

PANORAMA

International Panorama Council

Newsletter 47 | May 2024



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The International Panorama Council (IPC) is the international organization of panorama specialists committed to supporting the heritage and conservation of the few existing panoramas dating from the nineteenth and early twentieth centuries, and to sharing knowledge and awareness of the panorama as a medium, including its current relevance and development. We promote professional trusteeship and stimulate worldwide research and conversation on panoramas, historic and modern.

IPC is active in the fields of restoration, research, financing, exhibiting and marketing of panoramas. Our interests also extend to the wider field of panoramic media, including nineteenth-century derivatives of the panorama such as the moving panorama and the diorama as well as related historic and contemporary media including photography, film, video, print media, games, and virtual reality. Throughout our efforts, IPC strives to connect the past, present and future of the panorama phenomenon worldwide.

The word “panorama” is common in modern language. However, the term was originally coined in the eighteenth century for an extraordinary visual spectacle. A panorama (or a cyclorama as it is called in some parts of the world) is a purpose-built structure that contains a large 360° painting, creating an illusion of standing in the middle of a place and/or event. Natural lighting from a concealed source adds to the virtual experience. As such, a panorama is more than a painting; it is a hybrid construct that synthesizes painting, architecture, and lighting, and often also incorporates sculpture (as in a faux terrain) and print media (e.g. an orientation plan).

The International Panorama Council is a non-governmental and not-for-profit association subject to Swiss law.

The *IPC Newsletter* has been published semi-regularly since 2005 and currently publishes twice annually.

Front Cover
Visitor atop the viewing tower inside the *Cathedral of Monet* panorama by Yadegar Asisi; see p. 17. Image ©asisi, used with permission.

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Welcome

Molly Briggs, IPC President

This issue of the **IPC Newsletter** marks our first use of a new design by recent University of Illinois Graphic Design graduate [Elias Harris-Bommarito](#) (BFA 2024). We invited students in my Typographic Systems class to practice their typographic skills by developing layouts that would showcase the highly visual nature of panoramic media for both digital and print distribution. Students earned course credit while gaining professional experience on a practical and artful project with a real-world client.

Fourteen students presented original and compelling designs in an in-person review with myself and Professor Nicholas Lowe (IPC Outreach Committee; School of the Art Institute Chicago), and then IPC's Executive Board members reviewed and responded remotely. We eventually selected Elias's design on the basis of the elegance with which it pairs display and text faces with images in a highly flexible arrangement that we will can look forward to using in the months and years ahead. We hope you enjoy reading in this new format and invite you to share your own panorama-related news and observations for publication in future issues. Issue no. 48 will appear in November 2024 and you can contribute your news items and images by clicking [here](#) or scanning the QR code on page 2.

We are also pleased to announce that the inaugural volume of the new *Panoramic & Immersive Media Studies* (PIMS) *Yearbook* is in production with De Gruyter in Berlin. This new publication pairs peer-reviewed academic research with professional and artistic projects. The digital version will be Open Access and

the hardcover volume will be published in full color. It will also be indexed in scholarly databases and made available in libraries around the world. At the time of this writing we expect to unveil a proof at the 2024 confernece in Lausanne and deliver the final publication in December. Meanwhile, the call for volume 2 has just gone live! Learn more at [PIMS Yearbook](#), and while you wait you can read open-access back issues of the [IPC Journal](#), published 2018–2023 and also available for purchase as a glossy paperback).

We are also in the midst of planning the 33rd Annual IPC Conference, [Panoramas as Memory of World](#), hosted in partnership with the [Swiss Federal Institute of Technology](#) (EPFL) in Lausanne, Switzerland. This highly-anticipated event will be held 2–4 October, with an optional (and recommended) post-conference tour 5–6 October, 2024. As we go to press, registration is live and spaces are available; we invite you to register and make plans to join us for another extraordinary IPC conference in Lausanne.

IPC is always developing partnerships for future conferences, and we will soon announce details of our upcoming conferences in Portugal, the Netherlands, and the United States for 2025, 2026 and 2027 respectively. You can review the most-current conference information and review past conferences on our [What We Do](#) page. If your organization might be interested in partnering to host a future conference, just write to IPC Secretary-General Thiago Leitão de Souza at secretariat@panoramacouncil.org.

As you can see, IPC is a highly active organization. Our work is accomplished almost entirely by



Elias Harris-Bommarito, 2024. Digital mockup of draft layout for the IPC Newsletter. Used with permission.

volunteers. Please consider supporting our work and/or joining our team by becoming a member or renewing your membership; donating to underwrite our activities; presenting at our conferences or joining the audience; writing for the *Newsletter* and/or the *PIMS Yearbook*; or even by joining one or more of our active standing committees, listed

below. Currently we are seeking for someone with graphic design skills to help typeset future issues of this newsletter, and someone with web design experience to assist us in maintaining our website. To learn more about either role, or about any of our committees, please contact the Secretariat. IPC needs you! ●

