

## **Panorama Waterloo on tentative list of UNESCO World Cultural Heritage**

The UNESCO Meeting on World Heritage in Québec (Canada) last July decided to have the Panorama Waterloo inserted on the tentative list for Belgium. This is one of the list of objects Belgium would like to present for recognition as world cultural heritage in the future. This panorama was added to the list as an example of the "phenomenon of the panoramas" and the opening for registration of historical panoramas worldwide. (Re: IPC Newsletter 14) The country delegates of Canada, Germany, the Netherlands and Switzerland have declared to be open for similar action. Though a long and extensive process, the existing panoramas could benefit from registration, which would help to secure their future. See:

<http://whc.unesco.org/en/tentativelists/state=be>

The International Panorama Council will discuss the item in its annual conference in September and may deliver recommendations to the individual panoramas and countries.

We congratulate our colleagues from Belgium and especially Isabelle Leroy for this first successful step and we hope for positive effects for all panoramas.

The World Heritage List includes 679 cultural, 174 natural and 25 mixed cultural/natural properties, in total 878 heritage properties which the World Heritage Committee considers as having outstanding universal value. See: [www.whc.unesco.org/en/list](http://www.whc.unesco.org/en/list).

## **17<sup>th</sup> International Panorama Conference**

More than 60 participants from different European countries, Australia, Brazil, the Democratic People's Republic of Korea, New Zealand, the Russian Federation, and the USA have registered to attend the next International Panorama Conference in September in Dresden (Germany). There will be an opening dinner on 11 September in the Panometer in Leipzig (Richard-Lehmann-Strasse 114, 04275 Leipzig, +49 341 121 3396), including a visit to the panorama *Rome CCCXII*. From 12-14 September the conference premises will be the Panometer in Dresden (Gasanstaltstrasse 8b, 01237 Dresden, +49 351 860 3940), where the panorama *Dresden 1756* will be visited. Both panoramas are recent creations of Yadegar Asisi, an Iranian, born in Vienna (Austria) in 1955, professor for architectural presentations at the University of Applied Sciences in Berlin and IPC Board Member. See: [www.panometer.de](http://www.panometer.de). The conference program was separately sent to all IPC members by mail on 8 May 2008 by Ms. Irina Schotte of Panometer GmbH. It consists of several thematic 'blocks': *Protecting Panorama Heritage* on 12 September (among others addressing the Altötting, Bergisel, Gettysburg and Mesdag panoramas), *Panoramic Perception* on 13 September (including Management, Technologies, Optics and Perspective, and Devices for the Future) and *Perceiving the Future* on 14 September. During this final day of the conference the participants will focus on the future of the International Panorama Council itself. Issues to be discussed and delivered in

brainstorming groups include discussing options for an international support for the panorama phenomenon (What can IPC do for all the panoramas? What is its aim?), developing programs for the IPC homepage and for public relations & press for IPC; creating concepts for an Image Flyer and a poster for IPC; creating a world map in which all panorama institutions and panoramas are included; and sales & merchandising (including concepts for merchandising panorama products) for IPC. Funding and acquiring sponsors for the IPC and formalization of statutes will also be important themes. Moderators for the meetings will be invited among the participants.

## **Campaign for the preservation of Bergisel Panorama in Innsbruck**

A meeting on June 16th with a number of experts and representatives of the government of the Land of Tyrol and the Austrian Federal Office for Heritage (Bundesdenkmalamt) included a vital discussion about the attempted removal of the protection of the unity of the panorama painting and its building from 1907 and allowing the translocation of the painting to a newly erected museum. There is said to have been strong opposition against those plans from some of the experts attending. The Land of Tyrol had elections at the beginning of July and a new government is in charge. It is not yet clear what the effect on the panorama topic will be. IPC has offered a meeting in Innsbruck to the new minister for culture of the Land Tyrol. The minister signaled to be ready for a meeting in autumn.

The Land of Tyrol has given an order to present a cost estimate for variations (e.g., picture out for the restoration and then back into the building after the building's renovation, or definite translocation of the painting into a new museum). This is one of the results of the colloquium where the absence of such calculations was complained about. Some basic facts for a decision on the continuation of monument protection are still absent at the moment. The wood clearing on the Bergisel development site for the new museum, which would house the panorama painting without its proper faux terrain and light, has started and still continues. So please consider to sign the petition in favour of the endangered panorama at [www.innsbruck-panorama.eu](http://www.innsbruck-panorama.eu). Also see our Newsletters as from *Newsletter 11*.

