
International Panorama Council Newsletter 2021

1 message

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Reply-To: us10-469b3d3d16-3f3b1ee8cc@inbound.mailchimp.com
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Fri, Jul 16, 2021 at 1:04 PM

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**IPC PUBLISHES THE INTERNATIONAL PANORAMA COUNCIL JOURNAL,
VOLUME 4**

By Seth Thompson

**30th INTERNATIONAL PANORAMA COUNCIL CONFERENCE: September
15 – 18, 2021, New Bedford, Massachusetts, USA,**

By IPC Executive Team

ACKNOWLEDGEMENTS

We would like to thank: Yadegar Asisi, Sebastian Oswald, Irina Gribova, Michael Ma, Luxun Academy, Salih Doğan, Oksana Legka, Ruby Carlson, Megan Koester, Christian Marty, Lau de Vries, Lieve Flour, Peter Morelli, Erkki Huhtamo, Nicholas Lowe and Seth Thompson.

IPC NEWSLETTER AND IPC SOCIAL MEDIA

By IPC Executive Committee

We would like to inform you that going forward **IPC Newsletter will be issued on an annual basis**. We will continue to welcome and distribute information via our website and social media channels on a day-to-day basis throughout the year. We are eager to hear about your recent projects, news, accomplishments, and milestones, and we welcome your observations on new and existing panoramas, restoration projects, immersive exhibits and interfaces, virtual reality, augmented reality, and publications.

To submit your content, please write to secretariat@panoramacouncil.org.

THE CATHEDRAL OF MONET: THE HOPE OF MODERNITY

**With this cylindrical panoramic artwork, Yadegar Asisi creates an
immersive celebration of colours, light and shadow with reverence to**

Claude Monet

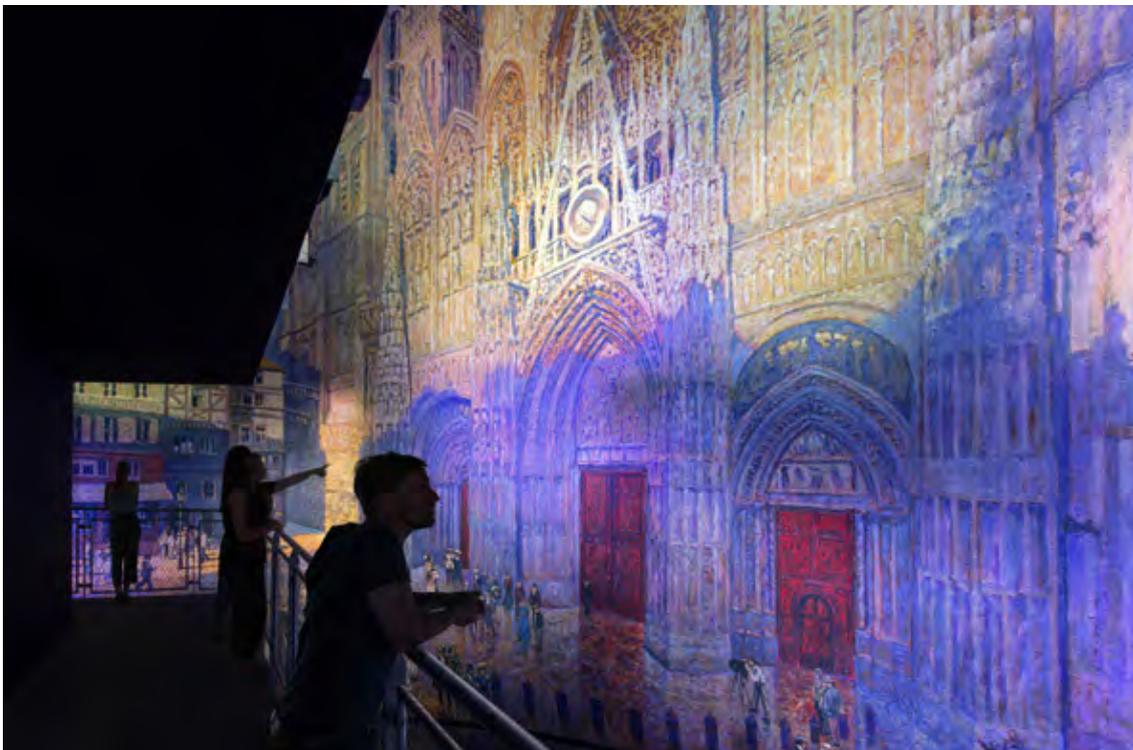
by Yadegar Asisi

The Berlin artist depicts 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.

Asisi started by painting the cathedral square and its surrounding houses as they looked during the Belle Époque period. He then created the Impressionist-style panorama. Made entirely using oil painting techniques, Asisi uses 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. The civil movement and technical innovations that resulted from this period – including oil paints in tubes and pre-produced canvases – fuelled debate and paved the way for new ideas and work practices. Watercolour paintings and sketches, as well as photos from the workshop, document the artistic process.

A filmed conversation with art theorist Bazook Brock reveals how Asisi's ideas on time and place intertwine and touches on their relevance to today.











The Panorama exhibition

The Cathedral of Monet: The Hope of Modernity by Yadegar Asisi.

Making Of

How did Yadegar Asisi come up with the idea of painting a panorama of the Impressionist era? The [exhibition catalog](#) and a [40-minute documentary](#) (available via Amazon in Germany and Austria) provide insight into the background of the monumental work and show its creation and the artistic approach.