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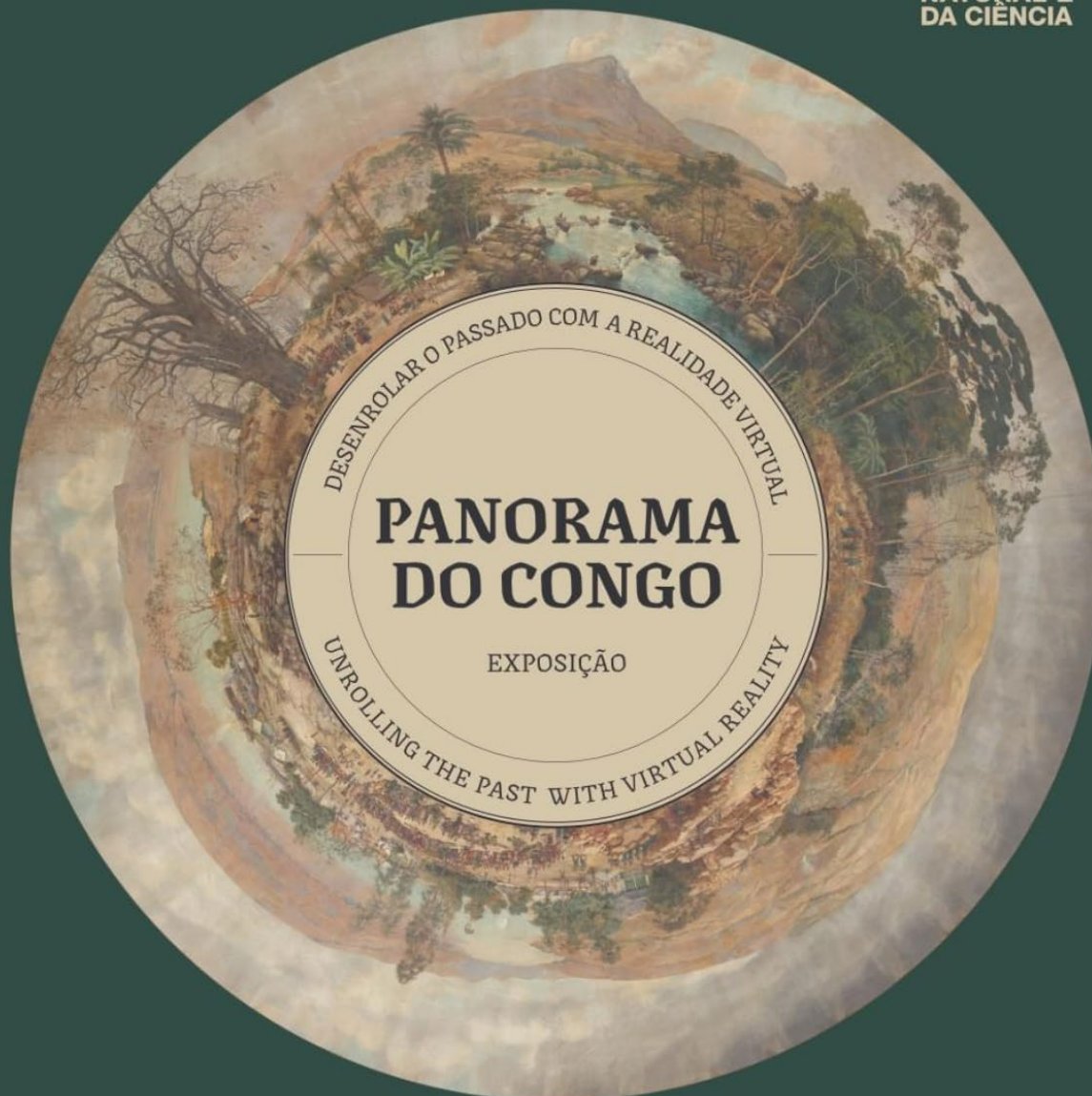
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APOIOS



PROMOTORES



PARCEIROS



Flyer for the 2024 exhibition at the National Museum of Natural History and Science in Lisbon.
Image provided by Victor Flores, used with permission.

Panorama of Congo: Unrolling the Past with Virtual Reality

Victor Flores

The exhibition “Panorama of Congo: Unrolling the Past with Virtual Reality” opened on 24 February at the National Museum of Natural History and Science in Lisbon. This exhibition stems from the research project CONGO VR (FilmeU RIT) coordinated by Victor Flores (Lusófona University) and Leen Engelen (LUCA School of Arts) and focused on the 1913 Panorama of Congo by Alfred Bastien and Paul Mathieu, currently owned by the War Heritage Institute in Belgium.

The exhibition begins by immersing the visitor in a Congolese forest of shadows that will lead them to an installation with a photographic reproduction of the Panorama of Congo and a disquieting soundscape that questions the propagandistic nature of this image. Secondly, the exhibition offers a reinterpretation of this monumental painting (1610 m²) through two Virtual Reality experiences. The first experience recalls the historical context of this colonial propaganda and the preservation issues of such colonial heritage.

The second experience showcases artistic interventions in the Panorama by the Congolese artists

Deogracias Kihalu, Castélie Yalombo, Eléonor Helio and Michel Ekeba (Kongo Astronauts), Hadassa Ngamba and Lukah Katangila. The visit concludes with a screening of a short documentary film by Érica Faleiro Rodrigues on the decolonial issues raised by this research project.

The exhibition will be on show in Lisbon until 16 June 2024.

The CONGO VR project has been presented at the IPC Conference from its outset (Luxembourg, 2022; Iowa, 2023) and has benefitted from the valuable expertise and suggestions provided by its members. Such interaction and knowledge transfer will also be the goal of the upcoming FilmeU DOCTUS seminar (Lusófona University, 21–22 March) where some Panorama researchers such as Gabriele Koller, as well as artists such as Yadegar Asisi and Christl Lidl, will present their work to the PhD students of eight European high education institutions. This seminar, titled “Media Arts: Back & Forth,” also includes a guided tour of the Panorama of Congo exhibition. ●

FilmEU

DOCTUS

MEDIA ARTS BACK & FORTH

LUSÓFONA UNIVERSITY - ROOM Z.0.2 (DAY 1)

- AUDITÓRIO FERNANDO LOPES (DAY 2- MORNING)

NATIONAL MUSEUM OF NATURAL HISTORY AND SCIENCE
(DAY 2- AFTERNOON)

Media Arts Back & Forth — This seminar invites participants to delve into the intersection of the past and future of media arts in virtual and non-virtual environments. The programme features talks by renowned media artists and researchers, a display of artistic VR applications, roundtables to discuss PhD projects and a guided tour of a historical Panorama exhibit where VR and artistic research played a key role.

A maximum of two
mobility scholarships
per institution will be
awarded.

