THE SERPENTINE TRUST

England & Wales · Charity number 298809

Details

Other names	SERPENTINE GALLERY
Status	Registered
Legal form	Charitable company
Company number	02150221
Registered	1988-03-21
Register	View on the Charity Commission register

Contact

Address	Serpentine Gallery Kensington Gardens London W2 3XA
Phone	0207402 6075
Email	information@serpentinegalleries.org
Website	www.serpentinegalleries.org

Activities

Objects: TO PROMOTE, IMPROVE, DEVELOP AND MAINTAIN PUBLIC EDUCATION IN ALL FORMS OF ART AND MUSIC.

Activities: The Serpentine Trust's vision is to open up art, for everyone, for free. It is responsible for running the Serpentine South and North galleries, and its mission is to exhibit, commission and promote the understanding of art, architecture and design through varied Exhibition, Education and Public Programmes.

Classification

- **How:** Provides Services, Provides Advocacy/advice/information
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, Elderly/old People, People With Disabilities, People Of A Particular Ethnic Or Racial Origin, The General Public/mankind

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Geography

- Throughout England

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£14,756,643	£15,553,882	£10,447,934	101
2024-03-31	£13,583,973	£14,565,144	£11,245,172	100
2023-03-31	£11,950,536	£13,548,698	£12,226,342	83
2022-03-31	£11,427,644	£11,451,579	£13,824,504	75
2021-03-31	£6,950,489	£6,760,679	£13,848,439	65

Trustees

Name	Role	Appointed
THE HON MICHAEL R BLOOMBERG	Chair	2014-01-14
Amanda Miriam Sharp		2016-09-27
BARRY TOWNSLEY CBE		2012-01-18
Eugenio Gerardo Lopez Alonso		2024-10-08
JONATHAN PAUL WOOD		2015-02-26
Lady Elena Foster of Thames Bank		2022-06-30
Lynette Yiadom-Boakye		2016-04-11
MARCUS JARLATH BOYLE		
Maja Hoffman		2018-03-21
Megha Mittal		2024-03-19
Nicoletta Fiorucci		2019-12-18
Robert Rosenkranz		2019-12-18
Ruth Mackenzie		2017-03-08
Sosuke Fujimoto		2025-12-10
Suneil Setiya		2025-12-10
THE HONORABLE MRS FELICITY WALEY-COHEN		

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THE SERPENTINE TRUST

England & Wales - Charity number 298809

Accounts

SERPENTINE

ANNUAL REPORT AND FINANCIAL STATEMENTS 2024 – 2025

Front cover photo: Andy Stagg 2023.

THE SERPENTINE TRUST

Annual Report and Financial Statements
For the year ended 31 March 2025

Charity Commission Number: 298809
Company Number: 2150221

The Serpentine Trust (A Company Limited by Guarantee)

CONTENTS

References and Administration Details 4
Letter from our Chair, Michael R. Bloomberg 6
Letter from our Chief Executive, Bettina Korek 8
Trustees' Report 2024/25 12
Strategic Report 2024/25 15
Our Story 16
Our Vision 16
Our Mission 16
Organisation Objectives 17
World Class Programming 18
Arts Technologies 20
Ecologies 20
Education & Civic Projects 22
New Partnerships 22
Summary of our Activities, Achievements and Performance 24
Exhibitions, Public Art, Live Programme, Ecologies, Architecture 27
Exhibitions 29
Refik Anadol: Echoes of the Earth – Living Archive 30
Yinka Shonibare CBE RA: Suspended States 36
Judy Chicago: Revelations 44
Holly Herndon and Mat Dryhurst: The Call 50
Lauren Halsey: emajendat 58
Arpita Singh: Remembering 64
Public Art at Serpentine 70
Touring Exhibitions 80
Architecture 86
Serpentine Pavilion 2024 88
Live Programme 94
Park Nights Programme 96
Other Live Events 96
Infinite Ecologies Marathon 98
Serpentine Cinema 106
Serpentine Reader 108
Leading a Pioneering Educational and Civic Programme 116
Education 121
Civic 133
Arts Technologies Sector Leadership 140
Arts Technologies 142
R&D Platform 142
Future Art Ecosystems 144
Community Development 154
Beyond Cultures of Ownership 158
Creative AI Lab 162
Blockchain Lab 163
Arts Technologies Commissioning 163
Welcoming a Broad and Diverse Public 166
Physical Visitors 168
Digital Users 170
Press Coverage 172
Developing Diverse, High-Performing & Engaged Teams 176
Attracting and retaining talent 178
Recognising our employees fairly 178
Our commitment to inclusivity 178
Future Plans 180
Our Supporters 184
Financial Review 192
Overview 193
Summary of Performance 193
Principal Sources of Funding 194
Expenditure 195
Annual Fundraising Activities 196
Fundraising Practices 196
Fundraising Performance 196
Fundraising Events 197
Other Income Generating Activities 198
Risk Statement 199
Going Concern 200
Reserves 200
Structure, Governance and Management 202
Governance 203
Board of Trustees 203
Finance Sub-Committee 204
Operating Committee 204
Ethics Committee 205
Recruitment and Training of Trustees 205
Public Benefit Statement 206
Environmental Sustainability and Ecologies at Serpentine 208
Statement of Trustee Responsibilities 216
Independent Auditor's Report to the Members of the Serpentine Trust 218
Consolidated Statement of Financial Activities 222
Balance Sheet 223
Consolidated Statement of Cash Flow 224
Notes to the Financial Statements 225

REFERENCES AND ADMINISTRATION DETAILS

Registered Office
Kensington Gardens
London W2 3XA

Governing Document
Memorandum and Articles of Association

Executive Team
Bettina Korek – Chief Executive Officer
Hans Ulrich Obrist – Artistic Director
Max Glazer-Munck – Director of Strategic Operations and Finance

Company Secretary
WG&M Secretaries Ltd

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Bankers
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Solicitors
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Atta Kwami, *Dzidzɔ kple amenuveve (Joy and Grace)*, 2021-22. Installation View: Maria Lassnig Prize Mural, Serpentine North Garden, 6 September 2022 – 3 September 2023. Courtesy the Estate of Atta Kwami. Photo: Hugo Glendinning.

LETTER FROM OUR CHAIR, MICHAEL R. BLOOMBERG

Dear Friends,

In times of change, the arts can serve as a pathway to understand shifting paradigms, explore emerging ideas and connect with new communities. Through its dynamic and innovative programming as well as its dedication to showcasing some of the most thought-provoking artwork of our time, Serpentine continues to play a crucial role in helping us make sense of and interpret our evolving world.

Technology is one such area where artists are playing an increasingly vital role, with many leading the way in using AI to foster creativity and communicate timely concepts.

As a platform for visionary artists – both established and emerging – Serpentine remains dedicated to responding to the most pressing global issues of our times, whilst embracing new technologies to enhance how art is created, experienced and understood.

Over the past year, we have deepened this commitment by presenting artists working across a diverse range of disciplines, including those who are pushing the boundaries of the creative use of AI. We have also sought to elevate the arts as a medium that can help us better understand and respond to challenges like climate change with urgency and a renewed sense of possibility.

I want to extend my deepest gratitude to everyone who has supported Serpentine this year, as well as our Board of Trustees, CEO Bettina Korek, Artistic Director Hans Ulrich Obrist, and all the extraordinary artists and collaborators whose work continues to make Serpentine the institution that it is today.

Sincerely,

Michael R. Bloomberg

LETTER FROM OUR CHIEF EXECUTIVE, BETTINA KOREK

Dear Friends,

As we reflect on the past year at Serpentine, artificial intelligence hasn't just influenced art - it has redefined it, pushing creative boundaries. AI's intersection with art has challenged existing structures, generated new knowledge and amplified artistic ideas that have reached far beyond our gallery walls. We are proud to be experimenting with this transformation and we dedicated the year to exploring AI's groundbreaking impact through exhibitions, research initiatives and collaborative projects. Artists across generations embraced the future, responding to advanced technologies and their impact.

Our Year of AI began with artist and technologist Refik Anadol's *Echoes of the Earth: Living Archive* (February to April 2024). An internationally known artist, director and pioneer in the aesthetics of data and machine intelligence, this was Anadol's first major institutional solo exhibition in the UK. He used years-long experimentation with visual data of coral reefs and rainforests to immerse visitors in the creative potential of AI.

We continued our partnership with Outernet, presenting the digital artwork, *Silent Writings* (March to April 2024) by American artist Barbara Kruger, that explored how we communicate and connect with each other. Kruger incorporated her own words with quotes from writers and philosophers, touching on themes of violence, political modes of operation and spectatorship.

Serpentine's dedication to exploring how artists interrogate and experiment with AI systems has been central to our Arts Technologies programme. *The Call*, a groundbreaking work by Berlin-based artists and musicians Holly Herndon and Mat Dryhurst, offered a vision for collaborative art making in the age of AI. Their first UK solo exhibition, it reframed data collection and AI model training as an artistic process, inviting public participation. Building on this dialogue, we launched our annual strategic briefing in March - *Future Art Ecosystems 4: Art x Public AI*. This year's edition examined the evolving role of AI in the creative economy and its broader impact on cultural institutions and society.

Yinka Shonibare CBE RA's solo exhibition of works, *Suspended States* at Serpentine South (April to September 2024) featured two new large-scale installations, *Sanctuary City* and *War Library*. Marking a return for the artist, who first exhibited at Serpentine in 1992 and as a participant in the *Interview Marathon* in 2006, the exhibition coincided with the artist's presentation at the 60th international art exhibition, *La Biennale di Venezia*, which also featured Serpentine exhibitor Lauren Halsey. Themes of cultural identity and post colonialism were explored within the contemporary context of globalisation through Shonibare's signature use of African batik fabric, *'shawna'*.

Revelations (May to September 2024), the first major solo interdisciplinary and immersive institutional exhibition of Judy Chicago in London, debuted at Serpentine. Focused on drawing, it brought together new and rarely seen works and preparatory studies, alongside audio, visual and new technology materials. Serpentine and Thames & Hudson also published a manuscript, *Chicago*, penned in the early 1970s which articulated the vision of equality that had shaped and informed her career.

Serpentine's 23rd Pavilion, *Archipelagic Void* by Seoul based Minsuk Cho and his firm Mass Studies (June to October 2024) opened to wide acclaim. Tracing the history of past Serpentine Pavilions, the layout referenced the *'madang'*, or open courtyard, found in traditional Korean houses, surrounded by a constellation of smaller, adaptable structures. The Pavilion provided a backdrop to our rich programme of live events which included the UK premiere of *Αγρίμι* (Fauve), a performance by leading Greek dancer, choreographer, director and writer Lenio Kaklea in partnership with Sadler's Wells. We are endlessly grateful to our loyal partners and supporters for making the Pavilion into an inspiring reality.

In the autumn, Serpentine presented the first solo exhibition of new works by Los Angeles-based artist Lauren Halsey (October 2024 to February 2025). *emajendat* transformed Serpentine South into an immersive 'funk garden' that responded to the building's location in Kensington Gardens and extended the park into the galleries. Halsey merged past, present and future through her exploration of iconography connected to the African diaspora, Black and queer icons and architecture.

Continuing our long-standing commitment to presenting significant public artworks in partnership with the Royal Parks, we have, since our foundation in 1970, continued to showcase new large-scale sculptures in Kensington Gardens. These installations reflect our shared dedication to bringing public art into London's green spaces and to building new connections between artists and audiences.

Gerhard Richter unveiled a brand-new sculpture on the plinth at Serpentine South (April 2024 to February 2025). *STRIP-TOWER* (2023), expanded on Richter's six-decade exploration of painting, photography, digital reproduction and abstraction. A coda to the acclaimed Richter exhibition hosted at Serpentine in 2008, titled, *4900 Colours*, the sculpture was a three-dimensional manifestation of the themes and methods that have underpinned Richter's historic practice in painting, repetition, improvisation and chance.

The tallest bronze sculpture to date by Japanese artist Yayoi Kusama, *Pumpkin* (2024), was installed by the Round Pond (July to November 2024) and marked Kusama's return to Serpentine, the site of her first British retrospective in 2000. Known for her immersive installations, large-scale sculptures and intricate paintings, Kusama often features *'kabocha'*, or pumpkin, in her work and the artist's signature polka dot pattern.

A new site-specific mural by acclaimed South African artist Esther Mahlangu was unveiled in the North Garden (October 2024 to September 2025). *Umuntu ngumuntu ngabantu*, which translates directly from Ndebele as *'I am because you are'*, marked Mahlangu's first public artwork in the UK. Celebrated for her brightly coloured geometric paintings rooted in matrilineal Ndebele culture, the monumental painting celebrated concepts of community and unity.

Steve McQueen's film installation, *Grenfell*, first presented in 2023 at Serpentine South, followed a period of private viewings, prioritising bereaved families and survivors. Now placed in the care of Tate and the London Museum, the work will tour public art galleries in six major cities across England, Scotland, Wales and Northern Ireland over the next three years, ensuring the tragedy remains in the public memory.

In 2024, the Serpentine Americas Foundation celebrated a significant milestone - its 10th anniversary. We welcomed artists, supporters, patrons and friends to a celebration during Frieze LA that included Serpentine artists Barbara Kruger, Judy Chicago and Lauren Halsey. A vital part of our global network, the Foundation unites passionate supporters of contemporary art across North and South America, amplifying the voices of American artists on the world stage and we thank our supporters for their incredible ongoing support and partnership.

As we embark on another transformational year, with several successful projects - including our 2025 Pavilion - already underway, we extend our deepest gratitude for your continued support and guidance. We look forward to keeping you updated and sharing more exciting developments in the months ahead.

Sincerely,

Bettina Korek

Lauren Halsey, *emajendat*, 2024. Installation view, Serpentine South. © Lauren Halsey. Photo: © Hugo Glendinning. Courtesy Serpentine.

TRUSTEES' REPORT 2024/25

The Trustees, who are also Directors of the Serpentine Trust for the purposes of the Companies Act 2006, have pleasure in submitting their annual report and the audited financial statements for the year ended 31 March 2025.

Refik Anadol, *Echoes of the Earth: Living Archive*, 2024. Installation view, Serpentine North. Photo: Hugo Glendinning. Courtesy Refik Anadol Studio and Serpentine.

Yinka Shonibare CBE: *Suspended States*, 2024. Installation view, Serpentine South. © Yinka Shonibare CBE 2024. Photo: © Jo Underhill. Courtesy Yinka Shonibare CBE and Serpentine.

STRATEGIC REPORT 2024/25

Serpentine has presented pioneering contemporary art since 1970. From the Pavilion to our exhibitions, we champion new ideas in art across our programme of exhibitions, architecture, education, and live events. Our programme takes place across our galleries and online. Access to the galleries is free for all visitors. Thanks to our unique location, Serpentine reaches a broad audience and we maintain a deep connection with our local community.

OUR STORY

Serpentine's story is the story of modern and contemporary art. Since its launch in 1970 within a Central London lakeside former teahouse, Serpentine has grown in scope, scale and ambition to become one of the most innovative, influential and important arts venues in the world. Defined by our commitment to remain open, accessible and free for all, Serpentine has shaped and defined the last 50 years of art in Europe.

Our commitment to offering an exhibition platform to underserved artists from across the globe, as well as intimate engagements with established artists' practices, Serpentine has transformed how the public at large sees, understands and connects with the art, artists and ideas of our time. Today, Serpentine's pioneering programmes of arts technologies, ecology and long-term embedded civic engagement redefine what an arts institution can be and should do in the 21st century.

OUR VISION

Building new connections between artists and society.

OUR MISSION

Art and ideas for a changing world.

Serpentine commits to:

- Supporting artists to explore new possibilities through exhibitions, architecture, commissions, research and learning initiatives.
- Championing artists working across ecology, technology and community.
- Including and empowering diverse audiences and our collaborators.

ORGANISATION OBJECTIVES

Our aims for the four years from 2023-2027 are to:

1. Deepen our local roots and expand our global reach, chiefly through technology.
2. Cement our place as an artist-led, global brand, with a full user experience of art, appealing to a full spectrum of visitors online and within our spaces.
3. Lead a digital transformation and become known as a global leader in arts technologies, creating new models for exhibitions, funding, distribution and audience engagement.
4. Deliver an ambitious and world-class programme highlighting ecology, community and technology, emerging and under recognised artists.
5. Progress our plans towards a net-zero emissions target thanks to our sustainable practices.
6. Foster an inclusive and collaborative working culture to better reflect the diversity of our home city.
7. Test new entrepreneurial income models and secure multi-year income streams.

KEY OBJECTIVES

1. **360º Artistic Production**
   To successfully conceive and deliver an ambitious and thought-provoking artistic programme, leveraging technology to highlight community and ecological awareness.
2. **Art for All**
   To strengthen the journey towards an audience-centric and artist-led organisation, appealing to a full spectrum of diverse visitors both online and within our spaces.
3. **Arts Technologies Sector Leadership**
   To lead the sector in advocating for creative research and development in the arts, experimenting with new technologies and new models for exhibitions, funding, distribution and audience engagement.
4. **Dynamic and Inclusive Culture**
   To develop an environment that nurtures an inclusive and collaborative culture, focused on the successful achievement of organisational, team and personal objectives.
5. **Flexible Development and Entrepreneurial Leadership**
   To underpin the current income strategy with new commercial activities, thereby reaching a blended mixed economy through flexible and entrepreneurial leadership.

WORLD CLASS PROGRAMMING

Serpentine presents pioneering exhibitions from a wide range of emerging practitioners to the most internationally recognised artists of our time. Each year, we invite artists from around the world to contribute to an ambitious and innovative world-class programme that unfolds across our gallery spaces, throughout the surrounding park and at off-site locations.

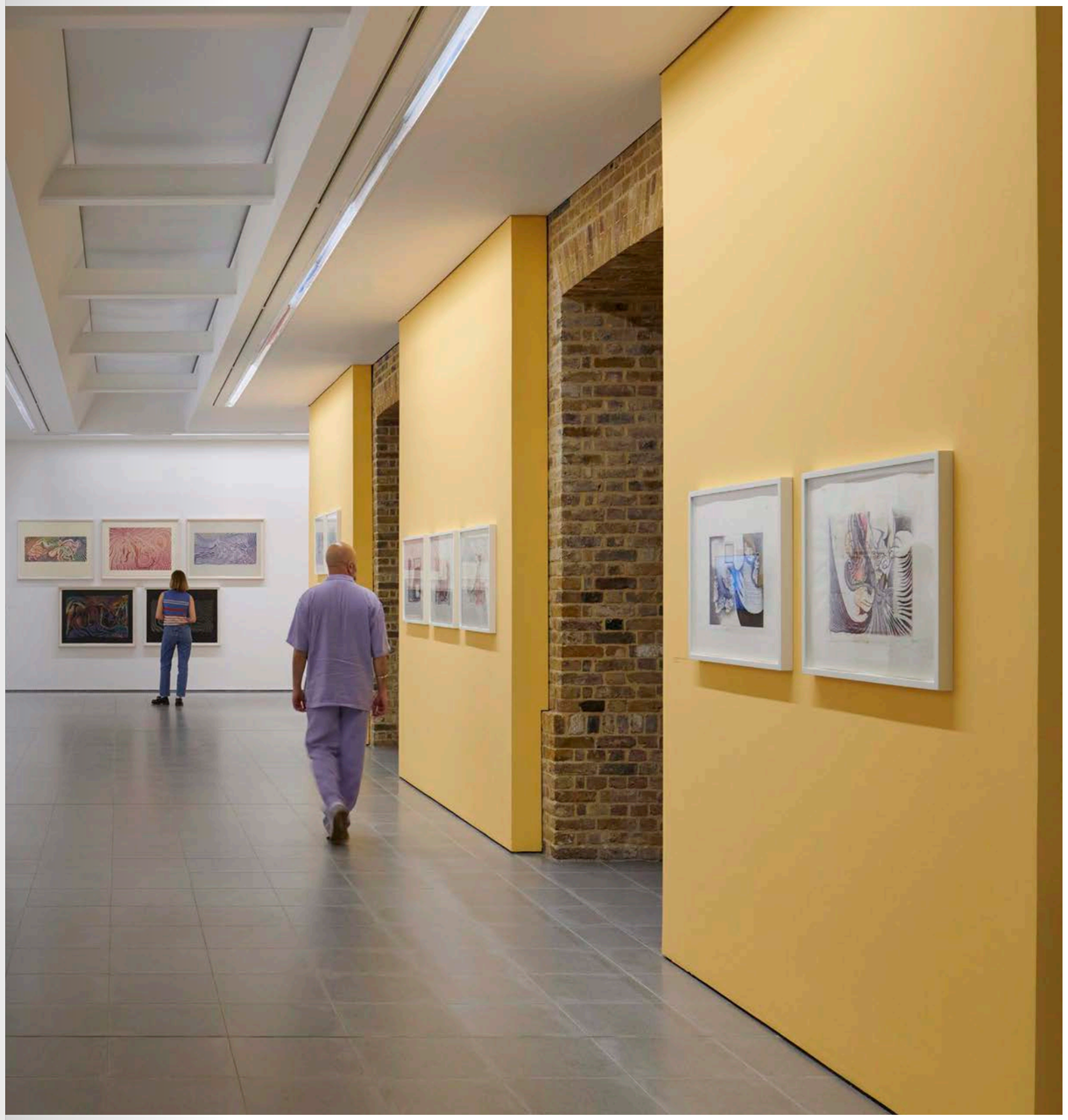
We welcome a broad and diverse audience from local communities and around the world to inspire and challenge them with the urgency of art and architecture today. Our programme is designed to be thought-provoking, exciting and stimulating for our audiences while remaining relevant and responsive to a wider cultural, social and political context. We are committed to broadening our research, deepening our relationships with artists over time and establishing meaningful partnerships with other institutions. Every event we present seeks to respond to the questions: *Why here? Why now?*

We develop long-term and supportive relationships with the artists and architects we commission, while nurturing their conversation with our audiences. Emerging and celebrated artists and architects are given an open landscape for experimentation and creative collaboration. Our curators carry out regular studio visits, offer constructive critique and provide references and introductions for artists at all levels to encourage the creation of new artistic partnerships, networks, commissions and educational opportunities. We embrace the increasingly interdisciplinary approaches of practitioners and create an environment in which the artists we work with can engage with different media, spaces and forms. We work predominantly with living artists, with around one-third of our programme comprising brand new commissions.

We are committed to programming exhibitions that reflect the diversity of contemporary England. We ensure selected artists come from a range of economic and educational backgrounds while supporting new talent, both UK and international, and engaging new audiences. Each exhibition is carefully conceived in relation to both the scale and architecture of the gallery buildings and their unique location in London's Kensington Gardens.

Each year since 2000, landmark architectural pavilions are created for the Serpentine lawn by internationally acclaimed architects who have not yet completed a structure in England at the time of invitation. The Serpentine Pavilion creates a context for a live programme of discussions, conversations and gatherings around ideas. It also provides a platform for more experimental, interdisciplinary work, including our annual *Park Nights* series. Serpentine Pavilion 2024, *Archipelagic Void*, by Minsuk Cho, Mass Studies, traced the history of past pavilions in order to explore new possibilities and previously untold spatial narratives.

