

International Panorama Council - Summer 2020 News

1 message

International Panorama Council <secretary@panoramacouncil.org>
Reply-To: us10-469b3d3d16-00a7ec2f74@inbound.mailchimp.com
To: secretariat@panoramacouncil.org

Sun, Sept 6, 2020 at 1:08 PM

[View this email in your browser](#)



Russian Sector of Museums-Custodians of Panoramas and Dioramas Receives Approval for their Guidance Manual



The team of authors led by Alexey Druzhinin, with the support of the Union of Russian Museums, developed the Guidance manual on technology of creation, exhibiting and storage of panoramas and dioramas. The manual was approved by Russian experts and researchers and has been sent to Russian museums for guidance in use.



2019 Annual Meeting of the Union of Russian Museums - Mr. Vladimir Presnov (Sector's Coordinator and Director of the Museum-panorama The Battle of Borodino) presented the manual for the Russian professional community

The manual details the process of creating dioramas and panoramas from the selection of a view point and sketching to the creation of a faux terrain, and the utilization of lighting and other technical equipment. The manual covers topical issues of conservation and museum registration of panoramas and dioramas in Russia. The document is available for download on [the internet data portal of the Sector of Museums-Custodians of Panoramas and Dioramas](#). The possibility of an English language version of this important document is being pursued by the Technical Committee of the IPC.

Details of this manual's development was shared at the 2019 IPC Conference in Atlanta during a Panorama Technology Workshop led by Irina Gribova, Secretary of the Sector and Representative from Museum-Panorama The Battle of Borodino, Russia.

Irina Gribova is a member of the Technical Committee of the International Panorama Council which brings attention and focus to preservation and technical matters of restoring historical panoramas and the creation of new panoramas.



2019 IPC Conference in Atlanta, Georgia, USA - Irina Gribova presents the manual project to the International Panorama Council

The International Panorama Council and the Sector of Museums and Custodians of Panoramas and Dioramas (Russia) signed a Memorandum of Understanding (MoU) at the St. Petersburg Cultural Forum in November 2018. The IPC is proud to be a part of these major developments in worldwide panorama history in a region where panoramas and dioramas are thriving.

The IPC Congratulates the Russian Sector of Museums-Custodians of Panoramas and Dioramas on this Major Accomplishment!

Memorial Statement for Significant Panorama Artist Professor Li Wu



Li Wu in Los Angeles, California, USA, 2019

photo credit: Ruby Carlson

It is with great sadness we announce that on May 4, 2020, master panoramic artist Professor Li Wu passed away due to complications from a lengthy ongoing illness.

A leading practitioner of contemporary panoramas and large-scale oil painting throughout China, for 35 years Professor Li Wu taught at the Luxun Academy of Fine Art in Shenyang working with students while creating award-winning paintings and dozens of museum installations. Li Wu worked on massive 360-paintings throughout China including "The Battle of Chibi," "[The Battle of Huai Hai](#)," which received the eleventh National Art Exhibition gold medal in China, and "Splendid Central Plains" - the largest panorama painting in the world, currently installed in the [Fu TV Tower in Zhengzhou, China](#) and which showcases the natural and cultural wonders of Henan Province.



Li Wu painting the semi-circle panorama "Battle of Ice Pool" in Chaoyang City, China 2008

photo credit: Luxun Acadmey

Traveling throughout China to work on commissioned installations, Li Wu was a true pioneer of the late 20th Century and early 21st Century wave of panoramas. Li Wu was a leading participant in the first ever US><China collaborative panoramic work "Shengjing Panorama" which was [unveiled at the Velaslavasay Panorama](#) in Summer 2019.

Li Wu was a member of the International Panorama Council and an active participant in the 2005 Conference hosted by the Luxun Academy of Fine art in Shenyang, China and at the 2012 Conference in Bulgaria hosted by the Municipality of Pleven and the Military Historical Museums, Pleven Epopee 1877 Panorama. His work is in numerous museums throughout China and his work has been presented in conferences and exhibitions around the world.



Li Wu painting the panorama "Battle of Huai Hai" in Xuzhou, China, 2007

photo credit: Luxun Acadmey

Professor Li Wu will be remembered for his commitment to hard work, his selflessness, perseverance, optimism, his courageous spirit and dedicated friendship. His dedication to the panorama and skillful artwork will continue to inspire us and he will never be forgotten.

