

Title	Author	Abstract	Biographical notes
<p><b>Restoration and re-valuation of Bourbaki Panorama Lucerne between 1996 and 2008</b></p>	<p>Patrick Deicher M.A.                      Former Curator of Bourbaki Panorama Lucerne/                      Switzerland                      Member of the Board of the Foundation of Panorama Altoetting, Germany  <a href="mailto:patrick.deicher@deicher.ch">patrick.deicher@deicher.ch</a></p>	<p>Bourbaki Panorama underwent a major restoration campaign in between 1996 and 2008. The campaign enclosed construction works on the historical panorama rotunda, an addition by a newly built structure and the restoration of the painting and faux-terrain.</p>	<p>Patrick Deicher is a historian and an economist. He works as a consultant in public management. He is head of the competence centre for not-for-profit-organisations with BDO Ltd. (Switzerland).                      From 2000 to 2007 he worked as curator of Bourbaki Panorama, Switzerland. From 2003 to 2013 he acted as the Secretary-General with IPC. Since 2011 he is a member of the Board of the foundation of Panorama Altoetting, Germany.</p>
<p><b>Exhibiting (and thus Selling) Switzerland – "Tourist Strip" of Lucerne</b></p>	<p>Dr. phil. Andreas Bürgi                      University of Lucerne - Associated Researcher/                      Switzerland  <a href="mailto:a.buergi@bluewin.ch">a.buergi@bluewin.ch</a></p>	<p>Industrial quarters came into existence in many Swiss cities in the 19th century. Their equivalent in Lucerne is the Tourismusmeile, literally the "tourism mile" with its Lion Monument (1821), Glacier Gardens (1873), Bourbaki Panorama (1889), Alpineum Museum (1901, previously Meyer's Diorama from 1856 onwards), and Stauffer's Museum of stuffed Swiss animals (1859–1888); in 1902 opened the "Internationales Kriegs- und Friedensmuseum" (International Museum of War and Peace). This district provides Lucerne with a unique urban feature. No other towns or cities in Switzerland or in the Alpine region have a specific district like this, with such a densely packed selection of specially created tourist attractions. Construction and expansion of the Tourism Mile was only possible with modern financing models, the latest technology,</p>	<p>Dr. Andreas Bürgi studied German, Philosophy and History of Art in Zurich and Berlin. He completed his doctorate with a thesis on German-language travel reportage in the 18th century, and subsequently worked on several SNSF research projects: co-editor of the complete works of Ulrich Bräker; project leader and editor of the project "Franz Ludwig Pfyffers 'Relief der Urschweiz'" (Franz Ludwig Pfyffer's 'Relief of Central Switzerland'); final editing of an edition of Julie Bondeli's letters.                      Main research interests: Switzerland in the 18th century, the history of spatial perception, the history of surveying, the history of travel and the travel literature of the 18th century, Ulrich Bräker, editorial theory.</p>

		<p>established tourism infrastructures and media processes and content that appealed to the tastes of a broad public. The paper presents the institutions of the Lucerne Tourismusmeile and shows the broad techniques and strategies of "exhibiting (and thus selling) Switzerland".</p>	
<p><b>The new Thun Panorama</b></p>	<p>Sara Smidt MAS  Art Museum of Thun, Thun-Panorama/ Switzerland  <a href="mailto:sara.smidt@thun.ch">sara.smidt@thun.ch</a></p>	<p>The Thun Panorama originated 200 years ago, making it the world's oldest preserved cyclorama. However, this superlative alone doesn't suffice and care must always be taken to make updates so that a visit remains attractive. Both the residents of the Thun region as well as tourists from abroad or Switzerland expect a topical welcome to the idyllic picture that shows the panorama of the town at 9.15 one morning. Thus, the currently closed house will open in the spring of 2014 with a new extension undertaken by the architects Graber &amp; Steiger based at Lucerne. An open-studio restoration and a small exhibition all about the architecture will characterize the first season. A permanent exhibition on the background of Marquard Wocher's cyclorama opens in 2015 and some artists' projects are scheduled. We do our best to involve the public with projects that enhance its appeal and identification with the townscape. The office identifies long-term challenges and outlines approaches as to how the panorama can stay up to date.