

The Panorama Handbook

Thoughts and
Visions On
and Around
the Queens
Museum's
Panorama of
the City of
New York

 QUEENS MUSEUM

Immersion

Grau, Oliver. 2003. Virtual Art: From Illusion to Immersion. Boston: Massachusetts Institute of Technology.

Infinity

Open for submission

Knowledge

There is a line among the fragments of the Greek poet Archilochus which says: ‘The fox knows many things, but the hedgehog knows one big thing.’² Scholars have differed about the correct interpretation of these dark words, which may mean no more than that the fox, for all his cunning, is defeated by the hedgehog’s one defence. But, taken figuratively, the words can be made to yield a sense in which they mark one of the deepest differences which divide writers and thinkers, and, it may be, human beings in general. For there exists a great chasm between those, on one side, who relate everything to a single central vision, one system, less or more coherent or articulate, in terms of which they understand, think and feel – a single, universal, organising principle in terms of which alone all that they are and say has significance – and, on the other side, those who pursue many ends, often unrelated and even contradictory, connected, if at all, only in some de facto way, for some psychological or physiological cause, related to no moral or aesthetic principle. These last lead lives, perform acts and entertain ideas that are centrifugal rather than centripetal; their thought is scattered or diffused, moving on many levels, seizing upon the essence of a vast variety of experiences and objects for what they are in themselves, without, consciously or unconsciously, seeking to fit them into, or exclude them from, any one unchanging, all-embracing, sometimes self-contradictory and incomplete, at times fanatical, unitary inner vision.

The first kind of intellectual and artistic personality belongs to the hedgehogs, the second to the foxes; and without insisting on a rigid classification, we may, without too much fear of contradiction, say that, in this sense, Dante belongs to the first category, Shakespeare to the second; Plato, Lucretius, Pascal, Hegel, Dostoevsky, Nietzsche, Ibsen, Proust are, in varying degrees, hedgehogs; Herodotus, Aristotle, Montaigne, Erasmus, Molière, Goethe, Pushkin, Balzac, Joyce are foxes.

Berlin, Isaiah. 2013. “The Hedgehog and the Fox: An Essay on Tolstoy’s View of History.” Princeton University Press (Princeton and Oxford. First Published by Weidenfeld and Nicolson Ltd. 1953) 1-2.



Landscape

On the most basic level, landscape is everything you see when you go outdoors-if you're looking. It's what you see from a single (static or mobile) point of view-a set of surfaces, the pictorial or the picturesque, "as far as the eye can see" (without aid of microscope or telescope). Unlike place (which I defined above as seen from the inside), landscape can only be seen from outside, as a backdrop for the experience of viewing. The scene is the seen. The word landscape is used interchangeably for a scene framed through viewing (a place) and a scene framed for viewing (a picture).

Lippard, Lucy. 1997. The Lure of the Local. Senses of Place in a Multicentered Society, 8, New York: The New Press.

Leisure

Veblen, Thorstein. 1899. The theory of the Leisure Class. New York: Macmillan.



Light/Darkness

Milton, John. 1667. Paradise Lost. London: S. Simmons.

Liu, Wei (b. 1972, Beijing, China)

Liu's ongoing *Library* series translates the chaos of his native city: a sprawling metropolis in a state of constant development and demolition. Made out of massive piles of school books sourced from secondhand markets in Beijing, his sprawling installations waver between utopia and dystopia, depicting eroded cityscapes. Characteristic landmarks become unrecognizable as the city lives in a state of metamorphosis. Here, Liu's destruction of books prompts ideas of censorship or oppression. Their compromised condition also serves as a metaphor for the urban landscape, which the artist sees as broken and unreadable as a result of human intervention.

"Definition of NEORAMA," accessed July 3, 2017, https://www.merriam-webster.com/dictionary/neorama.

Panstereorama: -a model of a town or country, in relief, executed in wood, cork, pasteboard, or the like.

"Definition of PANSTEREORAMA," accessed July 3, 2017, https://www.merriam-webster.com/dictionary/panstereorama.

Pleorama: -a moving picture whose optical effects produce the impression of moving away or away from the observer. The best-known Pleorama was a 19th-century moving panorama entertainment where the viewers sat in a rocking boat while panoramic views on painted canvas rolled past. The word has sometimes been used for other entertainments or innovations.

"Definition of PLEORAMA," accessed July 3, 2017, https://www.merriam-webster.com/dictionary/pleorama.

Reality

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Reanimation Library / Andrew Beccone (b. 1974, Ann Arbor, MI)

Reanimation Library, headquartered in Gowanus, Brooklyn, has launched its 13th local branch library at the Queens Museum. Panoramically installed in a 250-foot-long horizontal line on the walls encircling the museum's central Atrium, the Corona Branch collection contains over two hundred volumes from the library's main collection, augmented by new acquisitions from the Museum's immediate neighborhoods, Corona and Flushing, Queens.