Judy Chicago: *Revelations*, 2024. Installation view, Serpentine North. © Judy Chicago/Artists Rights Society (ARS), New York. Photo: Jo Underhill. Courtesy Judy Chicago and Serpentine.



ARTS TECHNOLOGIES

Serpentine's Arts Technologies programme explores the impact of technology through art, research and experimental projects. It supports artists to produce projects that use advanced technologies and convenes people working in art, technology, law, policy, and academia to share knowledge and develop new ideas about technology and society.

The foundation of the Serpentine Arts Technologies' programme is in an evolving R&D platform that nurtures innovation for future art ecologies by securing a crucial institutional space for pragmatic interventions and necessary risk-taking at the intersection of art, science and technology. This is achieved through dedicated research labs, orientation and knowledge-sharing with the wider sector through Future Art Ecosystems and co-facilitation of a national Creative R&D Working Group.

ECOLOGIES PROGRAMME

Since 2014's *Extinction Marathon* with artist Gustav Metzger, Serpentine has been at the forefront of environmental action and thought. With the establishment of the *General Ecology* project in 2018, our Ecologies initiatives nurture Serpentine's ongoing engagement with ecology, climate breakdown, more-than-human consciousness, environmental justice and complexity in a changing world. We were the first institution to embed ecological research and principles with this project and the associated post of Curator of Ecology, to research the role of the arts in addressing climate challenges.

In 2023, the project evolved into a department with areas of responsibility reaching throughout the institution. Ecologies is a strategic effort to embed environmental subjects and methods throughout Serpentine's outputs, structures and networks. At the same time, Ecologies works to bring these environmental and innovative principles into the fabric of the organisation itself and promotes projects and programmes for the public and the staff body alike. We are committed to environmental sustainability, with environmental and ecological concerns embedded across all Serpentine's programmes, infrastructure and networks. This extends to the gallery sites themselves, where Serpentine South was the first Grade II listed building in the UK to feature solar panels.

INFINITE ECOLOGIES MARATHON

The *Infinite Ecologies Marathon* was a year-long research project that took place over the course of several daytime and evening events as well as artist-led commissions. It focused on acknowledging the cyclical nature of environmental processes, paying attention to regeneration, renewal and recurrence through artists and scientists. A Gathering on Art and Land (13 July 2024) brought together artists including Yinka Shonibare, Marcus Coates, Sky Hopinka and AnneLee Davis to examine the unexplored connections between art and farming and paid particular attention to the regenerative and circular aspects of seeding, planting, harvesting and composting.

Also part of the *Infinite Ecologies Marathon* was a weekend focused on the cycles of food consumption and production, including *Seeds*, a day-long communal table event featuring talks, performances, screenings, and specially-designed courses collaboratively devised by four artists and the *Chefs of SILO*, the world's first zero-waste restaurant. The following day, eminent philosopher Vanessa Machado de Oliveira led a reflection session on what aspects of contemporary life may need to be 'composted' in order to restore balance with nature. The *Infinite Ecologies Marathon* also featured a newly commissioned table-top role-playing card game by David Blandy, titled *Alien Pastoral*, which invited players to explore, through play, the implications of genetically modifying foods and the impact of monocultural plantations.

The *Infinite Ecologies Marathon* brought together more than 1,500 in-person attendees over the year. *Alien Pastoral* was later invited to be played among policymakers at *COP16 for Biodiversity*, a rare and notable achievement that reflects the core mission of Ecologies: to create bridges between environmentally innovative and hopeful imaginations, and wider society, encouraging new systems and new forms of civic participation.

THE DINNER PARTY + BOOK LAUNCH

The Magazine

Serpentine North

9 March 2025

Continuing Ecologies' exploration of the ecologies of art through food, Sandra Knecht prepared an intimate fine dining experience at Serpentine with the chefs of *Friends of Ours' Magazine Restaurant*.

Audience: 83

Cracks in the Curriculum #5: *What is it to be Oneself?* By Jade de Montserrat, 2024. Serpentine Education. Design: In the shade of a tree. Photo: © readsreads.info

EDUCATION AND CIVIC PROJECTS

Serpentine's Education and Civic Projects programme seeks to redefine the role of the arts in times of transition and social change, addressing issues such as migrant rights, care, schooling and labour with individuals and groups excluded from the decision-making processes that shape the places where they live and work. Grounded in a long-term study of radical pedagogy, the programme includes ongoing commissions and workshop series, alongside toolkits and resources for change. Our projects continue to serve under-represented communities, supporting thousands of educational encounters and producing downloadable resources and podcasts. We are proud of the work our Education and Civic curators have facilitated over the last decade, inviting artists to listen to communities before making work with them. We have sought to answer how an institution can hold a process that explores the relationship between art and pressing social issues.

NEW PARTNERSHIPS

Partnerships with other organisations play an important role in bringing about new exhibitions and collaborations that expand the reach of contemporary art to new audiences locally and globally as well as supporting artists. Serpentine continues to engage with existing and new partnerships across its programme.

Corporate partners are an integral part of Serpentine's ambitions and provide vital funding towards the gallery's ambitious programme. In June 2024, Serpentine celebrated a decade-long partnership with Goldman Sachs, one of its most enduring and longstanding relationships. Goldman Sachs continues to support the annual Pavilion commission, underscoring a shared commitment to public engagement. During the summer season, Serpentine also introduced a major collaboration with Dior. Their support of Serpentine's female artist-led programme including Judy Chicago and Lauren Halsey enabled us to help amplify these key artist voices to new audiences across the UK.

In partnership with DMINTI and our longstanding collaborator Tezos, Serpentine presented an interactive digital project inspired by Judy Chicago's seminal work *What If Women Ruled the World*. This initiative invited audiences, both in-person and online, to explore ideas around gender equality and imagine alternative futures. It marked an exciting step forward in our ongoing exploration of emerging technologies and how they can deepen engagement both within and beyond gallery walls.

In 2024, Serpentine was able to deepen engagement with 1OF1, led by patron and philanthropist Ryan Zurrer, who partners with forward thinking artists and institutions by contextualising and supporting art for the digital age. We brought Holly Herndon and Mat Dryhurst, two of the most exciting voices working across music, art and AI to the forefront to imagine new bold futures.

SUMMARY OF OUR ACTIVITIES, ACHIEVEMENTS AND PERFORMANCE

At the core of Serpentine's activities is our bold and innovative exhibition programme, which embraces an integrated, interdisciplinary and diverse approach to contemporary art and visual culture. In 2024/25, we presented five major solo exhibitions by artists spanning different generations, who look to the future and engage with themes of activism, advanced technologies and the environment.

Our programme also included the Serpentine Pavilion, four major public art commissions and a series of digital artworks, enriched by live events, educational initiatives, civic engagement activities and digital programming. These activities attracted widespread international media coverage across print, digital and broadcast platforms highlighting Serpentine's exhibitions, civic technology projects, ecology initiatives, architectural commission and live events.

We continued our objective to expand global access to contemporary art and build new connections between artists and audiences throughout 2024/25. A total of 886,507 people experienced Serpentine's programme, including 886,507 in-person visitors and 758,755 online users. Serpentine South welcomed the majority of in-person visitors, accounting for 700,476 (79%), while Serpentine North received 173,311 (19.5%) and offsite projects attracted 12,720 visitors (1.4%). Overall, we exceeded our target of in person visitors by 123%.

Public art emerged as a major strand of our programming this year, drawing significant audiences and expanding engagement beyond the gallery walls, representing 47.2% of visitors to Serpentine and reflecting growing public interest in art in open, accessible spaces. Yayoi Kusama's *Pumpkin* attracted 152,684 visitors (17.2%) while the accompanying PR campaign was a major success, generating 338 pieces of media coverage. Gerhard Richter's *STRIP-TOWER* welcomed 227,643 visitors (25.7%) and generated 275 pieces of media coverage, including features in *Artnet*, *Wallpaper**, *Daily Telegraph* and *The Architect's Newspaper*. Murals by Esther Mahlangu and Atta Kwami also drew strong footfall. In partnership with Outernet, we continued to expand our digital reach, with American artist Barbara Kruger's artwork, *Silent Writings*, reaching an additional 10,650 people in a dynamic urban setting in Central London.

As we approach a quarter century since the ambitious Serpentine Pavilion Commission began with Dame Zaha Hadid's original structure in Hyde Park, our 2024 Pavilion, *Archipelagic Void*, designed by Seoul-based Korean architect Minsuk Cho and his firm Mass Studies, attracted 152,684 visitors (17.2%) and provided the backdrop to our rich Live Programme.

In February 2025, we proudly launched the *Serpentine Reader*, a new annual publication - both online and in print - dedicated to innovation in long-form writing. Created as a platform for deep research, reflection and creative exploration across a range of formats, the inaugural edition was met with an enthusiastic response, with nearly all 250 copies of the first print run sold and a second edition in production. Online, the publication attracted over 2,300 readers and recorded significantly higher average engagement times compared to the rest of Serpentine's site, alongside a notable rise in active users.

We are proud to champion artists who are redefining how technology shapes our world, ensuring they have a meaningful role in shaping how powerful new technologies influence the future of society. In 2024, we marked ten years of pioneering work through our Arts Technologies programme with a landmark 'Year of AI' - a vibrant, year-long exploration of how artists are pushing the boundaries of machine learning, training data and creative experimentation.

Our 2024 programme began with a major exhibition by LA-based artist and technologist Refik Anadol, *Echoes of the Earth: Living Archive*. Known for his digital artworks and large-scale public installations that present real-time, generative visual environments, this was Anadol's first ever UK exhibition utilising years-long research in ground-breaking data visualisations and machine learning methods and the creative potential of AI. The exhibition focused on two site-specific artworks featuring the premiere of a new work inviting visitors to immerse themselves in virtual spaces inspired by rainforests, the ocean environment and the plight of coral reefs. The exhibition was covered by *The Financial Times*, *Forbes* and *Creative Review* among other publications.

From April 2024, Serpentine presented a solo exhibition of works by Yinka Shonibare CBE RA at Serpentine South. Shonibare's interdisciplinary practice explored cultural identity and post-colonialism within the contemporary context of globalisation. The exhibition gained significant media attention, including a five-star review in the *Guardian* and four-star reviews in the *Evening Standard*, *The i Newspaper* and *The Times* as well as features on *BBC Radio 4*, *Sky News*, *Channel 4 News* and *BBC Radio London*.

In Summer 2024, we presented an exhibition of trailblazing artist, author, educator and feminist icon Judy Chicago. *Revelations* was Chicago's first solo presentation in a major London institution. With a specific focus on drawing, the exhibition charted the arc of the artist's career, allowing visitors to uncover the breadth of her practice. The exhibition garnered significant media coverage including four-star reviews from *The Telegraph*, *The Observer* and *Time Out*.

The 23rd Serpentine Pavilion, *Archipelagic Void*, designed by Minsuk Cho and his firm Mass Studies opened in June 2024, with Goldman Sachs supporting the annual project for the 10th consecutive year. The announcement generated widespread global interest, particularly across the arts, architecture and design media - including key Korean media. Coverage highlights included in-depth features in *The Guardian*, *Daily Telegraph*, *Financial Times*, *RIBA Journal*, *Dezeen* and *Monocle* alongside prominent stories in key lifestyle, culture, arts, design and architecture publications.

The Pavilion also played host to a season of specially curated activations, including two newly commissioned soundscapes, a library, a tea house and a dynamic programme of performances, talks and public gatherings. Designed as a space for both reflection and interaction, it also featured the *Play Tower* - a striking pyramid structure fitted with a bright orange netscape, inviting visitors to climb, explore and engage through outdoor play.

In July 2024, to mark the ten-year anniversary of the Serpentine *Extinction Marathon*, the *Infinite Ecologies Marathon* took place as a midsummer festival across Serpentine sites, including the Magazine restaurant and the Pavilion. The Marathon convened participants across the arts, sciences, activism and humanities and proposed practical actions, stories, imaginaries, futures and cosmologies rooted in the principles of environmental interconnection, attunement and responsibility.

Serpentine South presented the first solo exhibition in the UK of new works by LA-based artist Lauren Halsey in the Autumn, *emajendat*. Her vibrant energetic work merges past, present and future via her interests in the iconography of ancient cultures in the African diaspora, visionary architecture and the graphic maximalism associated with Funk. The gallery was transformed with a new installation.

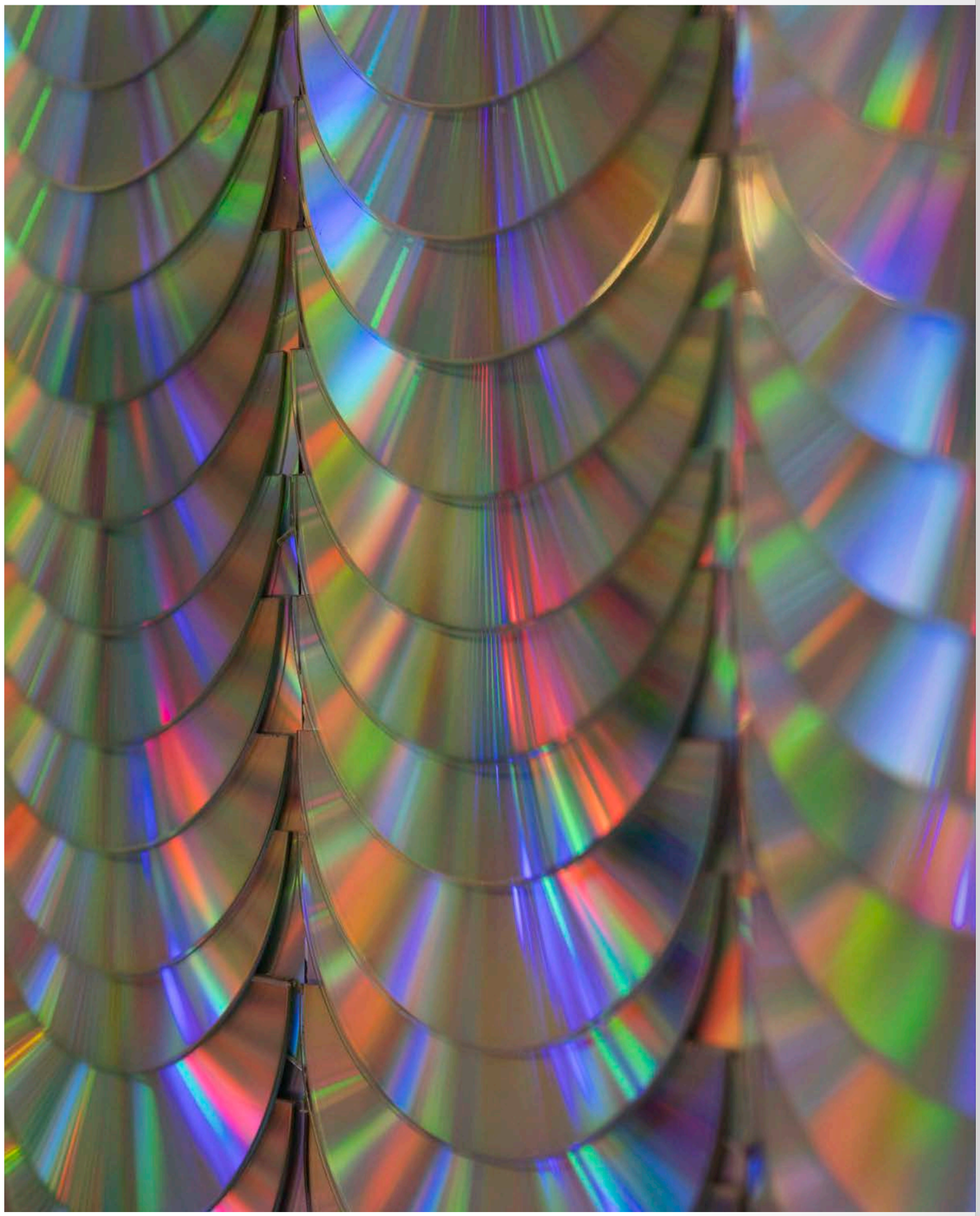
Also in Autumn, Berlin-based artists and technologists Holly Herndon and Mat Dryhurst - named by *TIME magazine* among the 100 most influential people in AI - explored what it means to be an artist in the age of AI. *The Call* centred on developing new protocols and materials for the creation of choral AI models. To train the AI, Herndon and Dryhurst composed a songbook of hymnals, singing exercises and a recording protocol, travelling with the Serpentine Arts Technologies team to record fifteen community choirs across the UK. The choristers are now part of a Data Trust experiment that allows for the distribution of power between the contributors to the training data and those who use the models. The artists were on the cover of *ArtReview* and the exhibition was featured in *The New York Times* and *The Art Newspaper* among other important publications.

The exhibition followed the launch of *Future Art Ecosystems 4: Art x Public AI*, our latest strategic briefing which sets out to break down the implications of Al for the cultural sector and offers strategies for claiming greater agency within Al-driven economies. This initiative garnered widespread coverage and secured an ongoing monthly column spotlighting the work of the Arts Technologies team in *The Art Newspaper* to explore AI and technological advancements shaping the art world.

Serpentine Pavilion 2024 *Archipelagic Void* designed by Minsuk Cho, Mass Studies. © Mass Studies. Photo: Iwan Baan. Courtesy Serpentine.

EXHIBITIONS, PUBLIC ART, LIVE PROGRAMME, ECOLOGIES, ARCHITECTURE

Lauren Halsey, *emajendat*, 2024. Installation view, Serpentine South. © Lauren Halsey. Photo: © Hugo Glendinning. Courtesy Serpentine.



EXHIBITIONS

Refik Anadol, *Echoes of the Earth: Living Archive*, 2024. Installation view, Serpentine North. Photo: Hugo Glendinning. Courtesy Refik Anadol Studio and Serpentine.

REFIK ANADOL ECHOES OF THE EARTH: LIVING ARCHIVE

Serpentine South

16 February to 7 April 2024

Serpentine presented the first ever UK exhibition of Refik Anadol, an LA-based artist and technologist who transformed the gallery into an immersive funk garden with a site-specific installation that responded to Kensington Gardens. A pioneer in the aesthetics of machine intelligence, Refik Anadol is known for his innovative media works and large-scale public installations. *Echoes of the Earth: Living Archive,* Anadol's first major institutional solo exhibition in the UK, enveloped viewers in immersive environments that utilised years-long experimentation with visual data of coral reefs and rainforests and showcased the creative potential of AI.

"It's not about replacing nature or making an alternative nature; it's just about understanding nature, and doing it from scratch, with a new perspective. What I had found missing in all our earlier AI research was nature, which I have a deep love and respect for. So we set out to create the world's most advanced open-source AI model on it, called the Large Nature Model. And that is a gift to humanity."

Refik Anadol – Financial Times

The exhibition featured the UK premiere of *Living Archive: Large Nature Model*, a new commission adapted specially for Serpentine North. The installation wrapped the gallery walls in AI generated images inspired by data of flora, fungi and fauna from over 16 rainforest locations globally, which was collected using technologies such as LiDAR and photogrammetry. At the crossroads of visual art, science, and technology, Anadol also presented *Artificial Realities: Coral*, a sound and video experience highlighting the vital role of coral reefs in the ocean ecosystem. Also on view was *Artificial Realities: Rainforest*, Anadol's most recent project at the time, which marked the longest continuous generative AI visualisation on nature to date. It was the first installation in a growing body of work that had been created employing *The Large Nature Model*, the world's first open source generative AI model dedicated to nature. *Echoes of the Earth: Living Archive* investigated the ways in which technology can alter our perception of the natural world and our experience of time and space.

Engagement:	12,039
Total visitors:	Overall attendance of 65,889 visitors between FY 2023/24 and FY 2024/25

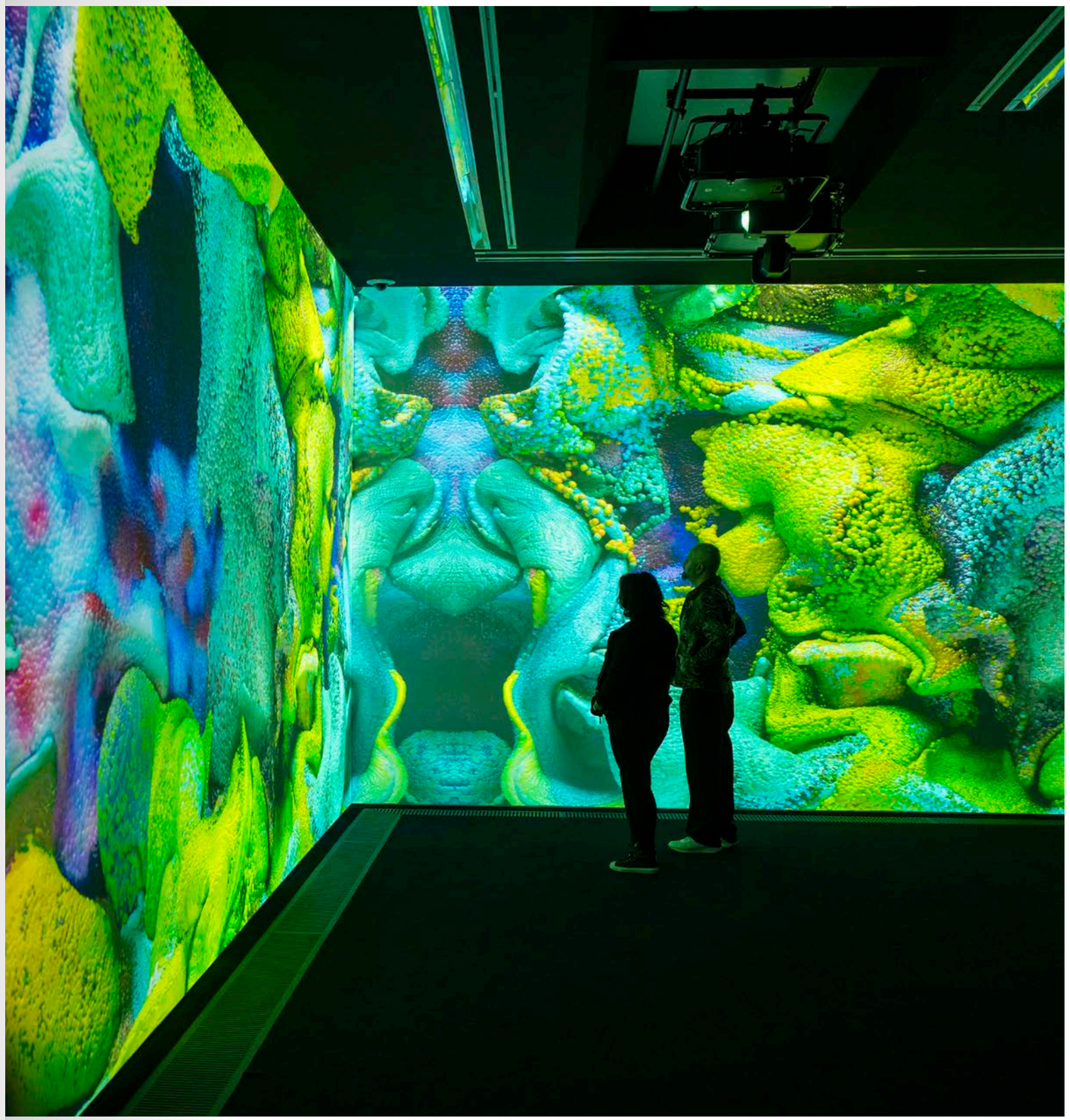
"The piece also includes a summary of his work – Anadol talks a lot about the collective over the personal. Not interested in the notion of a solitary artist wrestling with psychic demons or mining intellectual formalism, he seeks a universal language that transcends all identities, biases and boundaries — dreamscapes for the 21st century's global human aggregate."