March 21

10.00 AM
A Story of losses
- On the Early History
of Panorama Painting

Gabriele Koller, Jerusalem
Panorama, Altkötting, Germany,
IPC, Lucerne, Switzerland

11.00 AM
Virtual remediation of invisible
panoramas:
"Story of the creation
of tools dedicated
to prototyping virtual reality
panorama projects"
Christi Lidi, Guest Artist
Laboratoire MINT, Univ.
Polytechnique de Lille

12.00
Knowing When (local time)
Joel Ryan, Emeritus Director of
STEIM Amsterdam; Professor of
the Institute of Sonology of the
Royal Conservatory, The Hague

2.15 PM
Roundtables - PhD projects
short presentations

3.30 PM
VR and Artistic Research:
Showcases and discussion

Anatomy of Desire -
Re-imagining Edouard
Muybridge, memory and
pre cinema devices through
virtual reality

Kurt D'Haeseleer, media artist,
Werkbank, Belgium.

Rios Trilogy, the map is not
the territory - perspectives on
the Amazon Basin.

Laura Colmenares Guerra,
Colombian-Belgian artist
working with installation, 3D,
VR & Clay 3D printing

Players/participant's agency
in his immersive stories:
The Imaginary Friend /
The Smartphone Orchestra

Steyn Hallema, Creative
director and immersive
storyteller, Netherlands

March 22

10.00 AM
My Panorama Story:
Why a so-called ancient art
form belongs in our time
Yadegar Asisi, visual artist,
Berlin, Germany

12.00 AM
Challenges of creating the 30
years media art retrospective
The Artwork as a Living
System by Christa Sommerer
& Laurent Mignonneau

Christa Sommerer, Professor
and Founder of the Interface
Cultures program, University of
Art and Design Linz

3 PM
Guided tour to the Exhibition:
Panorama of Congo. Unrolling
the Past Through VR
National Museum of Natural
History and Science

COORDINATION
VICTOR FLORES

ORGANIZATION TEAM
WIM FORCEVILLE
LEEN ENGELLEN
PATRICIA FRANCO

PLEASE
REGISTER HERE



Photo: Tobias Wootton, 2014 Karlsruhe, 2022
© 2022 Christa Sommerer & Laurent Mignonneau
Eau de Jardin

Flyer for the FilmEU DOCTUS event at Lusofona University in Lisbon, Portugal.
Image provided by Victor Flores, used with permission.

Lusófona University, Lisbon, Portugal | March 21–22, 2024

Media Arts: Back & Forth

Gabriele Koller, Vice President, IPC

The **Media Arts: Back & Forth** seminar, coordinated by Victor Flores and organized by Wim Forceville, Leen Engelen, and Patricia Franco, invited participants to explore the interface between the past and future of media art in virtual and non-virtual environments. The program included lectures by renowned media artists and researchers, a display of artistic VR applications, discussion panels on PhD projects and a guided tour of a historical panorama exhibit in which VR and artistic research played a key role.

Invited speakers included Gabriele Koller (Germany), Christl Lidl (Belgium), Joel Ryman (Netherlands), Kurt D’Haeseleer (Belgium), Laura Colmenares Guerra (Colombia/Belgium), and Steye Hallema (Netherlands). Their presentations ranged from historic immersive art forms such as the panorama to VR research and artistic projects, and immersive storytelling. On day two visual artist Yadegar Asisi (Germany) and media artist Christa Sommerer (Austria) gave an overview of their extensive artistic work in the field of panoramic art and media art respectively. The seminar offered PhD students the opportunity to present their media art projects and to discuss them with the seminar participants. A guided tour to the exhibition *Panorama of the Congo: Unrolling the Past through VR* at the National Museum of Natural History and Science rounded off the very interesting event. ●

MEDIA ARTS



Participants in FilmeU DOCTUS Media Arts events at Lusofona University in Lisbon, Portugal. Images, Oleksandr Lyashchenko, used with permission.



Participants in FilmEU DOCTUS Media Arts events at Lusofona University in Lisbon, Portugal. Images, Oleksandr Lyashchenko, used with permission.

BOURBAKI PANORAMA LUCERNE



Bourbaki Panorama Lucerne: Restoration Project Completed

Barbara Steiner

With the replacement of the so-called “optical apparatus,” the renovation of the viewing platform and the renewal of the lighting system, the Bourbaki Panorama Lucerne Foundation has just realised the largest restoration project since the total renovation of the circular painting and the panorama building almost 30 years ago. To maximise the protection of the circular painting, most of the restoration work was carried out by industrial rope access technicians. The renovation was the Foundation’s response to visible signs of wear

and age. The European cultural monument now shines under a renewed “sky” in the best lighting conditions and impresses even more with its perfected 3D effect.

During this year’s 33rd International Panorama Council Conference in Lausanne and the subsequent excursion to Lucerne, participants will have the opportunity for insights into the restoration works on site. To discover details about the restoration work, visit <https://www.bourbakipanorama.ch/en/museum/renovation-2024/>. ●

Opposite: In-progress restoration showing the rotunda canopy and roof.
Image provided by Barbara Steiner, used with permission.

Renewed Interest in Reviving Innsbruck's Original Rotunda Building

Jean-Claude Brunner

In Innsbruck, Austria, the Tirol panorama painting of the 1809 Begisel battle was separated from its original rotunda in 2010 (under protest from IPC and preservationists). The Tirol panorama reopened in its new location on Bergisel hill overlooking the city in 2011. Although proposals for the reuse of the rotunda were collected at that time, progress stalled and the rotunda remained empty for a decade.

At the end of last December, the State of Tirol finally approached the city of Innsbruck in order to gift the rotunda to the city. Without clarifying the financial impact of such a transfer in ownership, the city did not accept the gift—yet. After Innsbruck's municipal elections in April 2024, it is likely that the involved parties come to a positive agreement about the rotunda's future use. ●



Front view of the Innsbruck rotunda in February 2024. Image, Jean-Claude Brunner, used with permission.

