

# THREE TIMES REMOVED



Fionn Duffy  
Ayla Dmyterko  
Emilie Peyre Smith

Curated by  
Bilyana Palankasova  
Javier Aregger  
Ko-Fan Lin

Thursday 8th November 2018, 1-3 pm  
Project Space, Tontine Building, GSA





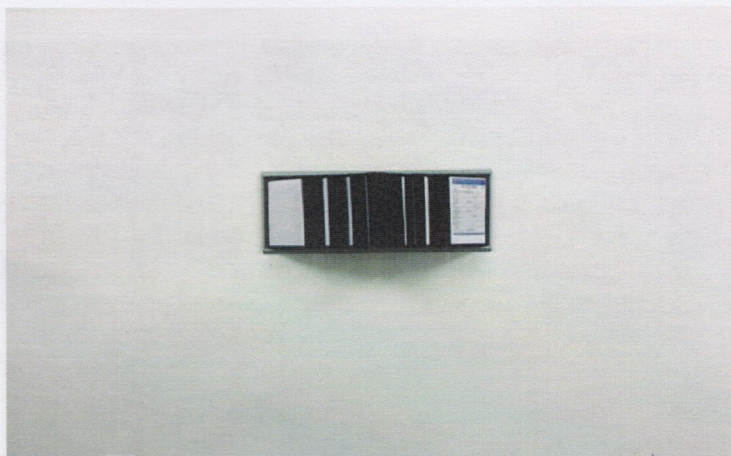
*Three Times Removed* is a collaborative curatorial project, revisiting personal and collective histories through the works of Glasgow School of Art Master of Fine Art students Ayla Dmyterko, Fionn Duffy and Emilie Peyre Smith.

The exhibition focuses on memories, rituals and traditionally gendered activities as a way of exploring the inherent tensions within cultural traditions and the politics of belonging. Borrowing its name from the term used in genealogy to refer to proximity and generational gaps, the title also alludes to the relationship between the works themselves as well as the documentary in contemporary art.

*Three Times Removed* considers Plato's and Walter Benjamin's ideas of imitation and reproduction - the 'removed' nature of documented art, expressed through the notion of art as imitation and the distinction between original and copy. By a process of re-enactment, adaptation and translation, they question the essence of the work of art by treating the act of documentation as a vital element to the artwork's agency. In doing so, the subject matter is opened to artistic re-imagining and an otherwise hidden meaning begins to emerge.

*Three Times Removed* has been curated by Bilyana Palankasova, Javier Aregger and Ko-Fan Lin.





## Emilie Peyre Smith

*P.S. 160 copies of a Copy of an Act of Death (Facsimile Series),  
2018. Ink, A4 Paper*

Memorials record events in stone and give a physical dimension to the will to remember something or someone. Official documents, such as certificates and acts also record an event – but they merely respond to administrative and legal imperatives. However noble or bureaucratic, the act of recording involves a process of selection, recollection and codification. Something is selected from memories while something else is excluded.

The Facsimile Series examines the fading of memories and the exponential altering of histories over time. By subjecting official documents to the mechanical photocopying process, the work creates and explores the effects of erasure. As a result of successively 'duplicating the duplicate', the information in the documents is initially voided and distorted before diffusing into dark particles.





## Ayla Dmyterko

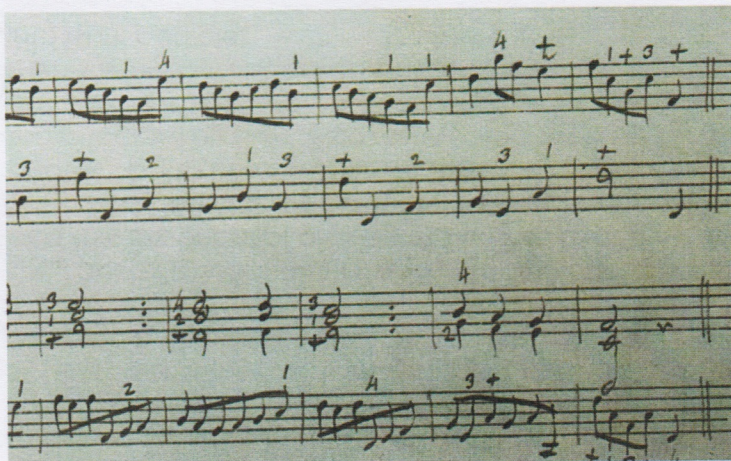
*Vinok I*, 2016. 35mm Documentation of Action carried out over the course of two weeks

