

21st

21st IPC International Panorama Conference

Historic Battles in Panorama Format -
messages and challenges

9 – 13, 2012

September 9 – 13, 2012 Pleven, Bulgaria

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Ladies and gentlemen, friends of the panorama community

Welcome to Bulgaria, a country with 13-century history, country of ancient culture, an important crossroad in the European southeast. Founded in 681, Bulgaria is the oldest surviving state in Europe which has kept its original name, despite a turbulent history.

The country is located between Europe and Asia, and the lands of Bulgaria have been populated since antiquity. The Slavs and proto-Bulgarians were greatly influenced by the cultures of the Thracians and Greeks. All peoples who resided on these lands – Thracians, Romans, Slavs, and Bulgarians - have contributed to the world's cultural heritage. It is no accident that the earliest European civilization grew up here. Famous worldwide are the treasure from the Varna Chalcolithic Necropolis, which is the oldest worked gold found so far in the world, Thracian tombs and sanctuaries, numerous Thracian gold treasures. Medieval castles, monasteries and cemeteries reveal the power of the First and Second Bulgarian kingdom.

The rich cultural and natural heritage of Bulgaria is highly appreciated by UNESCO - the United Nations Educational, Scientific and Cultural Organization. In Bulgaria there are nine sites included in UNESCO's World Heritage. Seven of them are recognized as unique, priceless possession not only of Bulgaria but of all mankind. These are the Kazanlak Tomb, Sveshtari Tomb, Boyana Church, Madara Rider, rock-hewn churches of Ivanovo, Old Nessebar and the Rila Monastery.

Once again welcome to Bulgaria

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info@panoramapainting.com, www.panoramapainting.com

International Panorama Council

The International Panorama Council is a non-government and not-for-profit organization, subject to Swiss law. It is involving museum directors, managers, artists, restorers and historians who deal with the historical or the contemporary art and media forms of the Panorama. As an all-volunteer NGO it links about 250 persons from all over the world who are either representatives of museums and research institutes or private researchers and enthusiasts. IPC has developed from a European Panorama Interest Group including a series of panorama institutions. Since the establishment of that network in 1992 in Szeged (Hungary) it expanded into a global network as of 1998 in Altötting. In 2010 in Istanbul (Turkey) definite steps were taken to develop IPC from an all voluntary organisation into a structured association, ruled by these statutes.

The main goal of the International Panorama Council is to promote professional trusteeship and to stimulate worldwide research and communication on panoramas (or cycloramas as they are denominated in parts of the world), both historic and modern. Prime part of the goal is saving and preserving the few surviving heritage panoramas and the IPC also strives to have the most valuable historical panoramas listed as UNESCO World Heritage. Since its foundation in 1992, annual conferences have been held worldwide.

info@panoramapainting.com, www@panoramapainting.com

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panoramapleven@gmail.com, www.panorama-pleven.com

Military Historical Museums, Pleven Epopee 1877 Panorama

The Pleven Military Historical Museums are the first museum institution in Bulgaria after the Liberation, for it opened its doors to visitors back in 1907. For half a century, it's been gathering, preserving, studying and popularizing cultural and historical heritage from the Russo-Turkish War 1877-1878.

Today the structure of the Military Historical Museums includes 9 museums and 166 monuments, among which the Pleven Epopee 1877 Panorama.

The Panorama was built honouring the 100th anniversary of the liberation of the city of Pleven from Ottoman rule, and it's located at the centre of the battlefield where the Turkish fortifications "Issa-aga" and "Kovanluk" were. The landscape of the area, including the hills, the valley and the city, are all portrayed on a panorama canvas; this artistic reflection is fully synchronized with the real historical event.

The Panorama, until recently, was the only one of its kind in the European Southeast. It was built with the aid of the voluntary resources of Pleven region residents. The team of 13 painters (2 of which Bulgarian, and 11 Russian) was lead by Nikolay V. Ovechkin of the Moscow Studio of Military Artists named after Grekov. Construction began on the 19th January 1977, and on December 10th the same year the Panorama was officially opened for visitors. It consists of 4 halls: introductory, panorama, diorama and final hall.

panoramapleven@gmail.com, www.panorama-pleven.com

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Dear ladies and gentlemen,

The International Panorama Council will hold its 21st International Panorama Conference in Pleven, Bulgaria from 9 to 13 September 2012.

Co-organizers are the International Panorama Council, the Municipality of Pleven and the Military Historical Museums, Plevna Epopee 1877 Panorama (www.panorama-pleven.com).

IPC is honored to be in Plevna again ten years after the earlier conference in 2002.

The conference will be under the patronage of the President of the National Assembly of the Republic of Bulgaria Mrs. Tsetska Tsacheva.

Main topic of the 21st International Panorama Conference will be 'Historic Battles in Panorama Format - messages and challenges'.

The conference is dedicated to the 135th Anniversary of the liberation of the town of Plevna during the Russo-Turkish war 1877-1878, the 105th Anniversary of the foundation of the Military Historical Museums in Bulgaria and the 35th Anniversary of the Plevna Epopee 1877 Panorama.

Welcome to Plevna and the 21st International Panorama Conference 2012

From the organizers of the conference

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PROGRAM

21st IPC International Panorama Conference
Pleven / Bulgaria, 9 - 13 September, 2012

Historic Battles in Panorama Format - messages and challenges

Sunday, 9 September, 2012

Opening reception and registration, Pleven Municipality (5800 Pleven, sq. Vazrazhdane, N1)

- 14.30 Meeting at St. Alexander Nevski Cathedral square in Sofia
- 14.45 Bus transfer to Pleven from St. Alexander Nevski Cathedral square in Sofia
- 15.15 Bus stop at Sofia Airport (Pick-up of late arriving participants at the exit of arrival terminal)
- 17.30 Check-in at Kailaka Park Hotel
Registration
- 18.30 Bus transfer from Kailaka Park Hotel to Pleven Municipality
- 19.00 RECEPTION AT THE MAIN HALL OF PLEVEN MUNICIPALITY BY THE MAYOR OF PLEVEN
Welcome speeches
Prof. MD Dimitar Stoykov (Mayor of Pleven)
Ernst Storm MSc (President of the International Panorama Council, Rotterdam / Netherlands)
Dr. Milko Asparuhov (Director of Military Historical Museums)
- 19.45 Bus transfer to Kailaka Park Hotel
- 20.00 DINNER in group in Restaurant in Kailaka Park Hotel

Monday, 10 September, 2012

Conference Proceedings, Pleven Municipality (5800 Pleven, sq. Vazrazhdane, N1)

- 09.00 Bus transfer from Kailaka Park Hotel to Pleven Municipality
- 09.15 Registration, Coffee/tea
- 09.30 WELCOME SPEECHES
Mrs. Tsetska Tsacheva (President of the National Assembly of the Republic of Bulgaria)
Ernst Storm MSc (President of the International Panorama Council, Rotterdam / Netherlands)
Prof. MD Dimitar Stoykov (Mayor of Pleven)
Dr. Milko Asparuhov (Director of Military Historical Museums)

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Session 1: INTRODUCING THE HOST – 'PLEVEN EPOPEE 1877 PANORAMA'

