

## IPC Executive Board:

Prof. Yadegar Asisi  
(GE-Berlin)  
Dr. Mimi Colligan  
(AU-Melbourne)  
Patrick Deicher MA  
(CH-Lucerne)  
Dominique Hanson  
(BE-Brussels)  
Ernst Storm MSc  
(NL-Rotterdam)  
Ryszard Wójtowicz M.A.  
(PL-Rogoź)  
vacant

# PANORAMA

International Panorama Council  
[www.panoramacouncil.org](http://www.panoramacouncil.org)

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**IPC President:**  
Ernst Storm, [ipc@e-storm.nl](mailto:ipc@e-storm.nl)

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## Registrations for the International Panorama Conference 2014

As you might know the IPC will hold its 23<sup>rd</sup> International Panorama Conference in Altötting, Germany, from 10 to 13 September 2014. Co-organizers are the International Panorama Council and the Stiftung Panorama Altötting which directs the Jerusalem Panorama *Crucifixion of Christ*, the only original panorama depicting a religious subject to survive in Europe. The conference days will be full of panoramic experiences, and will include visits to Altötting's *Jerusalem Panorama Crucifixion of Christ*, the Diorama representing the history of the Altötting pilgrimage, and guided tours of Altötting, Germany's principal Marian pilgrimage site. On 13 September a one-day post-conference tour to nearby Austria will be organized; it will include visits to two more highlights of the classical period of panorama painting, the Tirol Panorama *The Battle of Mount Isel* in Innsbruck and the Sattler-Panorama View of Salzburg in Salzburg.

Standard registration  
(non-enrolled IPC member) Euro 350,-  
IPC member (enrolled) Euro 250,-  
Student Euro 200,-

Post-conference tour program  
(13 September 2014) Fee per person  
(incl. transport, lunch, museum taxes)  
Euro 90,-

The registration fee includes: attendance of all conference sessions, including coffee breaks, lunches and dinners as indicated on the conference program, transportation and expenses for museum visits and guided tours. Reduced fees for institutional IPC members (panoramas, museums, institutions) are limited to two representatives. Please note that there is no reduction in fees for partial attendance.

If you wish to register or need more information, please visit our website: [http://panoramacouncil.org/en/what\\_we\\_do/international\\_panorama\\_conference/upcoming\\_conference/](http://panoramacouncil.org/en/what_we_do/international_panorama_conference/upcoming_conference/)

## Call for candidates to the IPC Board

The IPC Executive Board Vice-President Martin Woolner (Plymouth University, UK) recently started a professional career as a freelance creative industries researcher and project lead. As a result he has decided to withdraw from his IPC Board position. Upon his appointment in Lucerne the General Assembly was aware of this possible development. In accordance with Article 26 of the IPC Statutes the Board now has appointed its member Ryszard Wójtowicz (Poland) to act as Vice-President until the next election, which will take place at the 23<sup>rd</sup> IPC Conference in Altötting.

At the 22<sup>nd</sup> IPC Conference in Lucerne IPC President Ernst Storm (Netherlands) announced that he will not be eligible to

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the board at the end of his term in the 2014 Assembly in Altötting. He has served IPC as its President since the 2003 Conference, that took place in Altötting, too.

In 2014 IPC Treasurer Patrick Deicher (Switzerland) is also at the end of his term; the EB has decided to nominate him for re-election and he has accepted his candidacy.

The resignation of both Martin Woolner and Ernst Storm calls for the candidacy of two new IPC Executive Board members. The board will decide on nominations and is calling for candidates. IPC members wanting to run or to propose a candidate, please do so by 1 July at the latest through Secretary-General Sylvia Alting van Geusau at [secretary@panoramacouncil.org](mailto:secretary@panoramacouncil.org).

## Heritage Day Altötting

Being a listed monument, The Jerusalem Panorama Crucifixion of Christ in Altötting will contribute to Germany's Heritage Open Day on 14 September 2014 with special guided tours of the panorama that will focus on this year's Heritage Day theme of COLOR. The guided tours (in German) start at 11 am, 2 pm and 3 pm and will be given by panorama historian Gabriele Koller of the Stiftung Panorama Altötting.

