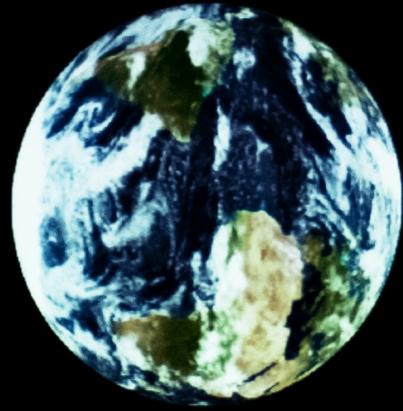


Dasha Loyko | CV + Portfolio + *Adaptation* proposal

April 2021



Dasha Loyko, *Resist Science Fiction*, Harlesden High Street, London, 2019 (installation view)

CV | Dasha Loyko | b.1995, Minsk, Belarus, lives and works in London | contact@dashaloyko.com | www.dashaloyko.com | +44 7923516591

Education:

2017 - 2019 MA Contemporary Art Practice (Critical Practice), Royal College of Art
2014 - 2017 BSc Philosophy, Logic and Scientific Method, London School of Economics and Political Science

Solo exhibitions and special projects:

2019 *Resist Science Fiction*, Harlesden High Street, London, UK
Le Grand K, in collaboration with Andrea Khôra and Károly Tendl, Science Museum, London, UK
Le Grand K, in collaboration with Andrea Khôra and Károly Tendl, Gossamer Fog, London, UK

Selected group exhibitions:

2020 *MK Calling*, MK Gallery, Milton Keynes, UK
2019 *Not What It Seems*, Richter Space, Moscow, Russia
Degree Show, Royal College of Art, London, UK
Terminal O, The Horse Hospital, London, UK
BITE, Dyson Gallery, London, UK
RAW, Hockney Gallery, London, UK
2018 *Cooked And Raw*, Liverpool Independents Biennial, Liverpool, UK
Recovery Mode, Hockney Gallery, London, UK
2017 *Lost Senses*, Guest Projects, London, UK
Udoli, Triumph Gallery, Moscow, Russia
2016 *Salon des Refusés*, SPACE, London, UK
Nothing To See Here, The Square Gallery, London, UK
2015 *Showcase XIII*, The Black and White Building, London, UK

Selected publication:

2021 (upcoming) *My Daughter Terra*, edited by Nina Hanz
Intertitles, edited by Jess Chandler, Aimee Selby, Hana Noorali & Lynton Talbot. Prototype Publishing.

Residencies:

2019 LAB12, Athens School of Fine Art, Athens, Greece
Harlesden High Street Studio Residency, London, UK

Talks + Workshops:

2020 *Applied Chaos*, a series of lectures on art and science in collaboration with Sofya Chibisguleva, Khodynka Gallery, Moscow, Russia
2019 *Artist Talk*, Athens School of Fine Art, Athens, Greece
Coincidence Control Lab, a 2-week workshop on writing for art practice, Athens School of Fine Art, sponsored by the Onassis Foundation, Athens, Greece
Love Letter Writing Workshop, a series of workshops developed and led in collaboration with Flo Ray on writing for art practice, The Horse Hospital and the Royal College of Art, London, UK

Voiceover work:

2019 Tai Shani, *Tragodia*, premiered in Prague, Czech Republic
2018 Flo Ray, *The Centre*, Hockney Gallery, London UK

Endorsements:

2020 *Exceptional Talent Migrant (Exceptional Promise)* endorsement by Arts Council England



Dasha Loyko, *Le Grand K*, Science Museum, London, 2019 (still from live broadcast on This Is Tomorrow)

I work with errors, wordplay, and the breakdown of logics as a way of practical myth-generation.

I tend to blend romance with mythology, with popular science, with the mundane, into hybrid narratives, into contemporary mythologies for and about living in the information-saturated now. These narratives begin with the written word and then materialise through voice, sculpture, moving image, or a combination of these. Theory-fiction, hyperstition, speculation are the tools I use in my work. I see my practice as a method of calibrating the verbal and the material realities: scripting practical mythologies, drawing up blueprints for navigating the space that is constantly re-moulded by the weight of accumulating information.



