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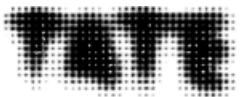
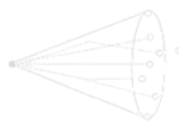
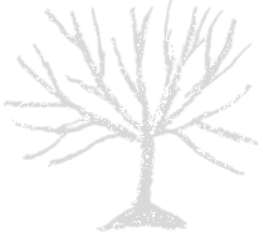
NAT
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**ALTERFUTURISMS
DECENTRING SPECULATIVE
IMAGINARIES**



18 APRIL 2026

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NEW
PERSPECTIVES
ON GLOBAL
ART HISTORIES

Alterfuturisms: Decentring Speculative Imaginaries brings together talks, performances and screenings, looking at different speculative views of the future. It invites artists and cultural practitioners challenging the very foundations of Euro-American-centric, extractivist and late capitalist sci-fi traditions. Developed through decolonial perspectives such as feminist and queer approaches, the programme posits radically different models for societal shifts, and trans- and post-humanisms.

Dipping into the past to recover visions of the future that have been systematically marginalised, *Alterfuturisms* explores the integration of ancestral knowledges and overlooked historical archives, into speculative propositions and cautionary tales. Building on the themes of the current Tate Modern collection display *A Year in Art: 2050*, the programme proposes complex critical views of the ecological, social and political conditions that underpin our technological present and shared future.

This event is organised by Hyundai Tate Research Centre: Transnational in partnership with Hyundai Motor, supported by Amos Rex.

11:00–11:15 | INTRODUCTION – Dr. Val Ravaglia

11.15–11.45 | SCREENING – Naomi Rincón Gallardo, *Dung Kinship* (2024)

Taking the form of a surreal musical journey, *Dung Kinship* (2024) invites viewers on a digestive, psychedelic trip, through a subterranean narrative world fed by waste. Rincón Gallardo presents an alternative reality, in which the recognisable and the carnivalesque come together.

We meet a cast of characters including fly-women, mushroom children, a beetle and the Patron of Ecstasy. We are transported from the ground above to the underworld dwelling of the Matron of Filth and S***, a cavernous grotto in which dung kinfolk take part in the labour of transforming rotting and dying matter into life-giving, fertile soil.

Dung Kinship is a metaphor for transformation and rejuvenation in the face of eco-social collapse. It frames decomposition not as an ending, but a necessary, collective practice. Waste, manure and soil become carriers of kinship, labour and knowledge. Ancient motifs and myths are reclaimed, in reconsideration of colonialism's legacy, and its impact on the stewarding and inhabitation of land. Bringing together diverse materials, identities and timelines, the film reflects on the part each lifeform plays within larger cosmological global structures, celebrating the healing potential of the tiny forms that occupy waste, garbage and discarded matter.

11:45–13:30 | SESSION ONE

This session explores the question of distribution within our contemporary world: of time, wealth, resources and the promise of a future. It brings together a lecture-performance by Sonya Dyer and presentation from Gary Zhexi Zhang, each possessed of

of practices concerned with the construction of societal narratives – the point at which narratives of the past fail, and the space this creates for them to be rewritten in the future.

Speaking to the inextricability of the plural (ecological, phenomenological, cosmological and ontological) crises that define our existence today, the pair speculate on how distributive models might be used as tools to dream up new, sustainable realities.

Their presentations are followed by a conversation and Q&A, moderated by Amy Ireland.

11:45–12:05 | PRESENTATION – Gary Zhexi Zhang

Gary Zhexi Zhang presents an inversion of William Gibson's famous phrase, suggesting that "the future has been distributed – it's just not quite here yet." In this talk, Zhang explores the geospecificities of where imaginaries of the future are produced, particularly in the present moment where the centre of historical gravity between East and West is in contestation.

Specifically focussing on China as a political and material phenomenon within history, Zhang asks the question: where is the future distributed? He explores China's status as an 'outsider hegemon' and an 'upstream reality' operating across different topologies of time. Largely absent from the global theatre of conflict, yet dominating its global supply chains, Zhang speculates on China as a nation in which multiple material timelines are playing out at once.

