
CFP 31st International Panorama Council Conference - IPC Journal 5 - Member's news

1 message

International Panorama Council <secretary@panoramacouncil.org>
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ACKNOWLEDGEMENTS

We would like to thank: Sara Velas, Molly Catherine Briggs, Gabriele Koller, Melissa Wolfe, Anne Hoffmann, Guy Thewes, Dominique Hanson, Irina Gribova, Anja Coenen, Patrick Deicher, Seth Thompson, Suzanne Wray, Sue Truman and Ruby Carlson.

Call For Presentations

31st International Panorama Council Conference
September 13 – 17, 2022, Luxembourg,
Grand Duchy of Luxembourg

Hosted by the Lëtzebuerg City Museum

The International Panorama Council invites scholars, artists, panorama/diorama enthusiasts and panorama/diorama practitioners to submit proposals that explore “IMMERSIVE EXPERIENCE, FROM PANORAMA TO EXTENDED REALITY”, hosted by the Lëtzebuerg City Museum www.citymuseum.lu in Luxembourg, Grand Duchy of Luxembourg. The conference will take place September 13 - 16, 2022 with an optional post-conference excursion on September 17, 2022.

Immersive Experience, From Panorama to Extended Reality

Immersive experiences are becoming more and more central today with Facebook Reality Labs noting that AR (Augmented Reality) and VR (Virtual Reality) will soon “become as universal and essential as smartphones and personal computers are today.” Such inventions are rooted in the storyteller’s desire to compel their viewer, listener, or reader to suspend their disbelief and enter as fully as possible the imagined world of the story. This is true from the flickering of fireplaces that animated the magical bulls in a Palaeolithic cave to the digital technology of VR headsets today. It is as simple as the Slide Master

viewers of the 1960s or as elaborate as the public spectacle of the panoramas of the 1800s. While each iteration of immersive media shares the desire for a more direct experience of its subject, the cultural contexts of the experiences they offer bring myriad nuances of imagined realities to both their makers and viewers.

As an interdisciplinary conference, we welcome presentations from scholars, practitioners and passionate people across a broad range of disciplines and backgrounds. Presentations addressing other themes and ideas relevant to the panorama and immersive media, including conservation, preservation, new/rediscovered panoramas, related artefacts and artistic innovations, virtual reality, etc. will also be considered.

This conference will be of interest to academics and students working in the fields of art, history and cultural heritage, panorama and museum practitioners, managers, artists, designers, architects and panorama enthusiasts.

Each proposal submission must be in Microsoft Word format and include: title of the presentation, abstract (250-300 words), bio (200 words), author(s), organization affiliation(s), complete mailing address, email address, four to five keywords and the session you are submitting for – virtual vs. in-person.

Conference Structure

Proposals for the conference can be submitted for two different types of sessions, one virtual and one on-site.

1. Virtual Conference Day

The conference will host one day of virtual sessions to be presented on Tuesday, September 13, 2022. Creative, research-based, or professional proposals will be accepted for either 15- or 20-minute presentations.

2. In-person Conference

The Luxembourg-based conference will host two days of in-person sessions to be presented on Thursday and Friday, September 15 - 16, 2022. Creative, research-based, or professional proposals will be accepted for either 15- or 20-minute presentations.

The Luxembourg-based conference will also host two professional round-table sessions, led by invited participants that will focus on the topics of marketing, outreach, and COVID-era challenges and strategies. These sessions are intended to foster audience-wide discussions and will be of particular interest to those working in professional areas associated with panoramas.

Deadline for presentation submission: **March 14, 2022.**

Please submit proposals and queries related to submissions to:

secretariat@panoramacouncil.org

Acceptance notifications will be emailed by **May 2, 2022.**

For more information about the International Panorama Council and the Conference, please visit: https://panoramacouncil.org/en/what_we_do/international_panorama_conferences/upcoming_conference/



UPDATE IN IPC BOARD COMPOSITION

IPC Executive Board

The International Panorama Council is pleased to announce its new Executive Board. Guy Thewes completes his term as Vice-President and continues on the Conference Planning Committee, hosting the 31st IPC Conference, in 2022, with Luxembourg City Museum. For the Vice-president position Gabriele Koller was elected. Gabriele is involved in IPC since 1992. She is member of the Executive Board of the Foundation Panorama Altötting, Germany, also editor of *More Than Meets the Eye: The Magic of the Panorama* (2019). Blagovesta Momchedjikova completes her term on Executive Board, joins the Advisory board and remains active on the Journal Committee. Anja Coenen joins the Executive Board. Anja studied Modern Languages and Economics in Brussels, with 12 year experience in the tourism, culture, events and leisure sector, was Privacy Officer and Personal Assistant to VP EMEA of an American multinational group. Irina Gribova joins the Executive Board. Irina is academic secretary at the Museum-panorama The Battle of Borodino since 2016 and secretary of the Sector of the museums-custodians of panoramas and dioramas in Russian Museums' Union.

