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PLAY THE PANORAMA – To share an infinitely expanding horizon

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'PLAY THE PANORMA – to share an infinitely expanding horizon'

PLAY THE PANORAMA

to share an infinitely expanding horizon

Panoramas are about incredible views. As a panorama artist I wanted to show the immense size of this world. Her grandness and endless complexity is fascinating. And panoramas have this quality of showing more than you possibly could see.



Thinking about this endless big world, I realized my own imagination must have restrictions. After all, how much of this world did I have actually seen? Time is always limiting. The concept of a relayed panorama was born this way. A moving panorama that should be passed on from one artist to the other. And doing so, it has the potential to travel forever, creating an unimaginable view of this world.

But how can one persuade other artists to cooperate to make one single work of art? I decided that this panorama should not be directed top-down. But bottom-up. A top-down design is made by a single creator. A bottom-up design is slowly evolved by a large number of small adaptations, made by many creators. So this relay panorama is not conducted by me but by every single participating artists. The Play the Panorama project is not my own artwork anymore, it is made and owned by all participating artists.



Panorama drawing instrument

But without any top-down direction how can you prevent meaningless chaos? The solution was to build a special panorama drawing instrument, containing a long paper scroll to draw our big panorama on. This way everybody must work on, and use, the same exceptional medium. Artists are asked to continue to draw a moving landscape: an interpretation of the world that surrounds them.

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Relaying the panorama play

When the artist completes his/her drawing, the instrument and the panorama must be passed on to the next participant who is geographically nearby and whose work is somehow artistically related to that of the previous participant. This next person will continue the former drawing, blending the new landscape into one continuous panorama.



Scan instructions

Upon completion of the drawing, the participating artist sends a series of scanned images of the drawing to our website called Panographia.com. All images are then seamlessly merged to the rest of the panorama using image manipulation software. This way it is possible to view the entire drawing digitally. All new contributions will be directly published on this website.

PLAY THE PANORAMA

The Rules of the Play

	<p>Every participant who uses the panorama drawing instrument, continues to draw a moving landscape. Each contribution is an interpretation of the artists' surroundings.</p>
	<p>The minimum length of one part drawn by one person should be 200 cm or 75 inch. This is approximately 10 times the workspace of the machine.</p>
	<p>The instrument must always be passed to another artist who is close or somehow related to him or his work. Each next participant will continue the previous drawing, blending the landscapes into one single panorama. Everyone who participates is responsible for passing the panorama instrument to a next person who is willing to continue the panorama drawing.</p>
	<p>Use a pencil. The drawing must be drawn in black (, grey) and white. In this way the entire drawing will look more consistent.</p>
	<p>The beginning of each new part must be drawn in such way that the panorama will continue seamlessly. Then the travelling landscape will be one single panorama, instead of multiple landscapes placed in a row. There must be an open end in sketch for the next person to start in.</p>
	<p>Make sure you write your name on the very bottom of the drawing. This must be smaller than 0,5 cm.</p>
	<p>The maximum time for using the instrument is 2 weeks for every 100 cm or 37 inch. So 6 weeks for 300 cm or 110 inch. There is no maximum length of each contribution. But if you stop drawing you must pass the machine to a next</p>

The rules of the game

To create a good consistency and to strengthen the artistic concept, a set of drawing rules had to be developed. For instance, these rules make sure the panorama will always be passed on to another artist. And that one single work of art is created, instead of an array of different artworks placed next to each other.

I will highlight a few of those drawing rules:

-Pass the panorama. You are responsible for the next participant. This nomination system must make sure participants guard the continuation and quality of the project themselves.

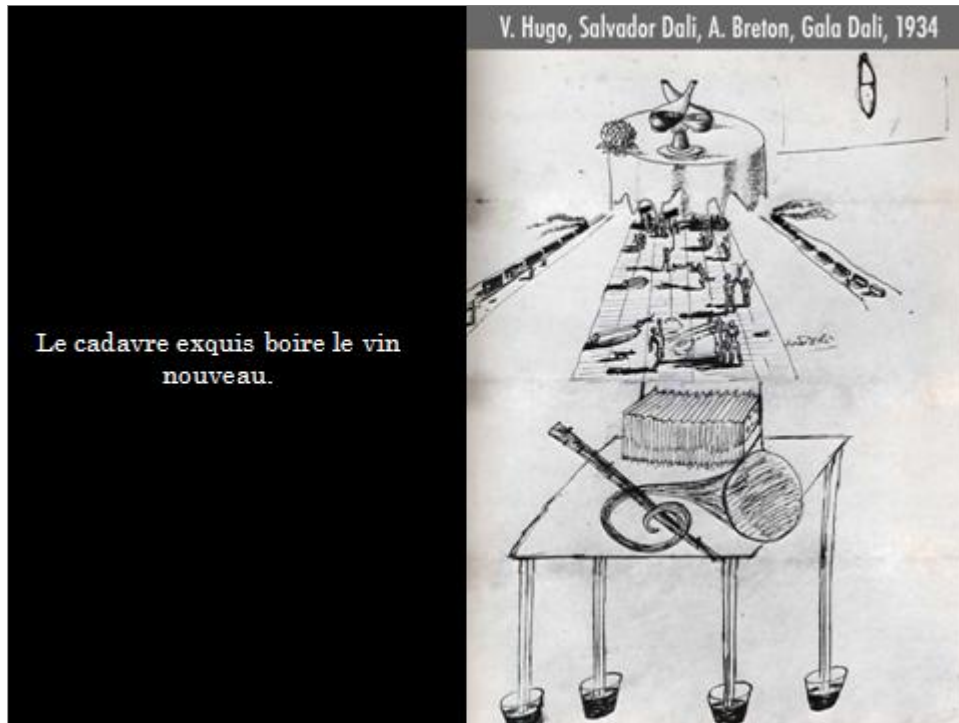
-Use only pencil, for a coherent style throughout the entire panorama.

