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PANORAMA

IPC
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#37

International Panorama Council

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ANNOUNCEMENTS

EVENTS

The New York Times published an article on the new Angkor Wat Panorama Museum on January 25th, 2016. The article was written by Amy Qin and discusses Mansudae Studio projects in North Korea and around the world. Ms. Qin contacted the IPC during her research and discussed the panorama phenomenon in Asia with IPC President Sara Velas.

Yadegar Asisi's panorama *DRESDEN 1945 – Tragedy and Hope of a European City* re-opened to the public at Panometer Desden, Germany on January 16th, 2016.

Project Hyena Diorama is a new exhibit at The Field Museum in Chicago, IL. The diorama features four taxidermied hyenas mounted in 1899 by Carl Akeley and opened to the public on January 27th, 2016.

Rearranging History: Daniel Macmorris & The Panthéon de la Guerre, Kansas City, USA
February 3rd – March 27th, 2016

"Scenes from the Life of Christ," unveiled at the Krannert Art Museum on March 9th, 2016
<https://news.illinois.edu/blog/view/6367/333845>

25th IPC Conference: Ópusztaszer, Hungary
September 28th – October 1st, 2016

Magic Lantern Society Convention
October 6th-9th, 2016 in New Orleans
<http://www.magiclanternsociety.org/about-society/convention-2016/>

Submissions for the next IPC Newsletter are due April 21st, 2016; secretary@panoramacouncil.org

GEORAMA!

By Sue Truman

Members and friends of the IPC converged in St. Louis, Missouri on Sat. Jan. 23rd 2016 to see GEORAMA, a musical about the life and times of moving panorama showman John Banvard (1815 –1891). His moving panorama of the Mississippi River was enormously popular in the US and Europe making him the richest artist of his time and inspiring other artists to follow suit.

Seven years in the making, the GEORAMA “book” was written by West Hyler and Matt Schatz. Tune and song master Jack Herrick wrote the music. IPC member Suzanne Wray was a historical consultant early in its development. The countless rave reviews have been gratifying and has brought attention to this forgotten art form. One of the biggest stars of the show was the moving panorama itself. Hats off to the Director West Hyler. He could have run a digital painting across the stage but No! He took the more difficult, yet rewarding, route and set out to have a 7' high, 600' moving panorama painted and cranked. This epic feat was lead by Scott Neale.



Photo: Peter Wochniak

GEORAMA was performed at The Repertory Theatre of St. Louis. Before the show, IPC members were treated to a special Q & A by West and some of the crew, to tell us a bit more about the production, as well as a backstage tour. During the presentation by West, we learned that the great, great, great, great, great grandson of John Banvard lives in St. Louis – Michael Mackerel Banvard. He's a fiddler who performs in a string band and also works in the theater! I have been in touch with Michael and he was most kind and gracious. What a wonderful connection to make - wow!

THEN, we saw the show. It was worth flying from Seattle to St. Louis. The actors, costumes, set, and of course seeing the moving panorama roll by, were all so exciting.

What's in store for the show and the moving panorama? We are hoping that it will travel to a city near you. Stay tuned!

Rearranging History, Daniel MacMorris and the Pantheon de la Guerre, on exhibition at the National WWI Museum and Memorial.

By Suzanne Wray

The National WWI Museum and Memorial In Kansas City, Missouri, holds the “reconfigured” Pantheon de la Guerre panorama, the subject of the current exhibit “Rearranging History: Daniel MacMorris and the Pantheon de la Guerre.” IPC President Sara Velas and IPC member Suzanne Wray were able to visit Kansas City after seeing the “Georama” musical in St Louis, Missouri; their visit came on a day when museum archivist Jonathan R. Casey presented a program about the exhibit.

The north wall of Memory Hall displays a mural 13 feet high x 69 feet long, created from parts of the original panorama: cut, collaged, and over-painted in areas, the center section of the mural depicts the U.S. contribution to the Allied victory, with groups of wartime allies shown on either side. The current exhibition has gathered discarded fragments of the original panorama (some of which were presented to friends of MacMorris), some of the original portrait studies for figures in the panorama acquired by the Museum at a French auction, and even some fragments sold on eBay. A large fold-out image of the Pantheon, as displayed at the Chicago World’s Fair of 1933-34, was spread across two easels for Casey’s talk, enabling visitors to compare the panorama with its remains as arranged in the mural.