Corona Branch enters into dialogue with the exhibition's accompanying publication (available September 2014), the encyclopedic Incomplete User's Guide to Bringing the World into the World. The branch features books that explore subject entries such as "cartography," "illusion," and "panopticon." Much of the library's collection hails from the height of Modernity—a time when our belief in technological progress was still strong. This historical moment is embodied by the 1964/65 New York World's Fair and in the bird's-eye perspective provided by the Panorama of the City of New York, which was built for that Fair. Looking at the unselfconsciously quotidian books of Corona Branch—artifacts from within living memory that nonetheless reveal an immense gulf in perspective—we are reminded of our imperfect, though still intact, desire to orient ourselves in the universe.

Presence library is a mistranslation of

the German word for reference library, Präsenzbibliothek. In addition to being a non-circulating collection, the library encourages in real life encounters with actual books and actual humans.



Reanimation Library / Andrew Beccone
Reanimation Library / Corona Branch, 2014
Independent presence library installation
Approximately 250 books in 250 ft. total running feet shelves
Bringing the World into the World, June 15 - October 12, 2014

Recreation

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Rich, Damon and the Center for Urban Pedagogy (CUP)

Red Lines Housing Crisis Learning Center.
June 20 - September 27, 2009

With the world in the throes of a recession and foreclosures redefining streetscapes in neighborhoods throughout the country, Red Lines Housing Crisis Learning Center is a large scale installation of models, drawings, photographs, and videos by artist/designer Damon Rich. Melding playful Sesame Street style with do it yourself investigations into the intricacies of real estate finance, the exhibition presents the history and material culture behind the current economic crisis in the form of an experimental site for learning. As part of the exhibition, *Cities Destroyed for Cash: Panorama of the City of New York and the Mapping of Foreclosures* effectively repurposed the Museum's Panorama as a map of the approximately 13,000 foreclosures of 1-4 family homes filed in New York City during 2008. Each block that had three or more filings in 2008 has been marked with a fluorescent pink triangle, demonstrating the concentration of foreclosures in predominantly African American and Latino neighborhoods of Queens and Brooklyn. Ironically, the same neighborhoods that suffered from redlining—lack of available credit—until the 1970s have been hit hardest by the current crisis, brought on by credit all too easily available in predatory forms. *Cities Destroyed for Cash* was done in collaboration with the Neighborhood Economic Development Advocacy

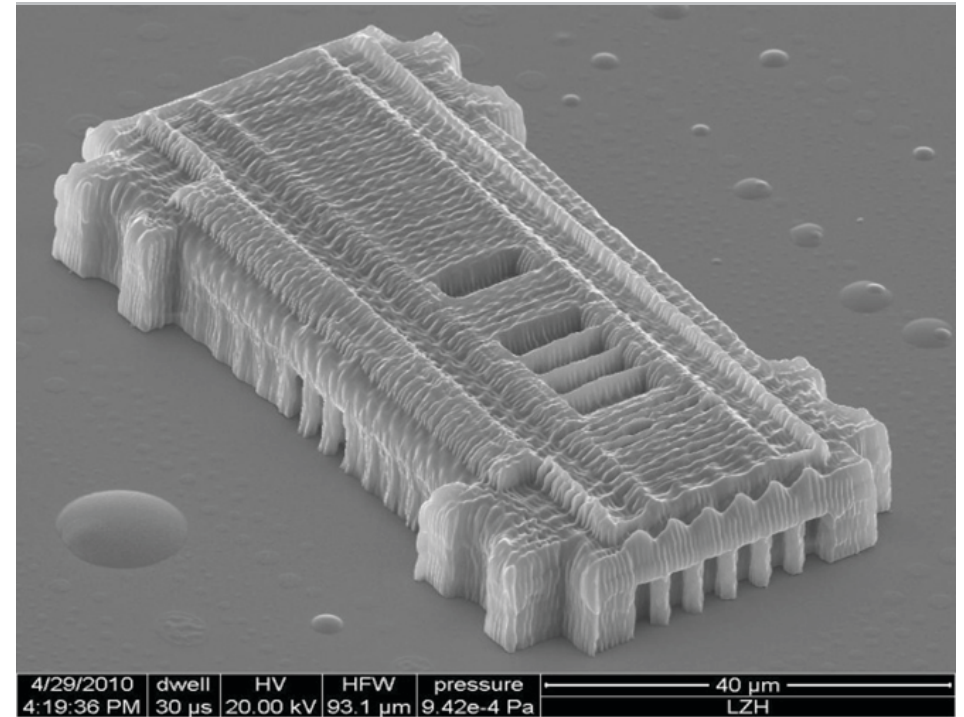
Project (NEDAP) and Regional Planning Association.



Cities Destroyed for Cash: Panorama of the City of New York and the Mapping of Foreclosures Rich, Damon and the Center for Urban Pedagogy (CUP) Red Lines Housing Crisis Learning Center. June 20 - September 27, 2009 in the Queens Museum's Panorama of the City of New York.

