

PANORAMA

360° PANORAMAS
MOVING PANORAMAS
PANORAMIC PHOTOGRAPHY
STEREOSCOPIC 3D
360° PROJECTION
VIRTUAL REALITY
DIORAMAS

International Panorama Council



THE IPC MISSION

To promote, preserve, and support existing panoramas
To stimulate worldwide research about modern and historic panoramas
To advance professional affiliation

THE PANORAMA - HISTORICAL ORIGIN

On June 19, 1787, Irish portraitist Robert Barker (1739-1806) received a patent for inventing "an entire new Contrivance or Apparatus," which aimed at displaying "Views of Nature at Large, by Oil-Painting, Fresco, Water-colours, Crayons, or any other Mode of painting or drawing," namely, "LA NATURE A COUP D'OEIL." The invention's goal was to "perfect an entire view of any country or situation, as it appears to an observer turning quite round" and to accomplish that, the painter had to "fix his station, and delineate correctly and connectedly every object which presents itself to his view as he turns round, concluding his drawing by a connection with where he began." This all-encompassing, circular drawing required exhibition in a specially constructed "circular building" with a central viewing platform approached from below and a carefully constructed roof with skylights. Inside, the optical illusion was complete: viewers could "imagine themselves" part of the world of the painting that surrounded them (*Repertory of Arts and Manufacturers* 4 [London, 1796], pp. 165-67).

By 1792, Barker's uninterrupted 360° view became known as a "panorama" (from the Greek "pan" (all) and "horama" (view)). A year later, his *Panorama of London* was exhibited in its own purpose-built "rotunda," in Leicester Square. Mixing high art, engineering, and popular appeal, the panorama manipulated perspective unlike any other art form and provided a comprehensive view from a focal height—a spectacle that visitors paid good money for. As more panoramas opened up—each attempting to better capture a sprawling urban landscape, a scene of nature, a military battle, or a religious event—painted by other artists and exhibited in other locations, the panorama transformed from an uncertain investment into a successful enterprise; from a curiosity into a phenomenon. Soon related art forms appeared: dioramas, cycloramas, moving panoramas, pan-stereoramas. Today, there are more than twenty historical panoramas of the heritage era worldwide.



Altötting Panorama, Germany

THE INTERNATIONAL PANORAMA COUNCIL

The International Panorama Council (IPC) is a non-governmental, not-for-profit organization, subject to Swiss law. Founded in 1992 by a group of panorama enthusiasts in Szeged, Hungary, IPC has been a Membership Association since 2010. It is governed by a member-elected Executive Board whose Secretary-General acts as the operational center for the Board's members. IPC has helped organizations with documentation of panoramas, heritage advice, historical information for exhibitions, scientific knowledge for restorations, and professional photography.

The purpose of the International Panorama Council is to stimulate worldwide research and communication about existing and future panoramas, advocate for and help preserve the few surviving heritage panoramas, and promote professional affiliation. IPC serves as a bridge connecting the heritage era of the panorama art form to its contemporary and future manifestations, and strives to facilitate the formal international recognition and protection of panoramas by organizations like UNESCO and the Council of Europe.



IPC Conference Room, Lucerne, Switzerland 2013



IPC Conference Reception, Istanbul, Turkey, 2010

PANORAMAS IN THE 21ST CENTURY

As 360° image capture, projection, and printing capabilities reach new levels of sophistication, the immersive art form of the panorama continues to inspire artists around the world.

In China, home of “The Largest Painting in the World” (*The Guinness Book of World Records*) in Zhengzhou, many new museums and monuments, led in part by the Luxun Academy of Fine Art, use exquisitely painted panoramas (often with projected imagery) to display significant historical events.

In Germany and France, Yadegar Asisi’s “panometers” employ computer animation and digital printing to complete significant scenes of world history on an enormous scale and are exhibited in temporary rotundas or re-purposed industrial structures.

In England, Plymouth University’s portable panorama frame showcases 360° movies, such as those by David Hilton.

In Turkey, domed panoramas and large scale dioramas utilize computer modeling techniques for the recreation of dramatic historical moments.