The Economist

"Engagement with AI, including establishing the Creative AI Lab, highlights its leadership in discussions on technology's cultural impact. Its commitment to free access ensures the exhibition reaches a wide audience, furthering the dialogue on art and technology's evolving relationship."

Forbes

Refik Anadol, *Echoes of the Earth: Living Archive*, 2024. Installation view, Serpentine North. Photo: Hugo Glendinning. Courtesy Refik Anadol Studio and Serpentine.



“Refik Anadol captures the power of technology as he turns AI from an abstraction in the cloud into art before your eyes.’ and ‘His work speaks to the innovation and anxieties of the current moment. For him, AI is a powerful creative tool. In a world where so much of life happens in a digital realm, he argues, data has become a new pigment.”

The Economist

“We will be sitting in these worlds and with all our senses: smelling them, touching them, tasting them, interacting with them. This is a new portal for the imagination. This exhibition is a milestone to communicate this with the public. There will be an extraordinary change in humanity, where we will question reality. We are celebrating that moment.”

Forbes

“Whether this art looks like a dream or a beautiful banality depends on the viewers. But like it or not, people will be seeing a lot more of Mr. Anadol’s work.”

The Economist

“Anadol has had a highly visible recent path, with his pieces - based on the transformation of raw imagery into arrays of colour and light, powered by AI - featured at Art Dubai, Art Basel, the Museum of Modern Art, New York (MoMA), the Grammys and more; with a new show opening this month at Serpentine North, London. And his work was featured in the eye-opening first season at the giant Sphere immersive institution in Las Vegas.”

The Art Newspaper

Refik Anadol, *Echoes of the Earth: Living Archive*, 2024. Installation view, Serpentine North. Photo: Hugo Glendinning. Courtesy Refik Anadol Studio and Serpentine.

YINKA SHONIBARE CBE RA SUSPENDED STATES

Serpentine South

12 April to 1 September 2024

Serpentine presented a solo exhibition of new and recent works by British Nigerian artist Yinka Shonibare (b. 1962, London, UK). Titled *Suspended States,* the exhibition was presented at Serpentine South from 12 April to 1 September 2024. It coincided with the artist's presentation at the 60th International Art Exhibition - La Biennale di Venezia from April 2024. The first solo exhibition of Shonibare's work for over 20 years in a London public institution, it marked a return for the artist who first exhibited at Serpentine South in 1992 as a finalist in the *Barclays Young Artist Award,* and as a participant in Serpentine's 2006 *Interview Marathon*.

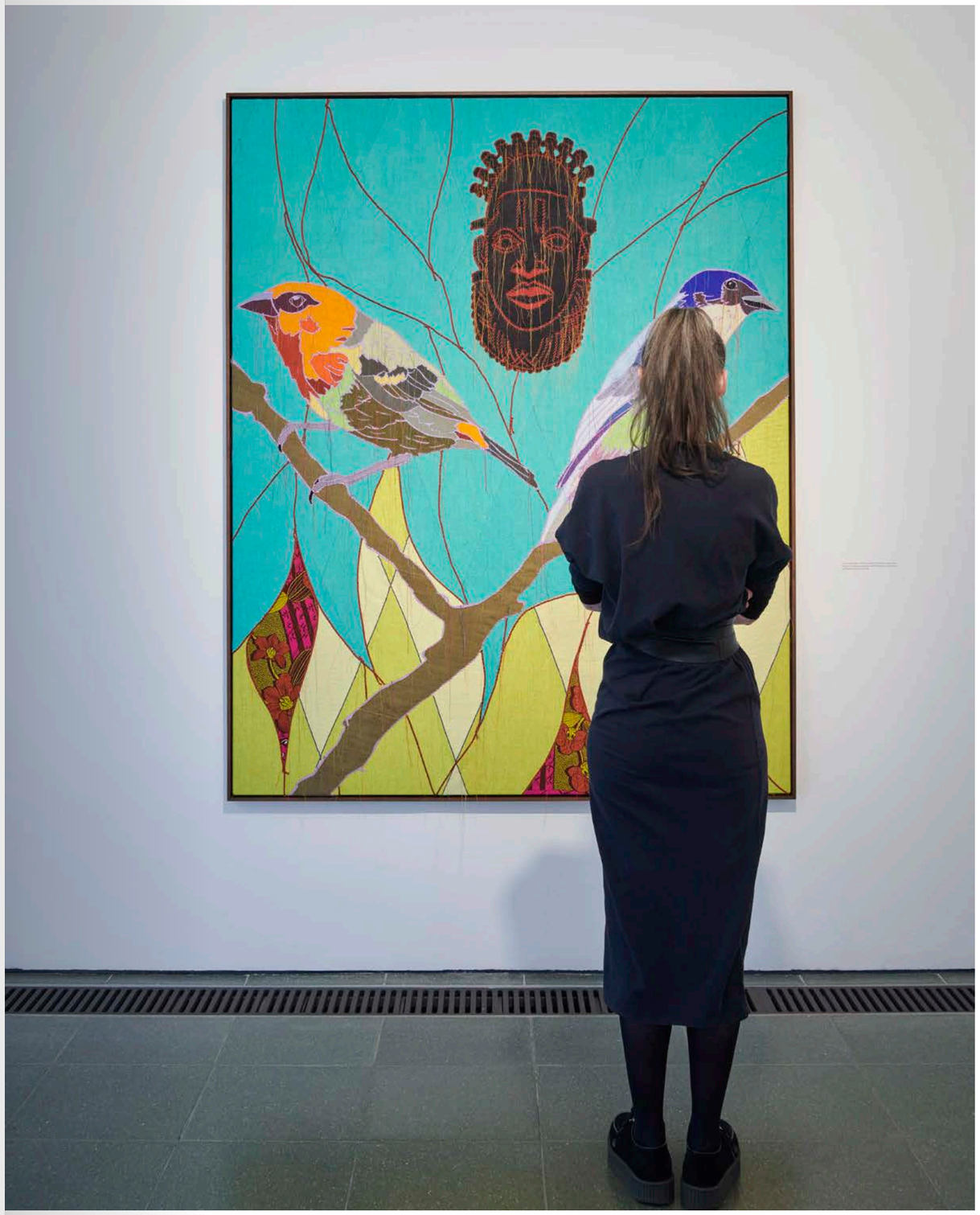
Suspended States included new and recent installations, sculptures, pictorial quilts and woodcut prints. The works on view exploded central themes of colonial power, sites of refuge and shelter. Shonibare's new works centred on conflicts and related migration, and conversations on public sculptures and their significance in our cities. The exhibition also delved into the ecological impact of colonisation, the European legacy of imperialism and consequential attempts at peace.

The new installation, *Sanctuary City*, comprised a series of miniature buildings which were or have historically been places of refuge for persecuted and vulnerable groups. These included recent buildings Hôtel des Mille Collines, Rwanda, and Refuge's headquarters in London; sites of worship such as Notre Dame Cathedral, Paris, and the Chinese Methodist Church, Hong Kong; ancient sites Temple of Thesius, Greece and the Tokeiji Temple, Japan were also included in the large-scale installation. Each model was painted black, with Dutch wax print interiors illuminated with lights from within, creating a sombre atmosphere to contemplate humanitarian needs for shelter around the world. The artist described the shelter crisis as *'one of the most pressing political concerns right now.'*

"Installed with beautiful spareness, the Serpentine show features work made since 2017. It reflects how nimbly Shonibare evolves his work, with subtle extensions of earlier bodies of work alongside revelatory new pieces. And that trusty Dutch wax fabric remains constant, if in different degrees of saturation' alongside 'It's classic Yinka: a knack for immediate visual allure with subtle, knowing, lingering, disquieting meaning."

Evening Standard

Yinka Shonibare CBE: *Suspended States*, 2024. Installation view, Serpentine South. © Yinka Shonibare CBE 2024. Photo: © Jo Underhill. Courtesy Yinka Shonibare CBE and Serpentine.



Continuing Shonibare's Library series was *The War Library*, the second new installation in the show which featured 5,000 books bound in Dutch wax print, with gold lettering on the spines, indicating conflicts and peace treaties with links to imperial ambitions. Shonibare reflected that this work raised questions about *'human memory and amnesia.'*

Central to the exhibition were themes of climate emergency and food sustainability. The series of *African Bird Magic* quilts juxtaposed images of African artefacts which inspired Western Modernism with images of endangered African birds. These pieces explored the degradation of the African environment through colonial industrialisation and its disastrous effects on ecology.

The exhibition also explored how Shonibare's social practice is an extension of his visual one. The artist has developed and built two new artist residency spaces in Lagos and Ijebu, Nigeria, that opened in May 2022. Outside the village of Ikise near Ijebu Ode, is a working farm, two hours from Lagos that focuses on trans-disciplinary craft, design, art and the environment, food sustainability and agriculture. Yinka Shonibare CBE said: *'I established the farm because I realised the importance of research around nature, developing creative projects and celebrating the relationship with nature and the notion of food sustainability. It is very important, particularly for a place like Nigeria where food is heavily imported. The farm is a place where we're growing food and where creative people can stay. It's about entering my studio practice as well as my social practice.'*

Shonibare's *Creatures of the Mappa Mundi* drew from the imagery of Hereford Cathedral's medieval map. The works looked to the history of xenophobia in European history and the resulting extinction of species. Shonibare explained: *'The map reflects our contemporary concerns of fear of the stranger or 'other' which often leads to xenophobia. The depictions of extinct creatures of legend are a reminder that we may yet become extinct if we do not take care of our environment.'*

Throughout the exhibition were works incorporating Shonibare's signature use of Dutch wax print, a symbol of the tangled relationship between Africa and Europe. This brightly coloured fabric was inspired by Indonesian batik designers, mass-produced by the Dutch and eventually sold to British colonies in West Africa.

Replicas of London public monuments including colonial figures such as Queen Victoria and Herbert Kitchener, 1st Earl Kitchener were scaled down and painted with Dutch wax print-style patterns to query their public authority in the series *Decolonised Structures*. These works drew attention to the role of the original monuments and questioned their continued presence in the public realm.

Yinka Shonibare CBE: *Suspended States*, 2024. Installation view, Serpentine South. © Yinka Shonibare CBE 2024. Photo: © Jo Underhill. Courtesy Yinka Shonibare CBE and Serpentine.

They paralleled *Unstructured Icons* and *Cowboy Angels* featuring African masks superimposed over the faces of Western power holders and cowboys. *Unstructured Icons* highlighted luxurious lifestyles supported by colonisation and the importance of African art to the global culture and economy.

'My work has always been about the crossing of boundaries; geographically, visually, historically, and conceptually. Suspended States is an exhibition that addresses the suspension of boundaries, whether psychological, physical, or geographical - all boundaries of nationhood are in a state of suspense. This is an exhibition in which Western iconography is reimagined and interrogated, at a moment in history when nationalism, protectionism and hostility towards foreigners is on the rise.'
Yinka Shonibare

Engagement: 109,267

★★★★★
The Guardian

★★★★
The Times

★★★★
Evening Standard

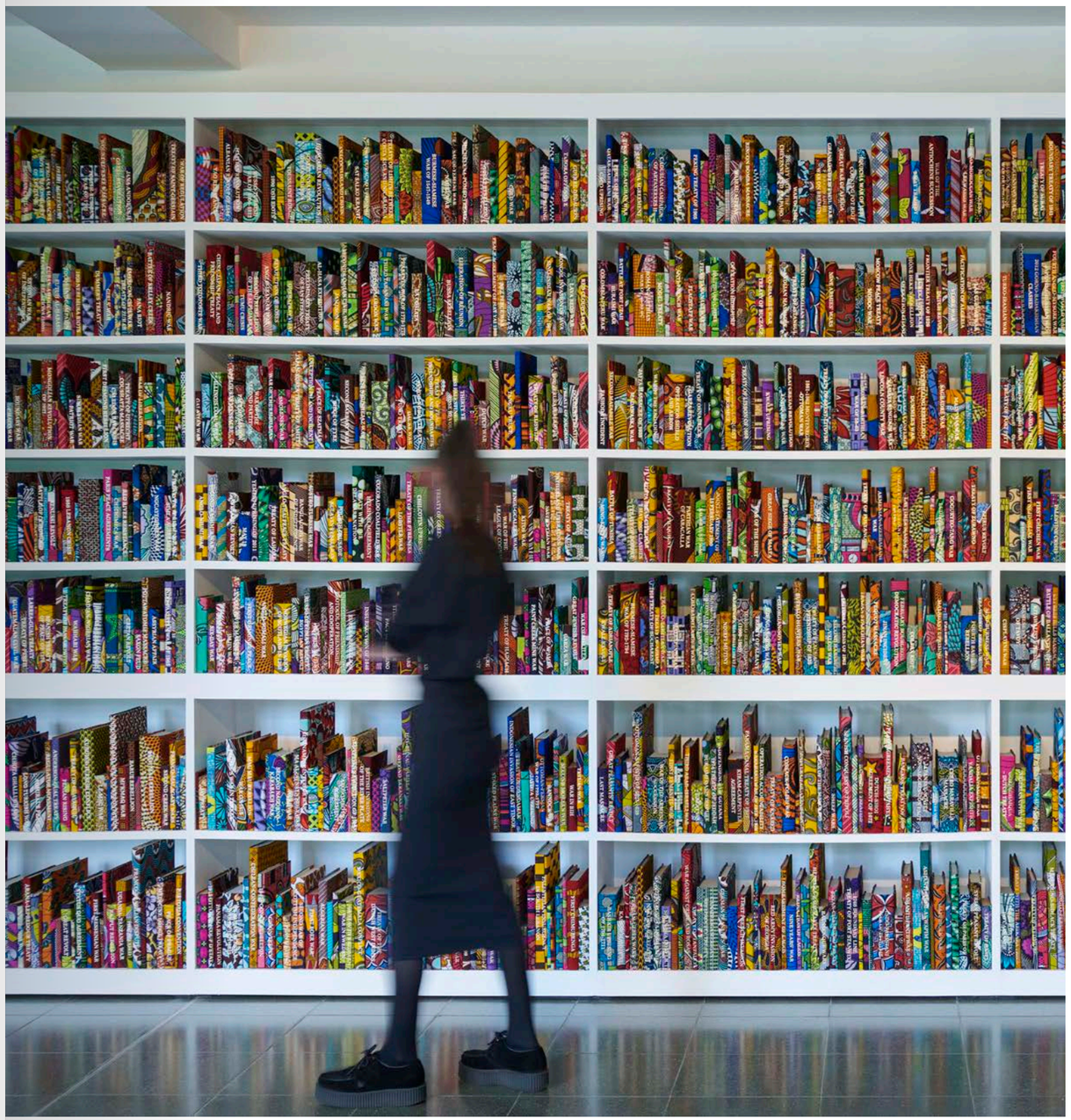
★★★★
Time Out

★★★★
The i

"Agree or not, we can talk about it. Shonibare's joyous comic remake of public statuary lets you approach history with a rational detachment. Queen Victoria seems more alive covered in wax print flowers. Even Frederick Roberts, 1st Earl Roberts, mounted on horseback in a pith helmet, becomes disarmingly human here."

The Guardian

Yinka Shonibare CBE: *Suspended States*, 2024. Installation view, Serpentine South. © Yinka Shonibare CBE 2024. Photo: © Jo Underhill. Courtesy Yinka Shonibare CBE and Serpentine.



Yinka Shonibare CBE: *Suspended States*, 2024. Installation view, Serpentine South. © Yinka Shonibare CBE 2024. Photo: © Jo Underhill. Courtesy Yinka Shonibare CBE and Serpentine.

"Suspended States is contemporary, thoughtful and tremendously moving. It is, indeed, a masterclass in how a successful artist can marshal his considerable resources in extraordinary ways."

The i Newspaper

"The statues put me in mind of ancient ruins overgrown with vines, only here the vines are psychedelic paisleys, trailing hibiscus flowers and an eruption of tulips. Shonibare goes in more for raillery than rage. Better to tweak the nose of history, twitch the thread of the tale, than tear the whole lot down."

The Times

Judy Chicago: *Revelations*, 2024. Installation view, Serpentine North. © Judy Chicago/Artists Rights Society (ARS), New York. Photo: Jo Underhill. Courtesy Judy Chicago and Serpentine.

JUDY CHICAGO REVELATIONS

Serpentine North

23 May to 1 September 2024

Serpentine presented the first major interdisciplinary, immersive institutional exhibition in London of trailblazing artist, author, educator, cultural historian and feminist, Judy Chicago (b. 1939, Chicago, USA). Revelations focused on drawing, bringing together new and little-seen works and preparatory studies, alongside audio, visual and new technology materials. For the first time, Serpentine and Thames & Hudson published a manuscript Chicago penned in the early 1970s that provided the underlying vision of equality that shaped her career.

Chicago came to prominence in the late 1960s when she challenged the male-dominated landscape of the art world by making work that was boldly from a woman's perspective. An artistic polymath, Chicago's work is defined by a commitment to craft and experimentation, either through her choice of subject matter or the method and materials she employs. Throughout her six-decade career, Chicago has contested the absence and erasure of women in the Western cultural canon, developing a distinctive visual language that gives visibility to their experiences. To this aim, Chicago has produced both individual and collaborative projects that grappled with themes of birth and creation, the social construct of masculinity, her Jewish identity, notions of power and powerlessness, extinction, and expressed her longstanding concern for climate justice.

★★★★
Daily Telegraph

★★★★
The Observer

★★★★
Time Out

"Forget today's drizzle, a summer of culture in the capital awaits. The Standard's front page belongs to Judy Chicago, toasting a seven-decade career with a stunning retrospective at the Serpentine Gallery. Chicago is as radical, colourful and pioneering as ever, having come to prominence in the Sixties, challenging a male-dominated art world."

Evening Standard

The exhibition charted the full arc of Chicago's career, with a specific focus on drawing that highlighted rarely seen works. Several immersive, multimedia elements, including an AR app, a video recording booth and other audio-visual components, set this show apart from previous surveys of Chicago's work. With never-before-seen sketchbooks, films and slides, video interviews of participants from *The Dinner Party* (1974–79), audio recordings and a guided tour of The Dinner Party by Chicago herself, this novel approach to exhibiting Chicago's work made the artist's presence felt throughout the gallery.

The exhibition took its name from an unknown illuminated manuscript Chicago penned in the early 1970s which was published for the first time in conjunction with the exhibition by Serpentine and Thames & Hudson. Titled *Revelations*, this visionary work was a radical retelling of human history recovering some of the stories of women that society sought to erase, and one that Chicago never imagined would be published in her lifetime.

Engagement:	70,231

"Intense: that's the vibe inside the Serpentine's new retrospective for the 84-year-old American feminist artist Judy Chicago', summarising Revelations as 'we've come a long way since 1990, when Chicago's work was denounced in the US Congress as 'pornographic'. Men may not feel enormously welcome inside Revelations, but that didn't stop this one from succumbing to its spell."

The Daily Telegraph

"...her answer to Michelangelo's patriarchal finger: a pulsating nightscape of spiralling fluorescent lines that ripple like tributaries into the mountainous form of a disjointed female creator. Look closely, and her fingers and toes give life to the octopus and starfish while the volcanic lava trickles through her river-like veins."

The i

Judy Chicago: *Revelations*, 2024. Installation view, Serpentine North. © Judy Chicago/Artists Rights Society (ARS), New York. Photo: Jo Underhill. Courtesy Judy Chicago and Serpentine.

“Across venues in Britain and France, six decades of Chicago’s distinctly feminist oeuvre show a remarkable range. Minimalist sculptures; psychedelic spray-painted car hoods; landscapes billowing with bright plumes of smoke; and paintings of swirling, hallucinatory flowers fill the galleries with Chicago’s hallmark bright colors and undulating line.”

The New York Times

“from the outset of her career in the late 1960s, Chicago pretty much ploughed her own furrow; she scrambled for funds; she was often ignored and sometimes ridiculed.”

The Observer

“fierce but gentle, blatant yet often graceful: Judy Chicago’s six-decade survey at the Serpentine North Gallery is not at all as expected’, with the critic going on to observe that ‘Above all, this is an art that holds itself open to dispute. Take a friend. Consider what is being said and shown. Then go ahead and argue.”

The Observer

“shouty and wildly exaggerated – but, my goodness, her latest exhibition is stimulating stuff.”

