

New postal address for IPC

The IPC Secretariat has a new postal address. Please update your address databases and address your future mailings to IPC to the new address:

International Panorama Council
Patrick Deicher
c/o BDO Ltd.
Landenbergstrasse 34
6002 Luzern
Switzerland

secretary@panoramacouncil.org
www.panoramacouncil.org

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Thun panorama closed down for restoration

The oldest existing panorama worldwide will be restored from mid-june 2013 on. The rotunda is closed for renovation and work goes forward on the extension of the Thun-Panorama in Schadau Park in Thun/Switzerland. The annexe to the present rotunda, the result of an architectural competition, was designed by the Lucerne-based architecture office Graber & Steiger. At the conclusion of the work, the restoration of the panorama painting will take place in spring 2014, with the restoration of the canvas carried out while the museum is open, so that visitors can follow the progress.

Asisi panorama ‚Rome 312‘ in Pforzheim / Germany

The Berlin-based panorama artist (and IPC Executive Board member) Yadegar Asisi, after showing panoramas in Leipzig, Dresden and Berlin, expands his activities to a fourth location: Pforzheim. In cooperation with local entrepreneur Wolfgang Scheidtweiler, the former Gasometer of the city of Pforzheim will be transformed into an exhibition space. The panorama exhibited will be the ‚Rome 312‘ painting in a third and slightly revised version. Two earlier versions of the panorama depicting the antique city of Rome in the year 312 were shown in Leipzig until 2009, and from 2011 to 2012 in Dresden.

Panorama of the Battle of the Nations to be opened to public in August 2013 at Leipzig / Germany

From August 2013 on, the Panometer in Leipzig will show a new Asisi panorama ‚Leipzig 1813‘, which depicts the famous Battle of the Nations in the year 1813.

The Waterloo Panorama in 5 stages

On the occasion of its one hundredth anniversary, the Battle of Waterloo Panorama, south of Brussels, is hosting an educational exhibition entitled ‚Voile Acté‘. On the ground floor, it traces the

IPC Executive Board:

Prof. Yadegar Asisi	(GE-Berlin)
Dr. Mimi Colligan	(AU-Melbourne)
Dominique Hanson	(BE-Brussels)
Ernst Storm MSc	(NL-Rotterdam)
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Ryszard Wójciewicz M.A.	(PL-Rogoź)
Prof. Martin Woolner	(UK-Plymouth)
Prof. Sanford Wurmfeld	(US-NYC)

President:

Ernst Storm, ipc@e-storm.nl

IPC Secretariat:

International Panorama Council
Patrick Deicher
c/o BDO AG
Landenbergstrasse 34
6002 Lucerne
Switzerland

Phone +41 79 637 31 53
secretary@panoramcouncil.org

The International Panorama Council is a non-government and not-for-profit association, subject to Swiss law.

development of this exceptional piece of Wallonian heritage through panels and photos, telling the story of the site and the restoration of the monumental work that is housed there: a canvas painted by Louis Dumoulin in 1912 to illustrate the battle of 1815, which gives a 360° view, measuring 110 meters in circumference and 12 meters tall.

The exhibition tells the story of the panorama in five stages, illustrating five themes with visual sequences within the exhibition space:

- "Creating": shows the history of the monument, from the creation of the cylindrical space in 1912 which housed the canvas until it was restored a few years ago.
- "Visiting": uses photos to trace the stories of renowned people who were visitors to Waterloo and presents the development of a site that is dedicated to welcoming its visitors.
- "Cleaning": presents the stages of the cleaning required, including removing dust and individual stains or water damage.
- "Repairing": shows where the real work lies for the restorers. Although localized, various ailments afflict the surface of the canvas or the paint layers, as well as the painted foreground elements that give depth to the scene.
- "Restoring": presents the "re-composition" of the work at the end of the process, which will return the canvas and its decorative elements to a state that is as faithful as possible to its original arrangement, returning the foreground scenes and decorative elements to their original locations.

There are numerous conservation and restoration issues surrounding the Panorama and the work of Dumoulin. Following an initial restoration of the external shell between 2007 and 2009, which gave the Panorama back its original exterior appearance, the canopy covering the panoramic platform was replaced in 2010-2011. The next steps, which will be ongoing until 2014, consist of restoring Dumoulin's canvas and then its peripheral decorative elements.

The exhibition has been designed by Manon Gheysens, Maud Grommen, Sakina Kasseyet and Julie Ronsmans, masters students from the "built heritage" and "scenography" interior design courses at the Ecole Supérieure des Arts Saint-Luc Bruxelles, under the supervision of their workshop teachers Nicolas Gyömörey and Nicolas Stevens.