If anyone is interested in getting involved in IPC leadership please contact Secretariat.

Hotlink to Advisory Board Page:

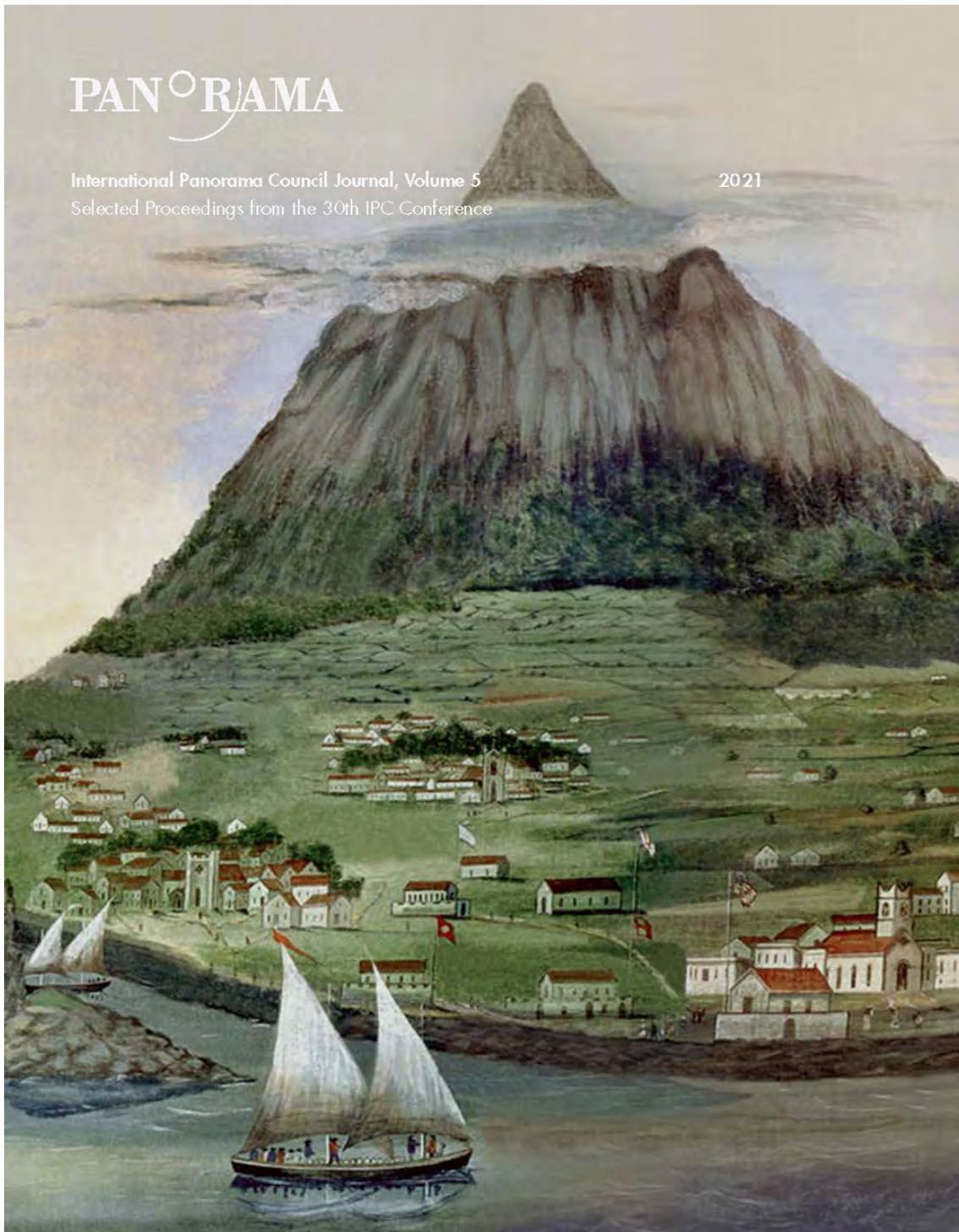
https://panoramacouncil.org/en/who_we_are/governance/advisory_board/

Hotlink to Executive Board Page:

https://panoramacouncil.org/en/who_we_are/governance/executive_board/

**IPC PUBLISHES THE INTERNATIONAL PANORAMA COUNCIL JOURNAL,
VOLUME 5**

Seth Thompson



International Panorama Council Journal Volume 5 cover.

