

PANORAMA

Newsletter 16
December 2008

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18th IPC Conference cancelled!

We are very sorry to have to inform you that the 18th International Panorama Council Conference in Hawker, South Australia in March 2009 has been cancelled. Winston Hewson, co-owner of Wilpena Panorama, has passed away at the end of October. In September he attended the 17th IPC Conference in Dresden together with his wife Elaine. For IPC his death was a shock and we are with Winston's family and his business partners, the Jeff Morgan family. For Wilpena Panorama the situation has turned out to be alarming, as it got into a serious financial situation, worsened by the present-day credit crisis. This has forced Jeff to cancel the conference he was to host in Hawker, just before he was to dispatch the invitations, and just before mailing this Newsletter.

The IPC Executive Board wishes strength to the Morgan and Hewson families and the Wilpena Panorama staff. We seriously apologize to all IPC members who may have been planning to visit Australia and attend the conference. We also apologize to the speakers who confirmed their appearance in the panorama conference, introducing new points of view as part of the theme 'Panoramas: A World Perspective from Down Under', and to the 'Fletcher's Mutiny' Cyclorama on Norfolk Island, destination of the dreamed post conference tour. We expect someday there will be another occasion to visit both panoramas.

The sudden cancellation of our 18th Conference has caught us at an internationally very unfavourable moment and on very short notice. Yet we will explore the possibility of improvising an alternative conference later in 2009. Suggestions are being welcomed by IPC Secretary Patrick Deicher at info@panoramapainting.com.

Board of IPC asks for funding contribution

The General Assembly of the International Panorama Council (IPC), at its 17th Conference on 14 September 2008 in Dresden/Germany, unanimously recommended that a letter be sent to all IPC registered institutions and 'members' urging institutions and individuals to donate to a *Founding Fund* to enable the transition of IPC into a well structured organization.

Because the IPC has no financial means of support for its group actions, all expenses are being paid for by some members of its Board privately. This endangers the role and future of IPC. The IPC, therefore, must formalize itself into a structure which collects dues from members. The General Assembly of the IPC conference in Dresden decided to request a donation of (the equivalent of) € 1000.- from each panorama institution, and a suggested donation of € 100.- from full individual IPC members, and any other amounts deemed possible from other individual, retired, or student members who have received this letter.

To facilitate the IPC formalization, an account has been established with Fortis Bank in The Netherlands. Please specify your payment to 'Founding Fund' and mention the account name and number, IBAN and BIC codes stated below. Of course you will get a receipt for your contribution, so also please specify your name and address. Donating to this fund does not necessarily entail any further obligations.

IPC Bank Account in the Netherlands:

Fortis Bank Account: 24.89.62.426
Registered name: 'Storm Reference IPC'
IBAN: NL20 FTSB 0248 9624 26
BIC/Swift code: FTSBNL2R

We hope you will participate in the establishment of a sound and decisive organization in the common interest of all panoramas world wide. We also hope and expect that you'll be happy to continue your relation with IPC in the future. For now we are very grateful for your help to formally establish the IPC.

17th International Panorama Conference

The 17th IPC Conference on 12–14 September in Dresden, Germany, with the theme Spatial Simulation and the Future of the Panorama, was a well attended and highly appreciated event. In twenty seminar papers the conference subject was introduced on a worldwide scale. From reports on threatened panoramas from the 19th century and topical restoration campaigns one changed to questions of management, to new technologies, to basic aspects of optics and perception of the illusion form panorama as well as to the challenges of the future. Some sixty participants from five continents assembled in the rooms of Yadegar Asisi's panorama '1756 Dresden' with its 3000 m² picture.

IPC International Panorama Council

www.panoramapainting.com

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Dipl. Arch. Damian Widmer (CH-Lucerne)
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In the first seminar paper Renée **Gautron** informed about the danger of panorama Battle of Mount Isel by plans of the Austrian 'Land of Tyrol' for the subdivision of the monument ensemble of painting and building and for the translocation of the painting in a museum to be built. Unfortunately, the Land of Tyrol had pulled back a first assent to the organizers.

