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International Panorama Council

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ANNOUNCEMENTS

EVENTS

Yadegar Asisi unveiled his latest panorama, *TITANIC*, on January 28th, 2017 in the Panometer Leipzig in Germany.

The Emergence of Pre-Cinema: Print Culture and the Optical Toy of the Literary Imagination, a new book by Alberto Gabriele.

Hieratic Gaze, a 360 degree visual experience debuted at the Panorama Music Festival in NYC. This year's festival will include new works in a 360 dome theater, July 28-30.

VLC 3.0 media player for Windows and Mac now features 360-degree video and photos.

GAC Motor's new GA8 luxury sedan includes a 360-degree visual imaging system.

March 4, 2017 - Panorama Challenge at the Queens Museum in Queens, New York.

September 29 - October 2, 2017 - 26th IPC Conference at the Queens Museum in Queens, New York, USA. More details forthcoming.

November 30 - December 2, 2017 - RE:TRACE the 7th International Conference on the Histories of Media Art, Science and Technology in Vienna at Danube University.

April 28 - 30, 2017 - 10th International Magic Lantern Society Convention in Birmingham, UK

Atlanta Cyclorama

by Gordon Jones

After years of discussion and intense planning, the time has arrived - the Battle of Atlanta painting is ready for the move from its nearly century-old home in Grant Park to the new custom-built 23,000-square-foot Lloyd and Mary Ann Whitaker Cyclorama Building at the Atlanta History Center.



This Thursday, [February 9, 2017] the Atlanta History Center will begin a two day process to remove and relocate the Battle of Atlanta painting. Two early articles that have hit the presses.

[New York Times Article](#)

[CNN Article](#)

We think the move is historic in addition to being something of an engineering feat unto itself. The safe removal and relocation of this artifact is like no other project ever undertaken by the Atlanta History Center.

Our teams have been hard at work with some of the best minds in the highly specialized field of cyclorama conservation regarding structural and conservation requirements for the painting to determine any necessary stabilization conservation efforts needed prior to moving the painting.



The painting is now successfully rolled onto two 45-foot-tall custom-built steel spools – weighing roughly 12,000 pounds each - that are standing inside the Grant Park Cyclorama building awaiting their move.

The removal and relocation process will take two days – the painting will move on two custom-built steel spools day one, and will be lifted out of the roof of the Grant Park building by a crane through two 7-foot-diameter holes cut into the concrete roof. They will travel to Buckhead on the back of flatbed trucks and be hoisted into the new building through an opening in its roof on day two.

Please stay tuned to our Facebook and Twitter accounts for updates and images throughout the move. We are excited to share this historic update with our friends and partners.

[Atlanta History Center](#)

[FAQ's on the Battle of Atlanta Cyclorama's move.](#)

Media Contact: HPousner@AtlantaHistoryCenter.com

[@ATLHistCenter](#)

National Public Radio's [article and radio clip](#) about the move with an interview from IPC President Sara Velas.

TITANIC - The Promise of Modernity

Courtesy of Karsten Grebe

28 January 2017 sees the world premiere of the 360° Panorama "TITANIC – The Promise of Modernity" by Yadegar Asisi in the Panometer Leipzig. With a scale of 1:1, the panoramic image covers an area of approximately 3,500 square metres, leading visitors to the sunken wreck of the RMS Titanic, 3,800 metres below the surface of the North Atlantic.



Although the sinking of the Titanic on 14 April 1912 is already over 100 years ago, the Panorama is one of the works of Yadegar Asisi that appeals to the collective memory. The prompt reporting of the event around the world led to the tragedy becoming embedded in the collective memory. The presence of numerous famous passengers on board meant that the sinking attracted a great deal of attention. Names such as Guggenheim or Astor represent these enormously wealthy victims. Numerous filming adaptations of the subject from 1912 to the present also contributed to the notoriety: The best known of these is James Cameron's 1997 film, starring Kate Winslet and Leonardo Di Caprio.

With TITANIC Asisi not only addresses the actual maritime tragedy off the coast of Newfoundland, he also uses the sunken wreck to promote contemplation of man's striving to overcome nature, whatever the cost, thereby losing sight of his own limitations and possibilities.

Yadegar Asisi on his motivation: "For me, on the one hand, the Titanic stands for an extraordinary

engineering accomplishment, on the other hand, her fate symbolises the hubris of mankind."