Dear Panorama Community,

On behalf of the IPC Journal Committee, it is my pleasure to share with you the fifth edition of the *International Panorama Council Journal* (downloadable version), which is available to you for free using the following link:

https://panoramacouncil.org/pics/files/documents/IPC_Journal_Volume_5.pdf

The journal may also be found on the publications page on our website. Forthcoming is a print-on-demand version, which will be available for purchase in the next few weeks on IPC's website.

The mission of the journal is to stimulate and foster worldwide interdisciplinary research on the panorama and its related forms.

The fifth edition of the *International Panorama Council Journal* is a collection of thirteen selected essays from the 30th International Panorama Council Conference. Hosted by the New Bedford Whaling Museum, the conference was held online and in New Bedford, Massachusetts, United States, September 15 – 18, 2021.

Volume 5 contributors are: Blagovesta Momchedjikova, Christian Marty, David Breuer-Weil, Katarina Andjelkovic, Leisa Rundquist, Molly Catherine Briggs, Natalie F. Smith, Nicholas C. Lowe, Petra Helm, Robin Skinner, Ruby Carlson, Sara Velas, Sofía Quiroga Fernández, Suzanne Wray, Thiago Leitão de Souza, and West Hyler.

I would like to thank the associate editors (Sylvia Alting van Geusau, Molly Catherine Briggs, Thorsten Logge, Nicholas C. Lowe, Blagovesta Momchedjikova, Robin Skinner, Thiago Leitão de Souza, and Suzanne Wray) for all their help with reviewing essays, providing input on the journal's development and final approval.

At this time, I would also like to acknowledge the work of the initial team members who helped me in the creation and development of the journal: Blagovesta Momchedjikova, Sylvia Alting van Geusau and Thiago Leitão de Souza. Without their hard work and input, this journal would not be what it is today. Our charge was to create a low cost publication that would act as a permanent archive to share and build scholarship around IPC's mission and annual conferences.

Thank you and I hope you enjoy the impressive work of our journal contributors!

Kind Regards,

PERSONAL IPC MEMBERS' NOTES

Patrick Deicher is the new President of the Bourbaki Panorama Foundation in Lucerne

The Board of Trustees has elected the historian and museum specialist Patrick Deicher as the new President of the Bourbaki Panorama Lucerne Foundation in Switzerland. He took office on January 1, 2022 and succeeded Beatrice Richard.

Patrick is an active member of IPC's Advisory Group. From 2003 to 2013 he acted as the Secretary-General and from 2013 to 2017 as the Treasurer to the International Panorama Council.

With Patrick Deicher from Lucerne, the previous Vice President will take over the helm of the foundation. He has been closely associated with the Bourbaki Panorama for over 20 years and ever since worked for the foundation in various functions. From 2000 to 2007 he worked as the curator of the museum.

The historian and Business economist is the former head of the Bruder Klaus Museum in Sachseln and was a member of the city parliament of Lucerne. Since 2009 he is a management consultant for public administrations and non-profit organizations at BDO Ltd. in Lucerne. There he heads the Non-Profit Organizations department for Switzerland. From 2011 to 2021, he was also a member of the Board of Trustees of the Panorama Altoetting Foundation, Germany.