Ernst **Storm** informed about the destabilization of the rotunda of Panorama Mesdag in The Hague by construction work immediately next to the building, a listed monument. Although several court appeals didn't result in a building freeze, the contractor stopped working on the hardly started project in the beginning of 2008. 'Mesdag' however is in a state of emergency. Does that apply to the city, too? This December safeguarding measures will be carried out in the roof construction.

Ryszard **Wójtowicz** reported about the preservation/restoration as well as the new presentation of the Gettysburg Cyclorama. He has already been involved to the campaigns in Wrocław in Poland and Szeged in Hungary. Principal challenges in Gettysburg were the doubling of the canvas as well as the addition of the upper third of the painting lost decades before. Moreover, with the construction of a new museum building it was possible to restore correct illusionistic presentation manner of panoramas with a visitors' platform on the horizon line and an illusionistic three-dimensional foreground.

In a complementary seminar paper Thomas **Schoeller** and Norbert **Bergmann** explained the campaign on panorama Altoetting lasting from 2004 to 2007. They informed about the restoration of the painting, the foreground and the building with a conservator's and engineer's view.

At the end of the first day a real highlight was the historical review by Erkki **Huhtamo** ranging from Daguerre's dioramas to modern attempts of the use of panoramic views. Karol **Kwiatek** presented the possibilities of the computer-based 3D-modelling of architectural cultural monuments on the base of spherical panoramas. So Yong Jin presented an overview about the panoramas and large-scale dioramas which had been painted since 1972 by North Korean artists in the Democratic People's Republic of Korea and also in Syria, Egypt, Iraq and Malaysia.

On the second day the conference dealt first with questions of the management of historical and new panoramas.

Among others, Michael **Nimmermann** illuminated basic questions of the relation of culture and economy and Karin **Rachbauer-Lehenauer** presented the example of the management of the Sattler panorama in Salzburg. In a subject block 'technologies: on the one hand the new electronic panoramic technology on industrial use of the Fraunhofer Institute in Magdeburg was introduced; on the other hand, the possibilities of today's high-resolution photography and the textile printing methods used in the panoramas in Dresden and Leipzig were introduced.

The subject block closed with a presentation of Moritz **Fehr** (Weimar) on background sound installations for historical and new panoramas. His technique uses a sound carpet conforming to the picture contents to create the visitor's basic mood. Yadegar **Asisi** dealt in a very creative way with basic questions of optics and perception and their importance for panoramas. Oliver **Grau** focused on the immersive effect in panoramas.

The thematic end of the conference was formed by questions regarding the future. Upcoming projects for new panoramic interpretations were focussed on and the future organisation form of IPC was also discussed, following an introduction by Patrick **Deicher**. After sixteen successful years IPC stands before important decisions for the professionalization of the up to now loose network.

The General Meeting urged the executive Board to send a letter to all IPC registered institutions and individual 'members', asking institutions to donate in a current interim fund what they are able to provide chargeable to 2008. This will enable IPC to prepare for the transition into a formalized structured organisation. Also individuals should be urged to make a donation in this 'founding fund'. The breadth of the presentations was impressive and opened the view for the various topical and urgent questions in connection with the art and media form

panorama.

At the end of the conference the members discussed and adopted a resolution about the threatened panorama 'Battle of Mount Isel' in Innsbruck. The resolution of 60 experts present from all over the world stresses the special value of the panorama in Innsbruck, because it shows one of the last four panoramas worldwide with the widely original ensemble from painting, building, foreground and daylight guidance. The resolution directs an appeal to the Austrian authorities to maintain the Innsbruck panorama in its unity as a unique example of the classical combination of rotunda construction and panoramic painting.

Executive Board meeting, September 14, 2008

Based on the plenary discussion following the workshops on the future of the IPC the Executive Board has taken the following decisions.

