

For Immediate Release, July 22, 2011, Updated



UCR Sweeney Art Gallery & Culver Center of the Arts present

***The Great Picture:
The World's Largest Photograph & The Legacy Project***

July 16 - October 8, 2011

Reception, Saturday, July 16, 6-9 p.m., free admission

RIVERSIDE, Calif. – UCR Sweeney Art Gallery & Culver Center of the Arts present *The Great Picture: The World's Largest Photograph & The Legacy Project*, an exhibition in three parts that tells the tale of the successful campaign to make the world's largest camera and photograph. The photo's mammoth scale of 32 x 111 feet earned it a place in Guinness World Records, and made it a photo history landmark.

"It is also an exploration of the 172-year-old conflict between painting and photography, and the more recent waning of traditional, analog, darkroom photography in the wake of digital dominance," says Tyler Stallings, artistic director of the Culver Center of the Arts and director of the Sweeney Art Gallery.

The two-story atrium at the Culver Center of the Arts provides a rare opportunity to present such a gargantuan photograph. *The Great Picture* will be on view from July 16 to Oct. 8, 2011, with a reception on July 16 from 6 to 9 p.m.

Six well-known photographic artists, known as The Legacy Project, aided by 400 artists, experts, and volunteers, transformed an abandoned Southern California F-18 jet hangar at the Marine Corps Air Station El Toro (MCAS El Toro) in Orange County into the largest camera ever made, and then proceeded to make the world's largest photograph, known as "The Great Picture." The image is a panoramic view of a portion of the former Marine Corps Air Station, which is destined to become the heart of the Orange County Great Park.

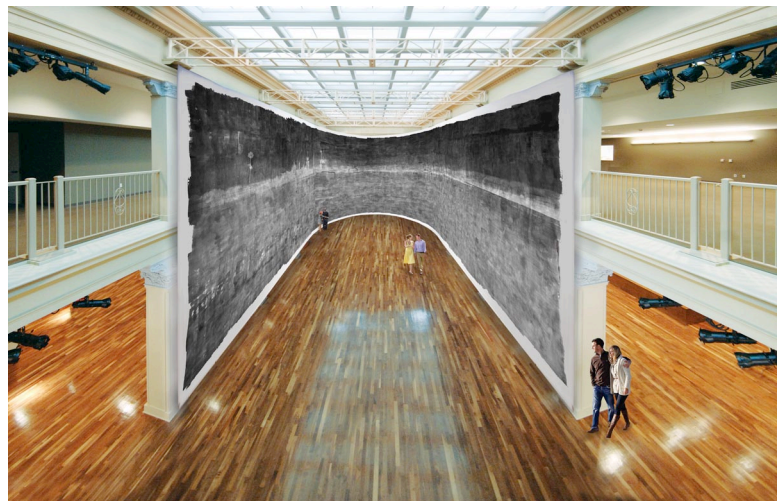
On July 12, 2006, The Legacy Project unveiled the world's largest photograph at a reception held inside the world's largest camera. It has been exhibited only twice since then during a short viewing at Art Center College of Design, South Campus Wind Tunnel in Pasadena, Calif., in 2007, and this past winter at the Central Academy of Fine Arts in Beijing, China. The Sweeney Art Gallery/Culver Center's presentation of "The Great Picture" will be accompanied for the first time by additional components that explore the process behind its making and the artists who made it, collectively known as The Legacy Project.

The Great Picture: The World's Largest Photograph & The Legacy Project is organized by UCR Sweeney Art Gallery & Culver Center of the Arts, and has been curated by Tyler Stallings, artistic director for the Culver Center of the Arts and the director of Sweeney Art Gallery. In the past, Stallings has curated other exhibitions that have examined artistic challenges to photographic media that range from *Conceptual Photography from the Permanent Collection at Laguna Art Museum* in 2005 to *Truthiness: Photography as Sculpture* at UCR/California Museum of Photography in 2008.

"The Great Picture: The Making of the World's Largest Photograph" is a 196-page book, published and distributed by Hudson Hills Press, that accompanies the exhibition with essays by Stallings, Dawn Hassett, and Lucy R. Lippard, and features photographs documenting this monumental and unprecedented project. Lippard is the author of 21 books on contemporary art and cultural criticism, which include *Partial Recall: Photographs of Native North Americans* (ed., 1992), *The Lure of the Local: Senses of Place in a Multicentered America* (1997) and *On the Beaten Track: Tourism, Art and Place* (1999). Hassett has been a working writer all her life, working in journalism for community-based newspapers and radio programs in Canada. She earned a Master of Professional Writing degree at the University of Southern California where she served on the editorial board of the *Southern California Anthology*.