With an account of time that is neither universal nor linear, Zhang explores how historical imagination is produced and metabolised in uneven ways, creating a world that is simultaneous but always fragmented and speculative.

12:05–12:25 | PRESENTATION – Sonya Dyer

Sonya Dyer presents a lecture-performance, building upon her current research into growing older when the future that we were promised is not what lies ahead of us.

With metrics suggesting the world is heading towards polycrisis – with multiple calamities (environmental, economic, societal) occurring simultaneously – Sonya explores the space between the ‘post scarcity’ dream of *Star Trek* and the projected reality to interrogate her previous desire to live to be 100 years old.

Drawing upon speculative fiction and personal narrative, this lecture performance confronts the contradictions and challenges of fearing a future that is already a reality for many people in the Global South.

12:25–12:40 | BREAK

12.40–13.25: PANEL TALK– In-conversation moderated by Amy Ireland

Amy Ireland, a member of the transfeminist collective Laboria Cuboniks, is an experimental writer and theorist whose practice incorporates sound, linguistic transcoding, performance and stealth technology, to explore questions of agency and technology in modernity.

13:30–14:45 | LUNCH BREAK

14:45–15:00 | INTRODUCTION – Katrina Nzegwu

15.00–15.35 | SCREENING – Ayoung Kim, *Delivery Dancer's Arc: 0° Receiver* (2024)

The second film in Ayoung Kim's Delivery Dancer Trilogy, *Delivery Dancer's Arc: 0° Receiver* extends the narrative universe of *Delivery Dancer's Sphere* (2022). Imagined during the COVID-19 pandemic, it examines the evolving relationship between data, humans and the environment, foregrounding alienation, the gig economy and the 'gamification' of platform labour. It introduces delivery driver Ernst Mo, overseen by the autocratic algorithm Dancemaster. Her reality of never-ending work is disrupted by the appearance of En Storm, her identical double from a parallel world, who challenges her to imagine a world beyond the accelerationist obsession with optimising labour, time, space and bodies.

In *Delivery Dancer's Arc: 0° Receiver* Ernst Mo and En Storm return as spies for an underground group of Timekeepers. The pair fight to transport time across different, contradicting dimensions and networks, battling Dancemaster's desire to flatten time in the service of productivity. Moving between the streets of a techno-futuristic Korea, and a desert-like landscape in which multiple worlds and temporalities collide, the work reflects on the complicated relationship between tradition and modernity. It puts forth alternative cosmologies, time systems, philosophies and worlds, that are gradually vanishing in the face of Western modernisation. Live-action footage, animation, videogame simulation and generative AI are combined, to construct a peripheral, alternative history alongside an imagined future.

Originally a three-channel video installation, *Delivery Dancer's Arc: 0° Receiver* is exceptionally presented as a wide single-channel screening for this occasion. *Delivery Dancer's Sphere* is currently on view at Tate Modern, as part of the display *A Year in Art: 2050*.

15:35–17:45 | SESSION TWO

This session explores how looking back to cultural mythologies and social histories, can help to reimagine the future. Screenings and presentations from Morehshin Allahyari and Larissa Sansour make use of the speculative, surreal, absurd and reality-adjacent, to explore the warping of time, the fabrication of national identities, and the ability of myths to intervene in history.

Though taking different approaches to speculation, and rooted in their cultural heritages, both Allahyari and Sansour's work speaks to a socio-political context defined by a temporality of 'Tomorrow Today': a future at once forthcoming, and already in place. Playing with the boundaries of historical fact and speculative fiction, this panel explores the collapsing of past and future, to pass critical judgement on the patterns and structures of the present.

These presentations are followed by a conversation and Q&A, moderated by Dr. Kareem Estefan.

15:35–15:55 | PRESENTATION – Larissa Sansour

In this talk, Larissa Sansour reflects on how futurism and speculative fiction operate within her work, as a way of navigating Palestinian identity, memory and historical rupture. She will focus in particular on her interest in disrupting linear understandings of time, and on how past, present and future remain entangled—especially in a context where access to history, land and narrative is continuously contested.