Painted in Paris between 1914 and 1918, the Pantheon de la Guerre was conceived and overseen by artists Pierre Carrier-Belleuse and Auguste-Francois Gorguet, assisted by twenty other French artists, most of whom were too old or infirm to serve in the military, but who could contribute in this way to the war effort. The panorama was a commercial enterprise, but its propaganda and documentary value ensured that it received the support of the French government and military authorities. The Pantheon differed from earlier panoramas in that it presented a collection of portraits, rather than showing battle scenes; in this it was similar in concept to the History of the Century by Henri Gervex and Alfred Stevens, displayed at the 1889 Universal Exposition in Paris. The Pantheon de la Guerre, 402 feet in circumference by 45 feet high, was shown in Paris from 1918 to 1927 in a rotunda built on land allocated by the French government. An estimated eight million people saw the panorama, including many Americans

who had served in France. Among these was Kansas City artist Daniel MacMorris, who later studied in Paris with Gorguet in the early 1920s.



Panorama fragment, photo: Sara Velas

Three American businessmen bought the Pantheon in 1927 and brought it to America: it was shown in New York, Washington, D.C., Chicago, Cleveland, and San Francisco, where it was treated as a "spectacle" entertainment, in contrast to its treatment in France. Never as successful in attracting visitors as had been hoped, the Pantheon changed owners who encountered financial difficulties. The last owner put the Pantheon into outdoor storage in Baltimore in 1940 and was never able to pay the storage fees. The painting was auctioned off in 1952, sold to Baltimore restaurateur and art collector William Haussner for \$3,400. A year later the painting was unrolled at a circus lot, and aerial photos were shown in a Life Magazine story. Daniel MacMorris, now working at Kansas City's World War I Liberty Memorial, saw the story and contacted Haussner about using part of the panorama on one wall of a building in the memorial. In 1956, having been unable to find a sponsor to build a rotunda to house the Pantheon, Haussner agreed to give the painting to MacMorris with carte blanche to dismember it as needed to fit the wall.

The American section of the painting became the focus of the Memory Hall mural, with the original French focus of the Pantheon obliterated. Figures were added, others overpainted. The landscape above the portraits, which showed the entire Western Front of the war, was discarded, deemed too damaged to save. Another section of the Pantheon, the staircase of heroes, was cut to fit one wall the Museum Building almost as wallpaper, and can be viewed there. As Mark Levitch writes in his book, *Pantheon de la Guerre: Reconfiguring a Panorama of the Great War*, the Pantheon was "both eviscerated and preserved" in Kansas City. The current exhibition gives visitors an opportunity to glimpse what was been preserved, and what was lost.

Suggested reading: *Pantheon de la Guerre: Reconfiguring a Panorama of the Great War*, by Mark Levitch. University of Missouri Press and The National World War I Museum, 2006.

A Collection of "-ramas"

By Sara Velas, IPC President

After attending the performance of GEORAMA, some of the group visited the -rama collection of IPC member Andy "rama" Newman. Meticulously cataloged and stored in a basement room of Mr. Newman's house, this collection includes posters, toy boxes, t-shirts and any item which ends in the suffix "rama". Andy's collection was inspired by a St. Louis bowling sign he saw in the 1970s featuring the phrase "Bowl-A-Rama" illuminated in neon. What began over 30 years ago as a series of photographs documenting things ending in -rama was expanded to include books, records, souvenir plates, boys scout patches, physical objects and printed materials. Andy is still actively adding to his collection and invites fellow panoramaniacs to be assistant worldwide deputies in the hunt for all things "rama." You are welcome to bring any striking "-rama" object or occurrence to his attention in case it is not already represented in his collection. Andy Newman can be reached via email at: andyrama@aol.com. We thank Mr. Newman for his hospitality during our St. Louis visit and for sharing his unique collection with us.



Flowerama Shop – 7728 Big Bend Blvd, St. Louis, MO 63119 - January 23, 2016. Seen enroute from the Georama Performance to the -rama collection of Andy Newman (photograph Sara Velas)

The 17th Fragment

Of the Transylvania Panorama

A new fragment from the all but lost *Transylvania Panorama* has been found and is on view at the Tarnów Museum in Poland.

The original panorama was finished in 1898 for the ceremonies of the Hungarian Millennium. Painted by Styka and some Hungarian painters, it was exhibited in Budapest for 10 years. In 1907 it was moved to Warsaw and after the exhibition there cut into fragments and disappeared. The Museum in Tarnow (home town of the painter Josef Bem) identified 37 fragments and owns a portion of them.

