

Programme

Thursday 7 September

suggestions for those who arrive early:

- Visit to The Hague Antiques Market on the Lange Voorhout
- The Palace Museum with M.C. Escher collection
- Mauritshuis (Rembrandt)
- Exhibition of works of H.W. Mesdag in the Municipal Museum (Gemeentemuseum)

- 09.30 – 18.00 Registration at Panorama Mesdag office, Zeestraat 55, The Hague
14.30 – 17.00 Meeting Executive Board IPC, open to all interested IPC visitors
Zeestraat 55, first floor
18.30 – 19.30 Reception by the Mayor of The Hague, Oude Raadhuis, Groenmarkt
20.00 – 22.00 Dinner in Humphrey's, Molenstraat 8-10

Friday 8 September

- 09.30 Coffee/tea at PM conference location (Zeestraat 55, first floor)
- 09.45 – 10.00 opening by Ernst Storm, President IPC
welcome by Marijnke de Jong, director Panorama Mesdag
introduction to the conference by Evelyn Onnes, Panorama Researcher
- 10.00 – 10.45 Frans Verstraten, Professor of experimental Psychology, Helmholtz Institute, University of Utrecht, Utrecht, The Netherlands
3D from (2 times) 2D
The visual world as we perceive it, is at least three-dimensional (3D). Yet, most information presented to our brain is initially two-dimensional (2D): photographs, paintings, TV screens, panoramas etc., but also the representation of the world on both retinas. Specific operations in our brain give the observer the impression of 3D: The combination of information from both eyes (binocular vision), specific laws that our brain obeys. Frans Verstraten will discuss some of these mechanisms and laws, and have a closer look at the role of attention.
- 10.45 – 11.30 Petran Kockelkoren, professor of Art and Technology, Department of Philosophy, University of Twente, Enschede, the Netherlands
The panorama as a centring machine
In the wake of the industrial revolution many unprecedented illnesses were reported. When new technologies are introduced to the public for the first time, a period of decentring commences: the users do not know what to make of the technology and the world to which it gives access. They 'dissociate' from their bodies, more or less. 'Railway-spine', resulting in severe disorientation, was a controversial diagnosis in the 19th century. The orientation from a moving train challenged the culturally established, previous habits of seeing. After a few decades the epidemic died down and disappeared from medical discourse. The train had been culturally 'embodied'. Different technologies gave rise to different cultural pathologies, like whiplash or RSI. In the margins of society all kinds of recentring devices are introduced to cope with this phenomenon: prominent among them the panorama buildings. Although the fair, the theatre and the panorama have been described as refuges from cultural conditioning, they were in fact the reverse: they function as cultural normalisation machines par excellence.

- 11.30 – 11.45 coffeebreak
- 11.45 – 12.15 Jeremy Diggle, professor of Fine Art, University of Plymouth, United Kingdom
The camera obscura of Johannes Vermeer
 An exploration of the 'Art of Painting' by Vermeer in the context of a panoramic reflection of the studio.
- 12.15 – 13.00 Mel Woods, School of Media Art and Imaging, Duncan of Jordanstone College, University of Dundee and Lei Cox, Professor of Digital and Electronic Art, Kunsthøgskolen I Bergen, avdeling Kunstakademiet, Bergen, Norway
The camera obscura
 Viewers perception of the landscape image as projected in the camera obscura. How this is has been mediated by visual culture, lens based society, and what effects does it have on the viewer? The notion of the existing and lost locations of camera obscura, new installations and perception on their projections, historical locations and their cultural legacy. Lei Cox and Mel Woods are currently building the highest Camera Obscura in the UK on Cairngorm Mountain in collaboration with architect Fergus Purdie, and are also involved in a large research project locating and recording vistas from existing and lost camera obscuras.
- 13.00 – 14.00 lunch in Museum van Communicatie, Zeestraat 82
- 14.15 – 15.00 Silvia Bordini, Storia dell'Arte Contemporanea, Università di Roma La Sapienza, Rome, Italy
Panorama and video. Some recent interpretations
 In the context of the current interest for the Panorama there are works that do not use the illusionistic devices of the 360-degree painting, but they start up again from the original meaning of the neologism 'panorama', from the Greek 'pan-orao', 'vision of the totality'. These works bring forward new experiments on the relationship between representation and vision; and on space, time, and memory. I would like to draw your attention on these new experiments, through the presentation of recent works by some young Italian artists. These works share the panoramic look on the city, the use of the video medium, mixed with other kind of representation such as drawing and performance.
- 15.00 – 15.45 Erkki Huhtamo, Prof. Dept. of Design / Media Arts, University of Los Angeles, USA
**"A whirling panorama of visions was filling his brain":
 The Moving Panorama and the Nineteenth Century Imagination**
 While it is essential to study the history of the concrete panoramas as they were painted and exhibited, it is also important to excavate the traces they left in the minds of contemporaries. While there are few descriptions of what people actually felt when they visited the panoramas, there are numerous novels, short stories, essays and other texts where panoramas appear. While some of these texts deal with the concrete panoramas, others use the panorama as a metaphor applied to almost anything from travel accounts and the bustle of city streets to celestial mechanics, religious visions and even to the philosophy of Yoga. Concentrating on the influence of the moving panorama, this paper reviews its different manifestations in literature and journalism and analyzes their cultural meanings. The paper makes a case for the need to consider "discursive panoramas" beside the "painted" and "performed" ones.
- 15.45 – 16.00 tea break
- 16.00 – 16.45 Machiko Kusahara, Prof. School of Letters, Arts and Sciences, Waseda University, Tokyo, Japan
Peeping into Panorama: from the End of Panorama to Contemporary Media Art in Japan
 As a follow-up to the talk given at the New York conference in 2004, the first part of the presentation will be on the later period of panorama phenomenon in Japan. Panorama halls spread to minor cities such as Narita, changing contents and forms to