**'Mesdag' welcomes restoration grant**  
*Panorama Mesdag* in The Hague (Holland) has received a Government grant of € 600,000 as a contribution to the restoration plan of the historic part of the panorama premises. This plan, together with an extension plan, is meant to prepare the

## **IPC International Panorama Council**

[www.panoramapainting.com](http://www.panoramapainting.com)

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Panorama Mesdag for the future, adding new facilities for visitors and educational activities. The building of a new *Hilton The Hague* hotel next to the panorama is also proceeding well. Panorama Mesdag is the oldest panorama in the world including a 'faux terrain'. It is located in its original rotunda and the painting and the building are both classified as a Dutch National Monument. Its existence however is being threatened by the neighbouring building of a two story deep parking garage (Re: IPC Newsletters as from number 11). 'Mesdag' has lost several legal appeals, but for the time being has succeeded in spite of those: building activities have been suspended since December 2007 and the city of The Hague is now prepared to keep a closer watch at future plans of the garage developers. The Mesdag board has welcomed the Heritage Department grant to its € 7 million master plan because it symbolizes Dutch Government dedication to the cause of saving the highly classified Mesdag Panorama painting of Scheveningen in 1880. The board of the H.W. Mesdag and Sientje Mesdag-van Houten descendants owned museum and the board of the Foundation for the Preservation of Panorama Mesdag have decided to make use of the symbolic meaning of the grant to re-start their fund raising activities. See [www.panorama-mesdag.com](http://www.panorama-mesdag.com) or contact director Ms. Marijnke de Jong, [mdejong@panorama-mesdag.com](mailto:mdejong@panorama-mesdag.com).

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### **The New York Times on 'Gettysburg'**

Men who fought in the crucial American Civil War battle at Gettysburg testified to the veracity of art's imitation of war. "I never before had an idea that the eye could be so deceived by paint and canvas," Brig. Gen. Henry J. Hunt, the former Union artillery chief, wrote in 1884 upon seeing the 'cyclorama' of Gettysburg. This panorama, oil painted in 1884 by the French artist Paul Philippoteaux and on display during its first few years in Boston, Massachusetts, is to reopen on 26 September 2008 after a five-year restoration (Re: Newsletters 13 and 14), "and for the first time in more than a century, viewers standing in the middle of the wraparound canvas will see it as its artist originally intended", *The New York Times* wrote on 7 July 2008 in an article *Big Touch-Up for the Blue and the Gray* by Lisanne Renner. The *New York Times* is qualified to judge: in 1882 the newspaper interviewed the artist, and he described the intended effect: "The wonderful skill of the painter is called into play in this foreground. Where the actual material things begin and where imitative art commences must be so well done that the deception must be invisible."

Recreating that deception required extensive historical research because the original diorama had disappeared somewhere between the cyclorama's 1891 exhibition in Philadelphia and the painting's 1911 display, as cut-up panels, in a Newark department store. The artwork finally came to Gettysburg as a tourist attraction in 1913, and the federal government acquired it in 1942. Conservators of Olin Conservation, Inc. of Great Falls, Virginia, USA, including Ryszard Wojtowicz who has conserved battle-theme panoramas in Poland and Hungary, are now putting a finishing touch to the recreated faux terrain. When its five year and \$15 million restoration is done, the cyclorama will be displayed in the Gettysburg National Military Park's new museum and visitor center, filling a building that evokes a Pennsylvania round barn. The restored oil painting — now larger at 377 feet in circumference and 42 feet tall — combined with the faux terrain and an elevated viewing platform, can once again exert its visual trickery.

"No one's ever seen what we're going to get to see," Sue Boardman, a historian for the Gettysburg Foundation, said according to *The New York Times*. The article gives more interesting panorama information to the general public, as does the *New York Times* archive with about 140,000 results on the 'cyclorama' search, including the original 14 May 1882 interview.