The Tarnów regional weekly, *Masto I Ludzie*, reports that the newly found fragment features infantrymen advancing toward the fight. "This piece from the bottom of the big canvas, gives us new information about the color of the image – which is important in connection with the planned reconstruction of the Panorama in color."



Photo: Regional Museum in Tarnów

Die Dresdnerin

By Karsten Grebe

As an accompaniment to the *DRESDEN 1945* Panorama, the crime novel *Die Dresdnerin (The Dresden Woman)* written by Alexander Asisi has been published.

In his debut book, Yadegar Asisi's nephew describes the end of the war in the Third Reich in 1945 on the trail of a serial killer. The investigations lead the detective inspector and his assistant to Dresden, the only city on German soil that has not been destroyed yet. In his crime novel, Alexander Asisi takes the reader on an exciting journey back in time through the Third Reich – and to the Saxon metropolis on the eve of its destruction. Readers will experience the bombing of Dresden in the conflict of the characters between internal emigration, resignation, an awakening resistance and Nazi ideology.

Here follows an extract from *Die Dresdnerin*:

Erich Klemmer gazed out of the community room into the courtyard. He didn't get involved in the discussions of his colleagues sitting behind him at tables with opened newspapers in front of them while swapping simple-minded thoughts on the contents of the articles and reading aloud passages from them. The idle chatter didn't disturb him, there was nothing to do; this agency was also proving to be increasingly paralysed.

THE IRON COMMANDMENT OF THE GERMAN LAW OF LIFE: WE WILL FIGHT UNTIL THE FINAL DECISION!

Klemmer carefully fingered his neck where the wound still burned under the bandage. Outside in the courtyard, a mechanic was busy working on the remaining four cars in the motor pool. The vehicles were hardly used now, the last reserves of petrol being kept back for a dire emergency.

THE NATIONAL SOCIALIST FIGHTING COMMUNITY BETWEEN THE GERMAN PEOPLE AND ITS FÜHRER IS UNSHAKEABLE.

Klemmer squinted at the clock. A quarter past twelve. His stomach started to rumble. Lunch was a long time coming. Probably potato soup and bread and butter again.

The novel is available in the asisi online shop at: shop.asisi.de

A Review: The Painters' Panorama

By Suzanne Wray

*The Painters' Panorama
Narrative, Art, and Faith in the Moving Panorama of the
Pilgrim's Progress*

Jessica Skwire Routhier, Kevin J. Avery, and Thomas
Hardiman Jr.

Published by the University Press of New England, 2015

"Bunyan's allegory of the Pilgrim's Progress has been, for the first time in this or any other country, illustrated by a series of panoramic paintings...it is much to be regretted that the impress has been made upon a material so perishable as canvass." Brooklyn Eagle, April 3, 1851

In fact, this panorama was made on a material more perishable than canvas: it was painted in distemper on muslin, the tools of the 19th century scenic artist. This makes its survival all the more remarkable: donated to Saco, Maine's York Institute in 1896, it was placed in the museum's basement—two large rolls of painted fabric, never catalogued or labeled—until it was rediscovered a century later, in 1996. A Save America's Treasures grant in 2009 enabled the complete conservation of the painting, the creation of a digitally printed replica that can be "performed," and an exhibition of the restored panorama in Maine.

The large, stationary panorama, most often depicting battles or city scenes in a circular rotunda, had been invented in the late 18th century. Carefully painted in oil on canvas, the panorama surrounded viewers standing on a circular viewing platform; they could see neither the top nor bottom of the painting, which gave the sensation of "being there." The moving panorama did not require a purpose-built building; it was portable, and could be brought to theaters or halls in cities or small towns, which made it tremendously popular in 19th century America. Painted on rolls of muslin or cotton sheeting, usually 8 to 10 feet high, the panorama was wound on large spools and unrolled before the audience.

A narrator on stage described the events being shown, music on the piano or organ usually accompanied the unrolling, and special effects were sometimes added. Journeys showing miles of scenery and current events (the Gold Rush in California, Arctic exploration, Civil War battles, for example) were most common; panoramas with Biblical subjects were popular, as they could overcome the aversion of some who would not attend a "theater."

A moving panorama from Europe was shown in New York's Niblo's Garden in 1830, but it was the huge success of John Banvard's "3 mile long" painting of the

Mississippi River in the 1840s that made every painter, scene painter or sign painter long to paint his own panorama and make his fortune. The result, as one magazine wrote, has "been the fruitful parent of a multitude of staring and impudent productions, which it were almost a libel upon Art to call pictures." Author Charles Dickens, after seeing a panorama described by a pedantic lecturer wrote, "I systematically shun pictorial entertainment on rollers." Advertisements for moving panoramas often assured would-be viewers that the painting was no "mere distempered daub," but a work of art.