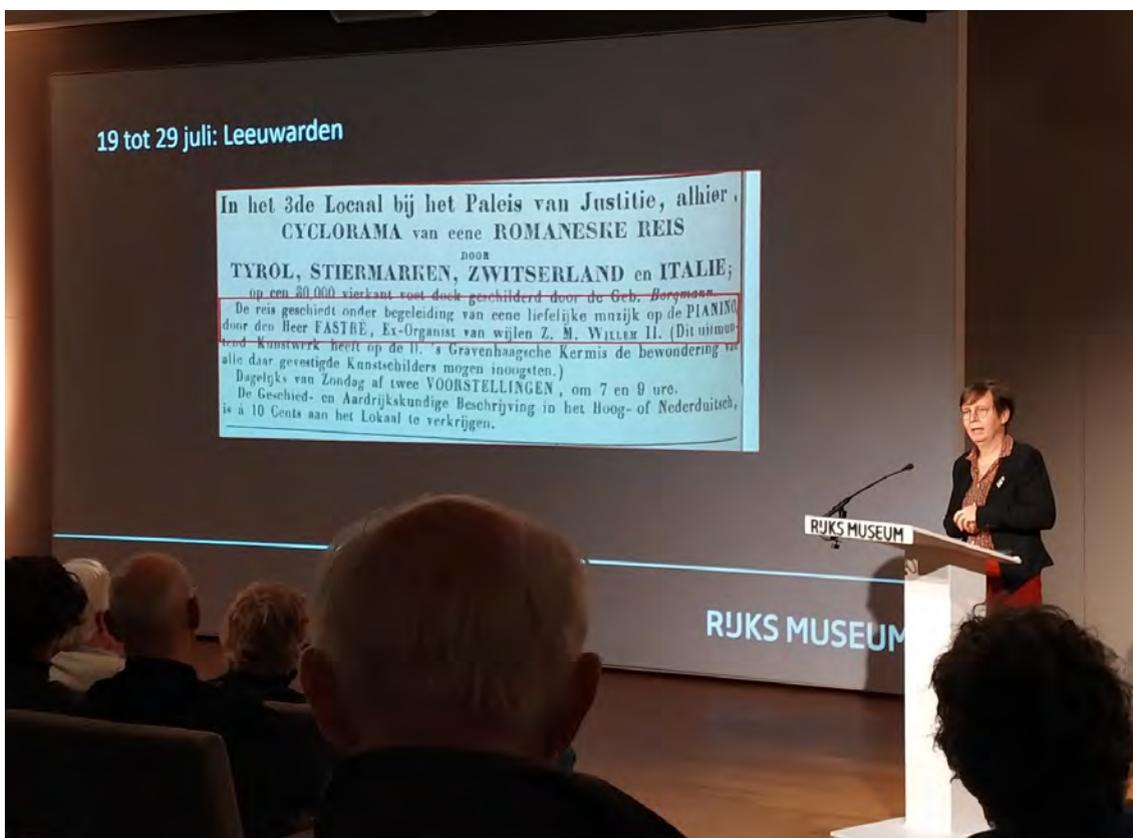
Additional information about the Bourbaki Panorama Foundation:

The Bourbaki Panorama Foundation is the owner and operator of the panorama and of the major part of the property. The goals of the foundation are to preserve the historic circular painting from 1881 and to maintain the heritage protected parts of the existing building from 1889, as well as to guarantee access to the public. In addition, the diversity offered by the "Center for Media, Culture and Interaction" is intended to enrich the cultural life and the touristic significance of Lucerne. In order to finance these objectives, the Foundation has established commercial and free-market criteria for the business and leisure premises located on its property.

Sylvia Alting van Geusau has a
New Book Publication at the Rijksmuseum Amsterdam
Gabriele Koller



Book presentation by Sylvia Alting van Geusau.



Cyclorama Reichardt, presentation by Idelette van Leeuwen.



Cyclorama Reichardt, presentation by Maud van Suylen.



Director Taco Dibbits with Sylvia Alting van Geusau and Ester Wouthuysen.

Kunstzinnig vermaak in Amsterdam: Het Panoramagebouw in de Plantage 1880-1935, co-authored by IPC member Sylvia Alting van Geusau and Ester

