

## **ABSTRACTS & BIOS**

### **Session I: The Panorama Phenomenon in Turkey**

*Virtual Tour of Panorama 1326 Bursa: Presentation and behind-the-scenes Q&A*

Orhan Mollasalih, Director, and Dr. Emek Yilmaz, Coordinator, Panorama 1326 Bursa Conquest Museum, Bursa, Turkey

*A Step to the Antakya Habib-I Neccar Panorama Museum "Pano-Roma-N 'While Running to Infinity'"*

Gökhan Maraşlıoğlu, Hatay Mustafa Kemal University, Antakya, Turkey

**Abstract:** Antakya (Antioch), the southernmost city in Turkey has a very important place in terms of historical world history and religions. Antakya city was established after the death of Alexander the Great in 300s BC by one of his commanders, Seleucus I. Nicator. Antakya city, joined the Pagan Roman Empire in 64 BC, and together with Rome and Alexandria became one of the three most important cities of the empire. During the reign of King Herod (37-4 BC), it became a commercial and entertainment center. Herod street (Kurtuluş), which is illuminated with torches in order to maintain interaction at night, was recorded as the first illuminated street known in history.

Yuhanna and Pavlus who are from the apostles of Jesus came to Antakya, which has an important place in the history of religions, and began to spread his disciples and teachings in Antakya after Jerusalem. Later, Simun Peter (St. Pierre) a third envoy, came to support other envoys. Simun Petrus is accepted as the founder of the Antioch Church and the first Pope priest of the first Christian Community and also the world. Christian rhetoric first emerged in Antakya to indicate those who believe in Jesus. St. Pierre Church was accepted as the first cathedral in the world and was declared a place of pilgrimage by Pope Paul VI in 1963.

Antakya also has a very important place for Islam. It is believed that Yuhanna, Pavlus, Simun Petrus and Habib-i Neccar (known as Agabus) from Antioch who are Jesus' apostles are mentioned in the Surah Yasin of the Holy Quran sent to Prophet Muhammad. In the Surah of Yasin, it is explained to the people of city (Antakya) that two ambassadors were sent first, and then a third ambassador was sent to aid (Yasin Surah: 14). Habib-i Neccar, who believed in the apostles sent and believed in Allah, was martyred by stoning and heralded with heaven (Yâsin Surah: 20-27). The Muslims who conquered Antakya in 638 carried the tomb of Habib-i Neccar to the place of the old pagan temple and built a mosque here in the name of him. The tombs of Yuhanna, Pavlus and Simun Petrus are also in the same mosque with the tomb of Habib-i Neccar today. This Mosque built for the name of a Christian friend of God, has been visited by both Christian and Muslim believers for centuries.

**Keywords:** Digital Panorama, Video Panorama, Antakya (Antioch), Habib-i Neccar (Agabus)

**Biography:** As an artist from Antakya, after writing a thesis on "Contributions of Panorama 1453 History Museum to Painting Language," I wanted to present my city and the most universal personality of my city with a 180 degree panoramic video narration. I aimed to convey with visual means the story of Habib-i Neccar, which was told in our Holy book Qur'an, in the chapter of Yâsin, that is, the event which is given as an example of the whole humanity with today's possibilities to today's people. For this purpose, I have set a central point of view based on the location of the mosque on the street that was first illuminated in history. Mountains and walls passing on the left side, columns on which torches are hung, people shopping in the middle area, Asi River (Orantes) and Musa Mountain are seen in the background according to the composition in which I determined the view in the direction of the south. On the right side, the apostles who were being lynched in the pagan temple located at the location of the present Mosque and the Antakya people who used violence were revived. Habib-i Neccar was shown running from the left side to the envoys with infinite loop in order to be emphasis to the narration in Surah Yâsin (A man from the other end of the city came running... 20)and the eternity since he was heralded with heaven. It is animated with a cycle that will appear 40 seconds day and 40 seconds night inasmuch as the event took place in the city of Antakya, which has the first illuminated street of history. With this study, it is hoped that the universal story of Antakya city will be transformed into a panorama museum. Email: [gokhanmar@gmail.com](mailto:gokhanmar@gmail.com)

*Panorama Konya Museum and Tourist Guides' Views*

Ahmet Büyükşalvarci, Zekeriya Yetiş, Çiğdem Arıcan (Professional Tour Guide), Necmettin Erbakan University, Konya, Turkey

**Abstract:** Panorama Konya Museum was built by Konya Metropolitan Municipality in 2017. It is the first museum in Turkey that describe's Rumi's life in a detailed way and its turning points in life. At the same time; with the Panorama of 13th century and Konya in 1245's something new has been brought in. Detailed visuals in the Panorama Section tell us one of the first Sema Ritual's details in his life. Panorama has a dome which is 360 degrees. It is the first panorama that tells us the developments with a holistic approach in Turkey.

The museum has a total area of 4460 square meters, including the basement and ground floor, with its large courtyard. Panorama Konya Museum; Enabling us to transfer information about Mevlana and Mevlevi, also enables us go down to the turning points in Pir's life. It is a museum crowned with visual oil paintings.

Visitors have the opportunity to understand the life and thoughts of Mevlana Celaleddin Rumi, the Mevlevi tradition that developed after his death, with the Mevlevihane miniatures in the courtyard. The target of the museum is both to explain the 13th century Seljuk Period of Konya to local and foreign tourists coming to Konya, and to show the effects of Mevlana and his family on the people of Konya.

The aim of the museum is to report 13th century developments of Mevleviyeh, Rumi and Seljuk Period to domestic and foreign tourists who are visiting Konya. It is like the gate of the city dating back to history that the city had been the capital of the Anatolian Seljuk State for about 220 years.

Finally, if we are to summarise our abstract, Panorama Konya Museum is a projection of Rumi's outlook to the world from his window that reaches from past to present who has been always the sun of knowledge and scholarship, the symbol of the love. Email: [zekiyetis@gmail.com](mailto:zekiyetis@gmail.com); [azracigdem10@gmail.com](mailto:azracigdem10@gmail.com)

**Keywords:** Konya, Mevlana Celaleddin Rumi, Mevleviyeh, Anatolian Seljuk State, Panorama, Turkey

**Biography:** Ahmet Büyükşalvarci and Zekeriya Yetiş - Professors in Necmettin Erbakan University. Çiğdem Arıcan - Professional Tourist Guide and master's degree in Necmettin Erbakan University.