On structure and finance:

- to endorse the secretary's proposal to have prepared all decisions concerning the formal structuring, membership, financing and founding committees to be taken at the 18th IPC in Hawker in March 2009;

- to trust upon a core group of five (Mimi Colligan, Patrick Deicher, Ernst Storm, Damian Widmer, Sandy Wurmfeld) to develop these proposals into a draft for the articles of association, establishing the association in an European country, the text not being in conflict with a possible affiliation with ICOM in the future and not changing the name and logo of the IPC, just adding 'in the world' to the 1992 'Panorama Interest Group' aims declaration;

- to deliver the text of the crucial articles to the other board members before the end of January 2009, counting on everyone's comment within two weeks;

- to send the final proposal to all members before the end of February 2009, as part of an agenda for the plenary meeting during the 18th IPC Conference;

- to endorse the General Meeting's opinion, that two schemes of differentiated membership's fees will be introduced, one for panoramas (based on a fee of 0.1 to 0.2 % of the gross revenues) and related other interested institutions, and one for individuals (differentiating between full members, 'friends' and students/65+, for which amounts of € 100.-, € 50.- and € 35.- were proposed);

- to send as soon as possible a letter to all IPC registered institutions and individual 'members', urging

a) institutions to donate in a current interim fund what they are able to provide chargeable to 2008, to enable IPC to prepare for the transition into a formalized structured organisation,

b) individuals to pay what they are able to provide with a view to the same cause;

- to have a receipt sent to confirm each payment in the current IPC bank account in the Netherlands;

- to take note of the general willingness of the individuals attending this conference to do such a private donation and to urge their institutions to do the same;

- to make expenses claims payable as far as they are recognized by the aforementioned core group, within the limitations of the financial situation during the transitional period.

On IPC conferences and publications:

- to accept a forthcoming invitation to have an IPC Conference in 2012 in Moscow and to try to have conferences in 2010 and 2011 in the USA, Switzerland and/or the P.R. of Korea;

- to have the 12th Conference published, edited by Gabriele Koller (and designed by Tim Laun NYC?);

- to have the 13th through 16th Conference proceedings published, edited by Mimi Colligan (assisted by Evelyn Onnes on the 14th, Tim Barringer on the 15th and Martin Woolner on the 16th IPC);

- to have the 17th Conference proceedings published, edited by Gebhard Streicher;

- to have the editors prepare the budget of their specific publication based on an oblong A4 format; ->

- to note that as of now there is available approximately € 4400.- related to the 12th Conference, unknown means related to the 13th, 14th, 15th and 16th Conferences, € 3000.- related to the 17th Conference, € 1000.- as a gift for the 'IPC Publications' fund from Damian Widmer individually and € 2000.- as a gift from Yadegar Asisi's Panometer GmbH.

On protecting endangered panoramas:

- to endorse the General Meeting's decision to speak out for the protection of the Berg Isel (Innsbruck) and Mesdag (The Hague) panoramas;
- to ask the secretary to prepare for the same kind of action for other (remainders of) panoramas (such as the panorama in Prague and four panoramas in store in Belgium).

- to support Unesco World Heritage status for the Waterloo Panorama and other relevant applicants.

On the composition of the Board:

- to have Martin Woolner (16th Conference) and Jeff Morgan (18th Conference) on the Board, succeeding Wei Ershen (13th), Gabriele Koller and David Robinson.

First victory on 'Battle of Mount Isel'