Here the viewpoint of the observer is set some 3,800 metres below the surface of the water at the level of the shipwreck. An artificial light scenario (as with a major expedition) allows the visitor to discover the tragic extent of the disaster. The wreck is broken into two pieces and everyday objects, technical equipment and items of baggage lie around it, underscoring the tragedies of the passengers and crew.

An accompanying exhibition under the leadership of Creative Director Mathias Thiel provides visitors with an introduction to the subject matter. The industrial production and versatile uses of the new material steel for transport, houses, bridges, underground railways and much more besides around 1900 gave rise to a sense of almost limitless opportunities amongst engineers, inventors and steel barons. This was accelerated further with the conquering of the North American West. Things were to be built, designed or driven 'higher, bigger and faster'. Spacious installation rooms around the Panorama use illustrations from the pinnacle of industrialization around 1900 to present great achievements, but also daring approaches, paying respect to the technical advances made. After the visitors have passed the 1:1 reconstruction of the enormous bow of the Titanic they reach the Panorama room, in which the wreck can be seen on the sea bed. Thousands of tonnes of steel lie corroding and the once luxuriant furnishings and high-tech equipment of the steam ship is gradually being reclaimed by nature.

Researching the shipwreck and completing the 3D realisation was the responsibility of specialist Dominik Tezyk, who was advised in the task by various Titanic experts. Günter Bäbler of the Titanic Verein Schweiz and Dr. Clemens Tangerding from jetzt und einst provided key information and expertise to the project.

A composition created especially for TITANIC and background noises tailored specifically to the mysterious mood prevailing around 4,000 metres below the surface round out the Panorama experience. Eric Babak, famous from international film and television productions, has been composing the 3

accompanying music to the Panoramas of Yadegar Asisi for twelve years - and has also done so for TITANIC.

An extensive pedagogical outreach programme on the Panorama is also offered by the Panometer Leipzig team, providing visitors with an understanding of the subject in a target-group specific manner. Within this framework, various tours, presentations, events and actions will take place.

www.asisi.de / www.panometer.de



Panorama Publications

Janowska-Kondratowicz, Jadwiga, Panorama z ukosa. Wspomnienia z czasów konserwacji Panoramy Raławickiej w latach 1981-1985, Wrocław 2015, ISBN 978-83-61900-71-9

Nowak, Romuald / Stragierowicz, Beata, Panorama Raławicka we Wrocławiu 1985-2015. Kultura i turystyka, Wrocław 2015, ISBN 978-83-61900-70-2

Gabriele, Alberto, The Emergence of Pre-Cinema: Print Culture and the Optical Toy of the Literary Imagination. Palgrave Macmillan, UK 2016 ISBN: 9781137545923

Restoration of the circular painting "Il chiaro mondo dei beati" (the clear world of the blissful) by Elisar von Kupffer on Monte Verità, Ascona (Ticino), Switzerland by Lukas Piccolin

Starting in 1923 after completing his house in Minusio – a village near Locarno in Ticino, Switzerland - it took Elisar von Kupffer (1872-1942) several years to create the circular painting "Il chiaro mondo die beati". The circular painting was on display in an added rotunda to von Kupffers house called "Elisarion" that was finished only in 1939 and shows 84 completely naked figures with suggestions of coronas in a sequence of changing landscapes and seasons. The work is seen as one of the important concepts of Paradise in the early 20th century.

At the beginning of the 20th century von Kupffer lived in Berlin and one can assume that he must have visited one of the several panoramas on display in the German capital during that time. In the 1930's the "Elisarion" was known among artists and intellectuals in Europe and quite a few people visited von Kupffer in his house in southern Switzerland. There is a short passage in the book "Schloss Gripsholm" by the writer/journalist Kurt Tucholski about his a visit of the "Elisarion."

