

18 Sept 2026

V&A South Kensington

FRIDAY

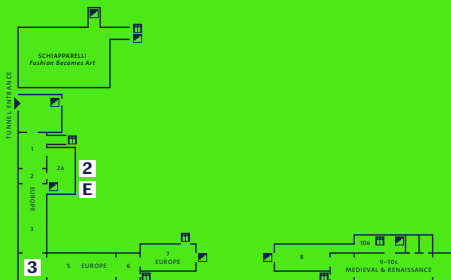


LATE

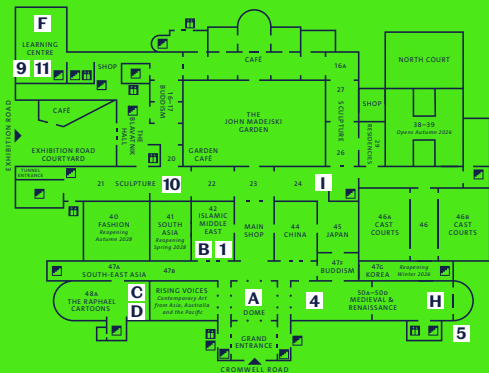
V&A

18:30–22:00

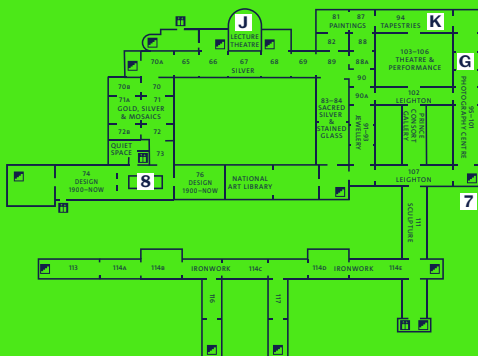
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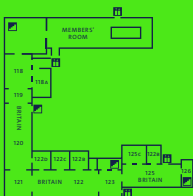
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FRIDAY LATE: AWAKENINGS

18 Sept, 18:30–22:00

Illuminate the unseen forces shaping our lives and co-create new worlds with artists and designers activating V&A x LDF 2026.

Site specific installations explore what it means to create as design, craft and technology increasingly mediate our experience of both digital and physical worlds. Ranging from technology reshaping material culture to subversive sculptural forms, the interventions reframe the familiar, inspiring new thinking around identity, modern spiritualities, and the non-human world.

Friday Late: Awakenings brings these themes to life through live music, performances, workshops, and talks. Together, these activations awaken us from the everyday to confront the forces shaping our collective future.

All events are free, and places are designated on a first-come, first-served basis unless stated otherwise. Filming and photography will take place at this event.

Please note if the V&A or any of the activations reaches capacity, we will allow access on a one-in, one-out basis.

#FridayLate

A Down to Earth

*The Grand Entrance,
Cromwell Road*

Performance by
Andriy Kyrychenko at 19:45

DJ set from Holy Harm
18:30–19:45, 20:30–21:30

Down to Earth is an immersive audio-visual performance by Andriy Kyrychenko, weaving ambient textures, intricate electronica and evolving 3D geometries into symbolic, metaphorical stories about human connection, through sound and image. Featuring an eclectic DJ set from Holy Harm.

Andriy Kyrychenko is a Ukrainian-born, UK-based composer, sound artist and curator.

@andrey.kiritchenko

With support from Ukrainian Institute

B Suzani Embroidery Workshop

*Islamic Middle East, Room 42,
The Jameel Gallery*

18:45, 20:00

Duration 45 minutes

Limited capacity. Sign up from 18:15–
19:00 in the Gallery

Join embroidery artist Yulduz Mukhiddinova in exploring suzani – one of Uzbekistan’s most significant cultural traditions. Learn more about suzani motifs and create your own small, embroidered piece. This workshop offers insight into the art of Aziza Kadyri’s installation, *Sender Unknown*. Mukhiddinova has been Kadyri’s key collaborator.