Drawing on works such as *A Space Exodus*, *Nation Estate*, *In the Future They Ate from the Finest Porcelain*, *In Vitro*, and her most recent film *A Sunken Tale of Losses Delayed*, Larissa will discuss how she uses fiction as a method to engage with questions that documentary alone cannot hold. Through cinematic world-building, archaeology, and inherited memory, these works attempt

to reimagine how histories are constructed, preserved and projected forward.

Rather than treating history as something fixed, her work approaches it as something that can be rewritten – where speculative narratives create space for alternative pasts and possible futures.

15:55–16:10 | BREAK

16:10–16:30 | PRESENTATION – Morehshin Allahyari

In this presentation, Morehshin Allahyari speaks to the significance of re-figuration in her work: a framework that reappropriates and brings forth narratives, images and figures from the past, in order to reimagine decolonial futures.

Challenging the manner in which technologies have been used to continue colonial violences, Morehshin's future-looking work yet moves away from the aesthetics of Western science-fiction. Morehshin draws upon key projects *She Who Sees the Unknown* and *Speculations on Capture* alongside her current work-in-progress, *The Remaining Signs of Future Centuries*. These bodies of work use 3D fabrication as a critical framework, variously tracing neglected histories and rewrite cultural mythologies to open up space for the people of MENA (Middle East and North Africa) to see into their own imaginations. From investigations into the devices, ideas and astronomical devices of the Islamic Golden Era, to refiguring myths associated with female and queer figures to explore patriarchy, colonialism and environmental degradation, Morehshin makes use of poetic speculation, to query the region's dystopian present, reimaging its technological past and possible future.

This presentation speaks to the value of the past, in dismantling colonial notions of linear time. Centring circular time as a de- and

anti-colonial methodology, Morehshin posits the necessity of moving away from the singularity anticipated by techno-capitalism, in favour of embracing multiple, or plural futures. She explores what it means to make to work about the future in this current moment, when for so many the notion of any future hangs in a delicate balance.

16.45–17.15: PANEL TALK – In-conversation moderated by Dr. Kareem Estefan

Kareem is a scholar of contemporary visual culture, specialising in contemporary artists' imaginative and speculative engagements with colonialism in Palestine and the Middle East.

17.15–17.35: CLOSING REMARKS – Irene Campolmi

In her closing remarks, Irene Campolmi reconceptualises the future not as a distant horizon or a time yet to come, but an unexperienced dimension of time-space which coexists with us, now in the present we live. Echoing quantum mechanics, existence – and thus the future – emerges only through manifestation. Like a video game, while many futures can be imagined only some become playable, shaped by the systems we live within and the choices we make. Informed by the notion of “speculation” as an act of observation, these remarks reflects on the artists' and thinkers' contributions to alternative, decolonial futures, and considers how both individuals and collectives can have agency to navigate the futures that come into being.

BIOGRAPHIES

Participants

Ayoung Kim weaves reality anew through a tapestry of hybrid fictions. Her work integrates geopolitics, biopolitics, mythology, technology, techno-precarity and speculative temporalities. Her practice incorporates discourses on optical and post-optical media, performativity, game simulation and the narrativity of fiction. Kim's works have been presented at MoMA PS1, New York (2025); Performa Biennial, New York (2025); M+, Hong Kong (2025, 2024); Hamburger Bahnhof, Berlin (2025); and Tate Modern, London (2025), among others.

Gary Zhexi Zhang explores connections between cosmology, technology and economy. His projects explore how geopolitical imagination is shaped and mediated. He recently edited a book about finance and time, *Catastrophe Time!* (Strange Attractor Press, 2023). In 2026, Zhang leads a programme at TBA21-Academy researching West Mediterranean climate futures, in partnership with the Basque Centre for Climate Change. He is currently writing a book about technoculture in a multipolar world.

Larissa Sansour is a Palestinian-Danish artist, working predominantly in film. Central to her work is the push and pull between fiction and reality. She uses speculative narratives and science fiction methods to peer into the future. In 2019, she represented Denmark at the 58th Venice Biennale. Recent exhibitions include at Kunsthal Charlottenborg, Copenhagen; Amos Rex, Helsinki; and Göteborgs Konsthall, Gothenburg. Sansour's first feature film, *An Incomplete Drowning*, will premiere in 2026.

