

Big Magazine

Artistic ideas brought to life
2023



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We do artistic ideas justice.

Big Image is a culturally rooted family business within aesthetic acoustics, light solutions and premium printing – best known for creating the biggest seamless images in the world. Venturing into the realm of 3D printing, we now manage the largest 3D printer of its kind, capable of materializing objects up to 2x1 meters.

We produce and integrate imaging, lighting and acoustics, into rooms and onto stages, for customers with the highest aesthetic standards. We've been trusted by the world's biggest stages since 1987.

To become famous for printing the biggest seamless images in the world we first had to invent our own premium printer. One that could handle seamless prints on soft materials up to 600 square meters, which corresponds to approximately 12x50 meters (40x150 feet) in size.

So that is what we did!

We take pride in understanding the vision for artistic expression as well as the need for perfection. We treat all creations, no matter their size or setting, like a star's backdrop on opening night.

Join us in our Stockholm Studio or Berlin Studio, where big ideas are born & bred. Meet our team of artists, printers, tailors and engineers – our craftsmen will nurture your idea to its full potential.

Let us show you some pictures!





Folkoperan, Stockholm. Production: *The Turn of the Screw*.
Premium printed fabrics and custom made projection
screen. Photo credit: Mats Bäcker & Nadja Sjöström.

Animal Farm

Majestic Marble Walls Tell the Story of Rebellic Animals

Stepping onto the stage, one is immediately transported to an authentic slaughterhouse. This vision, conceived for the production "Animal Farm" at the Dutch National Opera & Ballet in

Amsterdam is inspired by a real slaughterhouse in Italy. Big Image had the opportunity to interview Puck Rudolph, the production supervisor at the Dutch National Opera & Ballet.



Crafting a slaughterhouse

Embarking on a theatrical journey, Paolo Fantin and the artistic team sought to transport audiences in George Orwell's "Animal Farm", with a vision that spoke of history, of power, and of art. Typically, they collaborate with the set designer to discuss the set design. However, for this project, the designer

knew from the outset that he wanted the marble to be printed to achieve an authentic look, which was a good idea since the production spanned over 500 sqm. The Dutch National Opera & Ballet and Big Image have collaborated on many projects. Given the importance on quality and craftsmanship, the artistic team entrusted Big Image with this important task.





Photo credit: Ruth Walz



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"It was a challenge to develop a set which we could handle in the theatre and at the same time looked as a real slaughterhouse with all its heavy materials like stone and steel. For this the material we choose for the marble tiles had to look like real marble and not painted."

Grand marble walls

For the grand marble walls, the pattern had to be impeccable. These walls stood up to 14 meters high, and the set was designed to be transported to other venues in cities like Vienna, Helsinki, and Palermo, each with different stage dimensions. The inspiration for this design came from Paolo Fantin, the set designer, who was influenced by an old slaughterhouse in Rome, now transformed into a museum called the Mattatoio. The artistic team faced a challenge: they needed to create a set that was both manageable for theatre use and resembled a genuine slaughterhouse with its heavy materials like stone and steel. For this the material they chose for the marble tiles had to look like real marble and not painted.

To make what's imagined become reality

Puck Rudolph, along with the artistic team, appreciates that Big Image offers sample prints before the actual order is placed. This allows them to preview the final result, ensuring that their vision is accurately realized. While the tiles could have been painted, the artistic team wanted a cleaner look for this specific set design, which is more easily achieved through printing.





Norlandsoperan, Umeå. Production: Adriana Mater.
Golden globe premium printed on cloth.
Photo credit: Mats Bäcker/Norlandsoperan.

Imagine curtains as silent narrators





Spårvägmuseet (Tramway Museum), Stockholm.
Curtains premium printed on semitransparent
fabric. Photo credit: Cecilia Ramström.

When Poseidon rises





Scenography for the Swedish artist Newkid's Summer tour Poseidon. 3D-printed fingers and premium printed backdrop and floor.
Photo credit: Moen Eshghi.





*Folketeateret, Oslo. Production: Miss Saigon.
Translight Fabric drop. Production made by
Scenekvelder. Photo credit: Fredrik Arff.*

Imagine haute couture embraced by nature





The Dior Men's summer 2023 show. Premium printed 77 meter long seamless cotton drop. Runway made together with Big Image Italy & Redstudioallestimenti. Photo credit: Dior.

Through the Lens of Imagination

Unveiling Living Tales at Fotografiska

At Fotografiska in Stockholm, each exhibition shapes its own unique story. In Big Image, they've found a company that shares the same philosophy. "I believe we are united by the curiosity to always create something new, something more

impactful, and something we have never tried before", says Lisa Giomar Hydén, Director of Exhibitions at Fotografiska.

Lisa Giomar Hydén is responsible for the exhibitions, which they often create from



scratch in close collaboration with the artist or photographer. The first time she came in contact with Big Image was in 2019, for the exhibition “Places Beyond”.

Every place has its unique challenges

The vision was to create a theatrical stage to highlight Erik Johansson’s photographic

works. Since fabric was a relatively new material for them to work with, the process began with a visit to the Big Image studio.