## **Session II: Panoramic Innovations: From Drawing to Virtuality**

*Of Innovations in Panorama: Art Meeting the Sciences*

Katarina Andjelkovic, Atelier AG Andjelkovic, Belgrade, Serbia

**Abstract:** Contemporary theoretical reflection and artistic practice have turned panoramic phenomenon into panoramic imaginaries with satellite image, GPS, image-based modelling and immersive VR environments. Fascination with various forms and application of panorama today testifies its continuing significance in developing the relationship between science and art. This is evidenced in the earliest panorama paintings whose making involved land survey and mapping the territory: geodetic research, measuring plots of land, the National triangulation network and the production of topographic maps. Drawing served as a main means in providing solutions to research problems in these projects: for example, the purely mathematical principles, the rules of perspective and the three-dimensional effects. The drawing function was to bridge the demands of scientific exactness and the demands of contemplation (affording particular attention to the spectator). It is this ambivalent position from which panorama drawings were organized: on one hand, they operated through privileging the human, and on the other, as a rational means of spatial understanding. Relying on their commitment to privileging the human, this presentation analyses the genealogies of interactivity in making panorama drawings in the context of mediating scientific and empirical knowledge. By exploring a rich history of the practices of visual representation, it becomes evident that the role of drawings in making panoramas today has been replaced by panoramic photography to provide solutions to research problems in the context of rapid developments in multimedia. This turn has provided the viewer the impression of looking around in the original image—a sense of presence in the scene—similar to what panorama painters tried to achieve by putting the audience in the center of a cylindrical painting. The aim of this presentation is to trace this transition from panorama drawing to panoramic photography, to give the

panorama contemporary applications for virtual tourism, preservation of built heritage, science, education and entertainment.

Keywords: Panorama, art, the sciences, drawings, photography.

Biography: Katarina Andjelkovic, Ph.D., M.Arch.Eng., Atelier AG Andjelkovic, is a theorist, practicing architect, researcher and a painter. She served as a Visiting Professor, Chair of Creative Architecture at University of Oklahoma U.S.A., Institute of Form Theory and History in Oslo, Institute of Urbanism and Landscape in Oslo, University of Belgrade - Faculty of Architecture. She lectures internationally at conferences in modern aesthetics of architecture, film-philosophy, art history, media, drawing, performance, visual culture: in Europe, UK, North America and Canada. Katarina has published her research widely in international journals (Web of Science) and won numerous awards for her architecture design and urban design competitions. She is a full author of the Preliminary Architectural Design of the National project supported by the Government Republic of Serbia. She won the Belgrade Chamber of Commerce Award for Best Master Thesis defended at Universities in Serbia in all disciplines. Katarina has published two monographs and an upcoming book chapter and several journal articles with Intellect UK. Andjelkovic exhibited her artwork at many international architectural, fine arts and photography exhibitions, including group exhibitions at Pall Mall Gallery in London, at TU Delft in Netherlands, Royal Hibernian Academy in Dublin, MAAT Museum in Lisbon, The Biennial of Illustration 2019, the Museum of Applied Arts in Belgrade, the National Museum in Belgrade, Gallery Singidunum in Belgrade, the Gallery of the Central Military Club. Email: [katarina.code@gmail.com](mailto:katarina.code@gmail.com)

*Where Islamic Visual Theory and Western Pictorial Tradition Meet: 360° Panoramic Photography's Two-Dimensional Image Projections and Sacred Spaces*

Seth Thompson, American University of Sharjah, UAE

Abstract: 360° panoramic imaging is the science, art and practice of creating interactive and navigable immersive screen-based images, which usually depict a place or event. A 360° panoramic image is built upon geometry to construct the illusion of an immersive image space. This image data can also be output onto a two-dimensional surface using multiple projection variations. It can be argued that 360° panoramic imaging's geometric image projections follow a tradition found within the use of geometry-based artistic practices such as Islamic pattern design.

Using this author's ongoing project, Sacred Spaces of New England and drawing from Hans Belting's book, *Florence and Baghdad: Renaissance Art and Arab Science* as a starting point, this investigation compares and contrasts Islamic visual theory with Western pictorial tradition, examines Islamic pattern design, and attempts to root this author's 360° panoramic photography's two-dimensional geometric image projections of sacred spaces into an artistic tradition.

Keywords: Sacred Spaces, Virtual Reality Panoramic Photography, Cultural Heritage, Islamic Visual Theory, Western Pictorial Tradition, Artistic Research, Islamic Geometric Pattern Design

Biography: Seth Thompson is 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 the President of the International Panorama Council (2017-2020), a member of the International Art Critics Association and has lived and worked in the United Arab Emirates since 2006. Email: [sthompson@aus.edu](mailto:sthompson@aus.edu)

*The Panorama of Rio de Janeiro by Victor Meirelles and Henri Langerock: Part 3 – 360° Virtual Layers of Atmospheric Perspective*

Thiago Leitão de Souza, Universidade Federal do Rio de Janeiro, Rio de Janeiro, Brazil

**Abstract:** This article is related to the research project "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 Programa de Pós-Graduação em Urbanismo in FAU-UFRJ, Rio de Janeiro/Brazil. The present work will investigate the illusion of depth in a Digital Panorama. This is an ongoing investigation of "The Panorama of Rio de Janeiro by Victor Meirelles and Henri Langerock: Part 1 – A City Memory's Representation or a City's Invention?" presented at 27th IPC in 2018, and "The Panorama of Rio de Janeiro by Victor Meirelles and Henri Langerock: Part 2 – To render or not to Render? Maybe we need to surrender!" presented at 28th IPC in 2019.