The Sunday Times

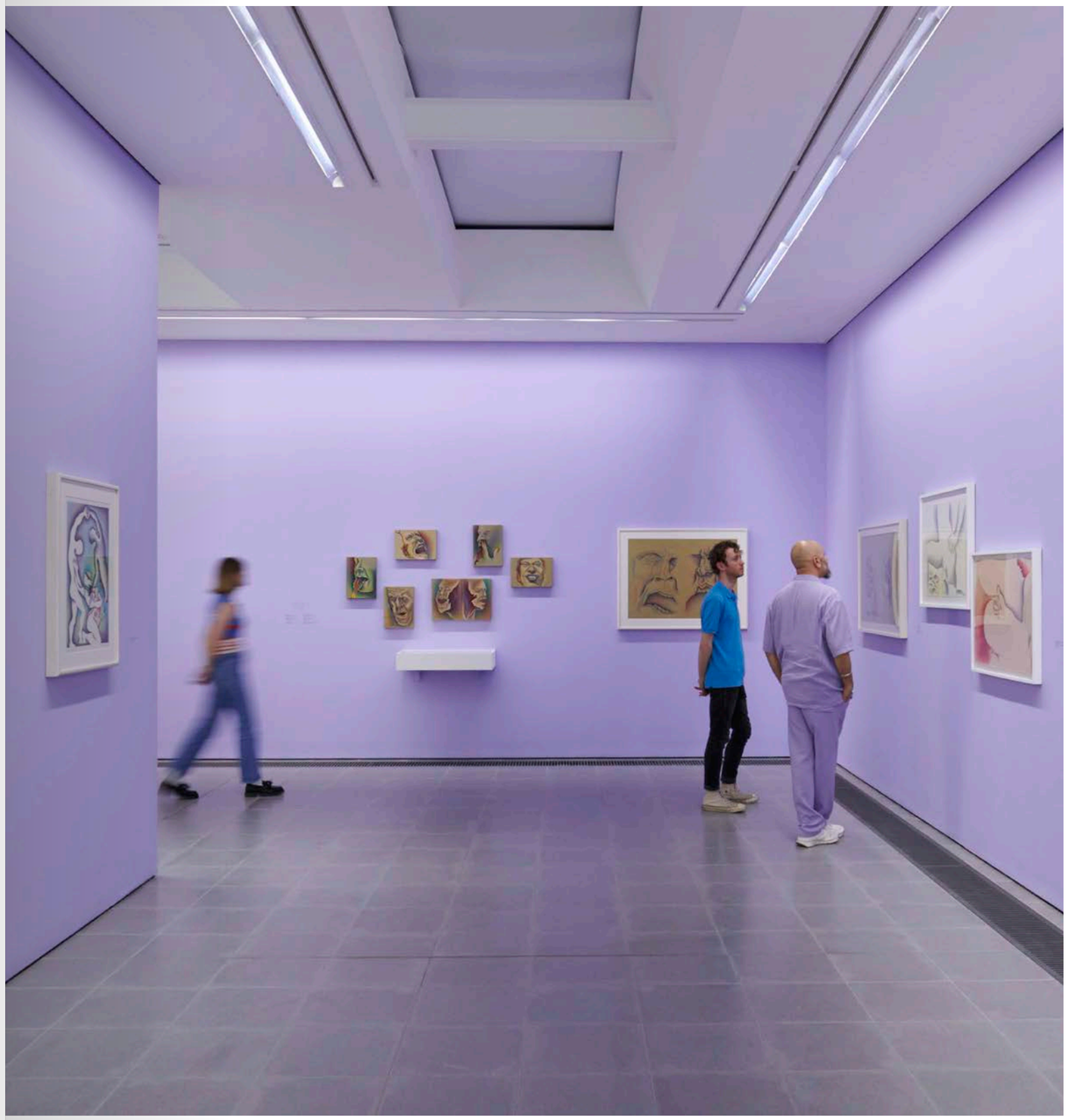
“I’m exaggerating. You have to with Chicago. Exaggeration is one of the weapons she employs in her unceasing attacks on the patriarchy. For 60 years — she was born in 1939 — Chicago has been making thunderous art driven by the certainty that men are bad and women are good. Not a millimetre of grey has ever been allowed into the mix.”

The Sunday Times

“few artists are as deserving of the title ‘icon’ as Judy Chicago; she’s spent her career quite literally blazing a trail (no, literally, there’s been a lot of smoke and fire in her art) for feminist art, creating works filled with trippy swirling colours, clever conceptual installations and hefty amounts of righteous ire. Somehow, this is her first solo show at a major London institution.”

Time Out

Judy Chicago: *Revelations*, 2024. Installation view, Serpentine North. © Judy Chicago/Artists Rights Society (ARS), New York. Photo: Jo Underhill. Courtesy Judy Chicago and Serpentine.



HOLLY HERNDON AND MAT DRYHURST THE CALL

Serpentine North

4 October 2024 to 12 February 2025

Serpentine presented *The Call* at Serpentine North, the first UK solo exhibition of Berlin-based artists and musicians Holly Herndon and Mat Dryhurst. Named by *TIME Magazine* as among the 100 most influential people in AI, Herndon and Dryhurst are renowned for their pioneering work in music, machine learning and software development.

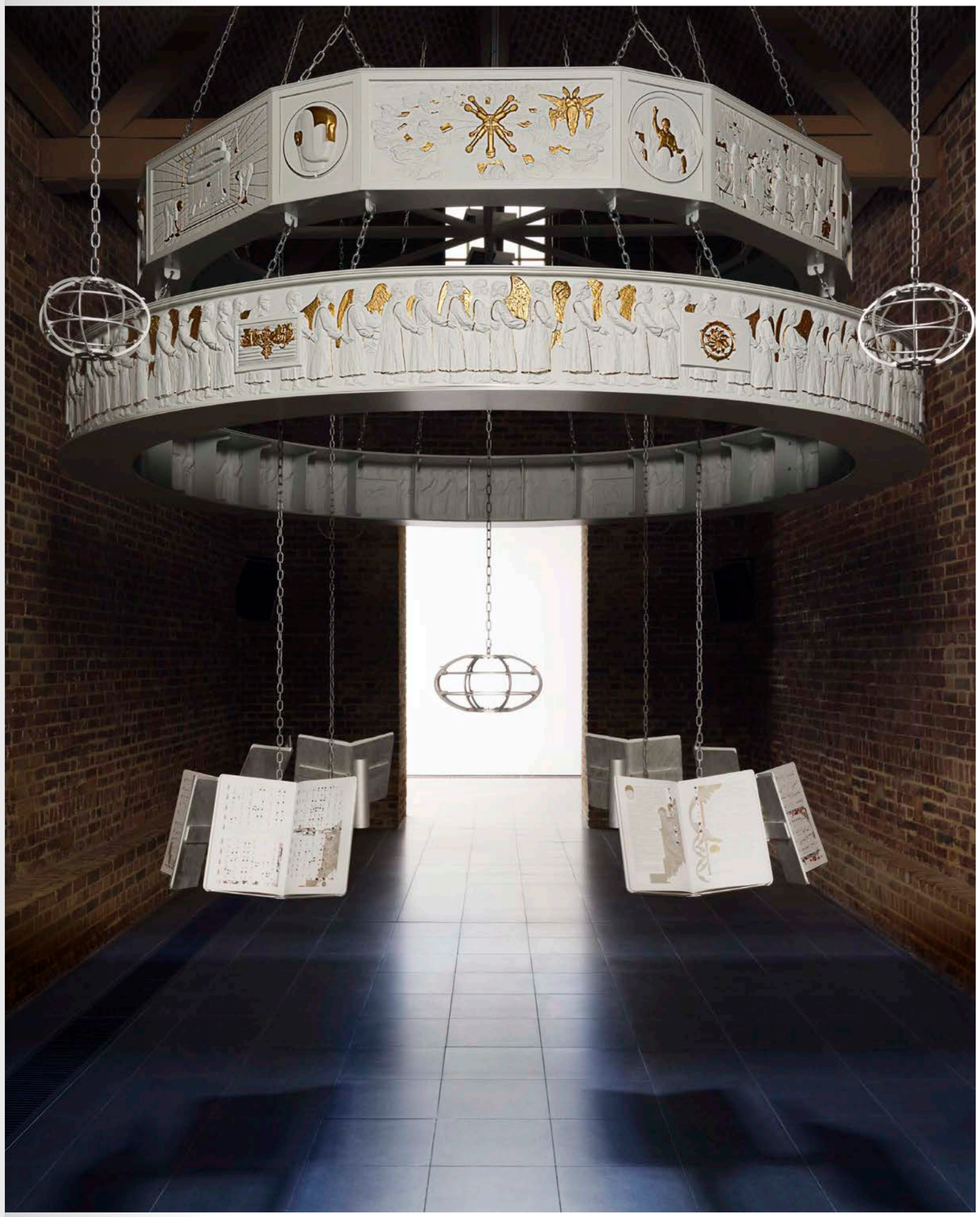
The exhibition was a participatory sonic experience of AI-systems-building that addressed current societal concerns with AI, while platforming musical ensembles from across the UK in an engaging public experience.

For Herndon and Dryhurst, AI is to be approached as a 'coordination technology'. For millennia, group singing and its associated techniques, such as call and response, have been rituals for mass communication, enabling us to build spaces and structures for gathering, processing, transmitting information and creating meaning in social and civic life. Centred on the collective creation of new vocal datasets, governance frameworks and polyphonic AI models, The Call positioned the process of data collection and AI model-training as artmaking. This resulted in an experience of human and machine voices in which the audience became entwined with, and at times part of, the choir.

"With their latest exhibition 'The Call,' at Serpentine in London's Kensington Gardens, Berlin-based artist duo Holly Herndon and Mat Dryhurst have set out to disprove some of our assumptions about A.I. For example, that it only outputs speedy, low-quality pastiches of human efforts, or that it will be used to create impenetrable screen-based works that are only of interest to die-hard techies."

Artnet

The Call, Holly Herndon and Mat Dryhurst with sub, Serpentine, 2024. © Leon Chew.



Navigating today's AI systems requires similar coordination. A central component of the exhibition were newly commissioned choral AI models, trained in collaboration with choirs throughout the UK. To train the AI models, Herndon and Dryhurst composed a songbook of hymns and singing exercises that were sung by fifteen ensembles and captured by a multi-channel recording protocol as part of a choral dataset tour in Spring 2024, from Belfast to Leeds, from Bristol to Bath, and many other cities. The Call showed how AI can enhance the power and artistry of the voice and envisage new cultural, legal, and technical methods necessary to build AI systems collaboratively and ethically.

Engagement: 56,261

"Is AI the future of art – or a massively overhyped, empty technology? It may be many years before we know its true contribution to creativity. But Berlin-based artists Herndon and Dryhurst can't wait that long and present 'rituals' for working with AI to bring out the magic of the machine."

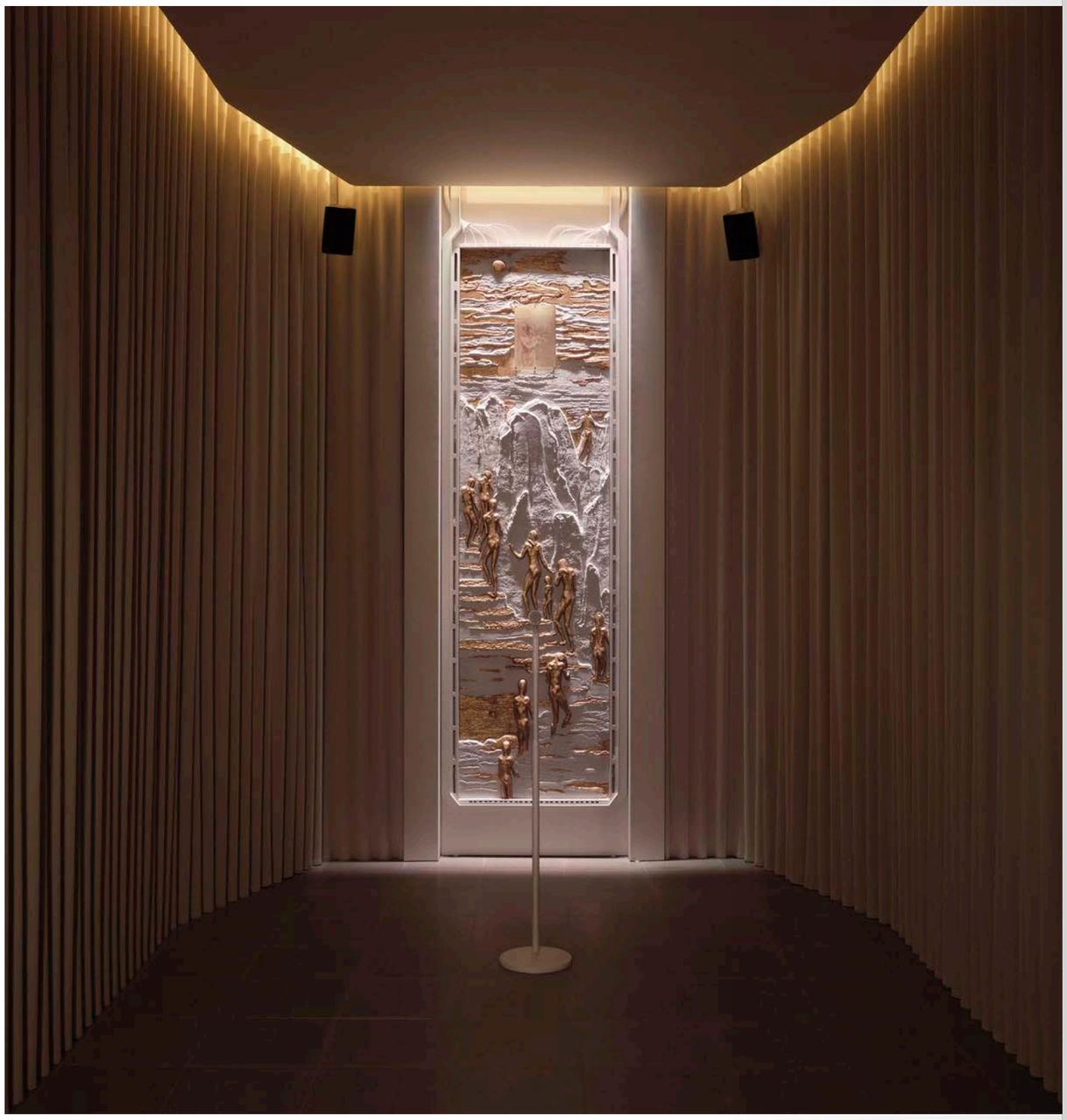
The Guardian

"AI-generated art has flooded the internet, and a lot of it is derivative, even boring or offensive. But what could it look like for artists to collaborate with A.I. systems in making art that is actually generative, challenging, transcendent?"

New York Times Podcast

The Call, Holly Herndon and Mat Dryhurst with sub, Serpentine, 2024. © Leon Chew.

The Call, Holly Herndon and Mat Dryhurst with sub, Serpentine, 2024. © Leon Chew.



"Herndon and Dryhurst see each stage of the process - developing songs, recording the vocal data sets, training their AI models, and generating outputs - as a work of art. With The Call, they aim to develop a protocol that can be carried on by others. They are looking to offer 'a beautiful way to make AI."

The Art Newspaper

"Ethics play an important role in 'The Call,' part of which involves what is dubbed the 'Data Trust Experiment,' led by the Serpentine's Victoria Ivanova with the Alan Turing Institute's Jennifer Ding acting as 'Data Intermediary'. Several 'Data Conversations' have been held to discuss the ethical frameworks surrounding the material they have amassed, with the members of participating choirs surveyed about their data preferences. Dryhurst has stated, 'We're not just going around the UK recording a bunch of choirs and having their voices contribute to the model that we as artists are putting together. We're also trying to come up with mechanisms for those individuals and groups to collectively own their own data and have some say in what happens to it going forward."

Artforum

"... next year, she and Dryhurst have an exhibition at the Serpentine, in London, and will be part of a 'prestigious group show' this spring in New York. (When asked if the group show was the kind that happened only biennially, Herndon declined to elaborate.) In recent years, she and Dryhurst have also fought for artists' self-determination in the era of A.I. 'I always felt they were so far ahead of everybody else', Hans Ulrich Obrist, the artistic director of the Serpentine, said. 'They really think about what it does to the whole ecosystem: the artistic, the technical, the social, the economic aspects of these technologies."

The New Yorker

"The pair understands the voice as a means of expressing an individual perspective as well as collective belonging. In their work, the voice is both a metaphor for how AI functions and an example of its use."

Frieze

"The result, which echoes from speakers throughout the Serpentine's cavernous brick spaces, is uncanny, exquisite, unpredictable."

New York Times

“A fascinating sonic exploration of AI's limitlessness, filled with choral music and data deep dives’. Eddy goes on to explain: ‘The call of the title is a call to collectivise, to unite and take control, to imagine a utopian future that’s as safe, welcoming and natural as a choir, singing together as one.”

Time Out London

“A strangely human show that addresses such a non-human medium, beautifully conceived and packed with wonderful sensory experiences.”

Forbes

“What happens if AI is trained to write choral music by feeding it a specially created vocal dataset? Moving new exhibition The Call tackles some thorny questions about AI and creativity – and stirs the soul with music.”

The New Scientist

The Call, Holly Herndon and Mat Dryhurst with sub, Serpentine, 2024. © Leon Chew.

Lauren Halsey, *emajendat*, 2024. Installation view, Serpentine South. © Lauren Halsey. Photo: © Hugo Glendinning. Courtesy Serpentine.

LAUREN HALSEY EMAJENDAT

Serpentine South

11 October 2024 to 23 February 2025

For the past decade, Lauren Halsey has developed a distinctive visual vocabulary deeply rooted in the South Central neighbourhood of Los Angeles where she and her family have lived for generations. *emajendat,* the artist's first solo exhibition in the UK, built on several recent major projects including the *eastside of south central Los Angeles hieroglyph prototype architecture (I),* for the Metropolitan Museum of Art's Roof Garden Commission, New York (2023) and *keepers of the krown* at the 60th Venice Biennale (2024) where the artist reconfigured the form of the Hathoric column by carving the capitals with the likenesses and stories of people from her local community. Both projects offered increasingly ambitious architectural schemes that engaged with their surroundings while functioning as testing grounds for one of Halsey's ultimate ambitions to create a public sculpture park sited in South Central Los Angeles.

"The show, on view until the end of February, is replete with live foliage, chromatic collage, and life-size figures frozen within the quotidian of a public park lined with holographic CD cladding. The maximalist psychedelia that inundates much of the sculptor's aesthetic world is a visual language as dense as the archive she stewards."

Artnet

Through maximalist installations and stand-alone objects, Halsey archives and remixes the signs and symbols that populate her environment. Describing herself as obsessed with material culture, her regular wanderings through her neighbourhood, in which she documents the changing streetscape, are accompanied by a gathering of objects, posters, flyers, commercial signs, slogans and tags that celebrate local businesses and the communities' activism which she adds to her studio archive. These eventually find their way into her floor- and wall-based assemblages, and miniature dioramas embedded in her *'Funkmound'* sculptures.

emajendat transformed the gallery into a site-specific immersive 'Funk Garden'. Inspired by South Central's improvisational backyard culture which thrives despite a lack of green spaces in the city, *emajendat* offered an extension of Kensington Gardens into the galleries. At the heart of the exhibition was a walk-in version of Halsey's signature vignettes, usually seen in miniature within her 'Funkmound' sculptures or as intricately arranged tableaux. The CD clad walls and floor created a prismatic effect, while scaled-up figurines originally collected from swap meets in and around South Central shared space with Funkmounds and a live water fountain. Bespoke wallpaper and sand dunes provided the setting for Halsey's first moving image work. Traversing time and drawing on a wide range of sources, the exhibition celebrated South Central's rich visual culture and its inhabitants, offering blueprints for imagining new futures.

Engagement: 58,425

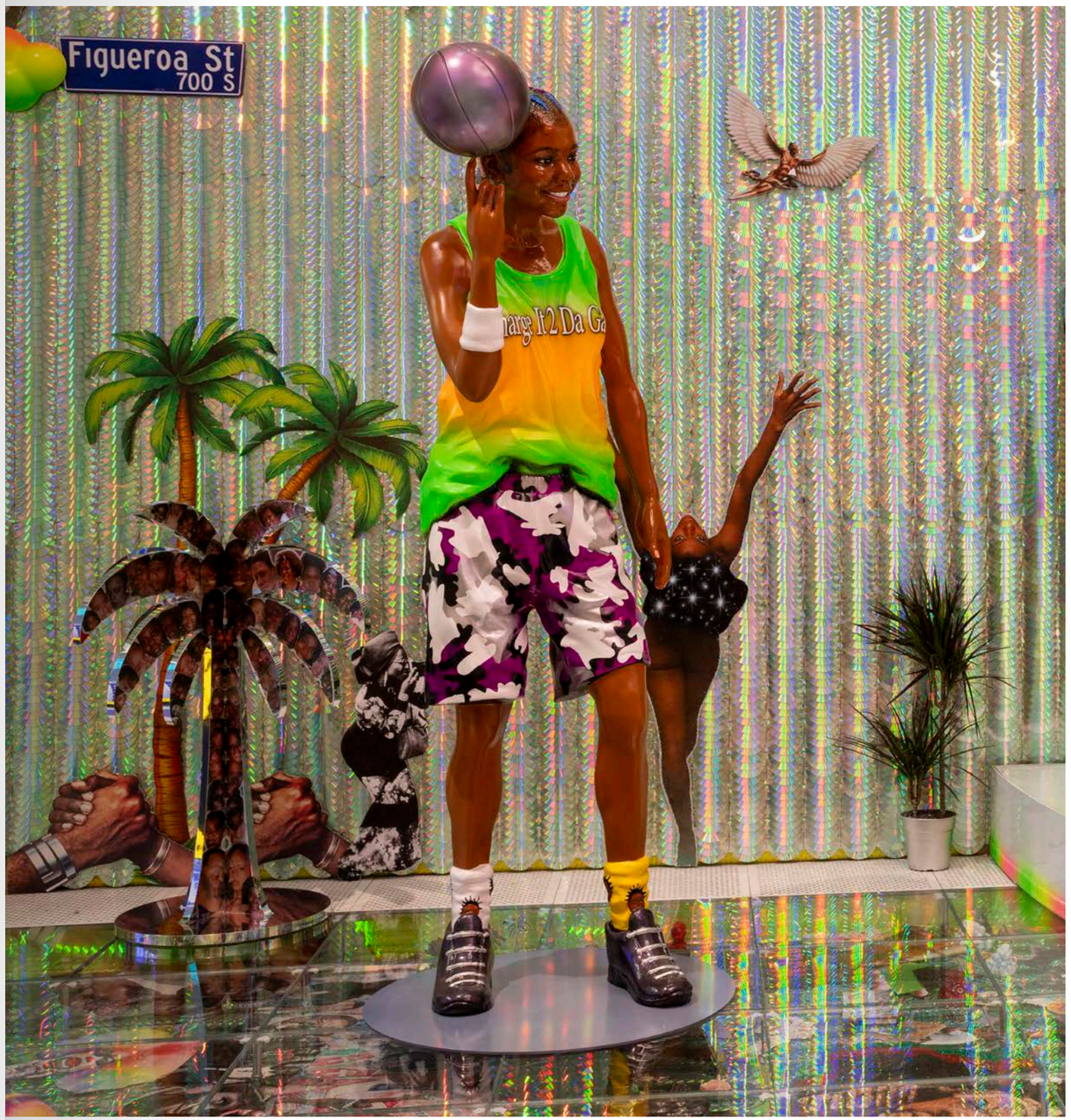
"Her South Central is vibrant, energetic, inviting and beautiful....With her Funk Garden, she makes a space that reflects the pride and power in her community and her place, magnifying them both. I'm glad to have visited."

Evening Standard

"Sampling and remixing images and words like a DJ, Halsey combines disparate vocabularies – spanning funk music, afrofuturism and ancient Egypt – into works that speak to complex intellectual histories and the lived reality of the contemporary Black experience."

Frieze

Lauren Halsey, *emajendat*, 2024. Installation view, Serpentine South. © Lauren Halsey. Photo: © Hugo Glendinning. Courtesy Serpentine.



Lauren Halsey, *emajendat*, 2024. Installation view, Serpentine South. © Lauren Halsey. Photo: © Hugo Glendinning. Courtesy Serpentine.

"Thinking global but acting local seems to be Halsey's holy grail. Her practice is as much about transporting her community to the world as it is about ensuring that it reaps the benefits."

"Yes, her work exudes a sense of joy, funk and pride, but beneath the euphoria and kaleidoscopic hues are real people and real stories that she won't let be forgotten. The goal is to one day have a project that is a palm tree grove, where it's hundreds of [mirrored palm trees] that acknowledge the [women's] lives and memorialises them in the right way."

The Observer

"Halsey has created a multicolour, candyfloss, shout-out vision of a universe, a Gesamtkunstwerk that is maximalist yet hyper-specific, a meta-commentary on what it is to be part of something, to have a past and a future, to believe and to thrive, to make a mark. I leave the show upbeat and a little confused, in all the right ways."

