

PANORAMA

Newsletter 19
August 2009

IPC International Panorama Council

www.panoramapainting.com

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19th IPC Conference 2010 - Call for papers, 16th – 18th April 2010 in Istanbul

The 19th IPC conference is scheduled on 16th – 18th April 2010 in Istanbul, Turkey. It will be hosted by the organisation of the spectacular new '1453 panorama'. In 2010 Istanbul will be one of the European Cultural Capital cities. The conference will deal with historical panoramas and other media displaying Istanbul/Constantinople, other historical panoramas as well as the creation of new panoramas as for example Istanbul's '1453 panorama'. 18th April is reserved for a post-conference tour with visits to panorama-related spots within the city of Istanbul.

The field is open for you: If you would like to contribute a paper to that conference (in English only), please contact the Secretary Patrick Deicher by 15 September at the latest: info@panoramapainting.com

Please do not book your flight or hotels yet. Changes to the exact date may still happen. The invitation with the exact date will follow by mid September.

Diorama of the Battle of the Meuse moves to the citadel of Namur

On the occasion of 18th IPC International Panorama Conference participants had the chance to visit the two panoramas and two large scale dioramas that are stored in Brussels at the Royal Museum of the Army and of Military History. The conference participants discussed possible measures for safeguarding these paintings. The Belgian Royal Institute for Cultural Heritage has done tests of all paintings and is preparing a large dossier of their observations. First steps have been taken now by the Museum in Brussels: The Diorama of the Meuse will move to the citadel of the city of Namur, where it hung originally. There it will eventually be restored and reinstalled in its original location. The city council of Namur has agreed to this. The move is not planned as yet but will take place later this year.

Restoration of Thun-Panorama / Switzerland

The Thun-Panorama is the oldest existing 360 degree panorama painting. It was painted from 1809 to 1814 by the Swiss artist Marquard Woher (1760-1830). The 7.5 x 38.3 metre painting was first exhibited in Basel. After the artist's death it was presented to the city of Thun as a gift. The painting was forgotten until it became possible to restore the work, thanks to the efforts of the Gottfried-Keller-Foundation.

Since 1961 it has again been accessible to the public in a specially constructed modern building in Park Schadau. The Art Museum of Thun, which is running the panorama museum, is now planning a new restoration campaign for the painting in its building. A group of panorama specialists – including IPC Secretary Patrick Deicher – was invited to do an expert study. They recommended a re-installation of the classical panorama presentation, which has not existed since the 1960s. The painting was just hung on a wall, the visitors had different height levels at from which height to view the painting and sight-limitations on top and at the lower end of the painting did not exist. The experts recommended a re-installation of sight-limitations above the platform, sight-limitations on the lower end of the painting and only one viewers' platform. Final decisions have not been taken yet. For more information on the fundraising campaign please visit www.thun-panorama.com.

Traces of the Flushing panorama revealed

Two hundred years ago, on 30 July 1809, 38.000 British military personnel disembarked in peaceful Veere, a small port in the Dutch province of Zeeland. The aim of their superiors was to conquer Antwerp, at the time part of the French Empire under Napoleon. Because the entrance to the (now Belgian) port of Antwerp along the Scheldt River was dominated by the (now Dutch) port of Flushing (which was also under French occupation), the British first tried to conquer Flushing. The British bombarded Flushing from open sea and from the direction of Veere during 13 and 14 August, until the French general Monnet capitulated. Monnet and his 5000 personnel were taken as prisoners to England. The plan to take Antwerp by surprise also fell through: Napoleon reinforced the Antwerp garrison and some 13.000 British soldiers caught dysentery from drinking brackish water.

During research on the British invasion of this part of Zeeland the Dutch author and researcher Veronica Frenks found in the Flushing (Vlissingen) city archives the drawn 'key', explaining Henri Aston Barker's 'The View of Flushing During the Siege' panorama, which, together with 'The View of Grand Cairo', was on display at Barkers rotunda in Leicester Square in London from March 1810 until November 1812. Afterwards it travelled to Birmingham where it could be seen another year. Its further history or whereabouts are still unknown.