The struggle for the endangered panorama Innsbruck is still going on. A first important victory was achieved at the beginning of November. The Land Tyrol still wants to destroy the unity of the historical panorama rotunda and the painting by transferring the painting to a new museum yet to be built. Together with the International Panorama Council a large number of important organisations (ICOMOS, IIC, Europa Nostra, General Rapporteur on Cultural Heritage to the Parliamentary Assembly of the Council of Europe, Association of Austrian Art Historians, Austrian Association for the protection of Heritage and Sites, etc.) and especially the local Association 'For our panorama' appealed against these plans. On November 10 a negative decision was delivered to the Government of the Tyrol by the Federal Office for Cultural Heritage. The Office will not allow the translocation of the painting! On November 11, a public round table discussion took place in Innsbruck with the participation of IPC Secretary Patrick Deicher on the podium. There was enormous support from the public that voiced their disagreement with the plans for translocating the painting. Several politicians from the opposition and even one former Governor of the Tyrol appealed to the authorities to stop the works for the new museum or to reconsider its contents, e.g. by commissioning a modern multimedia product. The Government of the Tyrol announced its next step: appealing to the Austrian Minister for Education, Culture and Art. They will ask her to take a political decision, referring to 'public interest', and to overrule the verdict of the Federal Office for Cultural Heritage. According to the Austrian press, there seems to have been a deal between the Government of the Tyrol and the Minister, prior to the negative decision of the Federal Office of Cultural Heritage. The President and the Secretary of IPC addressed a letter to the Minister to express our worries. Other international organisations as ICOMOS and IIC also addressed notes to the minister.

Panorama Mesdag applies World Heritage

Panorama Mesdag in The Hague, Holland, the 1881-painted oldest existing 'Barker Patent' panorama, has set its first steps heading for recognition as a UNESCO World Cultural Heritage site. This is following the insertion of the Panorama of the Battle of Waterloo (1912) on the Belgian tentative list for World Cultural Heritage. *Waterloo* was added to the list as an example of the panorama phenomenon and acts as an opening for registration of panoramas world wide. Re: IPC *Newsletter* 14 and 15. The endangerment of the Mesdag rotunda and its peaceful *Panorama of Scheveningen* is still ongoing. The contractor of the adjacent underground parking garage, the internationally operating Royal BAM, did not dare to move

since it suspended all building activities on the site in January 2008, the pit having been constructed up to hardly 2 meter distance from the rotunda. The Mesdag insurance broker Aon now is preparing for regress, while an emergency reinforcement plan is being implemented in the rotunda roof construction and new plans are being developed to counter the damage done to the rotunda foundation. At the same time the Foundation for the Preservation of Panorama Mesdag is preparing for a fund raising drive for the panorama renovation and extension plan.

'Battle of Murten' to be re-installed?

The foundation for the panorama of 'The Battle of Murten' and the Museum of History in Bern, Switzerland informed us about their first study on the possible re-installation of the panorama in a building to be erected behind the Museum of History.

The painting (painted by Louis Braun in 1893-1894) had been stored for more than 90 years. In 2002 it had a short-time presentation at the Swiss national exhibition. Since then it has been rolled and stored in a military depot. <http://www.murtenpanorama.ch>

Circular painting 'Klarwelt der Seligen' to be restored

A new association for the preservation and restoration of the circular painting by Elisar von Kupffer is being founded. They are looking for new members. Please help to support the project by enrolling with the association. A new website in German and Italian is online:

<http://www.elisarion.ch>. Literature: Ricci, Fabio, Ritter, Tod & Eros - Die Kunst Elisar von Kupffers (1872-1942), Koeln 2007, ISBN 978-3-412-20064-0 (German)

'Battle of the Yser' to be restored?

The Royal Museum of the Army and Military History in Brussels, Belgium has in its possession the *Panorama of the Yser*, painted by Alfred Bastien in 1920-21, depicting the devastation of the Flemish coastal region during the First World War. The panorama has been in the museum since the 1950s, and was rolled up on a wooden cylinder since the early 1980s.

In June 2008 the museum has taken steps to move the canvas, and unroll it. It is currently on display, lying on the floor covered with foil at an army base in a hangar large enough to display the 120 x 15 m large painting. It was cut up in the early '80s in large 'squares'.

In September, a first small round table was organised. IPC was represented by President Ernst Storm, who has offered to open up the international IPC network to provide decision makers with extra professional knowledge. The participants stated that the panorama is reasonably well preserved, although much damaged in some places, and dirty. For the future the procedures of conservation and restoration as well as the final presentation location need to be discussed. A first photo-session has been initiated by the museum and a next round table with international panorama experts is planned in beginning of 2009.