*Vinok II*, 2018. Documentation of performance, Cursive letter, Hand-built wreath

In Ukrainian culture it is traditional for unmarried women to wear braided wreaths in springtime. Eventually, on the day of Ivan Kupala, the wreath, or 'vinok', is cast in a river with a lighted candle in the hope it will find its way into the hands of a future partner. The light shed onto the flow patterns of the water and the direction of the wreath are said to foretell relationship fortunes.

The Vinok series appropriate this narrative, considering the importance of cultural traditions and their susceptibility to change across generations. Through the artist's action-based and documented work, culture is viewed as both rooted in a specific time and place, but also subject to constant, creative exploration and adaptation.





## Fionn Duffy

*Excessive & Useless Production*, 2016. Two-channel Audio(02:00:00)

In Georgian Britain many young women were expected to study music and be accomplished at playing an instrument or singing. Keyboard instruments like the harpsichord, also known as 'virginal', were particularly popular, and almost exclusively considered feminine domain. Playing the harpsichord was seen a desirable, ladylike skill and used as form of entertainment for family and social occasions.

Performed by the artist on an antique harpsichord at Hospitalfield House, this piece uses as its starting point a found unnamed music manuscript, believed to be penned by one of the 'ladies of the house'. Through a documented process of practice and repetition the work explores the limitations traditionally put upon women and how this is reflected in contemporary creative practice.



**Fionn Duffy** (b. 1991, Glasgow, UK) is an interdisciplinary artist working with video, sculpture, audio and music composition. Focusing on the intersection of systems of communication and translation, she attempts to navigate our oscillations between physical and imagined space, considering sound as a bridge between temporal and physical boundaries. Fionn completed her undergraduate degree at The University of Brighton in 2013 and is currently studying for an MFA at The Glasgow School of Art. Recent projects include working collaboratively with choreographers at Siobhan Davies Dance (London), and her book work *A Number of Things at Once* exhibited at ICA Baltimore in July of 2018.

**Ayla Dmyterko** (b. 1988, Regina, Saskatchewan, Canada) currently lives and works in Glasgow. Working in painting, installation, photography and action, Ayla's practice-led research is often underpinned by Ukrainian-Canadian cultural traditions. Ayla obtained a Bachelor of Arts Education focused in Visual Art and Dance Education from the University of Regina in 2011, a Bachelor of Fine Art in Painting and Printmaking from Concordia University, Montreal in 2015 and is currently a first year MFA student at The Glasgow School of Art. Her most recent solo show was *The Tale Began with a Beet* at Projet Pangee, Montreal in 2017.

**Emilie Peyre Smith** (b. 1985, Delaware, USA) is a French/Dutch multidisciplinary artist who works predominantly in sculpture. Emilie aims to find the susceptibility of commonplace and utilitarian materials by subjecting them to various fundamental forces. Her works present evidence of unseen forces within a material reality to create anxious, uneasy objects. Raised in California and Switzerland, Emilie studied Chemistry at Edinburgh University, followed by Fine Art at Goldsmiths College, University of London. Emilie is currently studying for an MFA at The Glasgow School of Art. Recent exhibitions include *Settle*, 310 New Cross Road, London in 2018 and *Up River*, Center of Contemporary Art, Plovdiv, Bulgaria in 2017.