

PANORAMA

Newsletter **20**
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19th International Panorama Conference in Istanbul/Turkey, 16 – 19th April 2010

We are very sorry that the invitations for this year's conference have not been distributed yet. Our local partner in Istanbul, The Culture Co., a subsidiary of the Greater City of Istanbul, had some problems having the conference details arranged. The main problem was to have hotel arrangements reserved for our members. In 2010 Istanbul will be one of Europe's Cultural Capitals. That's why hotel rooms are very rare. The organiser has reserved rooms in a single hotel for all conference participants. **Details on the hotel and the program will follow within a few days, together with the formal invitation, being sent to all IPC members.**

The conference will start with an opening reception on the evening of 16th April 2010. The conference itself will be on 17th and 18th April. On 19th April a sightseeing program to the city of Istanbul will be organised. The conference fee will be approximately € 125.- for IPC members.

The conference will include the following lectures (subject to changes):

- Denise Oleksijczuk (Asst. Prof., School for the Contemporary Arts at Simon Fraser University, Vancouver/Canada): *Henry Aston Barker's Panoramas of Constantinople, 1801*
- Ralph Hyde (Panorama Researcher, London/UK): *Panoramas and the Crimean War*
- Veronica Frenks (Romanist, Vlissingen/The Netherlands): *Panorama The Siege of Flushing 1809* painted by Henry Aston Barker
- Gabriele Koller (Art Historian, Panorama Researcher, Ph.D. Candidate, Bonn/Germany): *Storms, fires and other catastrophes. The fate of some 19th century panoramas*
- Thiago Leitão de Souza (Architect, Ph.D. Student, Universidade Federal do Rio de Janeiro - FAU - PROURB/Brazil): *The Panorama of Rio de Janeiro* by Victor Meirelles and Henri Langerock

- Dominik Imhof (Curator Art Museum of Thun/Switzerland): *The Panorama of Thun - On the history and the future of the oldest surviving panorama painting*
- Suzanne Wray (Panorama Researcher, New York/USA): *Paul Philippoteaux's "Harlem" Studio and the Niagara Panorama* - Stefan Oettermann (Art Historian, Curator Asisi Visual Culture GmbH, Berlin/Germany): *Johann Carl Enslin (1759-1848). Balloonist, Aeronautic Artist, Phantasmagorist, Mechanic, Panoramist, Pioneer of Photography*
- Erkki Huhtamo (Prof., University of California, Dept. of Design/Media Art, Los Angeles/USA): *Moving Panoramas on Stage - new Perspectives*
- Ronald Huynen (Artist, Rotterdam/The Netherlands): *Play the Panorama. A series of endless 'relay travelogues' drawn by local contemporary artists from all over the world*
- Jeremy Diggle (Prof., Massey University, Wellington/New Zealand): *Narvik's complaint, a new cyclorama*
- Sara Velas (Artist, Los Angeles/USA): *Creating a new moving panorama: The Grand Moving Mirror of California*

On the afternoon of 18 April a plenary discussion will handle questions on the future of the International Panorama Council as a membership organisation.

We hope to see you all in Istanbul!

Panorama appeal to UNESCO World Heritage in Holland, Germany, Belgium

The Bavarian Heritage Department (Bayerische Landesamt fuer Denkmalpflege) has given support to the plea of Dr. Gebhard Streicher, president of the board of the Foundation Panorama Altoetting, aiming at a serial nomination of the three most representative panoramas of universal value for the World Heritage list of UNESCO. Prof. Dr. Egon Johannes Greipl, Generalkonservator of the Bayerische Landesamt fuer Denkmalpflege in Munich is working on the application, appreciating the fact that European heritage sites are overrepresented on the list. Both UNESCO and European countries being reticent about new applications.

Nevertheless the Panorama of the Battle of Waterloo was placed on the Belgian provisional list during the UNESCO Convention in Quebec in July 2008. This was on the initiative of the Wallonia Region. Inspector General Ghislain Geron of the Department of Heritage also supported the application of Panorama Mesdag for a place on the provisional list of The Netherlands. He has also acknowledged his willingness to support a 'proposition commune', a Serial Nomination of the world's three most authentic and eligible panoramas of The Hague (1881), Altoetting (1903) and Waterloo (1912).