Info: natasja.peeters@klm-mra.be.

The condition of two other Bastien canvasses in the Brussels depots may be worse. It concerns the 9 x 115 m *Panorama of the Congo*, painted 1911-1913, that was part of the 1913 Gand Exhibition, and the 8 x 72 m *Panorama of the Battle of the Meuse* river, painted in 1936/37 and depicting different episodes of the 1914 battles in the Belgian Meuse valley (Liège, Namur, Dinant). The latter has been on exhibit since 1 May 1937 for several years in the Citadel of Namur.

Maroldovo-Panorama in poor condition

Several IPC members visited 'The Hussite Battle of Lipany' panorama in Prague in September and were disappointed about the condition of this fantastic panorama.

The physical condition of the canvas is truly lamentable. The three-dimensional foreground is covered with dust and the lighting is fundamentally wrong. The Panorama measures 95 x 11 meters and was painted in 1891 by Ludek Marold and collaborators. The panorama was declared a national monument in 1991.

IPC Executive Board plans to address a letter to those who bear the responsibility asking for a rescue campaign and offering the support of the IPC network. www.incheba.cz

Diorama Charles Bridge Prague re-visited

The Mirror Labyrinth is a very interesting building, something like a miniature castle. It is situated on the Petrin Hill, next to the Petrin Tower (miniature Eiffel Tower). It is a remnant of the Former Prague Exhibition Grounds from 1891. The Mirror Labyrinth is situated in a pavilion, which had been erected by the Czech Tourist Club for a jubilee exhibition in Prague in 1891. The exhibition showed the capacity of the Czech industry. The pavilion presented to the public the Czech heritage and the development of tourism.

The architecture of the pavilion was different from the others of that exhibition. It is an imitation of an earlier destroyed historical city gate at Charles Bridge in the city center. The wooden building housed panoramic views of the Czech landscape and paintings of historic heritage sites.

The main attraction indeed was the large scale diorama 'The Battle of the Praguers against the Swedish at Charles Bridge in 1648'. The diorama displayed on 80 square meters an event of the 30 Years War which took place at the very site of the old city gate reproduced in the pavilion. The artists Karel Liebscher, Adolf Liebscher and Vojtech Bartonek worked 50 days on the diorama and finished it on May 23, 1891. Karel Liebscher painted the architecture and landscape, while Adolf painted the figures. Bartonek took care of the three-dimensional foreground.

The pavilion was opened to the public on May 28, 1891. After the end of the exhibition, the whole pavilion was transferred to Petrin Hill in 1892. The diorama remained the core of the show and a mirror labyrinth occupying the rest of the building was added. www.prague.net/mirror-labyrinth

Part of the NY Gettysburg in auction

A small part of one of the four Gettysburg panoramas that Paul D. Philippoteaux (1846-1923) painted during his lifetime, the New York version, was on auction as lot #115 on 21 November at Pook & Pook auctioneers in Downingtown, Pennsylvania, USA. <http://pook.securities.net/cat/2008-11021/all/100>

The framed detail, measuring 52"x48" and depicting a Civil War scene of eight Union soldiers riding an ammo wagon, was estimated at US\$ 5,000 to 10,000. The final bid is not known at the time of publication of this Newsletter issue. IPC hopes that the painting goes to a 'panoramaniac' who will appreciate it for what it is.

Panorama and dioramas in Turkey

We are happy to welcome Turkey in our panorama family. In 2002 three dioramas were opened to the public at Ankara in the War of Independence Museum - Anitkabir. The dioramas depict important battles in modern Turkish history. They were painted by a team of Russian Artists. In Istanbul the new panorama 'The Fall of Constantinople 1453' opened its doors to the public this very year. What makes the Istanbul Panoramic Museum differ from other panoramas in the world, is its full panorama not only vertically but also horizontally: the sky dome has also been painted. So the upper part of the panorama is truly without boundaries. The three dimensional foreground measures

650 square meters and the picture 2350 square meters. See: www.panoramikmuze1453.com. If you have more information at your disposal, please send it to the IPC Secretary Patrick Deicher at info@panoramapainting.com.