NEW EXHIBITION PROJECT

“WORLD HISTORY IN PANORAMAS. ON THE SWISS BORDER. 1871”

***At the Museum-panorama The Battle of Borodino in Moscow (Russia)
from the collection of The Bourbaki Panorama (Switzerland) and the
private collection of Mr. Sergey Zorin***

by Irina Gribova

On June 10, 2021 a new exhibition was opened at the *Museum-panorama The Battle of Borodino*. The exhibition starts the international project *World History in Panoramas* and was prepared jointly with *The Bourbaki Panorama* (Switzerland, Lucerne), to commemorate the 140th anniversary of its creation.

The Bourbaki Panorama was named after the French general Charles Denis Bourbaki, who led one of the French armies during the Franco-Prussian War of

1870-1871. It is one of the few historical panoramas of the late 19th - early 20th centuries, along with *The Borodino* by Franz Roubaud. Its plot surprisingly falls out of the battle genre popular at that time. Although *The Boubaki panorama* can formally be attributed to the battle genre, this painting does not depict any battle. On the contrary, the panorama clearly conveys the ideals of humanism and pacifism.

The Boubaki Panorama and the stories of the depicted characters are presented in multimedia format. Video is available in Russian with English subtitles: <https://www.youtube.com/watch?v=v8gJu8W4YOQ&t=4s>

The exposition includes uniforms, weapons and items of marching everyday life of soldiers and officers of the Franco-Prussian war of 1870-71 from the private collection of Sergey Zorin.

The exhibition is open from June 10 to August 26, 2021.



Items of uniforms and weapons for the exhibition
from the collection of Sergey Zorin.



Video greeting from Mr. Patrick Deicher Vice President of the Board of Trustees of the *Foundation Bourbaki Panorama*.



Video greeting from Mrs. Irène Cramm Director of *The Bourbaki Panorama*.



Director of the *Museum-panorama The Battle of Borodino* Mr.Vladimir Presnov, collector and historian Mr.Sergey Zorin and communication coordinator of the International Committee of the Red Cross Mr.Vincent Pouget.

RESTORATION OF *THE FIERY ARC DIORAMA* IN BELGOROD
by restorers of The studio of Military artists named after M. B. Grekov
by Irina Gribova

Since April, 3 2021, a group of restorers from the Studio of Military Artists named after M. B. Grekov under the leadership of Ivan Krivshinko performs a large complex restoration of the diorama *The Fiery Arc* in the *Belgorod State Historical and Art Museum-diorama The Battle of Kursk*. The diorama was created in 1987 by the artists N.Ya. Boot, G.K. Sevostyanov, V.N. Shcherbakov, M.A. Sychev from the Grekov's studio. It is the largest art work of this type of art in Europe (15 x 67 m).

Ivan Krivshinko, who has a considerable experience in the restoration of panorama-diorama pieces of art, said that the following works have already been executed:

- the canvas and the foreground are covered to protect from dust;
- the metal frame of the reflector has been restored;
- a new sheeting for the reflector has been cut out;
- the reflector sheeting has been installed.

At the first stage of the complex restoration of this diorama, it was important to complete the technical part. More specifically, to replace the reflector and false ceiling installation, to restore the metal structures. The reflector is a white screen that illuminates a painting with reflected scattered light to avoid glare on the canvas. It is challenging to install a huge white sheeting because of its' complex geometry and large size (about 500 sq. M.).

The second stage, including the restoration of the painting and the foreground, is scheduled for the fall of 2021.

All illustrations are kindly provided by I.P. Krivshinko.



Covering from dust.



Restoration of the reflector frame.



Reflector frame after dismantling of the worn-out sheeting.



Cutting out of a new reflector sheeting.



The process of installing of a new reflector.



Installed reflector.



During the installation process
of the reflector.



After completing the installation
of the reflector.

DIORAMA THE BATTLE ON THE ICE ON APRIL 5, 1242
by Irina Gribova

On June 13, 2021 The State Tretyakov Gallery in Moscow opened a large exhibition *History of Russia through the eyes of artists. Marking the 800th Anniversary of Alexander Nevsky*. It is devoted to the historical genre of Russian art of the late XVIII - early XX centuries. In front of the entrance to the main exposition, there is a diorama *The Battle on the Ice on April 5, 1242* (4 x 15 m). It was commissioned by the Regional Nongovernmental Foundation Fraternal Corps of Nicholas the Wonderworker with the support of the regional branch of the Russian Military Historical Society in the Leningrad Region. In perspective the diorama is to be installed in the museum of this battle in the village of Samolva, Gdovsky district of Pskov region. The author of the diorama is Evgeny Emelyanov, the chief artist of the St. Petersburg Military-Historical Museum of Artillery, Engineer and Signal Corps. He started working on it in 2008 and finished painting in 2018. During this time, the artist carefully studied historical sources and facts, made a large number of drawings, sketches and models. The first presentation of the diorama took place at the Military Museum in St. Petersburg in April 2018. The creation of a foreground, the installation of

exhibition equipment and special lighting are still ahead.



The diorama The Battle on the Ice on April 5, 1242, by Evgeny Emelyanov.

THE LAST BATTLE - 最后一战

by Michael Ma, Luxun Academy and Sara Velas

A new 180-degree painting recently completed in Zhumadian, Henan, China. Painters from the Luxun Academy, including Ji Yunhui (Lafa Vice President), Yan Yang, Zhou Fuxian, Fu Wei Wei, have recently completed a major new 180-degree panorama in Zhumaidan, a city in Henan province. This new work, titled *The Last Battle - 最后一战*, is housed in a purpose-built museum rotunda as part of a memorial to General Yang Jingyu (杨靖宇将军). The precise location of the rotunda is Liwan Village, city of Zhumadian which is General Yang's birthplace.

