

**CONFERENCE SPEAKERS OF THE 23RD INTERNATIONAL PANORAMA CONFERENCE
ALTÖTTING, GERMANY, 11 AND 12 SEPTEMBER 2014**

THURSDAY, 11 SEPTEMBER 2014

Gabriele Koller M.A. (Foundation Panorama Altötting, Bonn/Germany)

Experiencing Jerusalem in Altötting: Panoramas and Pilgrimage

From the early 19th century Jerusalem has been a subject of panorama painting. A visit to a Jerusalem panorama did not only supply a travel substitute. The aspect of pilgrimage added a further aspect to it. The presentation examines 19th century Jerusalem panoramas and the role they acquired in pilgrimage centres since the end of the nineteenth century. Being a rare example of a surviving historical panorama with a religious subject the Jerusalem Panorama Crucifixion of Christ in Altötting will be examined more closely in this context.

Gabriele Koller, M.A., is an art historian. Being a panorama researcher since her M.A. thesis on Gebhard Fugel, the artist responsible for the Panorama Jerusalem and the Crucifixion of Christ, Altötting, she has published on various aspects of panorama history. She edited *The World of Panoramas: Ten Years of International Panorama Conferences* (2003) and *The Panorama in the Old World and the New* (2010). In recent years she has been working as an exhibition curator for several German museums and is currently finishing her Ph.D. dissertation, "The Panorama in the Context of Art Exhibitions, late Eighteenth to Mid-Nineteenth Century", at the University of Bonn, Germany. She has been a member of the International Panorama Council since its foundation in 1992. She serves as one of the three Chairs of the Executive Board of the Foundation Panorama Altötting and is the Panorama's Curator.

Dr. Gebhard Streicher (Foundation Panorama Altötting, Munich/Germany)

Gebhard Fugel: The Artist of the Panorama in Altötting

The presentation outlines the cultural situation of Munich being the leading art centre in South Germany at the time, when 23-year-old Gebhard Fugel (1863-1939) - graduate of the art academy in Stuttgart - rose to fame in 1886 in one fell swoop, deemed to be the hope for Christian art - which was in need of modernisation. Here Fugel, the "history painter of Christian iconography" unfurled the sole subject of his life and work in great independence until 1934. By approximately 1910 he was considered the leading Catholic painter in Bavaria's capital city. His path is briefly depicted in five phases, five stages of development.

Gebhard Streicher, Dr. phil., Studies in history, literature and fine arts.
1953-2014 Working as an author, critic, publisher, editor, museum and exhibition curator, lecturer. 1966-1996 Director of the Jerusalem Panorama Crucifixion of Christ in Altötting.

1972-98 Curator of the art society 'Deutsche Gesellschaft für Christliche Kunst' (1982 initiator of the Gebhard Fugel Art Award). 1980-91 Lecturer at the Academy of Fine Arts, Munich; director of the Bavarian section of Deutscher Werkbund. 1992 founding member of the IPC International Panorama Council (president 1998-2003, board member until 2012). 1996-2010 Chairman of the Foundation Panorama Altötting and Curator of the Panorama.

Books, exhibitions, catalogues (selected titles): 1966 *Munich* (revised 1977); 1972 *Kirchenbau in der Diskussion* (Church architecture discussed); 1977 *Rudolf Büder*, 1979; *Franz Nagel*, 1980 Berlin – Stadt und Kirche (*Berlin - the city and its churches*), 1984 *Ulrich von Winterstetten; Münchner Augenblicke* (Impressions from Munich); 1990 *Gebhard Fugel: Bibelbilder* (Gebhard Fugel: Images from the Bible); 1994 *Initiativ: Kunst und Kirche* (Initiative: Art and the Church); 1994 *Emil Scheibe*; 2003 *Gebhard Fugel: Apokalypse*; *Bernd Brach: Jesus-Projekt* (Bernd Brach: The Jesus Project); *Sanford Wurmfeld: Cyclorama 2000*; 2013 *Gebhard Fugel 150 Jahre: Vom Bodensee nach Jerusalem* (Gebhard Fugel 150 years: From Lake Constance to Jerusalem); *Historienmaler christlicher Ikonographie* (History painter of Christian Iconography).

Awards: 1992 Medal for the protection of historical buildings and monuments and honorary member of the Academy of Fine Arts, 1998 honorary member of the Deutsche Gesellschaft für christliche Kunst, 2003 Cultural Award - district of Altötting, 2005 Badge of Honour - City of Altötting, 2009 Pin of Honour - IPC, 2010 Ring of honour - City of Altötting, 2013 honorary member of the IPC.