-Mix your drawing with that of the previous artist. Make sure that a seamless connection is created.

One must cooperate and 'pass the stick' like in a relay race.

GAME PLAY

The project is called *Play the Panorama*. One can play a violin. Theatre is a played performance. And you press the play button of a DVD-player to watch a movie. We want all participants to see the entire project as a *play* or even as a game. A play often must be shared. One cannot play alone. One plays a game with some friends.



Exquisite Corpse (André Breton, 1925)

The game of playfully relaying a drawing is by no means a new invention. The most famous example is probably the Surrealists game called Exquisite Corpse (or *cadavre exquis* in French). This technique was inspired on the old parlour game Consequences. A player writes a fragment of a phrase on a piece of paper. The paper is then folded, concealing a part of the text, and passed on to the next player who adds another fragment to this phrase. When all players have contributed the paper is unfolded and the surprising and absurd story is read. Later this game was adapted to be used with drawings, collage and other images.



Blended drawing instruction

Our game of Play the Panorama has some major distinctions to the exquisite corpse. Essential for the exquisite corpse is to conceal a large part of every contribution while playing. In the panorama play all contributions are completely known to the next player. The rules of the panorama game are designed to develop a logical linear outcome, while the approach of the surrealists is to promote a very subconscious and unexpected effect.



An endless drawing

Moreover the panorama play should be infinite. It should never stop: the rules simply do not allow it. To end this game is not to win or to lose, but to destroy it by breaking a fundamental rule. That the final outcome is not known makes it a true game. Played not for winning but to share an infinitely expanding horizon. To develop an astonishing story we cannot finish.

STORY TELLING

The circular panorama was originally invented because of its spatial immersive effect. This realistically painted environment convinces the observer's consciousness to such extent that he or she feels like actually standing inside this virtual world. Moving panoramas have also an immersive effect. This type of immersion is not spatial but narrative. Narrative immersion can be experienced when watching a movie, reading a book or even playing a game. This type does not depend on realistic convincing images. This immersion occurs when one's consciousness is highly invested into a story.

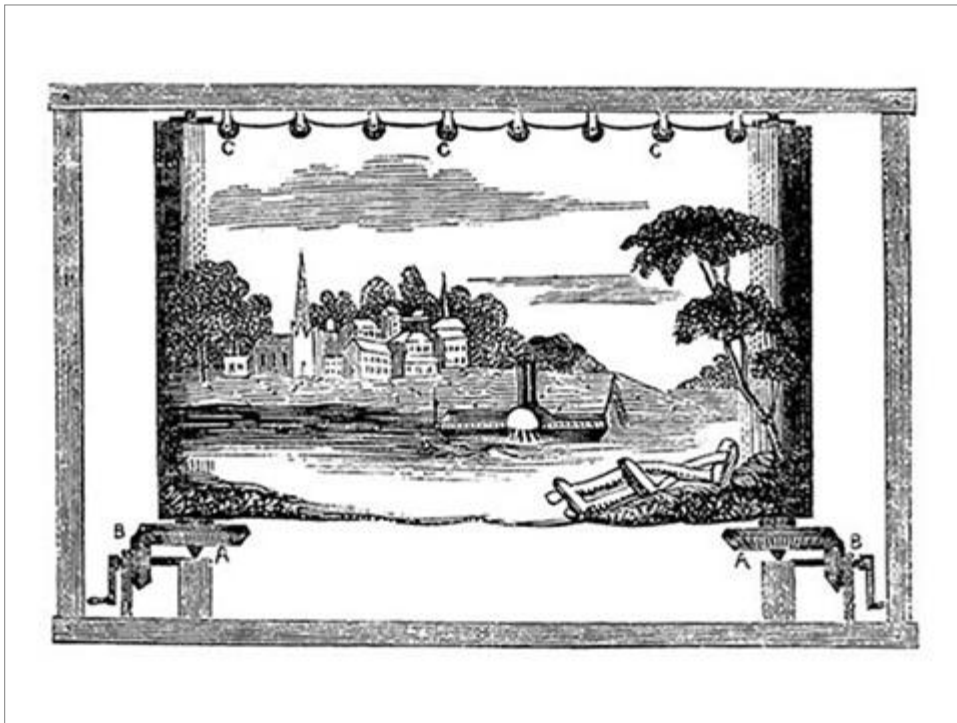


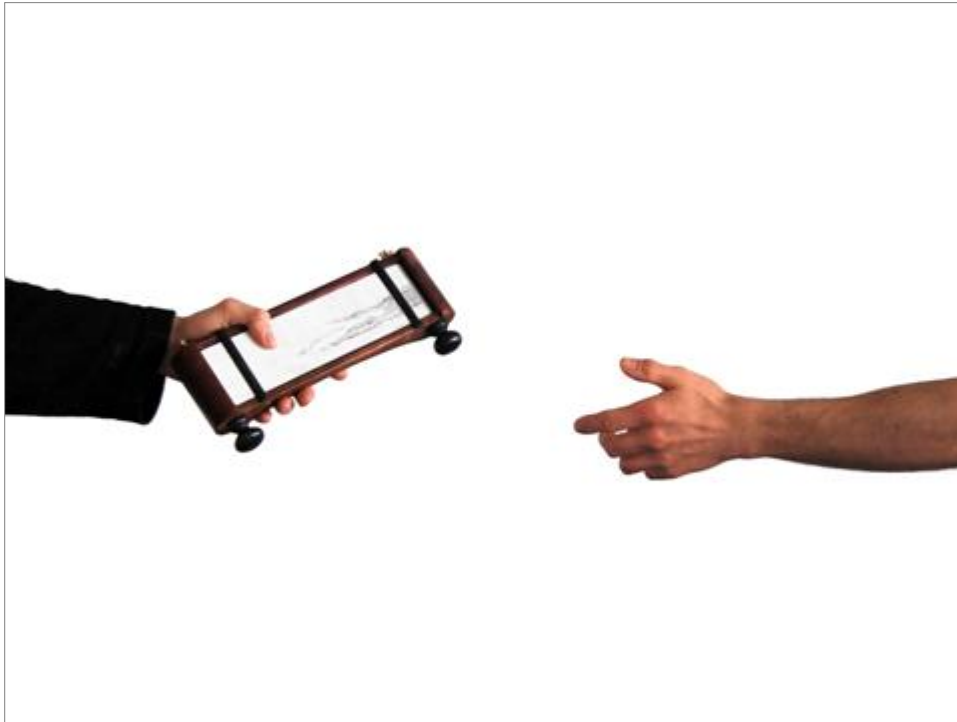
Illustration of a historical moving panorama