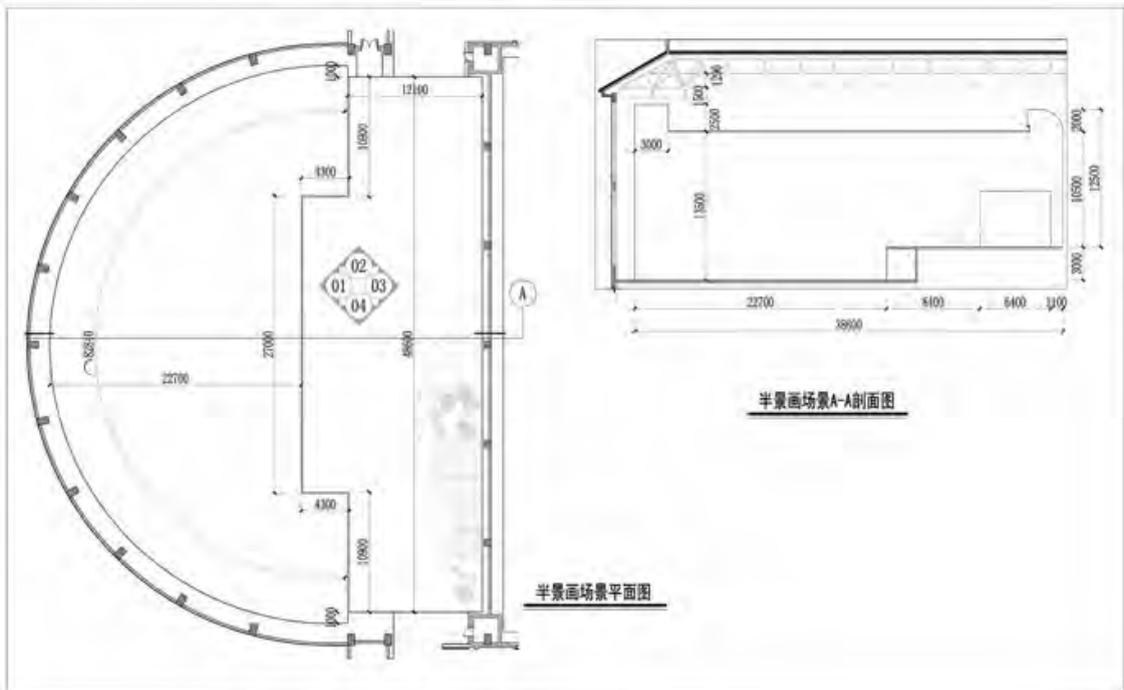
The project was completed in April 2021 and the panorama and memorial site opened on July 1st, 2021 in celebration of the 100th anniversary of the Communist Party of China.

The painting depicts an important battle in Heilongjian Province (Northeast China) that took place in the 1940s against Japanese soldiers. At 180-degrees with a height of 35 meters, the dimensions of the panorama were specifically chosen because the hero depicted and honored in the museum (General Yang Jingyu) was 180 cm in height and passed away at the age of 35 during battle.





Ji Yunhui painting the "The Last Battle" new 180-degree panorama in Zhumaidan.







“The Last Battle” new 180-degree panorama in Zhumaidan in process.

**FOUR BIG THEMATIC PANORAMIC PAINTINGS EXPLAINING THE
GLORIOUS TURKISH HISTORY ARE EXHIBITED
IN ANKARA ETIMESGUT TURKISH HISTORY MUSEUM:**

An IPC Advisory Member report

By Salih Dođan

Panoramic paintings by our artists Yařar Zeynalov and Oksana Lenka, who also made *Panorama 1453*, *Bursa 1326*, *Konya*, *Afyon*, *Manisa* and *Çanakkale Panoramas* in Ankara Etimesgut Municipality Turkish History Museum and Park, which was opened to visitors last month, are simply magnificent works. Very important works have been revealed both for the history of our country and for the world panoramic painting heritage. I must say that I am proud as a museologist who has seen and studied many museums and panoramic pictures of the world.

A magnificent panoramic picture of 44mx6m, in which all the details of the *legend of the Ergenekon Epic*, known as the first appearance of the Turks on the stage of history are told, and the arrival of the Turks in Anatolia, which is also considered a milestone in terms of Turkish history, and Sultan Alparslan's 1071 Malazgirt Victory Panoramic picture was made in 19,60m x 6m. The painting, which I was particularly curious about, compared to our Istanbul Panorama, was a truly extraordinary work. A panoramic painting of 19,60m x 6m, reinterpreting the *Conquest of Istanbul in 1453* with a different perspective, was made and a wonderful picture of 44m x 6m, in which the Battle of Sakarya was portrayed in our *War of Independence*, was created as the 4th Panoramic painting.

A panoramic painting of 19,60m x 6m, which reinterprets the *Conquest of Istanbul in 1453* with a different perspective, was made, and as the 4th panoramic painting, a wonderful picture of 44m x 6m, in which the Battle of Sakarya in the *War of Independence* was reenacted. A magnificent visual history feast in the 6,000-meter indoor hall of a magnificent giant museum awaits you, the valuable panorama heirs, experts, art historians, museums, architects, and especially the members of the great IPC family, who protect the panoramic painting heritage in the world. Maybe we could host an IPC Conference in the future at this museum. I wanted to say that I am very happy for the development that will provide a candidate opportunity for my country and the world's panoramic painting heritage and to share this joy with you as a member of the IPC advisory board.