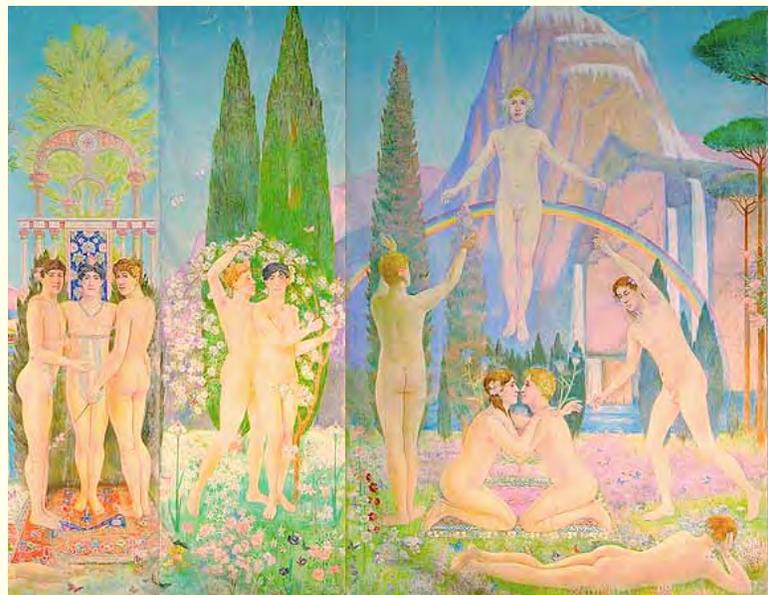


Photo copyright: [commune di Minusio](http://www.commune-di-minusio.ch)

"Il chiaro mondo dei beati"

- Continued

In his last will von Kupffer donated the house to the municipality of Minusio under the condition that the circular painting should remain in the rotunda and would be open to the public. After von Kupffers death in 1942 the Elisarion was in a state of slow decay. In late 1970ties the municipality of Minusio decided to use the "Elisarion" as a cultural center in the future and therefore all of von Kupffers art work was cleared out of the house. By pure chance the circular painting along with some other works of von Kupffer were saved from destruction by the exhibition designer Harald Szeemann. After being part of Szeemans art exhibition on life reform movements on Monte Verità, the painting was installed there in a simple wooden pavilion.

Over the years the circular painting has suffered a great deal from temperature changes and humidity and the pavilion was open to the public only on appointment for the last couple of years. After the well received exhibition "L'Elisarion e le sue origini" (The Elisarion and its origins) in the cultural center "Elisarion" in 2011/12, the people of Minusio decided in a public vote to contribute the sum of about a quarter of a million of Swiss Francs out of the municipality's budget to the restoration of the exhibition pavilion and the circular painting. The company Ars Artis from Switzerland – specialized in the restoration of panorama paintings – developed a concept to execute the restoration of the painting on the spot after the redevelopment of the wooden pavilion. Due to lack of finances no work has started on Monte Verità up to now.

This is why the association Pro Elisarion has initiated a donation initiative to help raise money of about CHF 150'000 so that the restoration work can hopefully begin in 2017/18. For more information about the circular painting "Il chiaro mondo dei beati", von Kupffers life/art work and the donation initiative visit the associations website (German/English/Italian – donation initiative up to now only in German):

www.elisarion.ch

Angkor Panorama Museum Visit

by Patrick Deicher

Traveling privately to Cambodia in November 2016, IPC Treasurer Patrick Deicher visited the new member of our panorama family, the Angkor Panorama Museum. Upon a meeting with the Deputy-CEO, Yit Chandaroat, he congratulated for the impressive work that had been realized and he transmitted greetings by IPC President Sara Velas as well as by the whole panorama community. Patrick Deicher



expressed the wish to have close contacts in the future.

The panorama is an impressive new representative of the panorama phenomenon. It has been inaugurated in December 2015. The panorama building houses not only the panorama but also an exhibition space and a movie theatre. The exhibition space is at about 6,115m² and it displays the various field of history and culture of Angkor Era. The panorama 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 123m long, 13m high, 360-degrees with a faux terrain and was created by the North Korean Mansudae Studio.

The Museum is located next to the UNESCO World Heritage Site featuring the ruins of Angkor. The museum is open to visitors with daily operating hours listed on the website as well as additional information: www.angkorpanoramamuseum.com.

The new panorama is now on view at the Angkor Panorama Museum in Siem Reap, Cambodia. A must-see for all Angkor visitors!

Update From Jeff Morgan

The largest panorama Jeff Morgan has ever undertaken is now being painted. The *Arkaroola Panorama*, 46 x 5.5 metres, depicts the flora and fauna around a watering hole in Arkaroola, South Australia.



New Panorama: *Epoch*

by David Breuer-Weil

David Breuer-Weil recently completed a 400cm by 3000cm monumental panorama painting that is a contemporary interpretation of the panorama genre. He has not yet decided where it will be exhibited first; but he currently has a related work on display at the Jewish Museum in London, a piece that, like his new panorama deals with evolution and the passage of time.