Erkki Huhtamo's Audiovisual Performance Production "Mareorama Resurrected" now available for viewing online

An edited version of UCLA Design Media Arts Professor Erkki Huhtamo's acclaimed illustrated lecture performance "Mareorama Resurrected" is now available online: <http://artandcode.com/3d/otherevents/the-moving-panorama>

The Performance took place during the Art & Code 3D Conference at Carnegie Mellon University, Pittsburgh, in October 2011.

Performed throughout the 1800s, moving panoramas were among the most popular entertainment of the 19th century. In this poetic lecture-demonstration, scholar and media archeologist Erkki Huhtamo draws on his research into moving panoramas and dioramas to discuss various historical apparatuses that laid the groundwork for 20th and 21st century immersive applications—including those created now by game designers and media artists. The particular focus of this presentation will be on the Maréorama, a huge multi-sensory spectacle created by Hugo d'Alesi and his team for the Universal Exposition of 1900 in Paris. Drawing

from high-resolution scans and the original piano music composed for the Maréorama by Henri Kowalski, Huhtamo reconstructs several sequences from this simulated sea voyage on the Mediterranean. The performance features live piano accompaniment by Stephen L. I. Murphy.

Collections by Christopher Lennox-Boyd - offer to museums and collectors

The International Panorama Council has been contacted by one of the co-executors of Christopher Lennox-Boyd, who collected, among other things, printed material related to panorama exhibitions. The co-executors are seeking to interest British museums in various parts of his collection in the hope of (as far as possible) offering parts of it in lieu of inheritance tax. Where this is not possible, they will sell the collections.

Please contact Charlotte Mitchell

diggerrocks@gmail.com if you personally, or your institution, are interested in the collection, or if, by any chance, you can suggest a museum or other buyer (preferably U.K. residents) which might be interested in this material so as to prevent its being split up.

Exhibition 'The Panoramic River: the Hudson and the Thames'

From London to New York, The Panoramic River: the Hudson and the Thames at the Hudson River Museum from February 2 to May 19, shows new ways of seeing the two iconic rivers the Hudson, America's first river and England's ancient Thames. In the late 18th century, British artists developed the large-scale panorama, all-encompassing bird's-eye views of the rivers and their lands that made humans seem the center of the universe. Popular visual spectacles for the 19th century audience, they are the roots of today's big screen immersive film experiences.

Painters such as Robert Havell Jr., who emigrated from London to New York, exemplify the influx of English artists who influenced a shared Anglo-American panoramic vocabulary as well as the evolution of American landscape painting in the early 19th century. Havell's work, which also included the creation of many of the landscapes for Audubon's famous birds, includes panoramic publications and paintings of the Hudson River and the Thames. Other artists in this exhibition include Thomas Cole (Father of the Hudson River School), Jasper Cropsey and John Kensett, also depicted the chain of cities, suburbs, and countryside along these two rivers, where horizontal planes and historical associations gave form to both artistic and cultural expression.

The Panoramic River features major loans from more than two dozen museums, galleries, and private collections. Museums lending paintings include: The Metropolitan Museum of Art; The New-York Historical Society; Museum of Fine Arts, Boston; Baltimore Museum of Art; Fenimore Art Museum; The Frances Lehman Loeb Art Center at Vassar College; Maryland State Archives; West Point Museum; Williams College Museum of Art; Princeton University Art Museum; and the Yale Center for British Art.

The Panoramic River, organized by Hudson River Museum, is co-curated by Bartholomew Bland, Director of Curatorial Affairs and Laura Vookles, Chief Curator of Collections. The exhibition is accompanied by a fully illustrated catalogue with additional essays by Pat Hardy, Curator of Prints and Drawings, Museum of London and Geoff Snell, University of Sussex and the National Maritime Museum, Greenwich, England.

In conjunction with the exhibition, the museum will present several programs, including a magic lantern show and a planetarium show illustrating the development of the "immersive environment" from the cyclorama to today's planetarium. On Wednesday, 13 March, Scott Wilcox, Chief Curator of Art Collections for the Yale Center for British Art, and Laura Vorhees, the Hudson River Museum's Chief Curator of Collections, will discuss the birth of the panorama in Edinburgh, Scotland, and the growth of panoramic art and entertainment in the 19th century.

Cyclorama building at Gettysburg will be demolished

A 14-year battle over the fate of a modern structure at the heart of Gettysburg National Military Park is over. The National Park Service said Thursday that it would begin demolishing the Cyclorama building as soon as February, clearing the site ahead of the 150th anniversary commemoration of the battle.