Studio International

"This October, she will transport a piece of South Central to London's Serpentine for her first solo show in the UK, which will be, she says, a 'kaleidoscopic, technicolour garden of our material culture'. A place of rest, she adds, 'for people to sit and kick it'. In tangible terms, expect 'a fountain, full-scale figures, fluorescent sand dunes, mirror and prism elements', she says. Sponsored in part by Dior, it sounds like her trippiest installation yet."

Vogue UK

"I wanted to present a garden that was completely in contrast to Kensington Gardens — saturation, kaleidoscopic moments, technicolor and bright. I wanted to just sort of blow out the rooms. In the west gallery, I wanted to leave the windows as transparent as possible to sort of pull people in. And then in the east gallery, there's this super saturated, kind of trippy window graphic that I also hope will pull people in. It's a place to sit, ponder and just be,' she said."

WWD

ARPITA SINGH REMEMBERING

Serpentine North

20 March to 27 July 2025

Serpentine presented the first institutional solo exhibition of artist Arpita Singh outside of India, spotlighting the artist's 60 year-career. *Remembering* was the first solo institutional exhibition of Arpita Singh outside India, featuring key works selected in close collaboration with the artist from her prolific career spanning more than six decades. Singh's paintings centre on her emotional and psychological state, drawing from Bengali folk art and Indian stories, interwoven with experiences of social upheaval and global conflict.

The exhibition traced Singh's luminous works from the 1960s to recent years, showcasing her large-scale oil paintings as well as her more intimate watercolours and ink drawings. *Remembering* presented the artist's exploration of Surrealism, figuration, abstraction and her inspiration from Indian miniature paintings. Since the 1990s, Singh has increasingly explored themes of motherhood, the aging female form, feminine sensuality, vulnerability, and violence, demonstrating the impact of relationships and external events on the emotional and psychological landscape of the artist.

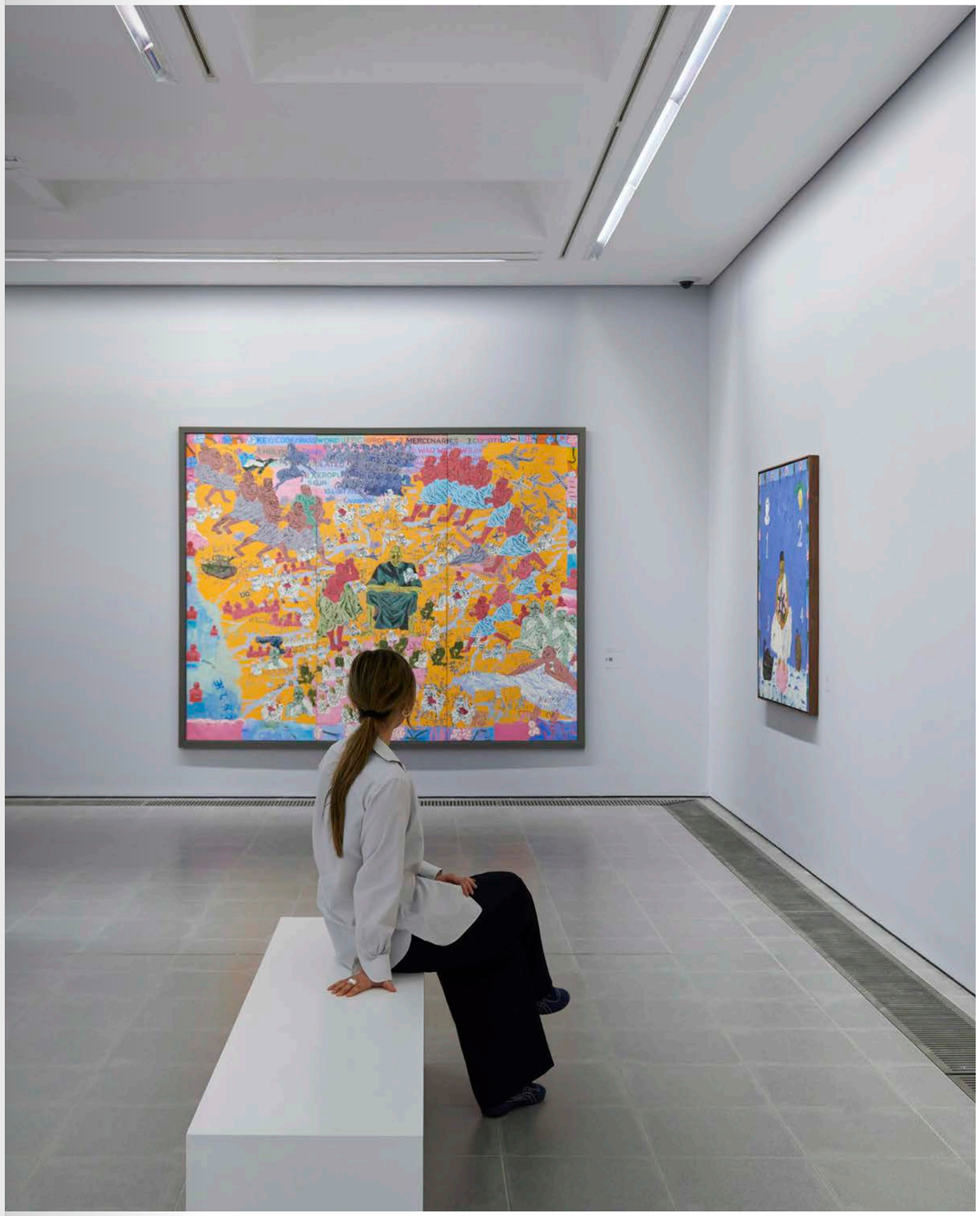
Her works are intimate portrayals of domestic and inner life but equally concerned with the experiences of women navigating the outside world. Resisting singular interpretation, Arpita Singh explores an omnipresent tension that arises from weaving together labyrinthine cityscapes with observations of unsettling historical events and everyday life.

Engagement:	8,832 (to 31 March 2025)

"Singh has always been piecing together in her work what she knows and sees everyday: the planes flying above her head, the stories she learnt as a child, her neighbours and friends, the violence of decolonization. Still, her focus doesn't appear to be on making political statements. Instead, it would seem, she needs to paint for herself, pouring her mind onto the canvas, brushing and washing her memories in colour."

Frieze

Arpita Singh, *Remembering*, Serpentine North © Photo: Jo Underhill. Courtesy Arpita Singh and Serpentine.



“Step into the world of one of India’s most celebrated artists and experience more than 60 years of her shifting style, ranging from bold reinterpretations of traditional Indian imagery to striking large-scale works that tackle themes of motherhood, oppression and identity.”

Elle UK

“Singh wants viewers to take the work at face value, to interpret it for themselves. So what you’re left with is a sort of beautiful chaos of memory, a vision of life where the political, personal, societal and domestic meld into one big past. That’s how we remember, isn’t it? Everything jumbled together and hopefully, in the end, quite beautiful.”

The Guardian

“Distinct bodies of work emerge — and a painter of imagination and skill. I particularly love a series on the zodiac, and works from the Nineties that seem to joyfully celebrate the middle-aged female body.”

The Times

Arpita Singh, *Remembering*, Serpentine North © Photo: Jo Underhill. Courtesy Arpita Singh and Serpentine.

Arpita Singh, *Remembering*, Serpentine North © Photo: Jo Underhill. Courtesy Arpita Singh and Serpentine.

Yayoi Kusama, *Pumpkin*, 2024, © Yayoi Kusama. Courtesy Ota Fine Arts, Victoria Miro, and David Zwirner. Photo: George Darrell.

PUBLIC ART AT SERPENTINE

Public art has emerged as a major strand of Serpentine's work and our programme offers an opportunity for visitors to the park and our onsite programmes, to encounter art outside of the gallery walls. It focuses on Serpentine's immediate environment as a space for artists to engage with the natural landscape of Kensington Gardens. Public art and the activation of outdoor spaces and the lawn surrounding the gallery have been part of the Serpentine's activity since it was founded in 1970, with exhibitions such as *Inside Out* (1996-7) comprising artist commissions, a collection of Eduardo Paolozzi's sculptures (1987) and the permanent Ian Hamilton Finlay installation of the stone circle and benches (1998). In recent years, our public art programme has emerged as a central strand of Serpentine's work with artists who are constantly expanding the possibilities of what public art could be today.

The Sculpture Commission located on the plinth adjacent to Serpentine South Gallery provides a platform for new work by international artists of all generations. Occasionally artists exhibiting in the galleries expand their presentations outside and the outdoor exhibition programme invites a world-renowned artist to create an exhibition of new and/or existing sculptures across different locations in Kensington Gardens.

GERHARD RICHTER
STRIP-TOWER

Serpentine South

25 April to 9 February 2025

STRIP-TOWER (2023) was a new large-scale public artwork at Serpentine South that expanded on Richter's six–decade exploration of painting, photography, digital reproduction and abstraction. He began developing his series of Strip Paintings in 2010, inspired by an earlier 'squeegee painting' titled *Abstract Painting 724-4* (1990). This painting was then photographed, scanned, digitally manipulated and divided into two strips, then four, eight, sixteen and thirty-two. The vertical strips of the painting were stretched horizontally and laminated onto aluminium and covered with Perspex. STRIP-TOWER employed a similar method, in which colourful striped ceramic tiles formed a dense composition covering two perpendicular panels. The intersecting panels created a cross section that visitors could stand within.

STRIP-TOWER built on Richter's ongoing interest in the idea of reflections, systems and repetitions, which was seen in *4900 Colours*, exhibited at Serpentine in 2008. Composed of bright monochrome squares randomly arranged in a grid formation, the works in 4900 Colours created stunning sheets of kaleidoscopic colour. STRIP-TOWER's glossy tiles subtly mirrored the viewer and the surroundings of the Royal Parks.

"This is not the first time that Serpentine has made use of its verdant surroundings in Kensington Gardens to display public artworks. Just a year after its launch in 1971 it hosted Blow Up '71, an outdoor exhibition of inflatable and kinetic sculptures. Since then, it has continued to present significant works in collaboration with The Royal Parks, like Anish Kapoor's Sky Mirrors in 2010 and The London Mastaba, a mammoth installation by Christo on Serpentine Lake in 2018."

Artnet

"The structure, made of ceramic tiles, will stand in the West London park until October 27."

Daily Telegraph

"Here, Richter revisits this mixed-media approach, casting striped ceramic tiles on panels in a cross-section that invites visitors inside in a play on patterns, repetition and reflection. The work forms the latest project in the Serpentine's long-standing partnership with The Royal Parks to install public artworks in the public green havens."

Wallpaper*

Engagement:	227,643

STRIP-TOWER (2023) by Gerhard Richter © 2024, Gerhard Richter. Photo: Andy Stagg.

ESTHER MAHLANGU
UMUNTU NGUMUNTU NGABANTU

Serpentine North Garden

4 October 2024 to 28 September 2025

Umuntu ngumuntu ngabantu, presented in the garden at Serpentine North, was Dr Esther Mahlangu's (b. 1935, South Africa) first public mural in the UK. Painted over sixteen wooden panels, the work depicted Ndebele shapes and patterns outlined with black borders. The title of the work translated directly from Ndebele as 'I am because you are', emphasising the importance of communities and unity among humans and other living species.

Celebrated for her brightly coloured geometric paintings rooted in South African Ndebele culture, Dr Esther Mahlangu has been creating large-scale and site-specific works for over eight decades. She began painting at the age of ten, learning the matrilineal Ndebele techniques and visual language of covering houses in bold patterns from her mother and grandmother. Mahlangu uses natural pigments mixed with clay, soil and cow dung to paint directly on the exteriors of structures in her village. Rather than using stencils and tape to achieve lines and shapes, she paints by hand with chicken feathers and an array of different brushes. The artist also works with acrylic paints on canvas, which allows her to explore different scales and a broader colour palette.

Engagement:	6,915

Esther Mahlangu, *Umuntu ngumuntu ngabantu*, 2024. Serpentine North Garden, 4 October 2024 – 28 September 2025. Courtesy Serpentine and The Melrose Gallery. Photo: George Darrell.

YAYOI KUSAMA
PUMPKIN

The Round Pond, Kensington Gardens
9 July to 3 November 2024

Pumpkin (2024) was installed in Kensington Gardens and represented Kusama's tallest bronze pumpkin sculpture to date, standing at six metres tall and 5.5 metres in diameter. The work, installed by the Round Pond, in Kensington Gardens, offered a wide range of viewpoints and was in dialogue with the surrounding environment. Known for her immersive installations, large-scale sculptures and intricate paintings, Yayoi Kusama often features *kabocha*, or pumpkin, in her work. Since 1946, Kusama's pumpkins have taken many forms, colours and shapes, but they are always covered in the artist's signature polka dot pattern. Kusama's relationship to the kabocha is rooted in her childhood – the artist's family cultivated the plant's seeds and their home was surrounded by fields of this squash. Pumpkins frequently appear as stand-ins for self-portraits. Kusama admires them for their everyday quality, hardiness and unique, frequently humorous forms. She has said *'Pumpkins have been a great comfort to me since my childhood. They speak to me of the joy of living. They are humble and amusing at the same time, and I have and always will celebrate them in my art.'* The artist's sculptures have been installed in museums and galleries around the world, and various outdoor spaces, including parks, gardens and at the seaside. Since 1994, a yellow and black pumpkin has been permanently on display at the Benesse Art Site Naoshima – an island in Japan's inland sea dedicated to displaying art within nature.

"Another sculpture by Kusama, one of her trademark black polka-dotted orange pumpkins, has been installed near the Round Pond in Kensington Gardens by Serpentine until November 3. Made this year and towering some 20 feet tall, the bronze monument is her tallest ever edition from the Pumpkin series to date. The beloved autumnal vegetable has been an oft-returned to motif in Kusama's work since 1946."

Artnet

"Serpentine Galleries and The Royal Parks have announced that Kusama's 'tallest bronze pumpkin sculpture to date' (all six metres of it - in height) will be installed in Kensington Gardens this summer (9 July - 3 November). The towering Pumpkin piece will be installed by the Round Pond and should soon become a beacon for joggers and dog walkers alike."

The Art Newspaper

"Japanese conceptual pioneer Yayoi Kusama has become one of the world's most popular artists in recent years, thanks in large part to her immersive Infinity Mirror Room installations. But she's not just about fancy lights and mirror tricks; she also does a fine line in enormous, psychedelic gourds, and the Serpentine has announced that it's bringing one of her gargantuan pumpkins to London this July."

Time Out

"Well, this sculpture is a pumpkin or a kabucha, a great big vegetable in Kensington Gardens. It's a striking yellow colour with black dots and it's a very large piece, six metres tall, and it creates a great impression, set on this lawn close to the round pond. And I'd encourage anybody to go and have a look at it this summer. I think we're really lucky in London to have so much green space centrally, perhaps more on the west than in the east, but this is a huge expanse of parkland that's open to everybody and when we get some sun, it's a gorgeous place to be."

The Standard Podcast

Engagement: 152,457

Yayoi Kusama, *Pumpkin*, 2024, © Yayoi Kusama. Courtesy Ota Fine Arts, Victoria Miro, and David Zwirner. Photo: George Darrell.

ATTA KWAMI:
MARIA LASSNIG PRIZE MURAL

Serpentine North

6 September 2022 to 30 September 2024

In partnership with the Maria Lassnig Foundation, Serpentine presented a public art mural by the late painter, printmaker, independent art historian, and curator Atta Kwami (1956–2021). With a career spanning 40 years, Kwami's practice brought together painting, architecture, sculpture, and education. Born in Accra, Ghana he trained and taught for 20 years at the Kwame Nkrumah University of Science and Technology, Kumasi, Ghana. Kwami lived primarily in Kumasi and later in Loughborough, UK, keeping a studio in both cities and drawing inspiration for his paintings from both global and local art histories and traditions. His compositions of geometric strips, stripes and grids particularly connect to Northern Ghanaian wall and house painting, street vendor kiosks, commercial sign painting, woven textiles, Ghanaian music, and jazz.

Alongside making paintings, prints and artist's books, Kwami also became known for painting constructions – kiosks and archway sculptures – that were conceived as expanded three-dimensional paintings within outdoor spaces. The commission originated from a painting on canvas that Kwami reworked in his studio in 2021, shortly before his death – making this the final, landmark public work of his pioneering career. Designed in dialogue with the North Gallery Garden, the mural *Dzidzɔ kple amenuveve (Joy and Grace)*, 2021-22, embodies the artist's vibrant palette and fluid abstract painting style. Its title is in Ewe, a West African language spoken by Kwami and its composition characteristically plays with the colour and form improvisations distinctive to Ghanaian architecture and strip-woven textiles found across the African continent, especially *kente* cloth from the Ewe and Asante people of Ghana.

The mural was painted on wood – the surface Kwami used for outdoor constructions – by artist Pamela Clarkson, Kwami's widow who shared a studio with him for over 30 years, and designer Andy Philpott, his friend and collaborator on constructions in Amsterdam, Folkestone and Loughborough.

"Terribly courageous – Atta Kwami's glorious posthumous mural unveiled at the Serpentine."

The Guardian

Engagement:	19,033 [47,884 visitors in FY 2023/24]

Atta Kwami, *Dzidzɔ kple amenuveve (Joy and Grace)*, 2021-22. Installation View: Maria Lassnig Prize Mural, Serpentine North Garden, 6 September 2022 – 3 September 2023. Courtesy the Estate of Atta Kwami. Photo: Hugo Glendinning.

TOURING EXHIBITIONS

GRENFELL
STEVE MCQUEEN

Tours six cities across the UK

In December 2017, artist and filmmaker Steve McQueen (b.1969, London), made an artwork in response to the fire that took place earlier that year on 14 June at Grenfell Tower. 72 people died in the tragedy. Filming the tower before it was covered with hoarding, McQueen sought to create a record so that it would not be forgotten. Following the fire, a Government Inquiry was launched that was conducted in two phases. The findings of the first and second phase of the Inquiry were reported, the recommendations of which have yet to be implemented, meaning a similar tragedy could happen again. There is an ongoing criminal investigation.

Steve McQueen said *'I knew once the tower was covered up, it would start to leave people's minds. I was determined that it never be forgotten.'*

Grenfell was first presented in 2023 at Serpentine in London's Kensington Gardens, following a period of private viewings, prioritising bereaved families and survivors. The work was then placed in the care of Tate and London Museum.

Over three years, Steve McQueen's film installation will be shown in public art galleries in six major cities across England, Scotland, Wales and Northern Ireland. Opening at Tramway in Glasgow in Spring 2025, it will travel to Chapter in Cardiff, The MAC in Belfast, The Box in Plymouth, Tate Liverpool and Midland Arts Centre in Birmingham.

The national tour has been coordinated by Tate in collaboration with the partner venues and made possible thanks to public funding from the National Lottery through Arts Council England and from the Art Fund. Each presentation will be free to visit and accompanied by a public engagement programme of talks, workshops and community events supported by the Grenfell Foundation.

Tramway, Glasgow
In partnership with The Common Guild
8 – 23 March 2025

Chapter, Cardiff
17 May – 7 June 2025

MAC Live, Belfast
17 July – 21 September 2025

Tate Liverpool
Dates TBC but this will be in 2026

The Box, Plymouth
1 September 2026 – 1 January 2027
(exact dates to be confirmed)

MAC Birmingham
1 October – 28 November 2027

Steve McQueen, *Grenfell*, 2019. Installation view, Serpentine South, 2023. Photo by Richard Ivey.

GABRIEL MASSAN AND COLLABORATORS THIRD WORLD: THE BOTTOM DIMENSION

As a multi-faceted project with a video game, exhibition and web3 tokens powered by Tezos, *Third World: The Bottom Dimension* was able to tour in different ways. As such the project was included in group exhibitions and festivals in Europe and South America including in Sao Paulo, ensuring the project continued to be seen by a diverse audience.

Rayon Jouets (Toys Section)

Hangar Y, Meudon, France

18 May – 22 September 2024

Like the shelves of a department store, toys come and go, but they don't look the same. Aimed at the public, the exhibition brought together some of the oldest toys found anywhere in the world, alongside recent works by international contemporary artists. With works by some forty major and emerging contemporary artists and loans from four major museum institutions, Rayon Jouets explored toys (as objects), games (as practices) and their ideologies - in other words, the systems of understanding of the world they shape. *The Follower*, which was commissioned by Serpentine in 2023 as part of *Third World: The Bottom Dimension* was included in the show.

Gabriel Massan

Third World - The Bottom Dimension

Pinacoteca de São Paulo

31 August 2024 – 2 February 2025

The Pinacoteca de São Paulo, a museum under the Secretary of Culture, Economy, and Creative Industries of the State of São Paulo, presented *Gabriel Massan: Third World – The Bottom Dimension*, an experimental project developed in collaboration with Serpentine in London, which showcased at the Galeria Praça of the Pina Contemporânea building. Conceived from a decolonial perspective, incorporating queer theories and decentralised technological strategies, Gabriel Massan created *Third World*, a video game set in a fantastical universe. Through collaborative storytelling, this game challenges the colonial concept of 'exploration' and urges the audience to rethink their actions in the world. The game *Third World: The Bottom Dimension* was commissioned and produced by Serpentine Arts Technologies, in association with the Julia Stoschek Collection and powered by Tezos. The optimisation and translation into Brazilian Portuguese was made in collaboration with Pinacoteca de São Paulo and released on Steam on 31 August 2024.

Serpentine released a translation of T*hird World: The Bottom Dimension* game in Brazilian Portuguese with 9127 downloads of the updated and translated game in 2024/25. The publication was released in celebration of the project's tour to Pinacoteca de São Paulo. Focusing on the video game at its core, it covers the context and process of its production, introduces the artistic practice of Gabriel Massan and their collaborators, and shares development materials, including conversations, images, texts, and designs.

Commissioned texts from Denise Ferreira da Silva, Lorraine Mendes, Tamar Clarke-Brown and Ayrson Heráclito address the project's wider thematics of worldbuilding, technology, spirituality and decolonisation, while positioning the critical importance of this innovative project in the socio-political present. The book takes the format of 'workbook/exercise book', including commissioned exercises from the project's contributing artists; Castiel Vitorino Brasileiro, Novíssimo Edgar, LYZZA, Ventura Profana. This fully illustrated publication documents the project and takes a playful and engaging approach to guiding its readers on a journey of multidimensional learning.

Engagement: **112, 943 visitors**

Black Ancient Futures

Museum of Art, Architecture and Technology (MAAT), Lisbon

18 September 2024 – 17 March 2025

Black Ancient Futures brought together a significant group of 11 artists from the vast African diaspora, some of them presented for the first time in Portugal, who employed different languages to propose a wide range of alternative narratives and landscapes that contested the dominant panorama of the contemporary arts. Baloji, April Bey, Jeannette Ehlers, Lungiswa Gqunta, Evan Ifekoya, Kiluanji Kia Henda, Nolan Oswald Dennis, Gabriel Massan, Jota Mombaça, Sandra Mujinga and Tabita Rezaire were the participating artists.