The official memorial statement from the Luxun Academy of Fine Art in Shenyang, China [can be found through this link.](#)



Li Wu with "Shengjing Panorama" in Shenyang, China, 2017

photo credit: Ruby Carlson

Yadegar Asisi 360° new panorama: THE CATHEDRAL OF MONET



Dear Panorama Community,

A new 360° panorama by Yadegar Asisi will have its world première in Rouen, France on 4 July 2020. 'THE CATHEDRAL OF MONET – The Hope of Modernity' will be the highlight of this year's Normandy Impressionism, and can be viewed at the Panorama XXL exhibition centre until late 2021.

At 32 metres in height and more than 100 metres in circumference, this artwork is Yadegar Asisi's depiction of the advances made in painting during the Impressionist era. He drew inspiration from Claude Monet's Rouen Cathedral series, which was painted between 1892 and 1894.

For this piece, Asisi started by painting the cathedral square and its surrounding houses as they looked during the Belle Époque period based on historical photographs. He then created the Impressionist-style panorama. Made entirely using oil painting techniques, Asisi explores the effect of light on the architecture and its surroundings. Using bold dots and linear brush strokes that explode with colour, he traces the light as it falls on the scene and highlights the shadows as they are cast across the cathedral's stone exterior and surrounding houses. This is a piece that combines dazzling sunlight, Stygian shadows, sculptured, pastose forms and two-dimensional surfaces. The scenery contains nods to contemporary artists who lived at the same time as Monet – both those who were inspired by him and those who criticised the new style. After the panorama was completed, the work was digitalised, magnified and printed on roles of fabric.

The accompanying exhibition is the gateway to a discussion of the period, based on the intellectual impulses of the Impressionists and the views held by proponents of the academic style. The civil movement and technical innovations that resulted from this period – including oil paints in tubes, pre-produced canvases, photography as a medium and the ever-expanding railway network – fuelled debate and paved the way for new ideas and work practices. Watercolour paintings and sketches by Yadegar Asisi, as well as photos from the workshop, document the artistic process. Like Monet, Asisi made sketches of various points in the day before settling on an evening scene characterised by warm sunshine and long shadows.

A film clip offers a closer look at Yadegar Asisi and his concept, while another – a conversation with art theorist Bazon Brock – reveals how Asisi's ideas on time and place intertwine and touches on their relevance to today.

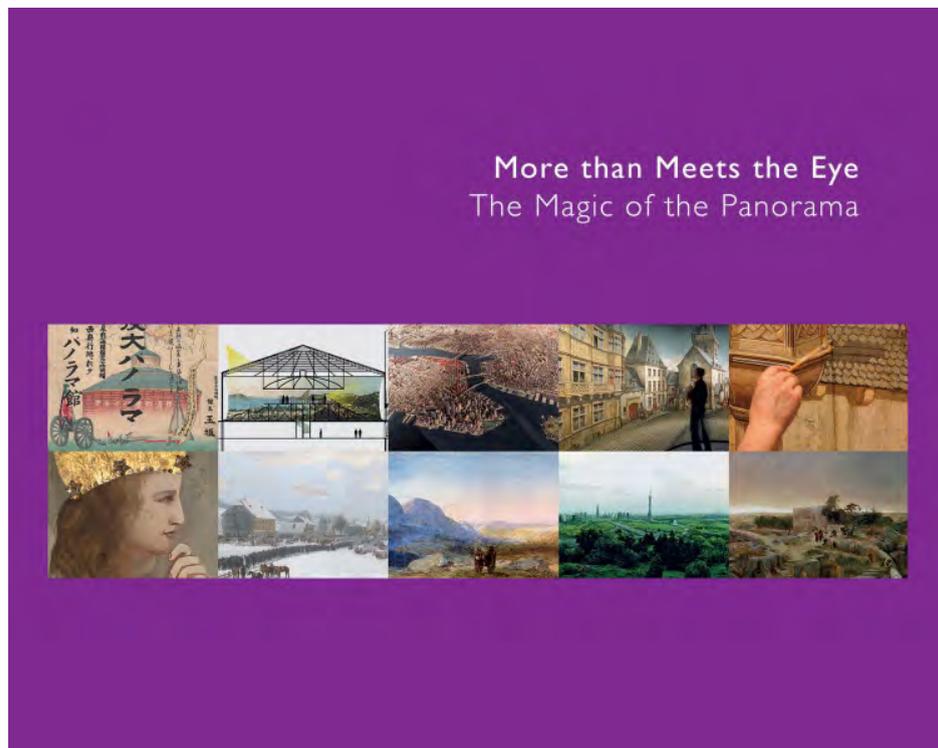
A composition created by Eric Babank, along with a soundscape made specifically for the panorama, add to the immersive experience. Rather than offering a traditional day-to-night rhythm, the combination of music and light acknowledges the tension that arose between two eras – based on a unique style of painterly abstraction. An accompanying publication offers an introduction to the artistic concept. Further information is also available at www.asisi.de or www.panoramaxxl.com.