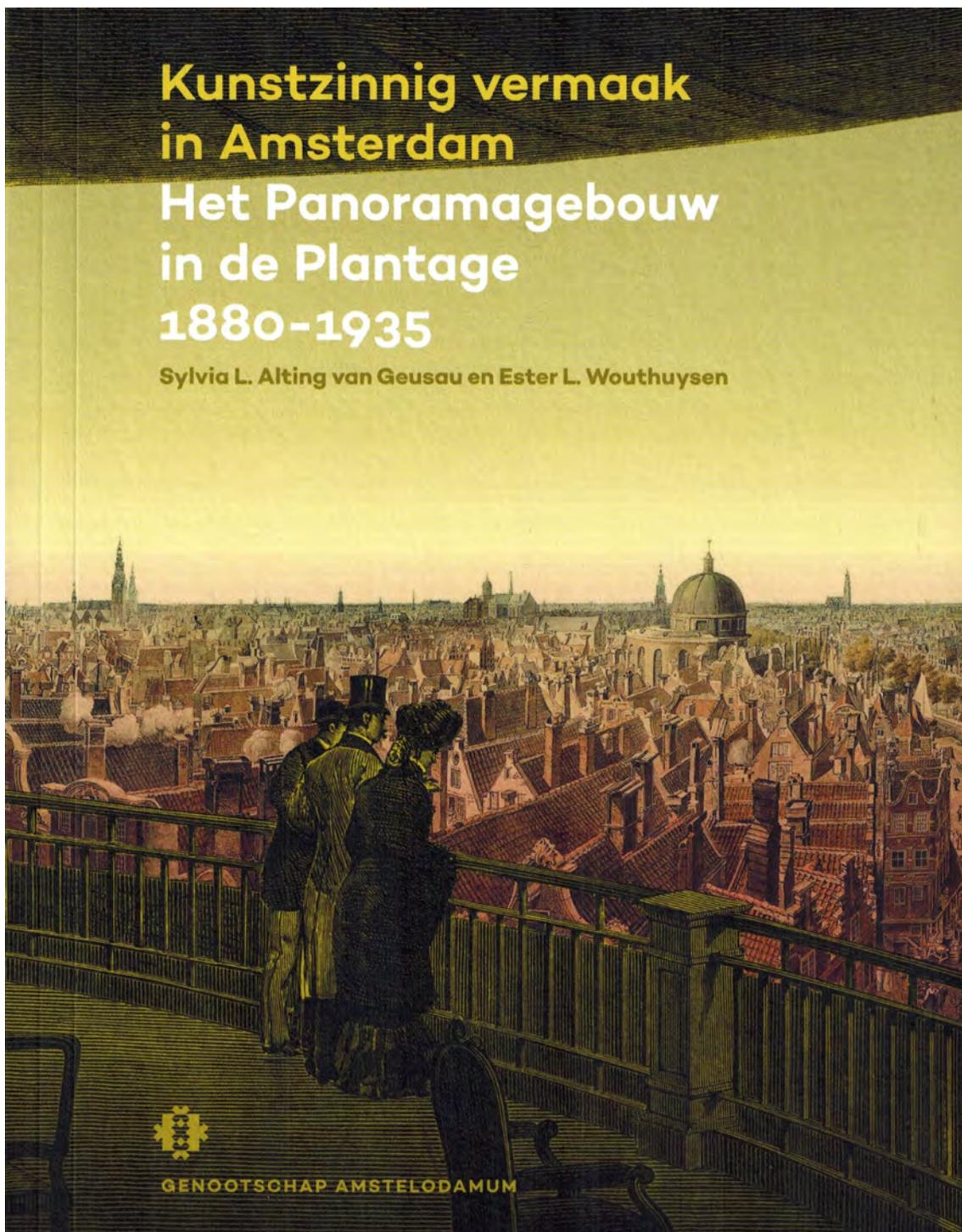
Wouthuysen, was launched at a book presentation framed by a lecture programme in the Rijksmuseum in Amsterdam on 26 November 2021.

Published as yearbook 2021 of the Genootschap Amstelodamum (Cultural History Society of Amsterdam), the book deals with panoramas and art exhibitions shown in the panorama building in the Plantage in Amsterdam between 1880 and 1935. Presentations by the two authors of the book were followed by reports by Idelette van Leeuwen and Maud van Suylen on Cyclorama Reichardt, a moving panorama that was recently discovered in the collections of the Rijksmuseum. The event closed with a presentation of the first copy of the book to Taco Dibbits, director of the Rijksmuseum.

Sylvia L. Alting van Geusau and Ester L. Wouthuysen, Kunstzinnig vermaak in Amsterdam: Het Panoramagebouw in de Plantage 1880-1935 (Amsterdam: Genootschap Amstelodamum, 2021). ISBN 97 894 911 412 70. Price €27.50, 240 pages, images in colour and black and white.

New Publication on Panoramas in Amsterdam by Sylvia Alting van Geusau and Ester Wouthuysen

Gabriele Koller



Book cover.

With Hendrik Willem Mesdag's panoramic masterpiece of 1881 depicting the then picturesque Dutch seaside village of Scheveningen, The Hague where Panorama Mesdag is situated, today is a mecca for panorama enthusiasts. In the nineteenth century it was Amsterdam which was the centre of panorama exhibitions in the Netherlands. Sadly, none of the Amsterdam panorama buildings or the paintings exhibited in them has survived. A new Dutch publication now brings them to light.

Kunstzinnig vermaak in Amsterdam: Het Panoramagebouw in de Plantage 1880-1935 by Sylvia Alting van Geusau and Ester Wouthuysen deals with Amsterdam's nineteenth-century panoramic entertainments, in particular with

the panorama that existed in the Plantage area in Amsterdam between 1880 and 1935. For the two authors who specialize in Amsterdam's nineteenth-century art and culture, the book is the result of many years of research.