Traditional moving panoramas, as they arose in the 19th century, move along the eyes of the spectator. Installed on big spools, they were scrolled past the audience creating the illusion as if the audience was traveling on a boat or a train. Because of this movement, it is a time based medium. But not all images have to move by themselves in order to represent time or a story. If a sequence of events is shown in a logical order we also get to notion that time has passed.



Trajan's Column (Rome 113 AD, showing Trajan's military campaigns)

Any image with an extreme size into one dimension is a good medium for telling stories. These images have the special property that we cannot overlook them instantly. Our eyes are forced to go from A to B to C. We can never see ABC at once. Viewing becomes reading. Which means that when we view these kind of images we must first move ourselves to see the complete artwork.

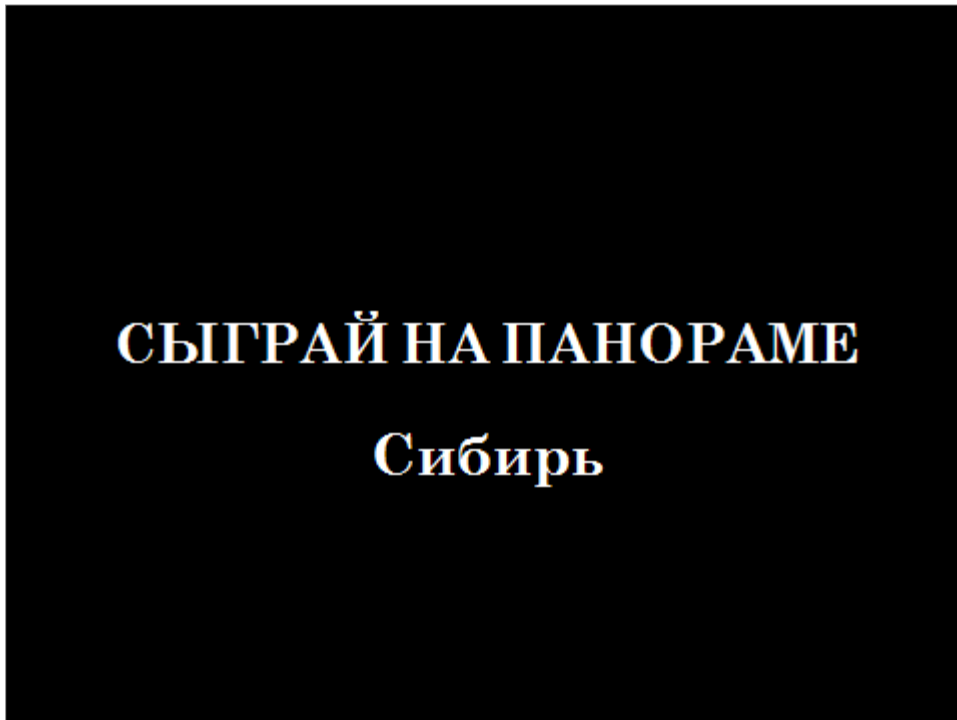


Passing the instrument

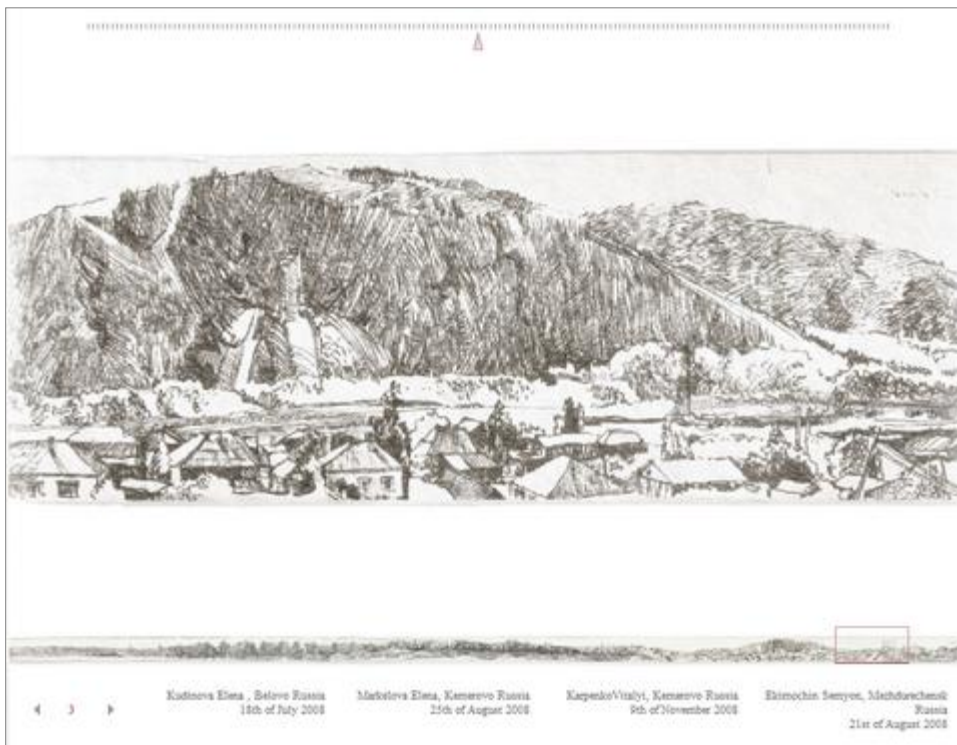
The panorama plays are a form of travelogue, they tell a story about a part of this world. The observer moves in space and in time. The unknown journey and the evolving drawing itself, are the main characters of this tale. No one can predict the course of these panoramas, however a storyline will eventually emerge.