Best regards,

Karsten Grebe.



More than Meets the Eye - The Magic of the Panorama Book Debut at the 28th IPC Conference in Atlanta, GA, USA



Since 1992 the International Panorama Council's annual conferences are intense encounters bringing together panorama specialists and enthusiasts from all over the world. However, not all conference proceedings have been published. To mark the IPC's 25th anniversary a new publication with contributions from IPC conferences held over the past years was decided on. More than Meets the Eye – The Magic of the Panorama was successfully launched at the 28th International Panorama Conference at the Atlanta History Center, Atlanta, GA, USA, 26-27 September 2019.

In its wide approach to the panorama phenomenon the publication not only reflects the global community of the International Panorama Council but also contributes to an understanding of the panorama as a truly global art form.

The new publication includes – in six sections – essays by 29 authors who approach the panorama phenomenon from different angles and perspectives, all united by the fascination with the magic of the art form which offers more than meets the eye.

The first section of the book is dedicated to the global phenomenon of the panorama and its related forms such as the cosmorama to which Erkki Huhtamo introduces the reader. Henry Aston Barker's two panoramas of Constantinople shown in London in 1801 are being examined by Denise Blake Oleksijczuk in terms of an idealized western perception of the city at that time. Patrizia Kern in her essay continues the history of the panorama in Turkey into the present time. The specific art form of the diorama that flourishes in Russia since the end of the nineteenth century is dealt with by Alexey Druzhinin. Yunhui Ji introduces to the relatively young history of the panorama in China giving an overview of Chinese panoramas created since the 1980s. In a virtual tour of Japan Machiko Kusahara presents the short but colourful history of the panorama in Japan tracing the places all over the country where panoramas were once exhibited. From Japan the reader travels on to South America and to Brazil in particular where Thiago Leitão de Souza investigates nineteenth century panoramic presentations of Rio de Janeiro. Australia and New Zealand had their panorama hype in the nineteenth century as shown by Mimi Colligan in her study of the exhibition tour of a panorama depicting a battle of the American Civil War. With the revival of the 360-degree panorama in the late nineteenth century panoramas became big business. Suzanne Wray's essay is dedicated to this subject examining the relations between European and American panorama companies and their protagonists.

The panorama as spectacle is dealt with in the next section of the book. In the nineteenth century panoramas were often part of large exhibitions or related to spectacles as described by Stephan Oettermann in the case of a *Pergamon Panorama* which was shown in Berlin in 1886 to celebrate the sensational find of the so-called Pergamon Altar excavated some years before in the ancient city of Pergamon, and which was revived in 2011/2018 in a new spectacular panorama by Yadegar Asisi. Moving panoramas can be seen as spectacles in the true sense. Ralph Hyde's essay on a Victorian moving panorama takes the reader on a journey from London to Hong Kong in two hours and vividly demonstrates how a nineteenth century moving panorama was brought to life by a narrator. David Brill unveils the historical background of the artists of this moving panorama which has survived in the possession of the author's family. Today the moving panorama has not lost its fascination which can be explored in Sara Velas' essay on a more recently created moving panorama, *The Grand Moving Mirror of California*. Sue Truman introduces to a most interesting revival of the moving panorama, the "crankie movement" which borrows its name from the cranks on the spools, from which the picture of a moving panorama is unrolled before an audience.

