials, delving into their materiality, sensory and performative properties, and the role of our senses in media research.

3 Training

The Summer School is **aimed at research MA and PhD students and more advanced artists and scholars** in the field of Arts, Performance, Media and Cultural History from the University of Antwerp and other universities in Belgium and abroad.

The Summer School will enable junior academic and artistic researchers to become acquainted with a variety of concepts, methods, and approaches in the fields of media archaeology, performance studies and the histories of science, knowledge and ideas and to enter into dialogue with a number of specialists in those respective fields. Sessions are meant to be informal in nature and will consist of lectures, artist talks, interactive hands-on experiments and historical re-enactments.

Through **active engagement** and **critical analysis**, our goal is to deepen participants' understanding of the profound influence of media and performance on our historical past and the ongoing impact they exert on our present. We encourage them to challenge the materiality and sensory aspects of media and recognize its significance as a historical source. Students are also invited to actively participate in the discussions based on a set of texts that will be made available to read beforehand, and to present their research in progress in the pitch session "Bring your own dead medium".

Our Summer School will offer participants:

- An interdisciplinary framework for analyzing historical media and their performative and artistic uses.
- Insights into the constructivist nature of media technology products as historical sources.
- Awareness of the "tacit knowledge" embedded in the use of media technologies.
- A sensory perspective on the cultural and social inscriptions within media technologies.

4 Programme structure and content

4.1 Course schedule and associated reading materials

You can find the elaborate course schedule for the Arts & Media Archaeology summer school below. On the Teams environment, you can also find a schematic overview. Obligatory reading is mentioned for the corresponding time slot (with warmly recommended, but optional texts in grey). These texts will also be available on the Teams environment one week after the final registration deadline (30 June) to all applicants that have paid the registration fee.

The 5-day programme consists of three public keynote lectures, 10 lectures by national and international experts in the field of cultural and performance studies and the histories of science, knowledge and media, and 5 presentations by artist-researchers, providing a more practice-based and interactive approach to the subject.

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| s.R Morning sessions and keynote lectures |
| Rodestraat 14 or entrance via Lange Winkelstraat 9 |
| s.S Grauwzusters : afternoon sessions |
| Lange Sint-Annastraat 7 |
| s. E Agora: lunch |
| Grote Kauwenberg 2 |
| s.MU-K (Wintertuin) VR session |
| Mutsaardstraat 29 |

4.1.1 Monday 26/8/2024: Performing media archaeology

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|----------------------------|---|--------|
| 9.30 am | Registration and welcome | s.R008 |
| 10.00 am – 11.00 am | <p><u>Nele Wynants</u> (University of Antwerp) – “Introduction to Performing Media Archaeology”</p> <ul style="list-style-type: none"> Wynants, Nele, ed. “Media-Archaeological Approaches to Theatre and Performance: An Introduction,” in <i>Media Archaeology and</i> | s.R008 |

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|---|---|--------|
| | <i>Intermedial Performance – Deep Time of the Theatre</i> , Palgrave Macmillan, 2019, pp. 1-19. | |
| 11.00 am | Coffee break | s.R008 |
| 11.30 am – 12.30 pm | <p><u>Edwin Carels</u> (KASK & Conservatory Ghent) – Lecture “Cameras in the museum”</p> <ul style="list-style-type: none"> Carels, Edwin. “Spaces of Wonder. Animation and Museology,” in <i>Pervasive Animation</i>, ed. by Suzanne Buchan, Routledge, 2013, pp. 292-316. | s.R008 |
| 12.30 pm | Lunch break | Agora |
| Interactive experimental MA session introduced by artist | <p><u>Deirdre Feeney</u> (University of South Australia) – “Re-imagining forgotten media: A practice-based exploration of the (im)materialities of obsolete optical image apparatus”</p> <ul style="list-style-type: none"> Zielinski, Siegfried. “Modelling Media for Ignatius Loyola: A Case Study on Athanasius Kircher’s World of Apparatus between the Imaginary and the Real,” in <i>The Book of Imaginary Media: Excavating the Dream of the Ultimate Communication Medium</i>, ed. by Eric Kluitenberg, De Balie, 2006, pp. 28-55. | s.S209 |
| 1.30 pm – 2.30 pm | | |
| 2.30 pm – 4.00 pm | <p>Student Presentations (1): “Bring your own dead medium”</p> <p>Coordinated by Bart Moens, Deirdre Feeney & Nele Wynants</p> | s.S209 |
| 4.00 pm | Relocating to public keynote | |
| Public keynote | <p><u>Erkki Huhtamo</u> (University of California, Los Angeles) – Public keynote Lecture “Media archaeology as an archival practice, with the mechanical theater as an example”</p> <ul style="list-style-type: none"> Huhtamo, Erkki. “Dismantling the Fairy Engine,” in <i>Media Archaeology. Approaches, Applications, and Implications</i>, ed. by Erkki Huhtamo & Jussi Parikka, University of California Press, 2011, pp. 27-47. | s.R008 |
| 4.30 pm – 5.30 pm | | |
| 5.30 pm – 6.30 pm | <p>Welcome drinks and reception</p> <p>Building S, Lange Sint-Annastraat 7, 2000 Antwerp</p> | s.S010 |

