



**Panoramas In Motion: A Public Symposium**  
**Dyer Library and Saco Museum**

**Friday, September 21 and Saturday, September 22**

**Schedule of Events:**

**Friday, September 21st:**

5:30 to 6:30 p.m.: Symposium Check– In at Saco City Hall, 300 Main Street

6:30 p.m.: Performance of the *Moving Panorama of Pilgrim's Progress* replica, Saco's City Hall Auditorium with Scott Marcoux as The Professor, and Jeff Rapsis, Pianist.

**Saturday, September 22nd:**

8: 15 a.m. to 9 a.m.: Coffee, Pastries, and Symposium Check-In at Saco City Hall

9 a.m. to 10:00 a.m.: *Illusions in Motion*, Erkki Huhtamo, Ph.D., University of California, Los Angeles.

10:10 a.m. to 11:10 a.m.: *Amusements After the 12 -Hour Work Day*, Suzanne Wray, Independent Scholar.

11:20 a.m. to 12:20 p.m.: *Scenes of Surpassing Grandeur: Moving Panoramas of the Frozen Zone in America, 1856-1862*, Russell A. Potter, Ph.D, Rhode Island College.

12:20 p.m. to 1:20 p.m.: Lunch at City Hall provided by Blue Elephant Catering.

1:30 p.m. to 2:30 p.m.: *Thomas Cole, Frederic Church, and the Ideal of the Christian Pilgrimage in the Scientific Quest*, Kevin Avery, Senior Research Scholar, Metropolitan Museum of Art.

2:40 p.m. to 3:40 p.m.: *Then and Now: A Panel Discussion of the Moving Panorama of Pilgrim's Progress*, Peter Morelli, Tom Hardiman, and Jessica Routhier.



## Symposium Program Summary

### **The Moving Panorama of Pilgrim's Progress:**

*The Moving Panorama of Pilgrim's Progress* illustrates, in a way that no other work of art has done before or since, a moment when ideas about faith, art, and landscape all traveled along the same narrow highway in the course of American life. Also known as *Bunyan's Tableau*, it was created in 1851 and presented to audiences nationwide throughout the second half of the 19th century. Precursors to the modern motion picture, moving panoramas were immense lengths of canvases painted to depict popular stories, events and locations. Panoramas were presented by scrolling the massive canvas paintings across a stage, accompanied by narration and music. John Bunyan's *Pilgrim's Progress*, on which this panorama is based, is frequently cited as a predecessor to the modern American novel and was a favorite among participants in the Revivalist movement associated with the Great Awakening. The Moving Panorama of Pilgrim's Progress was one of the most important moving panoramas in the United States, emblematic of this genre of painting that bridged high art and popular culture. It was conceived by members of the National Academy of Design in New York, with designs contributed by Hudson River Schoolmasters Frederic Edwin Church, Jasper Cropsey, Daniel Huntington, and others. In this way, it relates directly to the developing national school of landscape painting; its subject matter also places it squarely in the center of evolving American thought in religion and literature.

### ***Illusions in Motion* with Erkki Huhtamo**

Beginning in the late eighteenth century, huge circular panoramas presented their audiences with resplendent representations that ranged from historic battles to exotic locations. There were other panoramas that moved—hundreds, and probably thousands of them. Showmen exhibited such panoramas in venues that ranged from opera houses to church halls, creating a market for mediated realities in both city and country. Erkki Huhtamo will explore and explain these fascinating 19th century panoramas.

### ***Amusements After the 12 -Hour Work Day* with Suzanne Wray**

The huge mills of New England dominated the American textile industry of the early 19th century. Young women, the famed “mill girls,” formed much of the work force. Traveling exhibitions of moving panoramas, dioramas, and other entertainments offered amusement after their very long work days.

### **Scenes of Surpassing Grandeur: Moving Panoramas of the Frozen Zone in America, 1856-1862 with Russell A. Potter**

The Arctic was one of the most prominent subjects of American moving panoramas in the late 1850's. Seen as embodying both the natural sublime and a kind of "moral grandeur," the Arctic was a realm in which one could, in the words of one commentator, "see the imprint of the foot of Jehovah." And yet, for all these claims, the actual exhibition and conveyance of a panorama in those days was a "monstrous nuisance," whose heavy equipment had to be moved from town to town by train, canal barge, and horse-drawn carriages, and shown to boisterous and sometimes unappreciative audiences. Russell Potter hopes to give both an idea of the appeal

and significance of these panoramas, and something of the life and outlook of traveling panoramists such as Rufus Choate Somerby, R.W. Seager, T.P. Failing, and Augustus LeBroke.

**Thomas Cole, Frederic Church, and the Ideal of the Christian Pilgrimage in the Scientific Quest with Kevin Avery**

*The Moving Panorama of Pilgrim's Progress* was but one expression of the Protestant Revival of the early nineteenth century in Britain and America, and helped reinvigorate the faith-based dimension of this nation's founding myth of a Promised Land for a Chosen People. Following closely on the death of Thomas Cole, progenitor of an American school of landscape painting and promoter of landscape as the arena of life's journey to eternal reward, the panorama enterprise attracted designs by several of Cole's followers, most prominent among them his own star pupil, Frederic E. Church. Following his two-years' training with Cole, Church extended the legacy of the pilgrimage landscape well beyond his role in the panorama into the scientific and expeditionary South American subjects that distinguished his career as the leading artist of the second-generation Hudson River School.