Further research led Ms. Frenks to the National Maritime Museum in Greenwich, England, where she found a 20x400 cm watercolour painting sketch by H.A. Barker, supposedly one of three studies depicting Flushing from all sides. Her rediscovery of the sketch, which was in depot, inconspicuously marked as 'presumably a Dutch town', will be highlighted in a book on the obscure (and failed) British siege of Flushing. The book will be published at the end of this year. By then the IPC Newsletter expects to provide more details.

Project for a new panorama

A new panorama 'The Blue Tram between the tulip fields in Holland' is being painted at Voorhout. It is situated at the same institution as the panoramas Tulipland and Big Sur. The Dutch painter Simon Balyon is doing a 4 x 60 m painting. Visitors can observe the ongoing works which are planned to be finished in 2011. For more information please visit www.simonbalyon.com and www.tulipland.nl.

Public fundraising for Panorama Mesdag

September 8 will see the start of the public fund raising for the renovation and enlargement of Panorama Mesdag in The Hague, as was announced earlier. A new site will be put into use. Its address cannot yet be revealed, but it will be accessible through www.panorama-mesdag.nl

Daguerre Diorama in Bry-sur-Marne / France – exhibition and conference

To celebrate the 170th anniversary of the disclosure of daguerreotype and diorama technologies «Louis Daguerre, le Magicien de l'Image» Association and the Adrien Mentienne Museum in Bry-sur-Marne is organizing a major exhibition of contemporary daguerreotypes from all over the world from September 12 to October 18, 2009, in l'Hôtel de Malestroit building, Bry-sur-Marne. In parallel, part of this event will be dedicated to the history of Louis Daguerre's diorama in Bry-sur-Marne, the last monumental work of Daguerre realized in 1842. A room in the exhibition will be dedicated to the invention of dioramas. The last diorama painted by Daguerre is being restored in Bry-sur-Marne and will be shown as well. Conferences on Daguerre's inventions will be held on September 18th and 19th. For more information please visit daguerre-bry.com. Registrations should be done by email assoc@daguerre-bry.com.

Play the Panorama Siberia

Play the Panorama is an endless 'relay travelogue' that started during the summer of 2008 in Kemerovo, Siberia. The project was initiated by the Dutch artist Ronald Huynen. He designed a drawing instrument that contains a long paper scroll that enables one to make extremely long drawings. The tool is portable, lightweight and made for travelling. It all began when Huynen visited Siberia, and presented the instrument to local artists. Participants were asked to continue to draw a moving landscape, an interpretation of the world that surrounds them. When the artist completes his/her drawing, the instrument and the panorama must be passed to the next participant who is geographically nearby and whose work is somehow artistically related to that of the previous participant. This next person will continue the former drawing, blending the new landscape into one continuous panorama. Upon completion of the drawing, the participating artist sends a copy to Huynen's studio in the Netherlands. There he merges every new piece to the rest of the work. This way it is possible to view the complete drawing. No one can predict the journey and the course of these panoramas, however a storyline will eventually emerge. When the drawing has travelled a great distance, the journey will be published.

"These panoramas are a form of travelogue, telling the story of distant parts of this world. Genuine travellers travel not to overcome distance but to discover distance. And the artist's distance is not determined by the measurable length between places, but by the actual differences between them," Huynen states on his site www.panographia.com, which also shows an up to date presentation of the actual results.

5-volume work on panoramas announced by Pickering & Chatto (Publishing)

Pickering & Chatto Publishers announced a 5-volume work 'Panoramas 1787-1900' to be published in 2012. This facsimile edition will make these difficult-to-access sources (advertised in newspapers, reviews, handbills, annotated keys to the paintings, descriptive programmes) widely

available to scholars for research or study, and will include full scholarly apparatus for their study, including introductions, headnotes, annotations, an appendix of mini-biographies of chief persons discussed, an appendix listing the panoramas exhibited at Leicester Square and the Strand as well as a bibliography and an index.