INNSBRUCK ROTUNDA



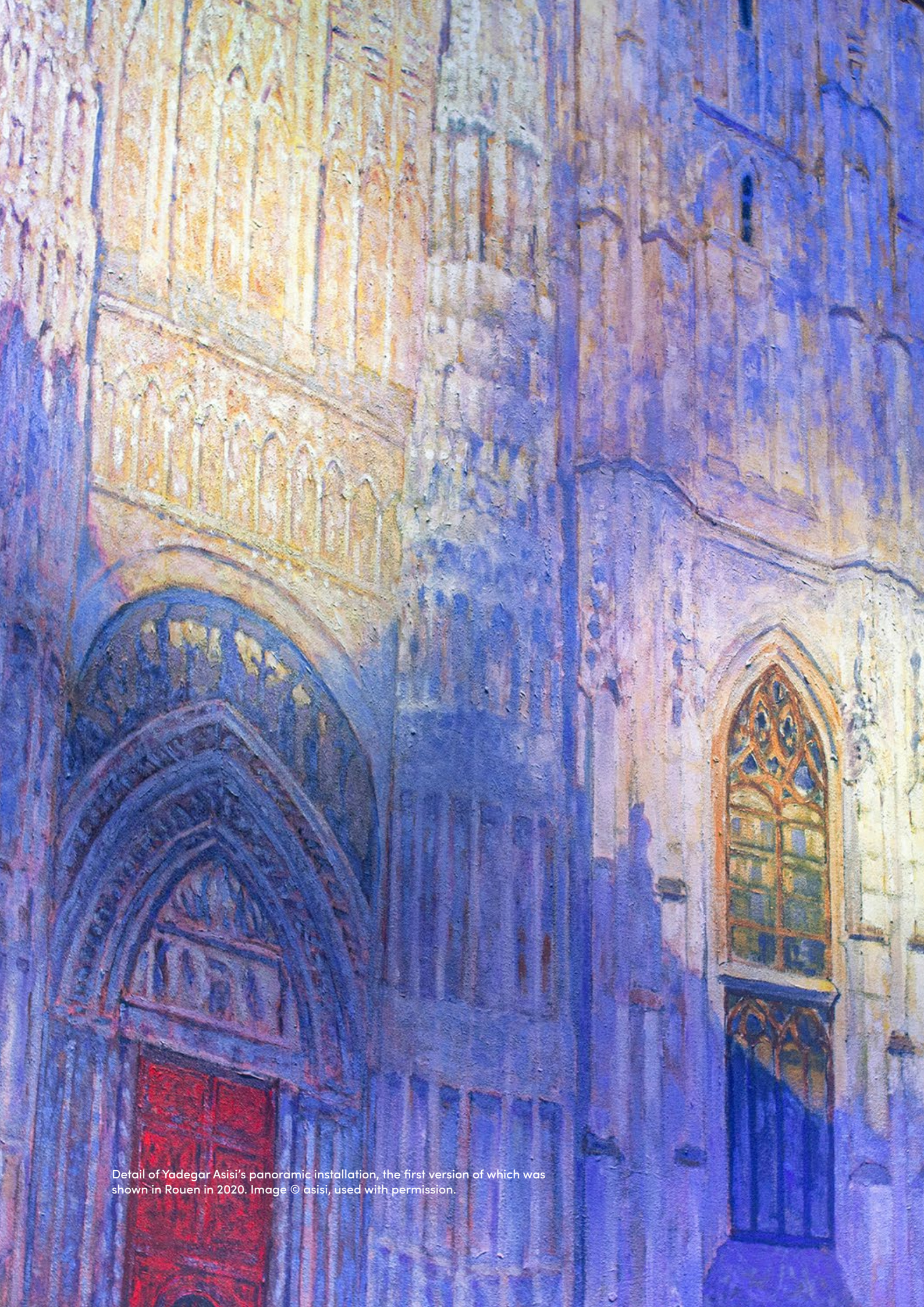
WIR FEIERN
DIE ZUKUNFT
SEIT 200 JAHREN.

PERN WEG

RUNDGEMALDE

VERFÖRMT
O.O. GRANIT
PROF. ERICH LEBER
MITARBEITER
FABRUS. WÜHLBOCK
ST. FLORIAN AM INN

Street view of the Innsbruck rotunda in February 2024.
Image, Jean-Claude Brunner, used with permission..



Detail of Yadegar Asisi's panoramic installation, the first version of which was shown in Rouen in 2020. Image © asisi, used with permission.

A Tribute to Impressionism:

Yadegar Asisi's "The Cathedral of Monet" opens at the Panometer Leipzig

Sebastian Oswald

German premiere for Yadegar Asisi's panorama *The Cathedral of Monet—Freedom of Painting*: With this work, Yadegar Asisi has created a 360° painting of colour and light in the style of Impressionism. He thus dedicates himself to one of the most important art epochs of our time and provides an insight into his own 30-year period of painterly creativity. The panorama has been on display at the Panometer in Leipzig since 16 March 2024.

Yadegar Asisi is breaking new artistic ground: for the first time, a panorama has been painted entirely in oil on canvas before being digitally enlarged and printed on fabric. The work, which was then staged on a 3,500 square metre scale, takes us back to the end of the nineteenth century in the northern French city of Rouen. From several levels of the 15-metre-high visitor tower, visitors are immersed in an experience of vivid brushstrokes and a unique interplay of colour and light.

The scenery opens up as if you were standing on Rouen's cathedral square in 1894: the evening sun almost completely illuminates the façade of Notre-Dame de Rouen Cathedral in the centre, casting a warm orange-red light on the forecourt and the houses already in the shade. A multifaceted interplay of extraordinary colour nuances, shades and incidences of light pervades the entire surroundings. Asisi immortalises famous painters and contemporaries such as Vincent van Gogh, Auguste Renoir and Claude Monet on the forecourt of the cathedral.

The starting point for the work is a 6 × 2 metre canvas on which Yadegar Asisi has painterly reconstructed the cathedral with its surrounding square and houses. The basis was a famous series of paintings by Claude Monet from 1892–1894, who captured the cathedral in Rouen several times under a wide variety of lighting conditions. The mood of the complex lighting situations inspired Asisi to depict this place and the most important players in the art world of the time.