</p>	<p>Project manager for the new permanent show, Thun Panorama</p> <p>Responsible Learning Department Art Museum Thun and Panorama since 2005  <a href="http://www.kunstmuseumthun.ch">www.kunstmuseumthun.ch</a></p> <p>President of mediamus, Schweizerischer Verband der Fachleute für Bildung und Vermittlung im Museum (Swiss Association for Professionals in Education and Teaching at the Museum)</p> <p>Museum consulting in the context of the company, <a href="http://www.museumsberatung.ch">www.museumsberatung.ch</a></p> <p>Education: Studied art history, museum and exhibition didactics course in Vienna, and postgraduate degree in marketing and business management</p>

<p><b>Jerusalem visualized, spectacular pilgrimage</b></p>	<p>Sylvia Alting van Geusau M.A. Independent Researcher/ Netherlands <a href="mailto:sl.alingvangeusau@gmail.com">sl.alingvangeusau@gmail.com</a></p>	<p>In 1891 a double semi-circular panorama was on display at the panorama building in Amsterdam.</p> <p>One side depicted the carrying of the cross and the other the crucifixion of Jesus.</p> <p>The panorama was painted by Antonius Brouwer with help of the German specialists Jozef Krüger and Karl Hubert Fosch and the Belgian painter Edmond van Hove. In 1909 the panorama went to auction and experienced an exciting adventure.</p> <p>In the rather protestant city of Amsterdam a spectacular depiction of Christ was however slightly unusual.</p> <p>In this presentation I focus on the emergence of this panorama and other Christian spectacles in protestant Amsterdam.</p>	<p>Sylvia Alting van Geusau, holds a Masterdegree in Art Studies where she specialized on Panoramas in Amsterdam.</p> <p>She is currently preparing a PhD on the theatricality of individual exhibited painted spectacles.</p>
<p><b>It takes a large city to make it pay</b></p>	<p>Suzanne Wray Independent Researcher/ USA <a href="mailto:gribble@earthlink.net">gribble@earthlink.net</a></p>	<p>“It takes a large city to make it pay” said a representative of the Belgian Panorama Company before they opened their panorama in New York City. Even in a large city, panorama promoters and managers had to work hard to attract the public: in addition to constant advertising, they offered inducements and novelties to attract viewers, and to tempt them to see the panorama more than once. Railroad excursions were a popular means to bring viewers from nearby areas to panoramas in larger cities.</p> <p>This presentation will discuss some of the ways in which panoramas were marketed, with special attention given to the ways in which the owners of the panoramas in Buffalo, NY attracted viewers.</p>	<p>Suzanne Wray lives and works in New York City. Her research on panoramas and related “optical entertainments” has been presented at conferences of the International Panorama Council and the Magic Lantern Society, at the Coney Island Museum, and the “Panoramas in Motion” symposium in Saco, Maine. Her research has been published in the Magic Lantern Gazette, and the Society for Industrial Archeology newsletter.</p>

<p><b>The London to Hong Kong Panorama by John Lamb Primus and John Lamb Secundus</b></p>	<p>David Brill  Owner of the Lamb Panorama  London to China in Two Hours/  United Kingdom  <a href="mailto:dave.brill@btopenworld.com">dave.brill@btopenworld.com</a></p>	<p>London to China in Two Hours c 1860  By John Lamb Primus (1799-1875) and John Lamb Secundus (1839-1909)  This panorama takes the viewer on a journey from London to China by ship, train and on foot through France, across the Mediterranean to Israel, Egypt and Aden. We cross the Indian Ocean to Hong Kong via Ceylon and Singapore.  The artists (my great-great grandfather and great grandfather) never made the complete journey themselves, but obtained many images from contemporary literature. Originally for family and friends only, the panorama was more recently shown in Panoramania (Barbican art gallery London 1988), and in Sehnsucht (Kunst und Ausstellungshalle Bonn 1993). Painted in watercolor on paper with backlit effects of a mirage, stars and a rainbow, it is 53 meters long, and has been lodged at the Museum of London since 1983.  Recently enhanced images viewed with modern technology, along with the original narrative written by the artists, allow us to experience the panorama in a new light.</p>	<p>David Brill  (Poynton, UK) born 1948  Landscape painter and origami artist.  Author <i>Brilliant Origami</i> (1996)  Exhibited at the Royal Academy Summer exhibition London (1990, 1993): origami work has been shown in Tokyo, New York, San Diego, Tel Aviv, Mumbai, Freising Germany and Reykjavik.</p>