Exhibition in Three Parts

The exhibition is divided into three parts. The centerpiece is the 3 stories tall by 11 stories wide photograph featured in the Culver Center of the Arts expansive atrium — perhaps one of the few spaces in Southern California capable of presenting it. This will be accompanied by an exhibition in the Culver's North Atrium Gallery about the process behind the making of "The Great Picture," which includes test strips to determine the right exposure in the makeshift airplane hanger pinhole camera, video documentation, and other artifacts. The third component will be an exhibition in the Sweeney Art Gallery,



located just behind the Culver atrium, of work by the six artists that compose The Legacy Project: the late Jerry Burchfield, Mark Chamberlain, Rob Johnson, Jacques Garnier, Douglas McCulloh, and Clayton Spada. It will focus on their individual bodies of work created while on site at the Marine Corps Air Station El Toro as part of their 15-year commitment to document the transformations taking place at this historic 4,700-acre site.

About The Legacy Project

Marine Corps Air Station El Toro Building #115 once served as an F-18 fighter jet hangar, but in 2006 the members of The Legacy Project transformed the building into a camera obscura. The work is part of the project's ongoing quest to document the transition of the former base into the Orange County Great Park. To date, the project has amassed more than 200,000 images. The Legacy Project artists created the photograph in the summer of 2006.

The significance of "The Great Picture" has been recognized worldwide. It has been featured in hundreds of publications from art journals such as *Art in America*, *Photographie*, *AfterImage*, *Juxtapoz* and *Black and White Magazine*. It has been featured in newspapers such as *The Los Angeles Times*, *Chicago Tribune*, *Der Spiegel* and *The Guardian*. For more information go to <http://www.legacyphotoproject.com>.

The Orange County Great Park, with its 1,347-acre master plan, is the focal point of the redevelopment of the publicly owned portion of the 4,700-acre former MCAS El Toro. The Great Park is currently 27.5 acres and includes an iconic tethered helium balloon that rises 400 feet in the air, providing an aerial view of park development. A \$70 million development plan to expand the park to more than 200 acres is under way. The plan will build out a core section of the park for the most immediate and wide-ranging public benefit, including the initial components of the sports park, a 114-acre agricultural area, and an art and culture exhibition space. For more information go to <http://www.ocgp.org/>.

About Camera Obscuras

The *camera obscura* (in Italian: "dark room") is the antecedent to all current cameras. When sunlight enters a small hole at the front of a darkened room, it produces an inverted, but sharp and detailed image on the back wall. The principles of the camera obscura have been known for several thousand years. During the Renaissance camera obscuras were used to help draw accurate images; the notebooks of Da Vinci include two sketches of camera obscuras. In fact, the camera obscura is the direct ancestor of the modern camera. When light enters the lens of a camera, an inverted image appears on the back where it is captured by film. In the case of "The Great Picture," the hangar itself was a very large camera. The image entered the camera through a one-quarter inch aperture installed 15 feet high in the hangar doors. Three-story-high sensitized fabric hung 56 feet back in the darkened hanger, serving as the film.

Concurrent and Related Exhibitions

"The Great Picture" presentation will overlap and be in dialogue with the exhibition *Seismic Shift: Lewis Baltz, Joe Deal and California Landscape Photography, 1945 – 1984*, organized by UCR/California Museum of Photography, Sweeney/Culver's sister institution, located next door in downtown Riverside. On view from Oct. 1 through Dec. 31, 2011, *Seismic Shift* will illuminate the far-reaching consequences of the revolution then taking place in landscape photography by tracing this local and regional history from 1945 to 1984. The exhibition is one of the many exhibition projects throughout Southern California funded by the Getty Foundation in response to the Getty's initiative, "Pacific Standard Time: Art in LA 1945-1980." <http://cmp.ucr.edu>

In the light of this major exhibition, *The Great Picture: The World's Largest Photograph & The Legacy Project* will extend into the 21st century *Seismic Shift's* examination of landscape photography in Southern California.

UCR/California Museum of Photography also features a *camera obscura* built into the façade of the building, located on the third floor. Once you enter the room-size camera, one can see people walking, though inverted in their orientation, along the pedestrian mall on which the CMP is located.

Relative to photo-based exhibitions for the Getty's initiative, "Pacific Standard Time: Art in LA 1945-1980," Stallings is also a contributing essayist and a member of the curatorial team for Palm Springs Art Museum's contribution to the Pacific Standard Time project with the exhibition *Backyard Oasis: The Swimming Pool in Southern California Photography, 1945-1982*, scheduled for January 21-May 27, 2012.

Related Events

Saturday, July 16, Film, 5-6 p.m., \$9.99, tickets: <http://culvercenter.ucr.edu/film/landing.php>

"Artists & Alchemists," USA, 2011

This film, not yet released, will be generously shown by its directors as the introduction to Sweeney/Culver's Opening Night Reception for "The Great Picture," the world's largest photograph which completely envelops the Culver atrium. "Artists & Alchemists" explores the resurgence of 19th century chemical photography. By following 10 renowned photographers creating daguerreotypes, ferrotypes and wet plate collodion photographs, "Artists & Alchemists" documents the sacrifice and personal vision needed to revive these once-forgotten art forms. Viewers enter the studios of Jayne Hinds Bidaut, Chuck Close, John Coffey, Adam Fuss, Mark Kessell, Sally Mann, Mark Osterman, France Scully Osterman, Irving Pobboravsky and Jerry Spagnoli. The film will be followed by a discussion with the filmmakers and the artists involved in the making of "The Great Picture."

