

# International Panorama Council

34th Conference

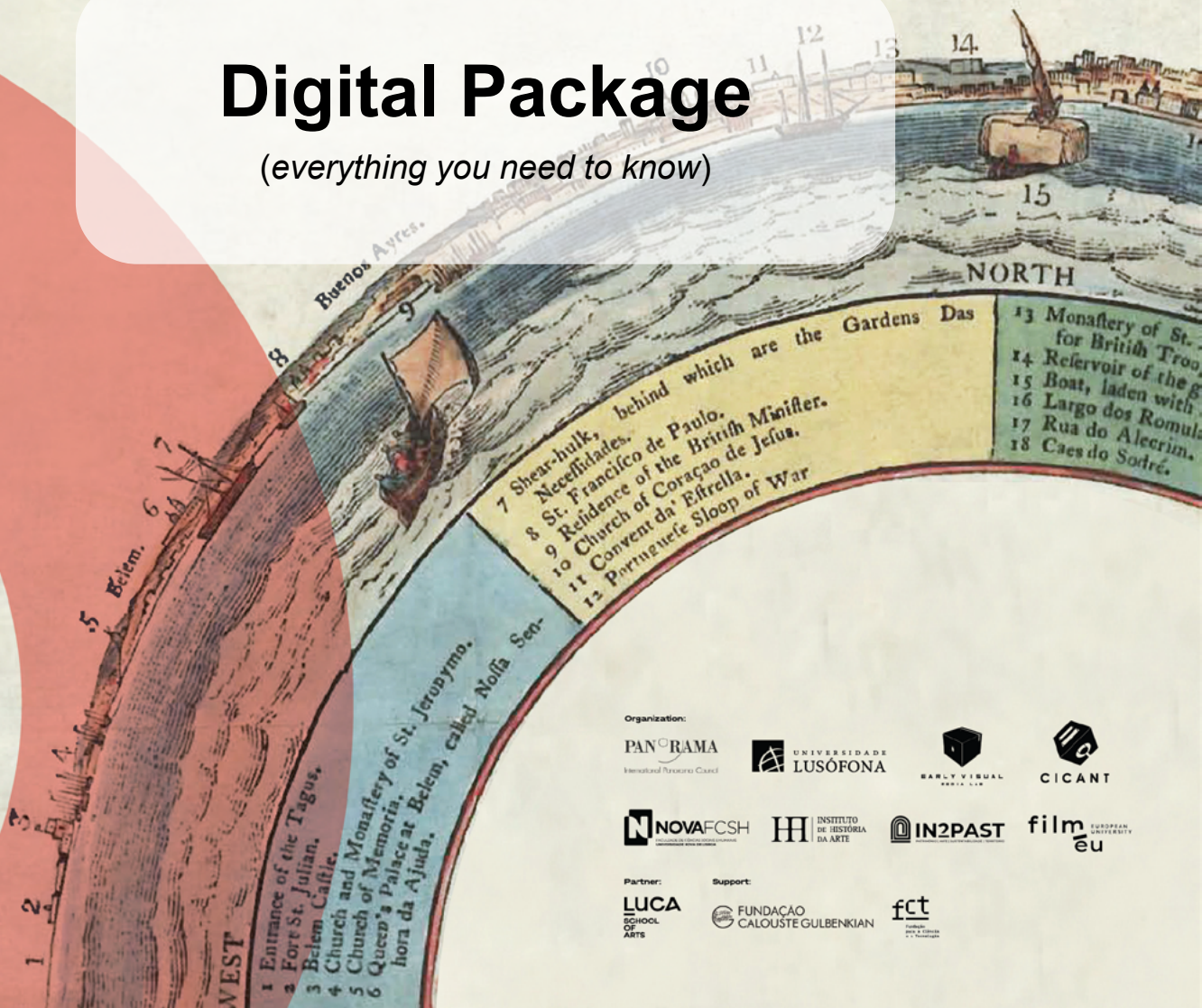
02-04 July 2025 **Lisbon**

at Lusófona University and Gulbenkian Foundation

## The World at a Glance Panoramic and Peep Technologies

### Digital Package

(everything you need to know)



Organization:

PANORAMA  
International Panorama Council

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LUSÓFONA

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## Program

**Day 0 | Tuesday, 01 July | 9:00–19:30**  
**Registration and Drawing Workshop**  
**Lusófona University ([Z0.3](#))**

*09:00 – 9:30*  
*Registration*

*09:30–16:00*  
*Drawing Workshop*  
***Drawing as a Universal Language—Connecting People and Perspectives***  
*Yadegar Asisi, architect and panorama artist, Berlin, Germany*

*17:30–19:30*  
*IPC Executive Board Meeting ([Espaço Quadro - K3](#))*

**Day 1 | Wednesday, 02 July | 14:00–21:00**  
**Lusófona University**  
[\(Auditorium Agostinho da Silva\)](#)

14.00 – 14.30

Registration

14.30–15.00

Opening Welcome

15.00–16.15

**Keynote Lecture**

***The Analog Panorama in Times of New Technological Possibilities***

**Yadegar Asisi, architect and panorama artist, Berlin, Germany**

Moderator: Gabriele Koller

16.15–16.45

Coffee Break

16.45 – 18.05

Session 1

Peep Boxes

Moderator: Susana Martins

***Monocular Vision and 17th-Century Dutch Perspective Boxes***

Justina Spencer, University of King's College, Halifax, Nova Scotia

***For His Majesty's Eyes Only: A Tour of the 300 Landscape and City Paintings for the Austrian Emperor Ferdinand***

Jean-Claude Brunner, independent researcher, Vienna, Austria

***Recovering Carel Fabritius' Lost Peep-Boxes and Proto-Panoramas***

Benjamin Binstock, independent scholar, Amsterdam, The Netherlands

18.10 - 19.00

Session 2

Stereoscopic Mapping

Moderator: Victor Flores

***Francis Frith's Stereoscopic Views of the Nubian Temples and Monuments***

Seth Thompson, American University of Sharjah, UAE

***The Eye of the Camera: The Development of the Tourist Gaze of Scotland through the Stereoscopic Lens of George Washington Wilson***

Ashleigh Black, independent researcher, Aberdeen, UK

19.05–20.00

**Keynote Lecture**

***The World at War at a Glance and In-Depth***

**Denis Pellerin, Brian May Archive of Stereoscopy, Surrey, UK**

20.15 – 22.00

Conference Dinner

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Day 2 | Thursday, 03 July, | 09:15–18:00  
Calouste Gulbenkian Foundation

09.10  
Welcome

v

09.15 – 10.35

**Session 3 (Auditorium 3)  
Future Perspectives for Panoramas**

Moderator: Thiago Leitão

[Panoramas as Memory of the World: IPC MoW Scientific Committee Position Paper-in-Progress.](#)  
[IPC Commission for UNESCO Memory of the World inscription.](#)

Daniel Jaquet, Molly Briggs, Victor Flores, Erkki Huhtamo, Gabriele Koller, Bart Moens, Seth Thompson.

**The Melodramatic Panorama: Melodrama, Militarism, and Transportive Affect in Lucerne's Bourbaki Panorama**

Tonia Ramogida, University of Lausanne, Switzerland

**Focus Inside the Panorama de l'Histoire du Siècle**

Christl Lidl, independent XR artist, Brussels, Belgium

10.35 – 11.00

Coffee Break

11.00 – 12.4

**Session 4 (Auditorium 3)  
Cosmoramic Travelling**

Moderator: Molly Briggs

**Cosmoramas Touring the West: Showmen, World Circuits, and Imperial Genteel Culture**

Victor Flores and John Plunkett, Lusófona University, Portugal, and University of Exeter, UK

**From Lost Mirage to Shared Heritage: Remediating the Cosmorama's Virtual Travels**

Susana S. Martins and Ana David Mendes, Nova University, Portugal

**Taking a Peep at Early 19th-Century Fairgrounds: The Peepbox and Cosmorama as Popular Travelling Attractions in North-Western Europe**

Bart Moens, University of Antwerp, Belgium

**Cosmoramic Views by Hubert Sattler (1817–1904) and His Father Johann Michael Sattler (1786–1847)**

Katja Mittendorfer-Oppolzer, Salzburg Museum, Austria

12.45 – 14.00

Lunch

14.00 – 15.45

**Session 5 (Auditorium 3)  
Peep Media Worlds**

Moderator: Nicholas Lowe

**Quarrying Fantasies: FishTV, Aquariums, and Soft Surveillance**

Alison Campbell and Sophia Farmer, School of the Art Institute of Chicago, USA

**Peeping Through Borderlands**

Sara Velas and Ruby Carlson, Velaslavasay Panorama, Los Angeles, USA

**Through the Peephole: Unveiling Bangladesh's Living Bioscope Tradition**

Md Sarower Reza Jimi, Lusófona University, Portugal

**Hedwig Wollner-Beuk: Secessionist Artist and Welt-Panorama Proprietor**

Janelle Blankenship, University of Western Ontario, Canada

15.45 – 17.00

**Session 6 (Auditorium 3)  
Roundtable – Making and Teaching Panoramic Art**

Moderator: Gabriele Koller

**The Panorama in China: Aspects of History, Aesthetics, and Cultural Identity**

Gabriele Koller, Jerusalem Panorama Foundation, Altötting, Germany

**The Panorama in China: A Growing Phenomenon in the 21st Century**

Sara Velas, Velaslavasay Panorama, Los Angeles, USA

Discussants:

Yadegar Asisi, architect and panorama artist, Berlin, Germany

Christl Lidl, independent XR artist, Brussels, Belgium

Chiara Masiero Sgrinzatto, independent artist, Venice, Italy

Sara Velas, Velaslavasay Panorama, Los Angeles, USA

17.00 – 17.20

Coffee Break

**Day 2 | Thursday, 03 July, | 09:15–18:00**  
**Calouste Gulbenkian Foundation**

**17.20–18.30**

**Keynote Lecture (Auditorium 3)**

***An Eye Propelled by***

***New Technology:***

**Panoramas and the Frame in Motion**

**Tom Gunning, University of Chicago,  
USA**

Moderator: Susana Martins

**18.30 - 20.00**

**Exhibition Tour**

**The Cosmorama in Lisbon.**

**Virtual Travelling in the 19th Century**

Exhibition Tour (Group A)

— OR —

Free evening (Group B)

**Dinner on your own**

Day 3 | Friday, 04 July | 09:15–22:00  
Calouste Gulbenkian Foundation

09.15–10.35

Concurrent Sessions 7 and 8

Session 7 (Room 1)  
Panoramic Photography  
Moderator: Daniel Jaquet

*Vilnius Photographic Panoramas of the 19th Century: Their Discovery and Presentation in Contemporary Exhibitions*  
Dainius Junevičius, Vilnius Academy of Arts, Lithuania

*Carioca Landscape: The Lost Panoramic Photographs of the 1922 Map*  
Patricia Pamplona, Federal University of Rio de Janeiro, Brazil

*All-Inclusive Vision: When Something New Happens*  
Inessa Kouteinikova, independent scholar, Amsterdam, The Netherlands

Session 8 (Room 2)  
Moving Panoramas  
Moderator: Bart Moens

*Seeing Far and Deep: Mammoth Cave in George Brewer's Moving Panorama, Natural Wonders of America*  
Katie Algeo, Western Kentucky University, USA

*The Culture Significance of Japan's 'Military Observation Railroad' (Kansen Tetsudo): A Post-Russo-Japanese War Moving Panorama*  
Eriko Kogo, MEISEI University, Japan

*The Panorama of the Monumental Grandeur of the Mississippi Valley and its 'Aboriginal Indian Tableaux'*  
Melissa Wolfe, St. Louis Art Museum, USA

10.35–11.00  
Coffee Break

11.00–12.45  
Concurrent Sessions 9 and 10

Session 9 (Room 1)  
Panoramic Media and Digital Tools  
Moderator: Chiara Masiero Sgrinzatto

*A Web Version of Alfred Bastien's Diorama of the Battles of the Meuse 1914, a Meeting of Past and Present*  
Vera Bras, War Heritage Institute, Brussels, Belgium

*The Panorama of Rio de Janeiro by Victor Meirelles and Henri Langerock: Part 8 – From the Initial Cosmorama to the Virtual Reality Experience Through Game Engines*  
Thiago Leitão, Federal University of Rio de Janeiro, Brazil

*Panoramas on the Game Boy Console: The Game Boy Camera and Side Scrolling Games*  
Philip Hunt, independent artist, Lisbon, Portugal

*Landscape in a Box: Assembling Narration in a Panoramic Media Art Installation*  
Agnes Meng, Lusófona University, Portugal

Session 10 (Room 2)  
Intermedia Visualities  
Moderator: Teresa Flores

*From David Brewster's Kaleidoscope to Olafur Eliasson's Kaleidoramas*  
Silvia Bordini, University of Rome Sapienza, Italy

*'Through the Eyes of a Painter – Through the Lens of a Camera' Hubert Sattler's (1817–1904) Approach to Photography*  
Cornelia Mathe, Salzburg Museum, Austria

*Colonial Landscapes at Home: 19th-Century French Panoramic Wallpapers Inside 21st-Century US Homes*  
Blagovesta Momchedjikova, New York University, USA

*Spectral Colours: Peeping and Projecting Spectacular Reality, 1890–1920s*  
Rachel Lee Hutcheson, Columbia University, USA

12.45–14.00  
Lunch

14.00–15.45  
Concurrent Sessions 11 and 12

Session 11 (Room 1)  
Cartographic Viewing  
Moderator: Melissa Wolfe

*Reading Rigi: Uncanny Rhetorics of Immersion in Geographic Documents*  
Molly Briggs, University of Illinois Urbana-Champaign, USA

**Day 3 | Friday, 04 July | 09:15–22:00**  
**Calouste Gulbenkian Foundation**

***A Powerful Gaze: The Colonial Panoramic Photographs of the Portuguese Admiral Gago Coutinho (1904-1916)***

Teresa Mendes Flores, Nova University, Portugal

***Portals for Seeing Close Up and Far Away***

Nicholas Lowe, School of the Art Institute of Chicago, USA

***Reading Islamic Cartographies: Panoramic and Spatial Representation in Al-Istakhri's Work (Kitāb***

***Al-Masālik wa al-Mamālik)***

Díaa Lagan, University of Maynooth-IADT, Ireland

**Session 12 (Room 2)**  
**Panoramic Frameworks**  
Moderator: Seth Thompson

***Panorama 25 December Museum: Surveillance Techniques and Their Effects on Visitors***

Murat Dağ and Hüseyin Ateş, Gaziantep Metropolitan Municipality, Turkey

***Aurélio da Paz dos Reis: Stereoscopic Photography and Panoramic Visions***

Isabel Maria Lemos de Pina, Lusófona University, Portugal

***There Is No Such Thing as Curvilinear Perspective***

António Bandeira Araújo, Aberta University and CIAC-UAb, Portugal

***A Look at Istanbul Panoramas from Today***

F. Asli Sungur, Hacettepe University, Turkey

**15.45–16.15**

Coffee Break

**16.30–18.00**

**IPC General Assembly**

**18:15–19.30**

**Exhibition Tour**

**The Cosmorama in Lisbon.**

**Virtual Travelling in the 19th Century**

Exhibition Tour (Group B)

— OR —

Free Time 18:15 – 19:30 (Group A)

**Final Conference Dinner**

**(Group A–Pick up at 19.30, at Gulbenkian)**

**(Group B–Pick up at 20:00, at Cinemateca)**

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## Day 4 | Saturday, 05 July, OPTIONAL Post-Conference Tour

### Tour Program

- 09:15** Bus departure from Gulbenkian (Avenida de Berna)
- 10:00** Visit to the World War I panoramic painting 'The Surrender' by Adriano Sousa Lopes (Portuguese official draughtsman at the Battle of La Lys).
- 11:30** Visit to the 17th-century tile panel showcasing a panoramic view of Lisbon at the National Tile Museum.
- 12:30** Lunch near the Alcântara docks.
- 15:00** Historic boat tour on the River Tagus.
- 17:00** Bus departure to Almada.
- 18:00** Visit to Casa da Cerca to enjoy the view over Lisbon and a sunset dinner.
- 20:00** Bus departure to Gulbenkian.



34<sup>TH</sup> INTERNATIONAL PANORAMA COUNCIL CONFERENCE

## The World at a Glance Panoramic and Peep Technologies

LISBON | 2025

Drawing Workshop—Tuesday, 01 July



Drawing as a Universal Language—Connecting People and Perspectives with Yadegar Asisi

Location: Lusófona University and outdoor location in Lisbon

Registration: Places are limited and not included with the Conference Registration. Drawing Workshop Registration opens in the week of May 5 and a link will be provided here.