The Diorama of *Conquest of Istanbul* in 1453.



Detail of The Diorama of *Conquest of Istanbul* in 1453.



The Diorama of *Ergenekon Epic*.



Detail of the Diorama of *Ergenekon Epic*.



The Diorama of *Independence war*.



Detail of the Diorama of *Independence war*.



The Diorama of *Sultan Alparslan and Malazgirt War*.



Detail of the Diorama of *Sultan Alparslan and Malazgirt War*.

**JOURNEY TO TURKISH HISTORY -
MOST COMPREHENSIVE TURKISH HISTORY
PARK AND MUSEUM IN TURKEY:
the painter's vision of the exhibition**

By Oksana Legka

Located on an area of 55 thousand square meters in the Bağlıca District of Etimesgut Municipality in Ankara is the Turkish History Park and Museum. Using sculptures, reliefs, monuments, dioramas, historical paintings, information boards and important documents, the site describes important events from throughout 2,500 years of Turkish history ranging from the Ergenekon era to the Republican period.

Turkish History Park and Museum includes a Gokturk State area, 1453 Conquest area, 17 Great Turkish States area, Great Turkish Thinkers area, Islamic Period Important Turkish Elders area, 7 Turkish Elder's area and areas representing the Turkish Republics, War of Independence and Canakkale War.

In the museum an area of 700 square meters includes diorama paintings created by world-famous painters with themes and eras such as Göktürk, Ottoman, Seljuk and the Foundation of the Turkish Republic. Artists working on these dioramas include Oksana Legka who also contributed individual historical paintings as part of the exhibition and Yaşar Zeynalov who authored many of the concepts and compositions for the artistic part of the exhibits.

In addition to the open-air museum area, there will also be an indoor museum of approximately 7 thousand square meters. This area includes a conference hall with a capacity of 650 people, a multi-purpose artistic exhibition hall, a library with 10 thousand books and additional interpretive equipment.

The Turkish History Park offers a very comprehensive study site that will serve as a resource for primary school children, for young students at high school and university, as well as for academics conducting historical research.

A link about this project can be seen here: <https://fb.watch/6slv3FMme1/>



The Turkish History Park and Museum in Bağlıca District of Etimesgut, Ankara.



The Diorama of *Ergenekon Epic* the painting and exhibition.



The Diorama of *Conquest of Istanbul* in 1453 the painting and exhibition.

THE PANORAMA OF THE BATTLE OF MURTEN IN A LIGHTSHOW

MURTEN
Schlachtpanorama
—
Panorama de la Bataille
DE MORAT

SCHLACHTPANORAMA EN LUMIÈRES BATAILLE DE MORAT EN LUMIÈRES

11.06 - 29.08.21



MURTEN leuchtet
MORAT s'illumine

15 min Licht-Show / Lightshow de 15 min.

Di-So / Ma-Di – 10:30 - 22:00 – CHF 10.-

Altes Feuerwehrlokal / Ancienne caserne des pompiers – Bernstrasse 9

Multimediale Neuinterpretation des bekannten Schlachtpanoramas von Louis Braun. Der Künstler Adrian Scherzinger nimmt die Besucher mit zu einer der grössten Schlachten des Mittelalters.

Réinterprétation multimédia du célèbre panorama de la bataille de Louis Braun. L'artiste Adrian Scherzinger emmène les visiteurs dans l'une des plus grandes batailles du Moyen-Âge.

Nur auf Online-Voranmeldung / Uniquement sur inscription en ligne
Informationen & Reservationen / Informations et réservations :

www.murtenleuchtet.ch



Lightshow of 15 min of the panorama from June 11 to August 29, 2021.

Address: Ancienne casern des pompiers - Bernstrasse 9.

Multimedia reinterpretation of the famous *Panorama of the battle of Muerten* by Louis Braun. The Artist Adrian Scherzinger takes visitors to one of the greatest battles of the Middle Ages. Only on online registration. Information and reservations: www.murtenleuchtet.ch

SHENGJING PANORAMA TWO-YEAR ANNIVERSARY

by Ruby Carlson

On June 1, 2019 the *Velaslavasay Panorama* unveiled *Shengjing Panorama* to a wide-eyed audience eager for their visit, byway of a one-way ticket, to Shenyang (China) over 100 years ago, depicted by panorama masters Li Wu, Yan Yang and Zhou Fuxian. The evening's event (orchestrated by Ruby Carlson, Sara Velas and Andy Cao of the *Velaslavasay Panorama* with other collaborators) was titled *Shengjing Panorama Limited Express* and for one night only over 100 people were given a boarding pass and assigned to a boarding group. "Passengers" awaited their turn in the theater with newspapers and comedians-turned-train-conductors Megan Koester and Ron Lynch to entertain them before making their "railroad" journey down the darkened hallway and up the spiral staircase to the platform of the first-ever USA><China painted panorama. The lobby, theater and gardens of the *Velaslavasay Panorama* were transformed into a railway platform with buskers on the accordion, petty thieves peddling stolen 1-dimensional watches, railway attendants and concession stands. [This video by LA County Artzone](#) provides an overview of the grand opening celebration and *Shengjing Panorama*.