meet the local demand. The panorama craze in the last ten years of the nineteenth century made the term "panorama" a synonym for immersive experiences including diorama, peepshow or even stereoscope. Contemporary media artists seem to enjoy such continuation and interchangeability between different immersive media, rather than creating works strictly focused on panoramic view. Recent examples from Japan Media Arts Festival will be presented.

16.45 – 17.15 Lucas Piccolin (represented by Marcel Just), both working in the film business, Zürich, Switzerland

History of the 360° film systems – the Swissorama

18.00 – 22.30 Visit to the Vrije Academie (the moving panorama of Sebastian Diaz Morales – Tom van Vliet) and artist's dinner (Paviljoensgracht 20-24)

Tom van Vliet, curator specialised in media art. Founder of the World Wide Video Festival and its director until 2005

World Wide : Panorama 360 degrees

The panorama is a well known element of the visual arts, especially because it has a very imaginative power. The spectator is surrounded by and incorporated in the artwork. Artists working with media are often limited to the fixed proportions of monitors and screens. The possibility to develop a panorama projection opens (literally) new perspectives. World Wide invites a number of renowned artists to create new work based on this condition. They are working in a totally different style but they have in common that they work in both the visual arts as in cinema. The artists, Sebastian Diaz Morales (Argentina), Edgar Pera (Portugal) and William Kentridge (South Africa) can work with images as well as sound in a 360 degree environment.

Saturday 9 September

09.30 Coffee/tea at PM conference location (Zeestraat 55, first floor)

09.45 – 10.15 Mimi Colligan, honorary research associate in the School of Political and Social Inquiry, National Centre for Australian Studies, Faculty of Arts, Monash University, Melbourne, Australia

Panoramas/Cycloramas in early 20th century New Zealand

10.15 – 10.45 Ester Wouthuysen, art historian and panorama researcher

The Amsterdam panorama of De Kruyf of 1817

In the beginning of the 19th century four panoramas have been created of Amsterdam, all showing the cityscape from a high Point of view. None of them survived. Ester Wouthuysen discovered a study for one of them.

10.45 – 11.15 Max Dodel, panorama researcher, Neu Ulm, Germany

Amsterdam – Munich

The connection Amsterdam – Munich lasted over decades and was formed by a team of specialists on biblical subjects. The Jerusalem Panorama in Amsterdam of Anthonius Brouwer was the central point

11.15 – 11.30 coffee break

11.30 – 12.00 Mario Cesar Coelho, architect, professor at the Departamento de Expressao Grafica, Universidade Federal de Santa Catarina, Santa Catarina, Brasil

Victor Meirelles: Painter of Lost Panorama's

Victor Meirelles de Lima (1832- 1903) conceived three great panoramas among which there is the Circular Panorama of the city of Rio de Janeiro which he exposed in Brussels (1887) and Paris at the Universal Exposition of 1889 and in Rio de Janeiro (1890). The large panoramas of his last phase were lost, left to miscarriage, after being donated to the government by the painter. Now, a new challenge stands before us: how to deal with lost artistic creations, of which there are only a few vestiges left.

