

The Enormous Space is an umbrella term for a collection of exhibitions, film screenings and talks initiated by artists Fiona James and Ed Clive. Primarily started as an Anglo-Czech project we hope to continue and expand internationally, creating an ever wider network of artists, curators and writers, which can work and collaborate together.

The title for this project is taken from a 1990 J.G. Ballard short story. This story reflects on the pressure of modern life and follows the modern, suburbanite and mentally unstable Gerald Ballantyne as he embarks on an experiment that reduces society to the confines of his house. This self-inflicted isolation results in cannibalism, insanity and ultimately, his death.

It is important to note that we see this project, as a whole, as a kind of experiment – although hopefully without such a disastrous outcome! We were interested in how, as artists, people experience our work and who that audience is. We came to Prague because of an interest we had developed in the capital's recent history of staging two international biennales simultaneously. The complexities of the political issues that caused this were not like anything we had experienced in the UK and instantly acted as a catalyst for our interest in the Czech art scene. As is the case with this kind of curious mentality as soon as you scratch the surface you instantly lose sight of how deep to go. Regardless, we believe the outcome has been positive and resulted in us staging these various shows.

The double Biennial also acts as an appropriate but contrasting backdrop to this particular project. Given the prestige this international event carries Ballard's short story seems almost an exact opposite in that it focuses on a single fictitious character's intentions to completely reduce the familiarity of society around him and focus more on his own internal exploration.

Ultimately we see 'The Enormous Space' at C2C and ETC as a combination of these two perspectives. It is an international project featuring German, UK and Czech artists who have been approached to exhibit because of an affiliation their work could be interrupted to have with the short story.

Michael Heym (lives and works Dusseldorf, Germany)

We were made aware of Michael's work through 'Becks Futures' nominating curator, Adam Carr. Michael had constructed a mock-up of a project space in East London that was to be exhibited as documentation. For various reasons this never materialised. We were really interested in this process of working and approached him about the show at C2C. On reading the text he submitted this video, which I think bears its appropriateness for obvious reasons.



Untitled (2006)

Michael Heym

DVD projection, 32 mins

This film was made by fixing a video camera to a wagon that transports books in a library. The camera travels on electromagnetic rails in all thinkable directions through the darkness of tunnels and book cellars. Only the green-looking infrared light sent and recorded by the camera gives a vague idea how the space is structured. Watching this film, it is really hard to identify what's happening because there's no recognizable relationship in terms of dimensions. The surrounding darkness, together with mechanical sounds create a disorientating effect. The edges of the image are un-sharp and fade softly into the black so that the outlines of the projection are rather undefined like in early cinema (but it is a digitally recorded video).

Darina Alster



Mobile Mail (2006)

Darina Alster

Mobile telephones, power adaptors, extension lead

Five mobile telephones, all attached to the same power source, continually call each creating a closed system of communication. Darina described this system as something similar to a 'nerve net' and sees the locked functionality of these phones as comparable to Gerald Ballatyne's experiment of rejecting society.

Edward Clive



Wheel (2006)

Ed Clive

Exercise equipment, dimensions variable

For this show Ed has decided to work with household exercise equipment. This object, the abdominal muscle exerciser, has interested Ed for a while - he sees it as a symbol of technological advancement reaching a point where the functionality of our body is becoming so redundant that we have to exercise, as a leisure pursuit, to stay healthy.

All this equipment was collected from second hand shops and adverts in local newspapers – places where the original marketable value of these consumer goods has been almost totally lost. With this loss in value also comes the loss of various individual's dreams to be fitter, healthier and more attractive.

All these pre-fabricated components have then been re-constructed into a formal sculpture that resembles a totem pole to the ritual of home exercise. Scattered around this object will be various household implements and food products that will appear to be props for some kind performance to worship this sculpture.

Laurence Taylor

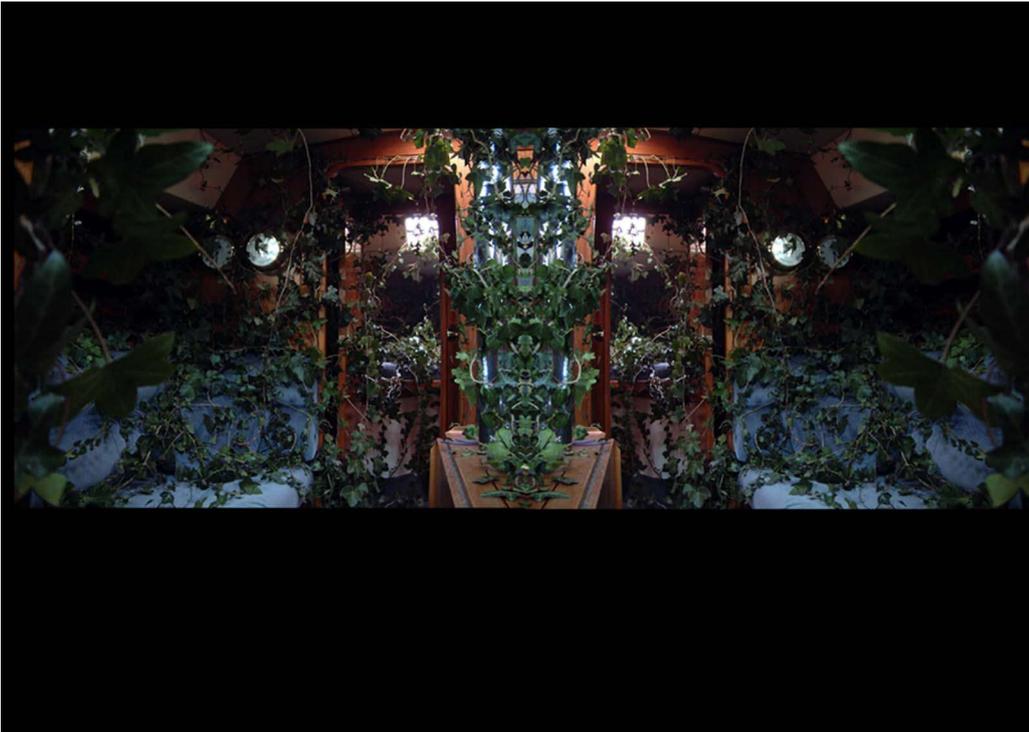


Found image from magazine. Artist unknown. 2006

Trained as a painter Laurence uses a more process based language in his approach to making work and predominately uses found footage, sourced from the internet and second hand magazines. These are then assembled into collages and sculptures that work as a series of sketches and dead end and in-decipherable narratives.

The above picture is a found image of a modernist sculpture that has acted as the starting point for a multi media sculpture Laurence has been constructing for this show (approx 50x150x120cm). It contains a re-edited video of Steven Segal's film 'Under Siege' as well as some additional found footage from the internet (mounted on plinths) a piece of music written specifically for this work by Steven Warrington and a re-make of the above image, all of which are mounted onto a movable base.

Fiona James



Apocalypso (2006)

Fiona James

DVD projection onto salt covered walls

Apocalypso is a 3 min looped film shot on a sailing boat that has been draped in ivy, giving the impression of a post-apocalyptic disaster. The film is split in the middle of the frame making the space fold in on itself and double up as a mirrored image.

Fiona James intends for the film to be projected straight onto the gallery walls, which she would like to cover in a thin layer of salt, giving the surface of the walls a very slight shimmer. (This will be applied as a liquid solution, which we will then cover over after the show with a coat of paint)