Demelza Toy Toy & Annie Pender, *Le Grand K*, Science Museum, London, 2019

Le Grand K (2019) is a book and a series of live events accompanying its launch, at the Science Museum and Gossamer Fog, London. Edited and curated in collaboration with Andrea Khôra and Károly Tendl, it is an anthology of writing, performance, and images made in response to the 2019 redefinition of the unit of the kilogram.

eBook and print edition of 150, 262 pages

With work by: Julia Wolf / Alice Bucknell / Arie Frosh / Marijn Ottenhof / John Henry Newton / The Idle Institute / Johanna Flato / Demelza Toy Toy & Annie Pender / Name Surname / Károly Tendl / Fiona Glen / Flo Ray / Samuel Capps / Dario Srbic / Farvash / Cameron Randall / Luca George & Déas McMorrow / Col Self / Andrea Khôra / Xenia Busalova / Mathilde Heu / Tatjana Vinona Joneska / Allan Gardner / Judith Hagan / Léonie Sinden / Nikolai / Dasha Loyko

Introduction by Jeremy Millar

Edited by: Dasha Loyko / Károly Tendl / Andrea Khôra

Identity design by Farvash

- Review in *The Double Negative* by Nina Hanz, [here](#)
- eBook accessible [here](#)

The title 'Le Grand K' is rendered in a highly stylized, three-dimensional font that resembles molten metal or a thick, viscous liquid. The letters are interconnected and have a shimmering, iridescent quality with colors ranging from purple to blue. The background is solid black, which makes the glowing text stand out prominently.

NATIONAL ACADEMY

67
68
69
70
71
72
73
74
75
76

—we tried to enter the Assembly Building.

You took your jacket off
and handed it over to
the security person.

The jacket was held between
two index fingers,
at the

p "Doors 348-463" ▢



Károly Tendl, *Le Grand K*, Science Museum, London, 2019 (still from live broadcast on This Is Tomorrow)



Farvash, *Le Grand K*, Science Museum, London, 2019 (still from live broadcast on This Is Tomorrow)