The panoramic perception is the subject of the following section of the book – a main feature of the art form which adds to its magic. How this magic can be achieved with the knowledge and the use of perspective is explained by contemporary panorama artist Yadegar Asisi who successfully applies these skills in his own panoramas. Media artist Moritz Fehr describes the sound environments he has created for a historical and a modern panorama using sound to influence and enhance the perception of the spatial panoramic situations. Historian Guy Thewes and artist Antoine Fontaine report on the recent creation of a panorama showing the centre of the city of Luxembourg as it looked like in the seventeenth century.

The following section of the book is dedicated to religious panoramas. Jerusalem, often combined with the scene of the Crucifixion of Christ, was the preferred subject with nineteenth-century 360-degree panoramas. These panoramas of which only a very few have survived in pilgrimage places are dealt with by editor Gabriele Koller, followed by a case study of a Jerusalem panorama shown in Amsterdam, by Sylvia Alting van Geusau. Religious subjects can also be found with moving panoramas as Molly Catherine Briggs demonstrates in her essay on a recently discovered nineteenth-century moving panorama showing scenes from the life of Christ.

The essays in the next section of the book deal with war panoramas which were popular in a national context in many countries at the end of the nineteenth century. The surviving Civil War panorama depicting the Battle of Atlanta, recently restored and reopened in a new building in Atlanta, is the subject of Gordon L. Jones' essay. While Jones tells the changing story of a battle cyclorama, Michael Kutzer asks how the artists who painted this panorama actually prepared for their work before starting to paint.

For his questions the diaries of Friedrich Wilhelm Heine, the leading painter of the *Battle of Atlanta Cyclorama*, prove an invaluable source to find answers, often unexpected ones. Panoramas depicting military actions are a speciality of the Moscow based Studio of Military Artists which was founded in 1934. Lyubov Proshina introduces to the past and present works of the studio named after M.B. Grekov, who was a student of Russian panorama painter Franz Roubaud. The section on war panoramas concludes with an essay by Patrick Deicher on the Bourbaki Panorama in Lucerne, Switzerland, the only surviving nineteenth-century panorama commemorating the Franco-Prussian War of 1870/71, which focuses on a humanitarian action carried out by the Swiss Red Cross.

The essays in the last section of the book take a look at the panoramic format in a wider sense. Seth Thompson explores the multi-layered relationship between heritage and the panorama by comparing a historical panorama, John Vanderlyn's *Panoramic View of the Palace and Gardens of Versailles* (1819), to digital panoramic representations of Versailles today. Blagovesta Momchedjikova analyses panoramic inspirations in contemporary art works displayed in an exhibition at the Queens Museum, New York, which celebrated the 50th anniversary of The New York World's Fair of 1964-65 and its most prominent legacy, the *Panorama of the City of New York*. Gregory Kahn Melitonov and Kelly Pyle take the panoramic format as a starting point to look at the widescreen film format introduced by Cinemascope in 1953 and its impact on American postwar religious culture.

Besides biographical information on the authors, the publication also includes a brief history of the International Panorama Council by Patrick Deicher and a list of all IPC conferences held since 1992. The publication may be ordered from IPC's website (<https://panoramacouncil.org/publications>), the publisher's website (<https://www.buero-wilhelm-verlag.de/buecher/literatursachbuch/more-than-meets-the-eye-the-magic-of-the-panorama>), or digital booksellers such as Amazon.

Gabriele Koller

Editor

More than Meets the Eye – The Magic of the Panorama

Amberg/Germany: Buero Wilhelm Verlag, 2019

ISBN: 978-3-948137-08-3

184 pages, 165 (mainly colour) illustrations

A4 landscape format, hardcover

Price: €27



Advisor Board Members Gabriele Koller and Patrick Deicher present the Book to Conference Attendees in Atlanta - Author Molly Briggs and Editor Gabriele Koller with a copy of "More than Meets the Eye"

the International Panorama Council Journal, Volume 3



Dear Panorama Community,

On behalf of the International Panorama Council Executive Board, I am very happy to report that the *International Panorama Council Journal*, Volume 3 is available on our website. Please find below the link to the IPC Publications page where you can download a free copy of the Journal or order a print-on-demand version:

<https://panoramacouncil.org/en/publications/>

The International Panorama Council is committed to the history and preservation of the panorama and its relevance to the broader context of the media arts. The mission of the Journal is to stimulate and foster worldwide interdisciplinary research on the panorama and its related forms.

The third edition of the *International Panorama Council Journal* is a collection of selected essays from the 28th International Panorama Council Conference. Hosted by the Atlanta History Center, the conference was held in Atlanta, Georgia, United States, September 26 – 27, 2019.