One of the greatest challenges for panoramic painters of the 19th century was to create the illusion of depth on the immense 360° circular canvas. The knowledge and techniques of Drawing and Painting from the previous centuries were essential to achieve this goal. After all, there was no set of rules to be followed. It was up to each panoramic painter and his atelier to define which methods and which proper ways would be established to develop and create the illusion of depth in his Panorama.

Undoubtedly, it is possible to say that panoramic painters were extremely skillful in improving the techniques of use of light and shadow, brightness and contrast, color balance, landscape painting, and especially, the atmospheric perspective, the main attribute of the illusion of depth in the Panoramas. Certainly, Brazilian painter Victor Meirelles and Belgian painter Henri Langerock were part of this select group of painters.

But how are these characteristics perceived today? How can the atmospheric perspective, the main attribute of the illusion of depth in Panoramas, be perceived and enjoyed in Digital Panorama? Would it be possible to approach this ideal sense of depth? How should the Digital Panorama be designed in favor of this objective?

What would this 'another' experience be like?

This essay will investigate these questions using The Panorama of Rio de Janeiro by Victor Meirelles and Henri Langerock as a leading case. The experiences developed in previous essays will be improved. In order to achieve this, digital and analogical systems of representations will be developed and applied: computer graphics techniques, 3d models, 3d renderings, sketches, and specially, a virtual reality HTC vive for immersive experience, some programming codes will also be investigated.

**Keywords:** Panorama of Rio de Janeiro; Victor Meirelles; Henri Langerock; architectural sketches; 3D model; 3D rendering; Virtual Reality; immersive experience.

**Biography:** Thiago Leitão is full Professor of sketching and computer graphics techniques of Faculdade de Arquitetura e Urbanismo of Universidade Federal do Rio de Janeiro, Brazil. He holds an undergraduate degree in Architecture and Urbanism (FAU-UFRJ, 2006), Master of Science in Arts (PROURB-FAU-UFRJ in Rio de Janeiro, co-realized at Sint-Lucas Architectuur, Hogeschool voor Wetenschap & Kunst, Brussels, 2009), and PhD (PROURB-FAU-UFRJ in Rio de Janeiro, 2014). Since graduation, Thiago Leitão's research areas include: panoramas, the history of panoramas, panoramas of Rio de Janeiro, 360° experiences, and how its conversion to digital media can offer contributions, developments, and new experiences, for architecture and urbanism's graphic representations and design studios. Email: [leitao.thiago@fau.ufrj.br](mailto:leitao.thiago@fau.ufrj.br); [leitao.thiago@gmail.com](mailto:leitao.thiago@gmail.com)

*Temporary Panorama Rotunda of 1912 is Revived in Virtual Space*

Irina Gribova, Nurlan Ahtamzyan, Museum-panorama *The Battle of Borodino*, Moscow, Russia

**Abstract:** In 2012 the Museum-panorama "The Battle of Borodino" was preparing to celebrate the 200th anniversary of Borodino battle and 100th anniversary of the panorama "Borodino" creation. In the process of creating the new museum exhibition it was decided that some objects should be implemented as miniature models. Three models were made for visitors with disabilities. One of the models represents the current museum building. The second – panorama pavilion destroyed in 1918. Comparing the models we are not just able to tell the history of museum but also speak about the evolution of architecture styles of panorama buildings. The second model was made on the basis of old photos and documents from the museum's archives. The only disadvantage of this model is that we see

just the outside of the building. The development of technology at that time did not allow photo or video shooting inside the panorama building. The plans and architectural drawings of the building were also not preserved. But we reliably know that the architect of the first panorama building in Moscow took the rotunda building in St. Petersburg as the basis. In 2019 using the model of the building and architectural drawings and plans of the rotunda from the St. Petersburg Archive, a research officer of our museum created a 3D model of the building. This work was done in several stages: multi-angle photographing of the building model, creation of a three-dimensional model by photogrammetry, followed by reconstruction of the exterior and interior of the building based on the collected material. Based upon the previous researches on the history of the first panorama rotunda, now we work on reconstruction of the indoor view of the building.

**Keywords:** Battle of Borodino, miniatures, architectural drawings, 3D modeling, panorama

**Biography:** Irina Gribova. Academic secretary at the Museum-panorama "The Battle of Borodino", and secretary of the Sector of the museums-custodians of panoramas and dioramas (Russia). Graduate of the Faculty of Arts of the Russian State University for the Humanities (Moscow, Russia). Nurlan Ahtamzyan. Senior research officer at the Museum-panorama "The Battle of Borodino." Graduate of the Faculty of History of the State Academic University for Humanities (Moscow, Russia). Email: [1812panorama@mail.ru](mailto:1812panorama@mail.ru)

### **Session III: Enlivening the Panorama: Lights, Movement, Architecture**

#### *Lighting the Panorama*

Suzanne Wray, Independent Researcher, New York City, USA

**Abstract:** "The panorama will hereafter be open nightly as well as daily," wrote the New York Times when Felix Philippoteaux's *Siege of Paris* painting at 55th Street and Seventh Avenue was successfully lit by electricity in January of 1883. Electric light made it possible to extend opening hours of the panorama, thereby increasing attendance and profits. The successful panoramas of Civil War battles gave rise to many new panorama companies, whose locations and plans for buildings were given in real estate publications. There was competition to illuminate these paintings and buildings by several companies using different lighting systems. The fairly new electrical industry publications described the numbers of lights and the system to be used as each new panorama was planned. In Chicago in 1885, three panoramas were open, each using a different system; the *Electrician and Electrical Engineer* wrote that "comparative estimates of the efficiency of the three systems for similarly illuminated pictures may be made by any one who desires, and he may view three grand battles, at 50 cents each, any day." Many of these companies were also competitors in the new streetcar industry, and competed to put street lighting in cities that wanted to replace gaslight. This paper will discuss the many new buildings being put up to house panoramas, and the lighting systems that would illuminate them.