Painters Li, Yan and Zhou were in attendance having made the long voyage from Shenyang to Los Angeles to witness the debut of their first panoramic creation outside of mainland China after nearly twenty years of panorama painting. Little did we know that six months later the world would change in ways that would make such a celebration, and international travel, impossible.

Shengjing Panorama is a visionary view of Shenyang, China circa 1910-1930, informed by exhaustive historical research, archival images and local knowledge. The immersive installation is a transnational collaboration between panorama enthusiasts brought together by the conferences, tours and elaborate dinners of the International Panorama Council. Sara Velas, founder of the *Velaslavasay Panorama*, befriended panorama artists Li Wu, Zhou Fuxian and Yan Yang during her first visit to China for the 13th IPC Conference in 2005, hosted by the *Luxun Academy of Art* in Shenyang. Fourteen years later, *Shengjing Panorama* debuted with faux-terrain created by the *Velaslavasay Panorama*, a light cycle designed by Chu-Hsuan Chang and a soundscape designed by Berlin sound artist Moritz Fehr. A detailed account of the creation and presentation of *Shengjing Panorama* can be found in *IPC Journal*, Volume 2 (2018).

Sunday March 8th, 2020 was the last day the *Velaslavasay Panorama* was open to the public before the COVID-19 pandemic prompted the city of Los Angeles to shut down. One year later, March 2021, the *Velaslavasay* re-opened

on a by-appointment basis and visitors were once again able to see *Shengjing Panorama* in person.

June 2021 marked the two-year anniversary of *Shengjing Panorama*'s debut. In celebration of this event, we created a three-part outdoor screening series (*Electric Shadows on Penglai Mountain* - June, July & August 2021) featuring overlooked and underappreciated Chinese films with thematic connections to our panorama: *Spring In A Small Town* (1948), *Scenes of City Life* (1935) and *For Fun* (1992). The screenings, created in partnership with The Livonian Cinema, also marked the premiere of *Shengjing Chats*, a digital program of interviews and illustrative videos on subjects tangential to *Shengjing Panorama*. Episode #1 of *Shengjing Chats* is a travelogue of Li Wu, Yan Yang and Zhou Fuxian's visit to Los Angeles from Shenyang for the debut in 2019 with historic footage from the Prelinger Archive paired with family-style photos of the painters at iconic destinations such as Olvera Street, Griffith Park and Forest Lawn Glendale.

The panorama painter's visit to Los Angeles in 2019 was a highlight of the entire *Shengjing Panorama* project. The tours, dinners and cultural exchanges resembled IPC gatherings of years past and reinvigorated the original impetus for the collaboration: to work together as friends and colleagues on a panorama — our cherished art form. This mutual understanding and esteem, despite language barriers and cultural differences, became even more important when on May 4th 2020 our treasured friend Li Wu passed in Shenyang. This was a great shock and huge loss to the panorama community.

To continue the celebration of *Shengjing Panorama*, the *Velaslavasay* is developing an accompanying exhibit connecting Shenyang and Los Angeles visually through a set of dioramas, maps, photos and ephemera depicting points of panoramic interest from the early 20th Century to the present. This exhibit is set to open towards the end of this year.

Since its debut *Shengjing Panorama* has welcomed more than 8,000 people, despite being closed for nearly half of its presentation time. Beyond in-person visitors, digital visitors include over 35,000 people. *Shengjing Panorama* will remain on view for the next four years and we encourage and welcome the entire IPC to come see the spectacle of Shenyang 100 years ago, in the round!

Shengjing Panorama Limited Express video overview link:

<https://vimeo.com/353454780>



June 1, 2019 - Zhou Fuxian, Li Wu, Yan Yang at *Shengjing Panorama Limited Express*.



June 1, 2019 - *Shengjing Panorama Limited Express*.



Shengjing Panorama (photo Forest Casey).



Li Wu, Zhou Fuxian and Yan Yang in *Shengjing Panorama*, June 2019.



Li Wu, Yan Yang, Sara Velas, Zhou Fuxian and Ruby Carlson, Santa Monica,
California, USA, June 2019.



Zhou Fuxian, Stella Cao, Sara Velas, Yan Yang and Li Wu in front of
Velaslavasay Panorama, June 2019.



Electric Shadows on Penglai Mountain at *Velaslavasay Panorama* - June 2021.

VIRAL VOYEURISM AT THE VELASLAVASAY PANORAMA
by Megan Koester

In September 2020, Los Angeles's temporarily shuttered *Velaslavasay*

Panorama was transformed, through the magic of isolation, into the [Union Square Florist Shop](#), a multi-night experiment in sanctioned voyeurism. Visitors stood (at a distance, of course) on the sidewalk amongst custom floral arrangements, painted banners, and letterpress posters and gazed within the building's lobby at a living tableau. A special edition of the *Floral Syndicate Society Gazette*, filled with "floral news...you can use!" was distributed; there was also a fog machine for, y'know, ambience.

Those viewing the action from their vehicles (this *is* Los Angeles, after all) were encouraged to tune their AM dials to KFLOR, the official radio station of the Union Square Florist Shop, which broadcasted from the roof of the theater. Those with access to a telephone could ring the shop at (213) 268-4495 — you yourself can still do so now, if so inclined. As can you watch a short overview of the whole project [here](#).

