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**Roberto Bocci**



# FLIPPED ORLANDO



Flipped  
&  
composite panoramas

Roberto Bocci 2013



# FLIPPED ORLANDO

Flipped  
&  
composite panoramas  
by Roberto Bocci



Orlando Museum of Art  
New Works Gallery  
Curated by Azela Santana  
September, 5 - November, 3, 2013



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## **Flipped Orlando: Making an image.**

Before working on his project I had never visited Orlando or any of the American entertainment parks or resorts. As an artist born and raised in Italy I was eager to see what would come out of this new project that sought to portray Orlando and give a tangible form to my Americana experiences.

Upon arriving to Down Town Disney and visiting Sea World and Magic Kingdom I found myself immersed in a world in which real animals coexist with fake robotic reconstructions and animal video documentaries are seamlessly integrated with virtual 3-D recreations. At Epcot I found scaled down reproductions of historical buildings like the Venice St. Marco tower or the Doge's palace that I have visited many times in Venice, Italy. In the proximity of the Italian pavilion coexists a reconstruction of a 7th century Japanese Horyuji temple, a 17th century white Herron Castle and in the German area an eclectic range of buildings from different historical periods. All the pavilions are built out of plastic and include restaurants so tourists can experience different cuisines and gift shops so they can purchase and take home yet another plastic souvenir: A cocktail of this simulated world.

The only thing that seemed real at Epcot were the people working in the pavilions. I had a chance to talk in Italian to a man from Milan who was selling ice cream. He told me that Disney's policy is to maintain the experience as authentic as possible and therefore pavilion workers have to be original citizens of the respective countries.

I also found myself physically tossed around and flipped upside-down at variable G force acceleration by the many roller coaster rides that populate the entertainment parks. Walking through the parks I was drenched and drilled by two-minute sound loops extracted from Disney sound tracks. One day while eating a greasy hot dog with Ketchup dribbling down my right hand I wondered: " Am I immersed in a TV commercial or is this real... or what ...!"

At the end of every day at Disney world I felt as if I had been on a synthetic space-time travelogue or as if I had just stepped out of the movie Avatar, a time machine and a food blender combined. At times I truly wondered if I was still experiencing reality, a simulation or maybe I was being FLIPPED between two states of being.

A few days after my arrival I began to shoot some images. I wanted to portray my experiences as if I was standing in between two worlds: between my memories of my home country and the simulated artifacts, between ever drifting time frames, between the events that unfolded before my eyes and the reaction of the crowds who stood behind and in front of me.

I began to scan and sequence the space in front and around me with hundreds of photos to capture 180 to 360 degree fields of vision. The act of shooting is somewhat of a performance. A crowd stands in front of the Magic Kingdom castle with Mickey Mouse and Minnie reenactments on stage. The focal length of the camera is set to infinity and the shoot begins. As the camera pans the space from left to right and top to bottom people move closer, they walk away or they stand still. The camera suddenly frames the back of a young girl and her beautiful silky blond hair. I re focus the camera on that golden cascade of silk and light and continue to shoot. Another lady to the right seems more interested in her iPhone rather than in the Disney recreation. Suddenly two firecrackers explode mid air. I look up and I feel very lucky to have captured the blasts on film. "I wonder if I got that," I also think. The crackers leave a bluish cloud and a smell of gunpowder in the air. The Disney performance is nearly over. The music is fading, people begin to walk away and now my camera is aimed at the ground. "What the hell is that guy shooting?" or... "Can't he figure out something else better to shoot than feet!" and... "What is the matter with people these days... get out of my way" somebody mumbles among the dissolving crowd. The shoot is over and it all happened in a few minutes. "Without digital cameras I couldn't do this kind of work," I think. This is a very liberating experience...

At night I go back to my hotel, review my images and begin combining them. The photos are cut, overlapped and resized to create a composite image. The process is more akin to creating a drawing or a painting rather than a photo. In the flipped panoramas the space is panned by 360 degrees and the final images include what is in front and behind the viewer. Depending on the orientation of the image parts of the compositions stand out or are lost. I place two versions of the same image on my computer screen; one upright and one flipped and compare them. "How should I show these pieces," I wonder. I look at my watch and it is late so I decide to go to bed. This is a typical day shooting and compiling an image for a project.