**Keywords:** Electricity, arc light, incandescent light, phonograph

**Biography:** Suzanne Wray has presented her research on panoramas and related "optical entertainments" at conferences of the International Panorama Council and the Magic Lantern Society. She is a past member of the board of directors of the Society for Industrial Archeology. She holds a B.F.A from the School of the Art Institute of Chicago. Email: [gribble@earthlink.net](mailto:gribble@earthlink.net)

#### *The Anatomy of a Moving Panorama: John James Story's Ocean and Overland Journey Round the World*

Peter Harrington, Brown University Library, Providence, USA

**Abstract:** An intriguing panel at the end of the [Garibaldi Panorama](#), and the chance finding of a descriptive program and two letters, led to an investigation of a long-lost moving panorama.

While Ralph Hyde noted that 'hundreds of moving panoramas were painted and toured in Britain in the nineteenth century', there have been few studies focusing on specific examples beyond some articles dealing with

the extant Garibaldi Panorama painted by John James Story, and several others including the [Pilgrim's Progress](#), and [A Whaling Voyage 'Round the World](#). At the end of the Garibaldi Panorama is a depiction of a man being mauled by a lion. While originally a puzzle, it has now been identified as the Scottish missionary, David Livingstone, who was attacked in 1842, and the painted image is a direct copy of an engraving that appeared in Livingstone's 1857 book *Missionary Travels*. Why does this unrelated scene appear following the final scene of the Garibaldi Panorama? Is this a case of advertising a 'forthcoming attraction'?

Between 1864 and 1885, Story travelled the length and breadth of Britain exhibiting a moving panorama entitled *Ocean and Overland Journey Round the World*, and a surviving descriptive program for a showing in Scotland in 1868 survives. The subject of Livingstone's travels in Africa occupied a major portion of the first section, and using the titles of the different sections, it has been possible to recreate the images based on further engravings in *Missionary Travels*.

Two letters between Story and a potential exhibiting possibility, also survive and provide insights as to how the artist planned his shows. Using documentary evidence from newspapers, it has been possible to trace the travels of this panorama and a sequel around Britain.

**Keywords:** Moving panorama; Africa; David Livingstone; re-creation

**Biography:** Peter Harrington, a military historian and former archaeologist, is Curator of the Anne S.K. Brown Military Collection at Brown University Library in the United States, where he has worked for over 35 years. A native of Manchester, England, he studied at London, Edinburgh and Brown, and his research over the past three decades has focused on artists and images of war and for many years taught a distance learning graduate course on the subject. His other area of research is Conflict Archaeology. He has authored many articles and books including *British Artists and War: The face of battle in paintings and prints 1700-1914*; *Queen Victoria's Army in Color: The Military Paintings of Orlando Norie*; *The Castles of Henry VIII*, and *English Civil War Archaeology*. His latest books include *William Simpson's Afghanistan: Travels of a Special Artist and Antiquarian during the Second Afghan War, 1878-1879*; and *With the Guards in Flanders: The Diary of Captain Roger Morris 1793-1795*. He is a frequent guest speaker on alumni trips abroad. He secured the gift of the *Garibaldi Panorama* and has written on it as well as panoramas of 19<sup>th</sup> century British battles. Email: [Peter.Harrington@Brown.edu](mailto:Peter.Harrington@Brown.edu)

*Fiat Looks at the Panoramic Cinema in the Sixties*  
Silvia Mascia, University of Udine, Udine, Italy

**Abstract:** Virtual reality may be cutting-edge technology, but the desire for people to feel as if they are immersed in a picture is not new. The concept was explored for the first time in the late 18th century with the invention of the pictorial panorama, patented by Robert Barker in 1787. But one of the fundamental stages of this journey is the Grimon Sanson's Cineorama, presented at the 1900 Paris Exposition. This circular projection is to be considered the starting point of the widescreen film that developed from the '50s, culminating with the IMAX technology at the Osaka Expo in 1970.

In this history, characterized by many Cultural Exhibitions and World Fairs, the specialized Expo in Turin in 1961 performs a key role. Here Fiat, one of the most important Italian automobile manufacturers, presents the dispositive of the Circarama and only a couple of years later invests on a different one, called Totalrama.

With my paper I will focus and deepen the Italian Circarama and Totalrama, two ground-breaking 360-degree film techniques from the '60s, that were among the first modern technologies to embrace the idea of immersive footage. Even if Circarama and Totalrama were different, their purpose is almost the same: the first one provided a panoramic view by splitting the image on multiple screens, whereas the second one recorded and projected a scenic panoramic flow of images without interrupting the field of vision. Responding in that way at the panoramic and immersive request of that period developing in the spectacle world.

**Keywords:** Panoramic cinema, Expo, widescreen, automobile industry, immersivity

**Biography:** After the three-year degree in Economics and Management of Cultural Heritage at the Ca'Foscari University of Venice, Silvia Mascia obtained her master's degree in Film and Audiovisual Studies at the University of Udine, with the thesis: *The journey of Circarama. The panoramic vision between the film and the automobile industry in the Italy of*

*the economic boom.* Now, she is a PhD student at the University of Udine with a project that aims to expand her master's research about Circarama, looking on the stages of the dispositive in the Expos of the '60 around the world. She has taken part at the Belfast 2019 IVRPA Conference (International Virtual Reality Professionals Association) and in addition, she is responsible for the Sergio Amidei Award catalog for years and follows parts of the organization. Email: [mascia.silvia@spes.uniud.it](mailto:mascia.silvia@spes.uniud.it) and [masciasilvia3791@gmail.com](mailto:masciasilvia3791@gmail.com)

## Session IV: Conserving the Bygone Era for the Future

*The Only Cyclorama in Canada: Awareness and State of Conservation of the Cyclorama de Jérusalem et la Crucifixion du Christ in Sainte-Anne-de-Beaupré*

Éloïse Paquette, Centre de Conservation du Québec, Ministère de la Culture et des Communications du Québec, Québec, Canada

**Abstract:** In the past few years, awareness has been raised about the only Cyclorama in Canada. Art conservators and architects from the Ministry of Culture of the Province of Quebec were asked to assess the condition of the entire Cyclorama: The painting, the foreground and the rotunda, which are all original components. Climate control conditions were also assessed.