In January 2021 a full-color, 12-page edition of the *Floral Syndicate Society Gazette* was postally distributed to the *Velaslavasay Panorama's* mailing list; some "lucky" recipients also received mysterious packages of seeds. The *Gazette* included gardening tips, thoughts on artificial flowers, and a delightful dive into Southern California's rotating architecture "scene."

For a complimentary copy of said *Gazette*, simply email panorama@panoramaonview.org with "Floral Gazette Request" in the subject line. Make sure to include your mailing address.

The Union Square Florist Shop debuted as part of Maiden LA 2020 and was supported in part by the Andy Warhol Foundation for the Visual Arts and the Velaslavasay Panorama Enthusiast Society. Project creation, design and production by Sara Velas, Ruby Carlson, Lily Del Monte and Kent Bulza, with collaboration and/or research support from Megan Koester, Forest Casey, Erdemtsatsralt Albright Batdorj, Guan Rong, David Reiman, Chris Nichols, Mavis Figuls, The Great Banfill Press, Los Angeles Public Library, LA Sentinel Archive, Caretaker, eBay, and The Los Angeles Times, among others. Photographic documentation by Forest Casey and the Velaslavasay Panorama.

Union Square Florist Shop Event LINK:

<https://panoramaonview.org/events/union-square-florist-shop>

Video overview of the whole project "here" LINK:

<https://vimeo.com/513125593>



Union Square Florist Shop in the Façade of the Velaslavasay Panorama.



Through the window at the Union Square Florist Shop.



Sidewalk visitors.



Deals discussed in the foyer.



After hours.



Floral Syndicate Society Gazette.

RESTORATION OF THE PAINTING
Clear World of the Blissful
by Christian Marty

In 1923, Elisàr von Kupffer (1872-1942) began working on his monumental work *Clear World of the Blessed*, which he completed in several stages until

1930. Von Kupffer, born in Estonia, was a painter, poet, historian and dramatist. With his companion Eduard von Mayer, he settled in Ticino in 1915 and founded the *Elisarion Society*, a philosophical-religious movement aimed at social and sexual emancipation. However, the rooms of the *Sanctuarium Artis Elisarion*, built in 1927 according to his plans, were not large enough to present the entire cycle. There was a lack of suitable exhibition space and the painting parts therefore had to be hung in separate rooms, one above the other. It was not until 1939, however, that the completion of a rotunda almost 9 meters in diameter made possible the presentation of the entire cycle, which Elisàr and his partner Eduard von Mayer had devised to illustrate their religion.

The cycle of paintings showed a representation of paradise, which the visitor was allowed to see at the end of an initiatory path. The visitor was led from the confused world (world of chaos) into the clear world (paradise). The lighting was provided by a glass roof - similar to the tradition of the panorama paintings of the 19th century. In the center of the room there was also a colorfully painted temple supported by 6 columns, under which the visitor could admire the painting. The sanctuary, which was conceived as a residence and temple, passed to the municipality of Minusio upon the death of Elisàr's partner Eduard von Mayer in 1960 (Elisar von Kupffer died already 1942).

In the late 1970s, the municipality decided to convert the building into a cultural center. In the process, the entire interior decoration was destroyed. It was only thanks to the intervention of the well-known art historian and exhibition designer Harald Szeemann that it was possible to save the circular painting and to display it unrestored in an acclimatized wooden building on Monte Verità from 1987. However, even in the new exhibition building, the painting's condition continued to deteriorate.

It was only through the *ProElisarion Association*, founded in 2008 with the aim of preserving and promoting the work of Elisàr von Kupffer and Eduard von Mayer, that it became possible to develop a concept for its long-term preservation and a contemporary presentation. In the process, the spirituality and aura as they had once been in 1939 in the Sanctuary in Minusio, were to be made tangible again.

In addition to the overall restoration of the painting cycle, the concept also included the reconstruction of a lost part of the painting measuring 1.8 m x 2.5 m, the reconstruction of the temple destroyed in 1973, and a small accompanying exhibition on Elisàr von Kupffer's world of thought. The core idea of the conservation and restoration concept for the painting was based on the idea of joining the 17 individual, unevenly shaped parts of the painting to form a circular picture, analogous to the large panoramas from the 19th

century. The great conservation advantage of this, was that the fabric is always sufficiently taut in the event of climatic fluctuations and can therefore throw no or at least only minimal waves. Since May 2021, the restored painting on Monte Verità, Ascona, Switzerland, can be visited again. A detailed report on the history and restoration of this cycle of paintings will be available at the 30th IPC Conference in autumn.



The "Clear World of the Blissful" exhibiton.

More information about Elisar von Kupffers work and world of thought is available on: www.elisarion.ch

PANORAMA DE VRIES
by Lau de Vries and Lieve Flour

Panorama de Vries is a 30 meters long and 2,10 meters high overview of de Belgian city of Turnhout and its surroundings. The view stretches are from the Nuclear Plant of Dessel to the highest building of the Johnson & Johnson Factory in Beerse. It is an acrylic painting on canvas, using only five main colors, ranging from a very pale light Titan buff over Titan buff dark and yellow ocher to a dark raw umber. Ultramarine blue was added in order to paint grey, green, blue and black tones. Where needed, logo's were painted in their original colors, hence some small flashy red and orange accents.

A team of two painters, Lau de Vries (°1946) and Lieve Flour (°1944) started drawing and painting in her very small studio in May 2011. The only available surface was a 2 by 2,10 meters wall on which a frame was build to stretch the canvas on. The painting had to be rolled on at one side and a new white surface had to be rolled out at the other side. The painters started in May 2011. They moved to the Würth factory in Turnhout in May 2012. It was the first time they had an overall view over the twelve meters they had already painted by then. In January 2013 they had to leave Würth. They had to wait till June 2013 before they could continue to paint at the Natuurpunt Museum, where they finished the painting in January 2014.