4.1.2 Tuesday 27/8/2024: Eye – touch

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| 10.00 am – 11.00 am | <p><u>Frank Kessler</u> (Utrecht University) – Lecture “Performing cinema as a screen medium c. 1900”</p> <ul style="list-style-type: none"> Gunning, Tom. “Animated Pictures, Tales of the Forgotten Future,” <i>Michigan Quarterly Review</i> 34.4 (1995), pp. 465-85. | s.R012 |
| 11.00 am | Coffee break | s.R012 |
| 11.30 am – 12.30 pm | <p><u>Evelien Jonckheere</u> (University of Antwerp) – Lecture “Projecting musical paintings: Fin-de-siècle occult vibration-mania”</p> <ul style="list-style-type: none"> Clerbois, Sébastien. “In Search of the Forme-Pensée: The Influence of Theosophy on Belgian Artists, Between Symbolism and the Avant-Garde (1890–1910),” <i>Nineteenth-Century Art Worldwide</i> 1.2 (Autumn 2002), pp. 36-57. | s.R012 |
| 12.30 pm | Lunch break | Agora |
| 1.30 pm – 2.30 pm | <p>Student Presentations (2): “Bring your own dead medium”</p> <p>Coordinated by Bart Moens, Deirdre Feeney & Nele Wynants</p> | s.S209 |
| <p>Interactive experimental MA session introduced by artist</p> <p>2.30 pm – 4.00 pm</p> | <p><u>Guido Devadder</u> (LUCA School of Arts) – “Quantum loop: Reanimating the Wheel of Life”</p> <ul style="list-style-type: none"> Dulac, Nicolas & André Gaudreault. “Circularity and Repetition at the Heart of the Attraction: Optical Toys and the Emergence of a New Cultural Series”, in <i>The Cinema of Attractions Reloaded</i>, ed. by Wanda Strauven, Amsterdam University Press, 2006, pp. 227-44. | s.S209 |
| 4.00 pm | Relocating to public keynote | |
| <p>Public keynote</p> <p>4.30 pm – 5.30 pm</p> | <p><u>Annie van den Oever</u> (University of Groningen) – Public keynote Lecture “BOEM! or Experimental media archaeological reflections on re-enactment and ‘crazy’ avant-garde performances as part of media history”</p> <ul style="list-style-type: none"> Fickers, Andreas & Annie van den Oever, eds. “Introduction,” in <i>Doing Experimental Media Archaeology</i>, De Gruyter Oldenbourg, 2022, pp. 1-17. Fickers, Andreas & Annie van den Oever, eds. “Experimental Media Archaeology: A Plea for New Directions,” in <i>Doing Experimental Media Archaeology</i>, De Gruyter Oldenbourg, 2022, pp. 18-29. | s.R004 |

4.1.3 Wednesday 28/8/2024: Sound

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| 10.00 am – 11.00 am | <p><u>Melissa Van Drie</u> (University of Copenhagen) – Lecture “Spectacular sensory stagings: Re-enacting 19th century somatic experiences of sound”</p> <ul style="list-style-type: none"> Sterne, Jonathan. <i>The Audible Past</i>. Duke University Press, 2003, pp. 1-30. | s.R008 |
| 11.00 am | Coffee break | s.R008 |
| 11.30 am – 12.30 pm | <p><u>Bart G. Moens</u> (University of Antwerp) & <u>Pauline Lebbe</u> (Royal Conservatoire Antwerp) – Lecture “Performing with the Magic Lantern: Let there be music!”</p> <ul style="list-style-type: none"> Rossell, Deac. “Music in Lantern Shows,” in <i>Encyclopaedia of the Magic Lantern</i>, ed. by David Robinson, Stephen Herbert & Richard Crangle, London, Magic Lantern Society, 2001, pp. 203-4. Recommendation: Watch a historic reconstitution of a magic lantern performance: www.youtube.com/watch?v=YdiwXCUV14s | s.R008 |
| 12.30 pm | Lunch break | Agora |
| 1.30 pm – 2.30 pm | <p>Student Presentations (3): “Bring your own dead medium”</p> <p>Coordinated by Bart Moens, Deirdre Feeney & Nele Wynants</p> | s.S209 |
| <p>Interactive experimental MA session introduced by artist</p> <p>2.30 pm – 4.00 pm</p> | <p><u>Floris Vanhoof</u> – “Soap Bubbles: Doing experimental media archaeology, interactive session with sound media”</p> <ul style="list-style-type: none"> Explore Floris’ website to prepare for this session: florisvanhoof.com/Soap-Bubbles | s.R008 |
| <p>Public keynote</p> <p>4.30 pm – 5.30 pm</p> | <p><u>Andreas Fickers</u> (University of Luxembourg) – Public keynote lecture “Making objects speak. Experimental media archaeology, object biographies, and transmedia storytelling”</p> <ul style="list-style-type: none"> Brien, Donna Lee. “Object biography and its potential in creative writing,” <i>New Writing</i> 17.4 (2019), pp. 377-90. | s.R008 |
| <p>Public event</p> <p>7.00 pm – 8.00 pm</p> | <p>Evening programme – Magic Lantern lecture and performance by <u>Kurt Vanhoutte</u>, <u>Ditmar Bollaert</u> and <u>Els Prevenier</u></p> | s.S010 |

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| 8.00 pm – 10.00 pm | Social dinner | Patio |
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4.1.4 Thursday 29/8/2024: Agency of media objects [on location: GUM Ghent]

The full Thursday programme will be held at Gent Universiteitsmuseum (GUM), Ghent. We will travel together by train from Antwerp Central Station to Gent-Sint-Pieters, departing at **08:51 (platform 3)**. A group ticket will be provided, so you do not need to purchase your own ticket. **We meet at 8.30 am on the platform.**

| | | |
|---|---|------------|
| 08.51 am | Travel by train from Antwerp Central Station to Gent-Sint-Pieters | platform 3 |
| 10.00 am – 11.00 am | <u>Marian Doom</u> (Ghent University Museum) – “Curating scientific media and objects through the lens of art” • Doom, Marjan. <i>The Museum of Doubt</i> . Ghent, Academia Press, 2020. | Forum |
| 11.00 am | Coffee break | Forum |
| 11.30 am – 12.30 pm | Field trip I: Guided tour Ghent University Museum (GUM) | GUM Ghent |
| 12.30 pm | Lunch break | Forum |
| 1.30 pm – 2.30 pm | <u>Sarah Vanagt</u> – <i>In Waking Hours</i> film screening and Q&A | GUM Ghent |
| Interactive experimental MA session introduced by artist 2.30 pm – 4.00 pm | Group 1: Workshop with Sarah Vanagt - Make your own camera obscura and experiments with microscopes | GUM Ghent |
| | Group 2: Freely visit the museum, botanical gardens and greenhouses | |
| Interactive experimental MA session introduced by artist | Group 2: Workshop with Sarah Vanagt - Make your own camera obscura and experiments with microscopes | GUM Ghent |

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|-------------------|---|------------|
| 4.00 pm – 5.30 pm | Group 1: Freely visit the museum, botanical gardens and greenhouses | |
| 6.27 pm | Travel by train from Gent-Sint-Pieters to Antwerp Central Station | platform 1 |

4.1.5 Friday 30/8/2024: Space & time

The Friday programme before lunch will be held at FOMU Antwerp. We expect participants to be present at FOMU at 9.45 am.