## Future IPC Conference List

*By Ernst Storm, IPC President*

IPC conference participants are acquainted with the IPC Conference List. Besides Pyongyang there are quite a few candidates for future conference venues. In Russia there are quite a few qualifying cities, ranging from Moscow, Volgograd and Vladivostok to the Crimean Sevastopol. Both Moscow and Sevastopol have invited IPC in the past to participate in their jubilee conferences, and representatives of IPC have accepted these invitations with great pleasure. But the requirement that Russian be the only conference language has prevented the IPC from developing real IPC conferences in Russia up to now.

Besides the Russian Federation and the People's Republics of both China and Korea, the IPC conference target list is long. It includes, for instance, Australia and Norfolk Island, Rio the Janeiro, Atlanta GA, Cairo, Berlin, Plymouth, The Hague, Los Angeles, and Milwaukee/West Bend. And Waterloo of course: home of the final Napoleonic Battle in 1815. Yet, more leads are welcome!



*Panorama Altötting*

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*Detail Feszty panorama*

*The IPC welcomes a new Institutional Member: the panorama in the new National Heritage Park of Ópusztaszer:*

## **THE PANORAMA** **-THE ARRIVAL OF THE HUNGARIANS** *by Gábor Turda*

According to Hungarian legend, tribes led by Arpad conquered the area of the Carpathian Basin and settled here in 896. The festivities organized for the millennium of these events in 1896 enabled the proper commemoration of the arrival of the Hungarians. One of the main attractions of these Millennium festivities was the panorama painted by Árpád FESZTY and his fellow painters that depicts in a romantic light one of the most important events of the Hungarian history: the arrival of the Hungarians.

According to the Hungarian traditions, Árpád Feszty decided to paint his own panorama after seeing the panorama in

France that depicted a battle of Napoleon. He chose the Biblical flood as the subject of his panorama but then changed his mind (thanks to his father-in-law), and in 1892 started painting the arrival of the Hungarians; he managed to finish this enormous work within 2 years.

Árpád Feszty was supported by several renowned painters in this enormous work: the greater part of the figures and horses in the battle were painted by Pál VÁGÓ, the landscapes were painted by László MEDNYÁNSZKY, Ferenc OLGYAI, Béla SPÁNYI, Ignác UJVÁRY; Róza FESZTYNÉ JÓKAI was involved mostly in the painting of the dead and wounded people while the scenes of the arrival were translated to the canvas by Celestin PÁLLYA. Beside these painters, Adolf BARSY, Dániel MIHALIK, Henrik PAPP and Károly ZIEGLER did their fair share of the work. Árpád FESZTY undertook the hardest part of them all: he personally painted the sky and the part of the panorama depicting Árpád.

The painting, 120 meters long and 15 meters high, had great success in the festivities of the Millennium in 1896; it was seen by several million people. It was also exhibited in the World's Fair in London and after it arrived back to Hungary, a new building was built for its accommodation. The building and the painting were severely damaged in the Second World War. The parts of the paintings, rolled up on wooden reels, were handed over to the National Gallery by the owners.

The remnants of the panorama were lying around in storage rooms for decades until a decree passed in 1970 ordered that the panorama be exhibited in the new National Heritage Park of Ópusztaszer.

The severely damaged painting was restored by Polish experts between 1991

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and 1995. The group named Ars Antiqua has significant experience in the restoration of panoramas: a few years earlier they restored the Polish panorama depicting the battle of Wroclaw that is located in that city. The experts had to carry out an enormous work as nearly 60% of the canvas of the painting was damaged.