Rylan, Jessica (b. 1974 Boston, MA)

Electronic musician Jessica Rylan is fascinated by how the tremendous and rapid shrinking of technology affects the way we live. (What does it mean that tasks that used to require a room-size computer running on 100 kilowatts can now be carried out on your battery-powered iPod?) When Rylan saw the museum's Panorama, which contains every building in the city, including, of course, the QMA, she set out to construct a scale model of the Panorama to fit inside the model of the QMA on the Panorama. A QMA building has been fabricated at 40 micrometers wide, roughly 1/25 the size of a grain of salt using a technique called two-photon polymerization (2PP). This is part of a family of nanotechnologies already used to create, for example, micro-optical components used in sunscreen. On June 9th, Rylan will ceremoniously insert the nano-model QMA into a small notch on the underside of the model QMA, and return them together to the Panorama.



Rylan, Jessica
NanoQMA, 2010

1.4 million: 1 scale two-photon polymerization model of Queens Museum of Art (QMA) inserted into the model of the QMA on the Panorama of the City of New York. Approximate dimensions: 40 micrometers by 120 micrometers. Photopolymer, glass, and gold

Collection Queens Museum

Bringing the World into the World, June 15 - October 12, 2014

Space

Place is security, space is freedom.

Tuan, Yi-Fu. 1977. Space and Place, The Perspective of Experience, 3. Minnessota: University of Minnessota Press.

Spectacle

As spectacle, the panorama offered a simulacrum of reality; in its static form as a 360 degree recreation of the visual field in precise detail, this simulacrum gave to viewers the experience of visual control and mastery over an emergent urban environment often disorienting in its confusion and physical complexity...

Yet as Guy Debord and others have argued, the apparition of control through such visual media replaces actual historical agency—direct human and social intervention in the real: “the spectacle’s job is to cause a world that is no longer directly perceptible to be see via different specialized mediations...” The result is a privileging of vision, which Debord calls “the most abstract of the senses, and the most easily deceived...”

In a related sense, the panoramic medium—both stationary and moving—has been linked to forms of modern alienation, the first step toward the society of the spectacle, in which representation replaces reality. As Debord put the problem, “The spectator’s alienation from and submission to the contemplated object... works like this: the more he contemplates, the less he lives; the more readily he recognizes his own needs in the images of need proposed by the dominant system, the less he understands his own existence and his own desires.” In the experience of the spectacle, “Spectators are linked only by a one-way relationship to the very

center that maintains their isolation from one another. The spectacle thus unites what is separate, but it unites it only in its separateness.”

Angela Miller, The Panorama, the Cinema, and the Emergence of the Spectacular, Wide Angle, 18.2, 1996.

Speed

Open for submission

View

Every man takes the limits of his own field of vision for the limits of the world. This is an error of the intellect as inevitable as that of the error of the eye which lets us fancy that on the horizon heaven and earth meet.

Schopenhauer, Arthur. 1891. Studies in Pessimism. Translated by Bailey Saunders, 69. London: Swan Sonnenschein & Co.

The forest stretched on seemingly forever with the most monotonous predictability, each tree just like the next - trunk, branches, leaves; trunk, branches, leaves. Of course a tree would have taken a different view of the matter. We all tend to see the way others are alike and how we differ, and it's probably just as well we do, since that prevents a great deal of confusion. But perhaps we should remind ourselves from time to time that ours is a very partial view, and that the world is full of a great deal more variety than we ever manage to take in.

Disch, Thomas Michael. 1980. The Brave Little Toaster. London: Grafton, 1986.

Viewer

Mann, Thomas. The Magic Mountain. Berlin: S. Fischer Verlag, 1924.

Nelson, Maggie. Bluets. Seattle and New York: Wave Books, 2009.

Virtual

Gibson, James. Neuromancer. New York: Ace Books, 1984.

Grau, Oliver. Virtual Art: From Illusion to Immersion. Boston: Massachusetts Institute of Technology, 2003.

Vision

Crary, Jonathan. Techniques of the Observer. Boston: The MIT Press, 1990.

Joyce, James. Ulysses. Dublin: Sylvia Beach, 1922.



Lawrence Weiner

As Far As the Eye Can See, 1988

Installation

Approximately 4 x 50 ft.

Courtesy of the artist and Marian Goodman Gallery, New York

Bringing the World into the World, June 15 - October 12, 2014

Wonder

I had been partly prepared for this view by the admirable presentation of it in London, a year or two before, in an exhibition of which the demise has been of late a great loss to me— Burford's panorama in Leicester Square. There I had seen, exquisitely painted, the view from the roof of Milan Cathedral, when I had no hope of ever seeing the reality, but with the deepest joy and wonder—and now that I am indeed there, my profound wonder has become fathomless.

Ruskin, John. 1833. "The Panorama." In The Panorama, by Bernard Comment, 130. London: Reaktion Books.

Witness

Brecht, Bertolt. Motto to the Svendborg Poems. Abingdon, United Kingdom: Routledge is an imprint of Taylor & Francis, 1998.

Duras, Marguerite. Hiroshima Mon Amour. Paris, France: Library Gallimard, 1960.