**Roberto Bocci 2013**



## **Flipped Orlando: Panoramas by Roberto Bocci.**

“Here you leave today and enter the world of yesterday, tomorrow and fantasy.”

This text was embossed in a plaque before the entrance of the first 1971 California Disneyland Park. After forty years, it still embodies the spirit of Walt Disney to construct an experience for visitors to escape reality and enter a world of fantasy, simulation and imagination. In a simulated environment like Magic Kingdom where live animals coexist with their robotic reconstructed counterparts or Epcot where historic buildings are reproduced and scaled down, Roberto Bocci finds himself immersed between two worlds: that of fantasy and that of reality. Using images he took during his recent trip to Orlando, Bocci reveals his experience by combining several images from a moment in time and creating a narrative that retells his story.

Flipped Orlando: Panoramas by Robert Bocci explores his experience in the constructed environments of Orlando's theme parks. “At times I truly wondered if I was still experiencing reality, a simulation or maybe I was being FLIPPED between two states of being,” said Bocci.

Much like a painting that requires brush-strokes, his composite panoramas involve a process of assembling different images by cutting, overlapping and resizing them to create one cohesive composition. In selecting from hundreds of photographs, these compositions not only reflect multiple points of view and simultaneity, they also capture various moments in time. Bocci reveals a 360 degree view of a world as seen and experienced by the artist. Each photograph acts as a building block that is remapped to create a new image that becomes a portrait of the artist's mind.

Azela Santana (Orlando Museum of Art curator).



