
**HEIGHT X WIDTH X DEPTH:
ROSA ADLER/ ANTONIO
DE LA HERA GOMEZ/
HENRIETTA HALL/ LARA
KENWORTHY/ SILVIA MERCER
LARA/ BETHANY MARETT/
LINDA NAGAJEVA/ LAURA
O'NEILL/ MARY TAYLOR/
JALA WAHID**

04/08/12 > 19/08/12

**GALLERY OPEN: SATURDAY - SUNDAY 1PM >6PM
PREVIEW: FRIDAY 03/08/12 6PM >9PM**

FIVE YEARS

**Unit 66 6th Floor
Regent Studios
8 Andrews Road
London E8 4QN**

**info@fiveyears.org.uk
www.fiveyears.org.uk**

Ten international, London based artists explore a parallel inquisition into the experience of the gallery space within the Regents Studios Complex. The labyrinthine space of the postwar, industrial building has been construed as both a source of modern anxiety and a utopic vision for a revolution.

Regents Studios and the local area have been the site of a non-descript mixture of factories, shops and institutional buildings for at least a millennium. Records show more recently, that during the 1960's, the GLC (Greater London Council) commissioned the current structure in the form of lettable workshops of factory units to rehabilitate small trades who, as a result of development in the area, needed new premises.

The Structure was built with fifty foot deep bored piles supporting the eight floor frame. Each floor's units were designed to be easily rearranged by sub divisions or groups of units. Every amenity

was thought through, from solid concrete floors designed to factory load standards, to hose reels and even post office boxes all contained within the building. Balconies and windows wrapped extensively around the whole façade, in Uxbridge flint lime bricks ensuring light to all units. Exterior parking for cars, van and bicycles was all provided as well as a garden area.

In 1975 Hackney Borough Council approved the GLC's proposal to rehabilitate, again, Broadway Market and the area; and in turn in the mid 1980's, the GLC sold the estate to the council. By 1992, the Studios were once again being prepared for use as workshops, and to this day they are in use as such, including art galleries and studios such as Five Years.

In *Height x Width x Depth*, overlooked or unnoticed elements which subtly pervade the site are revisited aesthetically; they become enlivened, demanding a physical response from the viewer.

Lara Kenworthy's works in performance, video, and sculpture appropriate familiar scenarios of the anxiety driven artist and the struggles that encompass their lifestyle derived from various references.

Overriding themes from semi-autobiographical anecdotes are improvised through her performances and the interactivity of her sculptural forms introduce a mirthful insight into the madness of everyday life.

Rosa Adler explores space through measurement, making site specific works using a range of materials.

Brought up in Lancashire, Bethany Marett initially achieved a BA in History of Art from The University of York; however, the will to be the artist prevailed and she is currently studying on the Fine Art HNC course at Kensington and Chelsea College, hoping to go on to postgraduate study.

Grounded in drawing, Bethany is interested in exploring the tension between something abstract and figurative, silently evoking traces of the human form - she creates works which appear delicate and introverted, and is interested in different qualities of the cut and drawn line, and in a peeling apart and removal of material.

Antonio de la Hera enjoys changing the status of a space using a range of media including textiles and video. He was born in Artbasel.

Linda Nagajeva: Spaceoptics
"It makes sense from the standpoint of a philosophy of literature and poetry to say that we 'write a room', 'read a room', 'read a house'. The values of intimacy are so absorbing that the reader has ceased to read your room; he sees his own again.."

Gaston Bachelard *Poetics of Space*

Henrietta Hall's work plays over the boundaries of performance tring film, sound and photography. Manipulating codes, be they visual or otherwise, and the context within which they are presented to the viewer; simultaneously considering how this can be applied and manipulated within and with specific sites, audiences and participants.

Jala Wahid makes images and objects within the context of media vernacular. Through employing a commercial aesthetic, ideas around fetishisation, desire and hyper-consumption are explored; as is the space between criticality and glorification of advertising and material / consumer ideology.

Silvia Mercé just finished an HNC course at Kensington and Chelsea College and will shortly start a BA Sculpture at Camberwell College of Arts. She is attracted by aesthetics and how objects can project moods, her works reflect the states of intensity and lightness; extremes where our mood is often found.

Laura O'Neill's interest lies in the functional & / or dysfunctional state of objects. Whether crudely made, pre-planned or improvised, her work - strangely familiar - initiates reflective questions of its new context and use. The uncanny traits push the promise and pitfalls human beings wilfully allude to create the beautiful, useful or meaningful, that end most often in failure.

Mary Taylor works with installation, immersing the viewer in a disorienting environment, by means of sensory deprivation and instruction.