Morehshin Allahyari (مورمشين اللهيارى) is an Iranian-Kurdish artist based in the San Francisco Bay Area, and an assistant professor of Digital Media Art at Stanford University. She uses 3D simulation, video, code, sculpture and digital fabrication as tools to re-figure myth and history. Through archival practices and storytelling, her

work weaves together complex counternarratives in opposition to the lasting influence of Western technological colonialism in the context of MENA (Middle East and North Africa).

Naomi Rincón Gallardo is a research, visual and video artist, living and working between Mexico City and Oaxaca. Her work addresses the creation of counter-worlds in neocolonial settings, from a decolonial, cuir (rather than queer), and feminist perspective. Her practice entangles forms of speculative fiction, music videos, experimental sound, theatrical games, vernacular festivities and Mesoamerican cosmologies. She holds a PhD degree in Practice from the Academy of Fine Arts Vienna.

Dr. Sonya Dyer is an artist working primarily in moving image and sculpture. Her practice explores where the centre is located in fictional narratives of the future. She explores how subjectivities and alliances are formed across cultures and temporalities, creating radical futures through unexpected connections. Recent work includes *hybrida composita* (2024), commissioned by The Box, Plymouth; and *Portals* (2024) a digital collaboration with writer Rivers Soloman for LAS Foundation, Berlin.

Convenors

Amy Ireland is an Australian writer and theorist. Her work focuses on gender and technology, and questions of human and machine agency in modernity. She is a member of the techno-materialist, trans-feminist collective Laboria Cuboniks, whose *Xenofeminism: A Politics for Alienation* (2018) has been translated into 18 languages. With Maya B. Kronic, she is the author of *Cute Accelerationism* (2024). Amy works as an editor for the UK Publisher, Urbanomic.

Irene Campolmi is a curator, art historian, and researcher working at the intersection of art, science, and technology through a decolonial and ethical lens. She is the Curator for Art, Technology &

Society at Amos Rex, and Co-founder of Yonder Art•Science at the Niels Bohr Institute in Copenhagen. Over the past 15 years, she has curated internationally exploring scientific and technological questions through interdisciplinary collaborations. Most recently, she was Senior Curator at MAPS in Denmark.

Katrina Nzegwu is Assistant Curator, International Art at Tate Modern. She has worked across exhibitions, site-specific sculptural commissions and live performance, with a focus on community-based praxis. She has written for platforms and places including Elephant, The London Magazine, Burlington Contemporary and emergent, and is part of the creative collective When They Meet.

Dr. Kareem Estefan is a writer and assistant professor of film and screen studies at the University of Cambridge. His essays on contemporary art, cinema and cultural activism, mostly focusing on the SWANA region, have appeared in Feminist Media Histories, Film Comment, Frieze, Third Text and World Records, and in books including Cinemas of Global Solidarity and Producing Palestine. He is currently completing a book, *Portals to Palestine*, on witnessing and worldmaking in contemporary Palestinian moving-image art.

Dr. Val Ravaglia is Curator, Displays and International Art at Tate Modern. They assisted on the complete rehang of Tate Modern's Collection Displays in 2015-2016 and have curated countless display rooms since 2012. They co-curated the exhibition *A Year in Art: Australia 1992 (2021-23)*, and curated *Electric Dreams: Art and Technology Before the Internet (2024-25)*. They are currently working on the exhibition *Julio Le Parc: Light, Colour, Action*, opening on 11 June 2026.

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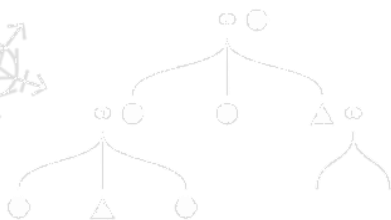
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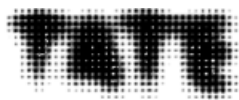
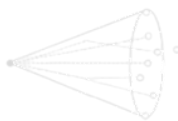
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