The Pilgrim's Progress, or The splendid Moving Mirror of the Bunyan Tableaux, differed from many other moving panoramas. It illustrated John Bunyan's Pilgrim's Progress, a 17th century allegory with which most of its viewers would have been familiar; the audience might also have been familiar with black and white illustrations from the book, which, due to the religious revival in the early 19th century, had appeared in many illustrated editions. Now they could see "the story in color" (as broadsides advertised) and in motion.

Unlike most other panoramas, the Pilgrim's Progress could claim a connection to "high" art: it was painted by well-known painters Edward May and Joseph Kyle, both members of the National Academy of Design. Kyle had painted at least nine panoramas. May and Kyle solicited designs for scenes for the panorama from fellow artists, and painters Daniel Huntington, Frederic Church, Jacob Cropsey, Felix Darley, Jacob Dallas and Peter Duggan all contributed.

The Pilgrim's Progress was a huge success: after opening in New York's Washington Hall in November, 1850, it was exhibited to full houses for six months, much longer than the usual moving panorama show; it is estimated that one third of New York's population saw it during that time. This success led to the creation of a second version of the painting: the two panoramas toured different parts of the country. In March of 1867, the Bunyan Tableaux, Pilgrim's Progress, "the largest panorama in the world," returned to New York and was shown at Union Hall, Broadway and 23d Street. In late September, now renamed "The Pilgrim," it opened at Bunyan Hall, a converted church. A hidden chorus performed; there were "floating figures" in the transformation scene, perhaps projected by a magic lantern. The popularity of the moving panorama waned, however, and in 1887, one panorama of the Pilgrim's Progress was advertised in the New York Herald as "for rent or sale very cheap; everything complete."

The Painters' Panorama traces the "progress" of the panorama: the creation of the painting, its travels, its rediscovery and the efforts by a dedicated group of

people to preserve the painting and again bring it before an audience. The many color plates show the scenes in the panorama, and fold out color plates show sections of the painting. The book ends with a wonderful photograph showing a father holding the hand of his young daughter as they walk past the restored panorama on display in one of the 19th century buildings of the former Pepperell Mills in Biddeford, Maine. The New England textile factory workers, the "mill girls", of Biddeford, could have seen the original Pilgrim's Progress panorama when it visited the town in 1858; it seems to have remained in the area, ultimately ending up in the basement of the York Institute. That this rare survivor could be viewed so many years later is a tribute to all involved.

The Panorama of Rio de Janeiro by Victor Meirelles and Henri Langerock

By Thiago Leitão de Souza

PROURB – FAU – UFRJ

Programa de Pós-Graduação em Urbanismo

Faculdade de Arquitetura e Urbanismo - Universidade Federal do Rio de Janeiro

In January 3rd 1891, a unique entertainment spectacle was opened to the public for the first time in Brazil: a Panorama of the city of Rio de Janeiro. The whole project was made and developed by the famous Brazilian painter Victor Meirelles de Lima (1832-1903).



The initial studies of *The Panorama of Rio de Janeiro* were sketched in the city, in 1885. Without any financial support of the Brazilian monarchy, the painter was forced to raise funds for the construction of his Panorama. He invited a Belgian photo-painter to be a partner and co-author of his Panorama: Henri Charles Langerock (1830-1915). With over a dozen other partners, they created the company Meirelles & Langerock to paint and execute *The Panorama of Rio de Janeiro*.

Since it was impossible to find in Brazil a large atelier to develop and paint the whole canvas, the two artists traveled to Ostend and worked tirelessly from 1886 to 1887. In April 4th 1888, in Brussels, in the presence of the Belgium's King, *The Panorama of Rio de Janeiro* was