Heine Diaries Symposium

Investigating an International Treasure: The Diaries of Panorama Painter F.W. Heine.

This ground-breaking international symposium organized by the Museum of Wisconsin Art, the Milwaukee Historical Society and the Max Kade Institute for German-American Studies located at the University of Wisconsin, Madison was held on November 1, 2008, at the Museum of Wisconsin Art in West Bend, Wisconsin, USA.

The symposium was dedicated to a most challenging project - the transcription and translation of the diaries of panorama painter Friedrich Wilhelm Heine (Leipzig 1845 - Milwaukee 1921), which span more than 40 years and are the single most important documentation of American panorama painting. F.W. Heine was an accomplished German artist when he was recruited by the American Panorama Company of Milwaukee. He was the leading artist for several panoramas that were produced in Milwaukee in the 1880s, later becoming co-owner of his own panorama company as well as owner of the Heine Art School in Milwaukee.

In the morning session an overview of the history of panorama painting, both in Europe and America, was given. Speakers included Gabriele Koller (Panorama Scholar and Researcher, Bonn, Germany) - The European Origins of Milwaukee Panorama Painters; Gabriele Koller for Yadegar Asisi (Professor for Architecture, University of Applied Sciences and Art Director of Asisi Factory, Berlin, Germany) - Modern Panorama Installations: Examples in Dresden and Leipzig; Thomas Lidtke (Executive Director, Museum of Wisconsin Art, West Bend, Wisconsin) - Panorama Painting in Milwaukee; Sue Boardman (Leadership Program Coordinator, Gettysburg Foundation, Adams County, Pennsylvania) - The Gettysburg Cyclorama: A New Life for A Grand Old Gal. The afternoon session focused on the Friedrich Wilhelm Heine Diaries Project and Milwaukee's German-American influences. Speakers included Antje Petty (Assistant Director of the Max Kade Institute for German-American Studies at University of Wisconsin, Madison); Dr. Robert Teske (Executive Director, Milwaukee County Historical Society); Michael Kutzer (F.W.Heine Diaries Lead Transcriber, Milwaukee). The symposium closed with a panel discussion and a vivid questions and answers section.

The symposium revealed much new information about 19th century panorama history in both Europe and America. In this context F.W. Heine's diaries supply a fascinating source. The diaries are of unique importance to international panorama research and will redefine what we know about the history of panorama painting.

During the symposium, which was very well attended, participants could visit the new exhibition at the Museum of Wisconsin Art, *An Unfolding Story: Panorama Painting in Milwaukee*, that gives a fascinating insight into a story that has not been told before.

It is planned to publish the presentations of the symposium and to produce a DVD of it in the near future.

Images of the symposium and the exhibition on display will soon be online on the web page of the Museum of Wisconsin Art: www.wisconsinart.org

Atlanta Cyclorama's new website

The Atlanta Cyclorama & Civil War Museum in Atlanta, Ga. has launched its much anticipated Internet web site at www.atlantacyclorama.org in August 2008. Nowhere can the true drama of the Civil War battle of Atlanta be more appreciated than at the Atlanta Cyclorama & Civil War Museum!

The new site gives the Atlanta Cyclorama, whose initiative is to educate citizens while entertaining them on the Civil War, a larger span of reach to continue that mission. ->

The website will also assist in giving the Atlanta Cyclorama a distinctive online identity and an opportunity for patrons to learn more about the "Cyclorama Experience" before and after their visit. In reference to the Cyclorama, the site will contain in-depth history, latest news, upcoming events, press releases and contact information. In the near future, phase two of the website inception will be an upgrade of an e-commerce tool to allow patrons to make gift-shop/bookstore and guided tour ticket purchases.

