

IPC Conference searching for the roots

A very successful 16th International Panorama Conference was held in Plymouth, England, from Saturday 1 through Monday 3 September 2007. It was IPC's second conference in 2007. The 15th Conference in March 2007 had been at Yale University's Yale Center for British Art in New Haven, Connecticut, U.S.A. (re: Newsletters 08 and 09). This 2nd conference took place in the Sherwell Centre of the University of Plymouth, right in the city centre of Plymouth. It was co-hosted by INNOVATE Centre for Creative Industries. Fifty participants gathered on the theme **Panoramas in the Virtual World: The exploration of old techniques and new technologies in panorama creation and exhibition.** Afterwards, a much smaller group went on tour to the South-West of England and to Edinburgh, Scotland, in search for the roots of Robert Barker's panorama invention and the early days of the first panorama experiences in the 18th Century. A publication on the content of the conference can be expected in due time; a short account of the proceedings is attached to this Newsletter.

IPC Group and photos on the Internet

A 360° conference group photograph was taken by Plymouth photographer Ian Wood on the city balcony of the Roland Levinsky Building on Drake Circus. It is on display at www.ianjameswood.co.uk.

Presentations available on the web

Kaveh Bazargan of River Valley Multimedia Services has produced multimedia recordings of the presentations held at the conference. They can be downloaded from www.river-valley.tv/conferences/ipc2007. As of the publication date of this Newsletter there were quick links to the talks of David Robinson, Mimi Colligan, Astrid Schönhagen, Suzanne Wray, Ralph Hyde and Sarah Velas.

Camera Obscuras galore

Tony Millar, assistant manager at the *Camera Obscura* and *World of Illusions* on the Royal Mile in Edinburgh ('Where seeing is not believing') was so kind to supply this Newsletter with two links where one can find out about nearly every public camera obscura that ever existed in Europe (including the UK, of course) and America. They are: Top of the Document and <http://brightbytes.com>. The Edinburgh camera obscura site itself is www.camera-obscura.co.uk.

New York City in panosphere

A panorama painting on the outside of a sphere, as seen from the top of the World Trade Center Towers before they were destroyed on September 11, is being considered for a WTC museum. It was made by the American painter Christopher Evans, who has done other spherical panoramas (panospheres) as well. The link www.nyitlom.org shows some images.

Active colleagues from DPR Korea

A delegation of four artists from Korea Paekho Trading Corporation visited London two weeks after the IPC visit during the conference tour following our 16th conference. Paekho is the artist's corporation that has produced many panoramas and dioramas in the Democratic People's Republic of Korea and abroad (Bagdad, Cairo, Damascus) during the last 35 years. Its delegation was headed by Paekho president Mr. Pak Chang Sop and included Mr. Ri Yong Nam, director of the panorama department.

On their request IPC president Ernst Storm met with them in the Korean Embassy. He was accompanied by London based IPC members Ralph Hyde and Mao Wen Biao. Ambassador Ja Song Nam and his Counselor Thae Yong Ho were also present. The Paekho members had dozens of paintings on display in the Embassy, from classical watercolors to paintings in different styles. The exhibition included paintings made of jewel powder made from materials like amethyst, milk crystal and ruby on a flat stone foundation. At the same time the Paekho group exhibited for the very first time two drafts for panoramas, each measuring 1,5 x 12,0 meters. They depict the historical struggle with the sea and the Delta works, both situated in Holland. They are part of a proposal for new panoramas in The Netherlands on Paekho's own initiative. Paekho is searching for assignments world wide to produce new panoramas in the classical size of 15x120 m. Both delegations discussed openly and in good spirit the potential of the work and the future relations between IPC and the DPR Korean panorama artists and the existing panoramas in North Korea. The exhibition also was part of the Reception on the 62th anniversary of the People's Party at their London Embassy on 21 September.

