

DAVID FYANS

MA (Fine Art), BA (hons.) 1st class
67 Abbey Road
Scone
Perth
PH2 6LL
e: dfyans@gmail.com
w: fyansde.wordpress.com
w: erstlaub.co.uk

BIOGRAPHY

David Fyans is a Scottish artist with a deep and profound connection to sound, sculpture and the still and moving image. He graduated from DJCAD with an MA in Fine Art (2013) after gaining a BA (hons.), First Class in Time Based Art and Digital Film (2012). He deals in sound, ritual, performance, installation, text and still and moving images to convey the conceptual ideas behind his work. His main influences lean towards subconscious interventions, mysticism, psychology, psychogeography, extra-dimensional and liminal spaces and ruminations on time and our understanding of it.

David Fyans performs sculptural audio, ritual performance pieces and improvised works regularly along with both digital and physical releases as Erstlaub on Broken20, Highpoint lowlife, Moving Furniture and CONV and has performed live in Germany, London, Brighton and throughout Scotland.

He is also Art Director and assists in the co-running of Broken20, a tiny Glasgow based record label which releases both physical and digitally via channels such as iTunes, Boomkat, Zero", etc.

PERSONAL STATEMENT

I believe the role of the artist is one of shamanic intervention. By descending into oneiric and ethereal realms and, through research, practice, action and enactment, drawing out the details of some enquiry and bringing this arcane knowledge back into the physical world and presenting this revelation to present to the community.

Inhabiting the spaces between, the artist has the unique ability to cast light (and shade) into the everyday, imbuing physical space or material with the potential for some psychic enlightenment - joy, sadness, profundity, a new (or renewed) experience, a new perspective on the human condition, divined from the deepest realms of internal space. This operation results in and experience that would not be accessible without the ability of the artist to create, refine, destroy or renew physical matter in previously unconsidered configurations.

The artist is a compound of experience, an aggregate of everything seen, read, heard, thought, dreamed, experienced combined with knowledge, skills, talent and ability to shape materials and media stochastically and heuristically into a desired outcome.

With this in mind, within my own practice, which I consider to be multidisciplinary, I embrace the unknown. Some glimmer of thought, a piece partially seen in the state between wakefulness and sleep, the result of a mental distraction, some daydream or the way light catches a certain object, leads down a path of enquiry - a quest to reach the essence or tone suggested in the mind.

Often I find that the works themselves inform the medium, modes of production and presentation and it is my task to resolve and refine these aspects, to negotiate some intervention that bridges the spaces between the conceptual and the physical, be it through sculptural sound, physical objects or images and imagery created or in any apposite combination of platforms that may form a cohesive whole.

In presenting work to the public, I strive to leave room for interpretation and experience. While I have my own motivations and conceptual underpinnings, I feel that to enforce my meaning of a work on the viewer closes the potential for their own understanding. It is not my job to tell someone what they should experience, only to set up the potential for them to have their own relationship with the work they have shared space with.

CV/SCREENINGS/SELECTED WORKS

January 2010 – Performance/Screening of ‘Sleepwalking into the Underworld’ at the Hidden Door Festival, Edinburgh.

February 2011 – Performance of ‘Inverted Memory’ as part of the EMAF Screening Tour at DCA, Dundee.

March 2011 – ‘Re(Collections) Part II’, an interactive soundwork sourced from redundant museum artifacts as part of Collections Part II, Cooper Gallery, Dundee.

May 2011 – The Breath between Marks – the construction and performance of a graphical score from elements taken from the Centre for Artists Books, DCA, Dundee.

June 2011 – ‘Distress Transmission’ – a conceptual audio installation at Leith Festival Art Expo, Ocean Terminal, Edinburgh.

July 2011 – Construction and performance of themed post atomic retro-futurist musical interventions for the London screening of Atom Town, a film by Gair Dunlop at Arts Catalyst, London.

September 2011 – ‘Climbing The Peacock’s Tail’ – An entheogenic audio sculpture selected for the Uncanny Sound group show at Tactic, Cork.

December 2011 – Radio Arts Space, radioCona, Slovenia – ‘The Persistence of Decay’ selected to be played in ŠKUC Gallery Ljubljana, FM broadcast, internet streaming and as part of the Pixelpoint festival between the 7th – 15th of December.

February - April 2012 – ‘The Persistence of Decay’ – Nachtradiofestival Radio Arts Space, Potsdam, Berlin and Transmittal Exhibition, Greene County Council for the Arts Gallery, New York.

May 2012 – ‘Crossing Point’ – Duncan of Jordanstone Degree Show, Dundee, Scotland.

June 2012 - ‘The Stone Speaks To The Tree About Time’ – Air/Ear Radio & Naturaleza, Instalacion Radial 2012, Argentina.

August 2012 - Three works selected for broadcast on Nowhereland Radio including ‘Barge Adrift’ which appears on the CD produced to coincide with the arrival of Nowhere Island in Plymouth.

September 2012 - ‘Frequency = Distance/Time’, a response piece to Nikolaj Bendix Skyum Larsen’s Rendezvous composed and performed for ((echo)) at DCA, Dundee.

April 2013 - Organisation, curation and execution of ‘Invocations’ exhibition through open call featuring over 30 artists at Roseangle Arts Cafe, Dundee.

August 2013 - ‘Inside Stone’ installation as the culmination of MFA at DJCAD, Dundee

October 2013 - ‘Intrinsic Causality Field Generator’, interactive sculptural work, Cupar Arts Festival, Cupar

October 2013 - ‘Haiku For The Law’, concrete poem published in Whaleback City, Dundee University press, ISBN: 9781845861445

April 2014 - ‘Nostalgia’, temporary installation and presentation for ((echo)) at DCA, Dundee

June 2014 - ‘Tropospheric Radio’ series of 6, hour long broadcast artworks for Basic Fm.

August 2014 - ‘The Somnambulist’s Field Guide’ - ritual performance, Generator Project, Dundee

September 2014 - ‘An Unbroken Circle’ (with R. Law) - 8 Hour long, continuous durational improvised performance with participatory elements - Sanctuary/The Dark Outside, Galloway Forrest Park

March 2015 - The Stillness of Waves - A ritual performance for modular synthesizer and recorded voice in for ((echo)) at DCA, Dundee.

April 2015 - Multiple works included in ‘Radiophrenia’ programme, CCA, Glasgow (as D.Fyans, Erstlaub and National Tropospherics Commission)

September 2015 - Broken Light - 12 hour long performance/installation works , Sanctuary, Galloway Forrest Park

September 2016 - The Somnambulist’s Field Guide ritual performance installation, CCA, Glasgow as part of Cryptic’s ‘Altered Spaces’

September 2016 - ‘Die Ammerland Suite’ and ‘A Rising Sea Swallows The Temple’ broadcast as part of ‘Radiophrenia’ programme, CCA, Glasgow