The painting and the rotunda were heavily damaged in the 1950's. The missing parts of the painting were repainted by an artist, Christo Stefanoff. He also modified the foreground. By doing so, he made some changes that altered the painting. The current owners also "restored" the painting in the 1970's and the 2000's. Surprisingly, the painting and the foreground are mostly in a good state of conservation and part of the hyperboloid shape still remains today.

The covering of the rotunda was changed several times, including during the repairs after the damages in the 1950s. Under the unattractive metal covering we see today, the original wood walls of the rotunda are still present, as other original components, including the wooden stilts from the foundation, beams from the roof and railing. The rotunda is also in quite a good state of conservation.

The Cyclorama remained in the same non-climate-controlled condition since its opening in the 1890s: There was no air conditioning during the summer months and no heat during the winter months.

Despite all the interventions done in the past, the Cyclorama and its original components have been largely preserved to this day. The original components, the relatively good state of conservation and the fact that this is the only rotunda retaining a Cyclorama in North America lead the Ministry of Culture to classify this Cyclorama as Heritage for the Province of Quebec in 2019.

**Keywords:** Jerusalem, cyclorama, original components, conservation, Sainte-Anne-de-Beaupré

**Biography:** Éloïse Paquette has a Master of Art Conservation (MAC 2003) degree from Queen's University, Kingston, Canada. She has been working as a painting conservator at the Centre de Conservation du Québec (<https://www.ccq.gouv.qc.ca/>) since 2003. The Centre de Conservation du Québec (CCQ) is part of the Ministry of Culture and Communications for Québec Province. The CCQ is a provincial center whose primary mission is to restore art from Québec's provincial museums and other local and regional museums. In her position at CCQ, Éloïse conserves paintings from museums, churches and religious communities from all over Québec. She has been specializing in large paintings, and was in charge of the examination of the only Cyclorama in Canada. She gives workshops on preventive conservation of paintings. She also specializes in emergency preparedness, and is part of the Emergency Response Team of CCQ. Following the earthquake in Haïti in 2010, she participated in two trips there to restore damaged paintings and give workshops to cultural workers at the Cultural Recovery Center in Port-au-Prince. The Haiti Cultural Recovery Project was organized by the Smithsonian Institution and the Government of Haïti. Email: [eloise.paquette@mcc.gouv.qc.ca](mailto:eloise.paquette@mcc.gouv.qc.ca)

*A Project to host the Panorama of the Battle of Morat*

Emile Mermillod, Association of Friends of the Morat Panorama, Friborg, Switzerland

Abstract: The Panorama of the Battle of Morat was painted by Louis Braun in 1893 and exhibited in Zurich and Geneva from 1894 until about 1914. It depicts the namesake battle in 1476 that was decisive in the history of Switzerland. As was customary, the painting was enhanced to form the illusion of an immersive landscape. After its exhibition the Panorama was dismantled and the only remaining element of the original display - the painting - was almost forgotten. After being temporarily exhibited in Morat in 2002, the painting is again waiting for a permanent home. My presentation is a brief review of an architectural project developed at the Swiss Federal Institute of Technology in Lausanne (EPFL) that aims at building such a definitive home.

The project had to address both the physical exhibition of the Panorama and the development of a new illusionistic journey. First an adequate location for a new building had to be defined. The city of Morat was found to be ideal to host the Panorama, as the original site of the battle, as it still celebrates the events each year and as it has already hosted the painting. The project defines a journey leading to the visit of the painting, integrating the scenic qualities of the city into its staging. Starting from the harbor and going through the medieval city, the path leads to the moats of the city that are used as an entrance, giving access through an underground passage to the rear of the painting and finally to the illusionistic landscape. Along the way a sequence of carefully crafted spaces of different scales, shapes and lighting would be crossed, preparing the visitor for the total experience of the Panorama. This project and its theoretical foundations offer a contemporary interpretation of the exhibition of a Panorama.

Keywords: Panorama, Architecture, Staging, Exhibition, Battle of Morat, Mise en Abyme

Biography: Emile Mermillod discovered panoramas as a child when he visited the Morat Panorama at the Swiss National Exhibition of 2002 (Expo 02). He graduated from the EPFL in 2019 with an architectural project for a rotunda to house the Panorama. He now collaborates with the Association of Friends of the Morat Panorama who are aiming to find a suitable permanent site for the painting and pursue research related to this object. Their work led in 2019 to a travelling exhibition to remind people of the existence and the importance of the Panorama. Emile Mermillod also has an interest in ambiguous Swiss heirloom pieces, exploring the myths and objects that shape the mental landscape of Switzerland. Besides his interest in the Morat Panorama as a heroic and nationalistic interpretation of a medieval battle, his research also includes the question of the heritage and significance of aging Swiss nuclear power plants. Email: [emile.mermillod@gmail.com](mailto:emile.mermillod@gmail.com)

### *20 Years Hidden in Plain Site*

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

Abstract: In the year 2000, the Velaslavasay Panorama was founded on Hollywood Boulevard using the Tswuun-Tswuun rotunda structure originally built in 1968 as a Chinese food take out restaurant. *20 Years Hidden in Plain Site* will examine how the Velaslavasay Panorama project has inverted the paradigm of spectacular purpose-built structures for visitors of an immersive 360-degree panorama (in the 19<sup>th</sup> through 21<sup>st</sup> Centuries) by putting re-purposed vernacular architecture to use. A comparison will be given on the use of the Tswuun-Tswuun rotunda as the site of the Velaslavasay Panorama in 2000-2004 and the use of the Union Theatre on 24th Street from 2004 to the present. Historical information on both building sites, their architects and their cultural uses will be included.

This presentation will also connect the panoramic impulse to the linear cinematic landscapes of Los Angeles as portrayed and imagined in films such as *Once Upon a Time in Hollywood* (2019), *The Naked Gun: From the Files of Police Squad!* (1988) and *Los Angeles Plays Itself* (2003). A review of conceptual indexes will demonstrate how visitors are guided through levels of displacement in time, space and mind as we travel from street exteriors to building interiors and finally to the imagined realm of urban representation in film and the painted panorama.