<p><b>The Raclawice Panorama - tourist attraction of former Lviv and Wrocław today</b></p>	<p>Ryszard Wójtowicz M.A.  Conservator of Monuments/  Poland  <a href="mailto:zabytki@drabikwojtowicz.pl">zabytki@drabikwojtowicz.pl</a></p>	<p>The Raclawice Panorama painted by Wojciech Kossak and Jan Styka from August 1893 to May 1894, was created by 72 shareholders , who passed for this purpose 93,000 gold florins. The investment is returned within the first months. Monument has been damaged seriously during second World War. The re- exposure to the huge canvas waited almost 40 years. And finally, the uprising of Solidarity in August 1980 decided to</p>	<p>Romuald Nowak, art historian; manager of the Raclawice Panorama, Wrocław, Poland – branch of the National Museum, Wrocław. Currently, he is also curator of the baroque sculpture’s collection in the same Museum.  Ryszard Wójtowicz, conservator and restorer of Monuments. He has received acknowledgement for being the premier world expert in the conservation and restoration of the Cyclorama art form. He</p>

		<p>maintain the canvas and exposing it in Wroclaw. Since the year 1985 up to now more than 8 million tourists visited this one of the biggest attraction of our town Wrocław. Panorama was visited annually by more than 500 000 spectators, including crowned heads and pope John Paul II. Panorama is important for the region of Lower Silesia as well and contribute to their development as tourist places of interest. With millions of tourists develops catering, accommodation and travel.</p>	<p>received an awarded by Minister of Culture and Art and Prime Minister, 1st. class, for conservation works carried out on the Raławice Panorama as well as being honored by the President of Hungary of Grand Cross, for conservation works carried out on the Feszty Panorama, in Hungary. Co-leader of the Gettysburg Cyclorama conservation in PA, USA.</p>
<p><b>Panoramas and dioramas in Leipzig around 1900: the urban entertainment sector in transition</b></p>	<p>Dr Antje Dietze          DFG-Graduiertenkolleg 1261          "Bruchzonen der Globalisierung"          Centre for Area Studies at the University of Leipzig/Germany  <a href="mailto:adietze@uni-leipzig.de">adietze@uni-leipzig.de</a>  <a href="http://gesi.sozphil.uni-leipzig.de/staff/">http://gesi.sozphil.uni-leipzig.de/staff/</a></p>	<p>Panoramas and dioramas played an important role in the development of the city of Leipzig into an entertainment and tourist center at the turn of the 20th century. Panoramic spectacles exhibited during the Leipzig trade fairs helped to attract visitors and prepared the way for permanent exhibition venues in the city.</p> <p>In view of these changes, this paper investigates how local actors became involved in the panorama industry, what business strategies they pursued and what paintings they exhibited. The focus lies on the two most important panorama venues in Leipzig at the time, the Panorama am Roßplatz and the dioramas at the Krystall-Palast. The paper outlines how these enterprises were integrated both into the culture and economy of the city and into larger networks of the modern entertainment industry. They became part of widespread efforts to turn Leipzig into a cosmopolitan city and a modern metropolis.</p>	<p>Antje Dietze works as a research fellow in the DFG Research Training Group "Critical Junctures of Globalization" at the Centre for Area Studies, University of Leipzig. Her current research investigates how cultural entrepreneurs contributed to the creation of modern entertainment industries around 1900. She holds a PhD in Cultural Studies (University of Leipzig, 2012). Her dissertation examines the role cultural organizations and artistic practice played in post-socialist transition in Germany after 1989. She studied Cultural Studies, Theater Studies and French Studies at the University of Leipzig and at Sorbonne Nouvelle, Paris, and has published articles in journals and books.</p>