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| 10.00 am – 11.00 am | <u>Leen Engelen</u> (LUCA School of Arts) – “Revisiting Media Heritage from the Colonial Era. The panorama of Congo (1913) and its Virtual Reality Experiences” • Wevers, Rosa. “Decolonial Aesthetics and the Museum. An Interview with Rolando Vázquez Melken,” <i>Stedelijk Studies</i> , vol. 8 (Spring 2019). | FOMU seminar room |
| 11.00 am – 12.00 pm | Field trip II: Visit the working Kaiserpanorama | FOMU |
| 12.00 am – 12.30 pm | Guided city walk from FOMU to Mutsaard | |
| 12.30 pm | Lunch break | s.MU-K Wintertuin |
| 01.30 pm – 2.30 pm | <u>Kurt Vanhoutte</u> (University of Antwerp) – Lecture “On Walter Benjamin and the topography of modernity” • Benjamin, Walter. “Lichtenberg: A Cross-Section,” in <i>Radio Benjamin</i> , ed. by Lecia Rosenthal, pp. 393-99. • Coetzee, John Maxwell. “The Marvels of Walter Benjamin,” <i>The New York Review</i> , 11 Jan. 2001. | s.MU-K Wintertuin |
| Interactive experimental MA session introduced by artist 2.30 pm – 4.30 pm | <u>Benjamin Verhoeven</u> (University of Antwerp), <u>Kristof Timmerman</u> (Royal Academy of Fine Arts Antwerp) & <u>Kurt Vanhoutte</u> – Workshop “Doing ludological media archaeology with VR” • Recommendation: consult the accompanying reader in preparation for this session [uploaded under “Optional reading”] | s.MU-K Wintertuin |

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|-------------------|--|-------------------|
| 4.30 pm – 5.30 pm | Concluding round table debate | s.MU-K Wintertuin |
| 5.30 pm | Opportunity to review the week over drinks | |

4.2 Course material

You can find all course materials on the Teams environment for the Arts & Media Archaeology summer school. Obligatory reading materials are marked as such, while optional reading materials come highly recommended (see below) but are not mandatory. You can find more information on which obligatory preparatory text(s) are related to which speaker or session in 4.1.

Agnew, Vanessa, Jonathan Lamb, and Juliane Tomann, eds. *The Routledge Handbook of Reenactment Studies: Key Terms in the Field*. Routledge Handbooks. London, New York, Routledge, Taylor & Francis Group, 2020.

Dupré, Sven, Anna Harris, Julia Kursell, Patricia Lulof, and Maartje Stols-Witlox, eds. *Reconstruction, Replication and Re-Enactment in the Humanities and Social Sciences*. Amsterdam University Press, 2020.

Fickers, Andreas, and Annie van den Oever. *Doing Experimental Media Archaeology: Theory*. De Gruyter, 2022.

Huhtamo, Erkki. *Illusion in Motion. Media Archaeology of the Moving Panorama and Related Spectacles*. The MIT Press, 2016.

Huhtamo, Erkki, and Jussi Parikka, eds. *Media Archaeology: Approaches, Applications, and Implications*. Berkeley, California, University of California Press, 2011.

Wynants, Nele. *Media Archaeology and Intermedial Performance: Deep Time of the Theatre*. Springer, 2018.

4.3 Assignments/Evaluation

Participants are expected to complete all preparatory readings and actively participate during the course. Students aiming to earn 6 credits according to the European Credit Transfer System (ECTS) must also (1) submit a short proposal (abstract) using the provided template in PowerPoint by 20 August and present it as a poster in the pitch session “Bring your own dead medium” during the summer school, (2) actively participate in the Q&A and interactive sessions and (3) submit a written paper afterwards (see below).

4.3.1 Submit a short abstract proposal on a dead medium of your choice

Topic and Objective

Select an old, obsolete, or dead medium that is central to your (future) work or aligns with your interests and briefly describe it in your abstract proposal. The chosen subject will be expanded upon in the written assignment following the summer school.

You can take inspiration from the [Dead Media Project](#). Initially proposed by science fiction writer Bruce Sterling in 1995, the Dead Media Project was a growing compilation of obsolete and forgotten communication technologies, intended to present a wider historical perspective on communication technologies beyond the contemporary excitement for so-called ‘new’ media. The project amassed about 600 “field notes” on dead media before losing momentum in 2001.

While you do not have to limit yourself to media from the Dead Media project's list, it can serve as inspiration.

Form

Provide the following information in the PowerPoint template on the AMA summer school Teams channel:

- Your name and contact details
- A photo of yourself
- An abstract of your research and/or interests (max. 300 words)
- A picture of your dead medium

You are free to personalize this template in a creative manner, but make sure it contains all the required information.

Practicalities

Send the completed template by email to Bart.Moens@uantwerpen.be, copying in AMASummerschool@uantwerpen.be by **Tuesday 20 August 2024, 10 am (GMT +02:00) at the latest**. Presentations will take place on Mon. 26/8, Tue. 27/8, and Wed. 28/8. We will divide you into groups based on thematic links between chosen objects and that day's topic. We will print the poster for you but, preferably, you bring the actual object or medium to the Summer School as well.

4.3.2 Pitch session

During a five-minute pitch, you will have the opportunity to introduce yourself and your research interests in a concise and interactive way to scholars and Summer School attendees, based on the “dead medium” you have selected. In the spirit of the Dead Media Project, this pitch session is designed to foster dialogue and provide a platform for discussing your ideas with scholars specializing in relevant topics. It offers an opportunity to present initial thoughts and concepts that you plan to explore further in your written assignment. We understand that many of you are at the early stages of your research; thus, the session aims to introduce your research and provide a basis for discussion rather than presenting finished work.

Your pitch is supposed to provide an engaging and informative introduction to yourself and your research topic and research questions. This means that you can be creative and imaginative.