Le grand K

Luca George, *Le Grand K*, Gossamer Fog, London, 2019

Farvash, *Le Grand K*, Gossamer Fog, London, 2019

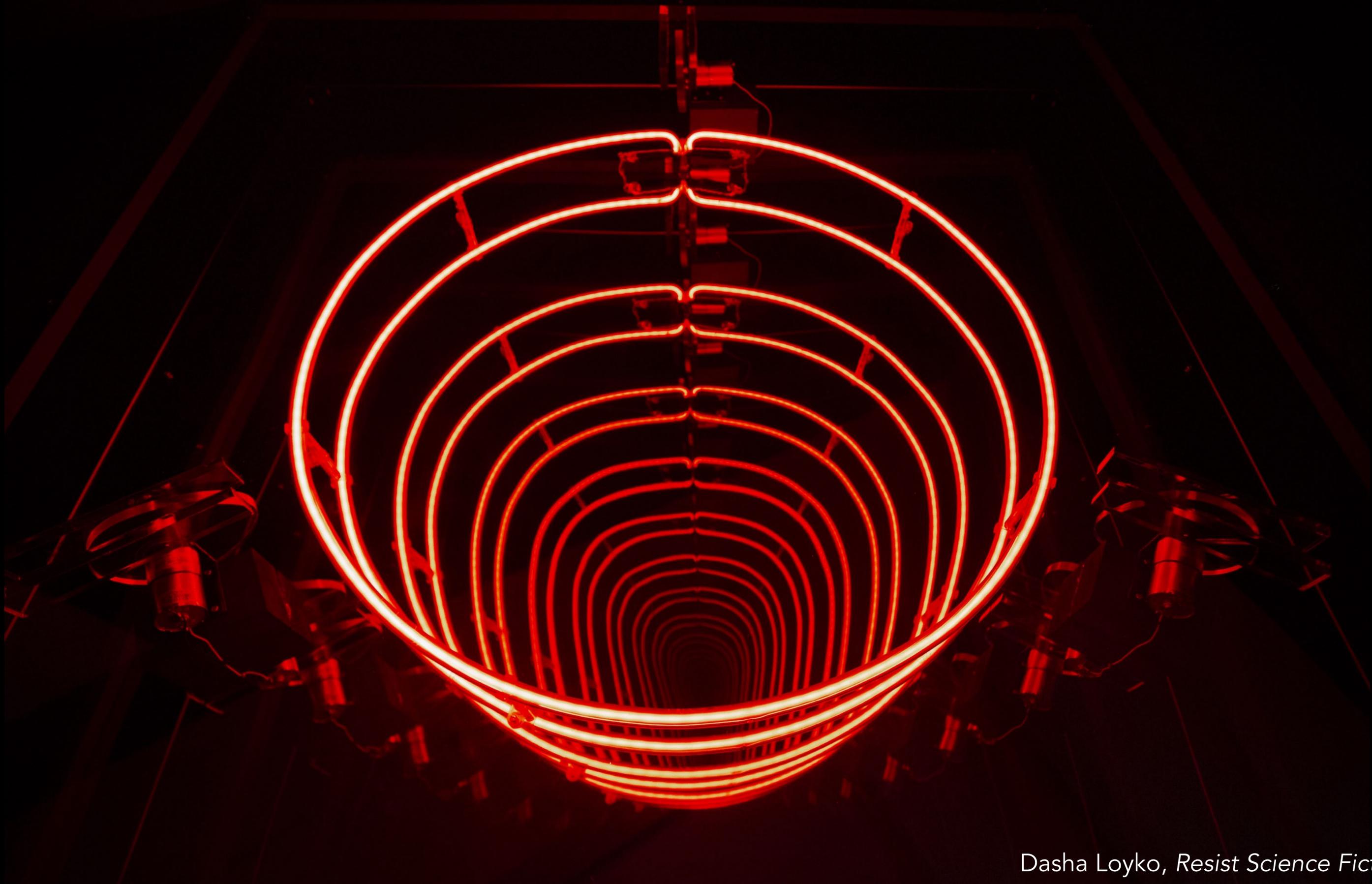


**SOME THINGS
ARE
POSSIBLE
AND
DESIRABLE,
WHILE
OTHERS ARE
ONLY POSSIBLE,
DESIRABLE,
AND
INCONSEQUENTIAL.**

Warm Regards, The WMD Team (2019), text and spoken word audio.

Published in *Le Grand K*, part of live programme at Le Grand K, Science Museum and Gossamer Fog, all 2019.

- Text, PDF [here](#)
- Audio, in collaboration with Allan Gardner, available on request



Dasha Loyko, *Resist Science Fiction*, 2019

SPECULATION IS CURSE

CURSE IS CURE

MAGIC IS DATA

Resist Science Fiction (2019) is a kinetic installation (acrylic, neon, DC motors, code, voice,, 40x122x122 cm) that generates an illusion of a hole going through the gallery floor, gyrating in response to a manifesto against science fiction.

- Video documentation, [here](#) (4 min 20 sec)
- Interview with Allan Gardner for CLOT Magazine, [here](#)
- Press release for Resist Science Fiction solo show at Harlesden High Street, [here](#)
- Manifesto (full text), [here](#)



Dasha Loyko, *Parody of the Sun*, 2018 (still)



Dasha Loyko, *Parody of the Sun*, 2018 (still)

Parody of the Sun (2018), moving image, 9 min

Premiered during Liverpool Independents Biennial, 2018

- Link to full film *Parody of the Sun* (2018) embedded in a Calvert Journal article by Anastasiia Fedorova, [here](#) (9 min)
- Press release, [here](#)



Dasha Loyko, *Broccoli/Mushroom Cloud*, BITE, Dyson Gallery, London, 2019



Dasha Loyko, *Broccoli/Mushroom Cloud*, BITE, Dyson Gallery, London, 2019

Broccoli/Mushroom Cloud (2019) is a double-sided photo prop (MDF, steel, vinyl, steel rope, 215 x 215 x 110 cm) that hinges on the coincidence of the outline of broccoli and mushroom clouds.