3D Aurora Borealis in Southampton

As an artist Brian McClave has captured the Auris Borealis (Northern Lights) on film in three dimensions. With a grant from NESTA he was able to film simultaneously from two lakes in Lapland, 20 miles apart. An extraordinary footage of the Northern Light effects is on show in a specially constructed space within Millais Gallery at Southampton Solent University in England from 3 November - 15 December. On Thursday, 29 November 2007 at 7 pm he will give a talk on this project and show some of his other 3D stereoscopic work. Information is on <http://millais.solent.ac.uk>

IPC International Panorama Council

www.panoramapainting.com

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Again: Alpenpanoramen in Schwyz

In Newsletter 09 we have mentioned the highlights of Swiss photography exhibition 'Alpenpanoramen' (Panoramas in and of the Alps) that is on display at the Forum of Swiss History in Schwyz, Switzerland, until 3 February 2008. This exhibition includes several events and workshops. There also is a digital 360 degree projection system made by Matthias Taugwalder. It is in the form of a cylinder which projects 15 panoramas from summits all across Switzerland. Among these are tourist viewpoints, but also high and famous summits as the Matterhorn (4478m) or the Dufourspitze (Mount Dufour, 4634m, highest point of Switzerland). Re: www.musee-suisse.com:16080/d/schwyz/exhibition/alpenpano/pre_sse.html.

Commemoration of Rotterdam's fatal day

An exhibition of panoramic photographs in the Laurenschurk in Rotterdam, Holland, which took place in August 2007, is now on the Internet. The exhibition and each of the (zoom) pictures by photographer Jaap Pameyer are accessible through: http://www.fotorondleiding.nl/expositievb/TourWeaver_expositievb.ht.ml. Among the pictures are shots from the commemoration event on 14/15 May 2007, devoted to the aerial bombardment and city fire of Rotterdam on 14 May 1940. This led to the Dutch surrender in WWII. During the commemoration event the outline of the demolished pre-war center was projected by the cloudy sky by a series of 128 lamps of 7000 Watt each. A 360° view of the event is accessible through <http://www.fotorondleiding.nl>.

Projections on surfaces of any shape

From the International Broadcast Convention in Amsterdam (7-11 September) Rob van den Braak reports that research scientists at the Fraunhofer Institute for Computer Architecture and Software Technology FIRST have developed a system which automatically calibrates projectors and superimposes images with pixel-precise accuracy. This produces perfectly synchronized projections on surfaces of any shape. The 'Showplayer' makes it possible to combine different types of media such as movies, stills, banners and even live action to create a show, and also to integrate external devices such as fog machines. The content is put together and shown in real time. This saves time because the show does not have to be elaborately computed before being presented in full quality. What's more, last-minute changes can be made.

Rome in Leipzig and on the Internet

The exhibition of the Panorama of Rome in the year CCCXII in the Leipziger Panometer has been extended until February 2009.

Recently the city of Rome in the year 320 also has been developed as a computer simulation on the Internet. The model enhances the area within the 19 kilometer long Aurelian Wall, that was built between 271 and 275 by Emperor Aurelianus. Seven thousand buildings are in the model, of which thirty are in detail, including the interiors. The team of the University of Virginia and the University of California in Los Angeles (UCLA) that has worked on the project for ten years also plans to do models of Rome in other eras. Visit: www.romereborn.virginia.edu.

2008: 17th IPC Conference in Germany

The IPC Board is happy to announce the 17th International Panorama Conference will be organized, together with the Asisi Factory of Berlin, in Leipzig and Dresden (Germany) on 12-14 September 2008. The theme will include thorough discussions on Panorama Marketing and the future of the International Panorama Council, now bridging and bringing together some 240 panoramaniacs, working in 150 different institutions in circa 20 countries. Of course the conference program will include extensive visits to the panoramas *Rom CCCXII*, *Auf nach Rom!* and *1756, The Myth of Baroque Dresden*, both developed by Prof. Yadegar Asisi. From 15 through 19 September a Post Conference Tour will take place. A visit to the rapidly developing city of Berlin will be the last part of the tour. More news on this conference can be expected in the next Newsletter, but start making time in your agenda in weeks 37/38 of 2008.

2009: 18th IPC Conference in Australia

Week 13 of the year 2009 will see the heart of the 18th IPC International Panorama Conference in South Australia. It will be organized together with Jeffrey M. Morgan, painter of the 360° *Wilpena Panorama* and 'Outback on Canvas' panoramas, such as *Arkaroola* (9x25 ft.) and *Elder Range from Wonoka Station* (15x50 ft. in progress) in his home town of Hawker in South Australia. His new panorama is expected to be opened during our conference, on 25 March 2009. Of course our next Newsletter will bring more news on this 18th Conference and the post conference tour, which may also include the *Fletcher's Mutiny Cyclorama* on Norfolk Island, and New Zealand. Exciting new panorama times down under!