Keywords: Panoramas, Vernacular Architecture, Scripted Environments, Cinematic Landscape, Velaslavasay Panorama

**Biography:** Ruby Carlson is a writer and award-winning cinematographer for film and fine art productions. Ms. Carlson is the Head of Enrichment & Engineering and Co-Curator at the Velaslavasay Panorama, a non-profit arts organization in Downtown LA. She has worked in the professional field of painted panoramas since 2008 to elucidate, present and gather funding for panoramas and related mediums. From 2015-2018 she served as the elected Secretary of the International Panorama Council. She is a Los Angeles native and studied Linguistics at The George Washington University and Lacanian psychoanalysis at the Psychoanalysis Los Angeles California in Extension (PLACE). Website: [www.rubycarlsonstudio.com](http://www.rubycarlsonstudio.com) Email: [1887to1904@gmail.com](mailto:1887to1904@gmail.com); [ruby@panoramaonview.org](mailto:ruby@panoramaonview.org).

Sara Velas is an artist, graphic designer, gardener, curator and native Los Angeleno. She is the Artistic Director and Co-Curator of the Velaslavasay Panorama, a nonprofit museum and garden she established in the year 2000 to present variations on art forms and entertainments popular before the invention of cinema along with experimental immersive experiences. Focused on the contemporary creation of panoramas, her work has been supported by the Andy Warhol Foundation, National Endowment for the Arts, California Community Foundation, and the LA County Arts Commission, among others. From 2014-2017 she served as the President of the International Panorama Council and has been an active member since 2004. She currently sits on the Board of Directors for the Center for Land Use Interpretation and is involved with architectural preservation work throughout Los Angeles. Born in Panorama City, California, she received her BFA in Painting from Washington University School of Art in Saint Louis, Missouri in 1999 and resides in downtown Los Angeles. Website: [www.panoramaonview.org](http://www.panoramaonview.org) and <https://www.sssvelas.net/> Email: [sv@panoramaonview.org](mailto:sv@panoramaonview.org)

## Session V: Panoramic Narratives of Landscapes and Power

*Passing Through - Ernest Hüpeden's Painted Forest*

Lisa Stone, John Michael Kohler Art Center, Art Preserve, Sheboygan, Wisconsin, USA

**Abstract:** An outstanding and original example of an interior ritual space can be found in a simple vernacular building, The Painted Forest, located in Valton, in western Wisconsin's dramatic "Hidden Valleys." Built in 1898 as a meeting place for the fraternal order, the Modern Woodmen of America (MWA), every square inch of the lodge interior, including the canvas stage curtain, is painted in a symbolic panoramic landscape. The Painted Forest is the masterwork of the prolific but little-known itinerant artist Ernest Hüpeden (c. 1861-1911), who emigrated from Germany to New York in 1878, and wandered into Valton in 1898. As a German immigrant and itinerant painter it's very likely that Hüpeden spent time in Milwaukee on his route to Valton during the years (1884-89) when the atelier of German panorama painters were in residence. Had he seen their grand cycloramas (including *The Battle of Atlanta*) he may have stepped into the Valton lodge hall and envisioned a *gesamtkunstwerk*—a total, comprehensive artwork. Hüpeden was just passing through town, when hired by the MWA to paint the lodge hall's stage curtain, but instead he worked for 2 years, creating an "all around painting" that illuminates the convergence of ritual fraternal history and the phenomena of panoramic representation in turn-of-the-last-century rural America. This paper will explore the history and symbolism within Hüpeden's metaphorical landscape, in which each scene reveals its actual and symbolic direction, illustrates key moments in the mysteries of the initiation ritual—where performers and audience were one and the same—and alludes to a point in time, presenting the present and predicting the future. The Painted Forest was acquired by Kohler Foundation, Inc. and restored (1981-82). It was gifted to Edgewood College, Madison, W), which fosters its role in educating students, artists, researchers, and the general public.

**Keywords:** Itinerant, landscape, fraternal, Wisconsin

**Biography:** Lisa Stone is curator of the Roger Brown Study Collection and Senior Lecturer in the Department of Art History, Theory, and Criticism, both at the School of the Art Institute of Chicago. Her research, teaching, writing, and curating concern artists who work independently from the academic mainstream. Stone's work focuses on the preservation and interpretation of vernacular environment builders, whose work is often home/garden-based and

life-specific, ignoring or dissolving boundaries between home and studio, life and art. With Don Howlett, Preservation Services, Inc., she has written preservation plans and implemented preservation projects in the US since 1986. She co-curated (with Kenneth Burkhart) the exhibition *Chicago Calling: Art Against The Flow*, part of the Terra Foundation for American Art's Art Design Chicago initiative, shown at Intuit: The Center for Intuitive and Outsider Art, touring to Paris, Kaufbeuren, Germany, Lausanne, and Amsterdam (2018-2021). Stone has a Master of Science in Historic Preservation from the School of the Art Institute of Chicago. She works, seasonally, with soil, plants, other elements in a garden/ruin in Spring Lake, Wisconsin. Email: [lstone@saic.edu](mailto:lstone@saic.edu) and [stonelisa54960@gmail.com](mailto:stonelisa54960@gmail.com)

*Remote Viewing – Panorama Narrative, Landscape Experience and Heritage*

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

**Abstract:** This presentation will represent the beginnings for me of a new investigation into the relationships between the panorama narratives of colonial America and the subsequent development of American landscape narratives and tourism. In guide books, maps and settler diaries of the 1840's and 50's a long list of landscape features are described alongside narratives of encounters with plains 'Indians'. A number of locations appear to receive greater attention than others, and two sites in particular along the Platte River stand out, a group of Pawnee earth lodges and a Sioux funeral site.

These locations are featured prominently in James Wilkins' 1849 drawings and travel journal, and evidence suggests that they appear to have been included in his panorama narrative too. The Immense Moving Mirror of the Land Route To California has perished but in Wilkins diary his accounts are vivid. Amongst other sources the same locations are prominent too: both places are noted on maps from before and after that time and are reflected also in many journal accounts. The representation of pre-colonial life on the plains appears to have been anticipated by audiences as part of panorama presentations, building towards narratives of manifest destiny. The mythology and experience of westward travel and the overland panoramas, have played their part in securing an American sense of landscape and heritage.