## DOWNTOWN DISNEY



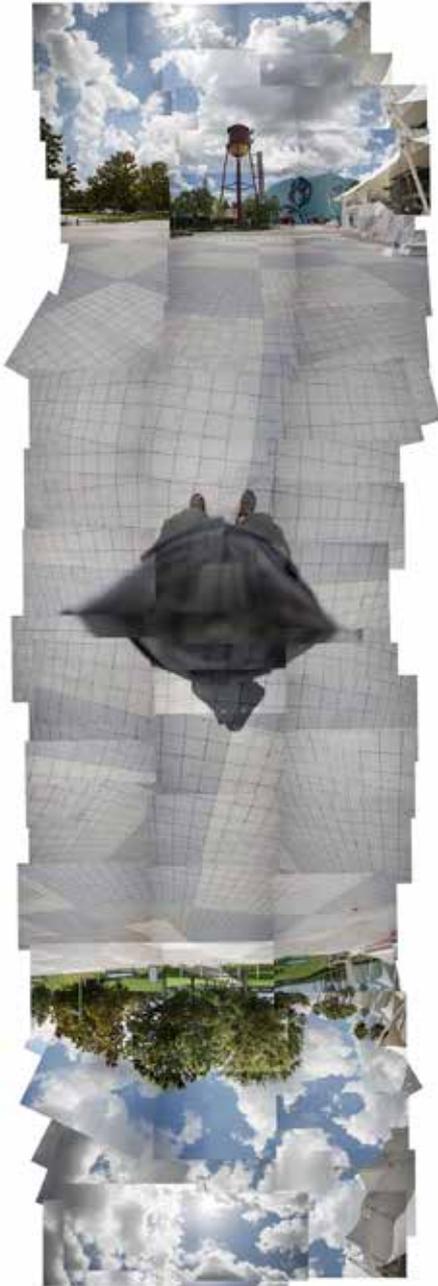


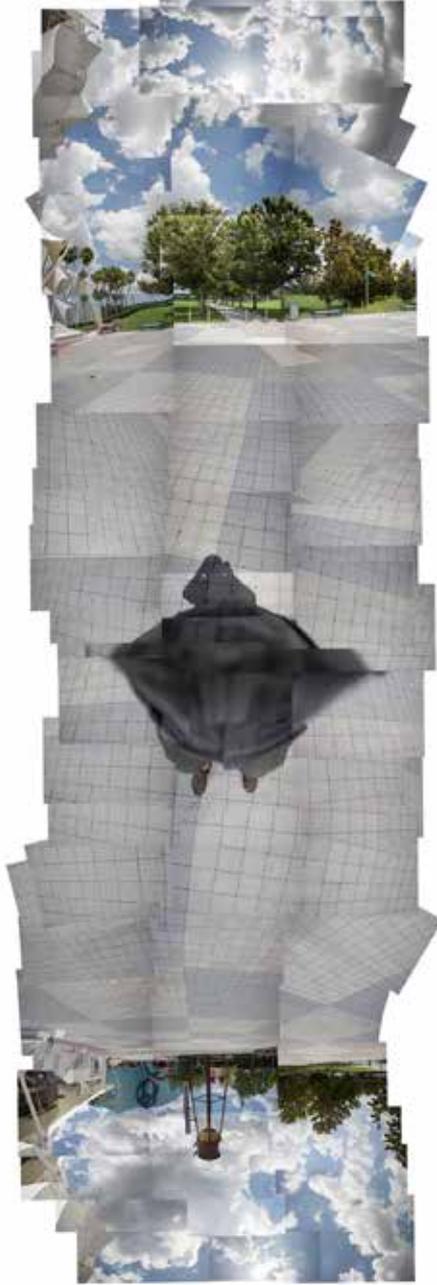




















Downtown Disney 6-19-2013-04







Downtown Disney 6-20-2013-06



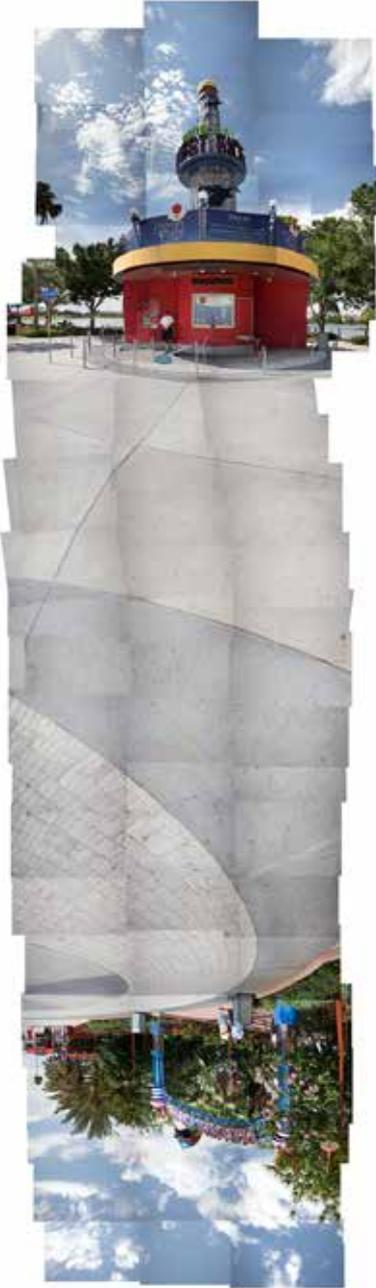






















## ANIMAL KINGDOM





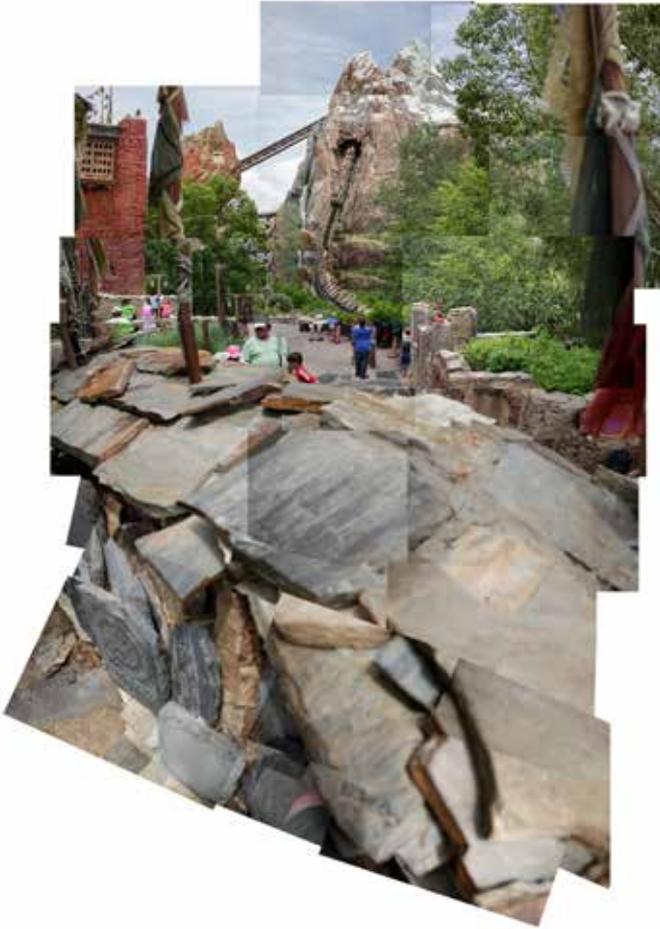