In Australia, Jeff Morgan creates immersive landscapes of natural beauty with traditional painting methods, and Sarah Kenderdine and Jeffery Shaw develop a 4K dome projection lab at the University of New South Wales.

In the United States, artist-driven projects, such as the Velaslavasay Panorama (Los Angeles) and the Crankie Factory (Seattle), embrace the historical components of the medium together with the artistic principles of the moving and immersive panoramas. In New York alone, media artists Michael Naimark and TJ Wilcox explore the representation of place through 360° projection, while Sanford Wurmfeld creates abstract hand-painted color-field cycloramas that play with the viewer’s perception.



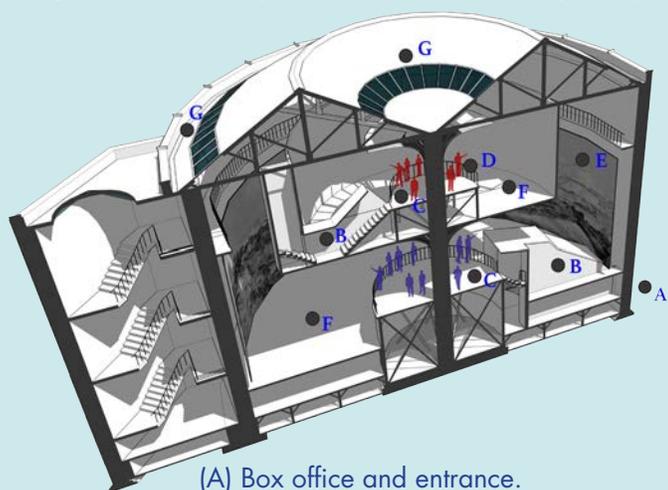
Cyclorama, Sanford Wurmfeld

At the forefront of this 21st-century panorama revival is the International Panorama Council, which has promoted innovation in the sector for over 20 years. Some of the most valuable scholarship on panoramas has been accomplished by IPC participants, including *Ralph Hyde’s Panoramania! Art and Entertainment of the All-embracing View*, Stephen Oettermann’s *The Panorama: History of a Mass Medium*, Mimi Colligan’s *Canvas Documentaries: Panoramic Entertainments in 19th Century Australia and New Zealand*, and Erkki Huhtamo’s *Illusions in Motion: Media Archeology of the Moving Panorama and Related Spectacles*.

In addition, members of IPC have worked on the conservation of several historical panoramas around the world including *Feszty Panorama* (Hungary), *Jerusalem Panorama Altotting* (Germany), *Lugou Bridge Incident Panorama* (China), *Bourbaki Panorama Lucerne* (Switzerland), *Panorama Battle of Mt. Isel* (Austria), and *Gettysburg Cyclorama* (United States). Through annual symposia, publications, and consultations, IPC provides theory and practical knowledge to support the creation of new panoramas and the conservation of existing ones.

IPC CONFERENCES

Since 1992 the International Panorama Council has held annual conferences throughout the world: Hungary, Germany, Poland, Austria, Switzerland, China, Bulgaria, United States of America, the Netherlands, the United Kingdom, Belgium, and Turkey. The conferences are planned to provide a meaningful, professional exchange of ideas with lunches and dinners included, and a joint post-conference excursion to a panorama-related site. Presentations range from illustrated essays on topographical mapping to restoration and conservation techniques. Published conference proceedings include *The Panorama Phenomenon—The World Round!* (2006), in collaboration with Andre van Lier and Rob van den Braak, and *The Panorama in the Old World and the New—12th International Panorama Conference in New York* (2010), edited by Gabriele Koller.



- (A) Box office and entrance.
- (B) Dark corridor & cylindrical staircase.
- (C) Observation platform.
- (D) Viewer’s field of vision.
- (E) 360° circular canvas.
- (F) Three-dimensional faux terrain elements.
- (G) Natural sunlight from ceiling.