Drawing is more than a creative technique—it is a medium to discover the world and to enter into dialogue with others. In this hands-on workshop with renowned artist Yadegar Asisi, we will attempt to position and deepen our understanding of the importance of drawing in one day. We will explore drawing as a universal language that expands perspectives and connects people.

Through specific exercises, we will sharpen our perception, learn to grasp spaces and perspectives in a new way and experience how drawing can build bridges between individuals and cultures. The workshop offers a platform to experience and understand the transformative power of drawing.

The prerequisite for participation is a basic knowledge of drawing. This workshop invites you to open up new worlds together with pen and paper and to reflect on the significance of drawing in our lives and in society.

## Keynote Speakers

Yadegar Asisi

Wednesday, 02 July

Keynote Lecture: The Analog Panorama in Times of New Technological Possibilities



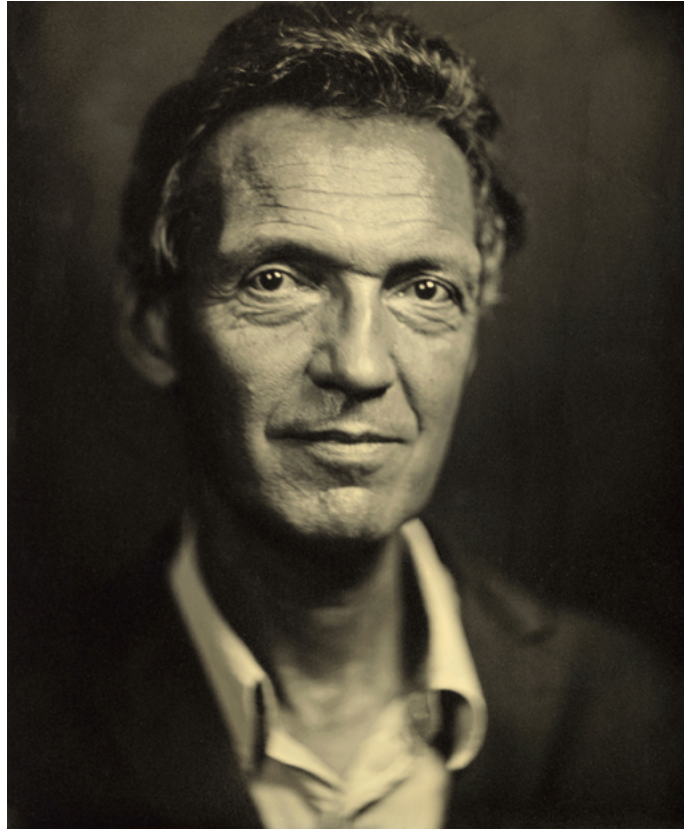
Since 2003, artist Yadegar Asisi has been creating monumental 360° panoramas, reaching heights of 32 meters and circumferences of 110 meters. His journey began in a former gasometer in Leipzig and has expanded to include panorama houses in five cities, including Berlin and Leipzig, with a second location in Berlin opening in 2018. Asisi collaborates with a team of architects and digital artists to compose his panoramic works, which are crafted from thousands of photographs, drawings, and paintings. He conducts extensive research and travels to various locations, such as Brazil for AMAZONIA and the Himalayas for EVEREST, to gather material. Scenic images are also captured with amateur actors to enhance the architectural and topographical elements of the panoramas.

With meticulous attention to detail, Asisi layers countless images to create his artworks, which are then printed on large fabric panels and installed in circular buildings. He finalizes the exhibits on-site, adding lighting and sound to create immersive atmospheres. Each exhibition features guided tours that introduce themes through installations and showcase additional works, offering visitors an engaging experience that connects them emotionally to the panoramic landscapes and the topics presented.

Denis Pellerin

Wednesday, 02 July

Keynote Lecture: The World at War at a Glance and In-Depth  
(Presentation includes 3D viewing; 3D glasses provided.)



Denis Pellerin is a photo historian with a passion for stereo photography. He has been researching and learning about the history of stereoscopy for over 40 years and has written a dozen books and over sixty articles on his pet subject, both in French and English. Since 2012, Pellerin has been the curator of Dr. Brian May's extensive collection of stereo photographs, now a charity. Dr. May and Pellerin have co-authored four books together. They are working on more publications while also being deeply involved in the various activities of the London Stereoscopic Company, re-created by Dr. May in 2006. Denis has been the director of the said company since September 2015. Over the past few years, he has given over a hundred online or face-to-face 3-D talks on different aspects of Victorian stereo photography. He has recently started delving into the use of stereoscopy during both world wars.

Tom Gunning

Thursday, 03 July

Keynote Lecture: An Eye Propelled by New Technology:  
Panoramas and the Frame in Motion



Tom Gunning works on problems of film style and interpretation, film history and film culture. His published work (over two hundred publications) has concentrated on early cinema (from its origins to the WW I) as well as on the culture of modernity from which cinema arose (relating it to still photography, stage melodrama, magic lantern shows, as well as wider cultural concerns such as the tracking of criminals, the World Expositions, and Spiritualism). His concept of the “cinema of attractions” has tried to relate the development of cinema to other forces than storytelling, such as new experiences of space and time in modernity, and an emerging modern visual culture. His book *D.W. Griffith and the Origins of American Narrative Film* traces the ways film style interacted with new economic structures in the early American film industry and with new tasks of storytelling. His book *The Films of Fritz Lang: Allegories of Vision and Modernity* deals with the systematic nature of the director’s oeuvre over his whole career. He has written on the Avant-Garde film, both in its European pre-World War I manifestations and the American Avant-Garde film up to the present day. He has also written on genre in Hollywood cinema and on the relation between cinema and technology. The issues of film culture, the historical factors of exhibition and criticism and spectator’s experience throughout film history are recurrent themes in his work. An anthology of his essays *The Attractions of the Moving Image* will be published by the University of Chicago Press in April of 2025.

# The World at a Glance

## Panoramic and Peep Technologies

LISBON | 2025

### Abstracts and Biographies

**Day 1 | Wednesday, 02 July, 14:00–21:00 |**  
**Lusófona University (Auditorium Agostinho da Silva)**

**Session 1 | Peep Boxes | Moderator: Susana Martins**

***Monocular Vision and 17th-Century Dutch Perspective Boxes***

Justina Spencer, University of King's College, Halifax, Nova Scotia

**Abstract:** When early modern artists and art theorists began to experiment with methods to best simulate depth and three-dimensionality on two-dimensional canvases, they cut vision in half. While our lived perception—also referred to in the Renaissance as *perspectiva naturalis*—is always rooted in binocular vision, the guidelines for perspective—referred to as *perspectiva artificialis*—traditionally imply a single peeping eye as a starting point. In theoretical treatises on the art of perspective, this was demonstrated pictorially through diagrams of peepboxes or by playful illustrations of figures “winking” towards the picture plane. The arguments of this paper derive from my current book-in-progress, *Peeping In, Peering Out: Monocular Vision and Early Modern Art*, which is a transnational study of monocular perspectival art forms produced in Western Europe from 1400-1700. Specifically, it will center upon seventeenth-century Holland, where artists such as Samuel van Hoogstraten (1627-1678) devised a wholly unique art form known as a perspective box: a three-dimensional structure whose inner-facing panels were painted as church or domestic interiors, intended to be viewed through a peephole. The enclosed, panoramic paintings were perspectively crafted so as to give the illusion of three-dimensionality. This paper will center upon the collection of seventeenth-century Dutch perspective boxes in the Royal Danish Kunstkammer. The boxes were displayed in an impressive entryway to the collection known as the “Perspective Chamber”, the first of its kind in Europe, where works of art devoted to visual deceit such as *trompe l’oeil* paintings by court artist Cornelius Gijsbrechts (1630-1683) fooled visitors at every turn. Following an account of the perspective boxes in the Kunstkammer, this paper explores the voyeuristic pleasures of “peeping” and the like vogue for dollhouses in seventeenth-century Holland, which I argue participate in this communal fantasy of controlled voyeurism.

**Keywords:** Perspective boxes, Dutch art, Seventeenth Century, illusionism, perspective theory

**Biography:** Justina Spencer is an Assistant Professor in the Early Modern Studies Program at the University of King's College in Halifax, Nova Scotia, Canada. She earned her PhD from the University of Oxford where she was a Social Sciences and Humanities Research Council of Canada (SSHRC) Doctoral Fellow. Before joining the University of King's College, she was a Postdoctoral Fellow at The Huntington Library in San Marino, California. Dr. Spencer is currently completing a book entitled *Peeping In, Peering Out: Monocular Vision and Early Modern Art*, which examines the role of monocular vision in the development of optical illusions from the fifteenth to the seventeenth century. Her work has been published in the *Journal for the History of Collections*, the Brill series *Artes Apodemicae and Early Modern Travel Culture* (2019), and within the *Bloomsbury Encyclopedia of Visual Culture* (2025). Her research has been supported by the Renaissance Society of America, the Getty Research Institute, the Newberry Library, the Huntington Library, and the Dutch Institute for Art History in Florence, Italy.

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### ***For His Majesty's Eyes Only: A Tour of the 300 Landscape and City Paintings for the Austrian Emperor Ferdinand***

Jean-Claude Brunner, independent researcher, Vienna, Austria

**Abstract:** The Austrian Emperor Ferdinand (1793-1875) commissioned various painters to travel through his realm and beyond to provide him with views of the sights discovered. With his "Guckkasten", his peep box, he would be able to virtually enjoy and learn about the spots of his empire and the Middle East.

The presentation will analyze the set of paintings and present them both location and timewise. It will follow the tracks of the painters who produced the paintings (and in one case, died while travelling). These paintings were produced on behest and for the pleasure of a single client, the Austrian Emperor. Thus, they stand at the opposite end to the public entertainment of panorama and cosmorama paintings intended for mass consumption. With the end of the empire, the treasure of these sets have become time capsule views into the past.

**Keywords:** 19th century, Austria, Guckkasten, landscape paintings and vedutes, early tourism

**Biography:** Jean-Claude Brunner is a Swiss business analyst living and working in Vienna, Austria. His research interests are social and technological change in the 15th and 19th century in Central Europe. He is treasurer of the Weltmuseum Wien Friends association.

***Recovering Carel Fabritius' Lost Peep-Boxes and Proto-Panoramas***

*Benjamin Binstock, independent scholar, Amsterdam, The Netherlands*

**Abstract:** Carel Fabritius (1622-1654), self-named “maker,” as carpenter and Rembrandt’s assistant and most original follower, invented the perspective- or peep-box, an intriguing genre unique to Dutch Golden Age art. Yet his own peep-boxes are thought to be lost. The earliest extant examples are said to be those by his fellow Rembrandt student, Samuel van Hoogstraten, from after Fabritius’ untimely death in Delft’s gunpowder explosion of 1654. However, a royal Danish inventory from 1690 records “a large optical piece standing on a pedestal and made by a distinguished master Fabricio of Delft,” corresponding to an extant peep-box of an aristocratic country house in Copenhagen’s Statens Museum depot (Fig. 1). The same museum contains two other peep-boxes, of Catholic and Protestant churches, which can also be assigned to Fabritius (Figs. 2-3). A further likely mis-attributed painting by Fabritius, *Woman Refusing Wine* in London’s National Gallery depot (Fig. 4), synthesized his peep-boxes and pioneering Delft Church interiors: a doorframe as picture window opens onto an astoundingly luxurious (peep-)box-like space, which later profoundly influenced Vermeer’s interiors. Fabritius’ *View in Delft of 1652* (Fig. 5) has been proposed to be an incoherent fragment of a lost peep-box, yet given its miniscule details, which echo his *Woman Refusing Wine* (Figs. 4a, 5a-b), makes better sense as a tiny study for his documented lost panorama-like wall mural for the tavern *verkeerde wereld* [inverted/ distorted world] at the depicted location. These unrecognized or misunderstood masterpieces of Dutch painting offer fascinating “missing links” in Fabritius’ enigmatic development, extending from his earliest Rembrandtesque history paintings through his progressive optical naturalism, culminating in his famous *Goldfinch* of 1654 (Fig. 6). Their unprecedented visual revolutions also help to anchor Fabritius’ central place in the inextricably inter-twined histories of mainstream Western art and innovative peep and panoramic technologies that recreate “worlds at a glance.”

**Keywords:** Carel Fabritius, Peep-boxes, wall mural, *View in Delft*, *Woman Refusing Wine*

**Biography:** Benjamin Binstock has published extensively on Rembrandt, Vermeer, Carel Fabritius, Van Eyck, and Alois Riegl. He was a visiting member at the Institute for Advanced Studies, Princeton (2002-3), and the American Academy of Berlin (2003-4), and taught Renaissance and Baroque art history at Columbia University, New York University, and Cooper Union in New York City before moving with his family to Amsterdam in 2018. His *Vermeer’s Family Secrets: Genius, Discovery, and the Unknown Apprentice* (2008) offered the first painting-by-painting account of Vermeer’s development and re-assigned one-fifth of the paintings now attributed to him to his eldest daughter and secret apprentice Maria Vermeer. His book also assigned dozens of unrecognized paintings to Vermeer’s enigmatic predecessor in Delft, Carel Fabritius. Binstock’s study was the subject of an all-day symposium at the New York Institute of the Humanities (2013), hailed as “the most comprehensive and detailed analysis ever published of Vermeer... full of ideas that could fundamentally change the current understanding of his paintings,” and was recently revisited in an essay for *The Atlantic*.

**Day 1 | Wednesday, 02 July, 14:00–21:00 |  
Lusófona University (Auditorium Agostinho da Silva)**

**Session 2 | Stereoscopic Mapping | Moderator: Victor Flores**

***Francis Frith's Stereoscopic Views of the Nubian Temples and Monuments***

Seth Thompson, American University of Sharjah, UAE

Abstract: As part of his three expeditions to Egypt and the Holy Land, pioneering photographer Francis Frith traveled to Upper Egypt twice (autumn 1856 – winter 1857 and winter 1860) to photographically document its temples and monuments. One of the three cameras he brought was a stereo camera, a device that captures two images side-by-side. These paired images or stereographs are used with a stereoscope to create an illusion of a single three-dimensional image. In the nineteenth century and early twentieth century, the stereoscope enabled people to explore distant places and cultures in 3D. For many, the stereoscope would allow them to see places and cultures that they would never visit and could experience and understand only through its lens. Francis Frith was captivated by the Nubian temples and monuments and expressed that while there is no “effectual substitute for actual travel...it is my ambition to provide for those to whom circumstances forbid that luxury, faithful representations of the scenes I have witnessed.” By using both primary and secondary sources related to Francis Frith’s stereo photographic pursuits and travel endeavors to Upper Egypt, this 3D paper presentation focuses on Francis Frith and his documentation of the Nubian temples and monuments using stereoscopic photography. It will conclude with how his photographic work has played an instrumental role in understanding the Nubian temples and monuments in their original context before the construction of the upper and lower dams in Aswan.

Keywords: Francis Frith, Upper Egypt, Stereograph, Nubian Monuments, Cultural Heritage

Biography: Seth Thompson is an associate professor in the Department of Art and Design at the American University of Sharjah, specializing in 360° panoramic imaging and its history. His research interests and practice primarily focus on the interpretation and representation of visual culture and heritage using panoramic imaging and hypermedia systems. Media art history with special emphasis on the panorama and stereoscope plays an integral role in this theoretical and practice-based investigation. Thompson is an Advisory Board member and former President (2017–2020) of the International Panorama Council and a member of the International Art Critics Association. He has lived and worked in the United Arab Emirates since 2006.