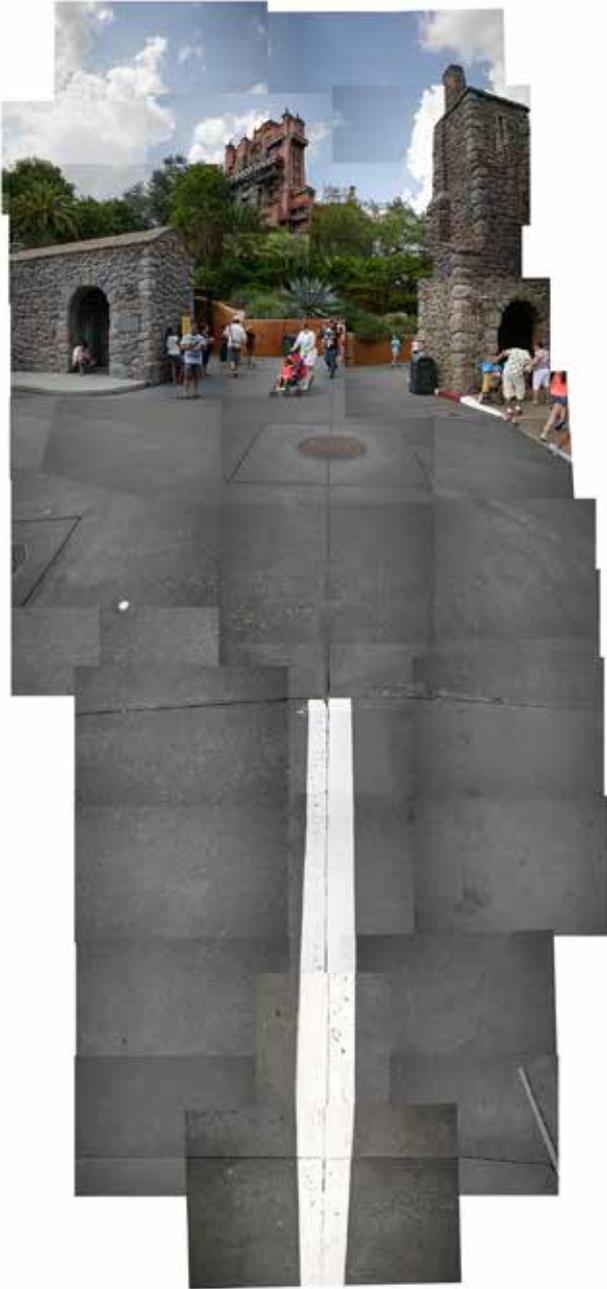
## HOLLYWOOD STUDIOS





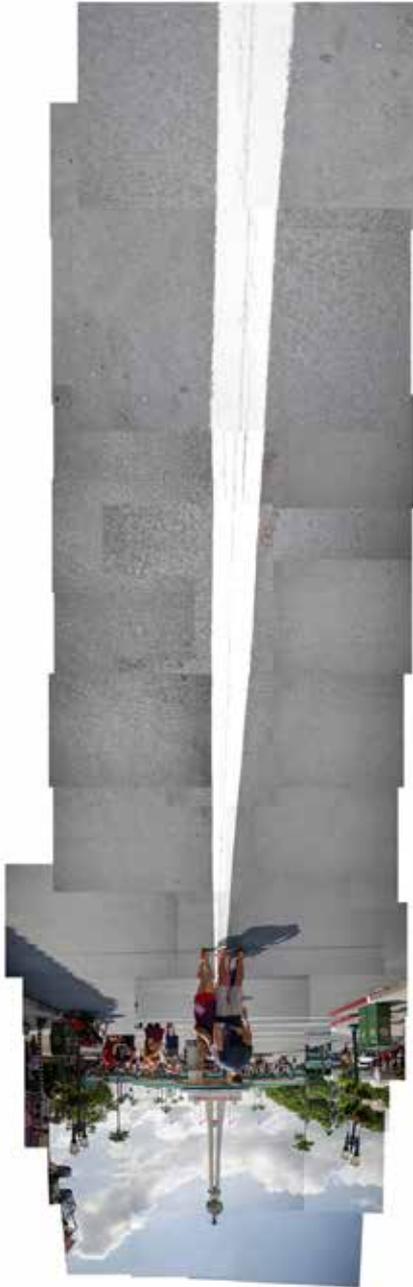


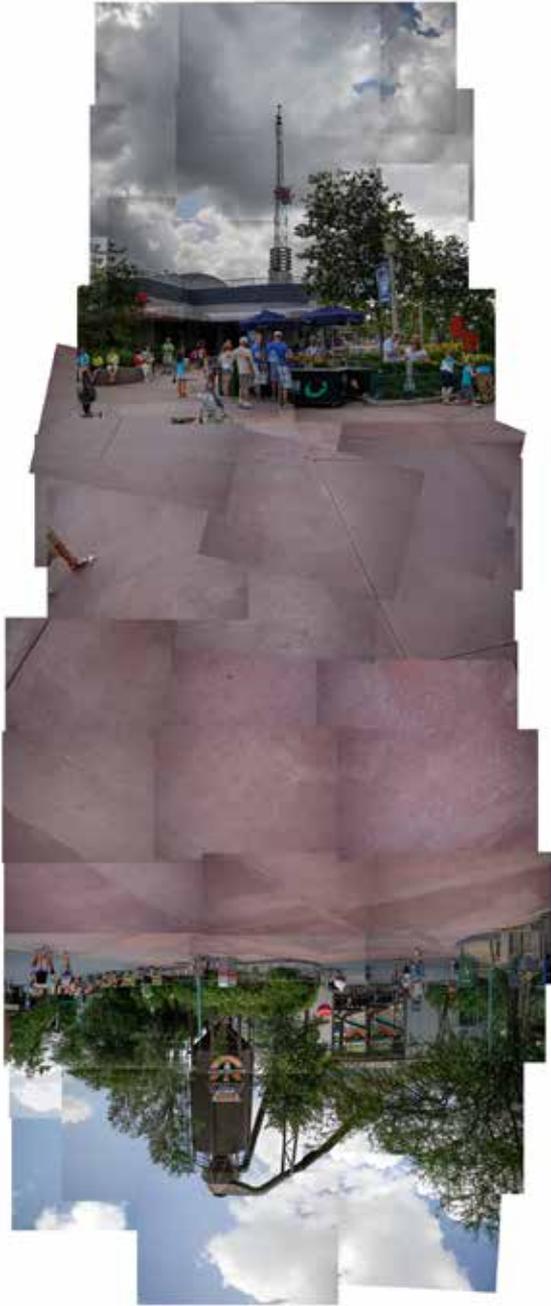


























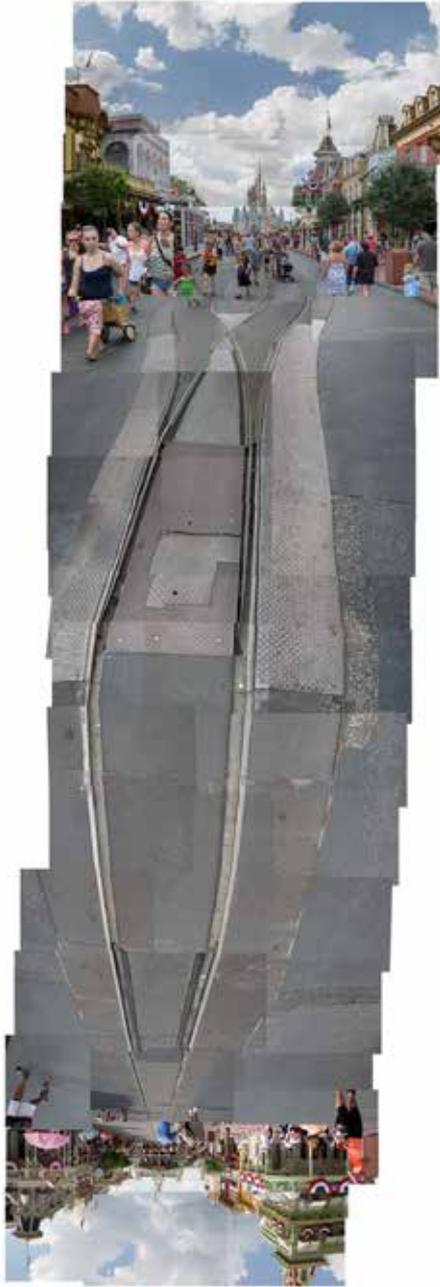


Disney bus terminal for Magic Kingdom 6-12-2013-00