<p><b>Victor Meirelles: painter of panoramas as youth and elderly</b></p>	<p>Dr Mário César Coelho Universidade Federal de Santa Catarina/ Brazil <a href="mailto:mccoelho6@yahoo.com.br">mccoelho6@yahoo.com.br</a></p>	<p>Victor Meirelles de Lima (1832-1903), landscape and battle painter, took up the Panorama painting way, introducing to Brazil modernity connected to Universal Expositions. Meirelles displayed The Panorama of Rio de Janeiro in Brussels at 1888, in Paris at the 1889 Universal Exposition and at last in Rio de Janeiro, in 1891. This immense Panorama canvas - with over 100 meters long and 14 meters high - was displayed on the rotunda, an edifice built especially for this sort of spectacle. At his childhood, the artist painted a little panorama of his small city, Nossa Senhora do Desterro - nowadays Florianópolis - and, with that paint, he was granted access to the Academia de Belas Artes of Rio de Janeiro.</p>	<p>Architect and teacher at the Department of Graphic Expression of the Federal University of Santa Catarina (Universidade Federal de Santa Catarina - UFSC), Brazil, working with drawings techniques and the history of design. He defended his Doctorate at UFSC and Sandwich Doctorate at EHESS/Paris in 2006, named "The Lost Panoramas of Victor Meirelles" (In the original: Os Panoramas perdidos de Victor Meirelles).</p>
<p><b>Museum-panorama the Battle of Borodino as a tourist object on Moscow map</b></p>	<p>Marina Zboevskaya PhD Museum-panorama the Battle of Borodino/ Russia <a href="mailto:mpbb@mail.ru">mpbb@mail.ru</a></p>	<p>Being an active participant of Moscow tourist market, Museum-panorama the Battle of Borodino operates in high competitive environment. This paper reviews the perspective plan of Museum-panorama with focus on the increasing its tourist attractiveness.</p> <p>Museum-panorama the Battle of Borodino is situated on a memorial place and surrounded with a number of monuments which are dedicated to the Patriotic war of 1812. The project of setting up the thematic park named the Kutuzov-platz on this territory is considered. The expected aims of the Kutuzov-platz project are:</p> <ul style="list-style-type: none"> <li>- to actualize the complex of monuments around the Museum-panorama with their relation to the Museum-panorama's exposition and to the history of 1812, and</li> </ul>	<p>Marina Zboevskaya is head of marketing department at the Museum-panorama the Battle of Borodino (Moscow/Russia) with the responsibility for advertising projects and public relations. She joined the Museum-panorama in 2002. She also served as a member of research groups preparing the publications about Russian battle-panoramist Franz Roubaud. She has a scientific degree of Ph.D. in economics.</p>

		- to create a new tourist comfortable area of museum recreation nearby the Museum-panorama.	
<b>The World's Largest Painting and Other Recent Panoramas in Asia</b>	Sara Velas Velaslavasay Panorama/ USA <a href="mailto:sara@panoramaonview.org">sara@panoramaonview.org</a>	A travelogue of sorts will be presented, giving an overview of a recent research trip in Asia. This will include documentation related to three panoramas in China - Splendid Central Plains (Zhengzhou, Henan Province), Jinggangshan Revolutionary Fight (Jinggang Mountain Area), Lugouqiao Incident Semi-Circle Panorama (Beijing) - and also on the panorama at the recently expanded Victorious Fatherland Liberation Museum in Pyongyang, DPRK (North Korea). The presentation notes a combined use of panoramic painting with digital projections in several of the Chinese panoramas. With information provided by Li Wu, an update will be given on some of the recent activity of the Luxun Academy painters who have created a few new semi-circle panoramas in China.	Sara Velas is the founder and director of the Velaslavasay Panorama, a non-profit museum in Los Angeles which displays the 360-degree arctic panorama "Effulgence of the North." Dedicated to pre-cinematic phenomena and other art forms which have fallen to the fringe of the public's embrace, The Velaslavasay Panorama has recently presented Appalachian folk music, a graphic novel-inspired puppet show, illustrated lectures and excerpts from traditional Chinese opera in its 90-seat theatre. Ms. Velas has traveled extensively throughout the world to experience the unique immersive state offered by the panoramic art form in both its historic 19th century and contemporary manifestations. Born in Panorama City, California, she received her BFA in Painting from Washington University School of Art in Saint Louis, Missouri and resides in Los Angeles.