- 10.00 Marina Elenkova (specialist in Panorama Pleven Epopee 1877): History of the Panorama Pleven Epopee 1877
- 10.30 Iliana Karagyozeva (specialist in Panorama Pleven Epopee 1877): Russo-Turkish War of 1877/78 and the Battle of Pleven depicted in the Panorama Pleven Epopee 1877
- 11.00 Dr. Milko Asparuhov (Director of the Military Historical Museums Pleven) and Mariya Monova (Deputy Director of the Military Historical Museums Pleven): Management and Funding of the Museum
- 11.30 Lyubov Proshina (The Studio of Military Artists named after M.B. Grekov, Head of the department of information and exhibitions, art critic / Russia): Studio of military artists named after M.B. Grekov's tradition in creating panoramas and dioramas - past and present projects
- 12.00 LUNCH in group at Crown Restaurant

Session 2: EXISTING PANORAMAS AROUND THE WORLD

- 13.30 Marina Zboevskaya (Museum-Panorama The Battle of Borodino, Moscow / Russia): The Honour of the Borodino Day. 100-year anniversary of the Panorama Borodino by Franz Roubaud
- 14.00 Dr. Guy Thewes (Musée d'Histoire de la Ville de Luxembourg): Inside the fortress – The panorama of the Historical Museum of the City of Luxembourg
- 14.30 Sara Velas (The Veleslavasay Panorama, Los Angeles / USA): The Velaslavasay Panorama & The Siege of Paris in Downtown Los Angeles
- 15.00 The translocation campaign to the Innsbruck Panorama 'The Battle of Mt. Isel' / Austria (DVD presentation)
- 15.45 Coffee/tea

Session 3: TRACING LOST PANORAMAS (part 1)

- 16.15 Ventislav Chakov (Historical Museum of Balchik / Bulgaria): The Russo-Turkish War of 1877–1878 as reflected in the art of panorama and diorama
- 16.45 Drs. Veronica Frenks (Ma Plume, Vlissingen / Netherlands): Panorama The Siege of Flushing
- 17.15 Prof. MSC Thiago Leitão de Souza (PROURB-FAU-UFRJ Rio de Janeiro / Brazil): The Panorama of Rio de Janeiro of Félix-Émile Taunay

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- Session 4: REACTIVATING THE PANORAMA PHENOMENON (part 1)
- 17.45 Dr. Stephan Oettermann (asisi GmbH, Berlin / Germany): On watching the effect of the new Panorama themes and new Panorama locations
- 17.55 Prof. Yadegar Asisi (asisi GmbH, Berlin / Germany): Who's interested in battles?
- 18.10 Bus transfer to 'Pleven Epopee 1877 Panorama'
- 18.20 VISIT TO THE 'PLEVEN EPOPEE 1877 PANORAMA'
- 19.00 CONCERT OF THE SEVERN YASHKI (NORTH BULGARIAN) ENSEMBLE FOR FOLK SONGS AND DANCES in front of the panorama building
- 20.15 Bus transfer to Restaurant
- 20.30 DINNER in group in Park Hotel 'Grivitsa' (Bulgarian cuisine)
- tba Bus transfer to Kailaka Park Hotel

Tuesday, 11 September, 2012

Conference Proceedings and IPC's General Assembly, Pleven Municipality

- 08.45 Bus transfer from Kailaka Park Hotel to Pleven Municipality

Session 5: TRACING LOST PANORAMAS (part 2)

- 09.00 Ph.D. cand. Christina Tsagkalia (Teloglion Foundation of Art, Thessaloniki / Greece): Parts of a panorama painted by Philippoteaux in the Teloglion's Collection
- 09.30 Suzanne Wray (New York / USA): Battling Panorama Companies and Battle Panoramas in New York
- 10.00 Sylvia Alting van Geusau MA (University of Amsterdam / Netherlands): The siege of Haarlem 1880, spectacularizing a historic event
- 10.30 Coffee/tea
- 11.00 Ph.D. Erkki Huhtamo (University of California Los Angeles, Dept. of Design and Media Art / USA): Panoramas and Panoramic Attractions at the Paris Universal Exposition of 1900
- 11.30 Prof. Machiko Kusahara (Waseda University, Tokyo / Japan): A Virtual Tour to Japanese Panorama Halls from Fukuoka to Fukushima

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12.00 LUNCH in group in Park Hotel 'Grivitsa' with musical greetings by the Severnyashki (North Bulgarian) ensemble for folk songs and dances

Session 6: REACTIVATING THE PANORAMA PHENOMENON (part 2)

14.00 Dominique Hanson, Dr. Natasja Peeters, Paul Pelegrie (Royal Museum of the Armed Forces and of Military History and Pelegrie NV, Brussels / Belgium): Great expectations? Looking for a future for the Brussels Royal Military Museum's panoramas

14.30 Patrizia Kern MMag. (Graduate Programme for Transcultural Studies, Karl Jaspers Centre, Heidelberg / Germany): "to inform the whole world and the young generations": new diorama- and panorama museums in contemporary Turkey

Session 7: CLOSE RELATIVES - THE WIDER '-ORAMA' PHENOMENON AND NEW TECHNOLOGIES

15.00 Ass. Prof. Matthew Lopas (Hendrix College, Conway AR / USA): Reinventing the Panorama Through Perceptual Painting

15.30 Ass. Prof. Martin Woolner (Plymouth University, Faculty of Arts / United Kingdom): Moving in Circles. The ICCI 360 Arena

16.00 Coffee/tea

16.30 GENERAL ASSEMBLY OF THE INTERNATIONAL PANORAMA COUNCIL (open to public)

17.30 Free time in the city of Pleven - individual program

17.30 EXECUTIVE BOARD MEETING OF IPC (for Board members only) at Pleven Municipality (3rd floor)

19.00 CONCERT IN THE CHAPEL-MAUSOLEUM 'ST. GEORGE VICTOR' - opera singers Girgina Girginova - soprano and Lyubomir Dyakovski - tenor

19.45 Bus transfer to Restaurant

20.00 DINNER in group in "The two fawns" Restaurant

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Wednesday, 12 September, 2012

Post-conference tour

- 09.00 Departure from Kailaka Park Hotel
GUIDED TOUR (including lunch in group)
- VelikoTarnovo (capital of the Second Bulgarian Kingdom): Architectural-Museum Reserve Tsarevets – Saint 40 Marthys Church, walking tour in the old city
- Arbanasi archeological-museum reserve: Church of the Nativity – V c. and the Konstantsaliev's house - V c.
- 13.00 LUNCH in group at the Spring Restaurant
- Etar architectural-ethnographic complex: The unique open air museum represents architecture, Bulgarian style of living and economic past of the region during the second half of XV c. and the beginning of XVI c.
- 20.00 FAREWELL DINNER in group at Restaurant in Kailaka Park Hotel

Thursday, 13 September, 2012

Cultural program in the city of Sofia

- 08.00 Departure from Kailaka Park Hotel – Bus transfer to Sofia
- 10.30 CULTURAL PROGRAM IN THE CITY OF SOFIA
including Boyana Church - c. (UNESCO World Heritage) and the National Museum of History in Sofia.
- 13.30 LUNCH in group at Hotel Berlin Park Vitosha restaurant
- 14.00 End of official program in city centre - Participants leaving for the airport

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Papers Abstracts of the participants

History of the Panorama Pleven Epopee 1877

Marina Elenkova

Specialist in the Military Historical Museums,
Pleven, Bulgaria

The article introduces the history of the building of the Panorama Pleven Epopee 1877 from its conception to its realization. It is presented in the context of the historical era in which it was built – a famous monument of Bulgarian-Soviet friendship.