- 12.00 – 12.30 Stefaan Grieten, Cultural Heritage Department, Antwerp, Belgium
Panorama's and diorama's in Antwerp
- 12.30 – 13.00 Lucas Smits van Waesberghe, Director ClientCatch: marketing & sales, acquisition and sponsoring, Bornem, Belgium
Re-animation of the panorama: 'Battle of the Yzer'
 This lecture will tell the story of the discovery of the panorama: 'Battle of the Yzer' painted by Alfred Bastien and the steps to bring this painting "back to life". The following aspects will be highlighted; unrolling the panorama, registration, documentation and conservation.
- 13.00 – 14.00 Luncheon at Museum Mesdag, visit to the Mesdag Museum Collection and the exhibition on the painter and person H.W. Mesdag (Laan van Meerdervoort 7)
- 14.15 – 14.45 Marcel Just, works in the film business, Zürich, Switzerland
Optical, mechanical and photographic and cinématographical panorama patents
 A short free style overview on the panorama patents collected over the past years with lots of patent drawings and comments about the systems and the evolution of ideas they introduced at the time. The idea is to make the patent collection available, so everybody can order by email the patents they are interested.
- 14.45 – 15.15 Aldo Hoeben member of the IVRPA Board of Directors
Panorama Photography, a new perspective on panorama's
 In a way, Robert Barker invented a Virtual Reality that has been more impressive and more immersive than the computer technologies by that name that were invented around 1968 by Ivan Sutherlanf et al and finally gained some technical feasibility in the mid 90s. This talk shows how – with digital panorama photography and interactive image manipulation – panoramas are once again showing rich, immersive realities, virtually.
- 15.15 – 15.45 Daniel Libens, prof. Royal Academy of Arts, Gent, Belgium
Panorama Gent
- 15.45 – 16.00 tea break
- 16.00 – 16.30 Rajorshi Ghosh, media artist, born in Calcutta, India, currently living in Los Angeles.
Panoramic Desire: The Light Murals of Chandannagar, India
- 16.30 – 17.00 Sanford Wurmfeld, Phyllis and Joseph Caroff Professor of Fine Art at Hunter College of the City University of New York, USA
E-Cyclorama
 At the Panorama conference in New York, Wurmfeld's talk was entitled "Why a Cyclorama". This presentation reviewed most of his reasons for creating a 360 degree painting in 2000, reviewing both his own development as an artist and his view of the historical evolution of site specific paintings as well as twentieth century abstraction. Wurmfeld's most recent work is a new 1/4 scale model for another cyclorama - *E-Cyclorama* - which is on view in the exhibition accompanying the conference. He hopes to find sponsorship for a full scale presentation of this new piece. This new cyclorama makes use of further color ideas developed in his work since the earlier cyclorama and is presented in the form of an ellipse (in plan) rather than a circle - which he found as a perfect solution to the new issues he was investigating. Wurmfeld will discuss why this is true and the new color ideas which led him to this exciting new development in his work.

17.00 – 17.30 Graham Smith, Corporate and University Positions Presence Chief Scientist; Instructor Hanze University Groningen, Frank Mohr Institute, Masters Program, Utrecht School of the Arts, Industrial Design and Robotics, Utrecht, William de Kooning Academy, Rotterdam

Panoramas in the 21st Century

Just as panoramic theatres altered the public's perception of painting in the 19th century, new panoramic technologies are again altering the public's perception.. QuickTime VR and the conversion of planetariums into full motion, domed panoramic theatres is transforming the panorama from the era of painting to the 21st century's version, High Definition video. Mr Smith's lecture will outline this transformation as it relates to Marshall McLuhan's concept of the "Medium is the Message". As well he will highlight his work as a pioneer in the field dating back from the computer based QuickTime VR type systems that he developed in the 1980's to the current Underwater Video Displays he is developing that will simulate the sensation of space flight in the world's first underwater panoramic theatre.

17.30 – 19.30 Drinks in Panorama Mesdag

20.00 – 22.30 Farewell dinner at the beach; Waterreus (Strandweg 3, opposite lighthouse)

Post Conference Tour

Sunday 10 September

09.25 luggage of post conference tour participants in the bus
bus stops along the Palace gardens, Prinsessewal (from the parkhotel go right, turn right, 50 metres ahead)

09.45 – 10.00 in conference room: Lili van Ginneken, former director of Stroom and initiator of the Turrell project

James Turrell – the celestial vault

10.00 departure for James Turrell panorama at Kijkduin

12.00 departure for Antwerp

13.00 Luncheon in Ulvenhout (Restaurant de Harmonie, Dorpsstraat 55)

15.00 Visit to the FotoMuseum, Antwerp (Waalse Kaai 47)

17.00 departure for Brussels
Check in at Hotel Courtyard by Marriott
(Avenue des Olympiades 6, 1140 Brussels, tel.+32 2 337 0822)
dinner in the city centre

Monday 11 September

09.30 Departure for the Waterloo Battle panorama at Braine-l'Alleud

10.30 – 12.30 Visit to the panorama
Lunch, offered by the director of the Waterloo Panorama, mr. Yves van der Cruysen

14.00 Departure for Brussels Zaventem Airport and The Hague (arrival at 17:00)

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