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LISBON | 2025

### ***The Eye of the Camera: The Development of the Tourist Gaze of Scotland through the Stereoscopic Lens of George Washington Wilson***

Ashleigh Black, independent researcher, Aberdeen, UK

Abstract Drawing upon the archetypal concept of Jeremy Bentham's panopticon my research explores a different kind of panoptic observation born through the camera lens. This paper will examine the panoptic visualisation of Scotland through the stereoscopic photography of George Washington Wilson. The arrival of commercial photography signified a paradigmatic shift of the aristocratic 'grand tour'. In 1859 Oliver Wendell Holmes stated that the stereoscope "is to be the card of introduction to make all mankind acquaintances." Photography was the great democratiser in the sense that it permitted all classes of society a glimpse into places that were previously seen firsthand by the eyes of the rich. The camera acted like an eye, an all-seeing apparatus which facilitated the widening of the tourist gaze. In 1851 Fredrick Scott Archer revolutionised the photographic industry by introducing to the world the wet collodion process. This method liberated photographers from their studios and allowed them to travel further than ever before. Markedly, George Washington Wilson (1823-1893) built his own horse-drawn dark room which he used to explore the UK, and notably, the Scottish Highlands. Before the railway networks could reach the Highlands of Scotland, Wilson photographed the mythical locations of Sir Walter Scott's tales in stereoscopic vision. This paper will analyse the panoptic vision of George Washington Wilson epitomised by his ability to evoke a sense of pride of place; to turn a simple stereoscopic image into a work of art which not only stirs wonder but immerses the viewer entirely

Keywords: stereoscopic, panoptic, Wilson, collodion, tourism

Biography: Dr Ashleigh Black is an independent researcher and curator currently working in Archives and Records Management. Ashleigh obtained her PhD from the University of Aberdeen in 2023. Her thesis explores visual expressions of panopticism as applied to photographer George Washington Wilson in his cityscapes of Aberdeen and Edinburgh. In 2022, her publication 'Going Virtual: The Rise of the Post-Internet Museum' was awarded best essay in the University of Aberdeen's Granite Journal. Ashleigh has also published essays on Spirit Photography and has highlighted Wilson's contributions to the wet collodion process. She has also been involved in several curatorial projects including: the 2024 Granite Noir Crime Festival which focused on the history of convict tattooing. Ashleigh co-curated the online exhibition 'Envisioning Women's Places' which showcased rarely seen images of the lives of Victorian women from the George Washington Wilson collection.

Day 2 | Thursday 03 July, 09:15–18:00 | Calouste Gulbenkian Foundation

Session 3 (Auditorium 3) | Future Perspectives for Panoramas | Moderator: Thiago Leitão

*Panoramas as Memory of the World: IPC MoW Scientific Committee Position Paper-in-Progress.*

*IPC Commission for UNESCO Memory of the World inscription.*

Daniel Jaquet (**Corresponding Author**), EPFL, Switzerland, Molly Briggs, Victor Flores, Erkki Huhtamo, Gabriele Koller, Bart Moens, Seth Thompson.

Abstract: Coined in the eighteenth century, the term “panorama” originally described a purpose-built rotunda containing a 360-degree painting that immersed viewers in a simulated place or event. Though presently understood as fixed, panoramas were typically designed for circulation. This was accomplished either by transporting the canvas between rotundas, or moving the entire structure, either way subjecting them to wear and tear. Surviving heritage examples endured in part because they became stationary exhibits. Whether mobile or fixed, the geographic location of display was—and, importantly, remains—intrinsic to their meaning. Panoramas are geographic documents that combine painting, architecture, lighting, and visitor movement to create an illusion of scale, aligning—or productively misaligning—subject and site in space and time. Recognition in UNESCO’s Memory of the World Program acknowledges the panorama archive as one that is geographically distributed rather than institutionally centralized. The International Panorama Council is uniquely qualified to define a dispersed archive that invites critical engagement with place-based histories of visitation, visualization, political formation, and the built environment.

Keywords: Panorama, media art form, media archaeology, Memory of the World, Unesco

Biography: Daniel Jaquet is a medievalist, with a background in literature, history of science and material culture of the early modern period. He received his PhD in history at the University of Geneva in 2013. He taught at the universities of Geneva, Lausanne, Bern and Neuchâtel (2008-2023). He was a visiting scholar at the Max Planck Institute for History of Science (Berlin, 2015-2016), and an associate researcher at the Renaissance Centre of the University of Tours (2016-2017). His teaching and research specializations are martial culture, production, transmission and reception of martial knowledge in Europe (15-19 centuries). He is the project manager and co-lead researcher of the project Digitizing and Augmenting the Panorama of the Battle of Murten at the Laboratory for Experimental Museology (EPFL, 2022-2026). He is also a certified museologist (ICOM Switzerland 2021) with experience in state museums and has curated 5 exhibitions.

***The Melodramatic Panorama: Melodrama, Militarism, and Transportive Affect in Lucerne's Bourbaki Panorama***

Tonia Ramogida, University of Lausanne, Switzerland

Abstract: Unlike moving panoramas whose connection to melodrama has been established – they are known for providing drama-heightening realistic scenographic effects within the context of nineteenth-century melodramatic theatre plays (IPC 2025; Wickman 1961) – historical panoramas have yet to be discussed in explicitly melodramatic terms.

In response, this paper uses the 'body genre' of melodrama – a quintessentially modern and transmedial aesthetic "mode of emotional dramaturgy" (Gledhill and Williams 2018) – as a theoretical frame to examine the precursory, pre-cinematic (Trumpener 2021) popular combat film-style narrative (c.f., Soltysik Monnet 2014) that is immersively represented in Lucerne's Bourbaki Panorama.

Close readings of the panorama's views reveal how melodrama's key features – the dialectic of pathos and action, the use of realism for heightened melodramatic affect, the staging of loss for emotional impact, the portrayal of redemptive suffering and death, and the retrieval of a space of innocence (Soltysik Monnet 2014; Williams 2002) – underpin the panorama's visual narrative, orchestrating its simultaneously emotional-and-immersive effects.

While the Bourbaki Panorama's seamless imagery, elaborate faux terrain, and 360° observational framework converge to provide an encompassing and expansive vista, it is not merely the virtual continuum or illusion of depth that draws the viewer in. Rather, it is the visual framework combined with the narrative's emotional dramaturgy that creates the panorama's transportive effects. Melodrama animates the form with a visceral logic that takes the viewer not only to proximal and distant views in a virtual scape, but also into a clarified moral plane. The Bourbaki Panorama immerses the viewer into the scene and into a "powerful drama of moral legibility" (Soltysik Monnet 2014) in which the virtue of an early form of Geistige Landesverteidigung (Spiritual National Defence) can be clearly recognized.

The paper highlights the importance of affect in generating compelling immersive experiences. It provides a media archeological counterpoint to emerging research on melodrama in VR (O'Meara 2025). Importantly, it builds on the view that melodrama is related to the rise of modern visual culture (Holzapfel 2017) by suggesting that melodrama and panoramic technologies emerged as contemporaneous expressions of the modern desire to see, each proposing a distinct yet complementary mode of increasingly intensified sight.

**Keywords:** Panoram, Melodrama, Transportive Affect, Immersion, Visuality

**Biography:** Tonia Ramogida is a researcher in digital humanities at the EPFL Laboratory for Experimental Museology (eM+) in Lausanne, Switzerland. Her work on olfactory, sonic, and narrative augmentation for the Terapixel Panorama project led to an immersive installation at the 2024 Geneva International Film Festival. She is completing an interdisciplinary master's degree in digital humanities and English literature at the University of Lausanne, Switzerland, under the co-supervision of Sarah Kenderdine (eM+, EPFL) and Kirsten Stirling (English Department, University of Lausanne). Previously, she completed a BA Hons 1st in French literature at the University of British Columbia for which she won the 2014 Prize of the Ambassador of Switzerland. She has completed a word/image ecopoetry collection and published word/image poetry. She is interested in digital synesthesia, multimodality, panaesthetics, and Word & Image.

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### ***Focus Inside the Panorama de l'Histoire du Siècle***

Christl Lidl, independent XR artist, Brussels, Belgium

Abstract: The Panorama de l'Histoire du Siècle was created for the 1889 Universal Exhibition in Paris. For this event, two painters, Alfred Stevens and Henri Gervex, undertook an ambitious project: to represent a century of history on a single panoramic canvas.

They created a chronological frieze of more than 600 personalities who marked the period from 1789 to 1889. Standing on the platform, visitors could see this “time loop” at a glance, bringing together the great political, scientific, artistic, and literary figures who embodied the different eras.

The panoramic painting is like a suspended moment in which all the figures form a unity in the rotunda that houses them. As Stephan Oettermann has written: “The term “panorama” itself acquired a new dimension in which history replaced nature and time was expressed as space”. The project I’m developing intends to extend the topics raised by this panorama by placing them in a contemporary perspective.

The virtual experience unfolds the history of this century on the history of today. Focusing on the stories of personalities opens up new spaces and plunges us into our own. The portraits by photographer Henri Mairé play a fascinating role in the Panorama de l'Histoire du Siècle project. For us today, the images are a unique testimony of those who “visited” the Panorama during its construction. The portraits also served as sketches for the painters, who reproduced the figures identically on canvas. In this pictorial operation, they placed their contemporaries alongside the personalities who had gone before them, creating a meeting between them.

The aim of the virtual experience is to allow visitors to meet the men and women who have shaped our society over the course of a century, and to create a new spatial synchronicity with this panorama.

Keywords: History, Photography, Virtual reality, Time, Portraits

Biography: Christl Lidl is an independent XR artist. She has a PhD in Art and Art History.

Christl Lidl developed in 2020 the Cinemachina VR prototype for a virtual cinema museum. She created in 2021 the AR application for the scenography “Cinéma de Bruxelles augmentés” designed by the visual artist Christian Châtel, based on the book Cinémas de Bruxelles by the film historian Isabel Biver.

Since 2023, she has been developing VR projects on 19th century panoramas. In collaboration with the computer scientist Christophe Chaillou and the developer Léo Mans, she has designed tools for the “remediation” of 19th century lost panoramas in virtual reality. She is also working with the architect Laurent Lescop, who has created a 3D model of the panorama’s architecture based on Hittorfs’ plans. She presented the results of her work at the 32nd IPC Conference in 2023 and her paper Virtual Remediation of Lost Panoramas: Developing Dedicated Tools for Displaying Panoramas in Virtual Reality was published in the Panoramic and Immersive Media Studies Yearbook, Vol 1.

In 2024, Christl Lidl received a grant from the CNC (Centre National du Cinéma) in France for her project on Le Panorama de l'Histoire du Siècle.

**Day 2 | Thursday 03 July, 09:15–18:00 | Calouste Gulbenkian Foundation**

**Session 4 (Auditorium 3) | Cosmoramic Travelling | Moderator: Molly Briggs**

***Cosmoramas Touring the West: Showmen, World Circuits, and Imperial Genteel Culture***

Victor Flores and John Plunkett, Lusófona University, Portugal, and University of Exeter, UK

**Abstract:** In the 19th century, panoramas coexisted with cosmoramas in European and American cities, sometimes combined in the same building. Unlike panoramas, cosmoramas did not require massive logistics or purpose-built rotundas for their exhibition. Their smaller images and ability to be installed in all types of urban premises facilitated notable international circulation. Cosmoramas were elegant picture galleries that offered an original combination of perspective paintings and the immersive effects of convex lenses. Their success also relied on a long-standing and widespread media practice initiated by peepshows and their lensed, boxed apparatuses. Furthermore, cosmoramas offered audiences a broad array of images, often of topical events, topographical sites and far-off locales.

This presentation will demonstrate the scale and diversity of cosmorama exhibition in Europe through two case studies. It will explore how the peepshow diversified and reinvented itself as the cosmorama for upscale and genteel audiences in the UK, encompassing the Cosmorama Rooms in London and including a case study of other regional cities, such as Dublin, Manchester and Liverpool. Secondly, it will demonstrate how cosmoramas proliferated across Europe and beyond, reaching both North and South America. This transnational circulation will be mapped using press advertisements and visualisation tools to analyse individual showmen, such as the Austrian Thomas Karl Andorfer and his Grand Optical Gallery. Such case studies will illustrate the underlying Eurocentrism of cosmoramas and their impact on local cultures, particularly in the newly independent Brazil. Finally, this paper will show that, like the panorama, the cosmorama played a crucial role in affirming European imperialism and creating popular knowledge of non-European sites. This new research on the cosmorama arises from the international research project *Curiositas: Peeping Before Virtual Reality*, which has been mapping and examining this overlooked form of European ‘visual travel’ exhibitions.

**Keywords:** Cosmorama, Peepshow, Andorfer, Eurocentrism; popular education

**Biography:** Victor Flores is Associate Professor and Head of the PhD Programme in Media Art and Communication at Lusófona University in Lisbon. He coordinates the Early Visual Media Lab at the research centre CICANT and the Centre of Excellence in Immersive Media Heritage at FilmEU European University. He is the founder and principal editor of the International Journal on Stereo & Immersive Media. He serves as the principal investigator for the research project ‘*Curiositas: Peeping before Virtual Reality*’ (FCT) (<https://curiositas.ulusofona.pt/>). From 2023 to 2024, he was the principal investigator for the research project ‘*Decolonising the Panorama of Congo: A Virtual Heritage Artistic Research*’ (H2020) (<https://congo panorama.filmeu.eu>). Since 2024, Victor Flores has been a member of the executive board of the International Panorama Council.

John Plunkett is Associate Professor in the Department of English at the University of Exeter, UK; his books include *Queen Victoria – First Media Monarch* (OUP, 2003), *Victorian Print Media – A Reader*, ed. with Andrew King (OUP, 2005) and *Popular Exhibitions, Science and Showmanship 1820-1914*, co-ed. with Joe Kember and Jill Sullivan, as well as articles on panoramas, dioramas, stereoscopy and peepshows. His current project is a co-authored book with Joe Kember, *Picturegoing: Visual Shows 1820-1914*, forthcoming with Oxford University Press in 2025.

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### ***From Lost Mirage to Shared Heritage: Remediating the Cosmorama's Virtual Travels***

Susana S. Martins and Ana David Mendes, Nova University, Portugal

**Abstract:** Cosmoramas were unique 19th-century exhibitions offering a novel form of “virtual” travel. Central to the experience was a line of lenses, arranged along the exhibition room walls—reminiscent of a horizon line. These lenses functioned as windows, inviting viewers to embark on a panoramic journey of wonder, peering through them to discover magnified paintings of famous cities and distant landscapes. Not by chance, the first Cosmorama exhibitions, presented in Paris by Gazzera in 1808, were described as “picturesque promenades around the world,” suggesting that strolling through the exhibition paralleled the very act of traveling itself.

This paper discusses the challenges of studying Cosmoramas and the forms of “travel” they facilitated. Drawing on archival and experimental research from the *Curiositas* project, we investigate how to reenact and approach the cosmorama experience of viewing today. First, we address the difficulty of retrieving the history of this forgotten medium, given the scarcity of sources, the absence of material remains in museums, and the uncertainty surrounding the actual paintings that were once on display. Second, we explore how digital technologies can be used to not only recreate, but also to reimagine the Cosmorama, offering new ways to understand it as a culturally significant practice.

More concretely, by focusing on the development of a Virtual Reality (VR) experience informed by the construction of an analogue prototype, we aim to demonstrate how remediation processes can creatively contribute to: i) re-enacting the cosmorama’s relief and immersive effects, and ii) providing new tools and methodologies for museums, historical interpretation, and public engagement. In this way, we argue that digital remediation is more than a tool for remembering an old medium; it is an active form of preservation and heritage-making that enables a profound reconfiguration of visual culture history.

**Keywords:** Cosmorama, Digital Remediation; Virtual Travel; Cultural Heritage; Museum Studies

**Biographies:** Susana S. Martins is an Assistant Professor in the Art History Department at Universidade Nova de Lisboa and serves on the Direction Board of the Art History Institute - NOVA FCSH / IN2PAST, where she leads the Museum Studies research group. She also co-coordinates the “Museums, Monuments, and their Collections” line at the associate laboratory IN-2PAST. With a PhD in Photography and Cultural Studies from Katholieke Universiteit Leuven (KUL, Belgium), her research primarily explores the intersection of photography, exhibitions, and print cultures. In museum studies, she focuses on virtual heritage, exhibition histories, and digital museography. She teaches courses on photography, museology, and nineteenth-century art and visual culture. Currently, she is Co-PI of the research project *Curiositas: Peeping Before Virtual Reality* (2022-2026), investigating Iberian Cosmoramas.

Ana David Mendes is a PhD candidate in Contemporary Art at the University of Coimbra and a doctoral Research Fellow at CICANT (Centre for Research in Applied Communication, Culture, and New Technologies), involved in the project *Curiositas: Peeping Before Virtual Reality*. Specialising in Museology, she is the artistic curator of BAG - Municipal Gallery of Contemporary Art. She co-founded *mimo* (Museum of the Moving Image) in Leiria in 1996 and served as its scientific and artistic coordinator until 2017. She developed interactive exhibitions such as *The Eye Workshop* (2010) and curated museum collections incorporating new technologies. Since 2013, she has been a team member of various CICANT projects focused on stereoscopic photography. She has also been developing curatorial projects in photography, media archaeology, panoramas, and media art installations.

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### ***Taking a Peep at Early 19th-Century Fairgrounds: The Peepbox and Cosmorama as Popular Travelling Attractions in North-Western Europe***

Bart Moens, University of Antwerp, Belgium

Abstract: Picture yourself at a bustling 19th-century fairground in a town that you have hardly left: you peer through a lens into a box, and a vivid three-dimensional world unfolds before your eyes. Long before the advent of digital exhibitions and virtual reality, the lens-based media of the peep box and the cosmorama brought distant places to life in immersive ways. Since the 17th century, artists and showpeople travelled around with peep media to showcase exotic landscapes, far-off cityscapes, and historic architecture in creative and captivating ways. These portable displays employed innovative techniques to create illusions of depth and verisimilitude, making them a popular attraction at public events, freestanding from the confines of traditional exhibition spaces.