The Prix Ars Electronica Exhibition

Ars Electronica

Lentos Kunstmuseum Linz

4 – 8 September 2024

The game *Third World: The Bottom Dimension* received the *Award of Distinction* in the Interactive Art + category of the 2024 *Prix Ars Electronica*, stating in their feedback that 'Massan is clear in his desire to reveal instead of *replicate* how systems of power erase and marginalize complicated historical truths. The goal here is not to conquer or extract, but to question colonial notions of expedition and to resist the embedded power structures.'

Engagement: **9127 visitors**

Bozar Arcade: Gabriel Massan

Third World: The Bottom Dimension

Bozar, Brussels

27 March – 11 May 2025

Third World: The Bottom Dimension was created by artist Gabriel Massan and collaborators and released in 2023. After stopping at Pinacoteca São Paulo, Ars Electronica festival Linz and MAAT in Lisbon, it travelled to Bozar for another stop of its international tour.

Engagement: **800 visitors (until 31 March 2025)**

DANIELLE BRATHWAITE-SHIRLEY GROUP HUG

Water Street Projects, New York

27 September – 20 October 2024

Group Hug was a landmark exhibition of large-scale, site-specific video game installations. Presented by Onassis ONX with Water Street Projects in collaboration with curators Julia Kaganskiy, Serpentine Arts Technologies and Rhizome, the exhibition invited visitors to play together and lose themselves in the sensorial worlds of each game through sight, sound, and touch.

THE LACK: I KNEW YOUR VOICE BEFORE YOU SPOKE was inspired by Danielle Brathwaite-Shirley's love for choose-your-own adventure games, with players' decisions influencing every element of their surrounding world's reconstruction. The installation included a performance component, featuring bespoke dance mats as video game controllers and sound generated by players. Brathwaite-Shirley seeks to create an environment of active participation in which the audience is as much the medium as the games she crafts. *The Lack* for *Group Hug* was curated by Serpentine Arts Technologies. Originally co-commissioned for Art Night Dundee, 2023 by Art Night, NEoN Digital Arts and Serpentine Arts Technologies.

Engagement: **1500 visitors**

Gabriel Massan, *Third World: The Bottom Dimension*, 2022 [Video Game]. Featuring Castiel Vitorino Brasileiro, Novíssimo Edgar & LYZZA. Image courtesy Gabriel Massan.

ARCHITECTURE

Since its launch in 2000, the annual Serpentine Pavilion has become one of the most anticipated events in the global cultural calendar and a leading visitor attraction during London's summer season of culture. Each year, an internationally known architect is invited to design and create their first built structure in England. Open annually from June to October, the Serpentine Pavilion commission has become an international site for architectural experimentation and presents projects by some of the world's most important architects.

Serpentine Pavilion 2024 *Archipelagic Void* designed by Minsuk Cho, Mass Studies. © Mass Studies. Photo: Iwan Baan. Courtesy Serpentine.

Serpentine Pavilion 2024 *Archipelagic Void* designed by Minsuk Cho, Mass Studies. © Mass Studies. Photo: Iwan Baan. Courtesy Serpentine.

SERPENTINE PAVILION 2024

ARCHIPELAGIC VOID MINSUK CHO, MASS STUDIES

7 June – 27 October 2024

Sponsored by Goldman Sachs

The 23rd Serpentine Pavilion, *Archipelagic Void,* designed by Seoul-based Korean architect Minsuk Cho and his firm Mass Studies opened to the public in Summer 2024. Goldman Sachs supported the annual project for the 10th consecutive year.

Tracing the history of past Serpentine Pavilions, Minsuk Cho observed that they often emerge as a singular structure situated at the centre of the Serpentine South lawn. To explore new possibilities and previously untold spatial narratives, Cho approached the centre as an open space. The Pavilion envisioned a unique void surrounded by a constellation of smaller, adaptable structures strategically positioned at the periphery of the lawn.

Titled *Archipelagic Void*, the Pavilion was composed of five 'islands', each structure unique in size, height and form. Built predominantly in timber, these structures were supported by identical footings that adapted to the slightly sloping topography of the site. The curving edges of the individual roofs were conjoined by a steel ring which formed an oculus in the centre that drew natural light. Radiating from the circular void, these islands acted as nodes in the lawn, reaching out to connect to the Serpentine South Gallery and the pedestrian networks in the park. This layout also referenced traditional Korean houses that feature a *madang*, an open courtyard located at the centre. This space connected to various residential quarters, accommodating individual everyday activities and larger collective rituals throughout the changing seasons.

Around the void, each structure was conceived as a ‘content machine’, serving a different purpose and individually named. The Gallery hosted a six-channel sound installation, The *Willow* is <*버들은*> and *Moonlight* <*월정명*>. Created by musician and composer Jang Young-Gyu, the work incorporated sounds from nature and human activities recorded in Kensington Gardens with traditional Korean vocal music and instruments to depict the transition of seasons. The largest structure of the five ’islands’ was the *Auditorium*. With benches built into its inner walls, this space provided an area for public gathering, performances and talks to take place. Located to the north was the *Library of Unread Books* by artist Heman Chong and archivist Renée Staal. This ‘living’ reference library, comprised donated unread books to form a pool of common knowledge, addressing notions of access, excess and the politics of distribution. The southeast *Play Tower* was a pyramid structure fitted with a bright orange netscape for visitors to climb and interact. In a nod to the history of Serpentine, Cho incorporated the *Tea House* to the east of the Pavilion. Designed by James Grey West, the Serpentine South building had originally functioned as a teahouse before reopening as an art gallery in 1970.

Engagement:	152,684

Serpentine Pavilion 2024 *Archipelagic Void* designed by Minsuk Cho, Mass Studies. © Mass Studies. Photo: Iwan Baan. Courtesy Serpentine.

MOMENTS IN SERPENTINE PAVILIONS 2000-2024 SEOUL HALL OF URBANISM AND ARCHITECTURE

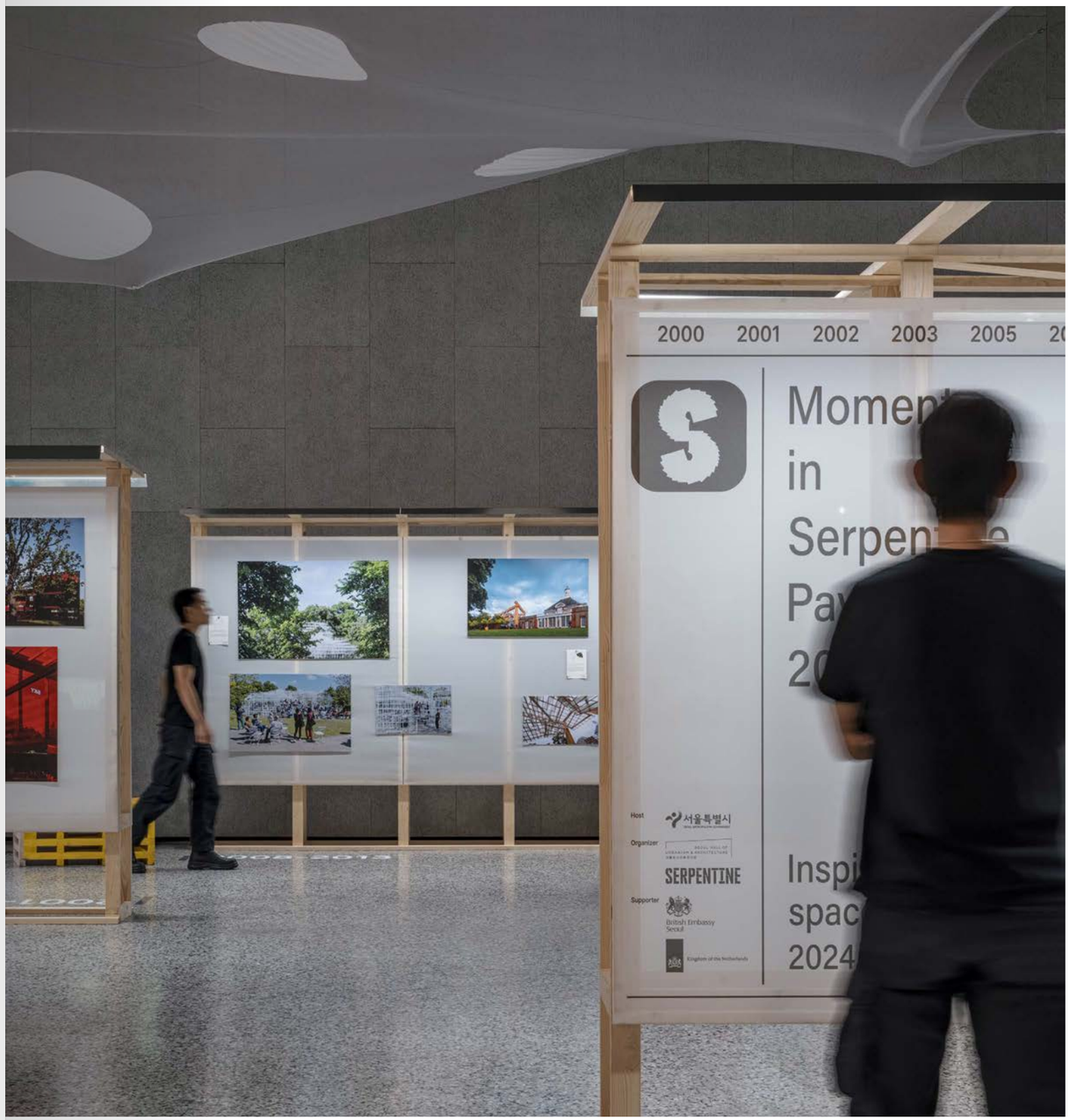
Seoul, South Korea

19 July to 25 September 2024

In parallel with the 23rd Serpentine Pavilion, *Moments in Serpentine Pavilions 2000-2024* was presented in Seoul, Korea in collaboration with Seoul Hall Urbanism and Architecture. The exhibition showcased the unique design of the Pavilions over the years through the photographic works of Iwan Baan, Hélène Binet, James Winspear, John Offenbach and Waler Herfst. It also included archival materials such as videos, interviews, catalogues and leaflets illustrating the history of this annual architecture commission. A series of talks and conversations were held in conjunction with the exhibition, which brought together curators, scholars, architects and artists to discuss the significance of public spaces in the urban cultural landscape with a public lecture from Minsuk Cho sharing his practice and design of the 23rd Serpentine Pavilion Archipelagic Void to local audiences.

Engagement:	127,459

Installation view from Moments in Serpentine Pavilions 2000–2024, Seoul Hall of Urbanism and Architecture, 19 July – 25 September 2024. Photo: Jang Mi.



LIVE PROGRAMME 2024/25

Serpentine's Live Programme reflects our commitment to artist-led programming. Most of the performances take place in our annual architectural commission, the Serpentine Pavilion. Each year, Pavilion commissions, including *Park Nights,* create new opportunities for audiences to experience architecture through performances, live talks and activations. Over the years, the Live Programme has supported many artists at formative stages in their careers.

Archipelagic Void, designed by architect Minsuk Cho, became the centre stage for a series of interdisciplinary artistic expressions on selected evenings over summer.

MINSUK CHO IN CONVERSATION WITH HANS ULRICH OBRIST

Serpentine Pavilion
7 June 2024

To mark the opening of A*rchipelagic Void*, the 23rd Serpentine Pavilion, Minsuk Cho was in conversation with Hans Ulrich Obrist, Artistic Director, Serpentine. The conversation explored the inspirations behind this year's Pavilion, Cho's approach to architecture, and the history of the commission.

Audience: 114

Lenio Kaklea, *Αγρίμι (Fauve)*, 31 October - 1 November 2024, Presented by Serpentine in collaboration with Sadler's Wells Lilian Baylis Studio. Photo: Hugo Glendinning. Courtesy the artist and Serpentine.

PARK NIGHTS PROGRAMME

EUN-ME AHN

Serpentine Pavilion
28 – 29 June 2024

The 2024 Park Nights season kicked off with the UK premiere of *North Korea Dance* from renowned choreographer, Eun-Me Ahn and her dance company. The piece explored the differences and similarities between North and South Korean dance and imagined a possible future beyond the border through shared movements.

Audience: 301

TEMPORAL MAGIC

Serpentine Pavilion
19 July 2024

For Park Nights 2024, Serpentine presented *Temporal Magic*, an evening of poetry that brought together the voices of distinct literary scholars Anne Boyer, Don Mee Choi and Denise Riley.

Audience: 177

OTHER LIVE EVENTS

NEW CURRENCY

Serpentine Pavilion
28 September 2024

New Curriculum by New Currency is an evolving framework that fosters learning through discourse, interaction, and the exchange of diverse perspectives. Its inaugural session, *'001'*, debuted at the 2024 Serpentine Pavilion, designed by Mass Studies. This extended event brought together artists, curators and innovators from various fields for conversations that reshape how we perceive creative practice in a rapidly changing landscape.

PAVILION FAMILY DAY

Serpentine Pavilion
21 July 2024

A family day in the 2024 Serpentine Pavilion designed by Minsuk Cho, Mass Studies. Free hands-on activities and creative workshops throughout the day. All families were invited to bring a picnic to enjoy on the Serpentine Lawn. Programmed in collaboration with the Korean Cultural Centre.

Audience: 582

Eun-Me Ahn, *North Korea Dance*, part of Serpentine's Park Nights 2024. Photo: Talie Rose Eigeland.

Adham Faramawy, *Daughters of the River*, 2024, performed as part of the Infinite Ecologies Marathon, 11 July 2024, Stone Nest. Photo: Hugo Glendinning. Courtesy of the artist and Serpentine.

INFINITE ECOLOGIES MARATHON

ADHAM FARAMAWY: DAUGHTERS OF THE RIVER

Off site
11 July 2024

In *Daughters of the River*, Adham Faramawy incorporated dance, sound and spoken word to tell stories of the romances and toxicities of rivers and waterways. Borrowing from Alexander Pope's poem 'Windsor-Forest', the performance slipped between poetic and narrative storytelling, taking the audience on a fluid journey through these aqueous ecosystems.

Audience: 71

A GATHERING ON ART AND LAND

Serpentine Pavilion
13 July 2024

A Gathering on Art and Land was a day centring art and design-led approaches to planting, farming, seeding, gardening and burying. Through conversations and presentations, the event explored our relationship to the land, using ground and soil practices to start ecological conversations and reveal their potential for transformation, regeneration and hope.

Audience: 203

DAVID BLANDY, ALIEN PASTORAL: THE STRAIN

The Magazine, Serpentine North
27 September 2024

The first event of this weekend series exploring worlding and life cycles through the lens of ecology. Part of the Infinite Ecologies Marathon. *Alien Pastoral: The Strain* centred on a biological research station, run by an *Authority*, as the scientists try to engineer a new strain to solve an existential problem. An adaptation of Blandy's previous work *Gathering Storm*, this game explored the strange and often blurred spaces between agriculture, technology and capitalism.

Audience: 25

SEEDS

The Magazine, Serpentine North
28 September 2024

Seeds was an extended lunchtime programme addressing worlding through the lens of ecology, part of the Infinite Ecologies Marathon. Continuing the legacy of *The Magazine Sessions*, Seeds delved into the multifaceted significance of seeds as vehicles for world building. Beyond their role in food production, seeds carry history, memory and serve as potent metaphors for growth, ideas and exchange. This extended lunchtime series aimed to create space to discuss the complex narratives embedded within seeds and their ecological and imaginative potential.

Audience: 76

Seeds, 2024. Presented as part of the *Infinite Ecologies Marathon*. The Magazine, Serpentine, September 2024. Photo: Talie Rose Eigeland. Courtesy Serpentine.

WORKSHOP: RADICALLY TENDER INVITATIONS FOR RE-FUSING AND ABSCISING

The Magazine, Serpentine North
29 September 2024

A workshop by *Radical Tenderness*, a collaboration between Vanessa Machado de Oliveira and Dani D'Emilia, this was a weekend series exploring worlding and life cycles through the lens of ecology. The workshop started from the idea that a different future depends on the quality of our present relationships. It looked at ways of deactivating human exceptionalism to focus on a wider sense of care, kinship, relationality and visceral responsibility.

Audience: 19

VANESSA MACHADO DE OLIVEIRA, HOSPICING MODERNITY

The Magazine, Serpentine North
29 September 2024

A talk by Vanessa Machado de Oliveira, author of *Hospicing Modernity: Facing Humanity's Wrongs and the Implications for Social Activism*, was followed by a conversation with Lucia Pietroiusti, Head of Ecologies at Serpentine. In her effort to break the 'spell' of colonial modernity, Vanessa Machado de Oliveira critiqued the often self-congratulatory tendencies within activism, urging instead for an approach rooted in humility, where failure is embraced as a profound opportunity for growth and deeper living. She challenged us to mature, take responsibility, and actively engage in the work of healing ourselves, our communities and the living Earth, disrupting the destructive patterns of modernity that threaten our planet's future.

Audience: 75

DAVID BLANDY'S ALIEN PASTORAL: THE STRAIN AT COP16

Part of Plant Lab: MOTH (More Than Human Rights)
Off site
25 October 2024

Serpentine and Nowadays presented David Blandy's *Alien Pastoral: The Strain* at COP16 as part of *Plant Lab: MOTH (More Than Human Rights)*. Plant Lab: MOTH (More Than Human Rights) was a participatory design session that brought together people, plants and the planet to imagine a greener future. Participants received tools for including nature in their boardrooms, delegations and policymaking spaces. Supported by interactive works, this part-workshop, part-community round table looked at alternative models for how to centre the rights of nature and build a better world.

Audience: 25

SATURDAY TALKS

TAMSIN HONG ON YINKA SHONIBARE CBE: SUSPENDED STATES

Serpentine South

4 May 2024

Tamsin Hong, Exhibitions Curator, led a tour of *Yinka Shonibare CBE: Suspended States*.

CHRIS BAYLEY ON JUDY CHICAGO: REVELATIONS

Serpentine North

1 June 2024

Chris Bayley, Associate Exhibitions Curator, led a tour of *Judy Chicago: Revelations*.

ALEXA CHOW ON SERPENTINE PAVILION 2024 DESIGNED BY MINSUK CHO, MASS STUDIES

Serpentine Pavilion

22 June 2024

Alexa Chow, Assistant Curator, Exhibitions, led a tour of Serpentine Pavilion 2024, designed by Minsuk Cho, Mass Studies.

Audience: 30

ALEXA CHOW ON YINKA SHONIBARE CBE: SUSPENDED STATES

Serpentine South

6 July 2024

Alexa Chow, Assistant Curator, Exhibitions, led a tour of *Yinka Shonibare CBE: Suspended States*.

Audience: 35

DIANE GELON ON JUDY CHICAGO: REVELATIONS

Serpentine North

27 July 2024

Diane Gelon, friend and collaborator of Judy Chicago and The Dinner Party Producer, led a tour of *Judy Chicago: Revelations*.

Audience: 39

LIZ STUMPF ON JUDY CHICAGO: REVELATIONS

Serpentine North

31 August 2024

Liz Stumpf, Assistant Exhibitions Curator, led a tour of *Judy Chicago: Revelations*.

Audience: 17

EVA JAEGER ON HOLLY HERNDON & MAT DRYHURST: THE CALL

Serpentine North

26 October 2024

Eva Jäger, Arts Technologies Curator, led a tour of *Holly Herndon & Mat Dryhurst: The Call*. A collaboration between artists Holly Herndon and Mat Dryhurst, and Serpentine Arts Technologies, The Call proposes new cultural, legal, and technical rituals for art in the age of AI.

Audience: 25

CHRIS BAYLEY ON LAUREN HALSEY: EMAJENDAT

Serpentine South

30 November 2024

Chris Bayley, Exhibitions Curator, led a tour of *Lauren Halsey: emajendat*

Audience: 26

RUTH WATERS ON HOLLY HERNDON & MAT DRYHURST: THE CALL

Serpentine North

11 January 2025

Ruth Waters, Arts Technologies Producer, led a tour of *Holly Herndon & Mat Dryhurst: The Call*. A collaboration between artists Holly Herndon and Mat Dryhurst, and Serpentine Arts Technologies, The Call proposed new cultural, legal, and technical rituals for art in the age of AI.

Audience: 30

EVA JAEGER ON THE CALL PLUS LIVE CHORAL PERFORMANCES

Serpentine North

18 January 2025

Choir director Jeffry Borradaile led members of Blackburn People's Choir, South Lakes Acappella and Ordsall Acappella in performing songs from Holly Herndon and Mat Dryhurst's AI Training Songbook. The event included a guided tour of *Holly Herndon & Mat Dryhurst: The Call* led by Eva Jäger, Arts Technologies Curator, and concluded with a final performance.

Audience: 60

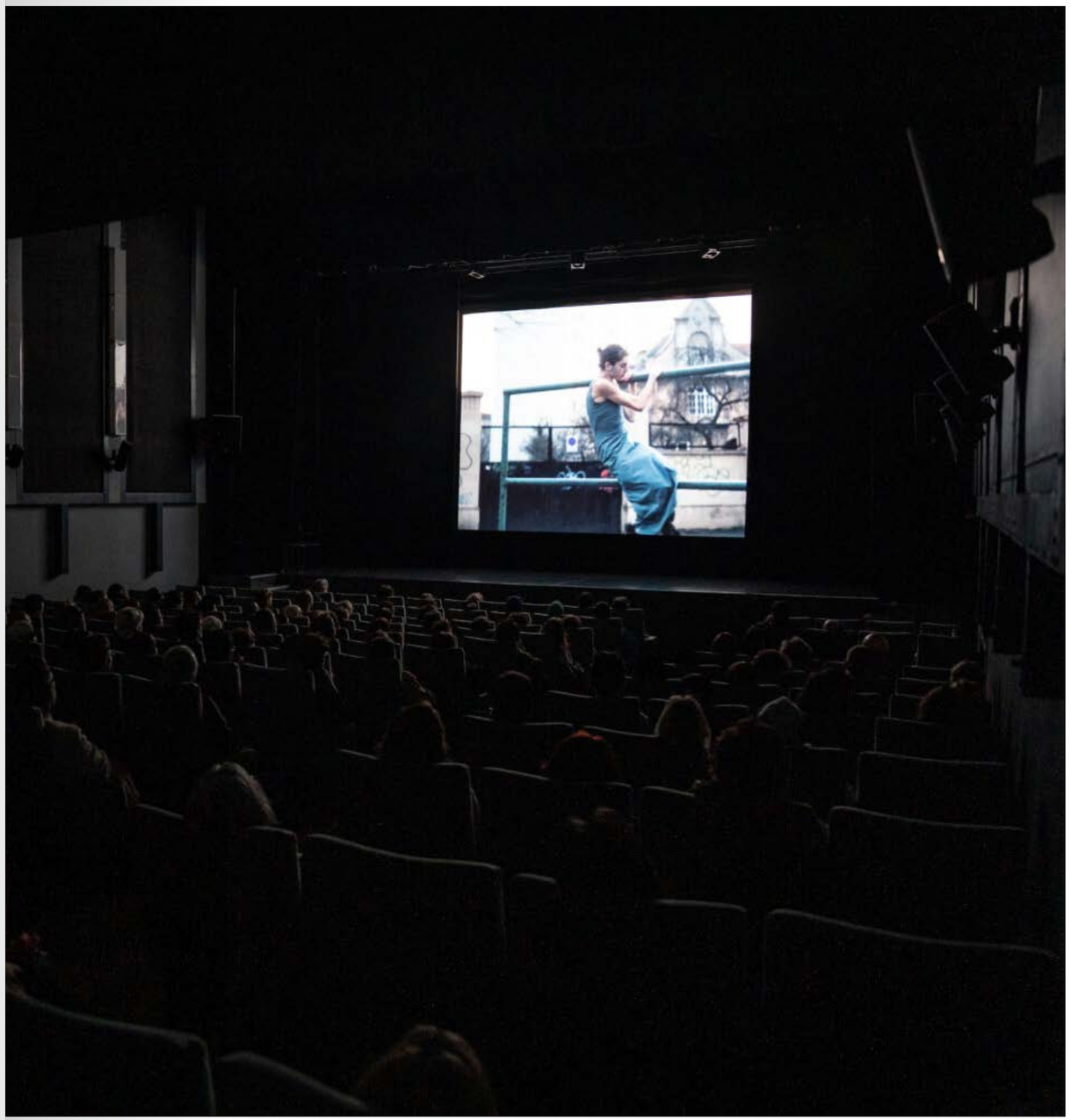
LIZZIE CAREY-THOMAS ON LAUREN HALSEY: EMAJENDAT

Serpentine South

25 January 2025

Lizzie Carey-Thomas, Director of Programmes and Chief Curator, led a tour of *Lauren Halsey: emajendat*.