The Mesdag application is being considered by the Dutch Minister of Education, Art and Science Dr. Ronald Plasterk. The IPC, giving support to the request for a Serial Nomination recognition of the three panoramas, informed Dr. Plasterk on 17 December 2009 about the Belgian and German applications and their support for the Mesdag application in Holland.

IPC International Panorama Council

www.panoramapainting.com

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Honorary President:
Prof. Ottó Trogmayer (HU-Budapest)

President:
Ernst Storm, info@e-storm.nl

IPC Secretariat:

Patrick Deicher
Hochruetistrasse 39
6005 Lucerne
Switzerland

Phone +41 79 637 31 53
info@panoramapainting.com

Gebhard Streicher honoured by town of Altoetting

Because of his extraordinary service to the Jerusalem Panorama Kreuzigung Christi Dr. Gebhard Streicher was honoured on 9 December by the First Mayor of the town of Altoetting with the town's Golden Ring of Honour. Damian Widmer, one of Gebhard Streicher's co-founders of the European Panorama Interest Group, the predecessor of the International Panorama Council, awarded Buergermeister Herbert Hofauer the IPC Pin of Honour for his general support of the world-wide panorama community and in particular in securing the future of the Altoetting Panorama. Altoetting has hosted the IPC Conference twice, in 1998 on the occasion of the first world-wide IPC conference and in 2003 on the occasion of the 100th jubilee of the 12 x 95 meter Altoetting Jerusalem panorama. The 2,30 x 28 meter abstract Cyclorama 2000 of Stanford Wurmfeld was on display at the Central Square of the pilgrimage town at the same time.

Moving Panorama of Pilgrim's Progress to move again

The Moving *Panorama of Pilgrim's Progress* will be conserved as a result of a \$52,000 government grant entitled Save America's Treasures received by the Saco Museum, in Maine in the US. The project will also create a 245 meter long fabric, photographic replica, which will permit moving panorama performances for the first time in over a century. The museum must now raise an equal amount of matching funds.

Painted in 1851, the painting depicts scenes from John Bunyan's epic *Pilgrim's Progress*. Originally entitled *Bunyan's Tableaux*, the panorama is one of the few moving panoramas extant and among the best produced in the 19th century. The grant will also support an interactive video, complete with music and narration.

Some IPC members will remember hearing about the panorama's 1997 rediscovery at the 2004 New York conference. Many joined the post conference tour to see the panorama on exhibition in Saco, Maine.

At the 15th IPC Conference at Yale University in 2007 member Peter Morelli informally showed a large scale fabric replica of a few scenes of the panorama. These were made to test and demonstrate the process of making the replica that is a key to this project. A moving panorama usually had a lecturer, music, and sometimes lighting effects.

"We are so excited to finally be able to give this remarkable object the attention that it deserves and that Save America's Treasures recognizes the national significance of the panorama," said Leslie Rounds, Executive Director of the Dyer Library and Saco Museum.

The *Moving Panorama of Pilgrim's Progress* is an extraordinary work painted by Joseph Kyle and Jacob Dallas. It was created in 1851 and presented to U.S. audiences throughout the second half of the 19th century. These New York painters were members of the National Academy of Design and they were able to solicit designs from other academicians, including Hudson River School masters Frederic Edwin Church and Jasper Cropsey, as well as leading illustrators, including F.O.C. Darley.

John Bunyan's *Pilgrim's Progress*, on which our panorama is based, is frequently cited as a predecessor to the modern novel and was a favorite among participants in the American mid-19th century Protestant Revival. The *Moving Panorama of Pilgrim's Progress* was one of the most important moving panoramas in the United States, emblematic of this genre of painting that bridged high art and popular culture.