Russo-Turkish War of 1877/78 and the Battle of Pleven depicted in the
Panorama Pleven Epopee 1877

Iliana Karagyozeva

Specialist in the Military Historical Museums,
Pleven, Bulgaria

This article introduces the battle of Pleven in 1877 in the context of the Russo-Turkish War of 1877/78. The event underlies the construction of the Panorama Pleven Epopee 1877. Accent is the decisive, dramatic and bloody third assault on the city. Pleven is paid attention as a place at that time that focuses the attention of the entire global community.

Management and Funding of the Museum

Assoc. Prof. Milko Asparuhov

Director of the Military Historical Museums Pleven, Bulgaria

Mariya Monova

Deputy Director of the Military Historical Museums,
Pleven, Bulgaria

This article reviews the development of the Panorama Pleven Epopee 1877 since its creation until today. It presents the model of governance and funding, the vision for the future management of the institution.

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Studio of military artists named after M.B. Grekov's tradition in creating panoramas and dioramas - past and present projects

Lyubov Proshina

Head of the department of information and exhibitions, art critic

The Studio of Military Artists named after M.B. Grekov,

Ministry of Defence of the Russian Federation, Moscow, Russia

The Military Art Studio named after M.B. Grekov has existed in Russia since 1934. 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. The Studio has participated in the creation of large-scale government projects for 78 years of its work. Thousands of classic works on the historical and battle themes, more than 70 dioramas and panoramas in the world, painting and restoration of churches, sculptured complexes across the country - all created by Grekov Studio's artists who continue the tradition of realist art and skill of a panoramic art.

The Honour of the Borodino Day. 100-year anniversary of the Panorama

Borodino by Franz Roubaud

Marina Zboevskaya

Museum-panorama The Battle of Borodino, Moscow, Russia

In the current 2012 year the Moscow Museum-panorama the Battle of Borodino celebrates two remarkable events – 200-year anniversary of the Borodino victory of 1812 and 100-year anniversary of the Panorama Borodino by F.Roubaud.

The key goal of the Museum-panorama is to reinvent the classical Panorama Borodino and to make it more attractive for the modern visitors. According to the concept made up for the Museum exposition the public is invited to see a new interpretation of the historical Panorama Borodino. Marketing policy is focused on the new forms of visualizing the advertising information about the Museum-panorama in the cultural environment of Moscow.

The paper includes a brief overview of the Museum-panorama projects realized in 2012, such as:

- restoration works on the panorama complex,
- creation of a new museum exposition equipped with multimedia,
- offering the facilities to provide access for disabled people,
- rebranding museum projects.

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Inside the fortress – The panorama of the Historical Museum of the City
of Luxembourg
Dr. Guy Thewes
Musée d'Histoire de la Ville de Luxembourg, Luxembourg

From the 16th to the 19th century Luxembourg was a major European fortress disputed between Spaniards, French, Austrians and Prussians. The military past of Luxembourg is well documented by plans, engravings and battle paintings. But to visualize everyday life of civilians and soldiers inside the fortress we have very little iconographical material. Nevertheless the museum took the challenge in 2006 and asked the French artist Antoine Fontaine to conceive a panorama depicting the architectural landscape and social life in Luxembourg in the 17th century. Viewers find themselves standing in the middle of the central market place of the town. The panorama has revealed itself an extraordinarily efficient medium to give the visitors insights in the urban development, completing the museum's collection of topographic scale models. The paper focuses on the making of the panorama, the interpretation of the historical sources and visitor experiences.

The Velaslavasay Panorama & The Siege of Paris in Downtown
Los Angeles
Sara Velas
The Velaslavasay Panorama, Los Angeles, USA

Founded in Hollywood at the start of the 21st century, the Velaslavasay Panorama relocated to the historic Union Square neighbourhood in 2005, just west of downtown Los Angeles. The institution presents a variety of illustrated lectures, exhibitions and performances with roots in art forms and cultural traditions popular before the invention of cinema. A summary of recent activities will be given. In 1887, downtown Los Angeles was home to a panoramic exhibit at Main Street between Third and Fourth Streets. The Siege of Paris portrayed the thrilling yet devastating key moment in the Franco-Prussian war when Paris fell. As Los Angeles continued to grow and change, the painting was removed, and as with so many other panorama rotundas the structure began to take on an array of ventures, some suitable, some not, to its magnificent size and original artistic intent. An overview of this history will be given.

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The Russo-Turkish War of 1877–1878 as reflected in the art of panorama
and diorama
Ventislav Chakov
Historical Museum of Balchik, Bulgaria

In his paper, the author examines panoramas and dioramas dedicated to the Russo-Turkish War of 1877–1878, the war which led to the liberation of Bulgaria 134 years ago, after five centuries of domination by the Ottoman Empire. That event attracted the attention of some of the most famous French and German panorama painters of the late 19th and early 20th centuries. Dedicated to that military conflict were 8 panoramas and 7 dioramas that generated a well-deserved interest in many European countries. And while in 1877-1878 the name of Bulgaria made the world headlines with the atrocities of the war that was fought there, in the 1880s and 1890s Bulgaria was again in the European headlines, but this time in relation to cultural events such as the opening of each new panorama.

Panorama The Siege of Flushing
Drs. Veronica Frenks
Ma Plume, Vlissingen, Netherlands

During the Napoleonic Wars Robert Barker and his son Henri Aston Barker painted several panorama's about important battles. One of them was the siege of Flushing (1809). Of course the panorama itself has disappeared, but of this one we have at least two studies and an explanation.

The siege of Flushing, a Dutch town that was occupied by the French in 1809, has not been very successful for the English. Veronica Frenks will show the studies and tell about the historic events that were reason to depict the battle in which Congreve rockets have destructed the town.

The Panorama of Rio de Janeiro of Félix-Émile Taunay
Prof. MSC Thiago Leitão de Souza
PROURB-FAU-UFRJ Rio de Janeiro, Brazil

Felix-Émile Taunay was a young painter when arrived in Rio de Janeiro. With his father, member of the French Artistic Mission of 1816, he decided to paint the first Panorama of Rio de Janeiro. A 360° miniature of the future canvas was sent to Paris. In a few years later, the Panorama was exhibited in Boulevard des Capucines on the Pierre Prévost's rotunda. After the exhibition, the painting lost. However, there are

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some copies of the original miniature in Brazilian National Library, which can help to imagine how the Panorama was. The article intends to demonstrate this Panorama of Rio de Janeiro, its history, the buildings and landmarks of the old city, the remaining ones of nowadays, a digital interpretation of its exhibition on the Rotunda, and a new panoramic photography of the approximated point of view. All these experiences will be developed and presented with the Computer Graphics aid.

On watching the effect of the new Panorama themes and new
Panorama locations

Dr. Stephan Oettermann
asisi GmbH, Berlin, Germany

On 22 September Yadegar Asisi will be opening his new panorama "The Wall" at Checkpoint Charlie, one of the most historically symbolic locations in the German capital. The intention is to provide visitors from all over the globe, who nowadays are drawn to Berlin above all by the multicultural "hip" life of the city, a city open to the world, with an image of the way things were in the time of the Cold War, and of the monstrous, menacing structure which divided not only a city but the whole world into two mutually-opposed camps.

Who's interested in battles?

Prof. Yadegar Asisi
asisi GmbH, Berlin, Germany

To mark the 200th anniversary of the "Battle of the Nations" in 1813, a panorama is being opened in the Leipzig Panometer, intended to recall that momentous event. What could possibly be of interest nowadays in those scenes of butchery, especially in Germany, where fusty national pride and pig-headed jingoism are no longer particularly high on the agenda?