2010: call for hosting the 19th Conference

Ideas and proposals for our 19th International Panorama Conference to be held in 2010 are most welcome at our Secretariat info@panoramapainting.com.

New publications on panoramas etc.

1756, The baroque Dresden by Stefan Hertzog, Sieglinde Richter-Nickel, Nadine Herwerth and Dietrich Exner, with an introduction by Matthias Griebel, Catalogue (in German), Asisi Factory, Dresden, Germany, 2007. www.asisi-factory.de.

Panorama: Virtualität und Realitäten, 11. Internationale Panoramakonferenz in Altötting 2003 / *Panorama: Virtuality and Realities*, 11th IPC in Altötting 2003, edited by Gebhard Streicher, in German, with some contributions in English and French, Altötting, 2005, ISBN 3-936721-19-X, www.panorama-altoetting.de.

We try to keep up to date **our list of existing panoramas of the world**. Please check our website www.panoramapainting.com (-> worldwide) whether your panorama is listed correctly and whether you know of a new panorama that should be added to the list.

You're invited to send information on panorama activities or publications to the Secretary:
info@panoramapainting.com
(and not to the German address that was publicized in Newsletter 09)

Report on the 16th IPC Conference in Plymouth. Attachment to the IPC Newsletter 10, October 2007

The 16th International Panorama Conference was held in Plymouth, England, from Saturday 1 through Monday 3 September 2007. It was IPC's second conference in 2007. It took place in the Sherwell Centre of the University of Plymouth, right in the city centre of Plymouth, and was co-hosted by the UoP INNOVATE Centre for Creative Industries. Fifty participants gathered on the theme **Panoramas in the Virtual World: The exploration of old techniques and new technologies in panorama creation and exhibition**. Afterwards there were tours to the South-West of England, including London, and to Edinburgh, Scotland, in search for the roots of Robert Barker's panorama invention and the early days of the first panorama experiences in the 18th Century. This attachment to the IPC Newsletter 10 (September 2007) gives a short account of the conference and tours proceedings.

At the opening event, University of Plymouth Vice-Chancellor Mr. Steve Newstead welcomed the attendees and expressed his interest in the panorama phenomenon. This phenomenon, being a play with reality and artificiality in the 'Spirit of Discovery' city of Plymouth, is of much relevance to the students at the UoP Faculty of Arts. The evening opened with a drinks reception, the very first in the new Roland Levinsky Building on Drake Circus, which just opened as the centre for Arts provision. It is the latest addition to the city campus, showing Plymouth as one of the UK's top modern universities.

IPC President Ernst Storm made an opening statement in which he paid attention to a whole new area of potential interaction between the classical Out-of-Space-and-Time experience of the panorama and Out-of-Body experiments in neurological science laboratories, 'making our panorama experience a real heritage version of what the future may bring,' Storm stated.

Researchers' reports to which he referred, as published for instance in the *Science* issue dated 24 August 2007, indicate that their findings predict new brain imaging studies of one's body and place and space perception. Practical applications are to be expected in assisting virtual reality programmers to design environments that make users feel with all their senses as if they really are there where they really are not. 'And that may only be a beginning. Since the University of Plymouth's INNOVATE Centre is not a neuroscientific laboratory, I do hope the esteemed speakers will stay within the boundaries of their bodies, and I expect they also will allow us to do so. But, according to the program of this conference, there will be ideas and observations that one day might mislead our brains and pass into revolutionary new panorama experiences,' Storm remarked, wishing all participants a great conference and thanking the hosts for their hospitality and dedication.

The First Day's Conference Content

After the opening ceremonies on 1 September the first day of conference content was introduced in the early morning of Saturday 2 September by IPC Board member Gabriele Koller (Bonn, Germany). A quote from the beginning: 'Having a panorama conference in the UK necessitates going back to the roots of panorama history. With Robert Barker's invention of the panorama as an entirely novel application of painting in 1787, and with the opening of the first permanent panorama rotunda in London in 1793, Britain from the outset was at the heart of the panorama movement. From here the novelty spread out all over the world so that it rapidly developed into an international phenomenon. At that time London was the unrivalled centre of panorama exhibitions. Although panoramas there were exhibited in several rotundas, the most significant and long-lasting of them was Barker's (later Burfords's) in Leicester Square. It functioned for 70 years. There is no functioning rotunda in London today, but traces of Barker's building can still be seen.