**Keywords:** Overland trail; plains heritage; panorama; tourism; James Wilkins.

**Biography:** Transdisciplinary artist, teacher, and curator. Lowe is known for his photography, video and installation works from the 1980's and 90's that focus on experiences of AIDS and HIV. He has also worked in prisons and with farming communities in the UK. He currently holds tenure as Associate Professor in Historic Preservation and is the custodian and archivist of the Goat Island Archive, and a Curator of at the Roger Brown Study Collection in Chicago, both are special collections of the School of The Art Institute of Chicago.

Lowe joined the faculty at SAIC in 2003 in the Department of Historic Preservation where he teaches undergraduate and graduate courses in studio, archival management, and material culture. He was born in England where he received the Higher Diploma in Fine Art from the Slade School of Art in 1989. He has lived and worked as an academic and visual artist in Berlin, Bethune, Bristol, Buxton, Culver City, Lille, London, Newcastle-upon-Tyne, Luxembourg, Paris and Santa Barbara. Email: [nlowe1@saic.edu](mailto:nlowe1@saic.edu)

*Panopticum Berlin, Panorama of the Panoptical*

Onno Schilstra, Independent Artist, Amsterdam, The Netherlands

Wim Hardeman, Independent Artist, Berlin, Germany

**Abstract:** Panorama buildings have a striking similarity to so-called panoptic prisons. The panoptic prison, invented around 1800, is a circular domed building, with a central tower in the middle from which one guard can survey all inmates, just like visitors in a panorama could see all around from one central observation point. Strikingly, the word 'panopticon', in the 19<sup>th</sup> century changed from its original meaning (a prison) into denoting certain entertainment venues where 'one could see everything'. Panopticons became fun fair attractions where all kinds of oddities were exhibited, from wax models of famous criminals to 'freaks of nature', to living human stock. They could be found in the vicinity of the big panorama buildings.

Both the panorama and the panopticon stem from an era, that seems to have been obsessed with creating mighty displays. Whether for didactical reasons in a museum, entertainment in a panorama, control of prisoners in jail - it was all about a universal desire to see all (*pan-optics*).

Both the panorama and the panopticon involve a clear distinction between the spectacle and the spectator. In a panorama building, the spectator looked at a 360° illusion, staying outside of it. In a panoptic prison, one guard surveyed a multitude of prisoners who were aware of the guards' gazes, but unable to interact with them.

There is something beautiful as well as suffocating to all this. A fascination for this ambiguity was the starting point for *Panopticum Berlin*, an art project created by Wim Hardeman and Onno Schilstra. We are a Dutch artist duo and Panopticum Berlin is our poetic attempt to show the beauty and the darkness of the panoramic/panoptic culture. We draw its buildings and the people who dwell in them. Instead of making cylindrical panoramas, we fold them open to form flat friezes. Long-stretched, highly detailed renderings of panoptic buildings are paired with portraits of people under surveillance. We combine the drawings into complex horizontal strips, creating immersive installations.

For the 29<sup>th</sup> conference of the International Panorama Council, we propose a presentation in which we introduce the panoramic world of Panopticum Berlin, if possible alongside an exhibition of the actual drawings. In our 15 minute presentation, we will discuss the complex relationship between the panoramic and the panoptical.

**Keywords:** Panopticon, drawings, surveillance, contemporary artists, museum

**Biography:** Wim Hardeman and Onno Schilstra are a Dutch artist duo, living alternately in Amsterdam and Berlin. They have been developing Panopticum Berlin since 2006. Wim has a background in cinema, photography and digital imaging. She invented the technique of tintography, a merger between photography and painting. Onno is a visual artist, writer, and musician. He teaches art philosophy at the Royal Academy of Art, The Hague. Onno and Wim's work has been shown in galleries, museums and art fairs in Paris, New York, Budapest, Stockholm, Brussels, Amsterdam, and Berlin. Panopticum Berlin is a collection of drawings that is constantly expanding. Each image falls into one of two categories. One category shows only buildings; the second portrays only people. A drawing from one category is always paired with one from the other category. Onno draws the buildings in black ink on white paper, while Wim does the portraits in white ink on black paper. The drawings have standard height sizes (mostly 23 or 30 cm) and vary in width. Website: [www.panopticumberlin.com](http://www.panopticumberlin.com). Email: [info@panopticumberlin.com](mailto:info@panopticumberlin.com)

## **Session VI: Panoramic Entertainment: Between Reality and Fiction**

### *Around the Panorama – Shows and Activities Happening Around Vienna's Late 19th-Century Panoramas*

Jean-Claude Brunner, Independent Scholar, Vienna, Austria

**Abstract:** Some panoramas complement a main attraction of a battlefield, pilgrimage site or tourist hotspot. Other panoramas have to generate their own streams of new visitors, facing competition from other forms of entertainment. Given their investment and effort, panoramas need to be exhibited for extended periods of time. After the first rush of publicity and newness, the operators have to drum up interest and keep the panorama in the eye of the public.

One possibility to generate new visitors is cross promotion and bundling with complementary activities. The article will present these various entertainment activities in the context of the two Viennese panoramas and discuss both the necessity and suitability of cross-promotion and bundling for panoramas.

Vienna's two panoramas of the late 19th century were located in the Prater, the city's entertainment area. As the panorama was exhibited on the first floor accessed through a staircase, the two panoramas had space for extra activities on the ground floor. They experimented with a vast range of different activities and shows to generate a steady stream of new and repeat visitors. Industrial fairs and sale shows, art exhibitions, educational events and ethnological shows were some of the attractions presented to the public.