The theme of the panorama is therefore not going to be the battle itself, which involved some 500,000 soldiers of all European nationalities, and tens of thousands of whom died, nor is it Napoleon's downfall and the rise of the German nation, and certainly not the many brightly coloured uniforms and trappings of war; instead, the focus is on the trauma faced by a city and its inhabitants in time of war.

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Parts of a panorama painted by Philippoteaux in the Teloglion's Collection
PhD cand. Christina Tsagkalia
Teloglion Foundation of Art, Thessaloniki, Greece

In the collection of the Teloglion Foundation of Art of the Aristotle University of Thessaloniki are several parts of a larger work, a panorama, painted by the French artist Henri Félix Emmanuel Philippoteaux or his son Paul or both of them. It depicts a battle scene probably related to Franco-Prussian war of 1870-1871, as we can conclude from the study of the uniforms. The main purpose of this presentation is the identification of the theme, the specific war incident that is depicted and the determination of the conditions under which the work came to Greece and ended up in the Teloglion's Collection.

Battling Panorama Companies and Battle Panoramas in New York
Suzanne Wray
New York, USA

In 1882, rival companies, one French, one Belgian, publicized the forthcoming openings their New York rotundas. Contemporary newspaper accounts followed the progress of building permits, the construction of the rotundas, and explained to readers what a panorama was and how it was painted. This paper will discuss how these two companies and their successors fared with New York audiences.

The siege of Haarlem 1880, spectacularizing a historic event
Sylvia Alting van Geusau MA
University of Amsterdam, Netherlands

On 20 December 1880 the Panorama building at the Plantage Middenlaan in Amsterdam was inaugurated with the panorama of the Siege of Haarlem in 1572-73 painted by the Dutch painter Pierre Tetaer van Elven. The Siege illustrated the fight during the Eighty Years' War and symbolized the recognition of the United Provinces of the Netherlands as an independent state. The resistance and bravery of the Haarlem citizens was taken up in the nineteenth century as a heroic example of the Dutch nation. According to the daily newspapers the depiction of this event lacked any historical accuracy. This debate led to an extensive retouching of the original canvas. In this paper I will use the panorama of the Siege of Haarlem to explain two characteristics of the nineteenth century which are intertwined within this panorama, namely the notion of nationalism and the desire for history.

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Panoramas and Panoramic Attractions at the Paris Universal Exposition of 1900

Ph.D. Erkki Huhtamo

University of California Los Angeles, UCLA Department
of Design Media Arts, Los Angeles, USA

The Paris Universal Exposition of 1900 was widely understood as a symbolic gateway to the new century. Businesses, politicians, inventors, designers and artists all wanted to be seen as harbingers of modernity. One of their strategies was to use the panorama and other related spectacles. The number of such exhibits was impressive, and so was their variety.

There were several stationary painted 360-degree panoramas, like those seen throughout the 19th century. These included the panoramas of Madagascar and Congo ("Mission Marchand"), as well as Poilpot's seaside panorama for the Compagnie Générale Transatlantique. Many exhibitors, however, combined panorama painting with new technological possibilities. Canvases were animated mechanically, and audiences placed on mechanically moved platforms in the forms of trains, boats and balloons. The possibilities of the panorama were also combined with a true novelty: cinematographic moving pictures.

This paper discusses the roles of panoramas and panoramic attractions at the Paris Universal Exposition of 1900. Particular emphasis will be placed on them as elements of the universal exposition as a "system". How did panoramas reflect the themes of the exposition? How were they integrated within its overall concept? Little attention has been paid to such issues. In those rare cases when panoramas have been researched in this context, their nature and roles have often been misunderstood. This paper will not only provide a synthetic perspective on the topic, but will also correct numerous misconceptions by previous scholars.

A Virtual Tour to Japanese Panorama Halls from Fukuoka to Fukushima Prof. Machiko Kusahara

Waseda University, Tokyo, Japan

Not many images from Japanese panorama halls have been shown internationally. There is no panorama hall remaining in Japan either. Using rich materials the author has collected, this presentation invites the audience to a guided time travel to major and minor panorama halls in Japan. With images and information derived from posters, pictures, maps, keys, newspaper clippings, writings and related materials, the visual tour will focus on the images of panorama in Japan during the short but feverish Japanese panorama phenomenon, which started in 1890. Panorama halls (which will be visited either from outside and/or inside) to be presented include those in Fukuoka, Kotohira, Osaka, Kyoto, Nagoya, Kofu, Tokyo, Narita, and Fukushima. The aim of the presentation is in sharing a visual understanding on panoramas and their background in Japan.

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Great expectations? Looking for a future for the
Brussels Royal Military Museum's panoramas
Dominique Hanson, Dr. Natasja Peeters,
Royal Museum of the Armed Forces and Military History,
Brussels, Belgium
Paul Pelegrie
Pelegrie NV, Belgium

This paper presents the progress made by the Brussels panorama-team in the research, conservation, and valorisation of its three panoramas, especially the Panorama of the battle of the Yser. The presentation charts the work done during late 2010, and 2011, as the panoramas were moved in a new storage facility near Namur. It discusses various possibilities of projects of public valorisation that have emerged at different levels.

The presentation then explores the role of the Panorama of the battle of the Yser in the commemorations of the First World War in the Brussels Royal Military Museum from 2014 onwards. Due to conservation / restoration issues, the Brussels Royal Military Museum is looking into the possibilities for a virtual reconstruction of the Panorama of the battle of the Yser. For this, the museum has collaborated in 2010/11 with a specialised firm, which prepared a test case. The first results were unveiled in Gettysburg last year. The paper elaborates further on the promising results of this first trial, and aims to explain some of the complex digital techniques that were used to arrive at the results of this test case.

Ultimately, the aim of the Brussels Royal Military Museum is to create an immersion space that allows the public to experience a sensorial discovery of the First World War, as fought at the Yser-river in 1914.

“to inform the whole world and the young generations”: new diorama-
and panorama museums in contemporary Turkey
MMag. Patrizia Kern
Graduate Programme for Transcultural Studies, Karl Jaspers Centre,
Heidelberg, Germany

When the Atatürk and Independence War Museum opened in Ankara in 2002, it was Turkey's first museum mainly presenting battle dioramas. Since then, the art of diorama-, panorama painting respectively, has become the dominant mode of representing historic battles in Turkey. Several new museums have been set up since, which were dedicated to the representation of Turkish lieux de memoire such as the War of Independence, the Battle of Gallipoli, or the conquest of Constantinople.

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The paper will present the most prominent examples of diorama- and panorama museums institutionalized between 2002 and 2009 from a historical perspective. Against the backdrop of official cultural politics as well as ongoing societal and political debates, it will make the point that the panoramas became a means of identity politics by delineating how the panorama as a medium was used by different groups in society to represent and negotiate national founding myths and, thus, national identity.

Ass. Prof. Matthew Lopas
Hendrix College, Conway AR, USA

Matthew Lopas will discuss his experiences as a perceptual painter of interior spaces. He will examine his evolution from painting in a viewfinder mode to painting as if from a central point in a sphere. If one paints as one turns the head to encompass the entire globe of perception, one produces an image that is uniquely distorted. The viewer is "in" the painting in a way that is impossible with conventional methods. This type of imagery creates the possibility of a profound emotional intimacy.

Matthew Lopas has discovered that this is similar to mapping the globe. Just as the cartographer can rigorously choose what to "distort" and what to keep "true" by selecting a projection system and then applying it according to an agenda, he has discovered that the same rigor can be applied to perceptual. He has learned artists can intuitively choose what to "distort" and what to keep "true" with the rigor of the mapmaker. Applying this modality to painting interiors creates the possibility of inverting, twisting, stretching, duplicating, and bending objects in a poetic way more reminiscent of expressionism than realism.