Suzanne Wray, Independent Researcher (New York City/USA)

Seeing Sacred Sites in 19th Century New York City: Real, Virtual, Spiritual and ...Profitable

New York City in the 19th century was a much smaller city than it is today, but it was nonetheless full of “optical entertainments”: panoramas, moving panoramas, dioramas, cosmoramas, etc. Views of churches, Jerusalem and the Holy Land, and Biblical subjects were presented in dozens of venues, promising audiences real, virtual, spiritual-and often spectacular-experiences, while making the exhibition profitable for the showmen. This presentation will explore examples of these “oramas,” their creators and presenters, and the response of New York’s residents.

Suzanne Wray lives and works in New York City. Her research on panoramas and related “optical entertainments” has been presented at conferences of the International Panorama Council and the Magic Lantern Society, at the Coney Island Museum, and the “Panoramas in Motion” symposium in Saco, Maine. Her research has been published in the Magic Lantern Gazette, and the Society for Industrial Archeology newsletter.

Dr. Erkki Huhtamo (University of California, Los Angeles/USA)

Le Panorama Tour du Monde – Louis Dumoulin’s other chef d’œuvre

The French marine painter Louis-Jules Dumoulin (1860-1924) is remembered by panorama enthusiasts as the creator of the still surviving Panorama of Waterloo (1912, together with Robiquet, Malespina and Devarreux). It is less well known that Dumoulin created another

large-scale panoramic attraction, Le Panorama Tour du Monde, exhibited in Paris during the Exposition Universelle of 1900. The eclectic palace that housed it was one of the most recognizable landmarks of the exhibition, but what was seen inside has remained obscure. This paper will focus on the Le Panorama Tour du Monde, revealing its character as a spectacle, discussing the process of its making and analyzing its reception among those who visited it or commented on the Paris 1900 exposition. It will be found out that this “other” panorama by Dumoulin was an attraction that had a character all its own, with few direct points of comparison in the history of panorama painting.

Erkki Huhtamo, Ph.D., is a professor at the University of California Los Angeles, Departments of Design Media Arts and Film, Television and Digital Media. He is known as a pioneering media archaeologist, whose research has covered many aspects of media history. His latest book is *Illusion in Motion: Media Archaeology of the Moving Panorama and Related Spectacles* (The MIT Press, 2013).

Dr. Machiko Kusahara (Waseda University, Tokyo/Japan)

The Mysteries of the Vicksburg Panorama and Louis Braun’s Sedan Panorama: Where Did They Travel to after Japan?

The Panorama of the Battle of Vicksburg brought from San Francisco was shown in Tokyo from 1890 for six years. The Panorama of the Battle of Sedan was brought from Chicago and was shown in Osaka from 1891 to 1892. What happened to these panorama paintings since then? This paper presents the latest information acquired from both Japanese and Chinese newspapers and other sources.

Machiko Kusahara, Ph.D., is a professor at Waseda University in Tokyo, School of Culture, Media and Society. Her research focuses on the inter-relation between media technology, visual culture, and society, both with today’s digital media and with “precinema” visual culture including the panorama and the magic lantern. She contributed to *The Panorama Phenomenon* (2006) and *The Panorama in the Old World and the New* (2010).

Dr. Mimi Colligan (Monash University, Melbourne/Australia)

How Involvement in Panorama Research Continues through One’s Life: An Antipodean Memoir

While working as a research assistant in an Australian English Department I was asked by a lecturer to find out if there had been a cyclorama in a strange and circular city building – my question to him was ‘What is a cyclorama?’ Within the year I had read Richard Altick’s encyclopaedic *The Shows of London*, checked microfilm of newspapers and found that there had indeed, during the 1890s, been a cyclorama in the said building and that further, there had been similar circular buildings in other Australian cities and that there had been panoramas all over the world since 1787! I also found that there had been ‘moving panoramas and dioramas’ travelling throughout eastern Australia from our 1850s gold rush times. Influenced by Richard Altick, I commenced a Ph.D. thesis on images of history in popular entertainment covering waxwork shows and the panorama

experience in Australia and New Zealand in 1981 when I was 45. This research led me to London in search of the European background of these genres. Here I was helped by Ralph Hyde and others and finally I produced a thesis in 1987. Part of this became a book in 2002. After working as a bureaucrat for six years I was able to attend many of the IPC conferences in Europe and USA between 1998 and 2014.