Since August 4 2013, their panorama has a mention in the database of the International Panorama Council.

The painting of the *Panorama de Vries* is currently exhibited in the City Hall, Grote Markt 1, 2300 Turnhout, Belgium. It will stay there until a permanent location is found. It can be visited during the opening hours of the City Hall and/or after making an appointment with one or both painters. Until now, more than 10.000 visitors have enjoyed the panoramic overview of Turnhout.





WILL MOVING PANORAMA RESEARCH BECOME MORE DIFFICULT?

by Peter Morelli

When researching anything on the web it is helpful to have a unique or rare search term. The word “panorama” has never been that. It is widely used in

English and Romance languages, and is often the name of magazines, television programs, and publishers. Sorting through and eliminating these dead ends always takes time.

Now there is a new twist. A pop music band called the Moving Panoramas is now a search result. They can be found at Movingpanoramas.com. That won't be helpful.

It's just a coincidence that I noticed this a few days after I reserved the domain *Movingpanorama.org*. I plan to post some information and images that won't fit in my IPC September presentation on an 1855 panorama exhibitor, and his horse-and-wagon tour with a California panorama. Later I hope to add other primary source material on other moving panoramas.

I shouldn't complain. Panorama research on the web is so much easier than it was on paper in libraries when I started in 1998. Even microfilmed newspapers can be read (and emailed) on amazing digital readers at libraries.

HOW THE "NEXT BEST THING" WAS DISCOVERED?

By Erkki Huhtamo

During the years when I worked on my *Illusions in Motion: Media Archaeology of the Moving Panorama and Related Spectacles* (The MIT Press, 2013), I cut out many things from my slowly evolving manuscript, either because they did not fit in thematically or because I noticed that too much extra research would have been needed. One of the sections that was left out was about Louis Dumoulin's (1860-1924) *Le Panorama du Tour du Monde*, exhibited in an imposing pavilion at the Universal Exposition of 1900 in Paris.

I was inspired to return to this topic in 2017, when I made a surprising discovery on an online postcard auction site: a series of ten black and white postcards reproducing the entire panorama painting. They had been published as a leporello folder by the Musée de Besançon in Eastern France and used postally in 1913. What was this all about? Dumoulin's panorama was believed to have been irrevocably lost after the universal exposition was closed. Could it have survived, after all, and in such an unlikely place?

In April 2018 I contacted the Musée des Beaux-Arts et d'Archéologie in Besançon, mentioning the postcards and asking whether the paintings depicted in them were in its collection. The first answer was negative; the name Dumoulin did not appear in its inventory. However, I soon received a follow-up message, confirming that the museum did possess some of the paintings in its

storage; they had been mistakenly attributed to another artist, Jean-Adolphe Chudant (1860-1929).

Chudant, a local colonialist painter, played an active role in the cultural life of the region, Franche-Comté. He founded Besançon's Musée des Arts Appliqués à l'Industrie in 1898 and worked as the curator of its Musée des Beaux-Arts from 1909 to 1929. In an article published in January 1913, Chudant mentioned that the former institution had acquired "eleven important sketches for the panorama of Tour du Monde by Louis Dumoulin."

In September 2019 I was able to visit Besançon. The museum staff took me to the storage. Heureka! The paintings were there. They were not the giant canvases exhibited in Paris in 1900, but smaller versions closely resembling them. Each canvas is 1m 55 cm wide and 1m 30 cm high. Although unsigned, they have been painted in Dumoulin's characteristic quasi-impressionistic style and can safely be attributed to him. As further proof, I found from a book about the exposition an illustration of Dumoulin working in his studio. The paintings I had in front of my eyes in Besançon were the same ones shown in it with their creator. To make the story even more surprising, some time later I was able to buy an original photograph of Dumoulin in the same situation in his studio with the paintings!

What I have discovered is not the original panorama which is still missing. It is the series of final oil sketches, the models from which the panorama was painted. Considering that all the panoramas exhibited at the Universal Exposition of 1900 are considered lost this discovery is not a small thing. Inspired by what had happened, I began searching for more information from the French national archive. Another heureka moment followed: misplaced in a wrong folder, I discovered the entire documentation about Dumoulin's panorama project, including the original architectural drawings and a lot of correspondence.

Le Panorama du Tour du Monde was in many ways an unusual panoramic spectacle. A series of scenes from different sites around the world was arranged into an oval, which enclosed the spectators observing the scenes from the central viewing platform. They were supposed to be taking a trip around the world by walking from one scene to another. Elaborate *faux terrains* were constructed in front of each, including living 'natives' brought to Paris to live and perform inside the panorama for months. The building also contained other attractions.

Why did Dumoulin's oil paintings end up in Besançon? As correspondence shows, contacts between the two orientalist painters provide the explanation.

Chudant, who acquired the paintings from Dumoulin, exhibited them in 1913 within a simulation of the panorama in Paris on a smaller scale. Dumoulin came to Besançon to see it. After the exhibition, the paintings ended up in the storage, and were forgotten. A few were lent for local institutions as wall decorations. Out of the ten canvases, four had disappeared over time, but the museum has now been able to locate one (the scene of Constantinople), which was returned to Besançon in June 2021. Further rediscoveries are possible.