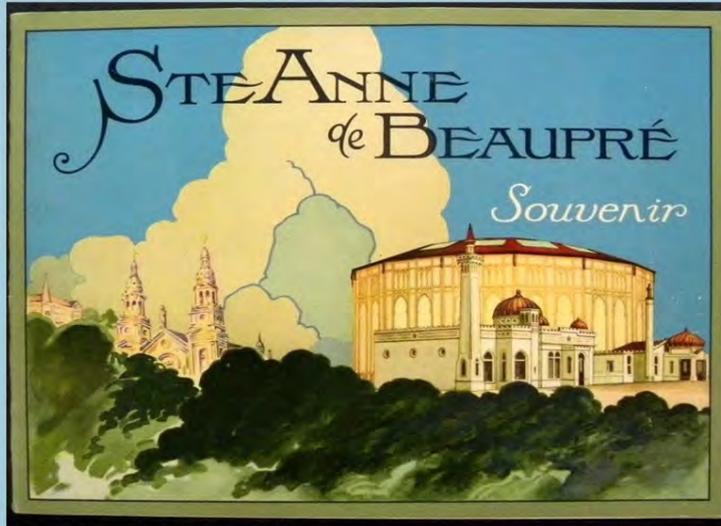
In the nineteenth century Amsterdam experienced two phases of panorama craze, an early one which lasted from 1803 until 1818 with panoramas mainly imported from France, and a later one which started in 1880 with the first panorama rotunda to be built at that time in the Netherlands, the Plantage Panorama. Erected in an entertainment area of Amsterdam next to the zoological garden the Plantage Panorama for about 50 years attracted crowds of visitors to its exhibitions. One of the panoramas exhibited in the building was Mesdag's Panorama of Scheveningen which, on loan from The Hague, was shown in Amsterdam for about one and a half year, from 1889 until 1890. Apart from being the most successful location for panorama exhibitions in Amsterdam at that time the Plantage Panorama also had a space for art exhibitions ("Kunstzaal") and a room for exhibiting dioramas. The Kunstzaal was an important stage for exhibitions of contemporary art before the Stedelijk Museum started fulfilling that function. The authors have reconstructed the Kunstzaal's complete exhibition program. It included group exhibitions such as a show of works by the Hague School as well as solo exhibitions of which a Vincent van Gogh show certainly was one of the most prominent ones. The end of the panorama building coincided with the end of the panorama hype in the beginning of the twentieth century. When the exhibition of the panorama "Entry of Christ in Jerusalem" ended in autumn 1928 the panorama building definitely closed its doors. With the demolition of the building in 1935 a long era of panorama exhibitions in Amsterdam came to an end.

Accompanied by a large number of attractive images, many unpublished so far, the book offers a fascinating and detailed insight into Amsterdam's nineteenth century vivid scene of artistic entertainments in which panoramas had an important role. Two comprehensive appendices give valuable overviews of all Kunstzaal exhibitions respectively all panoramas shown in Amsterdam throughout the nineteenth century. They add to make the book an indispensable publication for panorama researchers and enthusiasts.

Sylvia L. Alting van Geusau and Ester L. Wouthuysen, Kunstzinnig vermaak in Amsterdam: Het Panoramagebouw in de Plantage 1880-1935 (Amsterdam: Genootschap Amstelodamum, 2021). ISBN 97 894 911 412 70. Price € 27.50, 240 pages, images in colour and black and white.

Workshop, December 3, 2021

Gabriele Koller



Couverture d'un livret souvenir de la Basilique et du Cyclorama de Sainte-Anne-de-Beaupré, v. 1920. Photo (C) jerusalems.wordpress.com

ATELIER LE CYCLORAMA DE JÉRUSALEM

Organisé par
Jean-François Gauvin
Anne-France Morand

LE CENTRE DE RECHERCHE
CULTURES – ARTS – SOCIÉTÉS

LE GROUPE DE RECHERCHE SUR
L'ANTIQUITÉ

ET

L'INSTITUT D'ÉTUDES
ANCIENNES ET MÉDIÉVALES

Olivier Asselin,
Jonathan Bourgel,
Isabelle Caron, Éric Crégheur,
Karine Laporte,
Françoise Lucbert, Christian Marty,
Hannah Morand,
Louis Painchaud, Thierry Petit,
Jean-Pierre Sirois-Trahan

Vendredi le 3 décembre 2021
9h à 16h, Université Laval
Au local DKN-1411 et sur Zoom



Chaire en leadership en enseignement Emmanuel-Bourque et
Hervé-Gagné en histoire et littérature du christianisme de l'Antiquité
Chaire de leadership en enseignement en muséologie et mise en public
Chaire de leadership en enseignement Maurice-Pollack en études juives
Projet « Géocinéma. La mémoire localisée », Olivier Asselin, FRQSC

The Jerusalem Cyclorama workshop poster.