"I got the idea to make a contemporary Panorama painting in Maastricht in March 2016. In the city, at the time of the Art Fair, there was a tent showing a digital version of the Panorama Mesdag, a 19th century panoramic painting depicting the coast of Holland. I had the idea of painting a contemporary Panorama painting, one that instead of showing a topographical, military or historical scene, was a bizarre imaginative take on the origins and future of mankind, something vast, tragic-comic and baffling, like life and like art. After concentrating on sculpture for some time I wanted to dive head first back into painting, and painting on a ludicrous scale, rich with symbolism, colour and texture.

I began by making a very long drawing, about 10cm high and 120cm long, with all the scenes. I carried this around in my pocket, developing themes and motifs. I settled on a work that starts billions of years ago with the primordial swamp. Different bizarre life forms evolve and mutate from the swamp. Many of them become extinct. But there is this one creature that keeps going, and that is mankind. He keeps going, like an ant. He discovers things. He discovers fire, gets burned, but keeps going. He lives, dies and keeps going. I was influenced by watching ants as a child: those long lines of irrepressible life. How beautiful are those long ant lines leading to a massive anthill somewhere. What great optimism. And no matter how many get trodden on, they just keep going. Why all the effort? It seems absolutely impossible to give up. In that sense ants are like people.



They build towers, gather things, have this fantastic drive forward. In my panorama the people carry on moving along these long lines across vast fields and vast canvases.

New Panorama: Epoch

Continued

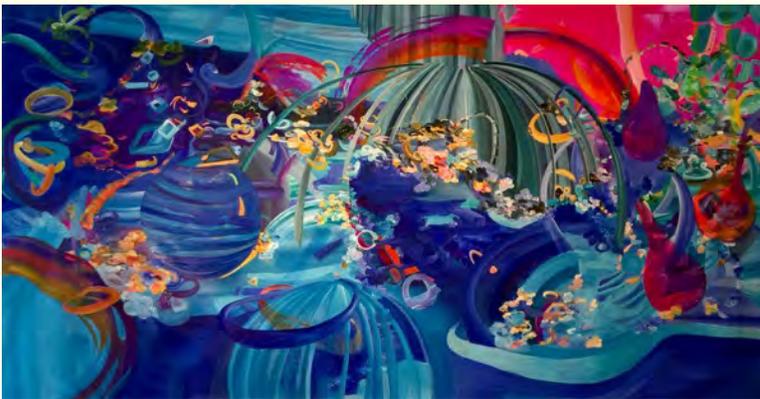
There are 20 canvases comprising ten main tableaux in the panorama, each representing a milestone or hurdle in the ant-like progress of humanity. Each of these sections, measuring 4 by 3 metres (two 2 by 3 metre canvases placed on above the other), is intended to function as an independent work, although they fit into the overall scheme of an ongoing progress through time.

David Breuer-Weil (British, b. 1965), Panorama (Epoch) 2016, acrylic on canvas, panoramic painting in twenty sections; overall size 4 by 30 metres, each panel, 2 by 3 metres. www.davidbreuerweil.com

PSIQUE LANDSCAPES

by Irina Rosenfeldt

Argentine painter Irina Rosenfeldt is working on her first panorama, 30 meters long x 2 meters high, for a 7m diameter panorama to be exhibited in 1917 at EMILIO CARAFFA MUSEUM at Cordoba, Buenos Aires, Argentina.



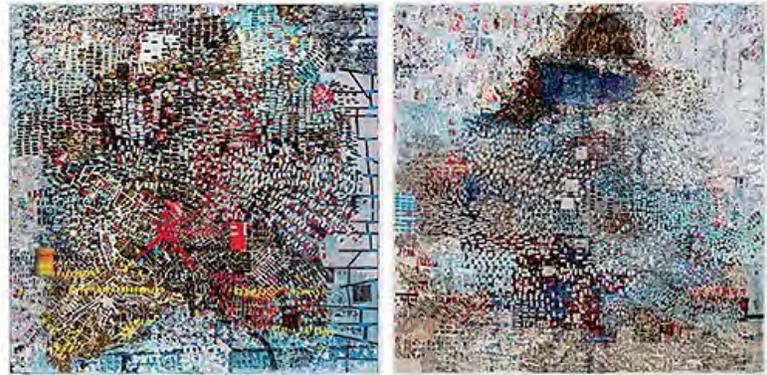
Born in Buenos Aires, Argentina, 1968, she lived in London where she studied Advertising and Marketing. Back in BA, Irina studied drawing and painting with renowned artists such as Tomas Fracchia, Ariel Mlynarcewicz and Sergio Bazàn. Her work has been shown at; SeeMee Billboard Times Square, Saatchi Gallery, Recoleta Cultural Centre, and others. www.irinarosenfeldt.com