Currently I am trying to persuade the museum to exhibit the Dumoulin paintings in public, but some of them need conservation before that can be done. I am also in the process of writing the full history of the making of *Le Panorama du Tour du Monde*. It will take the reader on an astonishing - physical - journey with Dumoulin and his collaborators around the world and reveal other panoramic discoveries missing from the history books.

Acknowledgments:

Curator Caroline Dreux (now responsible for the departmental museums of Haute-Saône, Champlitte) played an important role in the rediscovery of the Dumoulin paintings in Besançon. Nicolas Surlapierre, the director of the Besançon museums, generously provided me access to all the facilities. Julien Béal, a Dumoulin specialist, Université du Cote d'Azur, Nice, shared his information with me and allowed me to study Dumoulin's photographic archive at Université de Nice Sophia Antipolis. Machiko Kusahara, professor emeritus, Waseda University, Tokyo, located and translated texts about Dumoulin's stay in Japan.



Erkki Huhtamo with curator Caroline Dreux after the rediscovery of the final panorama oil sketch *Le Panorama du Tour du Monde* by Louis Dumoulin, Besançon, September 11, 2019.



Louis Dumoulin working in his studio, with the oil sketch for *Le Panorama du Tour du Monde* in the background. From Adophe Brisson, *Scènes et Types de l'Exposition* (Paris: Librairie Illustrée Montgredien et Cie, 1900).

IPC member Nicholas Lowe has been promoted to full Professor

IPC Member Nicholas Lowe has been promoted to full Professor at the School of The Art Institute of Chicago where he continues to serve as the John H Bryan Chair of the department of Historic Preservation.

IPC member Seth Thompson recently presented two conference papers

1. "360° Panoramic Drawing: Introducing Immersive Image Design into the First-Year Experience" at the 2021 FATE (Foundations in Art, Theory and Education) Conference, April 15-17, 2021, which took place online and at the University of North Carolina, Charlotte, North Carolina, USA.

2. "Cultural Tourism through the Lens of the Stereoscope: Underwood & Underwood's Egypt, A 1905 Boxed Stereoview Set, Considered" at the 4th International Conference on Stereo and Immersive Media, June 11-12 & 18-19 2021, which took place online and at the Universidade Lusófona de Humanidades e Tecnologias, Lisbon, Portugal.

IPC PUBLISHES

THE INTERNATIONAL PANORAMA COUNCIL JOURNAL, VOLUME 4

by Seth Thompson

PANORAMA

International Panorama Council Journal, Volume 4
Selected Proceedings from the 29th IPC Conference

2020



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 4 is available on our website. Please find below the link to the IPC Publications page where you may 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 *International Panorama Council Journal* is to stimulate and foster worldwide interdisciplinary research on the panorama and its related forms.

The fourth edition of the *International Panorama Council Journal* is a collection of selected essays from the 29th International Panorama Council Conference, which took place online and at the Panorama 1326 Bursa Conquest Museum in Bursa, Turkey, October 14 –16, 2020.

Volume 4 contributors are: Blagovesta Momchedjikova, Emek Yılmaz, Gökhan Maraşlıoğlu, Irina Gribova, Katarina Andjelkovic, Lisa Stone, Nicholas C. Lowe, Molly Catherine Briggs, Nurlan Ahtamzyan, Onno Schilstra, Orhan Mollasalih, Peter Harrington, Robin Skinner, Ruby Carlson, Sara Velas, Seth Thompson, Silvia Mascia, Suzanne Wray, Thiago Leitão de Souza, Wim Hardeman.

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 fourth 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
Editor-in-Chief & IPC Journal Committee Chair
International Panorama Council Journal



30th International Panorama Council Conference

September 15 – 18, 2021, New Bedford,
Massachusetts, USA

Hosted by New Bedford Whaling Museum

VIRTUAL CONFERENCE

Dear IPC Community,

We hope this email finds you and your families well.

Please review the [preliminary program](#) of the 30th International Panorama Council Conference and keep in mind that we will have four conference days.

Hosted by the [New Bedford Whaling Museum](#) in New Bedford, Massachusetts, USA, this year's conference will meet virtually for the safety of both our conference participants and host country due to the coronavirus pandemic.

Membership, Registration, and Payment

Please pay your IPC membership and then register for the conference. There are four steps:

1. Complete Membership Form ([New](#) or [Renewing](#)) and then pay via PayPal or Bank Wire Transfer (follow instructions in the membership form)
2. Submit [Conference Registration Form](#) and then pay via PayPal or Bank Wire Transfer (follow instructions in the registration form)

IPC membership costs are as follows:

- Individual member: 50€
- Student member: 25€ (Please send in a copy of your student's card)
- Institutional member: 1000€
- Supporting member: 2000€

Conference registration costs are as follows:

- IPC member: 120€
- Non-member: 120€
- Speaker (delivering a conference presentation): 120€
- Student (with copy of valid, current student ID card): 80€

You may use your PayPal account or a Bank wire to IPC PostFinance. The

opportunity to register for the conference concludes on Sunday, August 15, 2021.

Cancellation policy

With your registration, you commit yourself to the payment of the conference registration fee. Cancellation before August 15, 2021 is possible without any charge. No refund is granted in case of cancellation after August 15, 2021.

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.

If you have any doubts or questions, please do not hesitate to contact:

secretariat@panoramacouncil.org .

We are looking forward to see you in the conference!

IPC Executive Committee / [New Bedford Whaling Museum](#)



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