<b>Latest works of the Studio of Military Artists named after M.B. Grekov</b>	Lyubov Proshina Studio of Military Artists named after M.B. Grekov, Ministry of Defence of the Russian Federation <a href="mailto:info@grekovstudio.ru">info@grekovstudio.ru</a> <a href="http://www.grekovstudio.ru">www.grekovstudio.ru</a>	The Studio was founded in 1934 and named after the famous Russian battle-painter M.B. Grekov as the first soviet artist of battle and monumental.  The Studio is included in the Russian Ministry of Defence. This unique creative team consists of representatives of the rare profession – military artists. The main objective from the time of the Studio's foundation is to dedicate their art to the service of History and the Present of our Country. The Studio sets itself the task of recreation pages of russian arm's glory and russian soldier's valour in the memorable artistic images.	Head of the department of Information and exhibitions at Studio of Military Artists named after M.B. Grekov, Ministry of Defence of the Russian Federation  specialist in the organization of exhibitions and art projects

		<p>The Studio has participated in the creation of large-scale government projects for almost 80 years of its work. More than 70 panoramas and dioramas were created by the Studio's artists.</p> <p>In addition to this work our artists are involved in projects such as restoration. Extensive restoration work took place in the Moscow Museum-Panorama «Borodino Battle» in 2011 and was done again by the Studio's artists in preparation for the celebration of the 200th anniversary of the Patriotic war of 1812.</p> <p>The large creative team is working today in the Studio. About 30 masters of modern realistic art (painters, graphics and sculptors of the highest professional level) are in the top hundred artists of Russia.</p> <p>The Grekov Studio's artists continue the tradition of realist art and skill of a panoramic art and preserve the cultural heritage of our country.</p>	
<p><b>Architecture and engineering to enhance the panoramic experience</b></p>	<p>Marcel Just Independent Researcher/ Switzerland <a href="mailto:juzur@bluewin.ch">juzur@bluewin.ch</a></p>	<p>Starting from the painted panoramas, showing moments of history as in religious and war panoramas or straight 360 degree townscape views like the Sattler panorama in Salzburg or the earliest existing panorama of Thun, we will enter the world of architectural and engineering devices to experience panorama views in the so called real world.</p> <p>Lookout towers in every shape were built from the 19th century up to our days: From the Eiffel-Tower to classics as the Empire State Building in New York. At the same time mountaineers tried to conquer many alpine peaks. But they were driven</p>	<p>Marcel Just works as an assistant-director for feature films. Writes articles and books on alpine and tourism architecture (Arosa - Die Moderne in den Bergen, gta Verlag, ETH Zürich). Collector of panorama patents together with fellow member Lukas Piccolin.</p>

		<p>more by the challenge of the task than the final view the peaks had to offer. Lifts, cog-railways and cable cars made it possible for a wider audience to experience panorama views in the mountains without getting into dangerous situations. A special focus will be on the Lucerne area with it's incredible variety of possibilities to get to exiting viewpoints. The entertainment factor was and still is guaranteed through engineered surprises.</p>	
<p><b>Panoramic images and 360 degree content nowadays</b></p>	<p>Taugwalder Matthias  CONCEPT360 GmbH/  Switzerland  <a href="mailto:info@concept360.ch">info@concept360.ch</a></p>	<p>The first original panoramas were about the immersive experience of being at the certain location at a specific time in history. While this was located to panoramic rotundas back then, today's technical possibilities bring these experiences to your home.</p> <p>Interactive 360 degree images allow you to visit unique locations all over the world and experience them from your couch. Media companies use such techniques more and more to document day to day events. 360 degree panoramas are steadily used in the tourism industry. New fields like 360 degree videos take one step further and allow the viewer to immerse even into dangerous activities.</p> <p>This talk will show these new possibilities based on current projects ranging from media companies and commercial projects.</p>	<p>Born 1981, grown up in Zermatt/Switzerland in the heart of the Swiss Alps. Matthias Taugwalder lives now in Zurich/Switzerland.</p> <p>Master Studies in Business Informatics at the University of Zurich/Switzerland.</p> <p>Realized several exhibition projects in the past years about Alpine Panoramic Photography for museums in Switzerland.</p> <p>Works since 2010 in the field of using 360 degree content in corporate apps and news media. Specialization in multimedia content in web projects, corporate apps and the news media.</p> <p>His company CONCEPT360 GmbH is an international image agency specialized on interactive content and the usage of 360 degree content for media companies, museums and advertising agencies.</p> <p>His clients are for example media companies as Ringier, Swiss National Television (SRF) or Gruner+Jahr; or manufacturers of outdoor equipment such as MAMMUT Sports Group Switzerland or Switzerland Tourism.</p>