Dasha Loyko, *Mother I Dislocated My Hip*, Terminal O, The Horse Hospital, London, 2019

Mother I Dislocated My Hip (2019) is an aluminium Möbius strip (50x130x140 cm) that folds in on itself and reads in vinyl lettering:
WHEN I GAVE BIRTH TO MY MOTHER I DISLOCATED MY HIP.



you're not afraid?

Dasha Loyko, *Synch*, 2021 (still)

1.

I hope everyone you neither know nor love are safe and well.

2.

Usually, I throw words against objects, shout poetry at dead things, and watch voice dent air.

3.

There are 9.5 million voices like mine.

4.

A note on aesthetics. Minsk 1937: mass execution of artists and poets. One of our unspoken foundation myths; a line not to cross, anything worth saying forever tangled in double-speak, preferably in a second language. *Go find identity elsewhere, go find other subject matter.* Self-policing is the mother's milk.

5.

Minsk 2020: ~~I am yet to get the sound of wailing piercing through the walls of Belarusian detention centres to stop ringing in my ears.~~ people are singing in the streets, ridiculing the blood-soaked regime, cosplaying the tyrant, mocking the pseudo king.

6.

We are, right at this moment, only safe in numbers.

7.

Making sense of Belarus after 2020 is no longer speculative mythology — it is an act of scripting a future into existence, a re-mapping of newly-found common coordinates upon the decades of complex compounded isolating silence.

Synch (2021), shot in Minsk and London in 2020, moving image, sound, 9 min.

Adaptation

Adaptation

20 April 2020. Kitchen. Overflowing bin, candles, burnt out lightbulb hanging from ceiling. ACHILLES and TORTOISE arguing about electricity bill.

ACHILLES: The lights had not been back since the first lobectomy. Between averaged miles and one-way locks, this was no exception. Inanimate things yearned to multiply, too. What are you doing there with that saucer?

TORTOISE: I'm lacking character. Not she not her nor I could predict what had happened before. Lather-fractured lipids, round dead, escaped alveoli, slipping along pre-bubbled backstreets.

[ACHILLES picks up a knife, starts scraping spilled candle wax off the kitchen table, looks at TORTOISE, who is on the floor.]

ACHILLES: Sit tight in and across...

TORTOISE: A measure of time!

ACHILLES: ...stale and stable quicksand.

[Pause.]

ACHILLES: I love you.

TORTOISE: This is a tale of fatigue, not a love story!

ACHILLES: Tragedy!

[ACHILLES continues scraping. The candles have been burning all evening and the wax seeped into the cracks in the wooden table.]

TORTOISE: Talk to me when your mouth is free!

ACHILLES: But all speech is outbreath and all thought is mute.

TORTOISE: Granted. Everything is always exactly as it seems.

[ACHILLES picks up a knife, starts scraping spilled candle wax off the kitchen table, looks at TORTOISE, who is on the floor.]

ACHILLES: There was once a time you had to pay to receive. Then you would be paid to receive. Then, you would pay to receive again. It is all about symmetry.

TORTOISE: Symmetry?

ACHILLES: Or attitude, depending on which way you look at it. *[Looking over the room.]* We should really declutter, these cupboards are about to burst.