4.3.3 Written assignment

Topic and objective

In your written paper, delve deeper into the historical context of your chosen dead medium, exploring who used it, when, and how it relates to our current mediated world. Consider its relevance to contemporary media developments. Does it still have a place in modern life, or is it primarily of archival or museal interest? How can it be revived today?

Use your chosen medium as a starting point to reflect on your learnings from the summer school. Incorporate valuable input received during the course to refine your ideas, strengthen your arguments, and improve the overall quality of your paper. Your paper should demonstrate a thorough understanding of scholarly work related to your chosen topic. Engage with primary and secondary sources, including literature provided during the summer school or from the recommended reading list to support your arguments and provide a solid research foundation.

Form

Submit a well-structured written assignment of 4000 words (excluding footnotes and bibliography), organized into an introduction, main body, and conclusion. Develop a clear thesis statement or research question to guide your paper.

Use standard margins and a 12-point font. Ensure all sources are properly cited to avoid plagiarism, whether in direct or indirect quotations. Previously submitted or published papers, even in another language, will not be accepted. Adhere to your chosen reference system (e.g. Chicago Manual of Style). Including relevant images to illustrate your content is encouraged, with complete captions and copyright mentions provided.

Furthermore, the paper should include:

- Your name, affiliation, title, and page numbers;
- An abstract of 300 words and up to 5 keywords;
- A bibliography .

Ensure your writing style is clear, concise, and scholarly. Use appropriate terminology and provide sufficient explanations to make your paper accessible. Pay attention to grammar, punctuation, and formatting guidelines to maintain a professional presentation.

Practicalities

Submit your paper by email to Bart.Moens@uantwerpen.be, copying in AMASummerschool@uantwerpen.be by **16 September 2024, 10 am** (GMT +02:00).

4.4 Credits and certificates

Successful completion of the summer school and all assignments can be awarded with 6 credits according to the European Credit Transfer System (ECTS). Credits will be awarded on the base of preparatory readings, 100% (active) participation during the course, a pitch presentation based on the submitted poster template during the “Bring your own dead medium” session and a written paper of 4000 words. Recognition of the credits in your home curriculum should be agreed upon with your home institution. In this regard, a course information sheet can be provided.

This summer school applies a PASS/FAIL system. Participants who receive a pass will obtain a certificate of successful completion. The certificate of completion is also issued as a microcredential.

Participants who follow at least 90% of the classes, but don't take or pass the final examination will receive a certificate of attendance.

5 Public keynote lectures

Erkki Huhtamo (University of California Los Angeles)

"Media archaeology as an archival practice, with the mechanical theater as an example"

Monday 26 August 2024, 4.30 pm – 5.30 pm, s.R [TBC]

This lecture will discuss media archaeology from the speaker's own perspective, which focuses on topoi, commonplaces traveling through deep time within cultural traditions. Understanding and tracing topoi is a way of grasping how media culture and its myriad forms have gradually developed. The lecture will introduce media archaeology as topos study, or **topos archaeology**, and explain how it works by using the formative developments of the mechanical theater (or theatrum mundi) in the eighteenth century as an example. The lecture will give an idea about various issues the speaker has encountered in his years-long archival work, while researching "Mechanics, Marionettes, and Media: Mechanical Theaters, Fairground Networks, and the Lost Histories of Itinerant Exhibitors," his current book in progress.

Erkki Huhtamo is Professor of Design Media Arts, and Film, Television, and Digital Media at the [University of California Los Angeles](#) (UCLA). He is a world renowned media scholar and a founding figure of media archaeology. He is also a major collector of items related to the early history of visual media. Professor Huhtamo has lectured worldwide, curated exhibitions, directed television programmes, and published widely in over ten languages. His most important book to date is *Illusions in Motion: Media Archaeology of the Moving Panorama and Related Spectacles* (The MIT Press, 2013).

Annie van den Oever (University of Groningen)

"BOEM! or Experimental media archaeological reflections on re-enactment and "crazy" avant-garde performances as part of media history"

Tuesday 27 August 2024, 4.30 pm – 5.30 pm, s.R [TBC]

Having argued earlier that hands-on re-enactments with historical media objects offer a method to re-sensitize researchers to the sensory, expressive and performative potential of media; moreover, that artists provide exquisite models for such re-enactments (*Doing Experimental Media Archaeology: Theory*), Annie van den Oever will focus on the question of how **hands-on interactions** with old media technologies can be used as a method to comprehend historical media performances, the experiences they offered, and the historical contexts in which they occurred.

The lecture will zoom in on two examples: recent so-called "lecture performances" by the Joburg-based artist William Kentridge, who re-enacts avant-garde performances as an artist media archaeologist; and the "crazy" performances of the historical avant-gardists themselves, mimicking the highly exciting early film shows to great effect. These shows were often crazy performances in their own right. Being modelled after the magic lantern shows, they were swiftly popularized all over Europe. The Russian Futurists successfully provoked their live audiences with what came to be known as performances by "raskals," accompanied by stunningly aggressive manifestos, such as "A Slap in the Face of Public Taste," from December 1912. They moved centre stage with great turmoil in 1913, when the "general craze about the cinema" reached its peak in Russia (Yuri Tsivian). Not unimportant: Viktor Shklovsky broke away from tradition and presented his modern art theory in this very context: in Petersburg in 1913 in a cabaret called The Stray Dog.

BOEM!

The lecture will close with a note on the Antwerp avant-garde poet Paul van Ostaïjen.

Annie van den Oever is Distinguished Visiting Professor and Associated Senior Researcher at the University of Johannesburg (2024-29); and Guest Professor at the University of Gothenburg (2024). Until recently, she was a Professor of Film and Media at the University of Groningen and an Extraordinary Professor at the University of the Free State. Her research focuses on the epistemological and methodological challenges of doing new film history and experimental media archaeology, theories of technology, the European avant-gardes, and the aesthetics of the grotesque. She is a founding editor of *Necsus* and the book series *The Key Debates* published by Amsterdam University Press.