**Keywords:** Vienna panoramas, 19th century, cross-promotion, bundling

**Biography:** Jean-Claude Brunner (\*1972) is a Swiss IT consultant living in Vienna, Austria. He studied business administration and international management in Zurich, Vienna and Louvain-la-Neuve, Belgium. In his spare time,

he focuses on 15th and 19th century history. Past projects include the English translation of Archduke Franz Ferdinand's diary about his voyage around the world in 1892/1893. He is treasurer of the friends association of the Weltmuseum Wien. Email: [jc.brunner@gmail.com](mailto:jc.brunner@gmail.com)

*The End of the End: Panoramic Devices in the Transporting Imperial Fictions of E. Nesbit*

Molly Catherine Briggs, University of Illinois at Urbana-Champaign, Champaign, USA

**Abstract:** E. Nesbit (British, 1858-1924) is widely recognized as a threshold writer who shaped expectations of storyline, identity, and voice for generations of fantasy readers. Her works have been cited as formative literary influences by groundbreaking authors C. S. Lewis, Diana Wynne Jones, and J. K. Rowling. Recent scholars have examined Nesbit's deployment of common imperial themes and well-established discursive tropes with which to resolve her plots. Less well understood is that Nesbit's classic turn-of-the-twentieth-century serialized novels register the currency of panoramic entertainments for the youthful London audiences for whom she wrote. In order to recover a popular visual and discursive field whose contours have been lost to the sedimentation of successive media discourses, this paper presents an exhaustive catalog of panoramic references contained in *The Amulet* (1906).

Third in Nesbit's enduring Psammead trilogy, *The Amulet* situates a series of transporting experiences of pre-dynastic Egypt, Babylon, pre-Roman Britain, Atlantis, Ancient Egypt, future London, and Tyre within the broader frame of the then-present streets of London. Articulated as a quest, the plot culminates with the merging of two characters, one from the past and one from the present, into a new person who will become an eminent scholar in the future and will succeed because he does not just excavate the past, he "remembers" it. This narrative simultaneously valorizes Britain's colonial expansion and postulates history writing as a form of time travel. Nesbit's description of her own formative early experiences at London's Great Exhibition of 1851, set forth in her nonfiction publication *Wings and the Child* (1913), confirms her stories as artifacts of a period visual and discursive culture of mediated global spectacle that emerged in the context of British imperial expansion. The paper concludes by reflecting on the value of synthetic methodologies for excavating the intersection of urban and media histories.

**Keywords:** E. Nesbit, Media Studies, Panoramic Attractions, British Empire, London

**Biography:** Molly Catherine Briggs is a design historian, theorist, and practitioner and Teaching Assistant Professor of Graphic Design in the School of Art and Design at the University of Illinois at Urbana-Champaign, where she co-represents the MFA Program in Design for Responsible Innovation. Her research and teaching focus on landscape design and representation, mediated sensation, representational epistemologies, and design research methodology. Her studio projects reflect on how we sense and make sense of the natural and artificial spaces we inhabit. Her dissertation, "The Panoramic Mode: Immersive Media and the Large Parks Movement" (2018), examines the emergence of large parks public park landscapes in Europe and the United States as an expression of a period media culture that synthesized visual overview with somatic immersion. She holds an M.F.A. in Printmaking from the Department of Art Theory & Practice at Northwestern University and a Ph.D. in Landscape Architecture History & Theory from the University of Illinois at Urbana-Champaign. Her creative work has been represented by Zg Gallery in Chicago since 2004. Email: [mbriggs@illinois.edu](mailto:mbriggs@illinois.edu)

*Pansteroramas and Parks: A Comparative Study of Amusement*

Blagovesta Momchedjikova, New York University, New York City, USA

**Abstract:** The popularity of miniature landmarks situated in parks, in the outskirts of urban environments keeps growing. Brussels has its own *Mini Europe* (Brussels, Belgium, 1989), Istanbul—*Miniaturk* (Istanbul, Turkey, 2003), and Veliko Tarnovo—Mini Bulgaria Park (Veliko Tarnovo, Bulgaria, 2017). These are just some of the sites that use miniaturization in parks as major attraction. People continue to be fascinated by the opportunity to see more (more structures from distant areas) for less (less money, less time) at such miniature parks.

Miniatures (or pansteroramas) embody our desire to know, to grasp, to hold, to control, to own, to keep, to take away. As per Susan Stewart, in her study *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* (1993), miniatures also embody "closure, interiority, the domestic, and the overly cultural" (p. 70); and "nostalgia" and "private individual history" (p. 69). They are furthermore "perfect" and "uncontaminated" (p. 68),

and present a “diminutive, and thereby manipulatable, version of experience” (p. 69). Of miniature railroads she suggests that “the industrial miniature results in amusement (p. 58).

Unlike the contained panstereoramas of a single urban environment, such as *The Panorama of the City of New York*, panstereoramic parks are dispersed. They offer opportunities unavailable at contained miniatures: you can get quite close to some individual structures, almost touching them; you do not have to expect geographical accuracy of the ordering of landmarks; and you can enjoy being entertained more so than being taught a history lesson. And yet, the problems at panstereoramic parks abound as well: the choice of replicas can be questionable and portrays a particular ideology; single structures represent entire countries and diverse cultures, which invites generalizations and misrepresentations; the model makers are many and stick to just one major criterion for all representations: scale.

I will examine how panstereoramic parks encourage certain narratives, thus perpetuating certain practices and beliefs.

Keywords: Miniature parks, panstereoramas, accuracy, amusement, ideology

Biography: Blagovesta Momchedjikova, PhD, specializes in panstereoramas, memory, and all things urban. She teaches writing, art, and the city at New York University. She is the editor of *Captured by the City: Perspectives in Urban Culture Studies* (2013) and *Streetnotes: Urban Feel* (2010), as well as co-editor of *From Above: The Practice of Verticality* (2019); *The Panorama Handbook: Thoughts and Visions On and Around the Queens Museum Panorama of the City of New York* (2018); and *Public Space: Between Spectacle and Resistance* (2016). Her urban-inspired poetry and prose appear in various publications. She chairs the Urban Culture Area for MAPACA and the Conference Scientific Committee for IPC. Email: [blagocita@gmail.com](mailto:blagocita@gmail.com); [bmm202@nyu.edu](mailto:bmm202@nyu.edu)