For more information please visit: http://www.pickeringchatto.com/major_works/panoramas_1787_1900

New studies and publications on panoramas etc.

Marquard Woher - Das Panorama von Thun, ed. by Kunstmuseum Thun, Basel, Christoph Merian Verlag, 2009, ISBN 978-3-85616-463-8 (German – English) With contributions by Dominik Imhof, Jon Keller, Ueli Habegger, Stephan Oettermann and David Robinson.

Müller, Elke, *Time-travelling in the cavern, virtuality and embodiment from panorama to CAVE*, Kampen NL, Uitgeverij Klement, 2009, ISBN 978-90-8687-043-1. This Erasmus University Rotterdam thesis of Dutch philosopher Elke Müller (NL, 1973) unfortunately appeared in the Dutch language only, entitled *Tijdreizen in de grot, Virtualiteit en lichamelijkheid van panorama tot CAVE*. Otherwise it would have attracted wide attention, not only among philosophers, but from all interested in virtual reality. The author seemingly easily bridges technophobe notions stigmatising virtual worlds as alienating, and technophile views that applaud them as liberating. She also traces the complex historical development of the human bodily experience from a phenomenological point of view while interacting with new media. Through various case studies she shows in surprising and convincing ways how the incorporation of the media is being mediated again and again by technology, human art, and spatial experiences, both real and virtual.

As examples of de-centralising and incorporation, the thesis considers amusement venues, the first train journeys, the 19th century World Exhibitions, the rise of the cinematic experience and the invention of virtual reality, the proliferation of games, and of course the panorama and the CAVE phenomena. The painted panorama complying to the Barker invention is profoundly illustrated not only as a serious attempt to emancipate the art of landscape painting, but primarily as training for learning a new regimen of observation and sensory perception. Still existing panoramas, like the Müller inspiring one created by Mesdag in The Hague, panoramas and recently painted ones together attract millions of visitors each year, surprising and confusing them even in modern times as soon as they take their stand in the center of the rotunda platform. Thus 'time-travelling from panorama to CAVE' documents the panorama as an ever-relevant step in the tumultuous development of human body and space experiences.

Belgium's old-fashioned Waterloo Panorama still entertains is the title of a story on panoramas in general and Waterloo in particular, written by Jessica Letchford (AP) and

published in USA Today on 12 August. Reference:

http://www.usatoday.com/travel/destinations/2009-08-12-waterloo-belgium_N.htm.

Ms. Letchford cites among others Scott Wilcox, curator at the Yale Center for British Arts, estimating “hundreds and hundreds, if not thousands” of travelling panoramas were painted in the 150 years after Irish painter Robert Barker invented them and coined the word panorama from Greek ‘pan’ (everything) and ‘horama’ (view). He speaks of a “new burst of popularity”, according to USA Today. Sanford Wurmfeld, art professor at New York City’s Hunter College, who painted two abstract: “It is exactly in contrast to the Internet, video, and other ‘hot media’ that I think my panoramas take on their greatest function” USA Today cites his e-mail to The Associated Press, crediting that Wurmfeld’s inspiration comes from the mother of all panoramas: the Panorama Mesdag in The Hague, Netherlands. Jessica Letchford: “Panorama insiders and painters – yes, they still paint those things! – say the vast circular canvases offer a rare, unrushed experience that beats the helter-skelter of multimedia entertainment”. “The timing of all those games is hectic. I think people have a longing for non-hectic things, too,” says Ernst Storm, president of the non-profit International Panorama Council. With panoramas, he adds, “you have the time to absorb the experience and to immerse in it on your own timetable.”

List of existing panoramas and dioramas painted before World War II

see page 4

List of existing panoramas and dioramas painted before World War II (August 2009)

IPC has done a new listing of the existing panoramas and related art and media forms painted before World War II.