Andreas Fickers (University of Luxembourg)

"Making objects speak. Experimental media archaeology, object biographies, and transmedia storytelling"

Wednesday 28 August 2024, 4.30 pm – 5.30 pm, s.R [TBC]

This lecture aims at exploring the heuristic potential of **experimental media archaeology** for studying the past and present lives of media technologies. Based on case studies of **object biographies** produced during the research seminar "Soundscapes of the Past" in the Master programme of European history at the University of Luxembourg in 2022/23, the lecture will discuss the challenges of producing **creative narratives** of media objects. Inspired by the concept of **transmedia** storytelling, a variety of narrative strategies will be presented aiming at a critical reflection of how to combine fictional with factional formats of **historical storytelling**.

Andreas Fickers is Professor for Contemporary and Digital History at the University of Luxembourg and Director of the Luxembourg Centre for Contemporary & Digital History (C2DH). His research focuses on epistemological and methodological challenges of doing history in the digital age, experimental media archaeology, European history of technology, and transnational media history. He is editor-in-chief of the Journal of Digital History and Head of the Doctoral Training Unit "Deep Data Science of Digital History".

6 Social and Artistic Programme Arts & Media Archaeology

Live illustrated magic lantern lecture

When: Wed. 28 Aug. 2024, 7.00 pm – 8.00 pm

Where: Grauwzusters Chapel, Lange-Sint Annastraat 7, Antwerp

Kurt Vanhoutte will give a broad introduction to the universe of the magic lantern in cooperation with collector and lanternist Ditmar Bollaert, who, together with Els Prevenier, will bring out original glass slides and an authentic lantern for this special occasion.

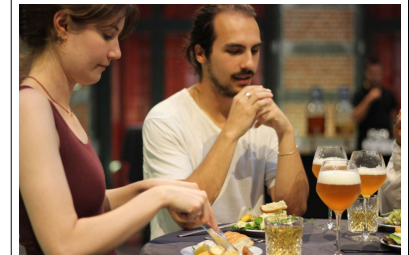


Network reception and dinner

When: Wed. 28 Aug. 2024, 8.00 pm – 10.00 pm

Where: Patio of the Grauwzusters, Lange-Sint Annastraat 7, 2000 Antwerp

Come and have a drink and dinner with your fellow summer school participants, speakers and the summer school organizers.



Guided tour GUM

When: Thur. 29 Aug. 2024, 10 am – 6 pm

Where: Karel Lodewijk Ledeganckstraat 35, Ghent

The Ghent University Museum is located at the heart of the Ghent Botanical Garden, right around the corner from MSK Ghent and S.M.A.K. The GUM is a museum dedicated to science, research and critical thinking, where visitors can discover that scholarship is the result of trial and error, doubt and imagination.

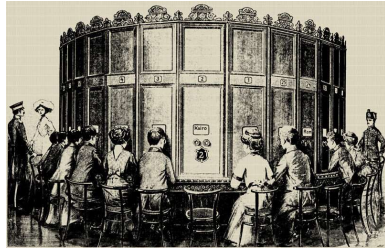


FOMU Kaiserpanorama

When: Fri. 30 Aug. 2024, 10.00 am – 12.00 pm

Where: Waalsekaai 47, Antwerp

Crafted in 1905, the Kaiserpanorama was a modern machine, an "automaton" intended to bring a photographic spectacle to a mass audience in 3D. This masterpiece from the FOMU collection is on display again after a thorough restoration. Take a seat and experience how the Kaiserpanorama was used in the early twentieth century.



7 Social Programme ASWU

Antwerp Summer & Winter University organizes several **fun and inspiring social activities**. It's the perfect opportunity to get to know other participants and explore the city of Antwerp. The good news is that they're all **free of charge** and everyone can participate.

- To **register** for one or more activities, please follow this link (or use the QR code).
- Once you've registered, you'll receive specific and practical information for the activities via e-mail near the start of the summer school.
- Keep in mind that the organizer of your summer school may organize separate social activities. Please reach out to your organizer to learn more.
- Please be **on time**, preferably 15 minutes early.

If you're **not able to attend** an activity for which you've registered, please contact the Antwerp Summer & Winter University team at the latest **3 days before**. This way, we can give the spot to another participant. If you don't cancel on time for activities with a maximum number of attendees, you'll be asked to pay a fee of 30 euros.

Stay tuned on the activities by following the summer university and SciFair **socials**. Summer university will post updates, behind the scenes and will repost your pictures on Instagram [@AntwerpSummerUniversity](https://www.instagram.com/AntwerpSummerUniversity). Just make sure to tag them ;-)

We hope you enjoy the activities and feel free to contact us if you have any questions.

Social programme August -
September 2024



Check out the activities planned in August:

Minigolf Beatrijs

When: Sunday 25 August / 14:30 – 17:00

Meeting point: [Ferry dock next to the Steen castle](#), Steenplein 1, 2000 Antwerp

Location Minigolf: Beatrijslaan 19, 2050 Antwerp

At Minigolf Beatrijs all the lanes have been designed by visual artists. You can test your golfing skills, have a drink at the bar and enjoy the view of the river Scheldt and the Antwerp skyline. Minigolf Beatrijs is located on the left bank of the river, to get there we'll take the free ferry at the dock next to the Steen castle.



Reception

When: Monday 26 August / 17:00 – 18:30

Location: Kloosters van de Grauwzusters (Building S), Lange Sint-Annastraat 7, 2000 Antwerp

Come and have a drink with your fellow summer school participants and the summer school organizers.



Quiz night

When: Wednesday 28 August / 19:30 – 22:00

Location: STAN – GATE 15, Kleine Kauwenberg 15, 2000 Antwerp

Join us for a fun evening of international trivia at our pub quiz! The winner goes home with an amazing Antwerp Summer University bag full of goodies. Ready to quiz?



Tips for other activities during your stay

Want to learn everything about the different areas in Antwerp? Fancy a stroll in one of the many parks? Looking for a good place to have drinks? Interested in shopping or visiting museums?