Mimi Colligan, Ph.D., writes on 19th century popular culture. Part of her 1987 Ph. D. thesis was published by Melbourne University Publishing as *Canvas Documentaries* in 2002, a history of panoramic entertainment in Australia and New Zealand including theatre panoramas. Mimi is a Fellow of the Royal Historical Society of Victoria, an Adjunct Research Fellow with the National Centre for Australian Studies at Monash University, a member of the Victorian Working Party of the *Australian Dictionary of Biography*, a Board Member of the International Panorama Council and committee member of Theatre Heritage Australia Inc. Her biography of Mr and Mrs G B W Lewis 1818-1925: *Circus and Stage* was published last year by Monash University.

Dr. Natasja Peeters and Sandrine Smets M.A. (Royal Museum of the Armed Forces and Military History, Brussels)

“To Trick the Eye”: The History and Rediscovery of the Panorama of the Battle of the Yser

The *Panorama of the Battle of the Yse*, representing one of the most important battles of the First World War, was painted in 1920-21 by the Belgian artist Alfred Bastien (1873-1955), and his collaborators. At 120 x 15 m, this monumental canvas is one of the largest Belgian paintings, and one of the very last to be created. In the beginning of the 1950s, the *Panorama* joined the collections of the Brussels Royal Museum of the Armed Forces and Military History. Exhibited in the museum’s Great Hall until 1982, the giant canvas was taken down, rolled up and stored for some 25 years.

The IPC has followed closely the work and progress of the *Panorama*-team of the Royal Museum of the Armed Forces and Military History, offering its expertise and know-how. Now it is time for a new episode.

This paper first very briefly presents the progress made in 2014 by the Brussels *Panorama*-team in the valorisation of the *Panorama*, specifically its role in the commemorations of the First World War in the Brussels Royal Military Museum.

Second, this contribution will also explore hitherto unused material such as Bastien’s diaries, and documents preserved in the Royal Archives of Belgium. These new sources will help unveil certain aspects relating to the genesis of the giant canvas. We refer in this respect less to the artistic creation as to the administrative and financial origins of the *Panorama*. The artist, never shy of self-publicity, and eager to embellish reality, presents the contemporary researcher with many questions. When did the ideas for the panorama originate? How did Bastien divide and supervise the preparatory work? And which strategic choices as to financial backing were made by the artist - or by third parties? Last, we will present a short documentary film of the 1920s. It was discovered recently, and it shows Bastien and his *Panorama*. As such, it is an invaluable and spectacular source that brings the past to life.

Natasja Peeters, Ph.D. in Art History (*De bijdrage van Frans en Ambrosius Francken I, en de jonge generatie Francken, tot de historieschilderkunst te Antwerpen c. 1570-1620*), BA in History (Vrije Universiteit Brussels, 2000 and 1994). She was a recipient of a grant of the Fonds for Wetenschappelijk Onderzoek (Vlaanderen) from 1994 to 1998. She worked as a Post-doc at the Rijksuniversiteit Groningen on *Painting in Antwerp before Iconoclasm (c. 1480-1566), A Socio-Economic Approach* from 2000 to 2003. In 2004 she was curator of the exhibition *De uitvinding van het landschap. Het Vlaamse landschap van Patinir tot Rubens, 1520-1700*, in the Royal Museum of Fine Arts in Antwerp, in collaboration with the Kunsthistorisches Museum, Wien and Villa Hügel, Essen. From 2004 until 2006 she was a researcher in the project *Scientific Study of the 'Rubens Group' in the Royal Museums of Fine Arts of Belgium, Brussels*, culminating in the Rubens exhibition (2008). Her book on journeymen was published in 2007, and her monograph on the painter Frans Francken, based on her Ph.D., was published in 2014 by the Royal Academy of Belgium with support of the Belgian University Foundation. Since 2006 she has been curator of the Arts Department at the Royal Military Museum, Brussels, and since 2011 she is head of the exhibitions department. She co-curated exhibitions in the Royal Military Museum and is the editor of the *Bulletin* of the Royal Military Museum. She has taught the course 'History of European painting at Brussels' Vrije Universiteit in 2009-2011.