The renovated panorama has been open to the public again since 1995 and each year it is visited by several hundred thousand people from all over the world.◇



*Detail Feszty panorama*

## **Top of Panorama**

*By Guy Thewes*

Since the IPC Conference took place in Plevna (Bulgaria) in 2012, the panorama "The Epopee of Plevna - 1877" has undergone major restoration work. Most visible: a new glass-front between the two pillars symbolizing bayonets that flank the entrance to the building. But the most surprising novelty is a panoramic elevator. It goes through the glass-front and leaves you right on the top of the panorama building. At 47 m high, you get an astonishing view over the town of Plevna and its surroundings. Dr. Milko Asparuhov, the Military historical

museums director, had this wonderful idea to transform the roof in a panoramic platform. It restores the link between artistic representation and reality. After having visited the panorama depicting the most bloody battle of the Russo-Turkish war 1877-1878, you gaze at the real landscape in a true overall view. Where thousands of Russian and Turkish soldiers have once died, now woods and sunflower fields stretch out to the horizon.

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*The historian Eugene B. Meier has sent us this amusing article. The use of stencils stays intriguing and the author hopes that someone of our readers could provide further information about the use of these stencils.*

## **Panorama for a Small City, The Departed Panoramas**

*by Eugene B. Meier, Jr., M.S. Ed.*

NEW YORK SUN,  
Sunday, June 14, 1885, p.10

### **original citation**

[1] "Come upstairs and I will show it to you," said a Greenwich street grocer who had advertised a panorama for sale. "It has been here for years and years, and I want to get rid of it."

[2] An immense roll of canvas was lying on the garret floor. It was in good condition. The grocer unrolled some of it, and there appeared the German army, looking fierce and ready for battle. The he unrolled some more, and soldiers of France in all the glory of brilliant uniforms and swords and guns appeared, ready to fight the Germans or anybody else.

[3] "Twenty years ago," said the grocer meditatively, "that panorama was down in the store, on the wall behind the main counter. It had two fine rollers and was worked by a turning crank. All day and in the evening a man, who was hired for the purpose, turned and turned, and the customers, while they invested their cash in tea, and coffee, and sugar, had their minds improved by seeing the different military costumes of the world. In that roll before you there are Russians, and Danes, and Germans, and Swedes, and Turks, and Chinese. In fact, there are soldiers of all the countries which ever had an army .

[4] "I have never seen all that the gigantic roll contains. It wound its brilliant way along the wall before my time. My old boss bought it, and used to take much

pride in the painting. In those days it was almost as fashionable to feast the eyes of your customers with fine pictorial views as it is now-a-days to give them chromos. With all its beauty and reminiscences, this panorama is in the way. I don't know who buys panoramas, so I have advertized it for sale in two newspapers. "

[5] Inquiry showed that panoramas were not so fashionable as they were. Some have been bought up by dime museum men and cut up, but most seem to have been the victims of decay.

[6] "We have not a panorama," said the proprietor of a Bowery museum, proudly. "Panoramas are not considered an attraction, and no respectable dime museum would endeavor to force them upon its unsuspecting patrons. We have views. Come in and look at them.

[7] The reporter went inside, and, passing the curiosities the proprietor took him to the end of the hall, where a lot of big glass lenses were fitted into the wall. He looked through one of them. There in all its glory stood the German army of the grocer's panorama. There was no mistaking it, for the soldiers had that ready-for-war expression that once seen can never be forgotten. Next to them was the French army, and the other lenses showed up other military columns. There was no doubt of it. The same set of stencils had made the grocer's panorama and the dime museum's views.

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## Visit the restored Thun Panorama

On Saturday, 6 September, the Thun Panorama will open the 2014 season with a formal occasion, to which you are cordially invited! On Sunday, 7 September, a family festival is proposed with numerous workshops and short tours. On the ground floor of the rotunda an exhibition is devoted to the subject of restoration. In the newly built annex, the architecture of Lucerne-based architects Graber und Steiger is presented from the perspective of the panorama. The 2014 season will end on December 21. The Thun of 200 years ago spreads across a 38-m-long cylorama, which is the world's oldest surviving panorama. In 1808 Marquard Woher sketched the view from a rooftop in the town centre and committed it to colour from 1809 to 1814. Located in the Schadaupark, the Panorama of the town Thun shows the workaday life of the small town Thun and the environment on a surface of 285 m<sup>2</sup>. You can take the opportunity to visit the site on a public tour and view the restoration of the Thun Panorama. See for yourself how the oldest panorama painting in the world is being brought back to its former glory by the team of Fischer & Partner Restauratoren!