This current project will build upon the successes of the conservation work achieved a decade ago, treating the remaining three quarters of the panorama and exploring innovative new strategies to make this immense masterpiece accessible to audiences and scholars worldwide. The project will begin in January of 2010, when the panorama in its entirety is shipped to the Williamstown Art Conservation Center in Massachusetts for treatment. Upon

completion of the conservation treatment (which is estimated to take approximately one year), the panorama will return to the Saco Museum. Photographs of the panorama are available at

http://www.sacomuseum.org/mus_pilgrims.shtml. Two scholarly articles about the panorama are available at <http://www.tfaoi.com/aa/3aa/3aa70.htm> and <http://www.tfaoi.com/aa/3aa/3aa66.htm>

Version of Gettysburg Cyclorama to be sold

A client of O'Toole Ewald Art Associates, Inc. currently owns the Gettysburg Cyclorama that was formerly located at Wake Forest University Winston-Salem, North Carolina/USA and is interested in selling it. The painting is appraised at USD 8.5 million, but the owners are willing to sell it for USD 2.5 million. The cyclorama comprises 14 panels. It measures 22 feet in height and 410 feet in length and is in fairly good condition. It is currently located in North Carolina.

The painting was formerly ascribed to Paul Dominique Philippoteaux, but newer research showed that the authorship is unsure.

Contact: Chana Benjamin cb@otoole-ewald.com.

Panorama Einsiedeln to be financed on a solid basis

The panorama society at Einsiedeln/Switzerland plans to put the finances of the panorama on a solid base. They plan to have the panorama cross-financed by an apartment building that is about to be erected beside the panorama rotunda. The income from these apartments will help to ensure the panorama remaining open for the next decades.

The panorama of the Crucifixion of Christ was painted in 1962 by Hans Wulz and Josef Fastl after an original picture of 1893 which was destroyed by fire in 1960:

www.panorama-einsiedeln.ch

Information on Bachelder's panorama of Milton's 'Paradise Lost'?

Dr. Brian Opie of the School of English, Film, Theatre and Media Studies at Victoria University of Wellington/New Zealand is trying to locate a copy of the description of Bachelder's panorama of Milton's 'Paradise Lost' (see Mimi Colligan, "Canvas Panoramas", 71-73), and would appreciate any advice as to a possible location. Please send your information to brian.opie@vuw.ac.nz.

Panorama painting based on the literary works of Sir Walter Scott?

Dr. Ann Rigney, Professor of Comparative Literature at Utrecht University, is doing research on the work of the author Sir Walter Scott. She wondered if these works have ever influenced a panorama painting or a related media form.

Does anyone of you know about panorama paintings based on the work of Sir Walter Scott? Please send your information to Eline van der Ploeg, the research assistant at the Netherlands Institute for Advanced Study in the Humanities and Social Sciences in the Netherlands:

E.vanderPloeg@nias.knaw.nl.

Panorama related photographic work

IPC member Suzanne Wray informs about a show that she saw at SPACED: Gallery of Architecture in New York City on 15th November 2009:

The Hudson: Our Nation's First Highway. Aerial digital panoramas by J.H. Aronson. Unique views from New York City to Albany and back including towns and cities.

This work is the result of a year-long study by helicopter of both sides of the Hudson. It was inspired by an 1885 publication sold on the Hudson River Dayliner with photographs taken from a boat. JH Aronson has done studies of

piazzas in Rome and various Italian cities from which etchings were made. Some were published in Edmund Bacon's *Design of Cities*, an impressive collection of large scale photographs comprising multiple images.

The photographer is hoping to have a book published that shows maps of the Hudson with his panoramic photos of the views on each side. The photographer has also done prints and maps, which look very much like the old circular drawings that show the view from one point. Those are shown on a website: www.imago-terrae.com.

Public fundraising for Panorama Mesdag

The public fund raising for the renovation and enlargement of Panorama Mesdag in The Hague, which started on 8 September 2009, has made possible a prudent start on 4 January 2010. The Board of the panorama, a non-profit family business of descendants of the painter couple's families of Mesdag and Van Houten, is still in desperate search for more once-only funding. Day-to-day business will stay breakeven for the long run only when the current in-depth investment is levelled off by gifts from private persons and charity foundations, along with the incidental but considerable backing of the City of The Hague. The bank account of the Foundation for the Preservation of Panorama Mesdag ('Stichting Behoud Panorama Mesdag, Den Haag, Holland) is BIC: INGBNL2A, Iban: NL96INGB0000150000. For information visit www.panorama-mesdag.com.