Sandrine Smets, holds an M.A. in History of Art and Archeology (Université Libre, Brussels 1995) and a Research Master at the École doctorale Histoire, Cultures et Sociétés (Université Libre, Brussels 2006). She is currently writing her Ph.D. thesis on "Les Artistes Belges face à la Grande Guerre" (Université Libre, Brussels). Since 2003 she has been curator of the art of the First World War at the Royal Museum of the Armed Forces and of Military History in Brussels. Since 2011 she is head of service of the collections of 1914 to the current period. The exhibitions which she has organized include "Le pinceau au fusil. La guerre 1914-1918 en peinture" (2004-08), "Wilchar, un artiste dans la résistance" (2006), "Doggone War. The Animals in the Great War 1914-1918" (2009-10), "War & Game(s). Photographic Works by Virginie Cornet and Toys from the Great War" (2011), "Monumentum. Petrified Memories, Fragile Creations by Patrice Alexandre" (2012-13) and "14-18, It's Our History" (2014-15). She coordinates the study group responsible for the new display of the 1914-1918 Gallery in the context of the 2014 centenary. She has published numerous articles on the First World War and has participated in many conferences on the subject.

Dr. Gordon L. Jones (Atlanta History Center, Atlanta/USA)

The Current Relocation and Conservation Project of the Atlanta Cyclorama

On July 23, 2014, the City of Atlanta publically announced plans to move the 1886 *Battle of Atlanta* panorama from its outmoded 1921 building in Grant Park to the campus of the Atlanta History Center, a private non-profit educational institution located a few miles away in midtown Atlanta. The Atlanta History Center has raised more than \$32 million, including a \$10 million endowment, to construct a new building, conserve and properly re-mount the painting and its diorama, and ensure the long-term care and accurate historical interpretation of the panorama.

In this session, Gordon Jones will briefly review the history of *The Battle of Atlanta* and past conservation attempts before reporting on the current condition of the painting, plans for a new building, plans for the adaptive re-use of the old building, and how the painting will be re-interpreted in its new home. Chief among the Atlanta History Center's goals is the restoration of the original hyperbolic shape and three-dimensional illusion as augmented by a stationary viewing platform.

Conservators who have examined *The Battle of Atlanta* will be invited to comment on the painting's condition, though no conservation team or treatment method has yet been decided upon. We encourage all attendees to join in the discussion about this historic project.

Gordon L. Jones, Ph.D., is the Senior Military Historian and Curator at the Atlanta History Center in Atlanta, Georgia, where he has worked since 1991. He is responsible for the care, research, and interpretation of the Center's collection of 12,000 objects relating to the American Civil War. Gordon holds a Ph.D. from Emory University, specializing in the American Civil War in popular culture and the processes of remembering, commemorating, and recreating the past. He served on the Gettysburg Foundation's Museum Advisory Board in the mid-2000s, where he observed conservation of *The Battle of Gettysburg* panorama and was inspired to research *The Battle of Atlanta* panorama and advocate for its preservation. Today he is charged with overseeing the conservation and historical interpretation of this important cultural resource.

Wenbiao Mao (London/UK, Beijing/China)

From None to Most: Three Decades of Panoramas in China

In 1988 'The Battle of Marco Polo Bridge' went on show in Beijing. Since then about 22 panoramas have been painted in China. Prior to this panoramas were never seen and hardly known in China. In Beijing in 1984 I had found a magazine article by Ralph Hyde. I wrote to him. He replied supplying me with very useful information on panoramas all over the world. That was the moment when China joined the world of panoramas. The panoramas subsequently painted in China have dealt with key moments in China's history. One such is the 'Panorama of the Chibi War' in the year 208, commissioned by the millionaire entrepreneur, Mr. Pan. This panorama has now been acquired by the Chinese government but its future is uncertain. The recently opened 'TV Tower Panorama' has adopted a new way of management. Its future looks promising. However, the artists involved in painting China's first panorama are now facing a law case concerning authors' rights since the colour study of the 'The Battle of Marco Polo Bridge' panorama has been offered on the art market for three million US dollars.

Wenbiao Mao, born in Shanghai, China, is a painter specialised in panoramic formats. In 1987 he was involved in painting China's very first panorama depicting 'The Battle of Marco Polo Bridge' (80 x 200 feet) in Beijing, China. He afterwards came to London in order to study at the Royal College of Art from which he received an MA in 1992. His commissions for panoramic formats include mural paintings for Holland Park, London (Edwardian Garden Party, 13 x 88 feet, 1994), for the London Royal Automobile Club

(Centenary Mural, 12 x 150 feet, 1997) and the London Ritz (The Eighteenth Century Social Saloon, 13 x50 feet, 2006). He now lives in Kent, UK.