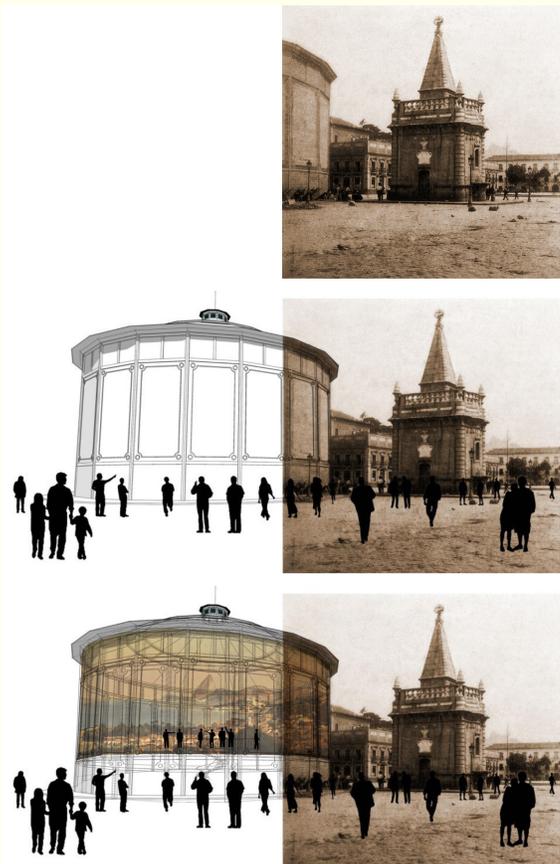
finally exhibited. In a few months, more than 50,000 people went to see the Panorama. Considering the great success, Langerock requested a greater share in the profits. The Brazilian painter disagreed and the discussion ended up in the Belgian Supreme Court. In the end, the decision was to support Meirelles. After this, Langerock was disassociated from the company.

After the exhibition in Brussels, the Panorama was taken to Paris and was presented at the Universal Exhibition of 1889. It was subsequently included in the Official Catalog of Brazil's exhibition, becoming again a great success. Meirelles was awarded a gold medal for the painting.

At the end of the exhibition in Paris, Victor Meirelles decided to return to Brazil and brought his Panorama with him. With a very particular architecture new to the Brazilian landscape, the building was a big and opaque cylinder in concrete and brickwork, the 'rotunda' was quickly well known by the citizens.

The Panorama of Rio de Janeiro was approximately 115 meters long, 36 meters wide and 15 meters high, with 1668 m². A whole system was developed specially to exhibit the huge canvas. The Panorama depicted the center of the city and its surrounds in the middle of the 19th century, from the Santo Antonio's Hill point of view.

The Panorama was in exhibition for almost six years, attracting 90,000 people, around 20% of the population of the city at the end of the 19th Century.



Victor Meirelles created two other Panoramas: *O Panorama da Revolta da Armada (The Panorama of the Brazilian Navy's battle)*, and *O Panorama do Descobrimento do Brasil (The Panorama of the Brazil's Discovery)*, but without any international exhibition. At this time, the first cinemas arrived in Rio de Janeiro, and Meirelles' Panoramas gradually reduced their visitation.

In 1902, just a few months before his death, Victor Meirelles gave his Panoramas to the Federal Government. The paintings were housed improperly at the Museum of Quinta da Boa Vista, now the National Museum. Since 1910, they've been lost forever. Only with the initial studies in many pieces, we can only imagine the whole Panorama and the beautiful landscape of the city of Rio de Janeiro in 19th century.

Angkor Panorama Museum

A new panorama is now on view at the Angkor Panorama Museum in Siem Reap, Cambodia. The painting depicts the Angkorian era from 802-1431, and shortly thereafter, and features scenes from the Cham War (1471), the Bayon Temple and the daily life of Khmer villagers. The painting is 120m long, 13m high, 360-degrees with a faux terrain and was done by the North Korean Mansudae Studio.



Photo: Peter Toth

The Museum is located next to the UNESCO World Heritage Site featuring the ruins of Angkor during the Khmer Empire, which flourished from the 9th to 15th centuries. The museum is open to visitors with daily operating hours listed on the website as well as additional information: <http://www.angkorpanoramamuseum.com>.

SLAM

By Sara Velas, IPC President

As part of the regional Missouri gathering of the IPC we made a visit to the Saint Louis Art Museum (SLAM) to see the *Panorama of the Monumental Grandeur of the Mississippi River* which is currently on view in the entrance hall of the museum. Painted by John J. Egan in the mid 19th Century, this moving panorama was commissioned by archaeologist Montroville W. Dickeson who used the painting to enhance his public lectures on his excavations and discoveries. His field sketches were given to Egan to construct the linear landscape, which was then unrolled for his audience. The panorama is distemper (animal glue and pigment) on muslin (a thin canvas). (SLAM Object registry: www.slam.org)

In the United States, moving panoramas of the Mississippi River were quite popular, yet most all of these paintings have disappeared. We were happy to see that the museum has put this important treasure on display in a prominent place where visitors would be sure to encounter it and we hope that the panorama will remain on view in the sculpture hall permanently.