In the accompanying exhibition with numerous works by Asisi, the artist explores the tension between painting, craftsmanship and digitalisation, but above all his experience of the senses and the world. He reflects on the interplay between art and technology in the context of social progress: just as Impressionism marked the beginning of an era that Asisi describes as the "liberation of painting," developments today are leading to the "freedom of painting." The completely free development of motifs, themes, painting techniques and technologies such as artificial intelligence are expanding the spectrum and expressive possibilities of visual artists right up to the present day.

The first digital collection by Yadegar Asisi, which is dedicated to the pioneers of modern painting, will also be published as part of the exhibition. To mark the 150th anniversary of the first Impressionist exhibition, seven artists from this era will be immortalised as NFTs in the form of

THE CATHEDRAL OF MONET



Visitors on the the visitor tower inside the panorama installation.
Image © asisi, used with permission.



THE CATHEDRAL OF MONET



Yadegar Asisi on the viewing tower in his panoramic installation.
Image © asisi, used with permission.

six digital works based on the original painting by Yadegar Asisi.

Panoramas by Yadegar Asisi have been on display in the historic gasometer since 2003. This is where the renaissance of panoramas began. In addition to Leipzig, the artist's panoramas can also be seen in Berlin, Dresden, Lutherstadt Wittenberg and Pforzheim. Further locations in Vienna and Constance are planned.

About the Artist and His Studio

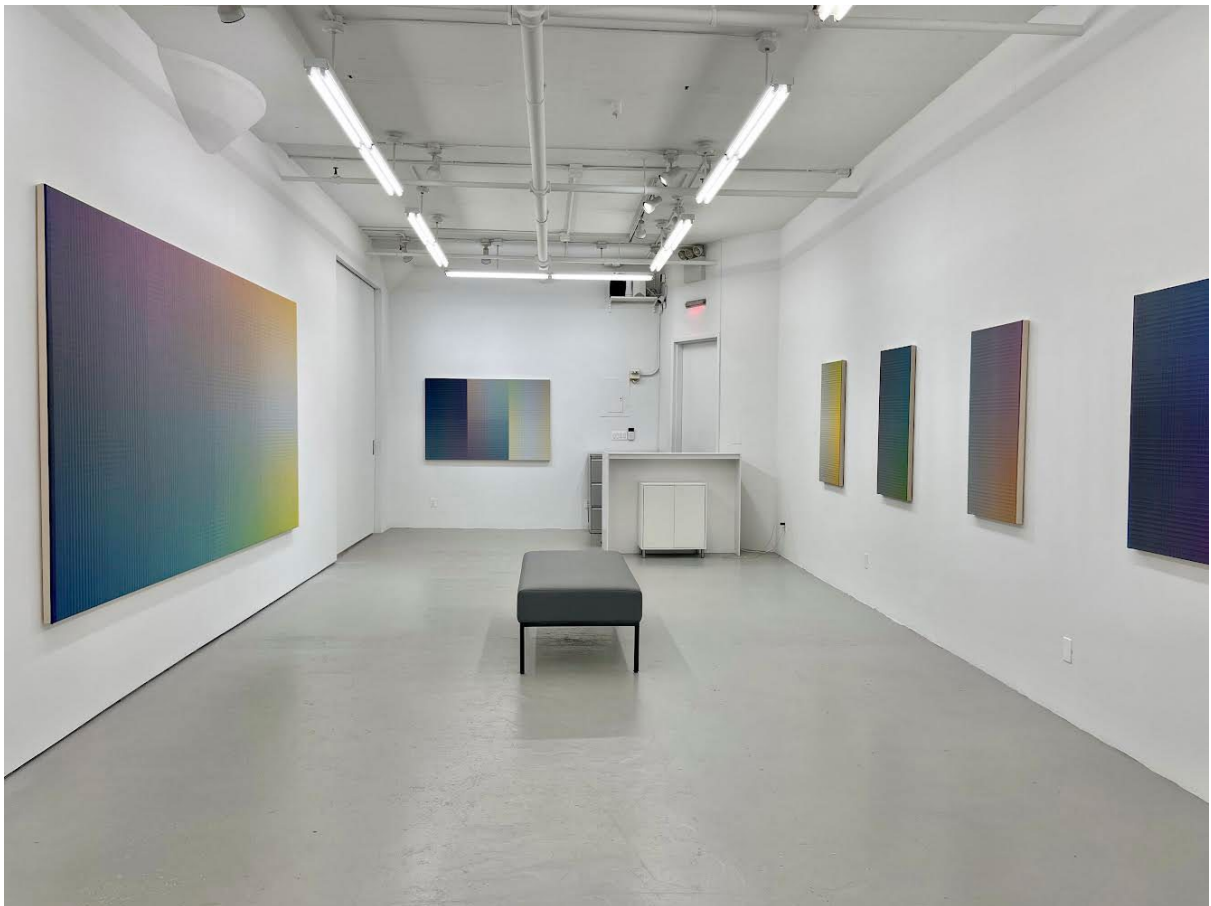
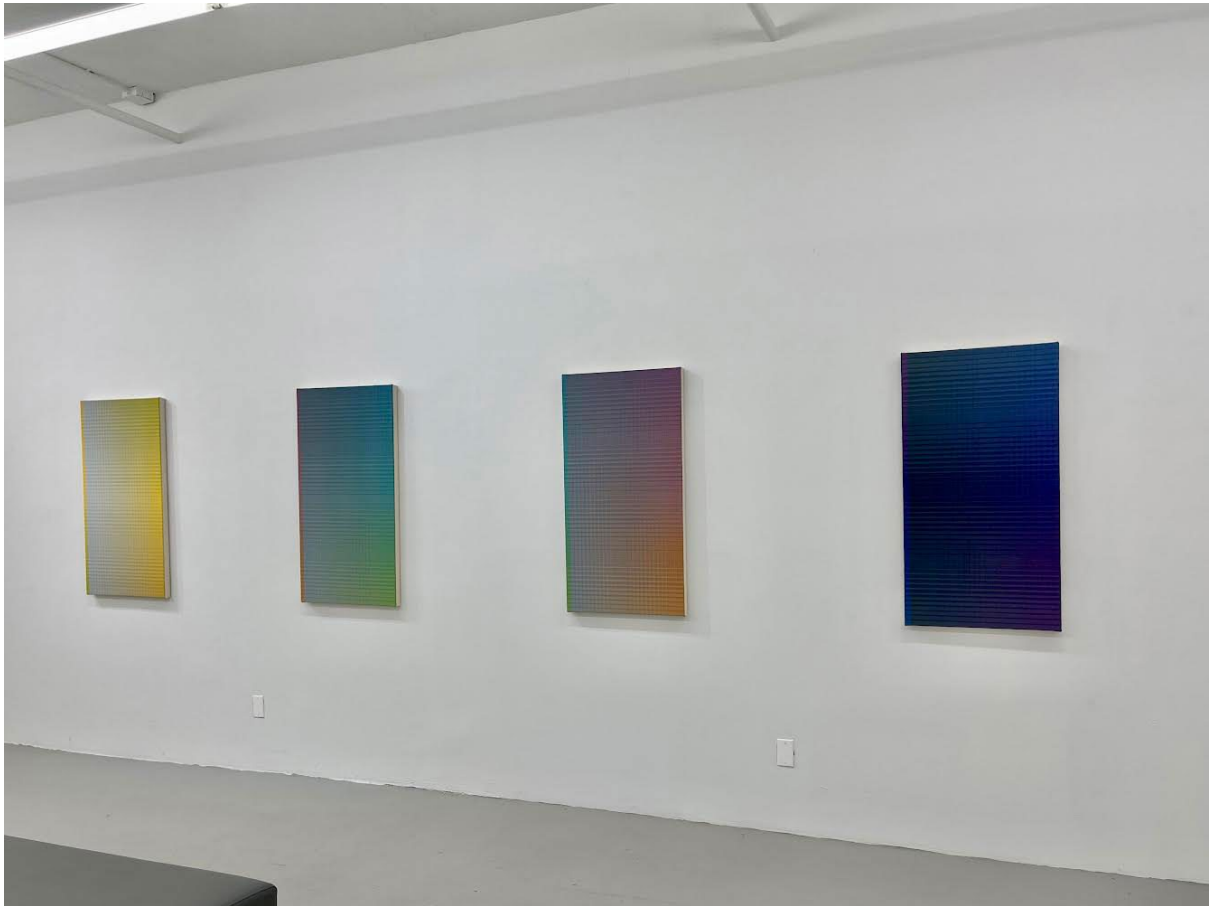
Yadegar Asisi was born in Vienna in 1955, studied architecture at the Technical University of Dresden and painting at the Hochschule der Künste in Berlin, where he graduated as a master student of Klaus Fußmann. Since 2003, the Berlin artist has been creating monumental 360° panoramas measuring up to 3,500 square metres in circular buildings the