Find out more on [visitantwerp.be](https://www.visitantwerp.be) or pop by the **tourist office**:

Antwerp Tourist Office:

Grote Markt 13
2000 Antwerp
Email: info@visitantwerpen.be

Antwerp has many fascinating museums, such as:

- Museum Aan De Stroom (MAS): [mas.be](https://www.mas.be)
- Museum Plantin-Moretus: www.museumplantinmoretus.be
- Red Star Line Museum: www.redstarline.be
- Royal Museum of Fine Arts: [kmska.be](https://www.kmska.be)

For years, the **Zomer van Antwerpen** (Summer of Antwerp) has offered a dazzling mix of theatre, music and circus at the craziest locations in town. From expansive nature to intimate squares. From young talent to established names.

[Check out the programme](#) to see what is happening during your stay.

Every Friday, there is a free concert at the beautiful **open-air theatre in the Rivierenhof** park in Deurne. Find out more [on the OLT website](#).

For more tips about restaurants, activities and fun neighbourhoods, check out the summer school Instagram page: [instagram.com/AntwerpSummerUniversity](https://www.instagram.com/AntwerpSummerUniversity)

8 Communication

8.1 Social media

This year, we've introduced a **WhatsApp community** exclusively for you. It's a space designed for sharing and connecting with fellow participants, whether it's about accommodations, dining recommendations, or just finding the perfect hangout spot. Join us through [this link](#) (or use the QR code).

Feel the pulse of Antwerp Summer University by becoming a **member of our community on Instagram and LinkedIn** at [@AntwerpSummerUniversity](#). Uncover behind-the-scenes snapshots, tips on hidden gems in Antwerp, fantastic food spots, intriguing quotes from speakers, and much more.

We'd love to feature your pictures and videos! Just be sure to tag us and use #antwerpsummeruniversity, and we'll be delighted to share your Antwerp Summer University journey.

8.2 Google Photos

If you've taken pictures or videos during the summer school, please **upload** them to our shared folder on [Google Photos](#). When you upload these pictures to the folder, you give permission to the team to use the pictures for promotional use on the Antwerp Summer & Winter University website and socials.

8.3 Share your experience

This year, we'd like to share your experience! That's why we'll be recording **testimonials** about the Antwerp Summer & Winter University for our website and socials. Would you be willing to help us out? If you'd like to share your experience with us in a short video, please contact summeruniversity@uantwerpen.be and we'll be in touch.

We are looking forward to experiencing the Antwerp Summer University **from your point of view!**



9 Practical information

9.1 Arriving in Antwerp

Antwerp is in the centre of Belgium and is easily accessible by **plane, train, car and bus**. The international airport of Brussels (BRU) is the most frequently used gateway to Antwerp, but you might also want to consider the low-cost airport of Brussels South Charleroi (CRL) or the nearby airport of Antwerp (ANR) itself.

Antwerp can be easily reached by train. International railway lines link Brussels and Antwerp to several other major European cities. Eurolines and FlixBus buses are other low-cost transport options.

For more information and details, please visit [this webpage](#).

9.2 Accommodation

Are you still looking for accommodation during your stay at Antwerp Summer & Winter University? Antwerp has many different accommodation options to offer, ranging from student rooms and youth hostels to classic hotel rooms. Please check [this list of accommodation options in Antwerp](#).

For more information and bookings, contact our colleagues of International Student Housing.

In case you are looking for other students to share rooms with, or if you want to ask for help from other participants, please join the private WhatsApp group.

International Student Housing Office | internationalstudenthousing@uantwerpen.be

9.3 Getting around

Trams and buses

Antwerp has a dense public transportation network. Buses and trams are available to take you to different parts of the city. More detailed information can be found on www.delijn.be. A single ticket within the city is €2,5 and allows you to use public transportation (buses and trams) for one hour. You can consider buying a Lijn card (10 rides for €17), a day of unlimited travel (€7,50) or a 3-day ticket (€15). Tickets can be purchased in advance via the app, the [website](#) or at the [sales points in the city](#).

Cycling, walking, scooting and riding

Velo is Antwerp's metropolitan bike scheme. There are check-in and drop-off zones for the city bikes throughout the entire city. To ride Velo you have to register beforehand. You can buy a day pass for €5 or a week pass for €12. Summer school students are entitled to a 25% reduction for a week pass. The discount code will be made available closer to the start of the summer school.

After purchasing a day or week pass, you can use the bikes for free for a maximum of 30 minutes per session. Find more information on www.velo-antwerpen.be.

Donkey Republic is a convenient bike rental service. It offers normal and electric bikes; short or long bike rentals and you pay as you go via the app. Find more information on www.donkey.bike/cities/bike-rental-antwerp.

Bird is a reliable electric scooter rental service. Use the app to find the closest Bird and scan the QR code. After your journey, leave the scooter in a place where it cannot obstruct traffic and end your journey in the app. Find more information on www.bird.co.

9.4 Emergency assistance

- European emergency services: call 112
- Police department: call 101

9.5 Internet access

Throughout the entire summer school on campus, you will have access to the UAntwerp wifi network.

- Please log in to the network by selecting the UAntwerpen wireless network on your device (UAntwerpen, *not* UA-guest).
- You've received via e-mail the credentials for your UAntwerp account, you can use your username (*not* e-mail) and password to log in.
- If you are using an iPhone, please indicate your trust in the certificate.
- You will need to use [Multifactor Authentication \(MFA\)](#) to log in, **with your mobile number as the second factor**. If you experience any issues, please contact summeruniversity@uantwerpen.be. They will resolve the issue as quickly as possible.

Alternatively, you can also use the Eduroam network of your home university. In case of problems, [check out our website](#).

9.6 Library

The main library building is located in the heart of the City Campus (building s.A on [the campus map](#)), and is accessible to people with physical disabilities. The opening hours are Monday to Friday 8.30 a.m. to 5 p.m. The library is closed from 14-15 August and on Saturdays and Sundays.

You can study or prepare your readings here, as well as work in groups. You can also use the computers, printing and scanning facilities in the library. You can consult books on site but can't take them home. Please check www.uantwerpen.be/en/library for more information.

Other spaces available for individual and group work can be found in building E (above the Agora cafeteria).

9.7 Teams and digital learning environment

The summer school will make use of Teams to post announcements, facilitate communication, share resources, and facilitate group works and interaction. Participants will be added with the email address mentioned in their summer school application. To be added with another email address, please contact elisa.seghers@uantwerpen.be (SciFair research and communications assistant).