Volume 3 contributors are: Bekir Sitki Severoğlu, Blagovesta Momchedjikova, Daniel Jaquet, David Kutz, Irina Gribova, Leen Engelen, Molly Catherine Briggs, Nicholas Lowe, Sarah Kenderdine, Serdar Murat Gürsel, Seth Thompson, Susan Olamai Koerfer, Suzanne Wray, Thiago Leitão de Souza, Thorsten Logge, Ulrich Weilhammer.

I wish to thank Blagovesta Momchedjikova, Molly Catherine Briggs, Sylvia Alting van Geusau, and Thiago Leitão de Souza for working with me in developing the third edition.

I hope this announcement serves as a reminder of the importance and value that the International Panorama Council provides to the panorama community with its annual conference, books, newsletter, and journal.

Please consider renewing your membership or becoming a member, if you have not already done so.

Thank you for your time and consideration.

Kind Regards,
Seth Thompson
President (2017-2020)
International Panorama Council.



29th International Panorama Council Conference
October 14 – 16, 2020, Online

Hosted by the Panorama 1326 Bursa Conquest Museum
With Support from the Bursa-Osmangazi Municipality, Turkey

The International Panorama Council formally invites you to join its 29th International Panorama Council Conference. This year's conference will meet virtually, October 14 – 16, 2020 for the safety of both our conference participants and host country due to the coronavirus pandemic.

In addition to video tours of the Panorama 1326 Bursa Conquest Museum and Gaziantep Panorama Museum, this year's online (virtual) conference will present a diverse range of session topics centered around panoramic media including: *The Panorama Phenomenon in Turkey*, *Conserving the Panorama for the Future*, *Panoramic Narratives of Landscapes and Power*, and *Panoramic Entertainment: Between Reality and Fiction*. Each conference day will conclude with an informal virtual social hour.

This conference will be of interest to scholars, professionals, students, and enthusiasts of art, architecture, art history, cultural heritage and preservation, design, history, media studies, visual culture, and panorama and museum practice.

[Click here](#) to download the preliminary conference program.

For questions concerning the conference, please contact the Secretary General: secretariat@panoramacouncil.org.

Conference Registration Fee

- Standard registration: Euro 120
- Speaker, delivering a conference paper: Euro 120
- Student (with proper identification): Euro 50*

*To register for the conference at the student rate, please contact the Secretary-General directly at secretariat@panoramacouncil.org.

Registration and Payment

The conference registration fee covers attendance to all conference sessions and a digital copy of the *International Panorama Council Journal*, Volume 4 (anticipated publication date January 31, 2021).

[Click here to register for the conference.](#)

The opportunity to register for the conference concludes on Tuesday September 15, 2020.

Cancellation policy

With your registration, you commit yourself to the payment of the conference registration fee. Cancellation before September 15, 2020 is possible without any charge. No refund is granted in case of cancellation after September 15, 2020.

Conference Organizing Committee

Seth Thompson (Chair), American University of Sharjah, UAE

Dominique Hanson, Musée Royale de l'Armée et d'Histoire Militaire, Belgium (Retired)

Thiago Leitão de Souza, Universidade Federal do Rio de Janeiro, Brazil

Guy Thewes, Lëtzebuerg City Museum, Luxembourg

Conference Scientific Committee

Blagovesta Momchedjikova (Chair), New York University, USA

Molly Briggs, University of Illinois at Urbana-Champaign, USA

Thiago Leitão de Souza, Universidade Federal do Rio de Janeiro, Brazil (ex-officio)

Melissa Wolfe, Saint Louis Art Museum, USA

Note

Conference participants will need to organize their own equipment for the conference such as broadband internet connection, Windows or Apple computer with speakers, microphone, and Zoom software. Webcams are recommended but not required. The International Panorama Council is not responsible for participant technical difficulties during the conference, but will make every effort to assist in resolving technical issues.





Copyright © 2020 International Panorama Council, All rights reserved.
You receive this email as an individual or student member of the International Panorama Council

This email was sent to secretariat@panoramacouncil.org
why did I get this? [unsubscribe from this list](#) [update subscription preferences](#)
International Panorama Council · [Landenbergstrasse 34](#) · [Lucerne 6002](#) · Switzerland