IPC Member Sue Truman made arrangements for us to meet with Melissa Wolfe, Curator of American Art, who greeted us in front of the panel of the panorama. The panorama is shown one scene at a time and occasionally the scene is changed. On the day of our visit (January 23, 2016) "Cave in the Rock" (Scene 5) was shown. This is the only interior scene in the 348 ft. long painting. A beautiful range of blues, greys and whites were used to depict the dark interior of this cave which was a well-known "thieves' lair" or hideout in southern Illinois. Wisterialike flowers hang from the variegated stalactites and crystals. Skeletal figures, likely the remains of bandits or river pirates, are hidden amongst the stalagmites and rock formations. Three men holding lit torches discover a curious scene of petroglyphs. This scene had accents of gold leaf and foil attached to the canvas giving a sparkly effect to the depictions of crystals and rocks.



Photo: Molly Briggs

25th IPC Conference: Feszty Panorama
Ópusztaszer National Heritage Park, Hungary

Fiction and Reality in Panoramas
28 September 2016 – 30 September 2016
Post Conference Tour in Szeged: 1 October 2016

The IPC is pleased to announce that the next conference will be hosted by Ópusztaszer Heritage Park. The theme of the 25th Conference encompasses a discussion of truth and fiction in panoramic depictions. This theme extends beyond real versus imaginary to include other examinations such as what is and what is not present on the canvas or how these images reflect the past, present, or future.

Attendees of the conference will visit the Feszty Panorama and pay tribute to IPC co-founding member Ottó Trögmayer (Budapest, July 24, 1934 – Szeged, 28 May 2015). Trögmayer initiated the first meetings of the IPC and, as the director of Móra Ferenc Museum in Szeged, he contributed in particular to secure the future of the Feszty-Panorama.

The call for papers that relate to the subject of fiction and reality in panoramas is officially open. Interested parties should send an abstract to the secretary via email no later than April 30, 2016. Invitations to present will proceed subsequently.

Ópusztaszer National Heritage Park is an 136-acre theme park less than 2-hours south of Budapest and half-an-hour north of Szeged. The park explore the history of Hungary as well as the culture and life-style of people living on the Southern Great Plain. Beautifully nestled in the Pusztaszer Protected Landscape, the Heritage Park marks one of the most sacred and important historical sites in Hungary, Ópusztaszer, where in the year 896 the modern nation of Hungary was born.

Features of Ópusztaszer National Heritage Park

- Exhibits one of Europe's largest panorama paintings, the *Feszty-panorama*: Arrival of the Conquering Hungarians into the Carpathian Basin.
- History of the region through exhibits in the eco-friendly Csete yurts.
- Replicates village life in a living Open Air Museum with 15 reconstructed buildings from the Interwar Period.
- Offers a display of traditional Hungarian horsemanship, including archery, horseback wrestling, racing, and outfits dating back to the time of Genghis Khan and earlier.
- The archaeological excavations of a medieval monastery.

Day 1, Wednesday 28th Sept 2016

16h00 Arrival to Kistelek (where hotels are located)
17h00 Meeting of IPC Executive Board, registration of participants, reception
18h00 Opening speech
19h00 Dinner

Day 2, Thursday 29th Sept 2016

9h00 Departure by coach to the Heritage Park Ópusztaszer
10h00 Conference: opening, speeches, coffee break
12h30 Lunch
13h00 Conference
15h00 View the Feszty Panorama
16h00 Visit of the exhibitions in the building of Rotunda (building of the Feszty Panorama)
17h30 Travel back to Kistelek
18h00 Dinner

Day 3, Friday 30th Sept 2016

9h00 Departure by coach to the Heritage Park Ópusztaszer
10h00 Conference, coffee break
12h30 Lunch
14h00 View the Open-air Ethnographical Collection
17h00 Annual General Assembly IPC (public)
18h00 Travel back to Kistelek by coach
19h00 Farewell dinner

Day 4, Saturday 1st Oct 2016

9h00 Departure by coach to Szeged
10h00 Sightseeing in Szeged
12h00 Lunch
13h00 Departure by coach to the railway station Szeged

Suggested Accommodation in Kistelek, Hotel Aqua
<http://www.aqua.hotel.hu>

25th IPC Conference Fees

Standard registration (non-IPC member) € 200
IPC member (current) € 150
Students € 125
Speakers delivering a paper € 100
Post Conference Tour of Szeged € 30

Register

http://panoramacouncil.org/en/what_we_do/international_panorama_conferences/upcoming_conference/