Saturday, July 16, Reception, 6-9 p.m., free admission

Following the screening of "Artists & Alchemists" there will be a reception for The Legacy Project artists and "The Great Picture."

Saturday, Oct. 8, An Evening of Events for The Great Picture

Panel Discussion, 5-6 p.m., free admission

On the last day of "The Great Picture" exhibition, curator Tyler Stallings and artists from The Legacy Project collective will be present to discuss the making of "The Great Picture" in detail, along with engaging in a broader discussion about the use of analog and digital processes in photography.

Book Signing, 6-9 p.m., free admission

"The Great Picture" exhibition will be open to the public in conjunction with the reception at UCR/California Museum of Photography for *Seismic Shift: Lewis Baltz, Joe Deal and California Landscape Photography, 1945 – 1984*.

A book signing by artists and authors for "The Great Picture: The Making of the World's Largest Photograph" is scheduled for this evening tentatively*. It is a 196-page book, published and distributed by Hudson Hills Press, that accompanies the exhibition with essays by Tyler Stallings, Dawn Hassett, and Lucy R. Lippard, and features photographs documenting this monumental and unprecedented project. *As of June 17, 2011, the schedule for delivery of books from the overseas printer is under negotiation.

Film, 7-9 p.m., \$9.99, tickets: <http://culvercenter.ucr.edu/film/landing.php>

Following the panel discussion, there will be a screening of "Lumière and Company," France, 1995, 88 mins.

40 international directors were asked to make a short film using the original Cinematographe invented by the Lumière Brothers, working under conditions similar to those of 1895. There were three rules: (1) The film could be no longer than 52 seconds, (2) no synchronized sound was permitted, and (3) no more than three takes. The results run the gamut from Zhang Yimou's convention-thwarting joke to David Lynch's

bizarre miniature epic. The film is followed by a discussion with “The Great Picture” exhibition curator Stallings and artists behind the making of “The Great Picture.”

Great Picture Fact Sheet

- Final size with rigging: 31 feet 7 inches x 111 feet, 3,505 square feet in total
- Image size: 28 feet x 108 feet, 3,024 square feet in a single, seamless piece of fabric
- Photograph type: black and white negative image with a gelatin sizing and a hand-coated silver gelatin emulsion
- Subjects depicted in the photograph: the Marine Corps Air Station El Toro control tower, twin runways, and heart of the future Orange County Great Park, with a backdrop of the San Joaquin Hills and the Laguna Wilderness
- Location: former Marine Corps Air Station El Toro, Irvine, CA
- Camera location: Bldg. #115, a former fighter jet hanger that served as a helicopter hanger for the Seaalk squadron during its final days
- Camera size: 45 feet high x 80 feet deep x 160 feet wide

Materials used to darken the airplane hangar to make it into a camera:

- 24,000 square feet of six mil black viscuine
- 200 large cans of spray foam gap filler
- 8000 feet of two-inch wide black Gorilla™ tape
- 40 cans of black spray paint
- Fabric base of the photograph: single seamless piece of unbleached muslin specially ordered from Germany
- Total weight of fabric and rigging: 1,200 pounds
- Aperture size: one-quarter inch (6mm) pinhole—no lens or optics were used
- Aperture height: 15 feet
- Date of emulsion coating: July 7, 2006
- Emulsion: 20 gallons of Liquid Light™—a gelatin silver black and white sensitizer that was hand-painted onto the fabric under safelight illumination
- Date of exposure: July 8, 2006 at 11 a.m.
- Exposure time: 35 minutes
- Date of development: July 8, 2006
- Developing materials: 600 gallons traditional B&W developer, 1,200 gallons fixer
- Developing “tray”: eight mil vinyl pool liner—114 feet x 35 feet x 6 inches deep
- Sanctioned by the Guinness Book of Records as the World’s Largest Camera

Visitor Information and Press Inquiries

UCR’s Sweeney Art Gallery and Culver Center of the Arts are located at 3834 Main St., Riverside, CA 92501, and are situated next door to UCR/California Museum of Photography. The three venues, also known as UCR ARTSblock, are open Tuesday through Saturday, noon to 5 p.m., plus 6-9 p.m. for First Thursday ArtWalks. Admission is \$3, which includes entry to Culver, Sweeney and CMP, and is free during First Thursday ArtWalks (6-9 p.m.). For film screenings, Culver Center opens 30 minutes prior to the start time. See websites for additional information, <http://sweeney.ucr.edu>, <http://culvercenter.ucr.edu>, <http://cmp.ucr.edu>.

Press inquiries for The Great Picture, Tyler Stallings, 951-827-1463, tyler.stallings@ucr.edu. For complete information on the project refer to Sweeney Art Gallery’s website, <http://sweeney.ucr.edu>.

Images: Page 1: Installation view of The Great Picture within the Marine base airplane hanger that was transformed into a pinhole camera, 2006. Page 2: Computer rendering of proposed installation of The Great Picture in the atrium of UCR Culver Center of the Arts, 2011.

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