@yulduzmukhiddinova

This event is part of the V&A’s Jameel Programme, celebrating 20 years of The Jameel Gallery with Community Jameel

With support from the Uzbekistan Art and Culture Development Foundation

C **Sonder**

The Raphael Cartoons, Room 48a

Performances at 19:15 and 20:15

Duration 30 minutes

Experience artist Li Yilei's sonic performance with theremin, tape, sampling and movement. Improvised in response to the gallery and the LDF installation *Metamorphic Modulation* by Albert Yonathan Setyawan, the work unfolds through repetition, resonance and subtle shifts between body, architecture and sound. Their performances often attend to quiet thresholds at which sound becomes gesture, atmosphere and absence.

@li_yi_lei_

D Conversations on 'Art Labour'

The Raphael Cartoons, Room 48a

21:00

Duration 30 minutes

Hear from ceramic artist Albert Yonathan Setyawan about the philosophy behind the installation *Metamorphic Modulations*. In conversation with Curator for South-East Asia Dr Louis Copplestone, the talk unpacks Setyawan's ethos which he calls 'art labour', referring to the process of producing original objects through replication using a mould. Explore the meditative quality of his hand-made practice.

@albertyonathansetyawan

The installation is on view at Sculpture, Room 21a The Dorothy and Michael Hintze Galleries (No. 10).

Artwork commissioned in partnership with The Peninsula Hotels' 'Art in Resonance' programme.

E Time After Time Talk

*Europe 1600–1815, Room 2a,
Level -1*

18:30

Duration 20 minutes

Andre Williams makes drawings and turns them into domestic environments. Each piece of furniture is hand painted by the artist, with 1980s computer graphics, opulent turn of the century design, traditional African architecture and eclectic lettering all to be found in his heady list of influences. Join the artist for an introduction and handling session inspired by his commission for the Europe Galleries 18th Century Mirrored Room.

@intoart_uk

F Design your own speculative flower

The John Lyon's Community Gallery, Learning Centre

Drop in from 18:30–21:00

What flower would you save from being forgotten? Inspired by Linda Dounia's *Once Upon A Garden* and its reimagined flora, create a speculative flower through collage.

Combine colours, textures and forms to imagine a species shaped by memory, ecology and imagination. Think about where it grows, what makes it unique, and the story it has to tell.

@lindadouniar

G **Talk: The New Economy of Dance**

Photography Centre, Room 98,
The Kusuma Gallery, Level 2

19:30

Duration 40 minutes

What happens to dance when machines can move like us?

As bodies and machines become increasingly entangled, join artist Nina Davies and writer/curator Jamie Sutcliffe as they discuss the simulations teaching AI how to navigate our world in physical form and explore new ways of moving - from humanoid robots to gesture-tracking technologies.

Davies' installation Image Syncers is on display at Design 1900-Now, Room 74b (No. 8)

@influential_bro
@intron_depot

The Soil Sounds Back

*Medieval & Renaissance, Room 50b,
The Paul and Jill Ruddock Gallery*

Drop-in, with performances at
19:00, 20:00, 21:00

Duration 30 minutes

An interactive installation from Emily Stapleton-Jefferis, Adobe Creative Resident at the V&A, exploring soil degradation and ecological loss. Visitors can place their hands into the sterilised soil and hear echoes of the living ecosystem that should be present.

Sound and interactive artist Jamie Lee will activate the installation with a performance merging field recordings and the sounds of the sculpture.

@emilysjefferis_artist @jamie_leeartist

Emily Stapleton-Jefferis is the Adobe Creative Resident at the V&A, specialising in Mixed Media. The Adobe Creative Residency is supported by the Adobe Foundation

Tour: Rhythms of Maintenance and Care

Sculpture, Room 25

18:30, 20:30

Duration 30 minutes

Please note, these sessions have limited capacity. Sign up from 18:15–19:00 at the gallery

In collaboration with the conservation team at the V&A, Playfool brings attention to forgotten social infrastructures in the age of AI acceleration. Shadowing the conservator's daily routine of object cleaning, this guided tour invites audiences to tune in to the rhythms of maintenance and care, reflecting on what gets overlooked in the pursuit of progress.

The tour ends at Photography Centre, Room 108, where you can interact with Playfool's installation *The Server*. (No. 7)

@studioplayfool

J Roots

*The Lydia and Manfred Gorvy
Lecture Theatre, Level 2*

Performances at 19:50, 20:50
Duration 30 minutes

Performed by Uzbek singer-songwriter and artist Laylo, Roots take us into the journey of growing up in a country that has recently gained independence: shifting values that make home feel unfamiliar, mixed identities amid nationalism, individual expressions within collectivism, roles imposed on women and intergenerational trauma.