<p><b>Panorama &amp; Exhibitions</b></p>	<p>Mathias Thiel          asisi GmbH/ Germany  <a href="mailto:office@asisi.de">office@asisi.de</a></p>	<p>Ever since its invention in the late 18th century, the phenomenon of panorama has been limited to the available technical means of its time. In the beginning it was necessary to build huge, static structures to exhibit the bulky screens.</p> <p>Today new technical achievements make it possible to create panoramas in not-seen dimensions and exhibit them as temporary installations around the world. Panoramas can also be part of a museum, adding to the experience of the visitor by illustrating its knowledge like no other medium can.</p> <p>This lecture is devoted to the topic of the interaction between panoramas and exhibitions in the 21st Century.</p>	<p>Mathias Thiel was born in Brandenburg/Havel, Germany, in 1980.</p> <p>After graduating with a diploma degree in architecture at the Beuth University of Applied Sciences in Berlin in 2007, he started working for Yadegar Asisi.</p> <p>After a close collaboration on several panorama projects Mathias Thiel became Art Director at asisi GmbH.</p> <p>Since 2009 he is in charge of exhibition designs in interaction with Yadegar Asisi's panorama projects.</p>
<p><b>3D Laser Scanning – reconstructing the circular painting “The Clearworld of the Blissful” in the original rotunda</b></p>	<p>Lukas Piccolin          Association Pro Elisarion/          Switzerland  <a href="mailto:lukas.piccolin@bluewin.ch">lukas.piccolin@bluewin.ch</a>  <a href="http://www.elisarion.ch">www.elisarion.ch</a></p> <p>and Pascal Werner, dipl. Arch.          ETH Zurich/ Switzerland  <a href="mailto:werner@arch.ethz.ch">werner@arch.ethz.ch</a>  <a href="http://girot.arch.ethz.ch">http://girot.arch.ethz.ch</a></p>	<p>The circular painting “The Clearworld of the Blissful” by Elisar von Kupffer (1872-1942) was the center of the Elisarion, von Kupffers house in Minusio and was on display after 1939 in a rotunda added to the house.</p> <p>The exhibition designer Harald Szeemann saved the painting from destruction in the late 1970s when all of von Kupffers art work was cleared out of the house. After touring as part of an exhibition Szeemann installed the painting in a wooden hut on Monte Verità, Ascona, where it has remained up to this day. The Elisarion with the original rotunda still exists and serves as a cultural center.</p> <p>As a project the ETH Zurich (Chair of Landscape architecture, Prof. Christophe Girot) and Pro Elisarion have collected the data of the circular painting and the rotunda by 3D Laser Scanning. The painting can now be visualized virtually in</p>	<p>Lukas Piccolin works as location / production manager for film and theater productions in Switzerland</p> <p>Special interest: 360° film systems</p> <p>Founding member / member of the executive board of the association Pro Elisarion</p> <p>Pascal Werner works as research associate at the Landscape Visualization &amp; Modeling Lab (LVML) at the Chair of Landscape Architecture of Prof. Christophe Girot at ETH Zurich. He is a founding member / I of the executive board of the association Cronica, whose objective is to maintain, publicize and provide access to the audiovisual heritage of the Canton of Graubünden in Switzerland.</p>

		the original rotunda, enriched with historic photos.	
<p><b>Large –size curved shape canvas painting „Adoration of the Magi” from the cathedral church in Namur (Belgium). Conservation works carried out “in situ” as a spectacle.</b></p>	<p>Katarzyna Górecka M.A. Academy of Fine Arts in Warsaw/ Poland <a href="mailto:katarzyna_gorecka@wp.pl">katarzyna_gorecka@wp.pl</a></p>	<p>XVIII<sup>th</sup> century M. H. Loder’s painting „Admiration of the Magi” from the St. Aubain Cathedral in Namur (Belgium) has an untypical form, adopted to the round shape of the apse wall. The main conservation problem is a serious deformation of the canvas. Textile support deformation were analysed by a complex photographic documentation of the painting surface and digitalized using 3D laser scanner. In July 2013, the painting was taken down from the wall and spread horizontally. Due to unusual shape of the painting we built two working platforms: convex and concave. The conservation works carried out “in situ” in the lateral chapel are very spectaculars and attract a lot of tourists. It is ideal opportunity to spread knowledge about the Loder’s canvas and the logistic problems related to the maintenance of the large – size painting. Research and the conservation is achieved as a scientific project executed together by restorers from the Academy of Fine Arts in Warsaw and specialists from the Institute of Basic Technical Problems of the Polish Academy of Sciences in Warsaw. The project is financed by the polish National Science Centre.