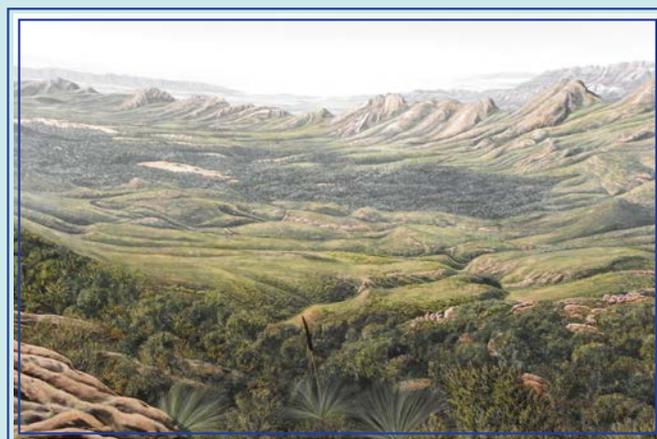
MEMBERS OF THE INTERNATIONAL PANORAMA COUNCIL

IPC thrives due to its enthusiastic group of members, who support the platform of the organization and its goal to discuss, advise, and advance professional networks. Members receive regular panorama announcements through our website, social media, and quarterly newsletter, as well as international exposure, marketing strategies, and support for their work.

We welcome all who are interested in the heritage of panoramas, create or show panoramas, both historic and contemporary, or have a general interest in immersive media. We are proud to have a varied member base that includes architects, artists, collectors, conservators, curators, historians, art historians, librarians, museum directors and staff, 360° photographers, researchers, scientists, spatial designers, tourism developers, and virtual and augmented reality specialists.



IPC Conference Trip, Einsiedeln, Switzerland, 2013



Wilpena Panorama, Jeff Morgan

BECOME A MEMBER

Individual Members benefit from:

- A professional network of panorama experts
- Contributions to our quarterly electronic newsletter
- Access to the members-only area of the IPC website
- Advanced notice & reduced fee for IPC Conferences
- Individual Membership Certificate

Institutional Members benefit from:

- Focused marketing support in IPC initiatives
- Assistance with projects from the IPC Secretariat
- The possibility of hosting an IPC Conference
- Extended representation on an IPC website profile
- Institutional Member status recognition with an engraved plaque

For more information and current membership fees visit www.panoramacouncil.org or send an email to the IPC Secretary-General at: secretary@panoramacouncil.org.



The Crucifixion of Christ Panorama, Einsiedeln, Switzerland

IMAGES USED IN THIS BROCHURE

COVER: *Jinggang Mountain Revolutionary Battle*, Panorama Gallery, Jinggang Mountain, China. *Feszty Panorama*, National Historical Memorial Park, Ópusztaszer, Hungary. *Rome 312*, Asisi Panorama, Pforzheim, Germany. *Barker/Burford Rotunda* diagram, Thiago Leitão. Brochure written and assembled by Blagovesta Momchedjikova, Ruby Carlson, and Sara Velas in 2015.

WWW.PANORAMACOUNCIL.ORG

PANORAMA

International Panorama Council

Upcoming 24th IPC International Panorama Conference



Presented In Conjunction with
The University of Namur/Belgium
& The Luxembourg City History Museum
September 9th – 11th, 2015



The theme of this 24th Conference is *Layers of History: Panoramas from Classical to Digital Age*. Our time will include visits with panoramas from the 20th and 21st centuries, taking us from seventeenth century Marchéaux Herbes to the battlefields of World War I, filtered through the lens of artistic representation. We will also embark upon afternoon visits to the diorama of The Battles of the Meuse in Namur and the panorama of the Luxembourg City History Museum in Luxembourg. On 12 September there is a post-conference tour to the panorama of the Battle of Waterloo in Waterloo (Belgium). For questions concerning registration please send an email to the General Secretary.

Registration fee includes: Attendance at all conference sessions including coffee breaks, lunches, dinners as indicated on the conference program, transports and expenses for museum visits and guided tours from 9-11 September 2015.