Younger panoramas are listed on our website www.panoramapainting.com.If you have any comments on the list (panoramas not listed, wrong dates etc.) please contact IPC Secretary Patrick Deicher: info@panoramapainting.com.**Panoramas 360°**

Thun-Panorama (Wocher-Panorama)	1814	Thun / Switzerland	
Panorama of the Palace and Gardens of Versailles	1819	New York / USA	
Panorama of Rome	1824	London / United Kingdom	not on display
Néorama of St. Peter's Basilica	1827	Paris / France	not on display
Panorama of Salzburg (Sattler-Panorama)	1829	Salzburg / Austria	
Néorama of Westminster Abbey	1830	Paris / France	not on display
Panorama of Hallein	1850, c.	Hallein / Austria	cut into pieces and used as a wall decoration
Panorama Mesdag	1881	Den Haag / The Netherlands	
Bourbaki Panorama	1881	Lucerne / Switzerland	
Cyclorama of The Battle of Gettysburg	1884	Gettysburg / USA	
Cyclorama of The Battle of Atlanta	1887	Atlanta / USA	
Panorama of Jerusalem and the Crucifixion of Christ	1888	Ste-Anne-de-Beaupré / Canada	
Cyclorama of Early Melbourne in 1841	1892	Melbourne / Australia	not on display
Feszty-Panorama	1894	Opusztaszer / Hungary	under restoration
Panorama of The Battle of Murten	1894	Grolley / Switzerland	
Panorama of The Battle of Raclawice	1894	Wroclaw / Poland	
Cyclorama of The Battle of Gettysburg	1895 (?)	Unknown / USA	not on display
Panorama of The Battle of Mount Isel	1896	Innsbruck / Austria	no longer on display, is being transferred to a new museum
Maroldovo Panorama	1898	Prague / Czech Republic	
Jerusalem Panorama of the Crucifixion of Christ	1903	Altoetting / Germany	
Panorama The Borodino Battle	1912	Moscow / Russian Federation	
Panorama of The Battle of Waterloo	1912	Braine l'Alleud / Belgium	
Panorama of The Congo	1913	Brussels / Belgium	not on display
Panorama of The Battle of the Yzer	1921	Brussels / Belgium	not on display

Dioramas and semi-circle panoramas (180° and less)

Diorama Storming the Tuileries	1886	Lucerne / Switzerland	not on display
Diorama Battle of the Praguers with the Swedish	1891	Prague / Czech Republic	not on display
Diorama Manoeuvre at Kontich	1895	Brussels / Belgium	not on display
Semi-circle panorama Golgatha	1896	Glendale / USA	not on display
Diorama of The Battle of the Meuse	1937	Brussels / Belgium	will move to the city of Namur
Diorama of the Gornergrat mountain region	1900, c.	Lucerne / Switzerland	not on display
Diorama of The Battle of Trafalgar (Wyllie's-Panorama)	1930	Portsmouth / England	

Scenic circular paintings (not really panoramas in the original sense)

Circular painting Klarwelt der Seligen	1924	Ascona / Switzerland	
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Diorama (type Daguerre)

Diorama of The church of Saint-Gervais - Saint-Protais	1842	Bry-sur-Marne / France	under restoration
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Panoramas which remain in large fragments

Panorama of Cairo and the Nile	1881	Brussels / Belgium	
Panorama of The Battle of Bannockburn		Peebles / Scotland	
Panorama of The Battle of Omdurman		Peebles / Scotland	
Panorama of The Defence of Sevastopol	1905	Sevastopol / Ukraine	The painting now on display at Sevastopol is a 1954 copy
Panorama 'Panthéon de la Guerre'	1918	Kansas City / USA	

A large number of fragments from other panoramas are still existing. In most cases we have no information on the scale of those fragments and how much of the original panorama painting is remaining. If you have more detailed information please inform IPC Secretariat.