Sara Velas (The Velaslavasay Panorama, Los Angeles/USA)

The Nova Tuskhut: The only Arctic Home in Los Angeles Since 1915

An introduction to the Velaslavasay Panorama Polar Year will be given, with an emphasis on the "Nova Tuskhut" and the exhibit "Nancy Columbia and the Arctic Beyond," on view in the lobby & Ancillary Salon through May 2015, and a description of events related to the V.P.P.Y. planned for the coming months. A general overview of recent activity at The Velaslavasay Panorama, a Los Angeles institution dedicated to pre-cinematic entertainments founded in the year 2000, will be given, and a recent discovery relating to the American moving panoramas of the Mississippi River will be shared.

Sara Velas is the founder and director of The Velaslavasay Panorama, a nonprofit museum in Los Angeles which displays the 360-degree arctic panorama "Effulgence of the North." Dedicated to pre-cinematic phenomena and other traditional art forms, The Velaslavasay Panorama has recently presented an illustrated lecture on the Leicester Square panorama of Spitzbergen, a special screening of Luis Buñuel films, and an evening concert of the Los Angeles Old Time Social, and also maintains a lush tropical garden. As part of the City Of Los Angeles' Cultural Exchange International program, Ms. Velas recently participated in an arts residency at the Bali Purnati Center for the Arts in Indonesia and was in Jogjakarta when Mt. Kelud erupted in February 2014. Born in Panorama City, California, she received her BFA in Painting from Washington University School of Art in Saint Louis, Missouri and resides in downtown Los Angeles.

Ralph Hyde (London/UK)

Panoramic Entertainment for Youth: Paper Peepshows in the Jacqueline & Jonathan Gestetner Collection

Interest in toy panoramas is growing. The Barnes Collection can be consulted at the Museo Nazionale del Cinema in Turin, Italy, and the Bill Douglas Collection at the University of Exeter, UK. The Dick Balzer Collection is likely to be going to an American institution and the Jacqueline & Jonathan Gestetner Collection is destined for the V&A, London. (The V&A's new Panorama Gallery is due to open in 2019). Since retiring in 1999 Ralph Hyde has been cataloguing the Gestetner Collection of panoramas, dioramas, myrioramas, toy theatres, transparencies, fans, board games, etc. The plan is to publish the research in several parts. Volume 1 is devoted to paper peepshows. It is scheduled for publication in February 2015. Like panoramas peepshows provide the you-are-there experience. Several of them incorporate moving panoramas, in the US now called 'crankies'.

Ralph Hyde FSA FLA for over 25 years was Keeper of Prints & Maps at Guildhall Library in the City of London. He acted as Guest Curator at the Yale Center for British Art's *Gilded Scenes and Shining Prospects* exhibition and at the Barbican Art Gallery's *Panoromania!*

show. In both cases he authored the associated catalogue. His books include *The Regent's Park Colosseum* (1982) and *A Prospect of Britain: The Town Panoramas of Samuel & Nathaniel Buck* (1994).

FRIDAY, 12 SEPTEMBER 2014

Molly Briggs Ph.D. candidate (University of Illinois, Urbana-Champaign/USA)

The Panoramic Uncanny and Chicago's West Side Parks

One of the painted panorama's most distinctive features is its simultaneous engagement of visual and haptic sensibilities. Pictures are insufficient to describe the panorama's spatialized, immersive nature, and ekphrastic description cannot reproduce its uncanny dimensions. Indeed, the panorama epitomizes the difficulty of defining the uncanny that Weber and Heidegger have discussed. But if knowing the panorama requires direct, in-person visitorship, this is difficult in the U.S., where the two surviving examples are notable for their curators' de-emphasis of the body's role in panoramic experience. And yet, the panoramic uncanny is embedded in everyday urban landscape experience. The history of Chicago's numerous late nineteenth-century panoramas is little-known, and the rotundas are long gone, but the large parks on the city's west side continue to offer panoramic experiences. This paper traces the concurrent histories of Chicago's panoramas and its late-nineteenth-century park and boulevard system. The design and reception of Chicago's inland pastoral parks are interpreted in terms of the sense of a temporally and spatially shrinking world that the panorama expressed. The paper goes on to describe the present-day capacity of these parks, now located in some of Chicago's most economically and socially challenged neighborhoods, for producing uncanny, transporting, even panoramic experiences.