Like in most games and stories there is an element of risk involved. Will the instrument be relayed? The length, the course, and the quality of the travelogues that will be written is very unpredictable. Each single participant controls the faith of the entire drawing.

PLAY THE PANORAMA SIBERIA



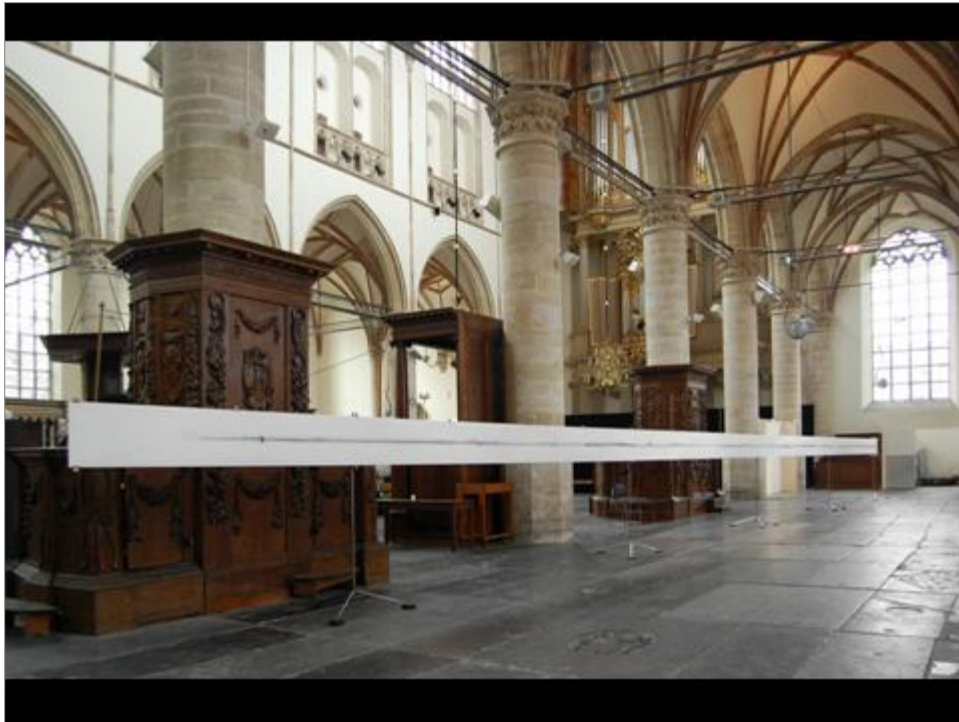
Play the panorama Siberia



The presentation of the panorama play as can be seen on the website

This first relay travelogue started in 2008 in the middle of Siberia in Russia. The Siberian play has now reached a total length of over 25 meter (82 feet). The actual drawn panorama is 7 cm high (2.7 inch). Until now (March 2010) eighteen Siberian artists have worked on this drawing. Last year it was

exhibited on the Krasnoyarsk Museum Biennale (Krasnoyarsk is the capital of Middle Siberia). And last January it was shown in the Grand Church of Alkmaar in the Netherlands.



Exhibition: Global Village, Alkmaar the Netherlands



Details exhibition installation

Notice that we have chosen to display our panorama in a different manner than the way traditional 19th century moving panoramas were presented. In my opinion imagination is more powerful and real than any illusion. Our panorama has scrolled during the drawing process inside the instrument, and it

has moved from artist to artist. But once exhibited the observer must move. Walking along the drawing the observer has the complete freedom to experience his journey at his own speed. He has the overview when looking at a distance, but is also able to see the detail when he comes closer. A commute along the small detailed drawings shows the paradox between this landscape and the immense world that it represents.