Moving in Circles. The ICCI 360 Arena
Ass. Prof. Martin Woolner

Director of Innovation for the Creative and Cultural Industries (ICCI)
Plymouth University, Faculty of Arts, United Kingdom

During the summer of 2012 (27th July to 9th September) ICCI, Plymouth University is presenting a 360° arts, multimedia and performance festival following the aspirations of the London 2012 Olympic and Paralympic Games, Cultural Olympiad. The venue is a twenty one metre diameter structure containing a six metre high 360° projection screen, surround sound, a performance space and a large auditorium. The panoramic film format was envisaged resulting from imaging research that has been undertaken by ICCI over recent years.

ICCI has commissioned artists and filmmakers, published open calls for content to image makers and performance artists and created its own productions, contributing to more than a hundred new 360° works being produced and showcased within the ICCI360 Arena. This paper will report on the six weeks of events and provide an insight to the parameters of creating and presenting works in this unique format.

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2008

marina_elenkova@abv.bg

1877

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2006

panoramapleven@gmail.com

3.

1998

panoramapleven@gmail.com

mary_plbg@abv.bg

4.

M.
1934

laproshina@gmail.com

List of participants with brief biography

1. Marina Elenkova

Specialist in the Military Historical
Museums, Pleven, Bulgaria
marina_elenkova@abv.bg

Marina Elenkova has been a specialist in the Public Relations Department of the Military Historical Museums Pleven since 2008. She participates in research at the institution associated with the Battle of Pleven in 1877. She has published articles in periodicals.

2. Iliana Karagiozova

Specialist in the Military Historical
Museums, Pleven, Bulgaria
panoramapleven@gmail.com

Iliana Karagiozova is a specialist in the Military Historical Museums Pleven from 2006. She worked as a Methodologist in the Public Relations Department and is responsible for overall training of guiding staff. She has publications in the press.

3. Assoc. Prof. Milko Asparuhov

panoramapleven@gmail.com
Mariya Monova
mary_plbg@abv.bg
Military Historical Museums, Pleven,
Bulgaria

Prof. Milko Asparuhov is archaeologist and medievalist. From 1998 he was Director of the Military Historical Museums, Pleven, foreign member of Russian Academy of Natural Sciences, member of the Union of Scientists in Bulgaria. He is the author of two monographs and more than forty scientific papers.

Maria Monova is Deputy Director, Head of the Public Relations department. Editor of Military Historical Museums Pleven Collection.

4. Lyubov Proshina

The Studio of Military Artists named after
M.B. Grekov, Ministry of Defence of the
Russian Federation
Head of the department of information
and exhibitions, art critic
laproshina@gmail.com

The Military Art Studio named after M.B. Grekov has existed in Russia since 1934. 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

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mpbb@mail.ru

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G.Thewes@musee-hist.Lu

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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. The Studio has participated in the creation of large-scale government projects for 78 years of its work. Thousands of classic works on the historical and battle themes, more than 70 dioramas and panoramas in the world, painting and restoration of churches, sculptured complexes across the country - all created by Grekov Studio's artists who continue the tradition of realist art and skill of a panoramic art.

5. Marina Zboevskaya
Museum-panorama The Battle of
Borodino, Moscow / Russia
mpbb@mail.ru

Zboevskaya Marina (born in 1973) is the Head of the marketing department at the Museum-panorama the Battle of Borodino (Moscow, Russia) with responsibility for advertising projects and public relations. She also serves as a member of research groups preparing the publications about the art works of Russian battle-painter Franz Roubaud. She joined the Museum-panorama in 2002. She has a degree of the candidate of economic science

6. Dr. Guy Thewes
Musée d'Histoire de la Ville de
Luxembourg
G.Thewes@musee-hist.lu

Guy Thewes (born in 1967) is curator at the Historical Museum of the City of Luxembourg with responsibility for exhibitions and collections. He has studied History at the Université Catholique de Louvain, Belgium (MA) and the University of Luxembourg (PhD). His research focuses on early modern, transnational, urban and military history.

"Stände, Staat und Militär. Versorgung und Finanzierung der Armee in den Österreichischen Niederlanden 1715-1795" (Bohlau, 2012). 2006

7.

sara@panoramaonview.org

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His most recent book is "Stände, Staat und Militär. Versorgung und Finanzierung der Armee in den Österreichischen Niederlanden 1715-1795" (Böhlau, 2012). In 2006, he supervised the creation of a new panorama inside the museum.

7. Sara Velas
The Velaslavasay Panorama, Los Angeles / USA
sara@panoramaonview.org

Sara Velas is the founder and director of the Velaslavasay Panorama in Los Angeles, which presents a variety of pre-cinematic entertainments in its exhibition hall, theatre and gardens. Major efforts include the 360-degree arctic panorama Effulgence of the North, the 270-foot-long moving panorama The Grand Moving Mirror of California, and a garden rockery installation paired with Chinese Opera performances titled Pursuing the Verdant Dream. A member of the International Panorama Council, Ms. Velas has travelled 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. She is also deeply concerned with architectural preservation and has worked as a volunteer activist with the Modern Committee of the Los Angeles Conservancy. Born in Panorama City, California, Sara Velas received her BFA in Painting from Washington University in Saint Louis, Missouri and resides in Los Angeles.

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1969

vchakov@abv.bg

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(1956)

veronica@frenks.com

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PROURB-FAU-UFRJ

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*Programa POS-
Graduacao Urbanismo FAU / UFRJ,*

leitao.thiago@gmail.com

*PROURB-FAU-UFRJ
Sint-Lucas Architectuur,
Hogeschool Voor Wetenschap & Kunst,
2007-2008.*

FAU

*/ UFRJ, 2009. 2010 .
Pontificia Universidade Catolica PUC-Rio*

8. Ventislav Chakov
Historical Museum of Balchik /
Bulgaria
vchakov@abv.bg

Ventsislav Chakov was born in Balchik, Bulgaria, in 1969. Having taken a college degree in Dental Technology from 'Dr N. Nikolaev' Medical Institute in Varna, he went on to study History, obtaining his bachelor's degree from 'Episkop Konstantin Preslavski' University of Shumen, and his master's degree from 'Saints Cyril and Methodius' University of Veliko Turnovo. He currently works as a curator at the Historical Museum of Balchik and is responsible for the 'History of Bulgaria: 15th-19th Centuries' department. His research work is in the field of military history, military uniform, and aviation heraldry. His interests include history of the art of panorama and battle painting. He has contributed over 40 articles to Bulgarian specialist and popular publications. Some of his illustrations have also been included in foreign publications.

9. Drs. Veronica Frenks
Ma Plume, Vlissingen / Netherlands
veronica@frenks.com

Drs. Veronica Frenks (1956) studied romance languages and works as an independent researcher and publicist, mainly about historical subjects.

10. Prof. MSC Thiago Leitão de Souza
PROURB-FAU-UFRJ Rio de Janeiro / Brazil
leitao.thiago@gmail.com

Thiago Leitão, is an architect and Phd Student in Programa de Pós-Graduaçãoem Urbanismo FAU/UFRJ, Rio de Janeiro, Brazil. Master in Science of Arts, PROURB-FAU-UFRJ Rio de Janeiro, co-realized at Sint-Lucas Architectuur, Hogeschool voor Wetenschap & Kunst, Brussels, 2007-2008. Was substitute Professor of his home university FAU/UFRJ 2009. Since from 2010, he is Professor at Pontificia Universidade

11. - 1980

stephan.oettermann@asisi.de

12.