Participants can also use this platform to communicate informally with each other if they wish to do so, and the organizers will post announcements regarding the organization of the school on this platform.

9.8 Lunch

Lunch will be provided from Monday 26/8 until Friday 30/8. We will take your dietary preferences into account to the extent possible for the caterers.

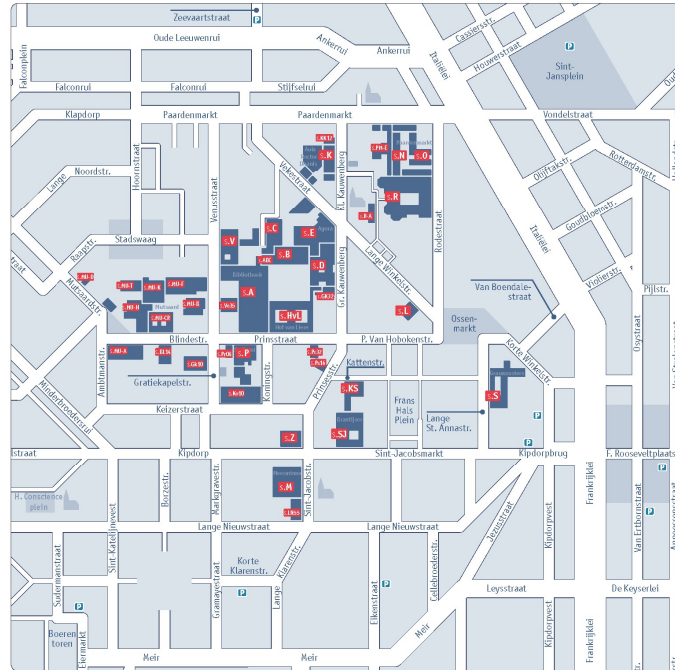
Some suggestions for the days before and after the summer school:

- **Agora Caffee** – Grote Kauwenberg 2
This is probably the best option for those who want to have a warm lunch. Great cafeteria in the University building serving daily sandwiches, soups, salads and pastas.
- **Kori** – Prinsstraat 6
Sandwiches with a Latin American twist. Especially known for their quinoa burgers and grilled chicken.
- **Kool & Zo** – Prinsstraat 40
Take-out salad & soup bar, offering many vegan and vegetarian options.
- **Bagatel** – Koningsstraat 1
Sandwich bar just in front of the main entrance of the university.
- **Cuperus Horsey Coffee** – Paardenmarkt 28
Coffee bar, also offering cake and sandwiches.
- **Kalura** – Prinsesstraat 38
Spice up your lunch with Kalura's authentic pizza's – also available for take-out.

9.9 Campus

The summer school takes place in s.R, s.S and s.MU and can easily be reached on foot from the Central station or the city center (all within 20-minute walking distance). Download the full campus plan here: www.uantwerpen.be/en/about-uantwerp/campuses/stadscampus.

Stadscampus



- s.A - Library, Prinsstraat 13
- s.B - Prinsstraat 13
- s.BL14 - Open University / Centrum West - Blindestraat 14
- s.C - Prinsstraat 13
- s.D - Grote Kerk 18
- s.E - Agoria/Sports centre - Grote Kerk 2
- s.GK10 - International Relations Office - Gratiekappelstraat 10
- s.GK32 - Ruusbroec association - Grote Kerk 32-34
- s.HVL - Hof van Liere - Prinsstraat 13
- s.HVL - University Club - Prinsstraat 13b
- s.K - Aula Rector Dhanis - Kleine Kerk 14
- s.KK12 - Linguapolis - Kleine Kerk 12
- s.KO10 - Komifid / Labotheek - Koningstraat 8
- s.KS - Het Brantijser - Kattenstraat 10
- s.L - Lange Winkelstraat 40-42
- s.M - De Meermine - Sint-Jacobstraat 2
- s.MU - Mutsaard - Mutsaardstraat 29
- s.MU-A - Mutsaard - Ambtmanstraat 1
- s.N - De Paardenmarkt - Paardenmarkt 94
- s.O - De Paardenmarkt - Paardenmarkt 94
- s.P - Scriban - Prinsstraat 10
- s.POB - Linguapolis - Prinsstraat 8
- s.Pr32 - Zomaar een dak - Prinsstraat 32
- s.PM - Paardenmarkt 92
- s.Ps16 - Universitas - Rubi - Student Council - Prinsstraat 16
- s.R - Rodestraat 14
- s.R-A - Annexe - Lange Winkelstraat 9
- s.S - Grauwzusters - Lange Sint-Annastraat 7
- s.SJ - Het Brantijser - Sint-Jacobmarkt 13
- s.V - Venusstraat 23
- s.Ve35 - Moral consultant / Prevention Service - Venusstraat 35
- s.Z - Peter Benoit - Kipdorp 61



9.10 Additional locations

| Photography Museum (FOMU) Antwerp | Ghent University Museum (GUM) Ghent |
|--|--|
| Waalsekaai 47, 2000 Antwerp | Karel Lodewijk Ledeganckstraat 35, 9000 Gent |
| Google Maps | Google Maps |
| Tram 1 and 10 or bus 13 and 14 from train station Antwerpen-Centraal | Walking distance from train station Gent-Sint-Pieters |
| Participants are expected to be present at FOMU on Friday 30/8 at 9.45 am. | Participants are expected to be present at platform 1 in the Antwerpen-Centraal train station on Thursday 29/8 at 8.20 am. |

9.11 Useful Dutch phrases



As you gear up for your visit, why not add a touch of Dutch to your experience? Antwerp is situated in the **Dutch-speaking region of Belgium**, and you'll find the streets alive with the melodic tones of Dutch. While most locals are fluent in English, incorporating a few Dutch phrases can add a delightful touch to your interactions. Go ahead and give it a try – we encourage you to make the most of the opportunity to impress the locals with these Dutch phrases! ;-)

Greetings

| | | |
|-----------------|--------------|------------------|
| Hello | Hallo | [ˈhalo] |
| Good morning | Goedemorgen | [xuðə mɔrxə(n)] |
| Goodbye | Tot ziens | [tɔt] [zi:ns] |
| Welcome | Welkom | [ˈwɛlkɔm] |
| Have a nice day | Prettige dag | [ˈprɛtəxə] [dax] |