Standard registration (non-enrolled IPC member) 320 EUR; IPC member (enrolled) 250 EUR; Student 200 EUR; Speakers 180 EUR

Post-conference tour program (12 September 2015) - Fee per person (incl. transport, lunch museum taxes) 75 EUR

International Panorama Council Membership Details

IPC has the following statutory member categories:

- Individual Members: Individuals.
- Student Members: Individuals being enrolled with a scientific or artistic educational institution.
- Institutional Members: museums, panoramas and cycloramas, scientific institutes or other relevant institutions.
- Supporting Members: individuals or institutions, receiving specific privileges.
- Honorary Members: individuals who have rendered exceptional services to the international panorama community or to IPC.

The General Assembly fixed the following annual membership fees:

Individual Member: EUR 50; Student Member: EUR 25 (Please send in a copy of your student's card); Institutional Member: EUR 1.000; Supporting Member: EUR 2.000

Please note that IPC membership is continuous. If you wish to cancel your membership at the end of a calendar year, please notify secretary@panoramacouncil.org by 31 October at the latest. Memberships can be attained at:

http://panoramacouncil.org/en/membership/become_a_member

Executive Board

The Executive Board is the decision-making and executing body of IPC and is responsible for the managerial aspects and the representation of IPC. Each year the General Assembly elects members from all over the world to the Executive Board. The President, Vice President and Treasurer serve as officers on the Executive Board and all board members have voting rights. The Secretary-General takes part in the meetings of the Executive Board without the right to vote.

Sara Velas, President (USA), is the Director and Founder of the Velaslavasay Panorama, located in Los Angeles, California. She received her BFA from Washington University School of Art in St. Louis, where she first learned about the panoramic medium. Since then she has travelled in U.S., Asia and Europe visiting panoramas from the 19th century.

Guy Thewes PhD, Vice-President (Luxembourg), is the Curator at the Musée d'Histoire de la Ville de Luxembourg where he is in charge of exhibitions and collection development. He completed a PhD at the Université du Luxembourg (2011). In 2006 he directed the making of an historical panorama depicting Luxembourg in the 17th century, painted by the French artist Antoine Fontaine. It is on show in the museum where Thewes is in charge of exhibitions and collection development. From 2002 to 2014, Guy Thewes was president of the Luxembourg Alpine Club.

Patrick Deicher M.A., Treasurer (Switzerland), is the former Curator of the Bourbaki Panorama in Lucerne, Switzerland and former Secretary of the IPC. Mr. Deicher is also a Member of the Board of Trustees of the Foundation Panorama Altötting, in Germany. He is a historian, economist, and consultant in Public Management and Head of Sector Not-for-Profit-Organizations with BDO Ltd, in Switzerland.

Dr. Mimi Colligan (Australia) is an Adjunct Research Fellow at the National Center for Australian Studies Monash University in Caulfield, Australia. She curated exhibits at such places as the Ballarat Art Gallery for the 140th Anniversary of Eureka Stockade and was Senior Research Officer with the Australia Post, where she researched

images for stamp designers and wrote Stamp Heritage books.

Dominique Hanson (Belgium) is the Former Director General at The Musée Royale de l'Armée et d'Histoire Militaire in Brussels, Belgium.

Mathias Thiel (Germany). After completing a diploma degree in architecture at the Beuth University of Applied Sciences in Berlin in 2007, he started to work for Yadegar Asisi. After a close collaboration in several panorama projects, Thiel became Creative Director at asisi GmbH. Since 2009 he has been in charge of architectural- and exhibition-designs in interaction with Yadegar Asisi's panorama projects.

Ryszard Wójtowicz M.A., (Poland) is a Conservator and has worked on panoramic restoration projects such as the Raclawica Panorama in Poland, Opusztaszer Panorama in Hungary and the Gettyburg Panorama in the USA. Mr. Wójtowicz's focus is the conservation of many noble monuments, including those who are on the UNESCO world heritage monuments list.

Sylvia Alting van Geusau, Secretariat (Netherlands), is an art and theatre historian. She earned a Masters of Art Degree from the University of Amsterdam in 2013. The Secretariat is the operational centre of IPC. They evaluate and initiate programs, handle membership files, record and manage finances, and protect and promote the identity of the organization.