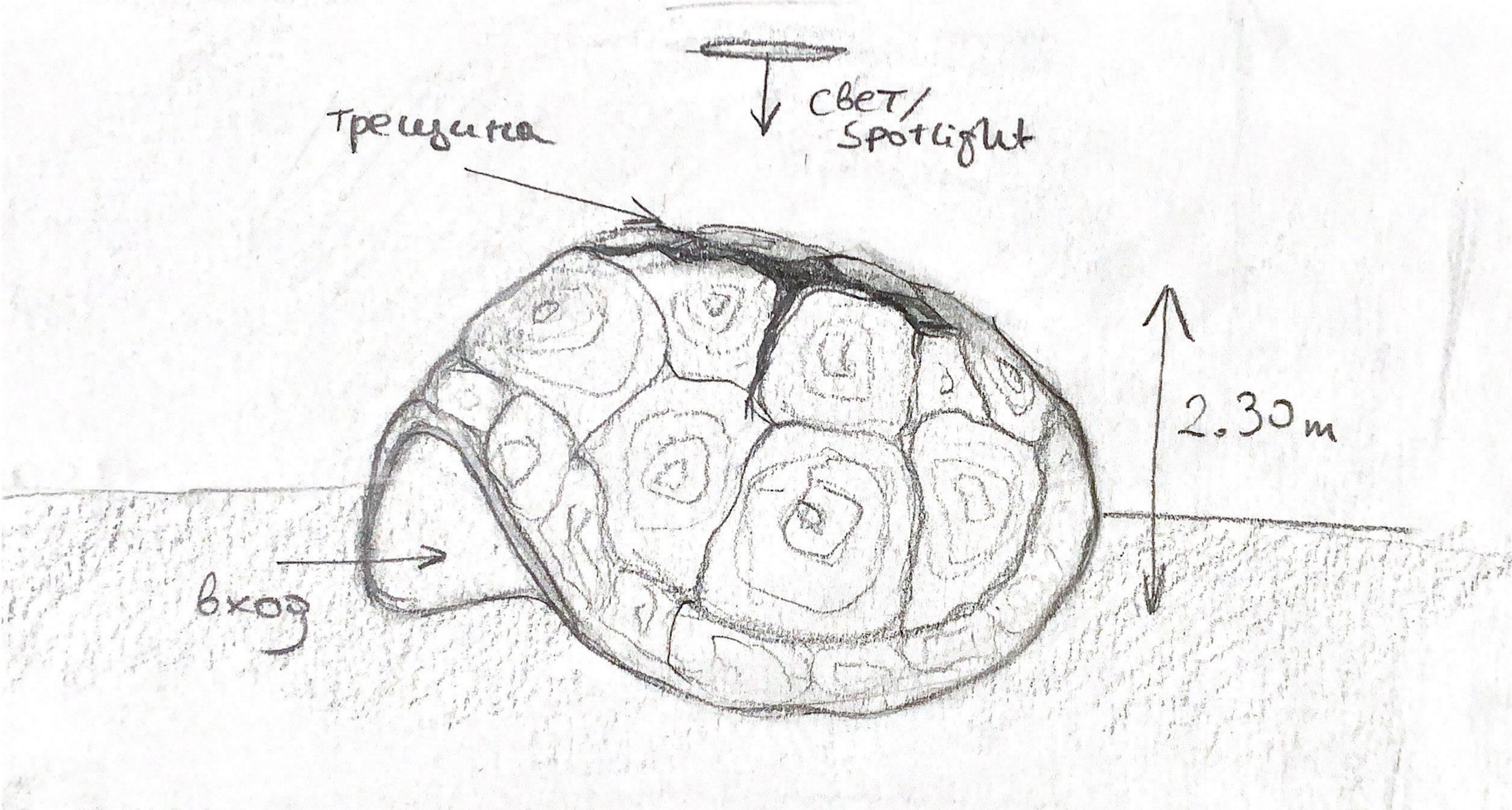
Adaptation, 2020 - ongoing

- *Adaptation* currently exists to function both in print and as a script for an audio play set within a listening environment.
- Full text of *Adaptation* available [here](#)