height of a house. In addition to his own buildings in Leipzig and Berlin, the artist's panoramas are also shown at other partner locations in Dresden, Pforzheim and Lutherstadt Wittenberg.

Yadegar Asisi is particularly interested in inaccessible natural spaces, city views with their insights into structures and societies as well as moments in contemporary history. With the help of his team of architects and digital artists for 3D and image processing, Asisi creates his panoramic works in years of detailed work as high-resolution digital paintings, which are created from thousands and thousands of photographs, drawings, sketches and paintings. During photo shoots with extras, scene images are created which Asisi incorporates into his panoramic work. The panorama is then printed on over 30 metres of fabric and installed in the panorama buildings. ●



Yadegar Asisi painterly reconstructs the Rouen cathedral square on canvas.
Image © asisi, used with permission.



Sanford Wurmfeld's "Corona Variations"

Suzanne Wray

I recently attended the artist's reception for Sanford Wurmfeld's *Corona Variations* at the David Richard Gallery in New York. This solo exhibition presented 25 canvases conceived and painted during the pandemic from 2020–2023.

The current exhibition consists of works using the grids and color variations for which the artist is known, with this new series dividing the composition into halves, vertically or horizontally. The way in which squares of color are placed draws the eye of the viewer along, almost giving the illusion that the painting's surface is in motion.

The gallery's press release describes the largest of these new works as a "panoramic full spectrum centerpiece...measuring 72 × 144 inches." Although described as "panoramic," it is not a circular painting. But Wurmfeld has painted circular and elliptical "cycloramas" in the past. The catalog for his *Cyclorama 2000* at the Talbot Rice Gallery at the University of Edinburgh in 2004 contains an essay in which Wurmfeld describes the inspiration for his first abstract panorama: a visit to the Panorama Mesdag in The Hague.

I experienced the artist's E-Cyclorama years ago: an amazing experience, for the spectator is surrounded by color, with some rows appearing to rotate quickly, others more slowly.