Laylo's performance responds to artist Aziza Kadyri's installation Sender Unknown. (No. 1)

@imlaylo

Supported by the Uzbekistan Art and Culture Development Foundation

K Mazepa's Ride

Tapestry Gallery, Room 94, Level 2

Drop-in

Mykola Ridnyi's installation explores Ivan Mazepa's contested legacy – a political and military leader of the Zaporozhian Sich and Left-bank Ukraine in the late-17th and early-18th century, whose story has been mythologized throughout European art and literature and demonized in Russia.

Ridnyi, born in Kharkiv, Ukraine, lives and works in Berlin. His work has been presented internationally at various institutions and festivals, including the Manifesta 16 Ruhr, The Kyiv Biennial, the Kochi Biennial, the 56th Venice Biennale among others.

@mykola_rrrrr

L On-Time Delivery Guarantee

Architecture, Room 127, Level 3

Performance at 19:00 and 20:00
Duration 30 minutes

A live audio scoring for the film
your golf course made my GPU.
Artist Sam Ghantous receives
and jams with live signals of
earthquakes, sand dredging ships,
desert wind, microchip stocks,
and radios from around the world
to create a new soundscape.

@samtous

LDF INSTALLATIONS

1 **Sender Unknown – Aziza Kadyri**

*Islamic Middle East, Room 42,
The Jameel Gallery*

Responding to the V&A's suzani collection, artist Aziza Kadyri reimagines the textile tradition through a new commission exploring the intersection of AI, art and craft. Moving between handcrafted and digital processes, Kadyri asks whether technologies that risk erasing histories can instead be reimagined as tools for preservation and reinterpretation.

@aziza.kadyri

This display is part of the V&A's Jameel Programme, celebrating 20 years of The Jameel Gallery with Community Jameel

With further support from the
Sarikhani Family

2 Time After Time **– Andre Williams**

*Europe 1600–1815, Room 2a,
Level -1*

A new commission by IntoArt artist Andre Williams, paired with a painting by Dawn Wilson, inspired by the musical heritage of the 18th-century mirrored room it sits within. Williams' longcase clock fuses traditions of clockmaking and soundsystem design. Set against the gilded oval interior and zigzag parquet floor, it marks time both visually and audibly, playing daily mixtapes curated by Williams. Decorated with Southern African Ndebele and Cameroonian Bamiléké motifs, the clock stands alongside an easel designed by Williams, holding Wilson's drawing of Birmingham's Youthman Promotion Sound System.

@intoart_uk

3 When the Void Gazes Back – Eunjo Lee

*Europe 1600–1815, Room 4,
The Globe, Level -1*

Inspired by the V&A's historic Buddhist art collection, this new commission by Eunjo Lee creates a future world speculating how the growing agency of AI and its use of data can reshape spiritual awakenings and non-human consciousness.

Through a digitally sculpted film, Lee delves into concepts of Zen, karma and impermanence rooted in Buddhism, reframing digital, shamanistic deities as ever-changing cosmic worlds. The deities also come alive as interactive sculptures.

@eunjo.lee

Supported by the Ruddock Foundation
for the Arts and Niru Ratnam, London

4 Lovers Hold **– Henry Svendsen**

*Medieval & Renaissance,
Room 50a, The Paul and
Jill Ruddock Gallery*

Lovers Hold extends Svendsen's ongoing investigation into the plinth via the spatial politics of cruising sites, reimagining sculptural supports as structures shaped by intimacy, proximity, and bodily negotiation. Viscous, grotto-like forms suspended from stainless steel armatures support multiple bodies in repose, drawing on furniture designed for closeness, like loveseats. Evoking the improvised nature of outdoor cruising sites, these sculptures materialise fleeting contact as accumulated traces of desire, exploring how bodies gather to rest, lean, linger, and contact in public space.

@hensven

5 Craft x Tech: Tokai Project

Medieval & Renaissance, Room 64b, The Simon Sainsbury Gallery

Founded by designer and engineer Dr Hideki Yoshimoto of design studio Tangent, with curatorial direction by Italian independent curator Maria Cristina Didero, Craft x Tech pairs international designers and artists with local Japanese craftspeople from the Tokai region to produce new creative works.