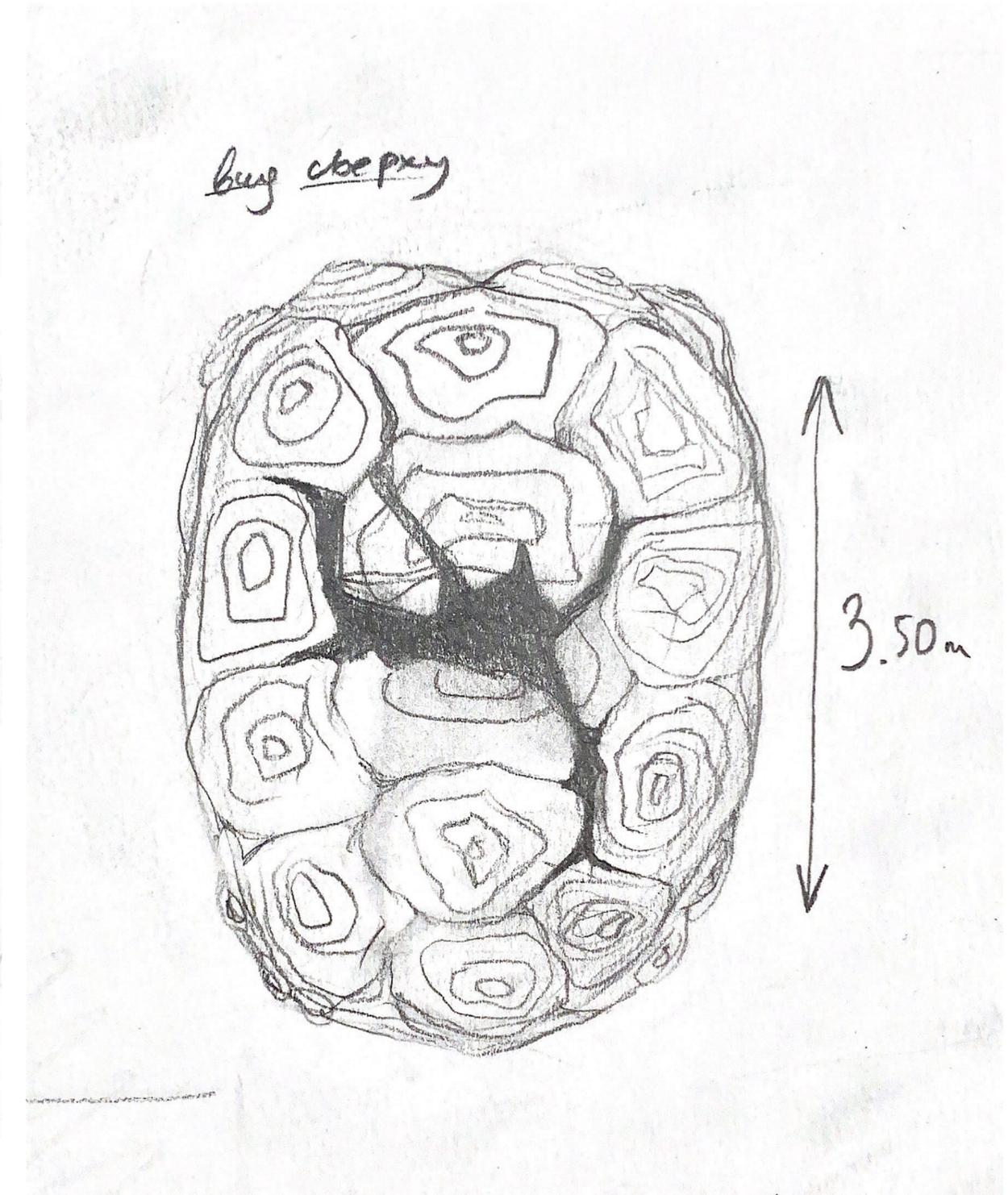
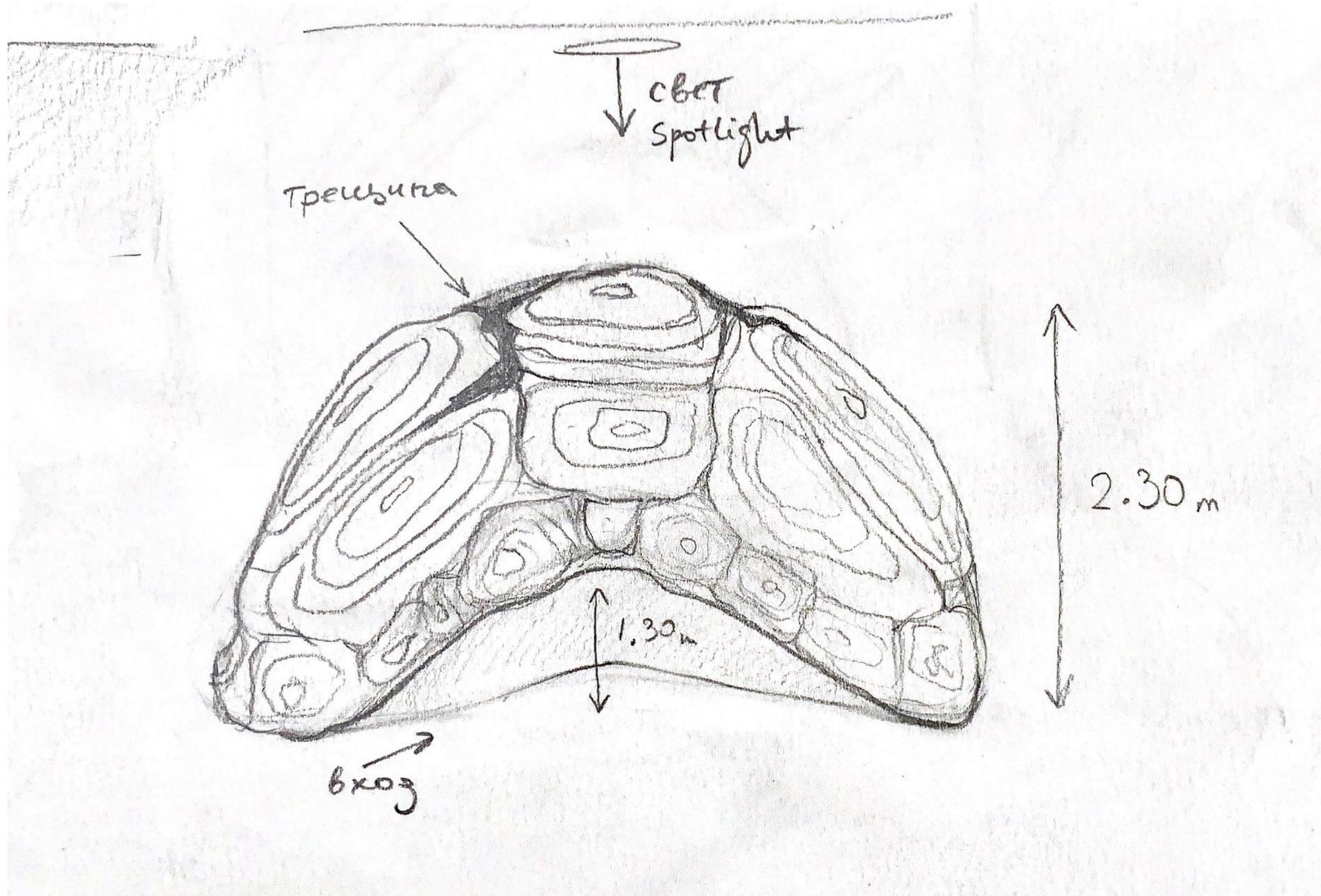
As a script, *Adaptation* is published in *Intertitles* (Prototype Publishing, 2021), an anthology at the intersection of writing and visual art, available [here](#)