This paper examines itinerant optical exhibition practices, exploring how these peep media democratized visual culture by transcending regional and social boundaries. Drawing on extensive research in city archives and digitized newspapers from France, Belgium, the Netherlands, and Germany, it traces the circulation of these once-popular yet today largely forgotten travelling peep attractions, spanning from the 1820s to the 1860s, with the cosmorama exhibitions of, for example, Arend Van Glashorst (1796-1856) and C. De Bruijn, François Joseph Pfeiffer (1778-1835), and Carl Georg Enslen (1792-1866). Further archival work in underexplored peep media collections from the Museum Behnhaus Drägerhaus (Lübeck) and the Royal Museums of Art and History (Brussels) allows to shed light on the subjects depicted, techniques used, and modes of presentation.

Finally, the paper emphasizes that these popular traveling attractions were not merely visually immersive but also blended with the animated atmosphere of the fairgrounds, offering a multisensory experience for entertainment and cultural engagement. By sparking imaginations and providing audiences with novel ways to engage with an expanding world, these peep devices played a pivotal role in spreading visual culture during this period.

Keywords: Peepbox, Cosmorama, Fairground culture, Circulation and democratization of 19th-century visual culture

Biography; Bart G. Moens is an art and media historian specializing in the intersections of the arts and popular visual media from the late nineteenth to early twentieth centuries. He earned his Ph.D. in 2023 from the Université libre de Bruxelles with the dissertation 'Emotions on Demand: Melodramatic Structures of Feeling in Optical Lantern Culture (1890s-1920s)'. This research is being revised for publication as a monograph in the Media Performance Histories series by Brepols Publishers. Currently a postdoctoral researcher at the University of Antwerp, Bart is involved in the ERC-funded project 'Science at the Fair: Performing Knowledge and Technology in Western Europe, 1850-1914'. His work within the project investigates how history and geography were represented and performed through visual media exhibitions such as cosmoramas, panoramas, and panopticons.

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### ***Cosmorama Views by Hubert Sattler (1817–1904) and His Father Johann Michael Sattler (1786–1847)***

Katja Mittendorfer-Oppolzer, Salzburg Museum, Austria

Abstract: Johann Michael Sattler (1786–1847) had a resounding success with the Panorama of the City of Salzburg (1825–1829), created on his own initiative. This 486 x 1553 cm large panoramic view of the City of Salzburg seen from the Festung Hohensalzburg, was put on show for the first time in its own rotunda on Hannibalplatz (today Makartplatz) in Salzburg. Sattler followed this up by setting out with his family and the large painting-in-the-round on a ten-year tour through Central Europe. While travelling, the first cosmoramas took shape during the tour, produced by father and son Hubert (1817–1904). Three years after his return from touring the Panorama through Central Europe with his father, Hubert Sattler resolved to work as an independent travel painter. He specialised in cityscapes and landscapes. These were primarily intended as educational aids; Hubert Sattler was particularly eager to emphasise this in his accompanying texts. The cosmoramas were originally displayed in peep boxes, thus reinforcing their illusionistic effect and transporting viewers into the most faraway regions on Earth. Between 1840 and 1870, Hubert Sattler exhibited his itinerant paintings in numerous cities and from 1850 until 1852 with great success in the United States of America.

In 1870 Hubert Sattler presented his father's Panorama to Salzburg as a gift. The city honoured him by erecting a building especially for it, the Panorama Museum, where the large painting-in-the-round was on show starting in October 1875. But not only the cosmoramas provide a view inside of Hubert Sattler's travel life through Europe, Middle East, North and Central America, but also the wonderful graphics that he brought back from his travels. They show picturesque views of places of arising tourism from a wide variety of denominations from ancient times to the 19th century.

My presentation is focusing on the sketches as a template for the cosmoramas. Wonderful pencil and watercolour sketches, all in all more than 1000 pieces were presented by Hubert Sattler in 1870 and after his death in 1904 as a heritage to the Salzburg Museum and are part of the graphic collection which I have the pleasure to act as collection manager.

Keywords: Panoramic view, Panorama, Cosmorama, Peep Box, Sketch

Biography: Katja Mittendorfer-Oppolzer is an Art historian, lives in Salzburg (A) and Ingolstadt (DE). Graduated 2001 with a Master's degree on Giovanni Segantini's Development from Realist to Symbolist with special reference to the good and evil mothers in connection with Luigi Illica's poem Nirvana.

May – October 2007 Post graduate diploma in exhibition design and exhibition management at the Danube University in Krems (A).

She has worked at the Lentos Art Museum Linz (Museum education department), the Museum der Moderne Salzburg (Assistant curator, Digitalisation of the photo collection, administration of the picture archives) and the Nikolaus Ruzicka Gallery (Art Historian).

Teaching Activity: History of Art at the Mozarteum University Salzburg (2015 – 2019). Numerous curatorial projects and texts on contemporary art.

Since May 2023 Head of the Collection of Fine Arts from 1800 and Graphics at the Salzburg Museum.

**Day 2 | Thursday 03 July, 09:15–18:00 | Calouste Gulbenkian Foundation**

**Session 5 (Auditorium 3) | Peep Media Worlds | Moderator: Nicholas Lowe**

***Quarrying Fantasies: FishTV, Aquariums, and Soft Surveillance***

Alison Campbell and Sophia Farmer, School of the Art Institute of Chicago, USA

**Abstract:** Aquariums and peep shows share a lineage as spaces of containment and spectatorship, where bodies are transformed into objects of surveillance, control, and desire. This project examines the aquarium as a peep technology, framing it as both a literal and metaphorical interface of mediation. Drawing connections between 19th-century cosmoramas, mid-century immersive display culture (Disneyland, world's fairs, SeaWorld), and contemporary digital live-streams, we explore how glass, water, and screens manufacture visibility.

Our project includes two single-channel video installations that integrate live-streaming technologies (underwater fishing cameras, hunting trail cams, and online webcam platforms). These technologies construct a feedback loop where the watched become watchers, where presence is fragmented into pixels and reflections. The aquarium emerges as an interface, an archive, and a stage. Jeanne Villepreux-Power, invented the first aquaria because she desired proximity to live marine animals in order to conduct reliable experimentation. Aquariums soon became a source of global entertainment, simulating virtual travels to far off seas.

Applying Baudrillard's theories of simulation and hyperreality, we consider how aquariums function as self-contained dioramas, where artificial environments lure spectators into a distorted reality that is at once seductive and estranging. WTJ Mitchell's writing on display culture and Tony Bennett's "exhibitionary complex" offer a framework for understanding how aquariums, like peep shows, museums, and digital media, mediate perception and commodify bodies. Inspired by Anne Noble's *Ice Blink*, we examine the ecological and digital hauntings embedded in these spaces, questioning how water, like pixels, preserves memory, erases presence, and distorts meaning.

Blending critical theory and creative practice, we position aquariums as microcosms of surveillance in the Anthropocene, where looking is never neutral. This project challenges audiences to reconsider their roles as spectators and subjects of an ecology of visibility that extends beyond the tank and into the structures that shape our digital and physical realities.

**Keywords:** Surveillance, voyeurism, aquariums, peep technologies, Anthropocene

**Biographies:** Alison Campbell (she/her) is an interdisciplinary artist and researcher exploring digital culture, ecological fragility, and the shifting boundaries between physical and digital worlds. Her work integrates critical theory, visual storytelling, and material experimentation to examine memory, identity, and mediation in hyperreal environments. She is currently pursuing an MA in Visual and Critical Studies at the School of the Art Institute of Chicago and holds a BA from the University of Michigan, Ann Arbor, with concentrations in English, Art & Design, and Museology.

Sophia Farmer (they/them) is an artist and writer working with material objects and video. Their practice explores world-building, surveillance, and human-nonhuman relationships. They are a second-year MA student in Visual and Critical Studies at the School of the Art Institute of Chicago and hold a BA from Reed College. Their work has been exhibited at the California Clipper, Inga Books, and the Lloyd Center, and they were an artist-in-residence at Northwestern Oklahoma State University.

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### ***Peeping Through Borderlands***

Sara Velas and Ruby Carlson, Velaslavasay Panorama, Los Angeles, USA

**Abstract:** Borders are restrictive. Peepshows have restricted views. Borders are drawn with the help of surveyors, marking invisible lines with an asterisk. A Border Peepshow stands on surveyor's tripods, similar to the equipment used to "mark territory" in the past and present day. This presentation gives an overview of the creation and presentation of A Border Peepshow (2017), a series of peepshows created by Velaslavasay Panorama and Parkeology as part of a 19th-century-inspired trolley tour of Balboa Park and the border territories of San Ysidro between USA & Mexico. The public was invited to peer into miniature views of the border in four time periods: 1887, 1927, 1967, and 2017, and then embark on a tour with live and pre-recorded narration tracing the humans, animals, and materials that have inhabited and migrated through the region.

Transiting across borders to Germany, where they toured the former "East" and "West" territories of Berlin, and to Mexico, where they were shown in the group exhibition TERRITORIUM | TIJUANA at IMAC (Instituto Municipal de ArteCalle), the miniature views served as an interpretive tool to discuss the restrictive nature of borders and their relationship to people, land, and time.

The exhibit then traveled "home" to the Velaslavasay Panorama in Los Angeles, while views on the San Ysidro border continued to shift and erupt. One box was adapted for a glimpse of the Silver Platter, a 1963 bar that is currently facing foreclosure and served a vital role as a gay and queer sanctuary in the MacArthur Park region of the city. As a study in the impact of border regimes, militarized eco-systems and expansions through restriction, A Border Peepshow presents a microcosm of global political-personal phenomena.

**Keywords:** Velaslavasay Panorama; Borderlands; Surveying; Parkeology.

**Biography:** Sara Velas

Velaslavasay Panorama, Director/Co-Curator

Los Angeles, California, USA

Sara Velas is the Founder, Co-Curator and Artistic Director of the Velaslavasay Panorama, a nonprofit museum and garden she established in the year 2000 to present experimental immersive experiences and variations of media popular before the invention of cinema. An artist, curator, graphic designer, gardener, and native Los Angeleno, she is active on the Heritage Committee and Advisory Board of the International Panorama Council. Ms. Velas is a member of the Los Angeles Breakfast Club and is significantly involved in architectural preservation efforts throughout Los Angeles. Born in Panorama City, California she received her BFA from Washington University in 1999.

Ruby Carlson

Velaslavasay Panorama, Director/Co-Curator

Los Angeles, California, USA

Ruby Carlson is a Curator, Writer and Director of Programs at the Velaslavasay Panorama. From 2015-2018 she served as the elected Secretary of the International Panorama Council. She studied literature and linguistics at George Washington University and is an award-winning cinematographer for media and fine art projects. Since 2010 she has participated in PLACE, a critical return to the discovery of Freud and its construction in the topology introduced by J. Lacan.

***Through the Peephole: Unveiling Bangladesh's Living Bioscope Tradition***

Md Sarower Reza Jimi, Lusófona University, Portugal

**Abstract:** The bioscope, a traditional itinerant peepshow, persists as a significant cultural practice in Bangladesh, remaining vibrant even as its European counterparts became obsolete by the late 19th century. This study critically examines the bioscope's visual and performative dimensions, providing a content analysis that elucidates its role as both a repository of collective memory and a lens through which to explore the socio-cultural landscape of the nation.

Constructed from wooden boxes fitted with peepholes, bioscopes deliver hand-cranked scrolls of images, which are accompanied by live musical narration. The visual content presented is an eclectic amalgamation, encompassing religious myths, historical events, political figures, landscapes, and pop culture references. Importantly, these visuals serve as a reflection of societal tensions and aspirations; for instance, portrayals of women enduring suffering in hell for perceived immoral behavior intertwine moral didactics with elements of voyeuristic appeal. Conversely, empowering imagery—such as Bangladeshi film posters featuring women in traditionally male attire wielding firearms—challenges entrenched gender norms while highlighting the expanding role of women in the garment industry.

The narrations within the bioscope performances, skillfully crafted by showmen, are deeply personalized yet strategically adapted to resonate with diverse audiences. These performances frequently juxtapose traditional values, epitomized by ox-carts, with representations of modern development, including nuclear power plants and infrastructural advancements. This juxtaposition underscores the complex interplay of nostalgia and progress in the ongoing formation of Bangladesh's identity. Furthermore, the content of the bioscope reflects broader political dynamics, with shifts in governance prompting substantial changes in narrative focus, including the deliberate exclusion of Liberation War imagery following the political upheavals of 2024.

This study positions the bioscope as a living artifact of optical media, artfully adapting to contemporary needs while preserving its fundamental essence. For Western audiences, it offers a rare and valuable insight into a dynamic cultural tradition that challenges conventional perceptions of media evolution, illustrating how a seemingly simple peepshow retains its capacity to captivate audiences in an increasingly digital age. Consequently, the bioscope transcends mere entertainment, emerging as a mirror that reflects the intricate tapestry of a nation's history, values, and aspirations.

**Keywords:** Bioscope; Peepshow; Bangladesh; Socio-cultural landscape; Collective memory

**Biography:** Md Sarower Reza Jimi is a Bangladeshi filmmaker and PhD researcher based in Lisbon. With a strong academic foundation, he has earned both a bachelor's and a master's degree in Mass Communication and Journalism from the University of Dhaka. He further honed his filmmaking skills through a prestigious joint European master's program, Kinoeyes European Movie Masters.

Currently, Jimi is advancing his scholarly pursuits as a PhD candidate at the University of Lusófona, supported by the esteemed FilmEU-FCT doctoral scholarship. His significant research investigates the cultural history of the bioscope in Bangladesh, a project that has garnered funding from the Museum of Oriental Art in Lisbon. Furthermore, Jimi actively engages with the CURIOSITAS project at CICANT, contributing to innovative, interdisciplinary research in the realms of arts and media.

With a rich blend of academic and professional experience, Jimi combines his journalism and filmmaking expertise to delve into vital themes such as culture, identity, and storytelling. His unwavering commitment to research and creative endeavors makes him as a compelling voice at the crossroads of academia and cinema, promising to make impactful contributions to both fields.

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### ***Hedwig Wollner-Beuk: Secessionist Artist and Welt-Panorama Proprietor***

Janelle Blankenship, University of Western Ontario, Canada

Abstract: For over 30 years the German businessman, inventor and showman August Fuhrmann boasted that his Kaiserpanorama or Weltpanorama machines – patented cylindrical peep-devices designed to display glass stereoscopic photographs - could be operated by any “intelligent woman or man.” Yet the women who owned and operated these stereoscopic peep-panoramas for multiple viewers have long slipped into obscurity. Hoping to shed new light on these early exhibition pioneers and pay homage to the women who owned or operated stereoscopic peep attractions, in this presentation I will share the story of the Austrian artist Hedwig Wollner-Beuk (1890-1956), proprietor of one of the longest running stereoscopic peep theaters in Vienna. Highly praised for her “solitary landscapes ... glowing with temperament” and “modern allegorical scenes, effectively colored in the style of the Munich artist group ‘Die Scholle,’” Wollner-Beuk was a prominent member of the Austrian Association of Women Artists. She exhibited hundreds of allegorical portraits, landscapes and still life paintings in leading salons and galleries affiliated with the Viennese Secession, but by the twenties was better known for managing and operating one of Vienna’s most prestigious “Kaiserpanorama” peep theaters in the first district. Wollner-Beuk inherited her stereoscopic panorama business and slides from her uncle who first opened his elegantly outfitted “International Panorama” on Kolowatring in July 1885. The family advertised the small peep-theater as a “central train station” that could ferry the spectator anywhere around the globe. The stereoscopic slides shown in the rotating peep-show attraction, like Wollner-Beuk’s paintings, were embellished with intoxicating color, heightening the stereoscopic effect. Reviews of the family-run stereoscopic attraction highlight the “rare sharpness and glowing color” of the glass images. The artist with a talented eye for color supplemented Fuhrmann’s stereoscopic archive with her own hand-colored photographic slides. When August Fuhrmann’s Kaiserpanorama business closed in 1939, she started her own slide exchange for Austrian peep-salon proprietors, supplementing Fuhrmann’s extensive archive of backlit stereoscopic images with her own hand-colored series and photographs of local and exotic views. As I discuss in this presentation, the family-run peep-show attraction miraculously survived several moves and both world wars, finally closing its doors in the 1950s. My presentation will include digital reproductions of Wollner-Beuk’s stereoscopic slides distributed to Austrian panorama peep-theaters.