Audience: 26



Serpentine Cinema: Alex Baczyński-Jenkins, *Such Feeling*, 2024. 25 March, 2025, Institut français du Royaume-Uni. Photo: Talie Rose Eigeland. Courtesy the artist and Serpentine.

SERPENTINE CINEMA

PAUL B. PRECIADO: ORLANDO

Ciné Lumière, Institut Français du Royaume-Uni, London
30 May 2024

Serpentine Cinema presented Paul B. Preciado's *Orlando, My Political Biography*, accompanied by a conversation between Paul B. Preciado and Hans Ulrich Obrist, Artistic Director, Serpentine.

Audience: 192

ADAM FARAMAWY: DAUGHTERS OF THE RIVER

Presented as part of the Infinite Ecologies Marathon
Off site
11 July 2024

In *Daughters of the River*, Adham Faramawy incorporated dance, sound and spoken word to tell stories of the romances and toxicities of rivers and waterways. Borrowing from Alexander Pope's poem 'Windsor-Forest', the performance slipped between poetic and narrative storytelling, taking the audience on a fluid journey through these aqueous ecosystems.

Audience: 147

SERPENTINE CINEMA: AN EVENING WITH JA'TOVIA GARY

Ciné Lumière, Institut Français du Royaume-Uni, London
14 October 2024

Serpentine Cinema presented *An Evening with Ja'Tovia Gary*, accompanied by a conversation between Ja'Tovia Gary and Derica Shields. Artist and filmmaker Ja'Tovia Gary employs an intersectional Black feminist approach to documentary film and experimental video art to address themes of representation, race, gender, sexuality and violence.

Audience: 214

JONAS MEKAS

Close Up Cinema, London
14 October 2024

Serpentine Cinema presented Jonas Mekas's *Requiem*, presented as part of World Poetry Day and initiated by the G. Pompidou Centre for Art and Culture, Paris.

Audience: 41

SERPENTINE CINEMA: JONAS MEKAS, REQUIEM

Ciné Lumière, Institut Français du Royaume-Uni, London
18 September 2024

Alex Baczyński-Jenkins' first feature-length film started as a prologue to his choreographic exhibition entitled Such Feeling at Kunsthalle Basel. This process-led cine-performance followed a group of friends, Aaa, Billy, Dawid, Filipka, and Olo, who perform, protest and support each other in the face of a hostile environment for queer people in Poland.

Audience: 41

SERPENTINE CINEMA: ALEX BACZYNSKI-JENKINS, SUCH FEELING

Ciné Lumière, Institut Français du Royaume-Uni, London
25 March 2025

Serpentine Cinema presented Alex Baczyński-Jenkins, *Such Feeling*, Alex Baczyński-Jenkins' first feature-length film which started as a prologue to his choreographic exhibition entitled Such Feeling at Kunsthalle Basel. This process-led cine-performance follows a group of friends, Aaa, Billy, Dawid, Filipka, and Olo, who perform, protest and support each other in the face of a hostile environment for queer people in Poland.

Audience: 151

Serpentine Reader, Issue 1: Circulation. Photograph by Studio Eskandar.

SERPENTINE READER

In February 2025, Serpentine announced the launch of a new online and physical publication dedicated to innovation in long-form writing. This annual publication offers space for deep research, reflection and creative exploration across a range of formats.

Committed to the ethos of slow publishing, the *Serpentine Reader* fosters dialogue between established and emerging voices. It features contributions from artists and writers passionate about crafting immersive narratives and exploring new literary forms. A new project from the Serpentine editorial team - previously behind the Serpentine Podcast - the Reader embraces editorial experimentation and nurtures conversations across disciplines.

The inaugural issue of Serpentine Reader explored the theme of *circulation* - the forces that propel us forward and the patterns that keep us trapped. From the movement of history to the endless recycling of ideas, circulation shapes how we engage with the world. This issue examined the myriad ways we navigate the currents of information, energy, culture, and meaning in our interconnected world. Whether circulation acts as a lifeline or a loop, a conduit for renewal or a mechanism of constraint, often depends on how we choose to engage with it. As Serpentine Reader itself entered circulation, readers were invited to reflect on the currents that entangle us, the histories we repeat, and the possibilities for breaking the loop.

Nearly all 250 copies of our first print run sold out. The goal with the Reader was to promote deep engagement with new ideas. We have had over 2,300 online readers and articles from the Reader have recorded significantly higher average engagement times compared to the rest of our website, along with notably high levels of ‘active users’ – a key indicator of deeper, more sustained interaction with our content.

BEYOND THE GALLERY WALLS

BARBARA KRUGER SILENT WRITINGS

Outernet London
4 March - 22 April 2024

Serpentine and Outernet Arts continued an innovative partnership presenting digital artwork *Silent Writings* by American artist Barbara Kruger that explored how we communicate and connect with each other. The piece wove images and words to engage issues of control, power and dominance. Kruger incorporated her own words alongside quotes from writers and philosophers including Aimé Césaire, Goethe, Thomas Mann and Mary Therese McCarthy. These quotes touched on themes of violence, political modes of operation and spectatorship. Kruger manipulated selected words, enlarging or removing them to highlight their meanings and to create new ones. Opposing terms like contact/isolation, order/horror, stupid/clever became fluid and interchangeable.

Outernet Arts is an independent arts organisation located in the heart of London, offering free and accessible exhibitions in one of the world's largest digital spaces. With screens spanning the height of four storeys, the organisation presents a year-round programme and aims to bring together a diverse network of both established and under-represented artists, commissioning projects that explore the complexities of the 'media space.'

Engagement: **10,650 (total visitors: 22,774)**

"For the next seven weeks this blistering new piece will be screened at The New Building on repeat for three hours every Monday evening. In addition, a fleet of London taxis will be driving around the city for the duration of both exhibitions, and Kruger has designed a TikTok effect for the first time, released on the app."

The Evening Standard

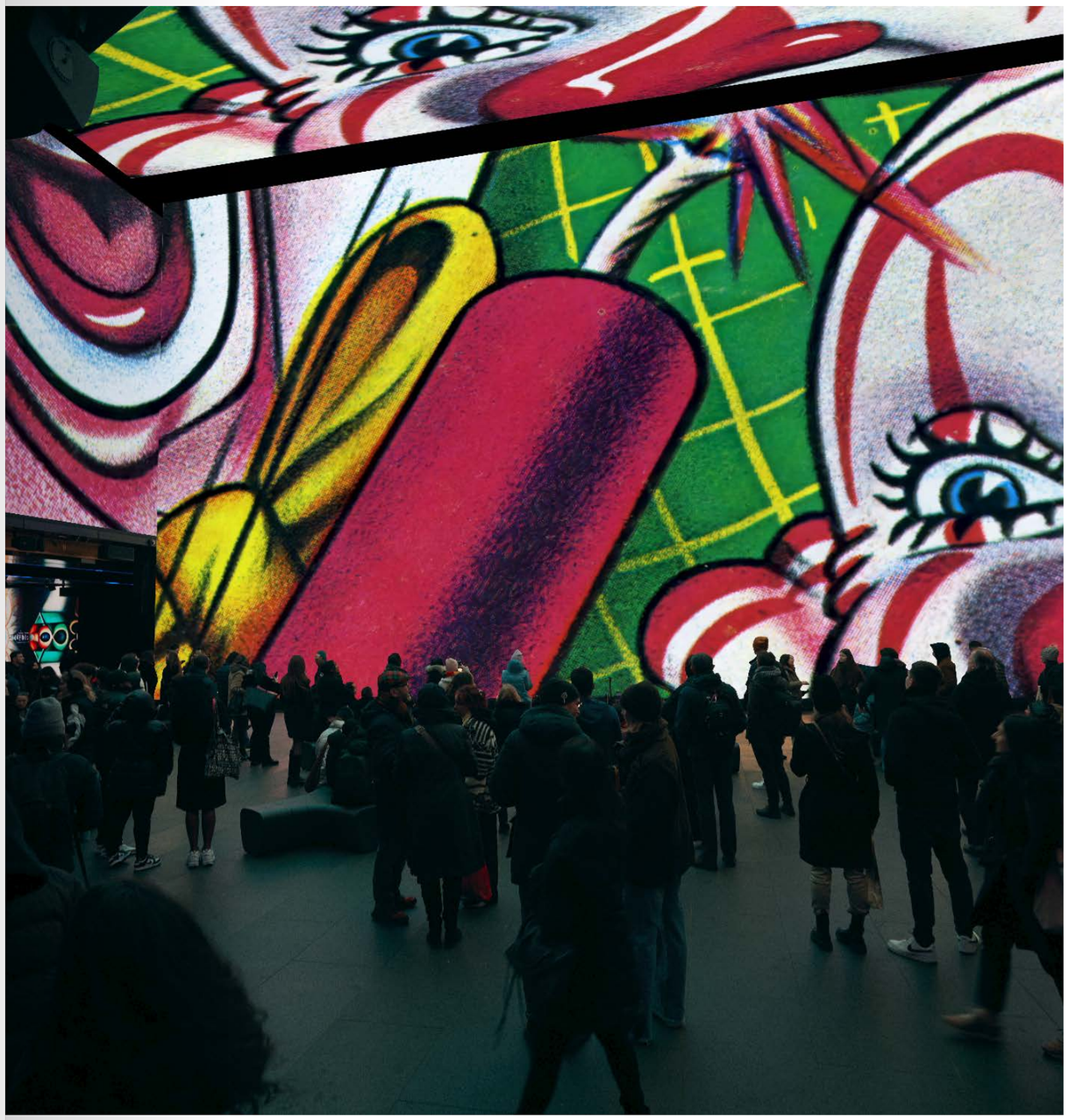
PRECIOUS OKOYOMON: BUT DID YOU DIE? BOOK LAUNCH

The Warburg Institute, London
9 September 2024

Serpentine and Wonder announced the launch of Precious Okoyomon's latest collection of poems, *But Did You Die?* combining signature divinely-inspired lyricism with vivid illuminations. Precious Okoyomon has been closely linked to Serpentine for many years throughout its programmes including participation in the *Work Marathon* (2018); *The End of the World* as part of Park Nights 2019; *do it*, an ever-expanding set of creative instructions by leading artists (2020-ongoing); *The Sky is a Genius* – an evening of poetry inside of P. Staff's exhibition *On Venus* (2020); *140 Artists' Ideas for Planet Earth* (2021) as part of Serpentine's *Back to Earth* exhibition; and *Poetry and Spiritualism* inside Dominique Gonzalez Foerster's exhibition *Alienarium 5* (2022).

Audience: **80**

Artwork Still, Barbara Kruger, Silent Writings, 2009 – 2024.



FRIEZE WEEK PROGRAMMING AND BEYOND

THE LEGACY OF CHRISTO AND JEANNE-CLAUDE

The Magazine

Serpentine North

9 – 13 October 2024

Six years after *The Mastaba* (Project for London, Hyde Park, Serpentine Lake, 2018), Serpentine paid tribute to Christo and Jeanne-Claude with the release of a new book and the display of a rare original work during Frieze Week. Christo's original drawing of The Mastaba was exhibited for public viewing in The Magazine at Serpentine North.

From June to September 2018, Christo and Jeanne-Claude's temporary sculpture, *The London Mastaba*, sat atop Hyde Park's Serpentine Lake. The piece, which consisted of 7,506 horizontally stacked barrels on a floating platform, was the artists' first major public outdoor project to be completed in the UK. It coincided with an exhibition at Serpentine detailing their 60-year history of working with oil barrels and accompanied by a digital mobile tour supported by Bloomberg Philanthropies.

The drawing on view, created by Christo just before the realisation of The London Mastaba, stands out as one of the few large format pieces featuring a view of the Serpentine Bridge. It serves as an indelible recollection of the public artwork, capturing a pivotal moment in Christo and Jeanne-Claude's artistic journey, and preserving it for future generations.

The presentation of this artwork was accompanied by the launch of *The Christo Interviews*, a collection of ten conversations between Christo and Hans Ulrich Obrist, Artistic Director of Serpentine. The book, published by HENI, celebrates the artists who are best known for their large-scale, site-specific installations. Edited in close collaboration with the Christo and Jeanne-Claude Foundation, the new hardback book is fully illustrated with images of finished works, drawings and archival photographs from throughout the duo's long and successful career.

Launch event: 183 guests

ALLIED EDITIONS

Frieze London

9 – 13 October 2024

Allied Editions returned to Frieze London this year, staged in Regent's Park from 9-13 October 2024. Seven of London's leading independent spaces, Camden Art Centre, the Chisenhale Gallery, Institute of Contemporary Arts, Serpentine, the South London Gallery, Studio Voltaire and the Whitechapel Gallery joined forces to showcase limited edition works by leading artists. For this edition of the fair, Liverpool Biennial joined the co-curated booth.

Initiated in 2011 and supported by Frieze, the collective hosted a shared stand at Frieze London, showcasing specially commissioned works for sale by prominent contemporary artists. All works were donated by the artists to raise funds for these independent spaces.

Highlights this year included a silkscreen printed mirror by Barbara Kruger in support of Serpentine, and a range of editions published to mark the 30th anniversary of Studio Voltaire, including a lithograph by Rose Wylie and a series of handcrafted porcelain roses by Rachel Kneebone.

LENIO KAKLEA AYPIMI (FAUVE)

Sadler's Wells, Lilian Baylis Studio

31 October and 1 November 2024

Serpentine presents the UK premiere of *Αγρίμι* (Fauve), a performance by Greek leading dancer, choreographer, director and writer Lenio Kaklea in partnership with Sadler's Wells. This Serpentine co-commission marked the artist's first major presentation in Britain.

Audience: 344

THE CALL: FINISSAGE

Off site

30 January 2025

Artists Holly Herndon, Mat Dryhurst and Serpentine's Arts Technologies team created a final choral recording that celebrated the closing days of their exhibition, *The Call*, inviting the public to sing together from the songbook developed for the exhibition. The evening's recording was added to the UK Choral Dataset for AI training, a resource created as part of the exhibition.

Audience: 110

SERPENTINE READER LAUNCH EVENT ISSUE 1: CIRCULATION

Off site

27 February 2025

An evening that celebrated the launch of the first issue of Serpentine Reader - a new online and physical publication focusing on innovation in long-form writing. The yearly publication offers space for deep research, reflection, and creative exploration across various formats. Committed to slow publishing, the Reader fosters dialogue between established and emerging voices. Featuring contributions from artists and writers passionate about crafting immersive narratives and pushing the boundaries of literary expression, the publication explores editorial experiments and fosters cross-pollination between disciplines.

Audience: 90

RADIO BALLADS: SONGS FOR CHANGE BOOK LAUNCH

Off site

22 March 2025

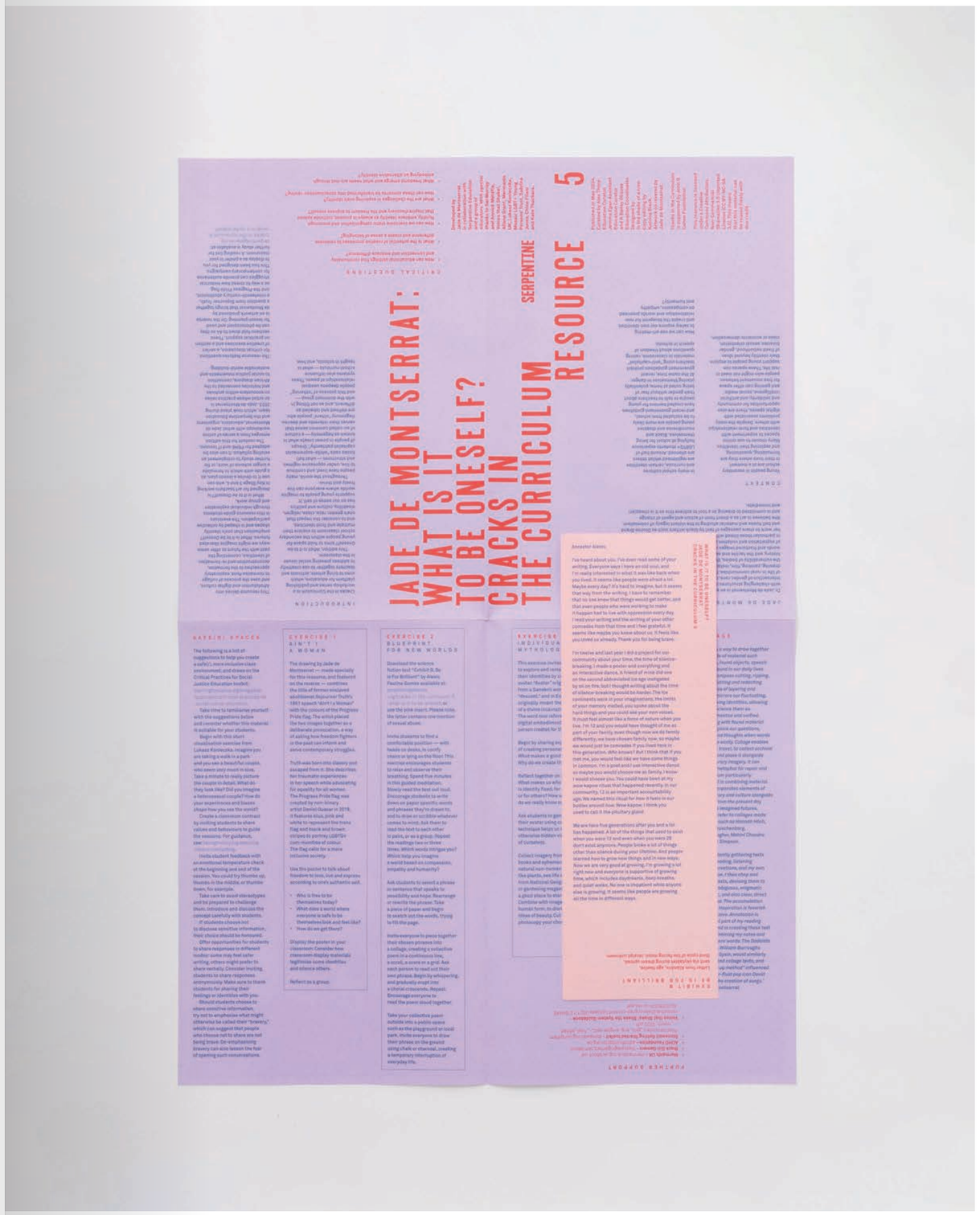
Serpentine Civic Projects presented a new publication: *Radio Ballads: Songs for Change*; The launch comprised a day of readings and music to celebrate the launch of the book by Serpentine Civic Projects. The book takes inspiration from the revolutionary Radio Ballads series that was broadcast on the BBC from 1957-64, a time of rapid change across the UK. Combining song, music and sound effects with the voices and stories of communities, each original Ballad focused on the lived experiences of workers and groups whose voices were rarely, or never, heard in the media. Over sixty years later, Radio Ballads: Songs for Change (2019-23), builds on these histories of collective song and storytelling. The publication shares the process of creating four new Radio Ballads (2019-23), with artists Sonia Boyce, Helen Cammock, Rory Pilgrim and Ilona Sagar in collaboration with carers, organisers, social workers and residents in the London Borough of Barking and Dagenham.

Audience: 65

The Call, Holly Herndon and Mat Dryhurst with sub, Serpentine, 2024. © Leon Chew.

LEADING A PIONEERING EDUCATIONAL AND CIVIC PROGRAMME

Cracks in the Curriculum #5: *What is it to be Oneself?* By Jade de Montserrat, 2024. Serpentine Education. Design: In the shade of a tree. Photo: © readsreads.info



EDUCATION AND CIVIC

Serpentine Education and Civic continues to develop dynamic programmes with people excluded from the decision making processes that shape their lives. The department works in collaboration with artists to generate and shape creative processes with groups of people and develop tools for change, supporting creativity, self-determination and community building. Building on the success of *How We Hold: Rehearsals for Art and Social Change,* Serpentine Education and Civic developed four further publications and toolkits designed to disseminate practice to local, national and international audiences. Education and Civic generate programmes, resources and internal processes designed to support Serpentine to become a socially relevant organisation that is inclusive, dynamic and accessible to all.

How We Hold Launch Event. Photo: Matthew Ritson.

Cracks in the Curriculum #5: *What is it to be Oneself?* By Jade de Montserrat, 2024. Serpentine Education. Design: In the shade of a tree. Photo: © readsreads.info

EDUCATION

CRACKS IN THE CURRICULUM

Cracks in the Curriculum was launched in 2016, sparked by conversations with young people navigating the education system about what they were being taught - and why. It is a multi-part series that addresses themes missing from or misrepresented in the UK school curriculum, bringing together artists, educators, organisers and young people to ask how we can use creativity to collectively address pressing social issues. Cracks in the Curriculum takes the form of a series of toolkits for change. There have been four iterations to date.

The series explores key questions that include:

- How can we create supportive networks for students and teachers to build community?
- How can we amplify young people's voices to create more equitable classrooms?

"There's hope within it. The idea that we are art teachers and art is a direct form of action and agent of change. It made me feel really hopeful. And this is what I guess most of us did come into teaching for."

Secondary school teacher, London 2024

CRACKS IN THE CURRICULUM 5: WHAT IS IT TO BE ONESELF?