The dates for the tours are 29 June, 16 July and 13 August. Sunday, 29 June, 11.15 a.m., with Barbara Berger, scientific collaborateur; Wednesday, 16 July, 5.15 p.m., with Helen Hirsch, Director; Wednesday, 13 August, 5.15 p.m., with Sara Smidt, Head of the Education Department.

Duration: ca. 1 hour;

Cost: CHF 10.- / per person;

Language: German

Important: Suitable shoes are compulsory. The visit to the construction site is at your own risk. For registration: Please apply not later than 2 working days before the planned tour: [panorama@thun.ch](mailto:panorama@thun.ch) or Tel: +41 (0)33 225 84 20.

Detailed information can be found at [www.dasthunpanorama.ch](http://www.dasthunpanorama.ch). Special tours are also available on request.

## A digital Pyongyang visit

On Youtube a video shows a unique 20 minute tour in the city of Pyongyang, seen from the roof of a car. Nine minutes from the start, northward from the crossing of Sungri and Mansudae, the city of Pyongyang is recognizable from the characteristic circular apartment buildings, that can be seen on Google Earth, too.

<http://www.youtube.com/watch?v=D4hLctBvojE&list=UUgm1YENRqvPo4rmxJEIbcBg&feature=share&index=4>

We hope Pyongyang will be one of our future IPC conference venues, the city being one of the centres of contemporary panorama production. Painters of panoramas and their representatives participated in several of our conferences, but for the last few years we have lost contact. In the meantime we're trying to re-establish our contacts and would love to hear from our members if you could help us.



## 'Immerse yourself'

ICCI, Innovation for the Creative and Cultural Industries of Plymouth University, UK, has developed a 360° Cinema, 'The Rotunda', utilizing state of the art technologies to create a 360 degree "Immerse Yourself" audience experience. It premiered during the May 2014 Plymouth History Festival three 360 films:

- 'Plymouth Traces', a panoramic film by David Hilton, combining contemporary panoramic film with archive material, delivering an evocative visual experience tracing the history of Plymouth over the last 100 years.
- ICCI's Udo Hudelmaier's 'City of Plymouth', using repetitive patterns of the city's windows as the key feature of the production, set to a classical soundtrack by Hayden, and
- 'Future City Submerged', an animation created by local designer and filmmaker Jack Hague, featuring some of Plymouth's key locations and symbols in an evocative tale of a city submerged as sea levels increase.

The Plymouth History Festival 2014 commemorates not only the war-forced merger of three adjacent towns in 1914, but also the First World War; and the city had a fatal position as an allied naval base in WWII, historic images of which are part of the 'traces' of Plymouth.

As in the early years of travelling panoramas, the Plymouth Rotunda is transportable. It must be built inside a building or covered area. The Rotunda measures 9m in diameter and some 5m ceiling height.

ICCI was host to the 2007 International Panorama Conference and is an institutional member of IPC. [www.plymouth.ac.uk/icci](http://www.plymouth.ac.uk/icci).

## **Patrick Hughes' *Moving Space in Holland at Panorama Mesdag***

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Panorama Mesdag in The Hague, Netherlands, is hosting an exhibition of 'reverspective' works of Birmingham born Patrick Hughes (1939), who is one of the major painters of contemporary British art. His technique of reverse perspective, turning perspective the wrong way round, creates an astonishing effect of making his paintings appear to move as the spectator moves. This beguiling visual paradox changes the experience of looking at paintings from being static to an ever-changing relationship. Influenced by the implied swirling movement of the Möbius Strips and the famous birds in the air by Dutch artist M.C. Escher, Hughes claims he wanted to create a magical experience, moving the viewer away from cerebral celebration of art to a physical one. "A dynamic experience which many of our visitors share when they view the Mesdag Panorama," stated Sander Uitdenbogaard, the new director of the hosting panorama, that is attracting many 'reverspective' visitors. The exhibition runs through 7 September 2014.