Keywords: Kaiserpanorama peep technology, stereoscopic photography, women operators

Biography: Janelle Blankenship is Associate Professor of Film Studies at the University of Western Ontario and a member of the Magic Lantern Society of the US and Canada. Her publications include an edited volume on contemporary European film and essays on opaque projection, magic lantern culture, early German film pioneers, and optical illusions in silent film set design. She is completing a book on German lanternists Max and Emil Skladanowsky. At the Technical Museum in Berlin she recently catalogued a collection of lantern slides and ephemera from Max Skladanowsky’s former estate.

**Day 2 | Thursday 03 July, 09:15–18:00 | Calouste Gulbenkian Foundation**

**Session 6 (Auditorium 3) | Roundtable – Making and Teaching Panoramic Art |**

**Moderator: Gabriele Koller**

***The Panorama in China: Aspects of History, Aesthetics, and Cultural Identity***

Gabriele Koller, Jerusalem Panorama Foundation, Altötting, Germany

Abstract: The panorama was introduced in China in the 1980s, and it has flourished there ever since. Though it may seem like be a belated arrival of a historical media art form that had its heyday in the nineteenth century, it reveals its own story upon closer inspection.

Robert Barker invented the panorama in 1787, drawing from a Western painting tradition that aimed to create the illusion of a three-dimensional space. While Western painting uses geometric perspective, Eastern painting does not traditionally apply this system.

In my presentation I will explore the “discovery” and adaptation of the panoramic art form in China. I will focus on its historical development, the subjects represented in Chinese panoramas, and the applied aesthetics.

For their panoramas, Chinese artists have studied the Western tradition of realistic painting and researched panorama history. With two international panorama conferences having been held in China to date, the International Panorama Council has played a pivotal role in facilitating these cultural exchanges. I was fortunate to experience some of these interactions firsthand. Therefore, my presentation also draws from my personal encounters with Chinese panoramas and panorama artists.

Keywords: Chinese panoramas, Chinese panorama artists, aesthetics, realistic painting, International Panorama Council

Biography: Gabriele Koller, M.A., is an exhibition curator, author, and researcher whose interests lie in media art history and cultural history. For the International Panorama Council of which she is a member since its foundation in 1992 she edited *The World of Panoramas: Ten Years of International Panorama Conferences* (2003), *The Panorama in the Old World and the New* (2010), and *More Than Meets the Eye: The Magic of the Panorama* (2019). She is a member of the Executive Board of the Jerusalem Panorama Foundation Altötting, Germany, and is the Panorama’s Curator. She is currently serving in the capacity as Vice President of the International Panorama Council.

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### ***The Panorama in China: A Growing Phenomenon in the 21st Century***

Sara Velas, Velaslavasay Panorama, Los Angeles, USA

*Abstract: In the summer of 2024, an intensive panorama training session took place in China. Based at the Luxun Academy of Fine Art in Shenyang and supported by the National Arts Fund, the "Inheritance and Breakthrough: Cultivating the Next Generation of Contemporary Panorama Artists" workshop brought together a select group of students to learn about panorama history, creation, marketing, management and more.*

*As an invited guest lecturer for the "Inheritance and Breakthrough" session, Sara Velas attended the grand opening ceremony and presented a full-day lecture on historical and contemporary panoramas, including the work of the International Panorama Council and the Velaslavasay Panorama. Velas will share information on her participation in this workshop.*

*In 2019 the Velaslavasay Panorama unveiled "Shengjing Panorama" - the first jointly created USA><China panorama, an artist-to-artist collaboration with professors from the Luxun Academy of Arts in a five-year development and creation period. Sara Velas will discuss the early stages of the collaboration and process of visiting several panoramas in China over the past two decades.*

*Keywords: China; Shengjing Panorama; Velaslavasay Panorama; Cultural Exchange; USA-China Relations.*

*Biography: Sara Velas*

*Velaslavasay Panorama, Director/Co-Curator*

*Los Angeles, California, USA*

*Sara Velas is the Founder, Co-Curator and Artistic Director of the Velaslavasay Panorama, a nonprofit museum and garden she established in the year 2000 to present experimental immersive experiences and variations of media popular before the invention of cinema. An artist, curator, graphic designer, gardener, and native Los Angeleno, she is active on the Heritage Committee and Advisory Board of the International Panorama Council. Ms. Velas is a member of the Los Angeles Breakfast Club and is significantly involved in architectural preservation efforts throughout Los Angeles. Born in Panorama City, California she received her BFA from Washington University in 1999.*

**Day 3 | Friday, 04 July, 09:15–18:00 | Calouste Gulbenkian Foundation**

**Concurrent Sessions 7 and 8**

**Session 7 (Room 1) | Panoramic Photography | Moderator: Daniel Jaquet**

***Vilnius Photographic Panoramas of the 19th Century: Their Discovery and Presentation in Contemporary Exhibitions***

Dainius Junevičius, Vilnius Academy of Arts, Lithuania

Abstract: Vilnius, the capital of Lithuania, has been the most photographed city in Lithuania since the discovery of photography. The city's topography, situated at the confluence of two rivers, and its tall buildings (such as the tower of the castle or the bell towers of churches) allow you to see the city from high altitudes, offering beautiful panoramic views of the city and its surroundings. During the wet-collodion period, from 1860 to 1880, Vilnius was home to several prolific photographers who took hundreds of photographs of Vilnius. For a long time, however, it seemed that they did not produce panoramic photographs. However, in the course of publications and exhibitions of photographs by the most important photographers of this period, historians of photography have noticed that a number of photographs by Swieykowski (active in Vilnius from 1861 to 1867) and Czechowicz (active in Vilnius from 1865 to 1887) form panoramic groups, which may consist of up to 7 frames and cover an angle of up to 180 degrees. In this presentation I will present these earliest and later panoramas of Vilnius, taken in the late 19th and early 20th century, their photographers and contemporary ways of displaying panoramic photographs in exhibitions.

Keywords: Vilnius historical panoramas, presentation of panoramas at exhibitions

Bipgraphy: Dr Dainius Junevičius is a photography historian, exhibition curator. Born in 1958 in Kaunas, since 1976 lives in Vilnius. In 1981, he graduated from the Vilnius University Faculty of Physics with a degree in semiconductor physics. From 1981 to 1990, he worked as a physicist, from 1991 until 2023, with a break in 1994-1997, when he worked as a research fellow in the Cultural History Department at the Institute of Culture and Art, he held various positions in the Ministry of Foreign Affairs of the Republic of Lithuania.

Since 2002, he has been a member of the European Society for the History of Photography. Academic research focuses on the history of 19th-century Lithuanian photography. He has written and edited several books on the history of Lithuanian photography, curated exhibitions of historical photography in Lithuania and abroad, and published over 50 articles on photography history in Lithuanian, Polish, and English in scientific and cultural journals in Lithuania and internationally.

In 2023, he defended his doctoral dissertation in the field of art studies within the humanities, titled "Lithuanian Photography of the 1950s to 1970s (the Wet Collodion Period) and Its Social Determinants".

Starting on November 4, 2024, he is undertaking a two-year postdoctoral research project "French Traces in 19th-Century Lithuanian Photography."

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### ***Carioca Landscape: The Lost Panoramic Photographs of the 1922 Map***

Patricia Pamplona, Federal University of Rio de Janeiro, Brazil

Abstract: In 1922, Rio de Janeiro, then the capital of Brazil, was preparing to host the largest event

ever held in the country: the International Exposition of the Centenary of Independence. The federal government invested substantial resources in creating a grand spectacle to showcase the “progress” resulting from the urban reforms of the former colonial capital, now transformed into a cosmopolitan center. Among the attractions displaying national and foreign products, restaurants, bars, and amusement parks, a map of the city was presented: the 1922 Federal District Map. This document, within the context of the exposition, represented a symbolic milestone in the long history of the city’s representation.

Nearly a century later, in 2016, I stumbled almost by chance upon hundreds of glass plate negatives at the old Military Geographic Service, located in downtown Rio. The materials, which remained unprocessed, uncataloged, and improperly stored, revealed, in triptych photographic panoramas, the urban and natural landscape of the city that earned its fame as “marvelous.” Research showed that this collection of photographs was used in the creation of the 1922 Map. However, the captured images depicted a reality quite different from the modern, spectacularized capital consumed as entertainment during the 1922 Exposition.

Rio de Janeiro presents itself as a privileged place for reflecting on the panoramic view. During the period when it was the capital of the colony, the empire, and the republic (1763–1960), it was a focal point for cartographers, illustrators, painters, and photographers. The urbanization process within a unique geography contributed to the construction of a cityscape meant to be contemplated and represented in perspective. If the panoramic image is not exclusive to a single medium, what discourses are intertwined in its mediation, between iconography, photography, and the cartography of the city?

Keywords: photography; panorama; map; city; modernity

Bipgraphy: Patricia Pamplona is author specializing in the history of the city of Rio de Janeiro. She

is a PhD candidate in Communication and Culture at the Federal University of Rio de Janeiro (UFRJ), Brazil, and holds a master’s degree in the same program. Her research focuses on photography, with a particular emphasis on aerial photography. She has located previously unpublished collections of aerial and panoramic photographs of Rio, taken by military personnel in the early decades of the 20th century, which have become her primary object of study. Since 2005, she has worked as a visual and archival researcher, contributing to over 40 documentaries, 25 books, and 20 exhibition projects. She is also a founding member of the Brazilian Association of Audiovisual, Iconography, and Content Researchers (Pavic). She is the co-author of “Mapas, rotas e cartas: uma história urbana do Rio de Janeiro em imagens 1762-1965” (2021), with Lucas Bandeira; “Vestígios da paisagem carioca: 50 lugares desaparecidos do Rio de Janeiro” (2019), with Isabela Mota; “O Rio pelo alto 2 - panoramas da cidade do Rio de Janeiro” (2018); “Transformações urbanísticas” (2016); “Ao amor do público: monumentos, esculturas, fontes e chafarizes do Rio de Janeiro” (2015); and “O Rio pelo alto - fotografias aéreas do Rio de Janeiro 1930-1940” (2014).

***All-Inclusive Vision: When Something New Happens***

Inessa Kouteinikova, independent scholar, Amsterdam, The Netherlands

Abstract: During the long 19th century, the invention of new technologies, materials, structures, and machinery gradually began to transform the relationship between photography and visual tradition, a time coinciding with the establishment of panoramic panorama as an autonomous field, a transcription of space into a plane surface. Photographic panoramic practitioners set up by the technicians, opticians, chemists, artists, doctors, had been operating without patent for at least half a century as none could afford the license to prove and secure their inventions.

Panoromania was an emergency that demanded a complete visual and technological mobilization. In response to the phenomenon, the scientists and artists put forward a system of comprehensive tools unlike anything seen before or since: panoramic cameras proper. The practitioners requisitioned critical details, imposed control over single lens, moving into a number of juxtaposed panoramic views, underwriting the creation of panoramic productions and investigating the extreme ability of an unmoving eye.

This research deals with an issue of enlargement of the field of vision within the early panoramic photography, pursued by the pioneering practitioners such as Frederic von Martens, Aime Civiale, Bisson freres, Louis Vignes, etc in constructing the perfect reproduction of reality, opening up the problems of vision investigated by opticians and surgeons until then, posing question about the construction of image and its meaning. Their efforts spilled over into improved popular aesthetic standards, technological advances, and business leadership for many decades afterwards, moving us closer to “an extra quality of looking”. Most radical were the technical innovations of their panoptic technique – the abandoning of traditional verticality, the suppression of the frame, a greatly heightened chromatic register, and the equal value given to all aspects of the composition. This alone has given an entire cohort of a new generation of the panoramic photographers – Adolphe Braun, Vittorio Sella, Charles Soulier, Jules Beck, etc a genuine knowledge of image, a shared language with their scientists’ friends, and a desire to enrich their own works with this newly acquired erudition.

Keywords: panoramic vision, panoramic camera, space transcription, un-moving eye, panoromania

Bipgraphy: Dr. Kouteinikova has been researching, publishing and teaching on photographic histories and techniques, origins of the 19thC museums, colonial and alpine expeditions for more than two decades. Inessa’s professional experience, art and architecture education inform her writing. Her book “Central Asia on Display: Photographing, Exploring and Exhibiting Russian Turkestan” was published by Routledge (2023) <https://www.routledge.com/Photographing-Exploring-and-Exhibiting-Russian-Turkestan-Central-Asia/Kouteinikova/p/book/9780367564179>. She is currently working on Alpinomania: the developments of the 19C panoramic photography, techniques and cameras in the mountains” which treats the technological culture of the early panoramic photography and spectacular devices (The Royal Brill, Leiden/ Boston:2026)

**Day 3 | Friday, 04 July, 09:15–18:00 | Calouste Gulbenkian Foundation**

**Concurrent Sessions 7 and 8**

**Session 8 (Room 2) | Moving Panoramas | Moderator: Bart Moens**

***Seeing Far and Deep: Mammoth Cave in George Brewer's Moving Panorama,  
Natural Wonders of America***

Katie Algeo, Western Kentucky University, USA

**Abstract:** In 1848 George Brewer's moving panorama, *Natural Wonders of America*, began a decade-long tour of U.S. and European cities. The principal wonders depicted were Midwestern prairies, Niagara Falls, and Kentucky's Mammoth Cave, selected to celebrate the diversity of American vastness. Brewer's panorama was a continuation of a national project asserting American greatness seen, for example, in Thomas Jefferson's quest for a woolly mammoth to counter Buffon's theory of American degeneracy. The bulk of the panorama, however, was devoted to the cave that was an increasingly popular tourist attraction among domestic and international visitors.

Caves provide special challenges for visual representation. Their natural state is darkness, and workspace, viewpoints, and vistas are limited by confined spaces. Brewer overcame technical challenges in an era before electrification and made aesthetic choices about which portions of the cave to depict. He adopted a cultural landscape of named places and associated stories superimposed on the natural landscape. In essence, Brewer's panorama was a virtual guided tour. The panorama's fixed set of views became iconic images that structured future tourists' expectations, experiences, and memories of Mammoth Cave.

Based on newspaper ads, reviews, and a descriptive souvenir book, this paper explores the role of Brewer's panorama as tele-vista, a virtual glimpse of distant views. The panorama was praised for its verisimilitude and deemed highly educational, drawing many school groups to matinees. The panorama was instructive not only in objective qualities of the featured landscapes, but also in the subjective art of viewing. Through musical and narrative accompaniment as well as selection and arrangement of scenes, it taught audiences how to see and appreciate landscapes, tutoring them in Romantic conventions of the sublime. Thus, while Brewer's panorama was overtly about American distinctness, it reinforced broadly shared Western cultural norms.

**Keywords:** moving panorama, Antebellum America, Kentucky, Mammoth Cave, tourism

**Bipgraphy:** Dr. Katie Algeo, Professor of Geography, Emerita, at Western Kentucky University has been researching and writing about Mammoth Cave for over twenty years. Her work has appeared in *Tourism Geographies*, the *International Journal of Applied Geospatial Research*, several books on environment, U.S. National Park Service technical reports, and other publications. She has delivered over fifty conference presentations and invited lectures about Mammoth Cave and is currently working on a book about the European trip that inspired Dr. John Croghan (1790-1849) to purchase Mammoth Cave for an underground tuberculosis sanatorium while simultaneously developing the property for tourism.

***The Culture Significance of Japan's 'Military Observation Railroad' (Kansen Tetsudo): A Post-Russo-Japanese War Moving Panorama***

Eriko Kogo, MEISEI University, Japan

**Abstract:** This presentation explores the cultural and historical significance of the “Military Observation Railroad” (Kansen Tetsudo), a moving panorama attraction that emerged in post-Russo-Japanese War Japan. However, the panorama has not survived; it examines what it was like from documentary sources and how this innovative media experience bridged traditional and modern forms of visual entertainment while reflecting Japan’s expanding imperial ambitions. On April 29, 1906, just over a year after the end of the Russo-Japanese War, the “Military Observation Railroad” opened to the public in front of the main gate of Hibiya Park, a central location in Tokyo near the Imperial Palace. This attraction offered visitors a unique simulated journey from Tokyo to the battlefields of Manchuria in mainland China. Passengers boarded a replica train and viewed a panoramic painting of approximately 900 meters in length (reports vary between 300 and 900 meters) through the train windows, depicting scenes along the Chinese Eastern Railway—a strategic asset Japan had acquired from Russia as a result of the war. The panorama was painted by Nakataro ANDO, a Japanese artist trained in Western painting techniques, based on research conducted by a military journalist. Notably, renowned painters Seiki KURODA and Keiichiro KUME, who had studied late 19th-century academism in France and were instrumental in introducing Western oil painting methods to Japan, are believed to have directed the project. The “Military Observation Railroad” (Kansen Tetsudo) represents a significant cultural phenomenon that symbolizes the intersection of changing visual culture and imperial ambitions in post-Russo-Japanese War Japan.