London was not the only place in Britain where panoramas were exhibited, there were several other towns. Plymouth was the subject of one of Robert Barker's early panoramas. Barker's panorama doesn't seem to have come to Plymouth – there would have been nowhere to exhibit it – but you can bet that plenty of moving panoramas did. The Plymouth and West Devon Record Office has a handbill advertising a *Grand Panorama and Dissolving Views* by the Paul Brothers which were shown at the Mechanics Institute in Plymouth in 1857.

The program of this day included papers on *Barker's View of Plymouth and other early Topographical and Naval Panoramas*, by David Robinson (Bath, UK); *A Time Traveling Panorama: The Battle of Trafalgar in a Robinson Crusoe Pantomime*, by Mimi Colligan (East Brighton, Australia); *Napoleon at home: Colonialism and Virtuality in French Panoramic Wallpaper*, by Astrid Schönhagen (Berlin, Germany); *In the Style of Daguerre: Two 19th Century American Showmen and Traveling Exhibitions of Chemical Dioramas*, by Suzanne Wray (NYC, New York, USA); *From London to Paris: A newly discovered Moving Toy Panorama*, by Ralph Hyde (London, UK, on an item from the Jonathan & Jacqueline Gestetner collection); *Effulgence of the North: An Arctic Panorama on view at The Velaslavasay Panorama in L.A.*, by Sara Velas (Los Angeles, California, USA); *Panoramas Down Under: Australian Panoramic Works in Progress*, by Jeffrey B. Morgan (Hawker, South Australia); and *Stabilizing the Panorama rotunda, and other steps into the Mesdag future*, by Marijnke de Jong (The Hague, The Netherlands). A boat trip along the Tamar River port of the Royal Navy and the Plymouth Sound shores included an evening meal and saw an outburst of the many informal professional contacts for which the IPC conferences are becoming renowned.

The Second Day's Program

The second full day of the conference on Monday 3 September was introduced by and presided over by UoP Professor Martin Woolner. The program comprised presentations of *Abolition's Empire: The Anti-Slavery Panoramas of William Wells Brown and Henry Russell*, by Radiclan Clytus (Medford, Maine, USA), *Taking interactive panoramas to the masses, in the virtual and the physical world*, by Aldo Hoebe (Rotterdam, The Netherlands), *The Panoramic Collections Viewer*, 2D and 3D imaging to plan, share, record and evaluate exhibitions, by Martin Woolner (Plymouth, UK) & System Simulation Ltd (UK), and *Panoramas of Time: Cinema, Phantoms Rides and Hale's Tours*, by Michael Punt (Plymouth, UK). A fabulous workshop demonstration on *Taking the panoramic image beyond the computer screen: how modern techniques can bring new awe to old tricks* was

given by Aldo Hoeben & Ian Wood and simultaneously there was a presentation in the *Immersive Vision Theatre* by Mike Phillips (Plymouth, UK), an immersive dome theatre that recently opened in the former William Day Planetarium next to Sherwell Centre and the Faculty of Arts at Drake Circus. Afterwards several spontaneous presentations were made. Among them a DVD with an impressive and comprehensive film by Bruno Moll on the *Bourbaki Panorama* in Lucerne (Switzerland), called *Illusionswelten (Worlds of Illusion)*, a film in German with English and French subtitles. Also a film on the making of the *Panorama Big Sur* exhibition in Voorhout, Holland, by its artist André Balyon and his Californian family members (re: Newsletter 08 and www.bigsur.com). Ronald Huynen did a presentation on his meticulous work of making a hand painted mini *Panorama of both river sides of the Port of Rotterdam*, extending from the city to the North Sea, in total some 40 kilometers, drawn full color. The drawing is 13 centimeters high (re: IPC Newsletter 09 and www.panoramatekening.nl). A final discussion and a Farewell Dinner in the National Marine Aquarium on Rope Walk at the Royal William Yard concluded the conference part of our 2007 UK meeting.