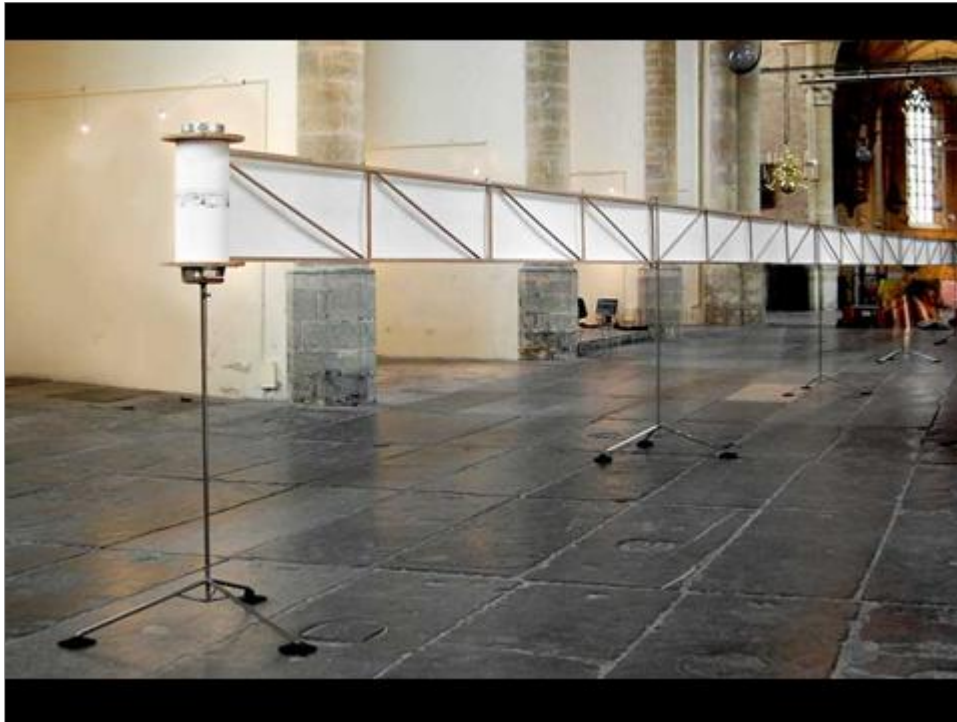
When viewing the Siberian panorama you can see the drawing started during the summer season, but the view gradually changed into winter. This effect was not planned, but it just happened. We travel past the vast Siberian steppe, the Altai Mountains, numerous villages, and cities such as Kemerovo and Novokuznetsk. When you plot a route between all participating artists one sees a knotted and wandering track. In this area foreign languages are hardly spoken. The distance and the language barrier made the practical start of the panorama play difficult. The entire project had to be translated into Russian. On the other hand local artists were very eager to participate. It gave them the possibility to show their surroundings and art far beyond the limits of this distant province.

EXHIBITING



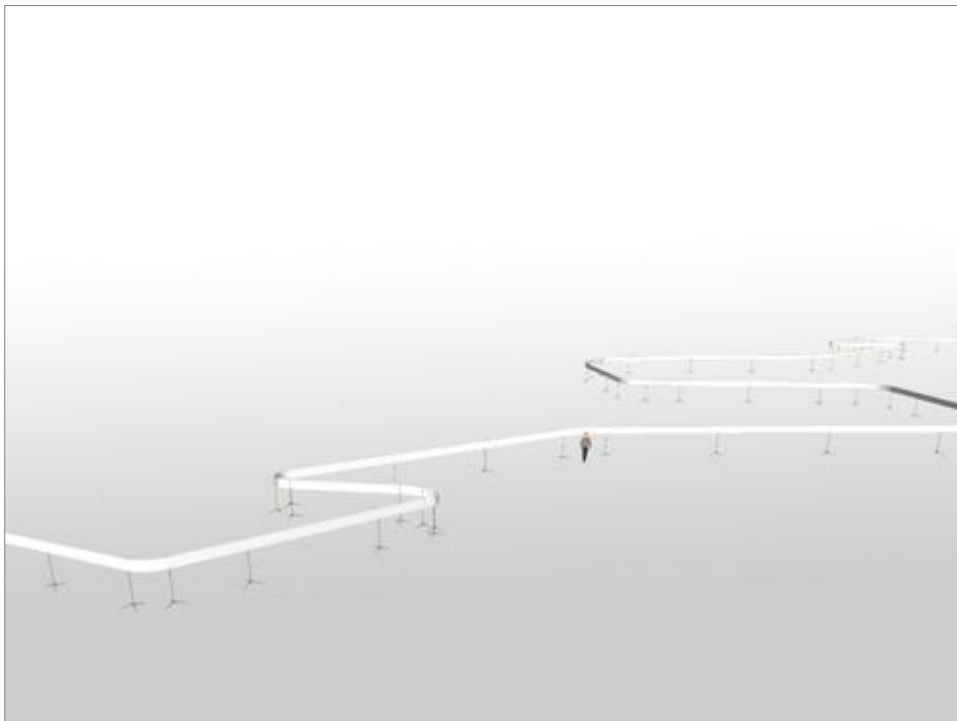
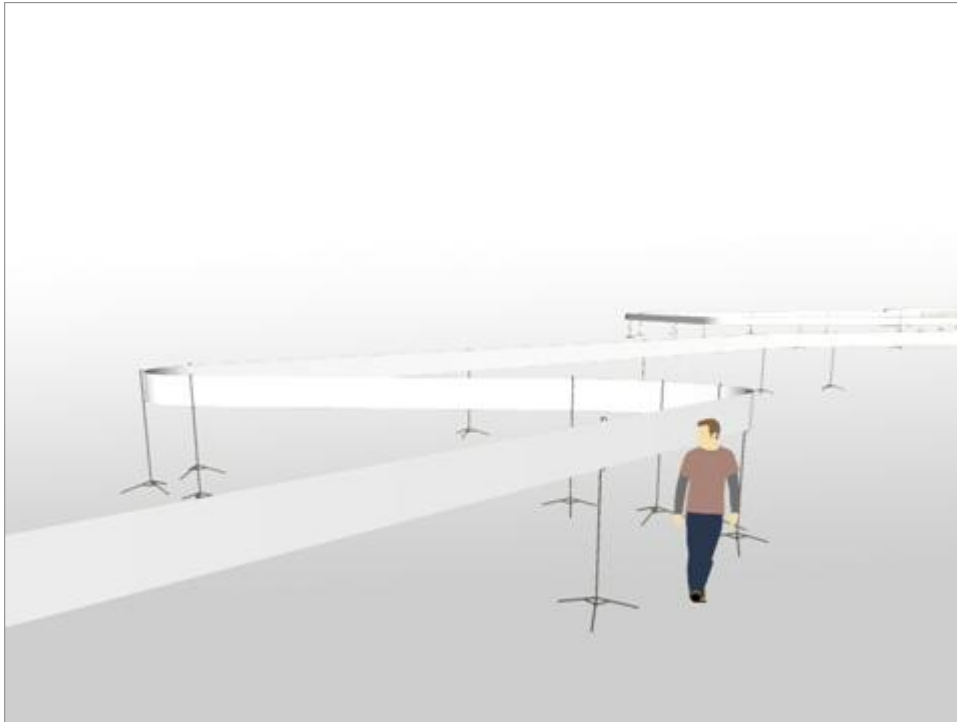
The printing process