**Keywords:** moving panorama, the Russo-Japanese War, railroad journey, military observation

**Bipgraphy:** Eriko KOGO is a Professor at the Department of Japanese and Comparative Culture, School of Humanities, MEISEI University, Japan. Her research specializes in Japanese art history and visual culture, focusing on the interplay between visual media and gaze dynamics in modern society. Her work examines themes such as war, violence and discrimination and their representation through visual culture. KOGO’s recent research explores panoramas and dioramas from the Meiji era, analyzing their cultural significance and role in shaping public perception. She has also published comparative studies on panoramas and dioramas in history museums across Russia, Belarus, Vietnam, and China during the 20th century. Her interdisciplinary approach bridges art history, cultural studies, and media theory to investigate how visual representations influence collective memory and identity. She is expanding her research to explore war ephemerals like prints, pageants and memorabilia and the intersectional history of media, body and emotion.

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### *The Panorama of the Monumental Grandeur of the Mississippi Valley and its 'Aboriginal Indian Tableaux'*

Melissa Wolfe, St. Louis Art Museum, USA

Abstract: Moving panoramas, such as the St. Louis Art Museum's Panorama of the Monumental Grandeur of the Mississippi Valley, commissioned by doctor-turned-archaeologist Montroville Dickison, had their heyday in the United States in the 1840s and 50s. With the discovery of additional related material to the panorama, this presentation places Dickison's endeavor within the larger category of edutainment, to borrow a contemporary portmanteau, popular at the time. For instance, artists like George Catlin toured his portraits of Native Americans in the 1830s and 40s as part of a "gallery" that also included a group of actual Native Americans, as well as a large number of Native objects, that served to increase the claims of authenticity of his paintings. He presented himself as an expert, able to teach audiences about his subjects. Similarly, Dickison used his panorama to illustrate talks he gave throughout the country on his excavations in the large mounds made by the ancient Mississippian cultures. The images, based on sketches Dickison had made on-site, gave his audiences visual material that reified his work and ideas. Sound and light effects made the educational experience sensational. And, the panorama scenes established Dickison as not only someone who had been to these then remote sites, but also had firsthand knowledge of what was then a "mysterious" ancient culture.

In our past consideration of the panorama and its edutainment dynamics, we have imagined its performance with sound, lighting, and narrative. However, in 2020 during a collection survey, Museum staff unrolled a small group of canvases that appear to have been used as backdrops for a grouping of actual objects Dickison had excavated from sites depicted in the panorama, which he displayed in a tableau format alongside the panorama. Like Catlin and other artist-entrepreneurs, Dickison, as a scientist-entrepreneur, coupled his lecture with the authenticity of the "real thing." This presentation explores this new component and considers it within its historic context, but also within the context of more recent displays of the panorama at the Museum.

Keywords: moving panorama, 19th-century edutainment, Mississippian culture

Bipgraphy: Melissa Wolfe is curator and head of the American department at the Saint Louis Art Museum. Dr. Wolfe's interests deal predominately with the visual dynamics of social critique. She was the co-curator for SLAM's recent exhibition *Art Along the Rivers: A Bicentennial Celebration* and her exhibition before that, *Subversion and Surrealism in the Art of Honoré Sharrer*, received an Award for Excellence from the Association of Art Museum Curators.

Dr. Wolfe has served as an editor and reviewer for numerous publishers, granting agencies, and journals, including the *Panoramic and Immersive Media Studies Yearbook*. She has lectured widely, including at the Metropolitan Museum of Art, Yale University, and the D'Arcy McNickle Center for American Indian Studies, Chicago.

**Day 3 | Friday, 04 July, 09:15–18:00 | Calouste Gulbenkian Foundation**

**Concurrent Sessions 9 and 10**

**Session 9 (Room 1) | Panoramic Media and Digital Tools | Moderator Chiara Masiero Sgrinzatto**

A Web Version of Alfred Bastien's Diorama of the Battles of the Meuse 1914, a Meeting of Past and Present  
Vera Bras, War Heritage Institute, Brussels, Belgium

**Abstract:** The Battles of the Meuse Diorama painting, 8 metres by 72 metres, offers a bird's eye view of the Meuse valley during the first month of the First World War. This diorama evokes the German offensive in the Belgian Meuse valley in the summer of 1914. The Battles of the Meuse was a confrontation in the between the German 3rd Army under General von Hausen and French troops under General Charles Lanrezac. Dinant, strategically located on the Meuse River, was hit hard. The German troops accused the local population of resistance (franc-tireurs), which led to mass executions of civilians. On 23 August 1914, 674 residents of Dinant were executed in what is known as the "Dinant Massacre."

The Diorama of the Battles of the Meuse was created and painted by the Belgian painter Alfred Bastien in 1935-1936. It was the last Belgian panoramic painting produced at a time when the format was becoming obsolete. We zoom in on the context in which Bastien's diorama was made and displayed in the past.

A presentation and evaluation of the technology of the 21st century

This monumental painting was offered by the City of Namur to the Royal Military Museum in Brussels and stored there since 1952 until it was moved to an external hangar in 2008. A web documentary of the Battles of the Meuse was produced more than a decade ago by the City of Namur. Our presentation reconstructs the background of the decision to go for a web tool and evaluates the used technology to reach the audience including the narrative and immersive dimensions of this diorama. The reception (response) of the method used is explained. Here, we comment how attention is paid to the artistic, historical, remembrance and educational value.

**Keywords:** Battles of the Meuse diorama; context and iconography; web documentary; evaluation of the technology

**Bipgraphy:** Vera Bras is a Belgian art historian and archaeologist with an additional graduate degree in Management Tourism and Recreation. Besides experience in writing film reviews, guiding tours in museums for diverse audiences and teaching skills, she started in June 2008 as collection manager at the Belgian Royal Museum of the Army and of Military History. Since 2017, when the Royal Army Museum became part of the War Heritage Institute, she is responsible for the preservation and management of the paintings and sculpture collections in addition to her function as keeper of the prints and drawings cabinet. For the past year, she has been head of service for Iconography at the War Heritage Institute in Brussels, Belgium.

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### ***The Panorama of Rio de Janeiro by Victor Meirelles and Henri Langerock: Part 8 – From the Initial Cosmorama to the Virtual Reality Experience Through Game Engines***

Thiago Leitão, Federal University of Rio de Janeiro, Brazil

Abstract: This proposal is related to the ongoing research “The immersive experience in 360°: investigation, representation and digital immersion in the city of Rio de Janeiro in the 19th and 20th centuries”, developed at PROURB-FAU-UFRJ, Rio de Janeiro, Brazil.

“It was an old Cosmorama, whose views, when he was child in his father’s home, were not enough to appreciate in his free time, that enabled him to graduate and educate his artistic vision, and the stereoscopic objective gave him the first notions of perspective, which is the soul of drawing, and the impression of the apparent movement of figures”.

The information about Victor Meirelles’ first artistic training is quite rare. However, the record of his favorite activity as drawing and painting in his childhood through the Cosmorama of his father was quoted several times by his biographers Rubens (1945), Guimarães (1977) and Franz (2014). This initial experience aided him in how to educate and develop his first skills of observation, ordering, and luminous sensitivity.

But how the young ‘cosmorama-explorer’ became the greatest Brazilian panoramic painter? How city views, landscapes, habitants and local animals became an identity in his paintings? How Meirelles connected his drawing and paintings skills with his desire to experience the world visually? Certainly, his Panorama of Rio de Janeiro, exhibited in Brussels (1888), Paris (1889) and in Rio (1891), is a remarkable example in his work.

This proposal will investigate the first panoramic views of Meirelles, his painting foundations in its father’s cosmorama, its pictorial compositions, and the depictions of cities, landscapes, habitants, local animals and will relate them to the Panorama of Rio de Janeiro Virtual Reality experience through Game Engines. Several digital and analogical systems of representations will be applied: computer graphics techniques, 3D models, sketches, Virtual Reality glasses, and some programming codes will be also investigated.

Keywords: Panorama of Rio de Janeiro; Victor Meirelles; Game Engines; Virtual Reality; Immersive experience.

Bipgraphy: Thiago Leitão de Souza is Postdoctoral Professor at Faculdade de Arquitetura e Urbanismo in Universidade Federal do Rio de Janeiro, Brazil. Holds an undergraduate degree in Architecture and Urbanism (FAU-UFRJ, 2006), Master of Science in Arts (Programa de Pós-Graduação em Urbanismo PROURB-FAU-UFRJ in Rio de Janeiro, co-realized at Sint-Lucas Architectuur, Hogeschool voor Wetenschap & Kunst, Brussels, 2009), PhD (PROURB-FAU-UFRJ in Rio de Janeiro, 2014) and Postdoc (NYU New York University at Game Design Center, New York, 2024). Thiago Leitão has been writing several articles and essays in IPC publications, SIGraDi conference papers and Brazilian scientific journals about the Panorama of Rio de Janeiro by Victor Meirelles and Henri Langerock, other Panoramas of Rio, panoramic views, through the years relating Computer Graphics, Virtual Reality, Game Engines, Immersive Experiences with Historical research, Historical urban experience. He is the secretary-general of the International Panorama Council. Currently, he is the Master course coordinator of at PROURB-FAU-UFRJ.

***Panoramas on the Game Boy Console: The Game Boy Camera and Side Scrolling Games***

Philip Hunt, independent artist, Lisbon, Portugal

Abstract: This presentation is to suggest the Game Boy handheld console's relationship to panoramic and peep history. The presentation aims to present the Game Boy and the Camera peripheral and demonstrate practically its potential for moving and still panoramas. This will be achieved by taking inspiration from "A Grande Vista de Lisboa" (Gabriel del Barco 1649 – 1703) and develop an original piece of interactive pixel art. The art will be playable on the mobile phones of conference participants and be Game Boy compatible.

The Game Boy was a handheld gaming console that provided a platform for game publishers in the 90's. Brought to market in 1989, the console went through several iterations until it was discontinued in 2003.

In 1996, an affordable digital camera was produced for the console. This included a cartridge which had a lens attached to its top and contained a programme to take and store low resolution photos. This programme even contained a tool for "stitching" 4 photos together to make a panoramic image. With the camera, which continues to have an active community, the objective world can be "peeped" at on the small LCD screen.

The gaming device facilitated several types of game genres, one type was the "side scrolling platformer" such as "Super Mario Land". The side scrolling game remediates the 19th century moving panorama. Immersion in the image happens through viewer identification with an on-screen character or "avatar" they control.

By making a piece of interactive pixel art for the conference, using the limits of the Game Boy console, the panorama work will aim to celebrate Lisbon's tile heritage. Both the city and the console gain their visual features from tiles. The city from ceramic tiles, the Game Boy from graphical tiles.

Keywords: handheld console, pixel, platformer, scrolling, tiles

Bipgraphy: Philip studied Time Based Media as part of fine art at the University of Central Lancashire, Preston, UK. He is an artist and teacher who lives and works in Lisbon, Portugal. Philip has been exhibiting since 2017, exhibitions of note include Biblioteca FCT UNL and inclusion in the "Saatchi Screen" project for the Saatchi gallery. During the pandemic, he learnt how to make computer games for the Game Boy hand held game system. These games can be found on "itch.io" where he uses the alias "Bad Dad". He has contributed articles to GB studio central, an online resource for the GB Studio game engine. He regularly participates in the Game Creators Club at Lusófona University and has given workshops on GB Studio.

***Landscape in a Box: Assembling Narration in a Panoramic Media Art Installation***

Agnes Meng, Lusófona University, Portugal

Abstract: A landscape panorama can be more than just a single still image; it can engage movement and tell a story. Through artistic design, it can narrate by assembling various “pieces” to create more expansive imagery and stimulate the imagination regarding the sense of space. The creative project described in this presentation involves constructing a large box-shaped installation with projections on both the walls and the floor. By combining moving images of each façade, it aims to evoke an imagined landscape beyond what is visually apparent, grounded in northern Portuguese folklore. Inside the room, the sky darkens; on one wall, a panoramic view of the mountains emerges, shrouded in dense fog; on the adjacent wall, a Roman bridge materialises from the mist; on the next wall, a shepherd walks through an abandoned village in dim light; on the final wall, a pair of hands with aged skin trembles while attempting to ignite a small fire; beneath the viewers’ feet lies moist earth from the winter woods. A voice narrates the tale of “lost souls” (the undead or spirits of the deceased) wandering among the rocks. The room also features tangible wooden benches, boxes, and straw bales for viewers to sit on. They can choose where to focus their gaze, wander about, express their opinions, or immerse themselves in the narratives and settings. Consequently, the simple visual presentation of a landscape may evolve into a panoramic viewing experience that invites multi-sensory participation. Through the temptation of assembling a narrative within the media art installation, the project seeks to provide an innovative perspective on panoramic content and filmmaking, argues the influence of media apparatus on storytelling, and even envisions its possibilities for preserving intangible cultural heritage.

Keywords: Landscape Panorama; Narration; Media Art Installation; Cultural Heritage

Bipgraphy: Agnes Meng (China, 1991) is a documentary filmmaker and PhD student in Media Arts at Lusófona University in Portugal. She graduated from the School of Journalism and Communication at Tsinghua University and Docnomads Erasmus Joint Master programme. Agnes has a background in filmmaking, journalism, and ethnography. Her first short documentary, *Histórias de Lobos* (2018), explores the oral tradition regarding wolves and werewolves in the northern regions of Portugal. It was screened at film festivals worldwide and was eligible for the Oscars in 2019. It also featured at social anthropology conferences and ethnography festivals around the globe, including the 32nd Society for Visual Anthropology Film and Media Festival (SVAFMF) in Canada, the 10th Athens Ethnographic Film Festival in Greece, the 13th Ethnoci-neca International Documentary Film Festival in Vienna, Austria, and the 16th European Association of Social Anthropology Biennial Conference in Portugal. After completing her second short documentary, *Histórias de Contrabandistas* (2024), which collects memories of smuggling on the northern border between Portugal and Spain, Agnes is currently working on her thesis project combining northern Portuguese folklore with media art installation.

**Day 3 | Friday, 04 July, 09:15–18:00 | Calouste Gulbenkian Foundation****Concurrent Sessions 9 and 10****Session 10 (Room 2) | Intermedia Visualities | Moderator Teresa Flores*****From David Brewster's Kaleidoscope to Olafur Eliasson's Kaleidoramas***

Silvia Bordini, University of Rome Sapienza, Italy

**Abstract:** The kaleidoscope is an optical device capable of generating and multiplying new visual experiences in the composite territory of the relationships between art, science. It is based on the principle of multiple reflections to produce multiple symmetrical images. It was invented, patented and disseminated in the early 19th century by physicist David Brewster, a scientist who became famous for inventing stereoscopes. His Kaleidoscopius - from the Greek καλός (beautiful), εἶδος (figure, form, image) and σκοπέω (obscuro) - fits in the context of other experiments concerning the field of images and modes of perception such as the Traumatropio (J.A. Paris 1825), the Fenachistoscope (J.A.F. Plateau), the Stroboscope (Stampfer 1832), the Zoetrope (W.G. Horner 1834). In the Treatise on the Kaleidoscope (1819), Brewster describes the functioning and effects of the kaleidoscope, discusses the concepts of order and disorder, praises symmetry as a fundamental element of beauty, and suggests a number of applications of the kaleidoscope in art. His hypothesis has been repeated in various ways, up to our days. In particular, the kaleidoscope has often been used for immersive art installations; various contemporary artists have interpreted the fragmentation and multiplication of the kaleidoscopic image in different situations, often by linking it to the interactive dynamics of digital transmission. Worth mentioning among these Alvin Langdon Coburn, Manfred Kage, Vittorio Gregotti, Maza-kazu Shirane and Saya Miyazaki, Yann Nguema and especially Olafur Eliasson, the artist who has succeeded in updating and expanding in the most fascinating and varied way the characteristics of the kaleidoscope. For his interactive installations he coined the neologism Kaleidoramas (2022), merging the terms kaleidoscope and Panorama to lead viewers to experience a mobile and suggestive space that constantly evolves in real time, highlighting different ways of looking at the world.