Molly Briggs is currently a Ph.D. candidate in the Department of Landscape Architecture at the University of Illinois at Urbana-Champaign (UIUC). She is also an accomplished painter, holding an M.F.A. from Northwestern University and a B.F.A. from UIUC. She has taught art and design at the university level since 2000. Her artistic work has been exhibited and reviewed extensively in the United States and is held in a number of private collections in Europe and Japan. Ms. Briggs has been the recipient of numerous creative and research grants and awards, including, most recently, the Kate Neal Kinley Fellowship for Research, administered by the College of Fine and Applied Arts at UIUC (2014-15); the Douglas Dockery Thomas Fellowship for Garden History and Design, funded by the Garden Club of America and administered by the Landscape Architecture Foundation (2013-14); and the Fiel Traveling Fellowship, administered by the Department of Landscape Architecture, UIUC (2013-14). She recently made presentations at the annual conferences of the College Art Association (Chicago) and the Council of Educators in Landscape Architecture (Baltimore.) This original, full-length paper surveys one chapter from her dissertation-in-progress, *Seeing Through Chicago's West Parks: Panoramic Visuality and the Performance of Landscape*.

Blagovesta Momchedjikova, Ph.D. (New York University, NY City/USA)

City-rama: Looking in / Looking out

2014 marks the 50th anniversary of the 1964/65 New York World's Fair and thus of one of its most prominent exhibits on permanent display at the Queens Museum since 1972—the legendary Panorama of the City of New York—a 9,335 sq. ft. comprehensive scale model of New York City's five boroughs. To commemorate this anniversary, the Queens Museum is mounting *Bringing the World into the World* (June-November 2014)—a showcase of contemporary artworks that take as their premise the concept of the all-encompassing view popularized by historical panoramas, coupled with 21st century concerns of urbanism, scale, surveillance, heritage, memory, technology, and total vision.

As I examine some of these works in relationship to the Queens Museum *Panorama* and historical panoramas, I will reference other panoramic exhibits from three New York World's Fairs (1853/54, 1939/40, 1964/65), say, GM's *Futurama* from 1939/40, and ponder how our understanding of the terms "real" and "virtual," in relation to representing urban environments in panoramic form, has developed over time. I will trace the connections between the "memory palace" (a virtual repository construct of the mind, recalling the "real" city, activated at the *Panorama*) and the "world wide web" (the ultimate repository, where "real" and "virtual" overlap into the "hyper-real"); between two dynamic, immersive experiences: that of memory, at the *Panorama*, and that of a search engine, on the internet.

In the end, I hope to make a case about scale models sharing many characteristics with historical panoramas and thus helping us complete our experience of the 360 degree view, be it real, virtual, spiritual, or hyper-real.

Blagovesta Momchedjikova, Ph.D. (Performance Studies, New York University) is the editor of *Captured by the City: Perspectives in Urban Culture Studies* (Cambridge Scholars Publishing, 2013), currently featured during CSP's 2014 month-long celebration of UNESCO's World Day for Cultural Diversity for Dialogue and Development (May 21st). She is the guest editor of *Streetsnotes 2010: Urban Feel*. Her work has appeared in *The Everyday of Memory: Between Communism and Post-Communism*, *Robert Moses and the Modern City*, *The Journal of American and Comparative Cultures*, *Tourist Studies*, *Streetsnotes*, *Genre: Imagined Cities*, and *PIERS*. Dr. Momchedjikova teaches writing, art, and the city at NYU; chairs the area on Urban Culture for the Mid-Atlantic Popular and American Culture Association (MAPACA); and leads specialized tours of *The Panorama of the City of New York* in the Queens Museum. She is a consultant to the upcoming QM show *Bringing the World into the World* as well as an editor and contributor to its publication *An Incomplete User's Guide of Panoramas*.

Gregory Kahn Melitonov M.A. (Guatemala City/ Guatemala, NYC/USA)

Anamorphic Americana

In the early 1950's, the development of anamorphic technology brought widescreen projection into theaters across the country. Commercially trademarked as CinemaScope or Panavision, this panoramic format called for a greater scale of subject matter and gave

rise to a decade of epic biblical cinema, notably *Quo Vadis* (1951), *The Robe* (1953), *The Ten Commandments* (1956), and *Ben-Hur* (1959). Later in the decade, the drive-in theater experience peaked as a family activity during the baby boom. Despite this popularity, drive-in theaters went unused during the day and supplemented revenue by renting their ample space for religious services. This led to the development of a new hybrid: the drive-in church. The potency of this architecture/media mash-up was recognized by Reverend Robert Schuller, who founded Garden Grove Community Church in 1955 in a drive-in theater. He commissioned architect Richard Neutra to design a formalized drive-in church, and later Philip Johnson to design a “Crystal Cathedral” as the sound stage for Schuller’s widely televised “Hour of Power”. This presentation will trace changes from the 1950’s that redefined the American religious landscape and gave rise to the media saturated mega-church of today.

