

# ACQUIESCE

Samuel Aldis | Caroline Carty | Rachael Fisher | Julie Savoye | Stacey Smith

**ON VIEW:** TUESDAY 17 – SATURDAY 21<sup>ST</sup> MARCH 2009. 12.00 – 5.30 PM

**PREVIEW:** TUESDAY 17<sup>TH</sup> MARCH. 6.00 – 8.00 PM

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## PRESS RELEASE:

For one week only UNIT 5 will be presenting 'ACQUIESCE' an exhibition collaborating five artists from Norwich University College of the Arts – Sam Aldis, Caroline Carty, Rachael Fisher, Julie Savoye and Stacey Smith.

'Acquiesce' describes the connecting state between the collaborating artists and has emerged as a paramount concept that illustrates life within the art institution and surrounding art environment. A passive consent that one applies to without protest is the attitude that many submit to regardless if they are aware of it; it becomes the nature of life, and integrates so that its existence is undeterminable.

The exhibition is the opportunity to show work collectively in this pursuit and provides an important juncture to which, each distinct artist can develop individual practices whilst observing an acquiesce state. The exhibit within UNIT 5 forms an informal interruption of life in acquiesce and aims not to oppose nor advocate its presence, but to simply highlight its continuation within our daily life.

Samuel Aldis is a practicing artist, currently in his final year of studies at Norwich University College of the Arts. Like many artists, his work is informed and influenced by current global conflicts. Rather than using war narrative or specific imagery he looks at how war is experienced here today. The fun and enjoyment that one may find in experiencing elements of war, but also the banality, the boredom, and the everyday, rather than the horrors and the bloodshed. These conflicts, as experienced in Britain through the media, can form a social and political backdrop for his work, against which it is read and understood by an audience.

Caroline Carty is a practicing artist, currently in her third year of study at Norwich University College of the Arts. Her work is concerned with the relationship between the signifier and the signified, establishing delicate states of equilibrium concerning opposing orders of being. Her most recent work culminated in an investigation into the co-dependence of 'something' and 'nothingness'; her drawings and sculptural pieces worked around the concept of division of a process or matter to minute gestures, in order to reveal an absence or 'nothingness'. Recently, her work has centred on the manipulation of material states, forcing an object or

idea to submit to a certain rule, resulting in an unnatural balance of form; a surrendering of authority from the materials to build a situation of irregular determination.

**“The strongest and most effective force in guaranteeing the long-term maintenance of power is not violence in all the forms deployed by the dominant to control the dominated, but consent in all the forms in which the dominated acquiesce in their own domination.”**

**- Robert Frost (Poet, 1874 – 1963)**

Rachael Fisher; There are spaces labeled as ‘gallery’ spaces, within which are placed practically functionless products of creativity labeled ‘art’, which persons labeled ‘viewers’ come to observe and pass judgment on.

Allocation of colour, form and dimension to the perceived immaterial occurring in the above-described space or any other space in which the work may be placed.

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Julie Savoye currently studies at ecole reginale des beaux arts de Rouen, in France. She considers the world of art as changing the vision of life; changing the way of life. How I'll do it?

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My work is around space, I'm trying to change the idea of space. How to see the emptiness? How to touch the emptiness? Eliminate the concept of interior and exterior. Recently my work explores floor spaces that disrupt the pattern of walking or moving around the space; a floor where you just can't walk on it. I'm trying to create a space for the space. My principle concept is how to create the feeling of facing space? How can people realise the physical existence of living space...?

Stacey Smith considers the sovereign, and its implied transgressive nature. She understands sovereignty as an abstract absolute and is interested in its nature to abolish the experience of limits in favour of an independent authority. Recently her drawings and sculptural pieces amount to systems of control within the abstract that supersede the sovereign by becoming the sovereign. The order of hierarchy that is dictated through the process of work allows her to play the exploiter and exploited, physically adopting the sovereign supremacy. The ideal of acquiesce disrupts the flux of the absolute and in turn develops its own autonomy.

# UNIT 5