**Keywords:** reflexes - interactivity – immersion - art

**Bipgraphy:** Silvia Bordini taught History of Contemporary Art and History of Artistic Techniques at the University of Rome Sapienza. She has devoted herself to the study of themes of art and art criticism from the nineteenth century to the present day, developing specific insights, including methodological ones, on the relationship between art and technique, on photography and on artistic languages that use electronic and digital technologies. Among her publications: Storia del Panorama. La visione totale nella pittura del XIX secolo, Roma, Officina 1984; Materia e immagine, Roma, Leonardo-De Luca, 1991; Luce pittura movimento. Ricerche tra Ottocento e Novecento, Roma, Lithos 1993; Videoarte & arte. Tracce per una storia, Roma, Lithos 1995, riedito in S. Bordini, V. Catricalà, Videoarte e arte. Tracce per una storia dagli anni Sessanta a oggi, Postmedia Books Milano 2024; L'occhio, la mano e la macchina. Pratiche artistiche dell'Ottocento, Lithos, Roma 1999; Arte elettronica. Metamorfosi e metafore, Ferrara, Palazzo dei Diamanti, giugno-settembre 2001; Le fonti per la storia dell'arte: L'Ottocento, Carocci, Roma 2002; Arte contemporanea e tecniche. Materiali, procedimenti, sperimentazioni, Carocci, Roma 2007 con D. Borromeo e F. Gallo; Appunti sul paesaggio nell'arte mediale, Postmedia Books 2010; L'arte con la fotografia. Esperienze in Italia negli anni 60 e 70, in Arte in Italia dopo la fotografia. 1850-2000, a cura di M. A. Fusco e M. V. Marini Clarelli, Roma 2012; Naturel/Artificiel. Interprétations du "vivant" dans l'art contemporain, in Les limites du vivant, con R. Barbanti e L. Verner, Paris 2016; All'alba dell'arte digitale. Il Festival Arte elettronica di Camerino, con Francesca Gallo, Mimesis 2018; Photobook. L'immagine di un'immagine, Postmedia Books 2020.

*Through the Eyes of a Painter – Through the Lens of a Camera' Hubert Sattler's (1817–1904) Approach to Photography*  
Cornelia Mathe, Salzburg Museum, Austria

Abstract: Hubert Sattler is considered one of most important Austrian landscape-painters of the second half of the nineteenth century. Born in Vienna, he got familiar with both, his later profession and travelling, at quite a young age due to the extensive journeys of his father Johann Michael Sattler (1786-1847), also a well-known landscape-painter and creator of the famous "Sattler-Panorama", which today represents one of the most popular exhibits of the Salzburg Museum.

Hubert Sattler accompanied his father to various countries, elaborately presenting the vast Salzburg-Panorama, and later on carried out several long journeys on his own, which led him to different European countries, the Middle East as well as North and Central America. While travelling, he created various sketches, which he later on used as a basis for his so called "Cosmorama-paintings", detailed views of famous cities and sights around the world, that Sattler showed to an interested, paying audience. Looking at these paintings in a dark room through an optical lens, gave the spectator the experience of travelling to far and exotic countries and spaces without actually making an exhausting and expensive journey.

Sattler's "Cosmoramas" already became popular during the lifetime of the painter and the Salzburg Museum owns a rather big collection of them, completed by many sketches and some historic photographs. Photography can be considered an important device in the working process of Hubert Sattler. Although not a photographer himself, the painter collected a vast number of nearly 2.000 photographs of famous cities, landscapes and sights around the globe, dating from the late 1850ies to the early twentieth century. He allegedly not only bought photographs during his journeys but also purchased volumes released by the most famous photographic pioneers of his time. The photos were carefully described and catalogued within lists and were officially left to the Salzburg Museum shortly after Sattler's death. Their diligent storage is a sign of the value Sattler attributed to the medium of photography and its possibilities as a resource of memory in the painter's working process. Comparisons between paintings, sketches and photographs apparently show Sattler's pragmatic approach to the use of photography as a compositional and perspective model.

The presentation aims to give insights into Sattler's collection of photographs, of which the Salzburg Museum unfortunately today only houses a small fraction. Moreover, I want to point out the significance of photography in Sattler's oeuvre, also including general questions concerning the approach of painters to the medium in the nineteenth century.

Keywords: Cosmorama – travel-painting - photography

Bipgraphy: Cornelia Mathe studied art history at the university of Salzburg and has been working as a scientific associate in the collection of the Salzburg Museum since her graduation in 2017 (focus on the mannerist painter Paris Bordone and his approach to painted architecture and architecture as a background).

Her duties at the Salzburg Museum contain the inventory of the photographic collection, assistance in the maintenance of the museum's collection database and the curation of exhibitions. She is specialized in the periods of renaissance, mannerism and historicism with a focus on historical jewellery and garments. In addition to that she is experienced in the field of photography in the late nineteenth and early twentieth century.

In her function as a scientific associate she had been charged with the inventory and digitalizing of the photographic estate of Hubert Sattler, a project she has already held presentations on in Salzburg. The outcome of this project is published in the Salzburg Museum's online database. In addition to her museal duties Cornelia Mathe graduated at the Federation of European Education in Gemmology, based in Antwerp, with a focus on precious stones in profane jewellery-production during renaissance and mannerism and she is currently working on her dissertation.

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### ***Colonial Landscapes at Home: 19th-Century French Panoramic Wallpapers Inside 21st-Century US Homes***

Blagovesta Momchedjikova, New York University, USA

**Abstract:** This presentation takes as its starting point the double-sided film by Amie Siegal called *Vues/Views* (2024), exhibited at the Cooper Hewitt Smithsonian Design Museum in New York City, as part of the show *Making Home: Smithsonian Design Triennial* (on view till August 10, 2025). In the film, Siegal documents, without any narration, the existence of 19th century French wallpapers in the living rooms of many contemporary US homes, mostly in the South, as well as in the White House. These panoramic wallpapers, though produced in France, show imagined US pastoral landscapes, where we see the proudly displayed colonial dominance of the white man over other people, places, and nature. Most of these wallpapers are regularly and diligently maintained.

These panoramic wallpapers of exterior scenes wrap the interiors of many living rooms across US cities and states, providing the background for various domestic activities: sitting around the dinner table for a meal, having light or serious conversations, entertaining company or just one's family, celebrating, making decisions. And then, there is the panoramic wallpaper in the White House, which has seen political power, high stakes decision-making, international relations, etc. These panoramic wallpapers then, though produced abroad and depicting idealized US pastoral landscapes and colonial dominance, have consistently participated in the cultivation of American identity, nationalism, and political power.

Using the academic work of Prof. Jasmine Nicole Cobb, who traces black narratives in visual culture, I will explore the uncanny legacy of 19th century panoramic wallpapers and, by extension, of 360-degree painted panoramas. I will argue that 19th century French panoramic wallpapers are not simply a decorative tool but a mechanism, which helps domesticate landscapes and the disturbing narratives that they tell. As such, they have participated in the perpetuation of white supremacy in the US.

**Keywords:** 19th c. French panoramic wallpaper, American identity, American nationalism, visual culture

**Bipgraphy:** Blagovesta Momchedjikova, PhD, is an urban culture essayist and poet, who writes about panstereoramas (most notably, the Panorama of the City of New York in the Queens Museum), memory, and the lived city experience. She is the editor of *Captured by the City: Perspectives in Urban Culture Studies* and *Streetnotes: Urban Feel*; and co-editor of *Sounds and Silence in the Pandemic City*, *The Panorama Handbook: Thoughts and Visions On and Around the Queens Museum's Panorama of the City of New York*, *From Above: The Practice of Verticality*, *Public Space: Between Spectacle and Resistance*. She chaired the Urban Culture Area of MAPACA (15 years) and the inaugural Conference Scientific Committee for IPC (5 years), and is a founding member, editor, and contributor to the *International Panorama Council Journal* (IPCJ), and *Streetnotes*. She teaches writing, art and the city at New York University.

***Spectral Colours: Peeping and Projecting Spectacular Reality, 1890—1920s***

Rachel Lee Hutcheson, Columbia University, USA

Abstract: [He saw] “not a color photograph—but a blue vase full of real flowers!!!”

Photographer and poet William N. Jennings’s first experience peeping “down the brass tube” of an early prototype Ives Kromskop ca. 1893 made an enduring, if not transformative impression. What he saw was not simply a color photograph—a flat image—of a bouquet; instead, the peeped view seemed much closer to reality, in fact it was as if he looked at real flowers in three dimensions and in full-color (Fig. 1). This paper analyzes early “Natural Color” photography from the turn of the twentieth century in which mimetic color was achieved not through hand-applied techniques, but as spectral arrangements of red, green, and blue filters configured by lantern projectors, stereoscopic viewers, or diascope “mirror-boxes.” Although thoroughly material, the “Natural Color” photograph presented its image as an event, experienced in space and time with its viewer.

Frederic E. Ives’s (American, 1856-1937) composite three-color photographic process, the Krömsköp Photochromoscope first patented in 1894 (Fig. 2), forms one case study to consider the relationship between the enclosed “peeped” experience of the color stereoscopic image, and its translation as a projected, synthesized color image in collective viewing occasions. Olive Edis’s (British, 1876-1955) Autochromes displayed in her patented diascope mirror-box viewers ca. 1914 (Figs. 3–4) presented the color image as an intermediate, semi-private, indirect viewing experience, such that the photographic object is suppressed for its reflected image. In these cases, the photographic materials, image, and viewer are in dynamic, often unfixed relationships that recursively inform how such images were understood. That is, color images were ephemeral, fanciful, or illusory at the same time their photographic likeness assured the image’s “reality.” This paper argues that the spectral “Natural Color” photograph allows us to rethink the materialities and viewing modalities that make up the “photographic,” particularly in the relationship of image and viewing apparatuses as with the Krömsköp and Diascope and the broader cultural practices of public and private viewing in early twentieth century United States and Britain.

Keywords: color photography, stereoscope, spectral, diascope

Bipgraphy: Rachel Lee Hutcheson, PhD is a Lecturer at Columbia University. Her research interests include histories of photography, film and video, and media theory. Her dissertation, “Natural Color Photography, 1890-1920: Technology, Gender, Colonialism,” engages with the relationship between color, color vision, and photo-filmic technology at the turn of the twentieth century. Part of this research has been published in *Grey Room* (Summer, 2024). She has presented her work at the Photographic History Research Centre at De Montfort University in the UK, the European Research Council project Chromotope, and at the Internationale Kolleg für Kulturtechnikforschung und Medienphilosophie (IKKM) in Weimar, Germany. Rachel is chairing a session panel at the upcoming College Art Association conference entitled “Reframing Landscape: 50 Years after New Topographics,” on the landmark 1975 exhibition. Her research has been supported by the Library of Congress, the Paul Mellon Centre for Studies in British Art, and the Mellon Humanities International Travel Fellowship.

**Day 3 | Friday, 04 July, 09:15–18:00 | Calouste Gulbenkian Foundation**

**Concurrent Sessions 11 and 12**

**Session 11 (Room 1) | Cartographic Viewing | Moderator: Melissa Wolfe**

***Reading Rigi: Uncanny Rhetorics of Immersion in Geographic Documents***

Molly Briggs, University of Illinois Urbana-Champaign, USA

**Abstract:** Panoramic artifacts confound scale. A panorama is much larger than a typical painting, and in that sense enormous, yet much smaller than the topography it pictures, and in that sense a miniature. Printed orientation plans are an order of representational magnitude smaller still. Panoramas and their keys are very like maps, inasmuch as the view conforms to observable topography and locates the viewer therein. But beyond interpreting the view, keys add to the panorama's reality effect, for the viewer's process of holding and turning the sheet to coordinate it with the view adds haptic sensation to engagement that is already visual and somatic. The sheet's tangible status as a representational document qualifies the panoramic vista as the "real" against which the papery simulacrum is figured, thereby bringing the canvas to uncanny life. Representational dialectics of scale also animate a broader class immersive nineteenth-century graphic documents. This presentation examines two views from the summit of Mount Rigi in Switzerland, one long (1819) and one round (1820). Each functions simultaneously as orientation plan, map, bird's-eye view, and panoramic picture. In their distinct yet related approaches to 360° picturing, they describe an emblematic destination for a then-emerging culture of Alpine tourism. Each synthesizes cartographic projection, illustrative perspective, and detailed labeling in a seamless whole that induces a felt sense of co-presence with the depicted site for mountain climbers, day travelers and armchair tourists alike. Their visual/haptic workings condense scientific space and phenomenological place in a manner that continues to produce Rigi's storied cultural geography. Understanding the role of immersive representational rhetorics in the place-based construction of regional, national and international geographic identities shows that the summit itself can be understood as a document, as in the sense of content + carrier = document.

**Keywords:** Molly Briggs is a landscape and media historian, design educator, visual artist, and professional printmaker who studies interactive and immersive rhetorics in printed matter in order to discern the mediated shape of built and social space. She combines traditional and makerly research methods to elucidate the workings and agency of landscape-focused representational documents. Dr. Briggs teaches core courses and special electives in design methods, theory, and research for undergraduates in Graphic Design and graduate students in Design for Responsible Innovation in the School of Art and Design at the University of Illinois Urbana-Champaign (UIUC). She holds a PhD in Landscape Architecture History and Theory from UIUC, an MFA in Printmaking and Photography from Northwestern University, and a BFA in Painting from UIUC.

**Bipgraphy:** Panorama Keys; Alpine Views; Print Media; Pictorial Place Maps; Round Maps; Long Maps; Map Labels

***A Powerful Gaze: The Colonial Panoramic Photographs of the Portuguese Admiral Gago Coutinho (1904-1916)***

Teresa Mendes Flores, Nova University, Portugal

Abstract: *Geographia imitatio est pictura totius partis terrae cognitae* – geography imitates the image of the entire known world – is the renowned definition that Claudius Ptolemy offers in his *Geography*, published in the 2nd century AD. This exemplifies the enduring relationship between geography and visual representation. The cartographic gaze boasts a lengthy and varied history. One of its most distinctive characteristics is the adoption of a top-down vantage point that encompasses an entire space or planet, virtually placing the viewer in a privileged position and granting them unique opportunities for visual delight and wonder. In European culture, since the Renaissance, this gaze has unified with the development of perspective, influencing both the visual arts and cartography, and giving rise—through military, governmental, and civilian demands—to bird’s-eye views, which popularised elevated perspectives over a scene, thereby shaping a panoramic visual culture.

The introduction of photography, exemplified by the first experiments in aerial photography carried out by the French photographer Nadar from a balloon in 1857, heralded a connection with war and territorial conquests—initially in the context of the Franco-Prussian War. Today, this is epitomised by drones. The significant difference that photography introduced compared to the previous visual era can be seen in the phrase “known world”. With photography, a medium was created that could capture a subject without prior knowledge of it. This principle underpins the aerial reconnaissance missions that began with aviation during the First World War.

A few years earlier, during the Portuguese colonial expeditions to the territory of present-day Mozambique (in 1904–06 and 1907–10) and, in 1916, in the São Tomé and Príncipe archipelago—also a Portuguese colony—the Portuguese naval officer Gago Coutinho (1869–1959) employed panoramic photographs to map these territories. These panoramic views represented a crucial means of symbolic appropriation of colonised lands.

This presentation will showcase this unpublished photographic collection, which originated from the former Institute of Tropical Scientific Research and is currently held at the Museum of Natural History and Science of the University of Lisbon. We will present the geopolitical context of the production of these images, their aesthetic characteristics, and their modes of circulation. Furthermore, we will reflect on the imperial dimension of panoramas and the ways in which the case presented responds to scopic, aesthetic, and politico-military desires.

Keywords: Panoramic photography; Portuguese colonialism; Cartographic views; Gago Coutinho; Geostrategic military imagery

Bipgraphy: Teresa Mendes Flores is a photography, film, and optical media researcher working with anticolonial, environmental, and gender approaches to visual culture and media archaeologies.

She holds a PhD in Communication Sciences from Nova University (2010) with a dissertation on the visual culture of top views. Teresa Mendes Flores is a researcher at ICNOVA and an assistant professor at Lusófona University. She recently coordinated the research project Photo Impulse on Portuguese colonial photography.

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### ***Portals for Seeing Close Up and Far Away***

Nicholas Lowe, School of the Art Institute of Chicago, USA

Abstract: Taken as an example the Rand McNally The Trans Continental Route Illustrated Crossing the Switzerland of America (Rand McNally, Chicago.) from 1876 reveals a long history of panoramic and peep influenced visual culture. There are traces of peep technologies within its approach to visual representation that utilize a number of scales, and it does this in a panoramic format which produces opportunistic shifts in both spatial and temporal scales. The vignette like images that are inserted along its length can be understood as stylized viewing portals and their effect is to both create and collapses a sense of distance. In these respects this particular map is not unusual vignettes are often deployed in this way. Maps are by their nature scale representations through which a viewer is situated and in turn a sense of space and scale itself is situated within the viewers imaginary spatial perceptions of themselves. A sense of 'you are here' is readily produced and there is a dynamic visual interplay of near and far, here and there, and now and then. Landscape itself then becomes a place where shifting scales and viewpoints can coexist.