Intertitles (2021) Edited by Jess Chandler, Aimee Selby, Hana Noorali and Lynton Talbot. List of contributors: Fatema Abdoolcarim / Victoria Adukwei-Bulley / Bebe Ashley / Anna Barham / Paul Becker / Adam Christensen / Sophie Collins / CAConrad / Rory Cook / Jesse Darling / Anaïs Duplan / Inua Ellams / Olamuji Fajemisin / Caspar Heinemann / Johanna Hedva / Sophie Jung / Sharon Kivland / Tarek Lakhri / Ghislaine Leung / Quinn Latimer / Jordan Lord / Dasha Loyko / Charlotte Prodger / Laure Prouvost / Alice Theobald / Jesper List Thomsen / Flo Ray / Patrick Staff / Elaine Cameron Weir. Foreword by Isabel Waidner, afterword by Vahni Capildeo.

Adaptation / proposal for a listening environment installation



Adaptation / proposal for a listening environment installation



Adaptation / proposal for a listening environment installation

- *Adaptation* script recorded as audio play with musical score (duration around 15 min)
- audio track played on loop, through speakers installed inside large tortoise shell
- surface to have realistic tortoise shell finish (possibly foam or fibreglass, material tbc)
- audience to sit/stand inside shell (entrance large enough for wheelchair access)
- blacked out gallery space, spotlight directly above shell directed at the crack (so as to go through it while also gently illuminating the outer surface)
- minimal lighting installed inside shell
- variations in lighting intensity synched with audio
- subtitles in Russian to be projected inside the shell, either on the wall or on the floor
- all dimensions approximate/provisional, dependent on exhibition space

Some notes on thinking/writing/making:

1 > logic: the principle of explosion as a truth-generator

My work tends to rest on thinking through contradiction as a structuring and enabling logical device. Thinking about what is known as “the principle of explosion” in classical logic — the dictum that *from a contradiction anything follows* — I prod the site of the impossible encounter between Tortoise and Achilles, two characters who appear in the ancient philosopher Zeno’s paradox of the impossibility of motion. The encounter between intuition and logic, between abstract rationality and observation, between the linguistic and the material realities is the site of the fertile contradiction that grants the validity to any conclusion that may follow.

2 < poiesis: spelling a world into existence

Language operates within the socio-material fabric of the universe in the same way a physical body behaves in a gravitational field: it dents space. It generates the conditions for its own existence and reconfigures the geometry that surrounds it. To spell a word is to cast a spell, to trigger a chain reaction; scripting code or a play is an act of critical cartography, delineating the plane of possibilities, mapping moves, actions, and reactions. The act of fictioning is a practical tool for bringing states of being into existence as well as retroactively affecting previous states: overriding and overwriting.

3 = diagramming: if you can draw it, it exists

A trajectory is first drawn, only then tested. The space and rules for a diagram delineate possibilities: if you can draw it, it exists (at least theoretically, or until disproven). Diagramming is an act of mapping that draws a reality into existence.

4 * Eros

Rationality is hopelessly alluring. Simplicity is seductive. Scientific jargon in a thinly veiled vernacular of desire. Smoothness, $e=mc^2$, fractals, the golden ratio, the ring of the particle accelerator — scientific thinking is a direct manifestation of an unrestrained primal lust for the simple, the uniform, the laconic.

5 | Time

Trading futures is now routine. Negative oil prices is new. Adaptation is set in a glitched socioeconomic reality, on the day oil prices turned negative for the first time in history. A rare collaboration of politicians and scientists in the biolinguistic domain, while referring to our porous secreting bodies, cancelled planning, and with it, momentarily suspended the value of the future as a commodity.

0. Adaptation:

The narrative rests on an encounter prohibited by the logic of Zeno but necessitated by the logic of the genre.

Tragedy turns farce turns wordplay.

A paradox often delineates the limits of logic, however it also marks a threshold for new possibilities to emerge.