</p>	<p>Katarzyna Górecka, restorer of fine arts. Born in 1978. Graduated in conservation from the Faculty of Conservation and Restoration of Art in the Academy of Fine Arts in Warsaw (2006) also holds a degree in history from the Warsaw University (2004). From 2006, an assistant to professor Joanna Szpor in the Lab of Conservation and Restoration of Canvas Paintings (Academy of Fine Arts in Warsaw). Member of the conservation team of Marcin Kozarzewski worked on preservation of large-size paintings from Saint – Lawrence church in Zhovkva (2008 – 2011). Now, coordinator of the scientific project: “Innovative measurement of deformations in large – size canvas paintings by remote optical methods” in collaboration with specialists from the Polish Academy of Sciences. Project manager and leader team of conservation and restoration works on the 18<sup>th</sup> century big – size curved canvas painting “Adoration of the Magi” from Saint – Aubain cathedral in Namur (Belgium).</p>
<p><b>Inside the Memory Palace of a Scale Model Misnamed “Panorama”</b></p>	<p>Blagovesta Momchedjikova PhD New York University/ USA <a href="mailto:bmm202@nyu.edu">bmm202@nyu.edu</a></p>	<p>A prominent exhibit at the 1964/65 New York World’s Fair, the Panorama of the City of New York—a comprehensive scale model of the metropolis—has been on display in the Queens Museum of Art since 1972. Commissioned by the controversial urban planner Robert</p>	<p>Blagovesta Momchedjikova is a Performance Studies scholar and a Senior Language Lecturer at New York University, where she teaches writing, art, and the city. Her latest book Captured by the City: Perspectives in Urban Culture Studies (Cambridge</p>

		<p>Moses, who also misnamed it after the popular circular paintings from the 18<sup>th</sup> and 19<sup>th</sup> centuries, at the fair the Panorama was experienced as a sky-ride: from circumferential moving railcars simulating a helicopter ride, accompanied by a recorded narration. Today, visitors control their agency of observation in a sky-walk: they stroll above and around the miniature city on an ascending peripheral ramp, following a tour guide or alone, with labels around to guide them. Such walking, pointing, and narrating transform the lifeless miniature into a dynamic memory experience—a memory palace—both individual and collective. I will show how.</p>	<p>Scholars Publishing, 2013) explores how scholars and artists from different disciplines study cities, and how their multiple perspectives, when joined together, give us a better understanding of how cities are experienced, remembered, and represented. She is the guest editor of <i>Streenotes: Urban Feel</i>. Her work has appeared in <i>The Everyday of Memory: Between Communism and Post-Communism</i>, <i>Robert Moses and the Modern City</i>, <i>The Journal of American and Comparative Cultures</i>, <i>Tourist Studies</i>, <i>Streetnotes</i>, <i>Genre: Imagined Cities</i>, and <i>PIERS</i>. She chairs the area on Urban Culture for the Mid-Atlantic Popular and American Culture Association (MAPACA) and leads specialized tours of The Panorama of the City of New York scale model in the Queens Museum of Art.</p>
<p><b>Crankies – Reinventing the Moving Panorama as Contemporary Folk Art</b></p>	<p>Sue Truman  <a href="mailto:stepdancesue@gmail.com">stepdancesue@gmail.com</a></p>	<p>A small but ever-increasing number of artists are reviving the art of the moving panorama, but on a smaller scale and with a different twist. They are called “crankies.”</p> <p>Crankies are hand-decorated scrolls stretched between two spools. Loaded into an illuminated box and hand-cranked past an open frame, the scroll reveals the story to the audience, one scene at a time, accompanied by a tune, a song or a story.</p> <p>Find out how crankies are being used, see examples of different artist’s work, experience a short “crankie show” and perhaps become inspired to make one yourself.</p>	<p>Sue Truman had been a musician and folk art artist for nearly 40 years when she discovered crankies, today’s version of the moving panorama of the past. She had found a way to combine her music and folk art and excitedly began hand-stitching scrolls from felt and fabric. In 2013 she was honored to perform in two exciting events: Seattle’s First Crankie Fest and the Turning the Crank lecture/performance featuring moving panorama expert Erkki Huhtamo PhD.</p> <p>She also became interested in the history of the moving panorama. In a desire to share this information with other crankie artists, she created <a href="http://thecrankiefactory.com">thecrankiefactory.com</a> website, a gathering place for crankie artists around the world to share their work and to learn more about moving panoramas.</p>