Mark Bradford Cyclorama

by Hirshhorn Museum

Renowned American artist Mark Bradford (b. Los Angeles, California, 1961) creates large-scale, site-specific paintings that will occupy the entire circumference—almost 400 feet—of the Hirshhorn's Inner Ring Galleries, forming a monumental circular "cyclorama" that will offer an evocative, immersive experience for our visitors. Bradford, who lives and works in Los Angeles, has been recognized internationally for artworks that expand the language of abstract painting by imbuing it with both historical and personal significance.

For the paintings at the Hirshhorn, Bradford has



focused his historical research on the often overlooked female voices of the Civil Rights movement, using Smithsonian archival resources to inform and inspire his work. To complement Bradford's commitment to social and civic engagement, the Hirshhorn will offer an ambitious schedule of public programs throughout the year-long run of the exhibition, including a two-part initiative with Howard University to engage students and the local community with the museum on an ongoing basis.

The exhibit opens November 2017.

For more information, check the [Hirshhorn website](http://www.hirshhorn.org).

Hirshhorn Museum & Sculpture Garden
7th and Independence Ave., SW
Washington, DC

A glimpse on a historical diorama - The diorama of "Storming the Tuileries Palace"

by Patrick Deicher

At the beginning of 2017 there was a short chance to take a look at one of the few surviving historical diorama paintings: The diorama of 'Storming the Tuileries Palace' was laid flat on the ground and photographed. The original dimensions of the painting are 5 x 17 meters. The central part still exists today. It measures 5 x 10 meters.

The diorama was painted in 1889 by Munich based painters L. Bang and O. Lorch. From 1889 to 1892 it was exhibited in the 'Lion Monument Museum' in Lucerne / Switzerland. This museum was a popular tourist attraction close to Lucerne's Lion Monument which commemorates the Swiss Guards who were massacred in 1792 during the French Revolution, when revolutionaries stormed the Tuileries Palace in Paris / France.



This museum was transformed in 1892 into the still existing Alpineum museum (www.alpineum.ch). The diorama of the Storm on the Tuileries Palace was replaced by dioramas of mountains and stored for decades.

The diorama was presented in 1993 in a changing exhibition of the Historical Museum of Lucerne. In 2015 it was then shown for a few days in the Kunsthalle Lucerne.

After the current photographic shooting action in early 2017 the painting was re-rolled conservatively correct and stored again.

Werner Tübke: Panorama Painter Between East and West - in Holland

by Ernst Storm

The immense panorama by Werner Tübke (1929-2004) in Bad Frankenhausen (Germany) is sometimes referred to as the Sistine Chapel of the North. Tübke painted the 14x123 meter panorama between 1976 and 1987. The subject is the German Peasants' War of 1524-1526; the people's revolt against the powers in the south of the German speaking area, which the former German Democratic Republic (GDR) saw as a precursor for its 'People's Republic'. Tübke was an important painter of the GDR, however he was certainly no superficial propagandist. His virtuoso, theatrical and sometimes bizarre work retained its aesthetic significance, even after the fall of the wall and the Soviet Union in 1989/90.

Museum de Fundatie in the flourishing old Hanseatic city of Zwolle (the Netherlands) presents the first retrospective exhibition of Tübke's paintings outside Germany. In the new roof top extension the exhibit includes the 15 meters long preliminary study (scale 1:10) of his panorama from the Berlin National Gallery's collection. The exhibition runs through May 14th.

Werner Tübke painted a number of large scale GDR state assignments, for instance an allegory of The working class and intelligentsia for the Karl-Marx-Universität in Leipzig (1970) and a multi-panel on Man – the measure of all things for the Palast der Republik

Berlin (1974). Tübke studied at the Hochschule für Grafik und Buchkunst in Leipzig at the end of the nineteen forties, and continued his education at the Caspar-David-Friedrich-Institut in Greifswald, where he also studied art history. He made his first study trip to Italy in the early seventies. Initially, Tübke came under fire as his work refused to conform to the socialist realism demanded at the time, however the GDR government later embraced him as the ultimate interpreter of the communist ideal.