Université Laval dedicated a workshop to the now closed Jerusalem Cyclorama located at the Canadian pilgrimage site of Sainte-Anne-de-Beaupré, Québec

province. The workshop was organised by Jean-François Gauvin, department of historical sciences, and Anne-France Morand, department of literature, theatre and cinema. Due to Covid restrictions it was held in hybrid form thus allowing the author of this report to attend from Germany via Zoom.

The organisers gathered an impressive number of experts who presented different aspects of the Canadian Jerusalem Cyclorama, its history, its cultural and religious background. After an introduction by the organisers the program started with a presentation by Jean-Pierre Sirois-Trahan (Université Laval) who closely examined the cultural situation in Montréal at the time when the Cyclorama was first shown there between 1889 and 1895. The following report by Christian Marty (Ars Artis AG Zurich, Switzerland) on the restoration of the Bourbaki Panorama in Lucerne, Switzerland, focused on the subject of panorama conservation. Hannah Morand's (University of Toronto) paper on the Panorama of London as laboratory of architectural ideas for a modern metropolis was followed by two presentations focusing on the city of Jerusalem, its archaeology in the nineteenth century (Thierry Petit, Université Laval) and its size and appearance at the time of Jesus (Jonathan Bourgel, Université Laval). The following two papers addressed theological issues in relation to the Cyclorama painting: Louis Painchaud (Université Laval) compared historical representations of the Crucifixion, Éric Crégheur (Université Laval) discussed the Cyclorama in the context of the history of biblical exegesis. Olivier Asselin (University of Montréal) in his paper dealt with the idea of relocating the Montréal history of the Cyclorama by making use of augmented reality. Isabelle Caron (University of Québec in Montréal) reflected on the heritage status of the Cyclorama wondering how detailed knowledge of its history had decreased over the years. With reference to the art form of the panorama Françoise Lucbert (Université Laval) discussed its pictorial aspects locating the panorama between veduta and history painting. In the final presentation of the day Richard Lapointe, a laser 3D expert, presented his recent digital version of the early nineteenth-century Duberger relief map of Québec, also intended as a new method of documentation.

The workshop was the first comprehensive academic event intended to draw attention to the importance of the Jerusalem Cyclorama at Sainte-Anne-de-Beaupré. Being the oldest surviving Jerusalem Cyclorama worldwide it is a unique example of the classical period of panorama painting in North America. The International Panorama Council of which the author serves as Vice President highly welcomes the efforts being taken by Canadian experts to save the Cyclorama for the future. The author, curator of another Jerusalem Panorama which survives in Germany at the pilgrimage site of Altötting, wishes to thank the organisers for this successful workshop and the intention to continue the discourse on this most relevant work of panoramic art.

Seth Thompson recently publishes a paper



“The great Sphinx of Gizeh, the largest royal portrait ever hewn—Egypt,” 1896, Underwood & Underwood stereoview. Private collection.



“Traveling by the Underwood Travel System—Stereographs, Guide-Books, Patent Map System,” 1908, Underwood & Underwood stereoview. Private collection.

Specializing in 360° panoramic imaging and its history, IPC member Seth Thompson's article, "Cultural Tourism through the Lens of the Stereoscope: Underwood & Underwood's *Egypt*, A 1905 Boxed Stereoview Set, Considered" was recently published in the *International Journal on Stereo & Immersive Media*, Vol. 5. Issue no.1.

Using Underwood & Underwood's *Egypt*, a 1905 stereoview boxed set with an accompanying book by James Henry Breasted, the article examines how Egypt and its cultural heritage are perceived through an outsider's orientation and set

of values as well as the ramifications of this perception. To read the article, please click the following link: <https://revistas.ulusofona.pt/index.php/stereo/article/view/7689>.

**Suzanne Wray shares a Call for Papers for
*Nineteenth-Century Visual Technologies
in Contemporary Practices***

The [*Nineteenth-Century Visual Technologies in Contemporary Practices*](#) invite proposals for a collection of essays on the ways in which contemporary art and heritage practices have been engaging with forms of nineteenth-century immersive spectacle. The parallels between the technological transformation of our own time and the experiments of the early nineteenth century have long been noted and the origins of twenty-first-century immersive experiences are arguably traceable to that earlier period. In recent years, artists have revisited nineteenth-century visual presentations such as the 360-degree panorama, while museums and heritage sites have experimented with various types of virtual environments as a way to bring the past alive for modern audiences. They are welcome contributions that explore and interrogate the ways in which these interventions reinterpret nineteenth-century visual technologies. The edited volume will appear as a special issue of the online peer-reviewed journal [*19: Interdisciplinary Studies in the Long Nineteenth Century*](#).