Philippoteaux made four Gettysburg cycloramas, each painted slightly differently and with its own diorama or faux terrain, and each bound for separate tours. Only two cycloramas are known to have survived, and Gettysburg will soon reopen the only one on view. Ms. Boardman spent a decade collecting photographs of every version. David L. Olin, Chief Conservator of Olin Inc. will deliver a presentation on the Gettysburg conservation project during our 17<sup>th</sup> IPC conference next September in Dresden (Germany), and Sue Boardman and Ryszard Wojtowicz will be among the attendees of the conference.

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### **Dazzling Elliptical Panorama in Edinburgh**

As part of the *Edinburgh Art Festival 2008* the New York artist and IPC Board member Sanford Wurmfeld presented his latest work, a 700 square-foot 'E-Cyclorama', oval shaped and measuring 8x10 meters, at the Talbot Rice Gallery of the Edinburgh College of Art (Scotland) on 23 July. It will be on view until 5 September in Edinburgh, the 'home town' of panorama painting, where the Irish painter Robert Barker invented the 360° panorama phenomenon in 1787. Wurmfeld's first 'Cyclorama 2000', a circular panorama, was also on show in Edinburgh for the first time, in 2004. It is now in the collection of the Karl Ernst Osthaus-Museum in Hagen, Germany. Sanford Wurmfeld, professor at Hunter College in New York City, will participate in the 17<sup>th</sup> IPC conference in Dresden.

In *Metro* of 28 July Leon McDermott gave a 4-star review: "Rather than give a view of Edinburgh (or anywhere, for that matter), instead it gives you an eye-popping brain spasm. Wurmfeld's technique is marshalled to explore the vagaries of human perception when it comes to colour and light. It examines how they work separately and together, and how together they're deceptive, untrustworthy entities. Walk up a set of narrow stairs into the cyclorama itself, and you're suddenly thrown into the middle of this buzzing, unending world of mutating colour. Gaze at it, and try to discern where one colour ends or turns into another, and you're left reeling; this is despite the fact that it is, indeed, made up of discrete shades. Its size, shape, and lighting - sun streams in from above, further tricking your brain when it strikes the canvas - all combine to make something dizzying. You could spend an age in there, losing yourself in the spectrum." See <http://www.metro.co.uk/metrolife>. More info at: <http://artdaily.com> and [www.edinburghartfestival.com](http://www.edinburghartfestival.com).

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### **Heine Diaries Symposium in Wisconsin**

At the 12<sup>th</sup> International Panorama Conference 'The Panorama in the Old World and the New' in November 2004 at Hunter College in New York City the IPC became first acquainted with the existence of fifteen diaries by Wisconsin German artist Friedrich Wilhelm Heine (1845-1921). They were written between 1887 and 1921 and appeared to be in the research collection of the Milwaukee County Historical Society. Since that time IPC has been following up with interest the progress of the translation and publishing project being conducted by the Museum of Wisconsin Art, the Milwaukee County Historical Society and the Max Kade Institute for German-American Studies located at the University of Wisconsin-Madison.

These partners now announce an International Symposium on Saturday, 1 November, 2008 *'Investigating an International Treasure: the Diaries of Panorama Painter F.W. Heine'*. It will take place at the Museum of Wisconsin Art in West Bend, Wisconsin, 9AM-5PM, followed by a reception. The morning program includes *'The World of Panorama: An Overview Past and Present'* and the afternoon program: *'The American Panorama Company in Milwaukee and the F.W. Heine Diaries'*.

Speakers and panelists are Yadegar Asisi (Dresden, Germany), Sue Boardman (Gettysburg, Pennsylvania), Thomas Lidtke (West Bend, Wisconsin), Gabriele Koller (Bonn, Germany), Michael Kutzner (Milwaukee, Wisconsin), Antje Petty (Madison, Wisconsin) and Robert Teske (Milwaukee, Wisconsin).

The Heine diaries are a rare document of 19th century cultural history covering diverse fields of research interest. Besides being a remarkable treasure for those interested in the early history of German-American art in America, and the social and personal lives of 19th century Milwaukee-Germans, the Heine diaries are also an invaluable source for panorama research. With Leipzig born artist Friedrich Wilhelm Heine being trained as an artist in Europe and in the 1880s becoming the leading figure among Milwaukee panorama painters, Milwaukee's panorama production gained a high international reputation in the late 19th century. As only very few 19th century panoramas have survived, Heine's diaries are of unique importance to international panorama research. To our knowledge no other contemporary source exists worldwide that gives such detailed information on the practice of panorama painting over such a long period. Once transcribed, translated and published, the Heine diaries will give panorama/art historians worldwide the opportunity to learn the content of these documents, supplying researchers with a great number of new facts and insights into an important chapter of 19th century art and cultural history.