Tübke's prominent position in the GDR has always been a source of controversy. His traditional style and working approach also saw the avant-garde dismiss him as non-modern and therefore as of little interest. Upon closer inspection however, his work reveals an original artist indeed, fully autonomous in both his art and his social opinions. His panorama (cyclorama) of the German Peasants' War for example is no political pamphlet. Tübke painted a universal human drama; the disillusioned end to a utopia. If there is one striking lesson from history Tübke presents us with, it is that nothing ever appears to be learned.

The paintings – and the panorama in particular – seem to announce that all is vanity and the world a mere stage. The core theme in Tübke's paintings is the

'condition humaine', depicting man in an almost Hieronymus Bosch-like way resplendent with bells and frills, though tending towards the contemporary grotesque and dangers on our planet.

Werner Tübke, Self-portrait with palette, 1971, oil on canvas, 72.5 x 44 cm, Städel Museum, Frankfurt – photo: Städel Museum/ARTOTHEK

Swiss panoramas NOT on UNESCO World Heritage tentative list

by Patrick Deicher

The Swiss UNESCO committee has decided in December 2016 NOT to add the Swiss heritage panoramas (Murten, Thun, Bourbaki) as a 'serial and transnational nomination' to the Swiss tentative list for UNESCO World Heritage.

You may remember that the Panorama Waterloo already is on the UNESCO tentative list for Belgium (<http://whc.unesco.org/en/tentativelists/5364/>). The Panorama of the Battle of Waterloo is listed as a particularly significant example of the 'Panorama Phenomenon'. The IPC had discussed a few years ago to go on with the UNESCO recognition process but only for Panorama Altötting and Mesdag since both of them are more or less in an original ensemble of painting, building and optical apparatus. Unfortunately, IPC never had the resources to head for such a serial and transnational listing application.

The lack of such a historical ensemble situation is the reason for the Swiss UNESCO committee to decline the application. The Swiss experts state: "The panorama of Thun is now situated in a modern rotunda (1961) which replaces the original building (Basel, 19th c.). The Panorama of Murten was rolled-up again after its exhibition at Expo.02 [Swiss national exhibition in 2002] and the original building of the restored Bourbaki Panorama has been subject of major changes. The impairment of the integrity and authenticity of the objects by these circumstances is not negligible. Despite of its importance as monuments, none of the panoramic paintings fulfills the criteria for admission to the World Heritage List."

'Fictional realities' in Panorama Mesdag

by Ernst Storm

The assistants team of Hendrik Willem Mesdag, whose 1881 panorama is mentioned by his name, made use of some early photographs of Scheveningen, besides the extensive use of sketches the team members made on site. Now, 135 years later, the British-American artist Jeremy Kidd depicted the same surroundings meant for an exhibition in the renewed and extended Panorama building in The Hague, creating a spectacular and large impression of present-day Scheveningen, The Hague's seaside resort.

Jeremy Kidd, born in the UK in 1962, lives and works in Los Angeles. He started out as a sculptor and painter, before the rise of digital photography around 1990 inspired him to start experimenting with this medium. Now he has developed a method that involves taking huge quantities of photographs over a long period of time and blending them together to make a single image, fusing different times, locations, points of view, and movement.

Otherwise than a painted panorama, placing the visitor in the middle of an almost 'real' scene, fixing a certain place and time, Kidd's cityscapes and natural landscapes confront the viewer with complex images. They overturn the static quality and the structure of the depicted architecture from many different points of view at the same time. This induces the viewer to take a complete fresh look at well known environments.

By using dramatic light and dark contrasts and by blending colorful daytime and nocturnal scenes he succeeds in creating vibrant scenes, much like the late 18th century painters and the 19th century panorama painters have accomplished. All the spaces between the free-standing buildings in Panorama Mesdag have long since been filled in. Even so, with the aid of color and light contrast, Kidd manages to subtly accentuate the monumental historic buildings in their 21st century setting.

Implying his time-consuming way of fusing his photographs, Kidd presents contemporary cityscapes from all over the world. Most impressive: a panorama-like bird's-eye view from above TaiKoo place on Hong Kong Island East (see picture) and the new Markthal area in Rotterdam under development, a few months ago. Hard to depict on the small scale of this Newsletter is the 2016 fictional reality of Scheveningen, measuring approximately 81 x 275 centimeter.

The exhibition 'Kidd & the City – urbanizing landscapes' will be on view in The Hague (Zeestraat 65) through 26 March 2017. Re: www.panoramamesdag.com.

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