They are interested in testing the ways in which nineteenth-century spectacle has come to be understood. Immersive entertainments of this period have long been associated with notions of passive spectatorship and what Jonathan Crary refers to as the 'private chamber' mode of isolated, absorbed engagement, which he sees as characteristic of modern subjectivity. Guy Debord's text *The Society of the Spectacle* (1967) has been particularly influential in readings that posit nineteenth-century optical entertainments as offering seductive yet dangerous illusions, with Maurice Samuels, for instance, arguing that the spectacular mode of presenting history 'promoted passivity and alienation'. Against this, recent accounts such as that by Alice Barnaby in her book *Light Touches: Cultural Practices of Illumination 1800 – 1900* stress qualities of 'agency, play and experimentation' as inherent to nineteenth-century visuality, while Lynn Voskuil has argued for the communal nature of nineteenth-century spectatorship. Victor Burgin has long drawn attention to the productive excesses of a panoramic subject position and the possibility of an agency that can resist hegemonic mechanisms of representation.

They invite papers that investigate the renewed relevance of nineteenth-century immersive spectacles in contemporary artistic and museological

practices: why do such highly-curated embodied experiences of the world in flux find a new relevance in contemporary times? What varieties of subjectivities are articulated for contemporary viewers in these encounters? How do such new sites of memory—*lieu de mémoire* as conceptualized by the French historian Pierre Nora—thematize the contemporary against the background of ideologies of race, alterity and cultural heritage?

They invite interested authors to send their 300-word abstract and a short 100-word biography to the editors Patricia Smyth (P.M.Smyth@warwick.ac.uk) and Gülru Çakmak (gcakmak@umass.edu) by **1 March 2022**. Accepted essays (c. 7000 words) will be due to the editors on **1 October 2022**. Since the papers will be published in an online platform, the editors are open to suggestions for incorporating multimedia resources to the published papers such as video, sound file, animation, etc.

Sue Truman and her Crankie Factory website adds a page about surviving moving panoramas of the American Civil War



Panorama of the Union Army of the Cumberland.

This is the opening scene where a soldier is saying goodbye to his family.

Courtesy of National Museum of American History, Smithsonian.

In September of 2021, Sue Truman attended the International Panorama Council Conference and heard the fantastic talk given by Dr. Gordon Jones of the Atlanta History Museum. He presented on the American Civil War moving panorama Andrew's Raid or the Great Locomotive Chase. His presentation inspired Sue to look into Civil War moving panoramas a bit more and she discovered that there are five that have survived from the 19th century! She decided to create a page about them for her website TheCrankieFactory.com.

Click on the link to read about them. <http://www.thecrankiefactory.com/450612138>

The Velaslavasay Panorama was the subject of a full-length feature article in the Los Angeles Times. The article includes extensive commentary by founder and Artistic Director Sara Velas and Curator Ruby Carlson



Our Kind of Weird.
(Cover, Print Edition, Los Angeles Times).



Close-up view of a the Shengjing Panorama, depicting an urban Chinese landscape during the years 1910 to 1930. The 360-degree immersive painting transports visitors to an extended moment of great technological change, global exchange and diversity in architecture, religions and culture.

(Image, Madeleine Hordinski / Los Angeles Times).



Ruby Carlson, left, and Sara Velas inside the Velaslavasay Panorama.

(Image, Madeleine Hordinski / Los Angeles Times).

LA Times Staff Writer Deborah Netburn writes evocatively of the uncanny transporting experiences offered at the [Velaslavasay Panorama](#). Read at [LA](#)

[Times](#) or download the article as a [PDF file](#).

The article features commentary by Sara Velas, Artistic Director of the Velaslavasay Panorama, and Ruby Carlson Co-Curator at the Velaslavasay Panorama. Velas serves as Co-President of the IPC and you can learn more about her work at www.panoramaonview.org and <https://www.sssvelas.net/>. Carlson serves on the IPC Advisor Board and you can explore her work at www.rubycarlsonstudio.com and @1887to1904.

To submit content for the International Panorama Council Newsletter, please write to: secretariat@panoramacouncil.org



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