2003

office@asisi.de

13.

chtsagka@tf.auth.gr

/ 2008

Católica PUC-Rio and Universidade Gama Filho UGF-RJ, where he teaches in the Architectural and Urbanism representation field, developing subjects and articles about Panoramas, Computer graphics techniques, Drafting, Freehand sketches and mixed digital experiences

11. Dr. Stephan Oettermann
asisi GmbH, Berlin / Germany
stephan.oettermann@asisi.de

Stephan Oettermann, who in 1980 created the first major work on the phenomenon and face of panoramas, is today the curator of asisi GmbH

12. Prof. Yadegar Asisi
asisi GmbH, Berlin / Germany
office@asisi.de

Yadegar Asisi is Spiritus rector of the privately owned asisi GmbH, which since 2003 has been mounting panorama exhibitions on a variety of changing themes in Leipzig, Dresden, and now also in Berlin.

13. PhD cand. Christina Tsagkalia
Teloglion Foundation of Art, Thessaloniki
/ Greece
chtsagka@tf.auth.gr

Christina Tsagkalia has studied History and Archaeology, Faculty of Philosophy, in the Aristotle University specializing in Archaeology and History of Art. She has a Master degree in Classical and Roman Archaeology and is a PhD candidate in Classical Archaeology and Art with specialization in sculpture. She has worked as archaeologist in several excavations conducted under the supervision of the Greek Ministry of Culture and the Aristotle University of Thessaloniki in Macedonia and Thrace (among them are the excavations in Pella, Vergina and Dion). Since 2008, she belongs to the staff of the Teloglion Foundation A.U.Th., in the department of exhibition's organization and the Tonis Spiteris Archive.

14.

gribble@earthlink.net

15.

sl.alingvangesau@gmail.com

(1988)

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16.

erhuhta@ucla.edu

(Jussi Parikka, 2011)

(2012)

14. Suzanne Wray
New York / USA
gribble@earthlink.net

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. For the Metropolitan Chapter of the Victorian Society in American, she lectured on panoramas in New York. Her research has been published in the Magic Lantern Gazette, and the Society for Industrial Archeology newsletter.

15. Sylvia Alting van Geusau MA
University of Amsterdam / Netherlands
sl.alkingvangeusau@gmail.com

Sylvia Alting van Geusau (1988) studied Theatre Studies and Art History at the University of Amsterdam. In August she obtained her Master degree in Art Studies. In her master thesis she gave an detailed overview of the history of all panoramas exhibited in Amsterdam in the nineteenth century. Using this history she explained the position of the panorama within the changing city of Amsterdam

16. Ph.D. Erkki Huhtamo
University of California Los Angeles,
UCLA Department of Design Media Arts,
Los Angeles / USA
erhuhta@ucla.edu

Erkki Huhtamo is Professor of Media History and Theory at the University of California Los Angeles, Department of Design Media Arts. He holds a Ph.D. in cultural history. He is widely known as a pioneering media archaeologist. His most recent books are Media Archaeology: Approaches, Applications, and Implications (ed. with Jussi Parikka, University of California Press, 2011) and a large monograph, Illusions in Motion: a Media Archaeology of the Moving Panorama and Related Spectacles (forthcoming Autumn 2012, The MIT Press).

17.

kusahara@waseda.jp

" (2007).
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" (2011).

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dominique.hanson@klm-mra.be

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1994)
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2000).

natasja.peeters@klm-mra.be

(1994-98),

paul@pelegrie.be

(2000-03),
*De uitvinding van het
landschap. Het Vlaamse landschap van
Patinir tot Rubens, 1520-1700, Antwerp,
RMFA (2004),*
- RMFA
(2004-06). 2006 .

2011 .
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(2008-2011).

17. Prof. Machiko Kusahara
Waseda University, Tokyo / Japan
kusahara@waseda.jp

Machiko Kusahara is Professor at the School of Culture, Media and Society, Waseda University, Tokyo. Her research focuses on the interplay between media culture, technology, and society in both early visual culture and contemporary media art. She has curated, written, and juried internationally since mid 1980s. Publication in English includes "Device Art: A New Approach in Understanding Japanese Contemporary Media Art" (2007). ""We Will Open the Panoramakan", The Beginning of the Panorama Craze in Meiji Era" (2010), and "The 'Baby Talkie', Domestic Media, and the Japanese Modern" (2011).

18. Dominique Hanson
Royal Museum of the Armed Forces and
Military History, Brussels / Belgium
dominique.hanson@klm-mra.be
Dr. Natasja Peeters
Royal Museum of the Armed Forces and
Military History, Brussels / Belgium
natasja.peeters@klm-mra.be
Paul Pelegrie
Pelegrie NV / Belgium
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Natasja Peeters has a Ba in History (Vrije Universiteit Brussels, 1994) and a PhD in History of Art and Archaeology (Vrije Universiteit Brussels, 2000). She was an aspirant of the Belgian Fund for Scientific Research (1994-98), post-doc researcher at Groningen University (2000-03), curator of the exhibition De uitvinding van het landschap. Het Vlaamse landschap van Patinir tot Rubens, 1520-1700, Antwerp, RMFA (2004), and scientific collaborator of the Rubens-project and exhibition at the RMFA of Brussels (2004-06). In 2006, she became curator of the art collections in the Royal Museum of the Armed Forces and Military History, Brussels. Since 2011, she is head of exhibitions, publications and arts of the museum. She taught the course of European painting at Vrije Universiteit Brussels (2008-2011).

1993 .

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kern@asia-europe.uni-heidelberg.de

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2000 .

matlopas@gmail.com

M.F.A.

, 1995

, B.F.A.,

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, BA,

, 1988

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, 1985.

She has published numerous art-historical articles since 1993 and edited various books. Her PhD will be published in 2012 by the Royal Academy of Sciences, Letters and Arts of Belgium, with the support of the Belgian University Foundation.

19. MMag. Patrizia Kern
Graduate Programme for Transcultural
Studies, Karl Jaspers Centre, Heidelberg
/ Germany
kern@asia-europe.uni-heidelberg.de

Patrizia Kern graduated from Innsbruck University with a major in History and a minor in Media Studies. She holds an additional major in Ancient History from the same University. As a research and teaching assistant at the Department of Contemporary History at Heidelberg University from 2008-2009, her focus was on the history of the Turkish Republic. Since 2009 she is a member of the Graduate Program for Transcultural Studies within the Cluster "Asia and Europe in a Global Context" at Heidelberg University with a dissertation project on "Museums and memory politics in contemporary Turkey".

20. Ass. Prof. Matthew Lopas
Hendrix College, Conway AR / USA
matlopas@gmail.com

*Since 2000 Matthew Lopas is teaching as Associate Professor of Art with tenure at Hendrix College, Conway, AR
Yale School of Art, M.F.A., Painting and Printmaking, 1995
School of the Art Institute of Chicago, B.F.A., Painting and Drawing, 1991
University of Michigan, B.A., Arts and Ideas/Chinese Studies, 1988
Taiwan, semester in studying Mandarin Chinese in private tutorial, 1986
Nanjing University, Semester studying Mandarin Chinese and Modern Chinese History, 1985*

21.