The building, designed by the famed architect Richard Neutra, was built in 1962, ahead of the battle's centennial anniversary, to house the 360-degree Cyclorama painting depicting Pickett's Charge. But the building sits on Cemetery Ridge, where Union troops repelled Confederate forces led by Gen. George Pickett on the battle's final day, July 3, 1863.

Though reviled by Civil War buffs, who have long believed it has no place on the 19th-century battleground, the concrete circular structure is at the same time beloved by fans of Modern architecture.

The park service first announced its intention to demolish the building in 1999. But a group of preservationists seeking to save the structure - which by virtue of its age and design is eligible for the National Register of Historic Places - won a court victory in 2010 that forestalled the demolition.

The U.S. District Court for the District of Columbia directed the park service to conduct an environmental analysis on the demolition and to consider "non-demolition alternatives" such as moving the structure or leaving part of it intact.

Lawhon said Thursday that the park service had determined that there was no need for the continued use of the building, and that retaining it conflicted with the overall goals and purpose of the park to preserve the battlefield.

"The site is a key portion of the Union battle line and is important to the public understanding of what happened here," Lawhon said. "The Cyclorama building was a disruption to that."

Informed of the demolition news, Cyclorama supporters contended that park service officials were abrogating their role as stewards of the recent past, and said the agency was engaging in "revisionist history" by destroying the building.

"That will result in the loss of a legitimately historic structure, ultimately eroding the overall historic integrity and fabric of Gettysburg," wrote Alan Higgins, president of the Recent Past Preservation Network in an e-mail.

The private Gettysburg Foundation will cover the \$3.8 million demolition cost.

The 12-ton, 27-foot-high, 377-foot-long canvas depicting Pickett's Charge is now on display in the park's visitor center.

Source: <http://articles.philly.com>, Amy Worden, aworden@phillynews.com

A panoramic future for the historic rotunda in Innsbruck / Austria?

The historic panorama rotunda at Rennweg in Innsbruck / Austria is still searching for a future use. After the translocation of the panorama painting to a new museum in 2010, the old rotunda is empty. The city of Innsbruck and the Land of Tyrol initiated a feasibility study that should be finished by May 2013. One of the projects being considered is a 360° projection space.

360 Conference 'Time around Space' - Call for papers and contributions

Faculty of Arts, Plymouth University, UK, 21st -23rd June 2013

The development of new technologies has made more feasible the production and presentation of visual images and sound within the 360 degree environment; this has resurrected echoes of the physical spectacle of the 19th Century Panorama and offers as well new paradigms of thought and possibilities for exploring the image and sound environment, its content production, its experience and its meaning.

The Conference seeks to elicit interdisciplinary explorations of the creative possibilities of the 360 environment which may include the environment as intelligent agent, as a projection space, a performance space, a space of audience experience and a space offering new possibilities of meaning, narrative and interactive forms.

http://www.panoramacouncil.org/downloads/360_Conference_call_for_content.pdf

'Panorama Burgerhout' on display

For many years three huge paintings were stored in the Rotterdam Maritime Museum depot. On 9 February they found a nice 'industrial' environment along a gangway in the museum, the oldest maritime museum in the Netherlands. Together they cover approximately 50 m2, 'the second biggest Dutch maritime view after the 1680 m2 Panorama Mesdag in The Hague', the museum claims proudly.

The 2 meter high canvases show the shipbuilding history of the former Burgerhout Shipyard. The museum calls them 'Panorama Burgerhout', although of course they are not a panorama, but at the most panoramic paintings. Three grandchildren of the last owner, H.A. Burgerhout (1886-1932), participated in the funding of the restoration and presentation of the long-hidden treasure.

Reviving the art of moving panoramas on a small scale

There is a small group of artists in the US reviving the art of moving panoramas (on a small scale) called crankies. Seattle had its first crankie festival on February 14, 2013.