19th Century 'Circlevision' by Ian Beckett

Famous Military History professor Ian Beckett will deliver a speech on *The Art of the Panorama and Cyclorama: Nineteenth Century 'Circlevision'* on January 12 (20:00) at the Cultural Center Warenar, Kerkstraat 75, Wassenaar, the Netherlands. Entrance fee for non-members of DFAS of The Hague is 10 euro. Information: www.dfas.nl.

E-Cyclorama: immersed in color

Sanford Wurmfeld (New York) announced the new web site is now up and running, delivering a 360 degree walk through his (elliptical) E-Cyclorama, which was on display last summer at the Neuberger Museum (S.U.N.Y., Purchase, NY, USA). Re: www.sanfordwurmfeld.com.

Please support us listing the surviving Moving Panoramas

In Newsletter 19 IPC published a list of the remaining panoramas/cycloramas and dioramas painted before World War II. For Newsletter 21 we plan to publish a list of remaining moving panoramas painted before World War II. If you have any information about a moving panorama that still exists, please send in details (title, dimensions, owner, painter, date of creation, location) to the Secretariat info@panoramapainting.com.

Call for information on panoramas etc.

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

New studies and publications on panoramas etc.

Schiermeier, Franz, *Panorama Muenchen. Illusion und Wirklichkeit. Muenchen als Zentrum der Panoramen-Herstellung*, ed. by Stadtarchiv Muenchen, Franz Schiermeier Verlag Muenchen, Muenchen 2009, € 48,50, German only, ISBN 978-3-9813190-1-9 (including a 96-page brochure on panorama painting in Munich around 1900 and reprints of 9 photographic panoramas of Munich as leporellos).

www.stadtatlas-muenchen.de/panorama-muenchen.html

Leroy, Isabelle, *Le panorama de la bataille de Waterloo, Témoin exceptionnel de la saga des panoramas*, Liège 2009, ISBN 9782507004439 (€ 30,-, French only). This well edited book by IPC member Ms. Isabelle Leroy was published by the Royal Commission of Monuments, Sites and Excavations of the Wallonia Region, with its seat in Liège, Belgium (www.crmsf.be). It consists of 144 pages including a bibliography and it is well illustrated, including rarely seen picture postcards from the Leroy collection, a full colour fold-out picture of the Waterloo 1815 Panorama, black and white fold-outs of the destroyed 'Panorama of Cairo and the borders of the Nile River', and the major part of the Congo Panorama, which has been in depot at the Royal Museum of the Army and the Military History in Brussels since 1956.

It opens with a global view of the panorama phenomenon, being "à la charnière des genres artistiques et technologiques qui annonce les revolutions future ... plongeant le spectateur au coeur d'un voyage spatial et temporel" (on the turning point of artistic and technological conditions announcing future revolutions ... immersing the visitor right in the heart of a voyage through space and time). But the most impressive part of the book is a thorough study of panoramas through the ages in Belgium.

In particular Brussels entrepreneurs took advantage of the Franco-Prussian war of 1870, offering chances to contest the market position of both Paris- and Munich-based panorama developers and painters. In fact, Brussels all at once became the heart of panorama painting and panorama capitalism. Many Brussels citizens were tempted to invest their money in public stock issues of Panorama Companies which exploited panorama paintings in all major cities in Europe, and many outside of it.

The third part of the book is devoted to the phenomenon of all Battle of Waterloo panoramas that have existed, and of which the only one that still exists is on the Waterloo Battlefield itself. The panoramists, the panoramas, their travels and, in most cases, their disappearance are documented as concisely as historic sources can reveal.

In view of the bicentennial of the Battle of Waterloo the publication of this book is very relevant. It is also a topical event because of the appeal to recognize the three panoramas of exceptional and universal value, authenticity and integrity to be placed in the UNESCO list of World Heritage Sites. The Panorama of the Battle of Waterloo [1912] in Braine-l'Alleud, Belgium is the youngest of the three, which also include Panorama Mesdag [1881] in The Hague, Netherlands and the Panorama of the Crucifixion of Christ [1903] in Altoetting, Germany. The publication is a masterly proof of the author's passion for panoramas and of Belgium's important role in the 19th Century 360° phenomenon.