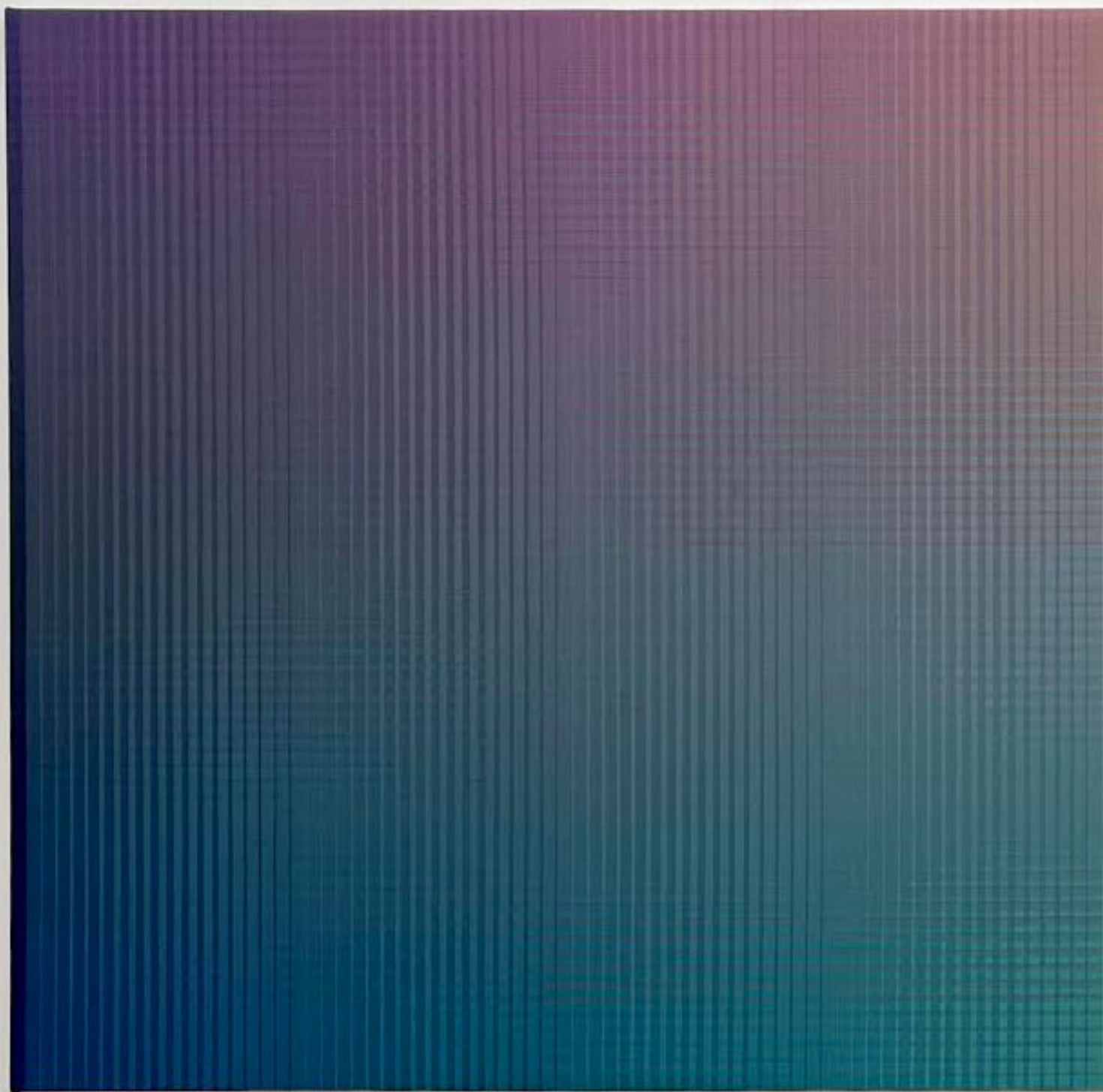
At the reception, I was able to speak to Sandy for a few moments, reminding him of my name and IPC membership, and conveying the greetings of Gabriele Koller as well, who wished that she could have been present.

Sandy told me that he has drawn up plans for another cyclorama that he hopes to paint; it would be his fourth such work. Hopefully we will hear more of this in a future issue of the *IPC Newsletter*.

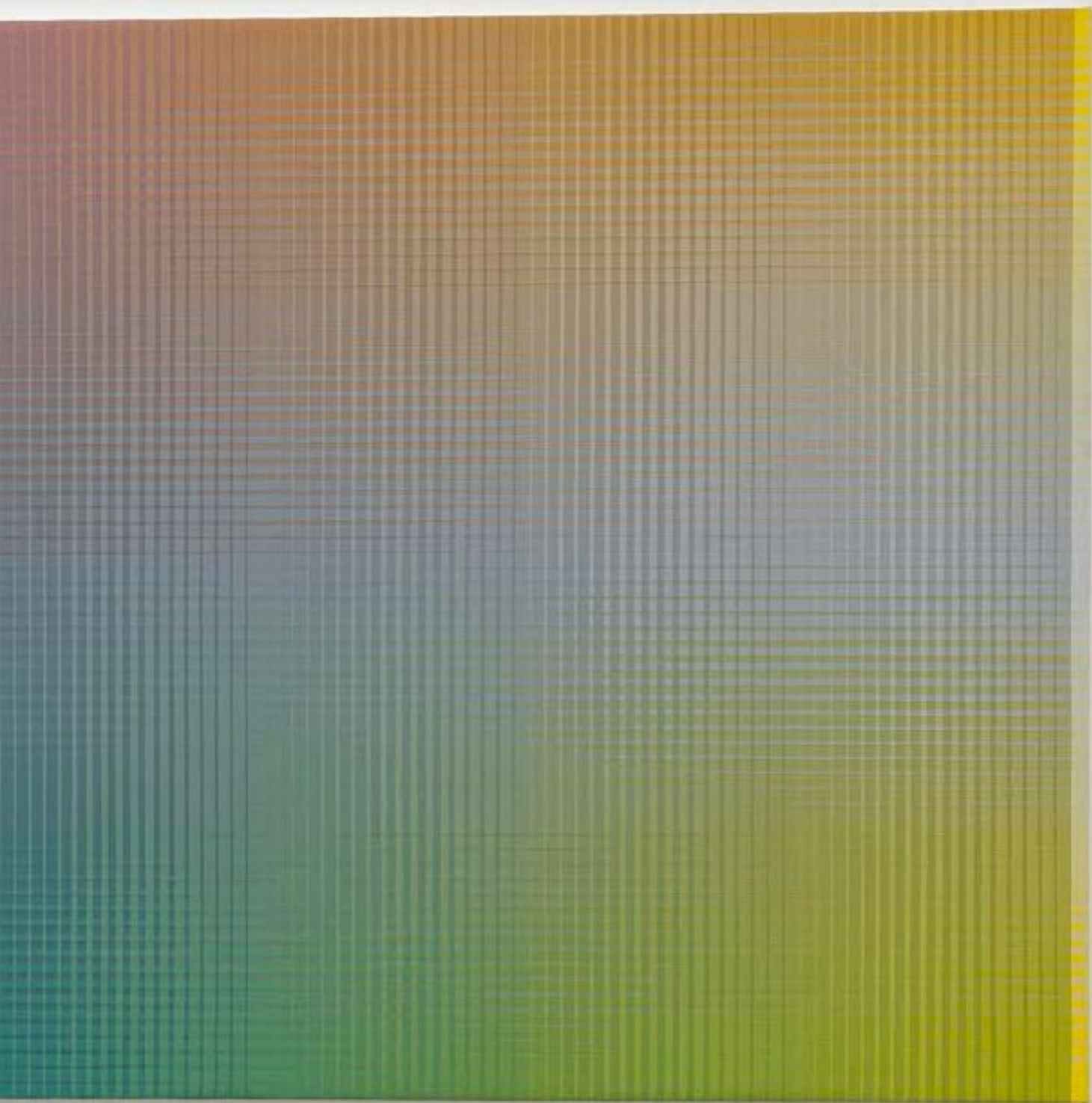
For information on the current exhibition, *Corona Variations* <https://www.blogdavidrichardgallery.com/post/sanford-wurmfeld-debuts-corona-variations-new-compositions-and-palettes-in-newest-series-of-paint>.