<http://www.thecrankiefactory.com>

Exhibition Sanford Wurmfeld: Color Visions 1966-2013

New York, NY / USA, February 15 – April 20, 2013 at Hunter College / Times Square Gallery

The exhibition celebrates the work of Sanford Wurmfeld, the Phyllis and Joseph Caroff Professor of Fine Arts Emeritus and the Hunter College Art Department Chair from 1978-2006 (and IPC Executive Board member). Wurmfeld is an internationally known

painter and a fixture in the New York art world. For decades he has created abstract paintings about color and its affects on human mood and visual perception. Drawing inspiration from Georges Seurat, Josef Albers, Claude Monet, Mark Rothko, and his mentors and colleagues from Hunter College, among others, Sanford Wurmfeld illustrates the psychological effects of color on large-scale canvases. He has pursued a near-scientific inquiry into the perceptual and experiential effects of color while remaining an intuitive painter. With over 60 paintings, sculptures, drawings, and films – many of which have never been exhibited – Sanford Wurmfeld: Color Visions 1966 - 2013 presents the most comprehensive retrospective of his large-scale works from over his fifty-year career. The exhibition provides a unique opportunity to explore Wurmfeld's groundbreaking examination of three-dimensional color as well as his legacy as a painter.
<http://www.hunter.cuny.edu/art/galleries/current-and-upcoming-exhibitions-3>

Panoramas in Motion: a Public Symposium

"Panoramas in Motion: a Public Symposium" was presented at the Saco, Maine, City Hall on Saturday, 22 September, 2012, as part of the Saco Museum's exhibition, "The Moving Panorama of Pilgrim's Progress."

The Moving Panorama of the Pilgrim's Progress, also known as Bunyan's Tableau, is a rare surviving example of the moving panorama, a very popular form of entertainment in 19th-century America. It is unique in that it bridged "high art" and popular culture: the panorama was conceived by members of New York's National Academy of Design, and designs were contributed by artists Frederic Edwin Church, Jasper Cropsey, and Daniel Huntington, among others. In 2010, the Saco Museum was awarded a large conservation grant for the panorama, which permitted its exhibition at the Saco Museum and Pepperell Mills. In addition, a digitally printed replica was created, a script written, and an "apparatus" to roll and unroll the panorama created, thus enabling modern audiences to see the panorama "performed" at Saco City Hall. Friday evening, 21st September, the panorama was unrolled to piano accompaniment, and a lecture delivered by showman Terry Borton of the American Magic Lantern Theatre. This was followed by Terry's magic lantern show of the Pilgrim's Progress, with slides by Joseph Boggs Beale, America's foremost magic lantern artist.

Saturday's program began with a welcome by Saco Museum's Executive Director Leslie Rounds, followed by an introduction to the moving panorama by Museum Trustee Peter Morelli, and to the Pilgrim's Progress panorama by former Saco Museum Director Jessica Skwire Routhier.

Janeen Turk, Senior Curatorial Assistant at the St. Louis Museum of Art, spoke about another extant moving panorama: The Monumental Grandeur of the Mississippi Valley, which is undergoing restoration.

"Scenes of Surpassing Grandeur: Moving Panoramas of the Frozen Zone in America," by Dr. Russell Potter of Rhode Island College, gave a "behind the scenes" look at the logistics of traveling from town to town with a large moving panorama and equipment. Suzanne Wray's "Amusements After the 12-Hour Work Day," looked at the traveling exhibitions of moving panoramas, dioramas, and other entertainments that provided amusement to the New England "mill girls," like those employed by Saco's Pepperell Mills. Terry Borton's "The Magic Lantern Show and the Panorama

Show," spoke about panorama showman Edmund Beale and his nephew, Joseph Boggs Beale. As a youngster, Joseph Boggs Beale saw his uncle's moving panorama performances, and created a panorama of his own, experiences that would later influence his art for magic lantern slides.

Kevin J. Avery, Senior Research Associate at the Metropolitan Museum of Art, spoke of artists Thomas Cole and Frederic Church and their landscape painting. A pupil of Cole's, Church became a leading artist of the Hudson River School.

A panel discussion reviewed the history of the Pilgrim's Progress panorama, from an artifact donated to the Saco Museum in 1896 and put into storage, to a rediscovery of the panorama and its significance, culminating in the exhibition of the restored panorama. Symposium attendees then visited the nearby Pepperell Mills, a former textile mill, where most of the restored panorama was displayed. The Saco Museum displayed the remaining portion of the panorama, and artifacts associated with the panorama and Bunyan's book.

Quarterly IPC Newsletter Lottery

With the 25th edition of the IPC Newsletter we introduced a 'panorama lottery' for IPC members only. With each issue of our Newsletter a specific panorama related book or other item will be put forward for lottery among our members. It may be brought in by ourselves or by one of our members in consultation with Patrick Deicher. Ideas for lottery items are most welcome.

At this second occasion we raffle one copy of "The Panorama in the Old World and the New", edited by Gabriele Koller, Amberg/Germany 2010, 168 pages, 112 (mainly colour) illustrations.

IPC enrolled members can participate in this free lottery by sending an email to lottery@panoramacouncil.org until 15 March 2013. We wish you success – and Happy New Year!