Gregory Kahn Melitonov is an architect and a founding partner of Taller KEN, a Guatemala-New York based practice focused on playful design with social and cultural relevancy. He previously worked as a design architect for Pritzker Prize laureate Renzo Piano in Genoa, Italy. His independent research revolves around the role of architecture in the public realm, examining the nature of the discipline from different vantages and producing provocations in various media. He holds a Masters in Architecture from Yale University School of Architecture and a Bachelors of Science in Studio Art from Skidmore College.

Dave Hotchkiss (Innovation for the Creative and Cultural Industries, Plymouth University/UK)

The ICCI360 Rotunda: A Touring Panorama for the 21st Century

The Rotunda provides an exciting modular, transportable, panoramic screening facility with the potential to enthrall, entertain and educate audiences, very much in line with the original concepts of Panoramas of the 19th century, utilising innovative digital technologies to create the immersive media environment and present 360° content. The vertical sided facility is a significant departure from our ‘Dome’ experiences, where we became increasingly dissatisfied with the image distortions inherent in the hemispherical, compound curved screen surface.

There has been a significant rise in interest in 360° imagery in recent years, possibly driven by the computer gaming industry, but also supported by digital camera developments where panoramic features are included in mobile phones and digital cameras as standard. Google StreetView and the integration of 360°, panoramic photography in websites and virtual tours has further raised awareness of the potential of panoramic imagery. Innovative video stitching software developments, ultra short throw projectors and projection mapping software, now allow time based media content to be created and presented with minimal distortion to recreate and represent reality or creative visual experiences within this exciting environment. Importantly, The Rotunda enables a ‘cinematic’, ‘shared’ audience experience, rather than the passive individual relationship between viewer and monitor.

Dave Hotchkiss, initially a Photographer and Graphic Designer based in Manchester, moved to Plymouth in 1987 to begin a career in arts and media education, progressing through the educational and management hierarchy over the past 25 years. Recent creative and coordination activities focus on 360 degree imagery, immersive exhibition environments and enhancing external relationships. Extensive experience of art, design and media education and currently ICCI Centre Manager at Plymouth University, Chair of Universities South West's Creative Industries Special Interest Group (USW: CI-SIG), Programme Leader for MA Creativity and Enterprise and Relationship Manager for Academic Partnerships, with a particular focus on enterprise and entrepreneurship within the creative and cultural sectors.

Udo Hudelmaier (Innovation for the Creative and Cultural Industries, Plymouth University/UK)

The 360° Panorama Format as a Platform for Animations as an Art Form

Abstract animation can be the most demanding creative media to view but can also be the most spectacular and inspiring; it is more closely related to traditional art forms, such as painting, than film. The 360° panorama format is to a greater degree suited for the experience of these works than a cinema, where spectators have been conditioned by the film industry to expect a story on one screen.

This paper seeks to explore the question: Does the 360° panorama format have the potential to engage people in abstract art by surrounding them with moving shapes, colours and audio which fill their field of vision and senses, allowing them to immerse into a different reality? A setting which has, like no other, the controversial capability of directing emotions, especially by the impression of feeling involved in what happens on the screen. An attempt is made to draw parallels to historical developments in other art forms to point to the issue of audience expectations inherent in moving images.

My presentation is informed by my practice-based research as a maker of abstract animation in 360° and my experience as a professional motion designer. The theoretical framework draws on historic and contemporary art theories.

Udo Hudelmaier has been working as a freelance graphic designer since 1999 in a variety of fields, ranging from corporate design to interactive-design, and now focusing on motion-design (2D/3D) and on air design. As a counterbalance to his commercial work he is concerned with creating experimental animations to explore the boundaries of visual perception. His research interests centre around audio-visual perception in immersive, virtual spaces. He currently works for ICCI at Plymouth University as a research assistant focussing on 360° film and imaging.

Dr. David Hilton (Faculty of Arts, Plymouth University/UK)

Ingenium quis habitat

In this presentation David Hilton will screen a 5 minutes 36 seconds 360 degree panoramic video work entitled *Ingenium Quis Habitat*, and present a short paper discussing the

intentions of the work, its layering, indexical, visual and cultural meaning triggers and aspirations. I will evaluate its function as a framing of particular, yet open, concerns with the 360 form. Under consideration will be: a prospect of cinematic access to the sublime – the inductive awe within the promise of infinity offered by the ‘view’, and to new experiences of space beyond the site of physiological experience of the audience of the 360 production by reversing the expectation of regarding the frame. Such concerns incorporate a sense of visual experience of a secular spirituality.