## MAGIC KINGDOM















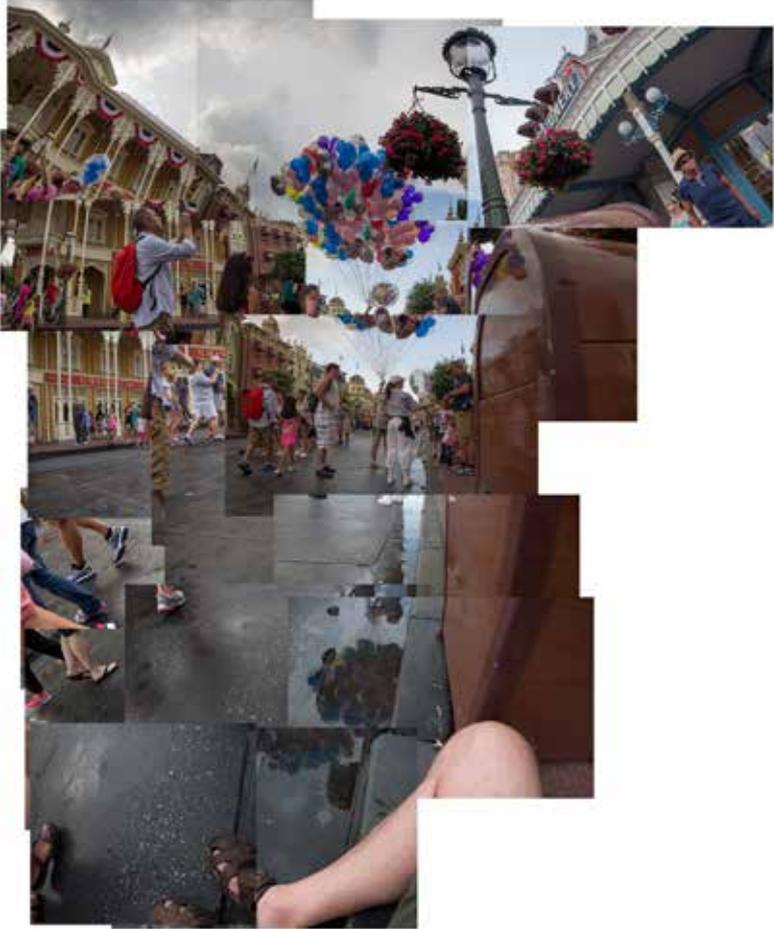


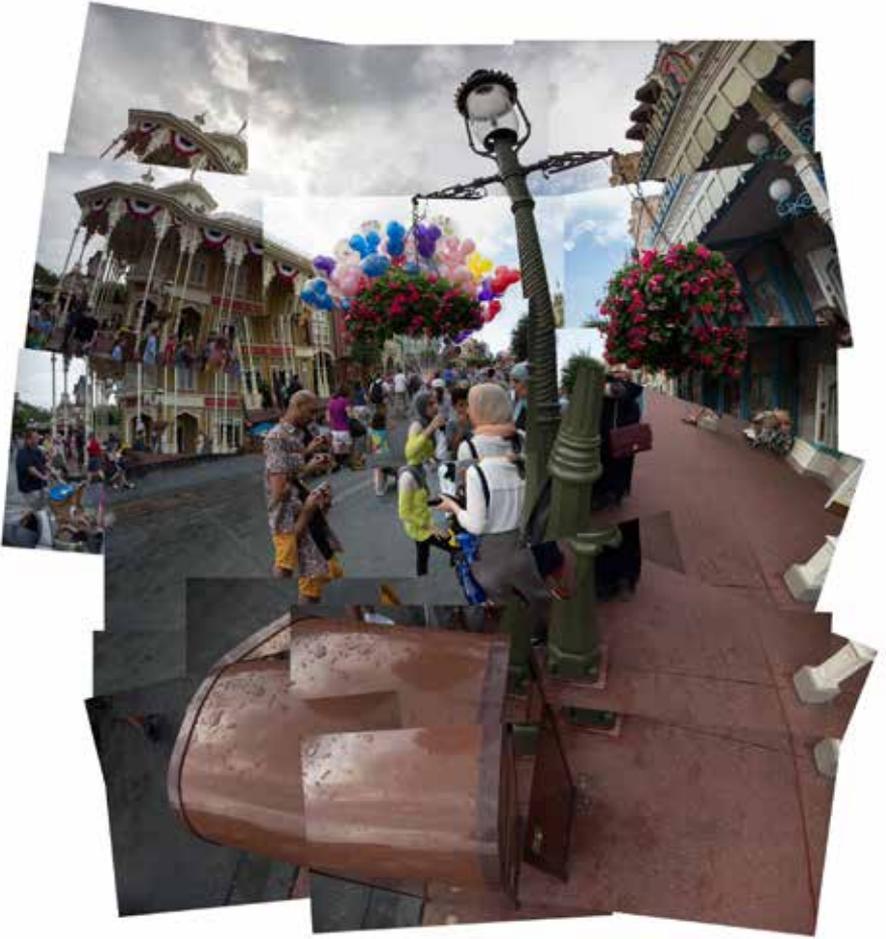










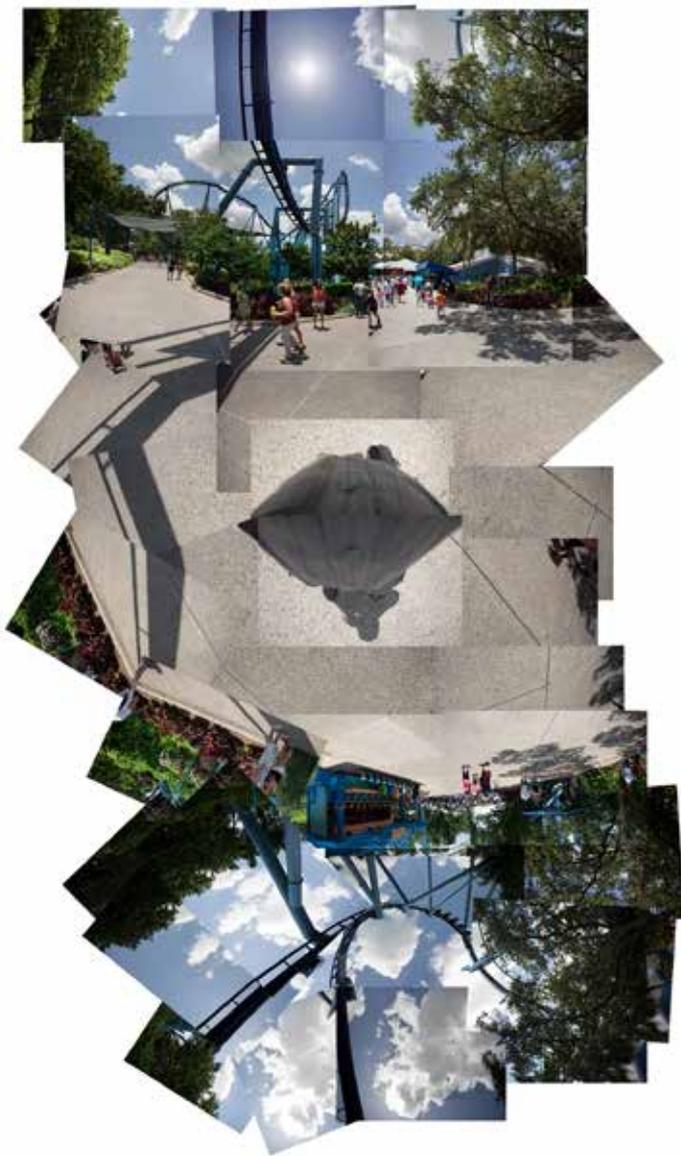




## SEA WORLD















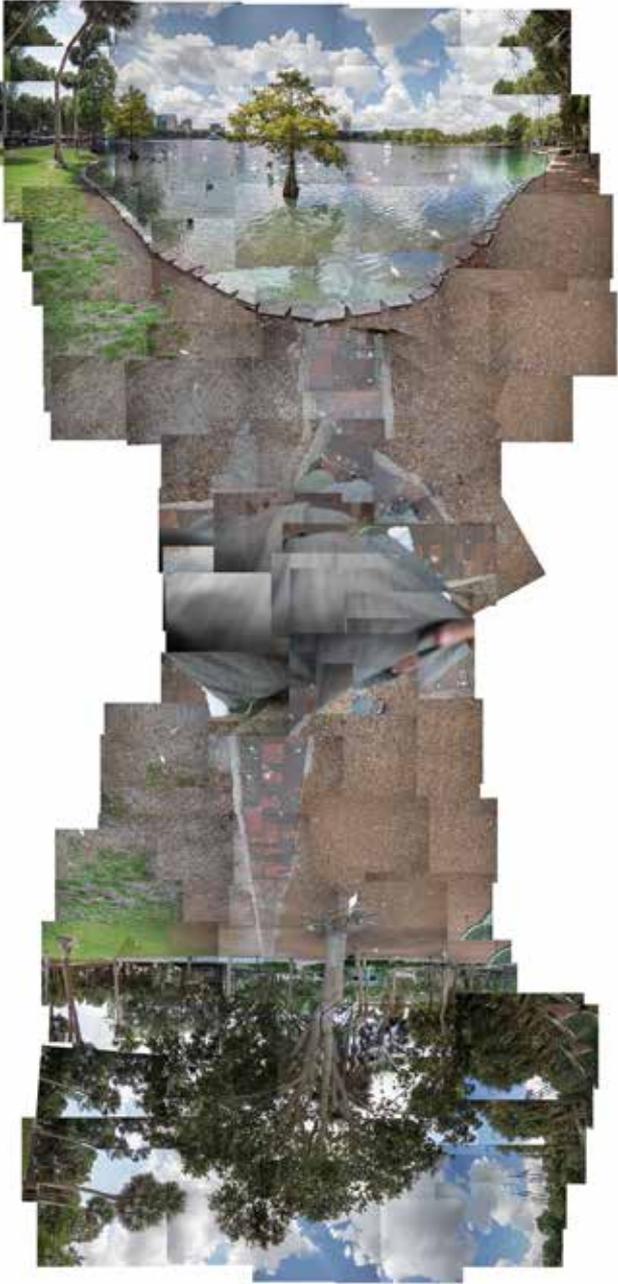
Downtown Orlando 9-6-2013-06 (detail)

## DOWNTOWN ORLANDO





Downtown Orlando 9-6-2013-00

























# THANKS

Rula Jones - Artist

Hansen Mulford - Curator, Orlando Museum of Art

Mike Osborne - Assistant Professor, Georgetown University

Brady Robinson - Associate Professor, University of Central Florida

Azela Santana - Curator, Orlando Museum of Art

The Georgetown University Graduate School of Art and  
Sciences for their financial support



Flipped Orlando was shot in Orlando, Florida and produced over the summer of 2013. All the prints are digital archival prints and vary in size from 24" to 44" wide x 60" to 90" tall.

This catalogue can be downloaded at:

[http://www.robortobocci.com/pdf/Flipped\\_Orlando.pdf](http://www.robortobocci.com/pdf/Flipped_Orlando.pdf)

For more information about Roberto Bocci see:

[www.robortobocci.com](http://www.robortobocci.com)

Thanks and enjoy,  
Roberto Bocci