***Then and Now: A Panel Discussion of the Moving Panorama of Pilgrim's Progress with Thomas Hardiman, Peter Morelli, and Jessica Skwire Routhier***

This panel discussion will explore the history of the Saco Museum's "lost" artifact. After touring York County in the late 19th century, the panorama's last known home was a barn in Biddeford. In 1896, the great work was donated to the Saco Museum, without any accompanying paperwork. For 100 years, the panorama traveled with the Saco Museum's collection as it changed locations, settling for good at 371 Main Street, the current location of the Saco Museum. In 1996, Saco Museum Curator Tom Hardiman discovered the panorama in storage, and with detailed research and scholarship brought it back to life. After Tom moved on Trustee Peter Morelli kept the panorama lamp burning and conceived of the current Saco Museum exhibition and moving panorama show. In 2010, former Saco Museum Director Jessica Routhier attracted a large conservation grant, treating the brilliant 800 foot painting so that it can be exhibited again. With several other grants Routhier was able to organize the two venue exhibition, publications, videos, the performances, and this symposium Hear from the researchers themselves about this unique artifact!



## The Presenters

**Erkki Huhtamo**, media historian and pioneering media archaeologist, is Professor in the Department of Design Media Arts at the University of California, Los Angeles. He is the author of *Illusions in Motion* and the coeditor of *Media Archaeology: Approaches, Applications, and Implications*.

**Suzanne Wray**, BFA, Art Institute of Chicago, became interested in the history of the textile industry while working in the former Amoskeag mill yard in Manchester, NH. Her research on panoramas, chemical dioramas and other obscure 19th C. “optical entertainments” has been presented to the International Panorama Council, the Magical Lantern Society, and the Coney Island Museum.

**Russell A. Potter** is a Professor of English at Rhode Island College, author of *Arctic Spectacles: The Frozen North in Visual Culture, 1818-1875* (U. Washington Press) and a novel, *PYG: The Memoirs of Toby, the Learned Pig* (Penguin Books).

**Kevin J. Avery** is a senior research scholar and a former associate curator at the Metropolitan Museum of Art and an adjunct professor in the art department of Hunter College, City University of New York. Among numerous publications, Dr. Avery authored, with former Saco Museum (then York Institute) Curator Tom Hardiman, the catalogue of the exhibition of the Grand Moving Panorama of Pilgrim’s Progress organized by the Montclair Art Museum in 1999. Dr. Avery is currently preparing a narrative history of the Hudson River School.

**Peter Morelli** is director of Planning and Development for the City of Saco and a Trustee of the Dyer Library/Saco Museum Board of Trustees. **Tom Hardiman**, former Curator of the Saco Museum, is the Keeper of the Portsmouth Athenaeum. **Jessica Routhier** is the former Saco Museum Director.



# Registration

Cost: \$50 for Adults and \$25 for College Students with I.D

(Registration fees include lunch on Saturday plus snacks and beverages)

Name: \_\_\_\_\_

Address: \_\_\_\_\_

\_\_\_\_\_

Phone: \_\_\_\_\_

Email: \_\_\_\_\_

University (if affiliated): \_\_\_\_\_

Payment : (circle one, enclose cash or check with registration materials)

Cash

Check

Credit

Credit Card Number: \_\_\_\_\_

CV Code: \_\_\_\_\_ Expiration: \_\_\_\_\_

Lunch:

Please mark this box if you require a vegetarian meal.



## **Symposium Information**

### **General Inquiries/Registration Form Return**

Registration Forms are due by September 14, 2012. Symposium confirmations will be sent via email, if an email is provided, otherwise will be via USPS. All checks should be made out to the Dyer Library Association. Please return registration forms and payment to Camille Smalley at [education@sacomuseum.org](mailto:education@sacomuseum.org), or:

Camille Smalley—DLSM  
371 Main Street  
Saco, Maine 04072

Questions? 207 283-3861 ext. 115

### **Travel and Accommodation:**

A discounted rate of \$84.95 is offered for a limited amount of hotel rooms available via the Saco Conference Center at the Ramada. Please reference Saco Museum Symposium when making your reservation. Please note that all symposium attendees must arrange their own transportation to the symposium, between all hotels, Saco City Hall, and any other symposium activities.

Saco Ramada  
352 North Street Saco, ME 04072  
(207) 286-9600

### **Symposium and Event Locations:**

The Panoramas In Motion Symposium will take place at Saco City Hall (300 Main Street, Saco). The tour of the Pilgrim's Progress Panorama on Saturday afternoon will occur at both the Pepperell Mill Campus (2 Main Street, Biddeford) and the Saco Museum (371 Main Street, Saco).

## **Symposium Check –In**

Early Symposium Check-In begins Friday evening at 5:30 p.m. at Saco’s City Hall. At 6:30, the replica of the Pilgrim’s Progress Panorama will be performed. The audience will experience a panorama complete with musical accompaniments and narration. Check-In will continue at 8:15 a.m. on Saturday, September 22nd at Saco City Hall.

## **Lunch:**

Lunch on Saturday will be provided, as will snacks and beverages throughout the day. Please indicate on your registration form if you require a vegetarian meal. If staying overnight on Friday evening, a list of local restaurants will be provided in your welcome packet, available during Symposium Check-In.

## **Cancellation Policy:**

With your registration, you commit yourself to paying the registration fees. Cancellations after September 14 will not be refunded.