The film was designed to explore the screen and investigate the impulse to see the view and the infinity of the horizon which in the 360 rotunda is confined by the screen. The theme of the work is an exploration of a sense of place - a particular place in the landscape that in the 12th Century was lookout/hermitage, a consecrated chapel in the 16th Century and an anti-aircraft battery in the 20th century. Quis Habitat -Who lives here?

David Hilton, Associate Professor Media Arts (Senior Lecturer) Plymouth University 1989 – 2014. Having worked in film and video producing, editing and teaching for some years with a special interest in experimental and documentary work, David Hilton has also developed work with photography and painting. As well as the qualities of particular media he is interested in time, space and the uncertainties that surround the particular in our perception. This interest has extended to explore the possibilities of the 360-degree auditorium as a site of experience and filmic exploration. In the past two years Hilton has produced 6 works for the 360 degree arena and produced five papers on the experience and potential of this work. He is a member of both Land Water and PUMAR research clusters within Plymouth University Faculty of Arts.

Seth Thompson M.A. (American University of Sharjah, United Arab Emirates)

Cultural Heritage, Hypermedia Narratives and the VR Panorama: Sacred Sites Considered

Since the 1787 invention of the immersive 360-degree painted panorama by Robert Barker, the panorama has been used as a narrative storytelling tool for exploring our world's heritage. With computer-based panoramas in tandem with the notion of hypermedia, the vr panorama can further advance the idea of storytelling about place, as both an object and an interface. Using the Jerusalem Panorama Crucifixion of Christ located in Altötting, Germany as a point of departure to explore the conceptual relationship between painted and screen-based panoramas, this paper will explore: the unique qualities of the computer-based panorama; the notion of "hypermedia narrative" as it relates to the panorama; and the linkage between digital curation and the vr panorama for the preservation and dissemination of cultural heritage with primary emphasis on sacred sites.

Seth Thompson is an assistant professor of design at the American University of Sharjah, media artist and writer involved in documenting and interpreting art, design and culture through print and online presentations. His research interests and practice primarily focuses on the interpretation and representation of visual culture and heritage using panoramic imaging and interactive media design. Museum use of media especially

Internet-based technologies plays an integral role in this theoretical and practice-based investigation. Thompson holds a BFA in Studio Arts from the University of Colorado, an MA in Visual Arts Administration from New York University and an MFA in Visual Art from Vermont College, USA. He has lived and worked in the United Arab Emirates since 2006.

**Dr. Thiago Leitão (FAU/UFRJ and Pontifical Catholic University PUC, Rio de Janeiro/
Brazil)**

Panoramapp! A Virtual Panorama Experience

Since the great popularity of smartphones and tablets, many applications have been developed to create digital panoramas. However, its focus is turned for the seamless of the pictures and not what we can explore and understand of its different subjects. This presentation intends to investigate the use of a new concept of an app for digital panoramas. We assume that *Panoramapp!* can broaden the understanding of the history of the cities by its panoramas and panoramic views. For this opportunity we will demonstrate the use of *Panoramapp!* in the city of Rio de Janeiro. The historical approach starts from the important drawings and pictures made by the travelers in the beginning of the 19th century, passing through its panoramas, until nowadays. This paper aims to demonstrate new possibilities and unusual interpretations for digital and interactive panoramas, and a new way to develop an iconographic hyper document in the central area of the city of Rio de Janeiro. *Panoramapp!* is one part of the thesis *The Panorama and the Immersive Experience: from the Entertainment Spectacle to Digital Media*, realized at PROURB/FAU/UFRJ, Rio de Janeiro, Brazil.

Thiago Leitão, Ph.D, is a professor of sketching and computer graphics techniques at the Faculty of Architecture and Urbanism in FAU/UFRJ, and Pontifical Catholic University PUC-Rio, both in Rio de Janeiro, Brazil. He graduated in Architecture and Urbanism (FAU/UFRJ, 2006) and holds a Master of Science in Arts (PROURB/FAU/UFRJ Rio de Janeiro, co-realized at Sint-Lucas Architectuur, Hogeschool voor Wetenschap & Kunst, Brussels, 2009), and a Ph.D. (PROURB-FAU-UFRJ Rio de Janeiro, 2014). Since his graduation he researches the history of panoramas, in particular that of the panoramas of Rio de Janeiro. Also, he researches how the panorama experience contributes to the representation area of Architecture and Urbanism.