The 1876 Trans Continental Route Illustrated is itself a miniature rendering of a real-life landscape and within its linear panoramic format the map-maker has generously provided a number of contextual views. The vignette-like portals that are placed along the length of the printed field evoke places and situations in an interplay between the microscopic and the telescopic which bring an ersatz-museological quality to the fore. Taking account as much of what is depicted as of what the vignette images themselves imply, this presentation will offer readings of a number of these vignettes for their peep and panoramic media influenced qualities.

Keywords: Trans-Continental railroad; Chicago Rock Island and Pacific Railroad; Switzerland of America; Maps; Mapping; Rand McNally.

Bipgraphy: Nicholas Lowe is an interdisciplinary visual artist, writer, educator and curator whose work is known for its contextual and documentary approaches. His visual and performance works forefront material research, interpretation and public engagement. He holds an HDFA from the Slade School of Art, University College London and a BA in Crafts Combined Study (Wood Metal Textile Ceramic) from Manchester Met. University. Lowe is a Professor at The School of the Art Institute of Chicago and is the John H. Bryan Chair of Historic Preservation.

**Reading Islamic Cartographies: Panoramic and Spatial Representation in Al-Istakhri's Work (Kitāb Al-Masālik wa al-Mamālik)**

Diaa Lagan, University of Maynooth-IADT, Ireland

**Abstract:** This paper examines one of Al-Balkhi's school of cartographers, Al-Istakhri's Kitāb al-Masālik wa al-Mamālik (late 9th century CE), discovering the panoramic, schematic, and spatially representative forms. where mapping is not a fixed, striated space but a smooth, processual space of flows and routes.

Al-Istakhri's maps use a bird's-eye perspective and fish-eye distortion, as part of pre-modern visual technologies (e.g., miniatures, peep boxes, dioramas). These techniques expand the Islamic world while compressing peripheral lands. Reflecting a cosmographic worldview, where space is relational rather than absolute. Al-Istakhri's cartographic techniques, with their exaggerated scales, immersive perspectives, and schematic distortions, function not only as geographic tools, but as visual spectacles—transforming maps into performative spaces. His regional maps, and the text combined, depicting Silk-Road networks, river systems, and pilgrimage routes, resemble dioramas, immersing the traveller in a landscape constructed by movement rather than fixed frontiers.

Unlike Western geographic traditions that emphasise fixed borders, and coordinate-based mapping, Istakhri's work reflects a more fluid, and immersive spatial understanding. He refers to his maps as Suwar Al-Aqālīm Arabic (ممايقال أقاليم روص), or "images of regions," emphasising embodied space, and lived experience over abstract cartographic precision. His maps function not as mere representations, but as spatial experiences that guide the viewer through interconnected worlds. The expanded, exaggerated depiction of major canters like Mecca, Baghdad, and Persia reinforces a panoramic perspective, drawing the observer into a conceptual vision and imaginary of these regions.

By repositioning Al-Istakhri's work within the genealogy of critical cartography, this paper argues that his cartographic techniques function as cosmographic origins, panoramic, and spatial identity. In doing so, it challenges the dominance of fixed, coordinate-based geographic traditions.

**Keywords:** Islamic cartography, panorama, critical cartography, Suwar al-Aqālīm, spatial representation.

**Bipgraphy:** Diaa Lagan is Syrian PhD candidate and Artist based in Dublin, known for working across a diverse range of mediums, including painting, 3d installation. His practice draws inspiration from different metaphorical narratives rooted in mythology and history. Alongside these traditional themes, Lagan also engages with contemporary socio-political issues, making his work relevant and thought-provoking in today's global context. Lagan's practice is deeply attuned to the present moment, reflecting the ongoing upheaval of liquid modernity, and the resulting unrest on a global scale.

**Day 3 | Friday, 04 July, 09:15–18:00 | Calouste Gulbenkian Foundation**

**Concurrent Sessions 11 and 12**

**Session 12 (Room 2) | Panoramic Frameworks | Moderator: Seth Thompson**

***Panorama 25 December Museum: Surveillance Techniques and Their Effects on Visitors***

Murat Dağ and Hüseyin Ateş, Gaziantep Metropolitan Municipality, Turkey

**Abstract:** Throughout history, humanity has developed various methods to see and control its environment from a wider perspective. Panoramic museums created by utilising these methods are important tools in conveying the distinguished events of societies to future generations at a glance. The circular exhibition technique in the form of a two-storey rotondo, which was established by the painter Robert Barker and his family in London Leicester Square between 1793-1863, continues to take a different dimension with the effect of developing technology by renewing itself until today.

In this article, the surveillance technique used in the 'Panorama 25 December Gaziantep Defence Heroism Panorama and Museum' in Gaziantep province in southeastern Turkey, which is 122 metres long and 13 metres high, has been mentioned in order to provide the best interaction to the visitors. Russian painter Alexander Samsonov and his team transformed a 13x150 metre long blank fabric into a 2379 kilogram work of art with the paint and other chemicals (paint thinner, varnish, linen oil, etc.) they used, and this gigantic fabric had to look perfect for the visitors. In this process, precise technical studies were carried out in order to see the panoramic area made with oil painting technique among tones of metal, concrete, wood, aerated concrete blocks, plywood, etc. construction materials and human figures in military uniforms and civilian clothes of that period and dozens of military materials placed in the 1500 m<sup>2</sup> area of the museum.

Panorama 25 December Museum differs from other panoramas with its technical solution. In order for visitors to see the huge oil painting in the best way and feel themselves in that period, they walk on the streets of old Gaziantep, not on a platform. Therefore, visitors are not only spectators but also participants of the events and feel themselves in the hot battlefield. In addition, with the model area and complementary elements used in this area, the depth has been increased and the visitors' ability to distinguish between the painting and real objects has been reduced and a full experience has been provided.

**Keywords:** Gaziantep, Panorama, Observation Techniques, Experience

**Biographies:** Murat Dağ

He was born in 1989 in Gaziantep. He graduated from History Department. He received a master's degree in the same field. He continues his doctorate education in the field of History of the Republic of Turkey. Panorama 25 December Gaziantep Defence Heroism Panorama and took part in the installation and display arrangement of the Museum. He has published 4 books on Gaziantep defence. He has edited various books and has many articles. Dağ is working as the Branch Manager of Libraries and Museums in Gaziantep Metropolitan Municipality.

**Hüseyin Ateş**

Born in 1987 in Gaziantep, he graduated from the Department of Office Management and Management Sciences with a degree. Then he completed the Faculty of Business Administration in 2011. In 2015, he completed his Master's Degree in Management and Organisation in the Department of Business Administration. He worked as Deputy Director of Culture, Directorate of Social Affairs, Libraries and Museums Branch Directorate for 12 years within the Department of Culture and Social Affairs of Gaziantep Metropolitan Municipality. He took part administratively in the establishment and display of Panorama 25 December Gaziantep Defence Heroism Panorama and Museum. In addition, he took part in the processes of 10 museums, 1 city archive and 5 Children's Libraries from installation to operation. He has articles and thesis studies on Libraries and Museums. His academic studies continue at Istanbul University, Department of Museum Management. He is currently working as the Directorate of Culture and Tourism.

***Aurélio da Paz dos Reis: Stereoscopic Photography and Panoramic Visions***

Isabel Maria Lemos de Pina, Lusófona University, Portugal

**Abstract:** The history of Portuguese cinema had a promising start with Aurélio da Paz dos Reis, a pioneer who initially explored new cinematic technologies before abandoning them in favor of photography. Paz dos Reis, known for introducing cinema to Portugal in 1896 with *Saída do Pessoal Operário da Fábrica Confiança*, turned to stereoscopic photography, leaving behind a vast collection of 7,294 glass plates that reveal his innovation and originality.

Aurélio da Paz dos Reis stood out as an amateur photographer, creating an extensive collection of stereoscopic images that include portraits, scenes of everyday life, and landscapes. His photographic approach demonstrated a strong interest in both the documentary and artistic aspects, reflecting the techniques and visual trends of the time.

Among his works, Aurélio da Paz dos Reis created several panoramic photographs, exploring the depth and three-dimensionality characteristic of this genre. His work is an important visual testimony of the late 19th and early 20th centuries, contributing to the historical and cultural preservation of Portuguese society.

Aurélio da Paz dos Reis innovated in his stereoscopic collection by including cards with panoramic views, demonstrating the versatility of his Mackensteen camera. Known as a *jumelle stéréopanoramique*, this camera allowed him to capture panoramas by shifting one of the lenses to the center and removing an internal divider plate (*A Terceira Imagem*, p. 40). The key feature of this camera is its duality: it functions both as a stereoscopic and a panoramic camera, with a slight movement of the front part to switch between the two modes.

Paz dos Reis explored the differences between monocular and stereoscopic photography. In panoramic portraits, the subjects are aligned perpendicularly to the camera, in contrast to the dispersed arrangement of stereoscopic portraits. The panoramic view expands the visual field of stereoscopy, bringing it closer to natural perception.

The tradition of panoramas dates back to the 18th and 19th centuries when large-format paintings and engravings aimed to represent vast landscapes and urban scenes with an immersive effect. With the advancement of photography, these grand compositions became more accessible and portable, adapting to the possibilities offered by stereoscopic cameras. The process of creating panoramic images combined with stereoscopy also helps to understand how depth perception works. Aurélio da Paz dos Reis frequently captured his family and gatherings in Nova Cintra. Notable images include views of Paris (1900) and Rio de Janeiro (1909) (*A Terceira Imagem*, p. 56). Aurélio da Paz dos Reis' images reflect his interest in human groupings and crowds, using panoramas more for group portraits, providing a more expansive space.

**Keywords:** Aurélio da Paz dos Reis, media archaeology, panorama

**Bipgraphy:** I am a Portuguese independent film director and producer with a rich background in the audiovisual field, actively working on various projects since 2008. Over the years, I have gained extensive experience in directing and producing content that spans across different genres and formats. My portfolio includes music videos, multiple short films, and the feature-length tribute documentary, *40 Years of Fantasporto*. This documentary serves as a homage to one of Europe's most prestigious fantasy film festivals, showcasing my ability to blend historical narratives with cinematic expression.

Throughout my career, I have been fortunate enough to receive several accolades, including awards for short films in which I have either directed or collaborated. A particular highlight was being honored with the *Fantasporto International Film Festival 2021 Award*, which marked a significant milestone in my career, strengthening my position within the international film circuit. My academic background complements my practical experience. I hold a bachelor's degree in Languages, Literatures, and Cultures from the Faculty of Letters at the University of Lisbon, which has provided me with a deep understanding of narrative structures, cultural contexts, and storytelling techniques. Building on this foundation, I pursued a master's degree in Directing and Dramaturgy at the *Escola Superior de Teatro e Cinema*, where I honed my skills in cinematic storytelling, working with actors, and developing dramaturgical frameworks that translate effectively onto the screen. creative storytelling.

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In addition to my work in film, I am an audiovisual technician, which has provided me with technical expertise in post-production, sound design, and other elements crucial to the production process. This technical skill set enables me to approach projects with a comprehensive understanding of both the creative and technical aspects of filmmaking.

***There Is No Such Thing as Curvilinear Perspective***

António Bandeira Araújo, Aberta University and CIAC-UAb, Portugal

Abstract: The drawing of panoramas is intimately connected with the concept of curvilinear perspective, mostly cylindrical perspective in the case of the classical panoramas and equirectangular perspective in the case of the modern VR panoramas. Both of these perspectives are well-understood, but the general concept of curvilinear perspective remains nebulous at best. Kirsti Andersen, in her major work on the history of perspective points out that “The debate is strangely confusing, since it is not based on a clear idea of what curvilinear perspective is – and, as Socrates would have said, we cannot discuss a concept before we know what it means.” In the last few years I have worked on providing a clear and useful definition of spherical perspective as a branch of applied mathematics and technical drawing. In this talk I will discuss why a clear definition of curvilinear perspective, although related to spherical perspective, is both harder to obtain and less useful, and how nonetheless the elusive concept remains important. On our way we will discuss how Panofsky’s view on perspective has confused the concept and even hindered the technical development of spherical perspectives. We will then approach the problem by rigorously defining spherical perspective. Then we will discuss what perspectives are non-spherical yet still “curvilinear”, and provide a novel example of one such perspective generated by physics-based vector fields that enables useful visualizations that are impossible for a spherical perspective. In this way we will expose the fuzzy boundaries of the concept and glimpse at what other entities may be eventually found within the elusive bestiary of curvilinear perspectives.

Keywords: Curvilinear perspective; spherical perspective; descriptive geometry; technical drawing; history of perspective

Bipgraphy: António Bandeira Araújo is a Portuguese mathematician and artist. He holds a PhD in mathematics and an MSc in physics from Lisbon University, and trained in scientific illustration. He lectures at Aberta University where he coordinates the pole of the CIAC-UAb research center. His work focuses on the mathematics of immersive panoramas, aiming at technologies that enhance rather than replace the art of handmade panoramic drawing. He developed a new definition of spherical perspective that reframes it as a branch of applied mathematics, developing technical drawing methods in several spherical perspectives such as equirectangular, fisheye, and cubical. He published in major peer-reviewed journals and lectures worldwide on these methods. He developed or supervised innovate immersive visualization software such as Eq A Sketch 360 and Spheri, and his algorithms were adopted by Microsoft’s Sketch 360 app. His artistic work is informed by his theoretical work. He is editor of the arts-math section of the Magazine of the European Mathematical Society and also its cover artist. He was consultant for projects involving Sony Playstation, TBS, Microsoft, and Centre Pompidou. His homepage is <https://www.araujoab.com>.

***A Look at Istanbul Panoramas from Today***

F. Asli Sungur, Hacettepe University, Turkey

Abstract: Like Lisbon, the special topography of Istanbul, offering a wide and diverse viewing angle, has made it possible to produce impressive panoramas throughout history. Although these panoramas inevitably include recurring regions such as the “historical peninsula” or monumental structures such as “Hagia Sophia,” the play of light and views from different angles make each work unique. Istanbul, the capital of Rome, Byzantium and the Ottoman Empire after the conquest, gained its signature silhouette with the age of grand architect Sinan. The changes and transformations in its panorama have continued uninterruptedly since modernism.

In the period between 2023-2024, three major exhibitions were organized in Istanbul on the axis of its panoramas: Cherished Istanbul (May 24-November 12, 2023), Istanbul: As Far As The Eye Can See (September 20, 2023-May 26, 2024) and On The Spot: Panoramic Gaze on Istanbul, a History (October 26, 2023-March 24, 2024). The exhibitions feature Istanbul city panoramas from various time periods from the end of the 15th century to the first quarter of the 20th century. These panoramas, made from a vantage point overlooking the city, present the city to the viewer’s discovery on a plane. This discovery can be deepened by the viewer through historical readings that shed light on the city’s planning, architectural and natural texture, the power of authority, ethnicity, social and cultural life, and daily flow. Monuments, buildings, cemeteries, and natural areas that have survived or been destroyed as a result of factors such as natural disasters, fires, and modernization attempts are preserved in the city’s memory through panoramas. Based on these exhibitions, this study proposes thinking about the reasons for this recent interest in historical panoramas in a metropolis like Istanbul, discussing the extent to which panoramas can serve as historical documents, and investigating how panoramas are evaluated from a contemporary perspective.

Keywords: Istanbul, silhouette, panorama, connotation

Bipgraphy: I was born in Ankara in 1979. I graduated from Hacettepe University, Department of Chemical Engineering and started my academic studies in the department as a research assistant. I completed MSc studies in 2003 and was accepted to the PhD program. In 2004, I transferred to the Turkish Ministry of Health to work in EU Projects. In the meantime, I completed my EU specialization training at Ankara University. I currently continue to work as the head of the Project Coordination and External Relations Unit at the Ministry. I carry out project design, planning, execution, monitoring and evaluation activities on national and international platforms. At the same time, with my great interest in Istanbul, art and architectural history, I started my master’s degree studies at Hacettepe University, Department of Art History in 2022. I work on historical city panoramas of Istanbul. I am a person who is prone to multidisciplinary work and interacting with different cultures nourishes me a lot.

I had the opportunity to be in Lisbon during our collaboration with Evora University for an EU project and was amazed by the city. Its similarity with Istanbul had impressed me greatly. Two cities, located at the opposite ends of the European continent, both having not only a unique topography but also similar pains from the earthquakes and fires they have experienced in history. I hope the 34th International Panorama Council Conference will be an opportunity to bring Lisbon and Istanbul together again.