The drawing is digitally printed with pigment inks on acid-free paper. A high resolution of 300 pixels per inch was needed, which is extraordinary high for images of that size. The high quality was needed because observers are able to come very close to see the rich detail of the drawing. Normally a print of equal surface is viewed from a much larger distance. We now are capable of printing lengths of 15 meters wide (50 feet) per paper strip. So every 15 meter we have a little seam, but this is really hard to spot.



Backside exhibition system

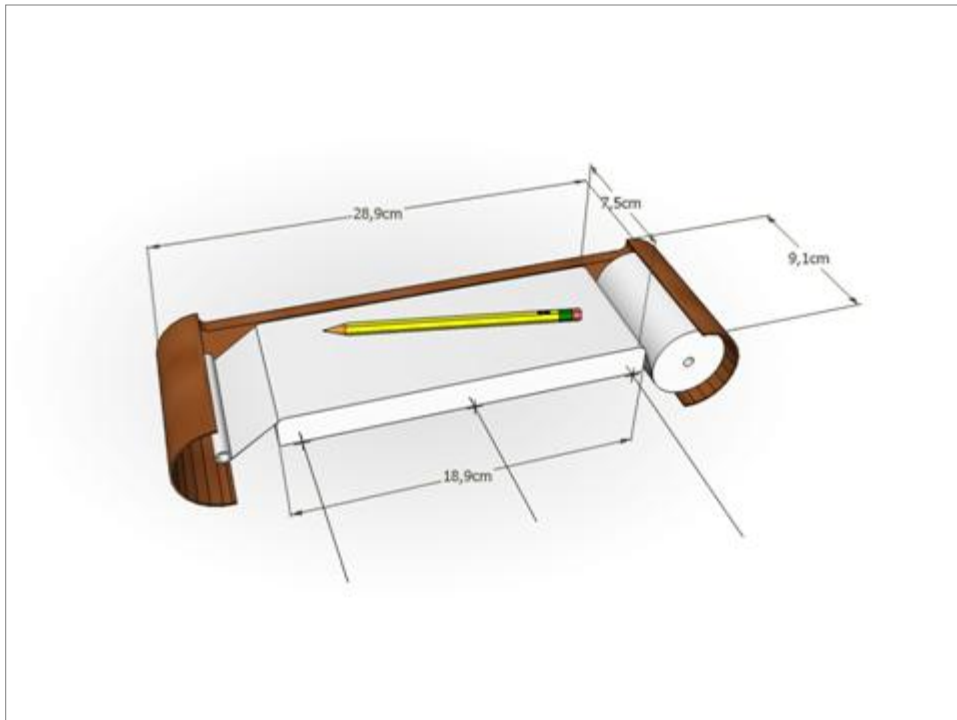
Exhibiting a drawing of such length is not easy: few walls have this length and the drawing will grow even much longer. So a special exhibition system was designed. This system can be expanded endlessly as the panorama develops.



Impression of how to exhibit an extremely wide panorama play

Also it is possible to produce curves and make a route-like shape if the drawing is wider than the exhibition space.

THE PANORAMA DRAWING INSTRUMENT



Design panorama instrument

The panorama drawing instrument is especially designed and build for the panorama plays. It is light weight, durable and portable. This is a low-tech recording device that should still function after many years of use.



Top view

When you draw on the instrument, you have no overview of the entire drawing. These extremely wide panoramas are in fact drawn on a very small workspace. This contradiction has been put into the design consciously. It limits the speed of drawing, and it will therefore result in a rich and highly detailed panorama.



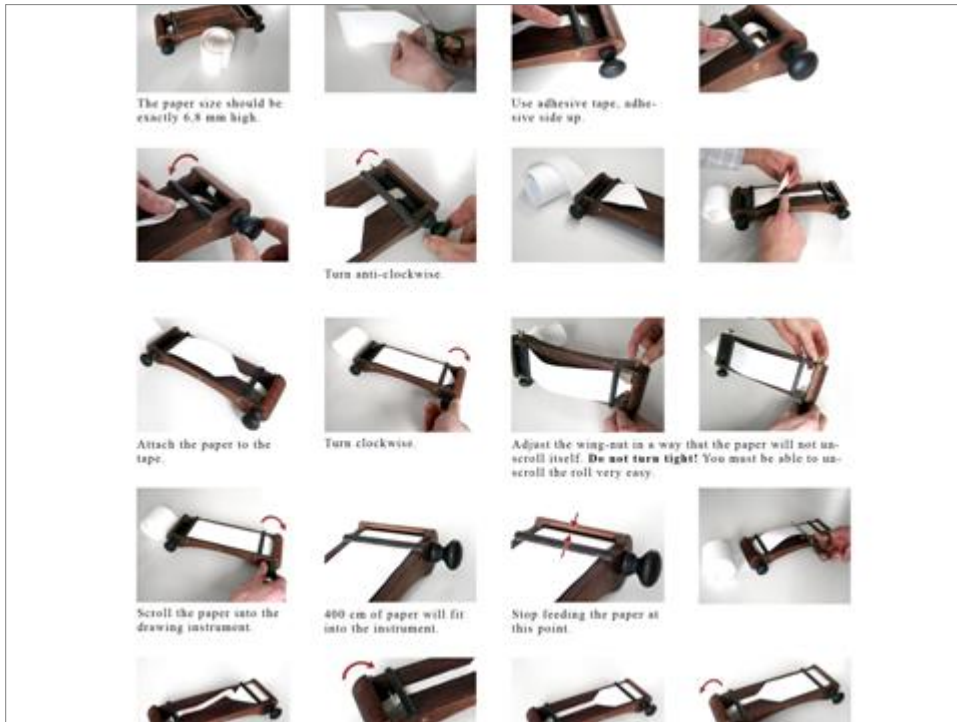
Detail

The instruments are made of varnished mahogany wood, and have nylon bearings that never need lubrication.