The project explores how Japanese crafts, such as lacquer, metal, woodworking, ceramics, washi paper and textiles, can be reimagined through a thoughtful dialogue between traditional techniques and contemporary practices.

@craft.x.tech

6 your golf course made my GPU – Sam Ghantous

Architecture, Room 127, Level 3

Digital life is mineral. In your golf course made my GPU, Sam Ghantous explores the entanglement between earth and technology through silica, the second most abundant earthly element.

The installation considers sand as a substrate onto which societies project their desires and aspirations for progress. From microchips and quartz crystals to artificial islands, his works trace the material state changes of sand across industry and landscape, implicating computing with earthly transformation.

@samtous

Supported by the Beaverbrook Canadian Foundation and the High Commission of Canada in the United Kingdom.

7 The Server – Playfool

*Photography Centre, Room 108,
Level 2*

Drawing on the museum's routine practice of object cleaning, the artist-design unit Playfool explores systems of care in the age of AI acceleration.

Behind our daily stream of online stimulation lies a burgeoning number of highly automated data centres. Playfool zeroes in on the one task in these places that resists automation: cleaning. Through alternative game design approaches, Playfool looks at the physical upkeep that sustains both the museum collections and the AI infrastructure, reflecting on what gets overlooked in the pursuit of progress.

@studioplayfool

8 Image Syncers **– Nina Davies**

*Design 1900–Now, Room 74a,
Level 2*

Through the installation Nina Davies examines a near future where images no longer depict the world. Grounded in viral TikTok trends where users mimic uncanny AI-generated dances, the work considers how people can adapt themselves to computational aesthetics. The video essay charts a mysterious collective attempting to physically transform themselves into AI-generated figures. Holographic forms appear as spectral stand-ins for the characters, appearing alongside analogue props used in their transformation process.

@influential_bro

Supported by the Beaverbrook Canadian Foundation and the High Commission of Canada in the United Kingdom.

9 Once Upon A Garden: Nadimé's Garden – Linda Dounia

*The John Lyon's Community
Gallery, Learning Centre*

This display presents a speculative archive of critically endangered and extinct flora. Linda Dounia uses artificial intelligence (AI) to piece together visual data about flowers that may have grown in her grandmother's garden in West Africa. Drawing on fragmented records and personal memories, she questions the incomplete datasets on which AI is trained.

The resulting synthetic flowers reflect on what is remembered, valued and preserved, while highlighting the paradox of using resource intensive technologies to imagine what nature has lost.

@lindadouniar

10 **Metamorphic Modulation – Albert Yonathan Setyawan**

*Sculpture, Room 21a,
The Dorothy and Michael Hintze
Galleries*

In this ceramic installation, Setyawan explores form and the ambiguity of perception, through repetition and pattern-making, underpinned by his conceptual investigations into meditative experiences.

The artwork comprises over 700 individual pieces, hand-modelled in clay, slip-cast in terracotta, and left unglazed to celebrate clay's material qualities.

@albertyonathansetyawan

Artwork commissioned in partnership with The Peninsula Hotels' Art in Resonance programme.

11 Digital Design Weekend

Learning Centre

The V&A's flagship event on digital cultures, exploring the impact and influence of technology in society and culture. This year's edition examines how creative technologies are reshaping ecology, care and community, while questioning the growing role of AI in our lives.

Through 25 interactive installations, workshops and demonstrations, artists and designers invite us to imagine more responsible and resilient digital futures. This event is curated by the V&A Digital Programmes team.

Discover the full programme at vam.ac.uk/digitaldesign

Supported by the Adobe Foundation

ALSO ON TONIGHT

Schiaparelli: Fashion Becomes Art

The Sainsbury Gallery

This exhibition has been created in collaboration with Schiaparelli

Rising Voices: Contemporary Art from Asia, Australia and the Pacific

The Porter Gallery

Sponsored by Aesop
Discount for under 26s

COVER ARTWORK

Image Syncers by Nina Davies

CREDITS

Curators: Carrie Chan and Kristian Volsing; Producers: Faunsia Tucker and Katya Spiers

Friday Lates are produced by the Contemporary Programme Team at V&A South Kensington, with support from Design, Audio-Visual, Operation, Marketing and International teams

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