Registration is required because seating at the Museum of Wisconsin Art (300 S. 6<sup>th</sup> Avenue, West Bend, WI 53095) is limited. Please register early, deadline is 25 October. The fee (\$25 for non-members, \$20 for members of IPC, MWA, MCHS or MKI & students) includes all lectures, lunch & reception. For more information and online registration visit [www.wisconsinart.org/Symposium/Default.aspx](http://www.wisconsinart.org/Symposium/Default.aspx) or call +1262.334.9638.

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#### Dioramas added to the IPC website list

With the assistance of some IPC members we have succeeded in adding a large number of dioramas and semicircle panoramas in the Democratic Republic of Korea, the People's Republic of China, the Russian Federation and Ukraine to the overview list on our internet site. It concerns three dioramas in North Korea, three in China (in Hong'an District, Weihai, and Xibeipo), twenty in Russia (in Belgorod, Kaluga, Kirov, Konchanskoe-Suvorovskoe, Maloyaroslavets, Mar'ino, Moscow (9), Oryol, Perm, Rzhev, stanitsa of Tatsinskaja, and Vladimir, and ten in Ukraine (in Dnepropetrovsk, Izmail, Kiev (5), Nowie Petriwzi, Pereyaslawi-Khmelnitskiy, and Verchnesadowoe). Also three 360° panoramas in China were added: in Chongqing *The Yangtsee-Dam*, in Jing Gang *The Warfare on Jing Gang Mountain*, and in Xuzhou *The Battle of Huai Hai*. Of course the recently published panoramas in Kedah, Malaysia *Surroundings of Gunung Keriang Region* (IPC Newsletter 14), Kansas City, Texas *Panthéon de la Guerre* (Newsletter 11) and Los Angeles, California *Effulgence of the North* (Newsletter 8) have also been inserted.

Please help to complete our list and to keep it up to date! If you have any information about 360° panoramas (cycloramas) and half-circular panoramas and dioramas which are not listed, don't hesitate to send your information to the IPC secretary via [info@panoramapainting.com](mailto:info@panoramapainting.com).

Since IPC is also considering including the categories of historic 'moving panoramas' and of travelling contemporary panoramas (like Big Sur, now on show in the Netherlands and heading for Japan, or the E-Cyclorama now in Edinburgh), please enter information on these as well.

#### 18<sup>th</sup> International Panorama Conference

The preliminary program and itinerary of our 18<sup>th</sup> IPC Conference was published in *Newsletter 13*. It will take place from 26-29 March 2008 in Hawker, South Australia, will include the official opening of Jeff Morgan's new Outback on Canvas panoramas and will be hosted by the Jeff Morgan family. On 30 March a Post-conference Tour will start and go Arkaroola and 'Silver City' in New South Wales, returning to Adelaide on 1 April. The tour will end on 2 April in Melbourne, giving the opportunity to visit the *Fletcher's Mutiny Panorama* on Norfolk Island. During the 17<sup>th</sup> IPC Conference there will be more news on the conference, the Morgan family being participants in the conference. Reference: [jeffmorgangallery@dodo.com.au](mailto:jeffmorgangallery@dodo.com.au).

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#### Felix Mommen (1827-1914), industrial constructor of panorama canvases

Robin de Salle from Bruxelles is looking for information on Felix Mommen who produced the canvases for two World Fairs at the United States: Saint-Louis (1904) where he received the Golden Medal and at San Francisco (1915). He also produced for the panoramas in Sevastopol and in Belgium for the Panorama of Cairo (1882), the Panorama of the Battle of the Yzer (1920), the Panorama of Waterloo (1912) and the Panorama of the Congo (World Fair at Gent in 1913).

Please contact Robin de Salle directly if you have any information on Felix Mommen:

[rdesalle@stjosse.irisnet.be](mailto:rdesalle@stjosse.irisnet.be)

#### Call for information on panoramas etc.

Please check our website [www.panoramapainting.com](http://www.panoramapainting.com) and send any new information on panoramas and panorama activities and publications to the IPC Secretary: [info@panoramapainting.com](mailto:info@panoramapainting.com).