Backside

On the backside a brass plate is sunken into the wood. Engraved in it the name of our website -- in case the instrument gets lost-- as well as an unique registration number and the date the instrument was first put into use.



Paper feed instructions

The dimensions of the paper that we use for the instrument are 7 cm x 400 cm (2.7 x 155 inch). We use big scrolls of quality drawing paper, that are cut to suit the height of the instrument. We use the thinnest paper available to maximize the length that will with fit inside the device.

OTHER PANORAMA PLAYS

PLAY THE PANORAMA
PANOGRAPHIA.COM



WHO WANTS TO JOIN THIS INFINITE GAME?

Play the Panorama is an endless traveling panorama drawing. This is an open call for artists all over the world to begin a relay travelogue.

Participants who use this special panorama drawing instrument continue to draw a moving landscape. Artists are called upon to contribute their interpretation of the world that surrounds them. When the artist completes his/her drawing, the instrument and the panorama must be passed to the next participant who is geographically nearby and whose work is somehow artistically related to that of the previous participant. This next person will continue the former drawing, blending the new landscape into one continuous panorama.

This is a game played not for winning but for the enjoyment of continuing the play. To share infinitely expanding horizon. To develop an astonishing story we cannot finish.

**For more information or to view on-line all panoramas:
www.panographia.com**



Announcement poster

During an open call send to artists communities and institutes all over the world, artist could apply to start a new panorama play. The Artists were selected based on their unique artistic perspective on this project and their interesting geographic location.

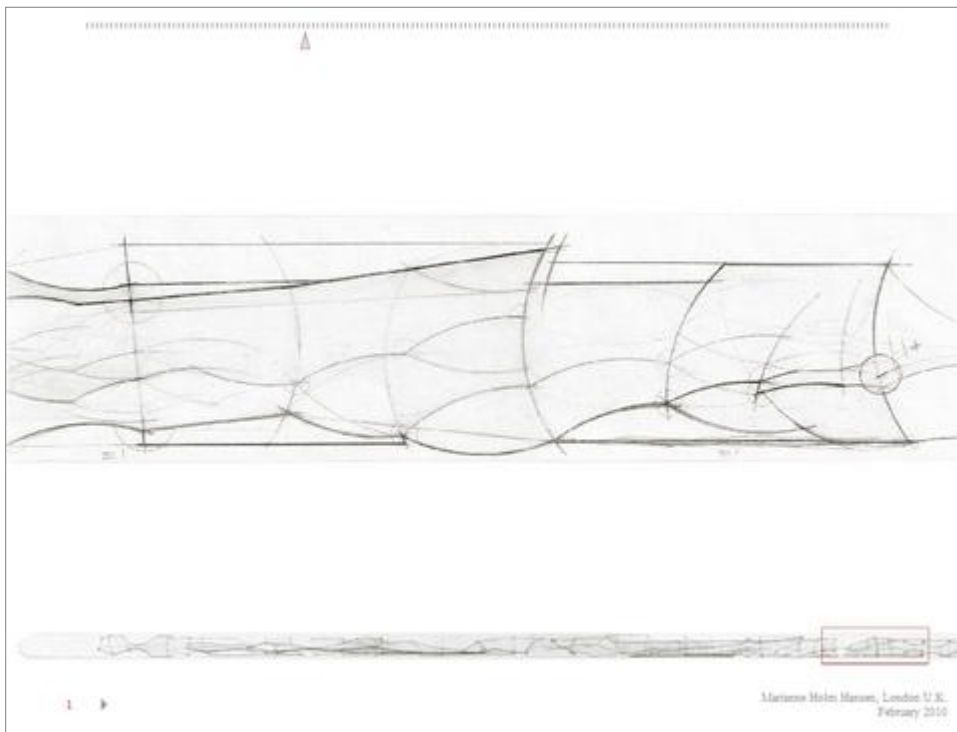


Locations of all the panorama plays

We are looking for an exciting and contrasting combination of participants from the most diverse locations. At this moment we are especially interested in artists from the southern hemisphere as we still don't have found suitable artists from those regions. Feel free to contact us if you are able to help!

Since January this year several drawing instruments were sent out into this world. To London, to Berlin, to New York City, to San Francisco, to Sharjah (close to Dubai), and to Svalbard, which is an island within the Arctic circle (above Norway).