From 4 July through 31 August 2014 Panorama Mesdag also exhibits a panorama-like painting of 1,2x11m, depicting 'A day in a city of the future', final examination project of Lisa Dröes of the HKU University of the Arts Utrecht, Netherlands. It is based on interviews of seven to ten year old children, having an open-minded view on the world in the future. Visiting children are to leave a part of their perspective of the future. These drawings will be integrated in a digital panorama by Interaction designer Melissa Scharn-Meijer.

See: [www.panorama-mesdag.com](http://www.panorama-mesdag.com).

## **100<sup>th</sup> Anniversary**

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On the 13<sup>th</sup> of June the University of Iowa Museum of Natural History celebrated the 100<sup>th</sup> anniversary of the historic Laysan Island Cyclorama at the William and Eleanor Hageboeck Hall of Birds.

## **Garibaldi Panorama**

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The Northeast Document Conservation Center paper conservators recently restored the Garibaldi Panorama, a two-sided work of art on paper which depicted the life story of the Italian patriot Giuseppe Garibaldi. For more information visit the website: <http://www.nedcc.org/about/nedcc-stories/garibaldi-panorama>

## **'Rare offensive actions' at Gettysburg Battlefield**

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As part of its 25<sup>th</sup> Anniversary the 'Friends of Gettysburg' have an Evening with the Panorama painting on both July 5 and July 26. On this occasion photographs of the Cyclorama (= panorama) of the Battle of Gettysburg are permitted.

On July 19 and 26 Battlefield Guide Ralph Siegel will speak on 'When Yankees Attack: Rare Offensive Actions by the Union at Gettysburg' during an Adams Seminar.



## **New publication: Panorama of the "Battle of the Bergisel" The History of Innsbruck's cyclorama**

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Innsbruck's panoramic painting "the battle of the Bergisel" is an awesome work of art: on approximately 1000 m2 of canvas is depicted the battle, in which the Tyrolean insurgents under the command of the "freedom fighter" Andreas Hofer fought against the unloved occupiers, and which took place on the 13. August 1809 on the hill south of the city of Innsbruck. But Innsbruck's panoramic painting is more than a snapshot of a particularly moving event in the Tyrolean history. It is also one of the few conserved specimens of the art form of panoramic paintings in Europe, a form invented at the end of the 18th century and celebrated its triumph in the 19th century.

The relocation of the painting in the late summer of 2010 to the newly built Museum at the Bergisel was accompanied by fierce controversies between preservationists and policy-makers.

Susanne Gurschler draws in her book the history of this panoramic depiction from the first ideas to the presentations of the "battle of the Bergisel" in London and Vienna, to the intricate restoration procedures in the 1980s and the much-debated relocation to the new Museum at the Bergisel.

Susanne Gurschler holds a master of literature degree from the Leopold-Franzen University in Innsbruck, and since 1998 has served as cultural editor for the Tyrolean news magazine "Echo" ;she lives as freelance journalist in Innsbruck.

Susanne Gurschler: Panorama der „Schlacht am Bergisel“. Die Geschichte des Innsbrucker Riesenrundgemäldes.

### **31st Newsletter**

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The next newsletter will be published in October 2014. If you know of any panorama related news or want to publish an interesting paper, please send your information before **15 September** to: [secretary@panoramacouncil.org](mailto:secretary@panoramacouncil.org).

### **New Board members**

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As you could read above the IPC searches two new IPC Executive Board members. IPC members wanting to run or to propose a candidate, please do so by **1 July at the latest** to: [secretary@panoramacouncil.org](mailto:secretary@panoramacouncil.org).