Explore the digital catalog at <https://davidrichardgallery.com/exhibit/652>.

Images of Wurmfeld's cycloramas can be seen at <https://www.sanfordwurmfeld.com>. ●



Installation Views of Corona Variations at David Richard Gallery, New York.
Images, Sanford Wurmfeld, provided by Suzanne Wray, used with permission.





“Thalassa, Thalassa!” The Imagery of the Sea

Lisa Stone

Attention International Panorama Council 2024 conference attendees: the exhibition [Thalassa, Thalassa! The Imagery of the Sea](#), will be on view at the Cantonal Museum of Fine Arts Lausanne, from 4 October, 2024 through 12 January, 2025.

The opening reception is scheduled for 3 October, 2024, 6 p.m., aligning with the IPC conference in Lausanne, 2–4 October, 2024. The exhibition will include a major work, [The Baden Baden Satellite Reef](#), from the *Crochet Coral Reef* project by Margaret Wertheim and Christine Wertheim.

This vast immersive woolly environment is what the sisters call “the Sistine Chapel of crochet reefs” and is the largest of more than 50

community-made crochet reefs that have been created around the world.

Comprising over 40,000 coral pieces by 4,000 contributors across the German-speaking world, the *Baden Baden Satellite Reef* was produced in conjunction with a project retrospective at Museum Frieder Burda. “At once a monumental work of feminine fiber art and a mathematically generated synthetic ecology,” the *Crochet Reef* endeavor marshals citizen-creativity to produce astonishing visual, conceptual and panoramic seascapes out of yarn and other fibers.

This will be a special treat for IPC conference attendees while in Lausanne. ●



Above and opposite: *The Baden Baden Satellite Reef*. Images, Margaret Wertheim and Christine Wertheim, provided by Lisa Stone, used with permission.

THALASSA, THALASSA!



Above, left, and opposite: *The Baden Baden Satellite Reef*. Images, Margaret Wertheim and Christine Wertheim, provided by Lisa Stone, used with permission.

THALASSA, THALASSA!



Painted Panoramas Recognition by UNESCO

Daniel Jaquet

The IPC pursues the valorization of the painted panorama’s heritage as part of its [mission and purpose](#). The organization regroups heritage panorama owners or custodians worldwide and therefore is entitled to apply for the recognition of the panoramas as a documentary heritage by the Unesco programme Memory of the World (MoW, <https://www.unesco.org/en/memory-world>).

The MoW Programme was established in 1992 with the aim of facilitating the preservation of the world’s past, present and future documentary heritage, assisting universal access to documentary heritage, and increasing awareness worldwide of the existence and significance of documentary heritage and thereby foster dialogue and mutual understanding between people and cultures.

The application preparation is a bottom-up process which takes time, commitment, and resources. A project for the application has been presented at the IPC General Assembly in 2023, which named a commission to steer the project.

The operational committee of this IPC commission is composed by Prof. Sarah Kenderdine (Laboratory for Experimental Museology, EPFL), Dominique Hanson (IPC Treasurer, former Director of the Army Museum of Brussels), and Dr. Daniel Jaquet (Laboratory for Experimental Museology, EPFL and Council member of the Foundation for the Panorama of the Battle of Murten).

Updates based on the annual reports presented at the wIPC General Assemblies (next: October 2024) will be published in forthcoming issues of the *IPC Newsletter*.

- 2023 Presentation of the project
- 2024 IPC member and non-member survey
- 2024 IPC conference with scientific exchange on the topic
- 2024 Constitution of national groups based on eligibility criteria
- 2025 Preparation of national applications
- 2026 Submission of the application ●

IPC Institutional Members

The work of the following institutions continues to extend the agency of historic media to curate the past, present, and future. Please join us in thanking these remarkable organizations for their ongoing role in shaping IPC's work and supporting our mission.

BOURBAKI PANORAMA

<https://www.bourbakipanorama.ch/>

CYCLORAMA DE JÉRUSALEM

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<https://www.cycloramadejerusalem.com/>



<https://panorama25aralik.com/tr/>



<https://panorama-mesdag.nl/en/>



<https://www.gotobursa.com.tr/en/mekan/panorama-1326-bursa-conquest-museum-253/>



<https://mnh.uiowa.edu/visit/galleries/laysan-island-cyclorama>



<https://citymuseum.lu/>



<https://opusztaszer.hu/>

Back Cover
Participant at the FilmEU DOCTUS events at
Lusofona University in Lisbon, Portugal; see p. 7.
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