Highway 'panoramas' in Holland

Dutch environment minister Jacqueline Cramer has drawn up a list of nine so-called Motorway Panoramas, views of the traditional Dutch landscapes, where housing, commercial development and sound walls are to be banned. It is an ultimate exercise to prevent fragmented local communities from scattering their new developments toward the highway network. In particular in Randstad Holland, the western conurbation in the Netherlands, the government intervention is being recognised as a noble ambition, although between Amsterdam, The Hague and Utrecht only one 'panorama' each has been designated, each offering up to two minutes of open pasture pleasure for car passengers. The Foundation for the Protection of the Green Heart in the six million inhabitant Holland Metropolis immediately demanded Railroad Panoramas too.

Korean Paekho Artists in Brussels

DPR Korea Paekho Corporation panorama artists from North Korea had a Fine Arts Exhibition at the European Parliament Building in Brussels, Belgium, from 15-19 September 2008. The exhibition, with several panorama design entries, was sponsored by the European members of Parliament Glyn Ford and Jas Gawronsky.

New studies and publications on panoramas etc.

Boardman, Sue / Kathryn, Porch, *The Battle of Gettysburg Cyclorama. A History and Guide*, Gettysburg 2008 (available for purchase: \$ 25, postage included. Contact: sboardman@gettysburgfoundation.org).

Coelho, Mário César, *Os Panoramas Perdidos de Victor Meirelles*, unpublished doctoral thesis, Universidade Federal de Santa Catarina, Florianópolis 2007 (Portuguese).

Koller, Gabriele, *Panoramen als Orte bürgerlicher Schaulust und Bildung im Deutschen Kaiserreich*. In: *Kunst, Nation und nationale Repraesentation*. A publication of the Museum for Art and Cultural History in Dortmund, edited by Brigitte Buberl, Bönen/Germany 2008, pp. 87-100 (German).

Markman, Ellis, *Spectacles within doors: Panoramas of London in the 1790s*, in: *Romanticism*, vol. 14, no. 2 (2008), pp.133-148.

Dimp Nelemans (Gallery Maritime), *Panorama Xitang, He Jiang & his Thick Ink Paintings*, a small catalogue accompanying exhibitions of thick ink painted panoramas by 1968 Suzhou born artist He Jiang in Raamsdonksveer (2006) and Rotterdam (2008). Both Suzhou and Xitang are Yangtze Delta river villages and UNESCO World Cultural Heritage listed. The catalogue is illustrated with black and white drawings by He Jiang and contemporary color photographs by Yan Bingyue and Geertje Naalden. In Dutch, with abstracts in Chinese and English. Re: info@seamanfoundation.nl.

Nicla Cingolani, *Lo Sguardo Educato*, unpublished final project (Pedagogy and Didactics of the Arts) at the Academy of Fine Arts, Macerata MC, 2007 (Italian). Ms. Cingolani, being an artist by origin, connects the Robert Barker invention 'panorama', meant to entertain, to the Jeremy Bentham invention 'panopticum', meant to exercise supervision. Both open the eye in a very distinct way, being meant to educate both the panorama viewer and the convicts in the panopticum prison.

Yvanne van Tiggelen, *Panorama Utrecht*, an artist's print drawing of the city of Utrecht, Netherlands in full color, 13,3 cm x 1440,0 cm leporello (fold out book) in a flat red box, ISBN 978-90-78019-12-1, € 25,-, or 6 cm x 795 cm scroll in a cylinder box, ISBN 978-90-78019-15-2, € 8,50, published by Begijnkade 18 Publishers in Utrecht, www.begijnkade18.nl. It is a free style and contemporary round view from the outside of the inner city inwards, in a way parallel to a 1859 full color and almost 6 m long townscape etching by J. Bos, published by P.W. van de Weyer, a *Panorama van Utrecht* of the town as seen from outside the moat. Reprints of that outside-in panorama have been published in 1987 and in 2003.

Call for information on panoramas etc.

Please check our website www.panoramapainting.com and send any new information on panoramas and panorama activities and publications to the IPC Secretary: info@panoramapainting.com.