Asking questions

| | | |
|----------------------------|----------------------------------|--|
| How are you? | Hoe gaat het? | [hu] [xat] [hɛt/ət] |
| I'm fine, thanks, and you? | Alles goed, dank je, en met jou? | [ˈaləs] [xut] [dɑŋk] [jə] ɛn mɛt jou] |
| Can you help me, please? | Kunt u me helpen alstublieft? | [ˈkʏnt ʏ mə ˈhɛlpə(n) alstyˈblift] |
| The bill please | De rekening alstublieft | [də ˈrɛkənɪŋ alstyˈblift] |

General responses

| | | |
|----------------|---------------|------------------|
| Yes | Ja | [ja] |
| No | Nee | [ne] |
| Please | Alstublieft | [alstyˈblift] |
| Thank you | Dank u | [dɑŋk] [ʏ] |
| You're welcome | Graag gedaan | [xrax] [xəˈdan] |
| Sorry | Sorry | [ˈsɔri] |
| No problem | Geen probleem | [xɛn] [proˈblɛm] |

10 About...

10.1 Your host: University of Antwerp

The University of Antwerp was founded in 2003 and has about 23.202 students and 154 programmes. The University of Antwerp is characterized by its **high standards** in education, internationally competitive research and its **entrepreneurial approach**.

The University of Antwerp has 17 institutes and centres, such as the Antwerp School of Education and the Institute of Development Policy and 9 faculties:

- Applied Engineering
- Arts
- Business and Economics
- Design Sciences
- Law
- Medicine and Health Sciences
- Pharmaceutical, Biomedical and Veterinary Sciences
- Social Sciences
- Science

It is recognized as an important institution in the **Young University Rankings**.

- Times Higher Education Millennials 2020 – Rank 5
- Times Higher Education 250 under 50 2022 – Rank 7
- QS 50 under 50 2021 - Rank 20

Up to 17,5% of our students are international, coming from all corners of the world: from the A of Argentina to the Z of Zambia.

Do you want to expand your horizons and obtain a **degree** at the University of Antwerp? Or are you interested in an **exchange opportunity** from 2 months to a full year? Maybe you want to discover our research domains and the **Antwerp Doctoral School**? All information is available on www.uantwerpen.be/en/study or via:

Degree students

PhD students

International Students Office
T +32 265 31 89
internationalstudents@uantwerpen.be

Exchange students

International Relations Office
T + 32 3 265 49 61
incomingstudents@uantwerpen.be

10.2 The city of Antwerp

Located in the heart of Belgium and Europe, the city of Antwerp is well known for its major international port. Antwerp has always played an important role in the political and cultural history of the Low Countries. It is a charming city with many excellent museums and world-renowned cultural heritage, with Peter Paul Rubens as its most famous ambassador. Antwerp's rich history combined with its wide variety of bars and restaurants, independent boutiques and vibrant parks, makes Antwerp the ideal city for students during the summer months!



10.3 Antwerp Summer & Winter University

Since 2010, Antwerp Summer & Winter University offers **intensive, short-term courses** within the areas of excellence of the University of Antwerp and its partners. Next to several interdisciplinary summer and winter schools, topics range from Law and Design Sciences to Health and Arts. Target groups are different for each programme and may consist of students, researchers and/or working professionals or artists.

Summer and winter schools consist of intensive full-time programmes in which a **wide variety of teaching methods** are used. Sessions are taught by **international speakers and experts** from both within and outside the academic world. An intensive learning experience with maximum impact is guaranteed thanks to the international composition of the classroom, the interactive set-up of the courses and the approachability of the lecturers.

11 Contact details

11.1 Organizing committee

Nele Wynants

Nele Wynants is an art and theatre scholar at the Antwerp Research Institute for the Arts (ARIA), University of Antwerp. Her research focuses on the interactions between performance, media and science and their overlapping histories. She is a member of the Young Academy of Belgium (Flanders) and the Project Management Board of B-magic, a large-scale research project on the magic lantern in Belgian history. She recently received an ERC Starting Grant for the project "Science at the Fair: Performing Knowledge and Technology in Western Europe, 1850-1914". As editor in chief of FORUM+ for research and arts she is also involved in contemporary practice-based research and research in the arts.

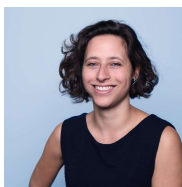
– nele.wynants@uantwerpen.be



Eva Andersen

Eva Andersen is a historian and completed her PhD thesis in 2021 at the Centre for Contemporary and Digital History at the University of Luxembourg. She is a postdoctoral researcher at the University of Antwerp in the EU-funded project "Science at the Fair: Performing Knowledge and Technology in Western Europe, 1850-1914". Her research on "Itinerant Show Businesses Networks" examines the social and professional networks of itinerant showpeople and explores the various social and practical facets of their profession. Her area of expertise and research interests are the history of knowledge, history of science and digital history.

– eva.andersen@uantwerpen.be



Bart G. Moens

Bart G. Moens is postdoctoral researcher at the University of Antwerp, working on the EU-funded project "Science at the Fair: Performing Knowledge and Technology in Western Europe, 1850-1914". He specializes in late-nineteenth and early-twentieth-century visual culture, and has a particular interest in material and intermedial aspects of arts and media.

– bart.moens@uantwerpen.be



Elisa Seghers

Elisa Seghers is currently a research and communications assistant at SciFair, and editor and communications officer at FORUM+.

– elisa.seghers@uantwerpen.be



11.2 Antwerp Summer & Winter University Office

- E-mail address: summeruniversity@uantwerp.be
- Phone numbers ASWU staff:
 - Evelien Peeten: 0032 3 265 51 87
 - Dries Lauwers: 0032 3 265 39 33
 - Marloes Van Damme: 0032 3 265 88 03
 - Charlotte Tilsley: 0032 3 265 52 89

Both the organizing committee and the ASWU office wish you an enriching and pleasant experience at Antwerp Summer & Winter University!