“We started by looking at a lot of materials to understand the possibilities. We experimented - how can we display the same motif on both sides of the fabric? Ultimately, it’s all about having a vision that you help us translate.”



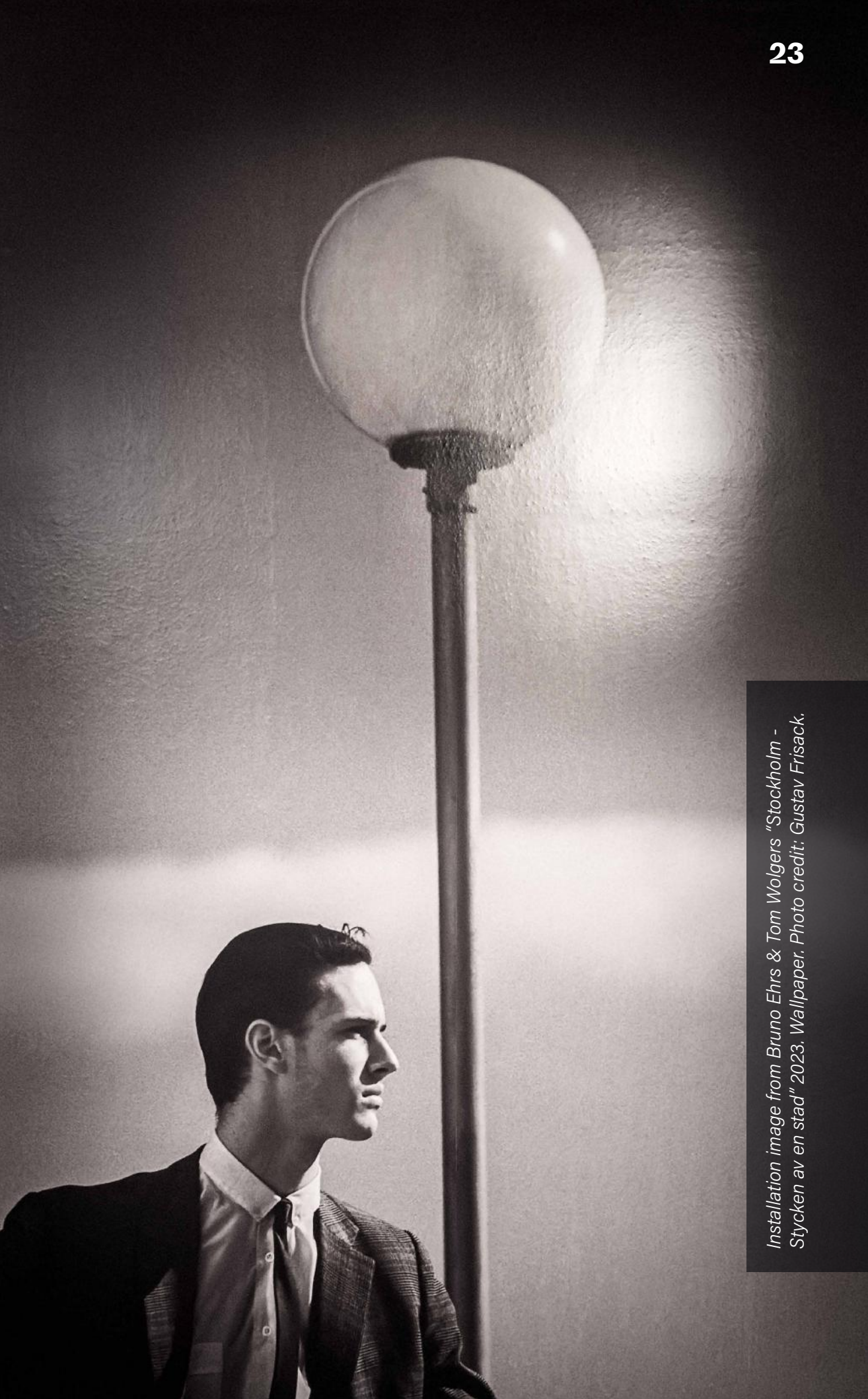
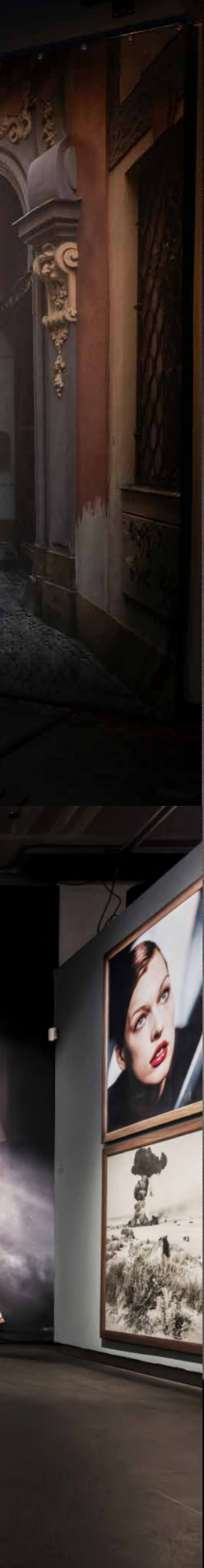
*Exhibition: Erik Johansson “Places Beyond”
2019. Photo credit: Cecilia Ramström.*



*Exhibition: Erik Johansson "The Echo Chamber" 2023. Translight Day-to-night-image and flooring.
Below: Projection through 5 layers of transparent fabric. Photo credit: Fotografiska.*



Installation image from Peter Lindbergh "Lightness of being" 2023. Photo credit: Gustav Frisack.