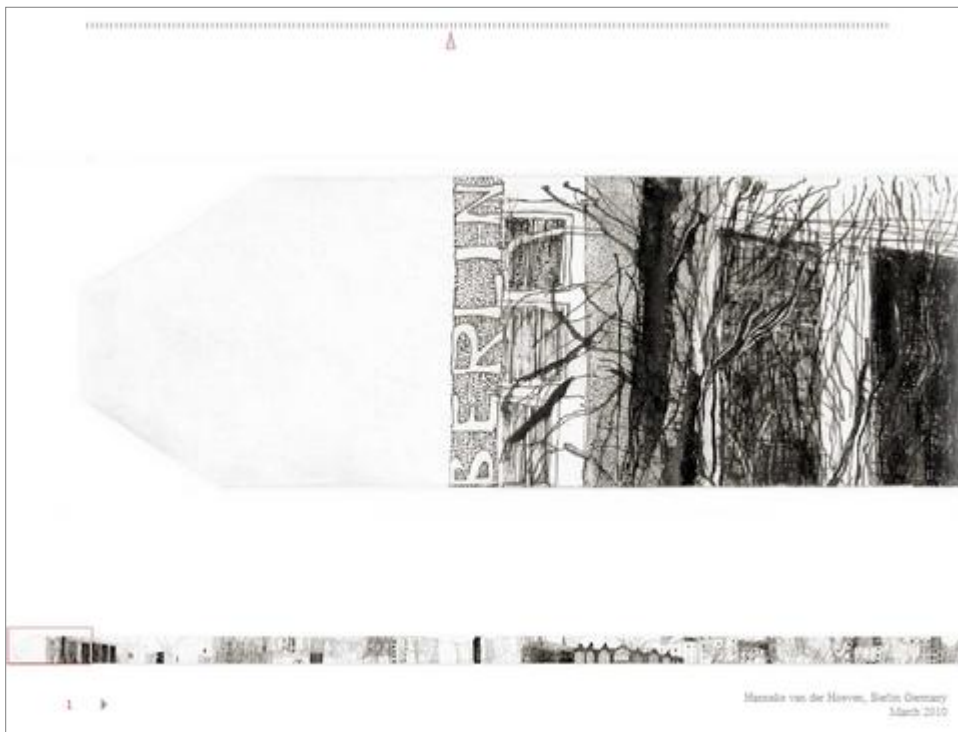
PLAY THE PANORAMA LONDON



The presentation of the panorama play as can be seen on the website

In February the London Play has been relayed. The first contribution to the London panorama is drawn by the artist Marianne Holm Hansen. She was selected because of her conceptual approach towards the landscape theme. The result is an abstract drawing, and it gives a very interesting contrast to the Siberian panorama.

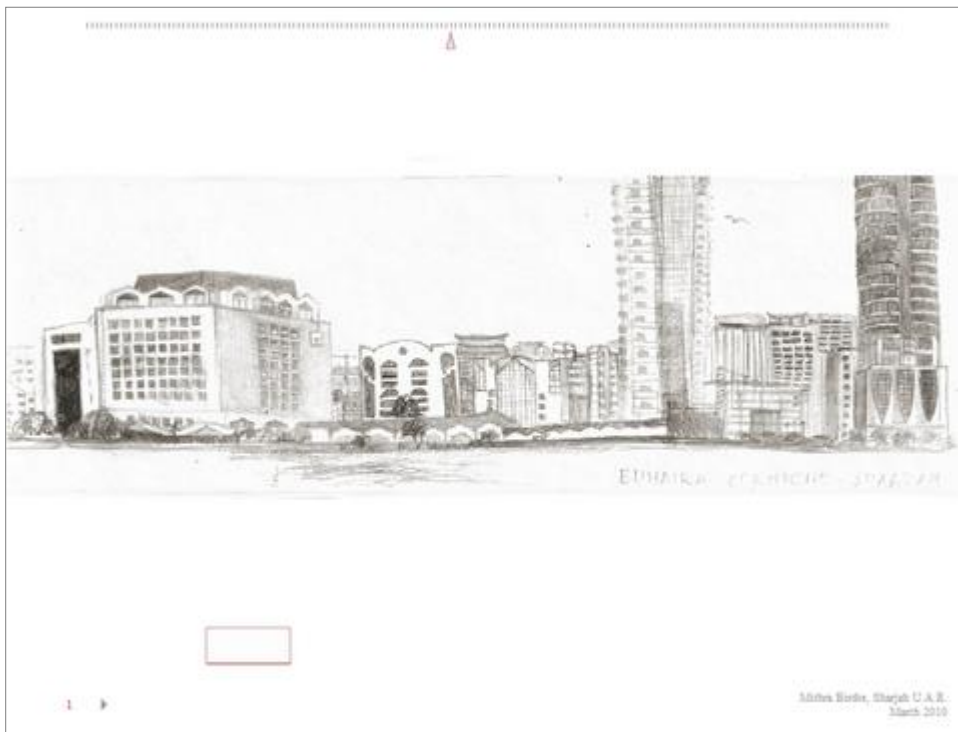
PLAY THE PANORAMA BERLIN



The presentation of the panorama play as can be seen on the website

In March the first contribution to the Berlin travelogue was completed. Made by Hanneke van der Hoeven. She originally draws graphic novels. Her approach was to literally travel -- or maybe fly, because we do not see the street surface -- outside her studio towards the river Spree. Once arrived at the river the next artist shall continue her journey.

PLAY THE PANORAMA SHARJAH



The presentation of the panorama play as can be seen on the website (not online yet)

Only few days before this conference we received a short fragment of Sharjah. A fast developing city in the United Arab Emirates. This old city has Islamic roots, but is now filling up with immigrants from various cultures and different nationalities. This panorama is drawn by the Pakistani artist Mithra Birdie. She herself is part of this historic immigration trend as she has settled only recently here.

PUBLICATION



The magazine

When a panorama has traveled some distance, the journey will be published in an series of small magazines. These can be distributed cheaply in the local area of the participating artists. On the long term we plan to bundle those inside a larger hard cover book. Visibility of the panorama is important to motivate interesting participants. Thanks to the large number of international participants it will be possible to exchange suitable exhibition opportunities. We can show the Berlin panorama in New York, and the New York panorama in Siberia for example.

WWW.PANOGRAPHIA.COM

All panorama plays can be viewed
completely on:

PANOGRAPHIA.COM

info@panographia.com

Please visit our website if you would like to view a complete presentation of all panorama plays.