M.Woolner@plymouth.ac.uk

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Igloo Vision Limited,
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21. Ass. Prof. Martin Woolner
Plymouth University, Faculty of Arts /
United Kingdom
Director of Innovation for the Creative
and Cultural Industries (ICCI)
M.Woolner@plymouth

Martin Woolner is Director of ICCI (Innovation for the Creative & Cultural Industries) at Plymouth University, UK. He is also Director of ICCI360, specialists in imaging research and the production of 360° film, animation, performance and interactive multiplayer games for the purposes of entertainment and education. ICCI360 disseminates its developed knowledge through the provision of many film and animation workshops, education seminars, research symposia, technical support and collaborative productions.

For three years Martin Woolner has been developing in collaboration with Igloo Vision Limited, UK a 360° multimedia venue that is suitable for touring purposes. This has resulted in a number of structures of various sizes and configurations that are suitable for a wide range of events and functions. Woolner is the producer for the festival that will be using the largest of these structures, the 21 metre ICCI360 Arena that will be used for the Olympic & Paralympic events this summer.

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Ordinary General Assembly 2012 - invitation and agenda

Dear member of IPC, dear friend of the panorama community,

According to Article 16 of the Statutes of IPC, we are honoured to invite you to attend IPC's General Assembly, which will take place at Pleven Municipality, sq. Vazrazhdane, N1, 5800 Pleven, Bulgaria on Tuesday, 11 September, 2012 from 16.30 to 17.30, local time.

The agenda is as follows:

1. Opening of the Assembly and approval of the Agenda
2. Approval of the Proceedings of the Constituent General Assembly 2011 in Gettysburg PA, USA (s. attached file)
3. President's Report
4. Financial report 2011 and discharge for the Executive Board
5. Elections
 - a. Executive Board
 - b. Auditors
6. Strategic Plan 2012-2013
7. Budget outlines 2012 and 2013
8. Membership fees 2013
9. Information on forthcoming conferences
10. Appointing Honorary Members
11. Any other business and closing of the Assembly

The General Assembly is open to all participants of the 21st International Panorama Conference, but only enrolled IPC members are entitled to vote.

Best regards,

On behalf of the IPC Executive Board,

Ernst Storm	Patrick Deicher
President	Secretary-General

HIGHLIGHTS in the Post – conference tour

The town of Veliko Tarnovo

Tarnovo was a capital of the Medieval Bulgarian kingdom more than two centuries (since the end of XII to the XIV c.). It was a center of political, administrative, religious and cultural life of the kingdom. Contemporaries have described it as "God's preserved town", "The Great Tarnov", "The queen of the towns", "the second town in words and acts after Constantinople". Tarnovo became a capital of the restored Bulgarian state in 1186 after two-century Byzantine rule. The strategic location and the fact that Tarnovo had been one of the best fortified towns in the XII c. was a precondition for its choice as a capital. The capital was extended on three hills: Tsarevets, Trapezitsa and Momina krepost. They were fortified by impressive walls. Residential quarters arose on the slopes towards the river of Yantra and on its banks. The inaccessible hill of Tsarevets was the best place where the supreme power of the Bulgarian tsars could be established. The sophisticated fortress system ensured safety of the citizens. The main entrance of the fortress was the west one. It was fortified by four consecutive gates and turrets above them. There was a wooden draw-bridge in front of the first gate.

The king's palace and the Patriarchal complex were the most impressive ensembles on the hill. The Medieval Bulgarian rulers and their entourage resided at the palace. The complex was reconstructed several times in the period XII-XIV c. It was surrounded by high fortress wall with turrets. Richly decorated buildings were facing an inner yard.

The Patriarchate – "The mother of all Bulgarian churches"- headed the religious life of the kingdom. It was protected by fortress walls and turrets. Libraries, residential buildings and offices of the patriarch, cells of monks were built inside. The patriarchal church "Ascension of Christ" with a Bell-tower were erected in the center of an inner yard.

Baldwin's Tower was named after the Latin Emperor Baldwin of Flanders, captured during the Battle of Adrianople in 1205 by Tsar Kaloyan. According to the legend, Baldwin was imprisoned in this tower after the battle and died there.

The fortress amazes with the number of the orthodox churches raised there – 23 churches, 4 of them belonged to monasteries. Their facades were decorated with the typical of the epoch pictorial style and the walls were painted with marvelous frescoes. The entirely rebuilt patriarchal church "Ascension of Christ" could be seen in our days. The fortress Tsarevets is nowadays one of the most visited landmarks in the country.

Trapezitsa Hill is located northwest of Tsarevets and was known for its many churches and as the main residence of the nobility. In the Middle Ages it was among the main European centres of culture and gave its name to the Tarnovo Artistic School of architecture, painting and literature. Archaeological studies here continue and new

important finds are constantly discovered.

Holy Forty Martyrs Church

This church is the Bulgarian most famous medieval monument of Veliko Tarnovo. It was built and painted in the reign of the Bulgarian Tsar Ivan Assen II in honor of his great victory at the Battle of Klokotnitsa over the Despotate of Epirus under Theodore Ducas on March 9, 1230 (the day of St. 40 Martyrs). This is the main church of the monastery of the Great Lavra at the foot of Tsarevets on the left bank of the Yantra River.

Some of the Bulgarian Empire's most significant historical records are stored in the church, including Omurtag's Column, Asen's Column and the Border Column from Rodosto from the rule of Khan Krum. The columns of Khan Omurtag and Khan Krum are written in Greek language. The inscription of Omurtag is about building of a new glorious palace on Danube River, location is still unknown. The second part of the inscription is a legacy for the new generations to remember the deeds of Omurtag. These columns were placed in the church by Ivan Asen II as a tribute to his mighty ancestors.

In the first years of Ottoman rule, the church preserved its Christian character, possibly until the first half of the 18th century. It was then converted to a mosque, with the mural paintings, the icons and the iconostasis being destroyed and alterations being made to the structure itself in 1853. Only a limited number of paintings are preserved, primarily from the northern half of the narthex's west side.

Archaeological research of the church began as early as the 1850s, but excavations were first made in 1906 and 1914, after it was badly damaged by an earthquake in 1913. The full independence of Bulgaria from the Ottoman Empire was proclaimed by Tsar Ferdinand on 22 September 1908 in the church.

In 1972, a royal burial of a 1.9 m-tall accoutred man was excavated that included a massive (61.1-gram) gold ring bearing a heraldic image and the inscription Kaloyanov prasten ("Kaloyan's ring") in negative. After extensive reconstruction works, the Holy Forty Martyrs Church was fully renovated in the 2000s and opened once again to the public, with an official inauguration on 14 September 2006. The church modern look greatly resembles its medieval structure. Following the church's reconstruction, it has been used as the burial place for the remains of Bulgarian emperors and nobility. In the church are buried the kings Kaloyan, Ivan Asen II, Michael Shishman, and Queens Mary and Irina Ana, St. Sava of Serbia, and many other members of the royal family and the Bulgarian aristocracy. It also contains the remains of Kaloyan taken 800 years after his death.

The church was declared a National Antiquity and architectural monument of national importance in addition to artistic monument of national interest.

The Samovodska charshia

The Samovodska charshia is the old market in the old capital of Bulgaria – Veliko Tarnovo. In the early 19th century, when the town was rapidly developing, there emerged a shopping centre with lots of workshops, bakeries and cafes. The nowadays existing workshops recreate the Renaissance atmosphere. There are cutlery, tannery, pottery, a carpenter's shops and a weaving workshop, where the artisans follow authentic technologies of work.

During the 19th century the important Tarnovian inns were located there. The most popular among them was the Hadji Nikoli Inn, which has now been restored.