Installation image from Bruno Ehrh & Tom Wolgers "Stockholm - Stycken av en stad" 2023. Wallpaper. Photo credit: Gustav Frisack.





Feel the burst of spring

"In Bloom" (spring 2023) was a group exhibition featuring several different artists in various installations. Big Image helped with premium printed fabric and wall foilings. Additionally, the elevator was covered with motifs from the exhibition. Photo credit: Fotografiska.

Creative solutions

Often, the work involves covering the walls with text, color, and images to create a good frame for the exhibition. But sometimes, the exhibition requires more creative solutions. Like for "Andy Warhol Photo Factory" when Fotografiska wanted to cover the walls with folded aluminum sheets to recreate the feeling of Warhol's studio. Or for "News Flash! A Century of News" when they wanted to create the illusion of a darkroom and needed a solution to display old original photographs. In the end, Big Image came up with the solution to create a large, custom-made lightbox.

"I feel like there has never been anything unsolvable. Sometimes we already have a solution, sometimes it's you who come up with it," says Lisa.

Always new challenges to tackle

In the fall of 2023, it was time for another exhibition with Erik Johansson, "The Echo Chamber," where the vision was to allow visitors to step into his world of images and become a part of the works themselves. For that, Big Image produced, among other things, a lightbox image with a day-to-night effect.

"Translating visions, that's something you're good at," says Lisa. "Helping, being available, and having a personal dialogue where you feel that you are engaged in making it as good as possible."





The Royal Swedish Opera, Production: Sweeney Todd. Premium printed six-layered backdrop on cotton. Set designer: Magdalena Åberg. Light designer: Linus Fellbom. Photo credit: Sören Vilks.





The Royal Swedish Opera, Production: Sweeney Todd. Premium-printed six-layered backdrop on cotton. Set designer: Magdalena Åberg, Light designer: Linus Fellbom. Photo credit: Sören Vilks.






The Berliner Ensemble. Production: Die
Viellechtsager. Premium printed backdrop and
images in the frames. Photo credit: Matthias Horn.





The Jewish Museum (Jüdisches Museum), Berlin.
Exhibition: Inside Out - Etgar Keret. Exhibition
design: Anna Binder. Exhibition graphics: Siyu
Mao. Photo credit: Nina Röder.





*Dramaten (The Royal Dramatic Theater), Stockholm.
Production: Den första rumpan (The First Butt).
Premium printed Soft Carpet on floor and wall.
Scenography & photo credit: Christer Brun.*




Sustainability

We want to make the best of choices for the environment and society while creating beautiful and innovative images. With The BIG Re:think we want to show you this work with more transparency.

We daily face challenges and change is needed to achieve a more sustainable planet. Sustainability is important to us throughout the entire production chain. Every day we are working to reduce our carbon emissions, through transparency, traceability, with curiosity and restlessness to reach our goals.

Everything we do has an impact, but we can always make better, wiser, and more sustainable choices. Big and beautiful images is what we do and we strive for a more sustainable change around our materials and production.

The Big Re:s




Everything starts with the materials. To lower our environmental impact, we have started our journey towards changing all our materials to 98% recycled fabrics by 2030. We will also minimize our emissions by reducing our Co2. The following Re:s are some of the areas we already are working with.

Re:cycle

We strive to recycle as much as possible throughout our production chain and to find new purposes for any element. Our goal is to increase our sustainable materials every year. **This year, 51 % of all our premium prints are printed on recycled materials, marking a 17 % increase from 2022.**

Re:duce



We never produce anything that doesn't need to be produced. At Big Image each creation is bespoke and only produced upon receiving an approved order. The waste material that cannot be prevented, we ensure to the greatest extent possible to find new purposes or actors for. We aim to minimize our waste, which is why we constantly review our processes and ensure that there is as little waste as possible.

Re:use

We always encourage our customers to extend the lifespan of our products by reusing them. Additionally, we offer repurposing services to breathe new life into the products if they can't be reused in the same way. **2023 that number of projects were 14.**

Our Head of Sustainability, Ebba Ipsen, had the opportunity to guest lecture at Borås School of Textiles. Students there worked with our waste materials in a digital printing course. This partnership not only emphasized the importance of Re:use but also inspired us to think creatively about handling our unused materials, as we collaborate with Borås for a more sustainable textile future.



Astrid Brøndgaard Jensen "Subsurface to surface"



Scan me!

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