Unfortunately Daniel Libens (Belgium) was unable to come and present his newly built and video updated *Kaiser Panorama*, and also our Chinese members were unable to participate because of a visitation cycle at their Faculty of Arts in Shenyang (PR of China). At a late moment a group of four of our North Korean colleagues tried to participate in the conference, but it appeared to be impossible for them to arrive on time. Yet they made it to London afterwards, where they had their panorama proposals and paintings temporarily on display in the Korean Embassy. We do count on the active participation of our panorama developing and painting colleagues from PR of China and DPR Korea again at our next conferences. In earlier years Korean IPC partners have attended twice, and our Chinese friends more often.

Two Post conference Tours

Post Conference Tours were attended by much smaller groups, visiting the South-West of England and London, guided by Martin Woolner, and subsequently to Edinburgh, guided by Phil Power, also of the University of Plymouth. Phil co-hosted the whole conference event, which was inspired by Jeremy Diggle (now attached to the University of Massey in New Zealand) and backed by Irene McKenzie (now City of Plymouth), Samantha Spake, Alison Whitehouse, and many others. Gabriele Koller and Londoner Ralph Hyde deserve special mentioning because of their dedication in compiling the conference program.

Searching for the roots

Both post conference tours that followed the conference were in search of the roots of Robert Barker's panorama invention in 1787 and the early days of the first 18th and 19th Century panoramas, including those at Leicester Square in London. One must admit: having visited Calton Hill in Edinburgh, experiencing this wonderful view over the surroundings and the city, even in modern days one can very well imagine how the idea that a panoramic painting would outdate all other picture painting had struck the – until then – unfortunate Irish painter Robert Barker.

Tour to South-England and London

The first tour (4th – 6th September) first paid a visit to the well documented Bill Douglas Centre on the Exeter University campus near Exeter city center. Guided by Dr. John Plunkett, the Bill Douglas Centre for the History of Cinema and Popular Culture appeared to document in particular two areas relevant to the follow-up on panorama history: magic lanterns and nineteenth century animation, showing the importance of the moving image in our society (re: www.ex.ac.uk/bill.douglas/). The next target was the city of Portsmouth, to get a splendid panoramic view from climbing the Spinnaker Tower at Gunwharf Quays and to admire *The Battle of Trafalgar* panorama, created by the marine artist W.L. Wyllie (1851-1931, also: www.imagesafloat.com). It is on display at the Victory Gallery, a part of the Royal Naval Museum, still hanging in the same gallery where it was painted in 1930. It is well restored and conserved. The group did the whole Trafalgar Experience and underwent a presentation of the *H.M.S. Victory & The Panorama of the Battle of Trafalgar*, an impressive DVD, which also is on sale for £ 20 at the museum's shop (www.victory2005.co.uk).

The tour traveled on to London to visit the Victoria and Albert Museum and to the site of the former Barker Panorama in Leicester Square. The tour was conducted by David Robinson. In 1865 the panorama rotunda was turned into the Church of Notre Dame de France, after 72 years of permanent panorama exhibitions. The outer walls of the rotunda and its former entrance still survive, the entrance now housing an asylum seekers' counseling office. One could grasp a feeling of this historic site, especially when standing on the roof of the Church. The Church still holds the original building contract signed by Robert Barker in 1794. The group then received another conducted tour by David Robinson of the former Diorama building at Regent's Park, now Park Square East and home to the Prince's Trust, the only surviving site of the inventiveness of Daguerre and Bouton in entertaining fashionable society of the 1820s. At the National Maritime Museum in Greenwich particular attention was paid to Heath's *Battle of Trafalgar Panorama*, with a talk by curator Pieter van der Merwe. Due to heavy traffic, time ran short to visit the Royal Observatory Planetarium, but the panoramic view from the London Eye will undoubtedly bridge everyone's time span until their next visit to London.

Tour to the Edinburgh roots

The second tour (6th – 8th September), going by plane from London to Edinburgh, visited the original 150 years old *Camera Obscura* and also the *World of Illusions* exhibition in the very heart of the old city of Edinburgh. The original Robert Barker watercolor *Panorama from the top of Calton Hill* (1788) and other treasures were also admired at the Archives of the Library of the University of Edinburgh, opening up bits and pieces of miscellaneous panorama and cinematograph experiences in Edinburgh in the 19th century. This rounded up a real panoramaniacs' heritage conference and tour that was delightful both to the participants and, we hope, our Plymouth hosts and all the staff members of the various places visited.