Today the architectural heritage site Somovodska charshia includes the monument and the museum house of the eminent Bulgarian writer Emilian Stanev and the monument to Stefan Stambolov – an active figure from the time of the Bulgarian Liberation, who afterwards became Prime-minister of Bulgaria (1887-1894).

The village of Arbanasi

It is located on a high plateau 4 km from the city of Veliko Tarnovo. It is known that the village existed during the time of the Second Bulgarian State (1185 - 1393). At that time the Bolyari living in the capital Tarnovo used it as a summer residence. According to legend, the Tsar of Tarnovo minted coins here.

After the victory of Ivan Asen II (reign 1218 - 1241) in 1230 at Klokotnitsa over the forces of Episcopo Teodor Komnin, the kingdom of Arbanasi (now Albania) became part of the Bulgarian Empire and many inhabitants of the new territories settled in the region. According to one account, the village was named after the homeland of the settlers. The main activities practiced by the residents of Arbanasi during the Ottoman rule were animal husbandry and trade. Some inhabitants bred silkworms.

During the 17th century, Arbanasi rose to prominence as a trading center. The houses of wealthy traders from this period resembled small fortresses. They appeared severe and forbidding from the outside, without balconies or terraces, with bars on the windows and sturdy armored entrances. Within, however, they were richly appointed and most impressive. The entire interior was decorated with doors, windows, closets, floors with exceptionally ornate woodworking and plaster elements, all of which demonstrates the highly developed artistic skills of the builders.

Characteristic of the houses in Arbanasi is that because of the way they were built, it was possible to remain inside for long periods without going out, except to the well in the courtyard for water.

A century later the village was looted and set on fire by the Kardzhalisti (mercenaries engaged by the Ottoman Empire who usually marauded in gangs). The residents of Arbanasi, after suffering through an epidemic of cholera and several

earthquakes, were forced to seek a calmer and more secure place to live.

After 1810, Arbanasi was gradually repopulated. Settlers arrived from the Hellenic and Trevnenic Balkans, but the village was overshadowed by the Turnovo revival. The glory that was Arbanasi is still evident in the many houses and cultic buildings, the traditions and customs, associated with its former residents.

The most interesting museums in Arbanasi are the Konstantsaliev house, The Birth of Christ Church, and The Church of the Archangels Michael and Gabriel.

The Konstantsaliev house

It is among the largest of the richly decorated houses that have been preserved. It dates from the 17th century. At a later date Atanas Konstantsaliev purchased and restored the house, and it is known by his name to the present day. In 1913, it was leveled by an earthquake. After that it was again purchased and converted into a museum. In 1958, an exhibit of artifacts from the 19th century was held in the house. The exposition represents the way of life of the wealthy merchants in the period of the zenith of the village XVI – XVII-th c. The house is an example of the unique style of architecture in the village of Arbanasi – a house-fortress surrounded by high stone walls.

Church of the Nativity

This is the earliest and the most richly decorated church in the village of Arbanasi. It was built by stages. The oldest layer of wall-paintings is from the end of XVI c. The church is divided into a men's section (the narthex) a woman's section (the vestibule), and a galleries that enclose these areas on the north and west. To the east the church adjoins The Saint John the Baptist Chapel. The narthex that can still be viewed today at first stood alone as a church, and the murals on its walls were executed in 1597. Also from this period are the murals The Last Judgment and The Birth of Christ. The murals in the women's section are on the walls and entrance. The theme of the murals in the chapel are dedicated to their patron saint, John the Baptist. The church was declared an architectural and artistic-cultural monument in the 61st edition of the State Records, in 1978.

One of the most interesting scenes is the genealogical tree of Jesus Christ with the twelve ancient philosophers. It is in the narthex.

"The wheel of life" is the most impressive wall-painting in the gallery of the church. This is the earliest presentation of the scene on the walls of Bulgarian churches.

The Ethnographic museum Etar

The Architectural and Ethnographical Complex Etar is the first open air museum of this kind opened in Bulgaria. The museum is situated 8 km south of the town of Gabrovo and was established on September 7th, 1964. Etar is the old name of

the Yantra River. The 50 museum sites, arranged over an area of 7 hectares, give a mental picture of the architecture, folklore, crafts, traditional cuisine, household order and clothing of the Gabrovo region from the Revival period – the second half of 18 and the 19 centuries. Of the 25 demonstrated crafts 19 are live.

Etar is the only one and unique collection of the old-times water-driven machinery in Bulgaria.

It was build and organized by means of three methods – on site restoration, on site preservation, transportation of originals and restoration of buildings. Etar consist of 10 objects and its one of the most rich and well kept active technical collection around the European museums on the open air. This is the reason the water wheel to be the emblem to the Etar. The most important specialty to the collection is that all objects are in action as it was in the past.

The Boyana Church

The Boyana Church, in the eponymous Sofia suburb at the foot of Mt. Vitoshka, is one of the few complete and perfectly preserved mediaeval monuments testifying to the significant contribution of Bulgarian monumental painting to European culture in the middle Ages.

The Boyana Church was built in three stages: in the late 10th and early 11th, the mid-13th, and the mid-19th centuries. The oldest section is a small one-apse cross-vaulted church with inbuilt cruciform supports. It was built in the late 10th and early 11th century. The second section, which adjoins the Eastern Church, was commissioned by Sebastocrator Kaloyan and his wife Dessislava and in the mid-13th century. This building belongs to the two-floor tomb-church type. The exterior is decorated with ceramic ornaments. The last section was built on donations from the local community in the mid-19th century.

The Boyana frescoes are an early example of the icon-painting style which later on was adopted in mural painting and as such they mark the beginning of specific features which strongly influenced the Tirnovo artistic school. The icon-style murals that became widespread in the Serbian, Russian and Mount Athos monasteries during the 14th to 16th centuries are closely related to this innovation.

National Museum of History

The National Museum of History in Sofia, founded in 1973, has become the largest depository of Bulgaria's cultural and historical heritage, a guardian of treasures of great cultural value/world significance, one of the biggest museums on the Balkan Peninsula. Since its foundation the National museum of history has accumulated over 600 000 artifacts-monuments of culture and amassed rich archaeological and historical archive. Its funds account for one fifth of all monuments registered in Bulgaria.

PLEVEN



Pleven Epopee 1877 Panorama

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*The Chapel-mausoleum
"St. George Victor"*



*The iconostasis in the
Chapel-mausoleum
"St. George Victor"*



*Plevna Epopee 1877
Panorama*

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*The ossuary in
Skobelev Park -
museum*



*Inside the
Pleven Epopee 1877
Panorama*



*The museum house
"Tsar Liberator
Alexander II"*

HIGHLIGHTs in the Post
conference tour



*The Eastern Gate of
Serdica Fortress in Sofia*



A house in Arbanasi

HIGHLIGHTs in the Post
conference tour



The Boyana Church



The Boyana frescoes



*Church of
the Nativity in Arbanasi*

HIGHLIGHTs in the Post
conference tour



The Tsarevets Fortress



The Tsarevets Fortress



Etar open air museum

HIGHLIGHTs in the Post
conference tour



*The Konstantsalieva's
house in Arbanasi*



*The Panagyurishte
golden treasure*



*The St. Petka
Samardjiiska
Church in Sofia*

HIGHLIGHTs in the Post
conference tour



*Saint 40 Martyrs
Church in V. Tarnovo*



*The town of
Veliko Tarnovo*



*St. Alexander Nevski
Cathedral in Sofia*