What is it to be Oneself? is the fifth edition in the series and aims to hold space for young people in secondary school to explore their multiple and fluid identities. It was developed by artist Jade de Montserrat in collaboration with Serpentine Education and a group of educators. The resource supports teachers working with young people to consider the impact gender, race, class, religion, disability, culture, and politics has on our sense of self. *What is it to be Oneself?* delves into Afrofuturism and digital culture, using the process of collage to normalise fluid exploratory approaches to the formation, deconstruction and reformation of identity. It offers ways we might imagine liberated futures where everyone can live freely and thrive.

In many school cultures and curricula, certain identities are legitimised whilst others are silenced. Around half of LGBTQ+ students experience bullying at school for being themselves. Black, neurodiverse and disabled young people are disproportionately excluded from school. Recent government guidelines have created barriers that prevent young people from speaking to teachers about their gender without the risk of being outed at home, potentially putting them in harm's way.

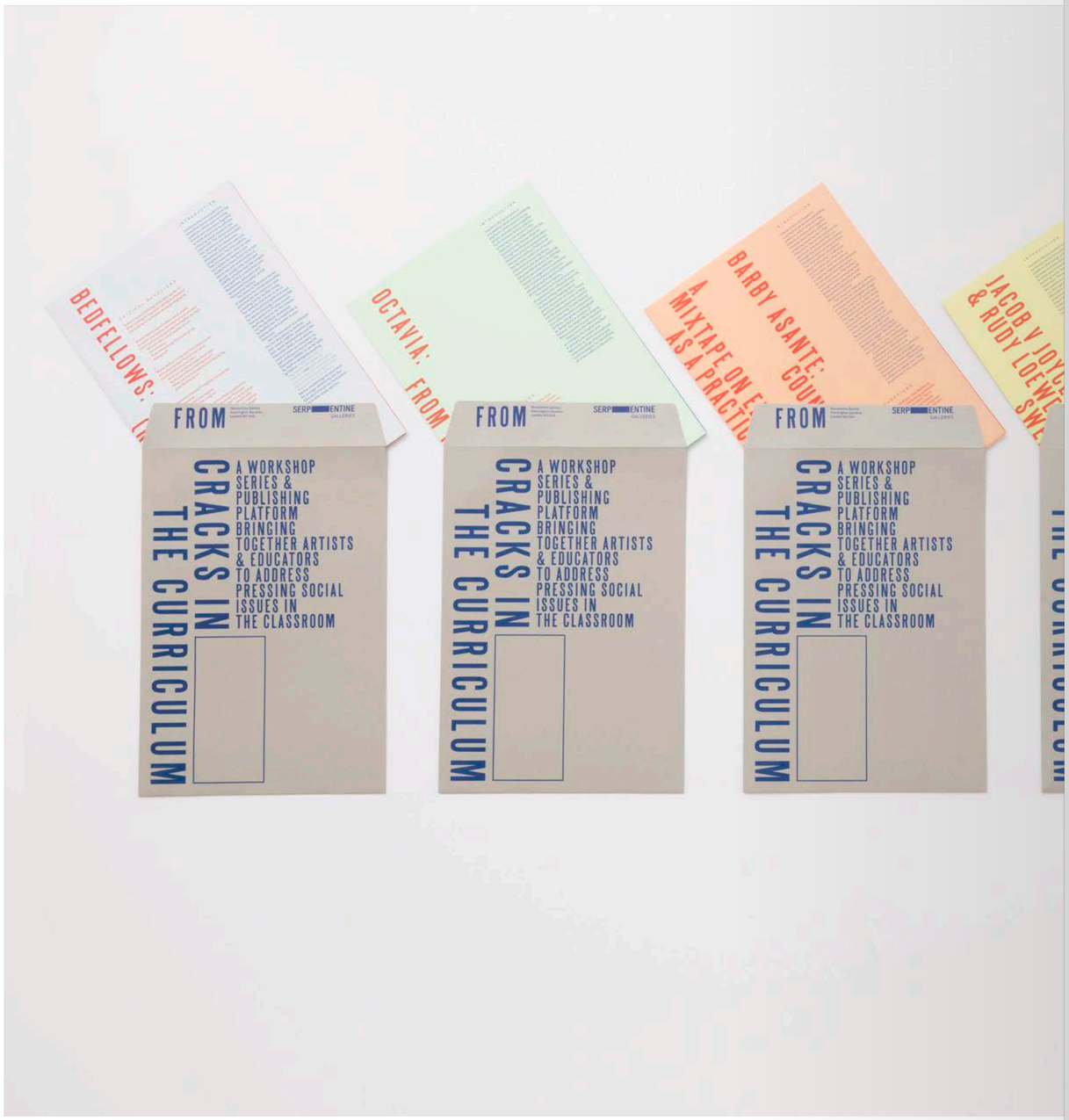
At the same time, recent government guidelines prohibit teachers using 'anti-capitalist' materials in classrooms, raising questions about freedom of speech in schools. What is to be Oneself asks: how can we use art-making to safely explore our own identities and create the blueprint for new relationships and worlds premised on compassion, empathy and humanity?

- How can educational settings find communality and connection and embrace difference?
- What is the potential of creative processes to celebrate difference and create a sense of belonging?

Presented in print and digital versions, the resource features critical questions, creative exercises, sources of support and a short story by Alexis Pauline Gumbs. It folds out into a poster designed by Jade de Montserrat which combines a quote from the 19th century abolitionist Sojourner Truth with the Progress Pride flag. This juxtaposition stresses how historical struggles can provide sustenance for contemporary campaigns. Teachers are invited to place this poster in the classroom and reflect on which voices are legitimised and which voices are silenced in the classroom. The artist created a selection of music to accompany Cracks in the Curriculum: What is it to be Oneself? and a series of recommendations for further study.

Cracks in the Curriculum #5: *What is it to be Oneself?* By Jade de Montserrat, 2024. Serpentine Education. Design: In the shade of a tree. Photo: © readsreads.info

Cracks in the Curriculum #5: *What is it to be Oneself?* By Jade de Montserrat, 2024. Serpentine Education. Design: In the shade of a tree. Photo: © readsreads.info



RESOURCE DEVELOPMENT PROCESS

The resource was developed through three workshops with UK based educators in state schools and organisers throughout and collectively co-edited with a small group of teachers. Physical copies have been shared with all secondary art teachers in twelve inner London Boroughs (Camden, Greenwich, Hackney, Hammersmith and Fulham, Islington, Kensington and Chelsea, Lambeth, Lewisham, Southwark, Tower Hamlets, Wandsworth and Westminster), a total of 270 schools. Copies were also shared with the 20 Art and Design initial teacher training providers throughout the UK.

"These resources align perfectly with the work we are doing with our student teachers around negotiating the politics of representation in the classroom. I will share them with the whole cohort."

Programme Lead, Art and Design PGCE UCL

"(Cracks in the Curriculum) are amazing resources. It's such a brilliant series."

PGCE Art tutor, Birmingham City University

"I am module lead for our Undergraduate Education Studies module on anti-racist Education Practice and PGCE module on Equality and Inclusion and I have been sharing Cracks in the Curriculum as examples of good practice to our students since I discovered them two years ago. I will continue to share these as such high quality examples of resources are often hard to find and access, especially for free."

Senior Lecturer in Education, South Bank University

Through the evaluation the teachers we spoke to described how the resource addresses a gap in the curriculum and the lack of resources and support they have in order to address inequality and exclusion. All six of the teachers in the evaluation process reported using or planning to use the resource in their classroom. The teachers gave positive feedback about the resource, highlighting the creative exercises, guidance on how to approach discussions with students and opportunities for developing the workshop into a longer project.

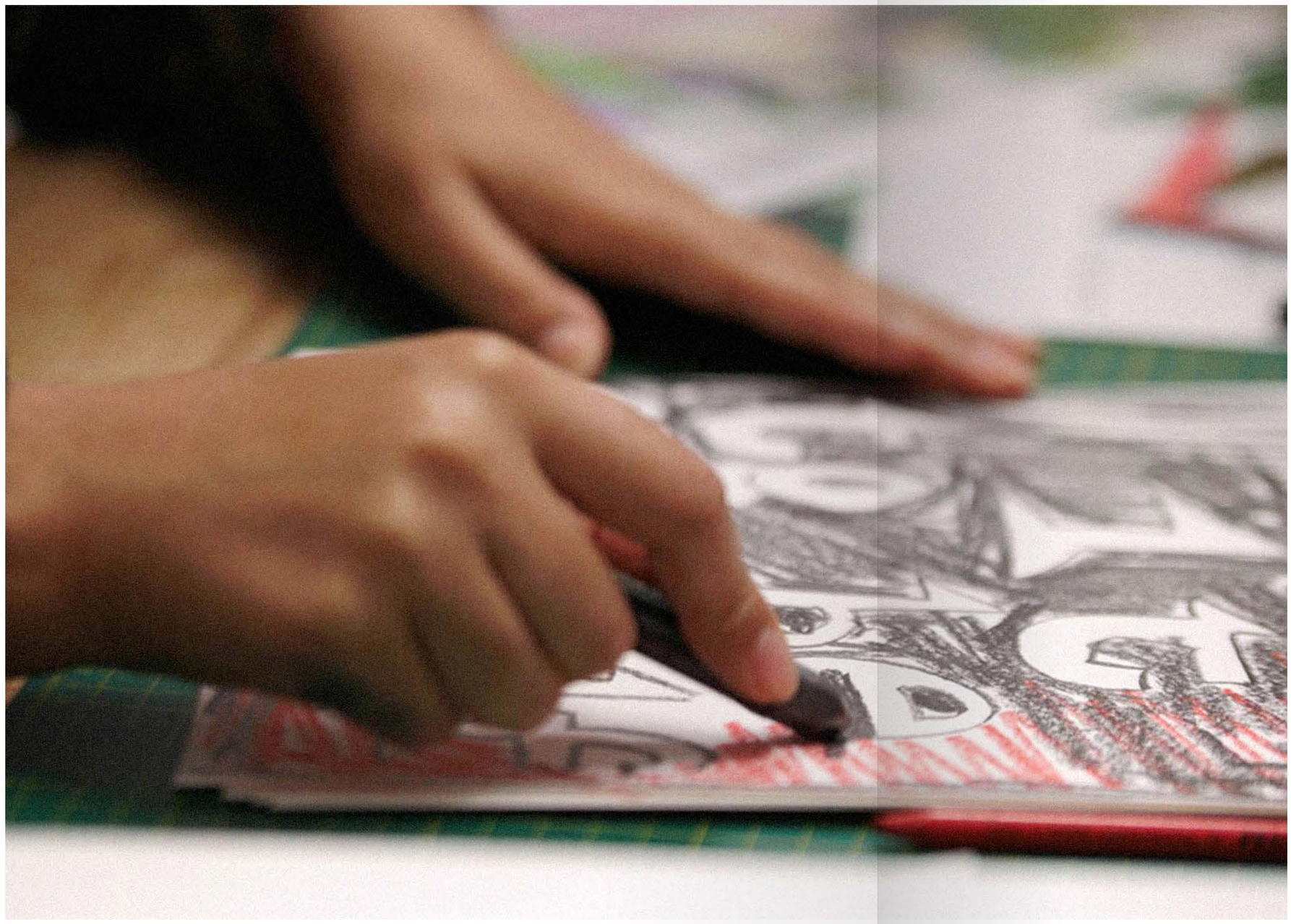
"I can feel there is a gap and we need to try to close that. I feel like there's a lot of work to do in regard to that in regards to identity."

Teacher, London 2024

"You've got some really great ideas here that are tackling the issues that I want to tackle in my classroom. I'm thinking, OK, great. I can actually do this, whereas a lot of the time one of the barriers to doing more kind of profound work in the classroom is just time constraint. You don't have time to do it thoroughly and make it really thoughtfully done. (The resource) is like being helped along and it is just a really high quality resource."

Teacher, London 2024

Cracks in the Curriculum #5: *What is it to be Oneself?* By Jade de Montserrat, 2024. Serpentine Education.



CRACKS IN THE CURRICULUM FILMS AND HUB PAGE

Throughout 2024, the Education team worked with Cracks in Curriculum artists to create a series of films to be presented online and shared with young people in the classroom. In previous workshops, teachers had expressed a desire for video components to complement the Cracks in the Curriculum resources; these artist films provide an introduction to their creative practice, explanations of why they chose to make the resource, reference points for exercises and ideas for further study.

"I think it's really lovely to hear from the artists themselves and the visuals to go alongside them speaking's obviously really helpful."

Teacher 2024

"I feel like it's a really wonderful resource and it's great to see the voice of the artist behind the work."

Teacher 2024

"I think the power of having the people who're actually making artwork in front of them so they could see that they're just like them. Showing them they could become artists when they're older or just open up a door in their mind would be really, really meaningful."

Teacher 2024

Sam Curtis with Portman Early Childhood Centre, 'Which Way Now?' 2018, A Changing Play commission by Serpentine Galleries. Photo: Sam Curtis.

WHICH WAY NOW?

Throughout 2024, the Education team worked with educators and artist Sam Curtis to develop the *Which Way Now?* toolkit, a teacher's resource for developing walks with children in urban environments. Designed to bring schools and neighbourhoods into closer conversation with each other, the child-led walking method presented in the toolkit offers a way to support children in deepening their connection to and understanding of their neighbourhood through an embodied, sensory, relational practice. It encourages adults to work alongside young children, to become more attuned to their thoughts and feelings about place and to consider how we might learn from children to imagine our neighbourhoods otherwise.

Which Way Now? centres the voices and experiences of young children, including neurodiverse and disabled children. Some of the children who shaped the project do not primarily use verbal language to communicate. The project explores how movement, gesture, sensory appreciation and image-making, alongside spoken language, might open a richer dialogue of movement and gesture between adults and children about the places in which they live.

The toolkit emerged from a series of local walks in and around North London led by children aged three, four and five years old, in collaboration with artist Sam Curtis and the Portman Early Childhood Centre. Through the project children were invited to lead a series of walks through the Church Street neighbourhood. Building on an established practice at the centre, priority was given to neurodiverse and disabled children. Artist Sam Curtis worked with the Portman to deepen and extend this walking practice, building on children's lived experiences, and recognising them as producers of knowledge about themselves and their community.

Serpentine Education has collaborated with the Portman, a centre for children aged 0-5 and their families since 2014, through the 'Changing Play' programme. Changing Play builds on Serpentine's ongoing exploration of the role of artists in society, and asks what possibilities might emerge from a long-term and genuine commitment to the everyday realities, hopes and dreams of young children and their families. Over the last ten years, Serpentine Education has commissioned artists to collaborate with people who use the centre as they navigate a decade of austerity measures, hostile environment policies and an ableist education system. Through long-term embedded creative processes artists, children, workers and parents come together to collectively identify and respond to issues and work towards change. The tools that have emerged from the projects are shared through workshops, forums, films, toolkits and publications.

The Which Way Now? toolkit uses an enquiry-based approach, and is guided by questions that include:

- How does walking together create a sense of belonging to a place?
- How might child-led walks support children to develop and deepen their relationships to each other and with the people, plants and animals who live in their neighbourhood?
- How can we support children to walk however they choose, creating space for running, jumping, rolling, skipping and zigzagging, for example?

WELCOMING FAMILIES ON SITE

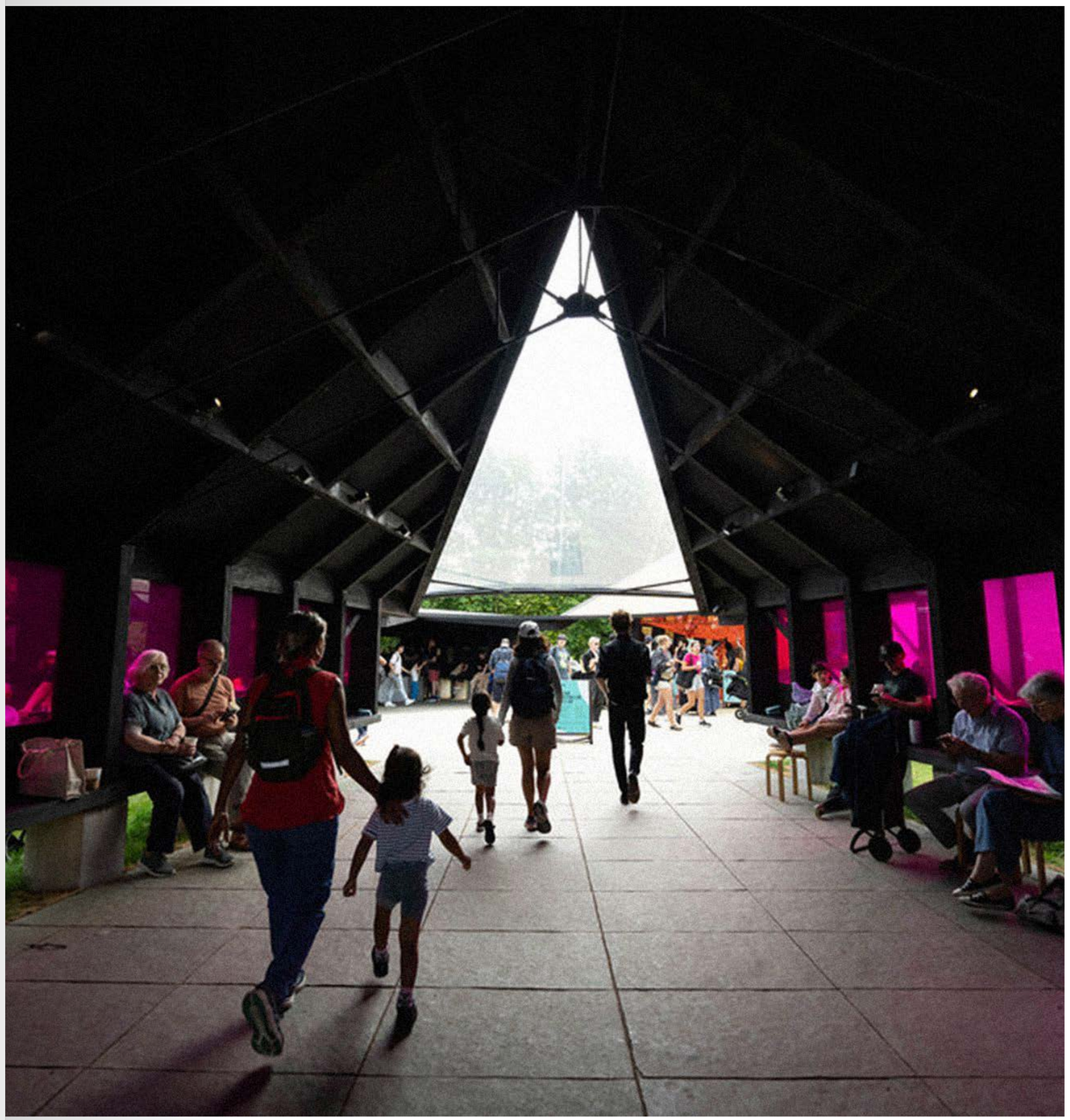
FAMILY FRIENDLY PRINT

In collaboration with Audiences, Serpentine Education developed a new printed guide to welcome families to the galleries, offering ways to navigate the campus and providing tools to engage with Serpentine exhibitions, the Pavilion and our public sculpture programme for Summer 2024. We also developed a series of open-ended creative prompts that aimed to centre children's ways of being in the world, inviting sensory exploration of Serpentine, building families' confidence to explore different parts of the campus, welcoming visitors who are new to contemporary art by centring curiosity, playfulness and imagination rather than prior knowledge and supporting an intergenerational and social experience by encouraging interaction and collaboration between children and adults.

CHILDREN AND YOUNG PEOPLE WORKING GROUP

In Summer 2024, Serpentine Education initiated an internal working group, bringing together colleagues from Audiences, Visitor Experience and Education to improve the experience for children and young people on site. Since July 2024, the group has been meeting regularly, using a framework developed by *Kids in Museums* to map how we can make the Gallery more welcoming, accessible and inclusive for families.

Serpentine Pavilion Family Day 2024. Photo: Harry Richards.



Gathering and workshop at 198 Contemporary Art & Learning for Support Structures, London, 2022.

CIVIC

RADIO BALLADS: SONGS FOR CHANGE

Serpentine Civic developed a new publication: *Radio Ballads: Songs for Change,* which asks *what kinds of collective songs are needed today?* Radio Ballads: Songs for Change takes its name from a revolutionary series of radio programmes broadcast by the BBC from 1957-64, a time of rapid change across the UK. Combining song, music and sound effects with the voices and stories of communities, each original ballad focused on the lived experiences of workers and groups whose voices were otherwise rarely, or never, heard in the media.

"This song is an offering to inspire courage, to move on purpose and with intention. It is inspired by my Caribbean ancestors and all those who have shaped change through the powerful vibrations of sound system culture. This song has a call and response rhythm. You are invited to sing to yourself, sing with loved ones or co-conspirators. Sing for the ancestors or the descendants to come. Sing it as many times as feels good."

Camille Barton

Building on these histories of collective song and storytelling, the publication traces the process of Serpentine Civic Projects in creating four new Radio Ballads over sixty years later (2019-23), with artists Sonia Boyce, Helen Cammock, Rory Pilgrim and Ilona Sagar, in collaboration with carers, organisers, social workers and residents in the London Borough of Barking and Dagenham.

Radio Ballads: Songs for Change centres the voices and experiences of those whose care, through civic, grassroots and informal networks, keeps many of us afloat. Sharing complex and intimate stories of living and working through multiple ongoing crises, the four projects are interwoven with eight songs of collaborative work: *Working In and Against Systems*, *Listening*, *Processing*, *Embodying*, *Dreaming*, *Supporting*, *Connecting* and *Voicing*. Together, they explore how creative collaboration can open new spaces to reflect on experiences of mind/body health, domestic abuse, terminal illness, grief and end-of-life care, while also nurturing interdependence and collective healing.

By exploring new possibilities for gathering and organising together, Radio Ballads: Songs for Change asks: *What kinds of collective songs are needed today?* The book was launched with a day of readings and music at Valence Library in Dagenham, bringing together the many collaborators who helped initiate and shape the songs within its pages.

Radio Ballads Songs for Change © Matthew Ritson.

SUPPORT STRUCTURES FOR SUPPORT STRUCTURES

The second iteration of the *Support Structures for Support Structures* programme took place in 2024. The fellowship offers an unrestricted grant to individual artists and collectives across the UK, alongside a support network and timely mentoring sessions tailored to a pivotal moment in their careers. The 2024 recipients were Ashley Holmes, Janie Doherty, Roo Dhissou, Taey Iohe, and the co-founders of Noisy Women Present: Faradena Afifi, Maggie Nicols, Gwendolyn Kassenaar and Marion Treby.

The programme supports artists who have demonstrated a commitment to experimenting with and producing projects that have an impact on their communities and address social urgencies. Support Structures for Support Structures was conceived in 2021 in collaboration with Pavilion architect Sumayya Vally and Amal Khalaf, Serpentine's Civic Curator and with support from artist Lynette Yiadom-Boakye. Given the scale and visibility of the Pavilion commission, Vally recognised its potential to be life-changing and wanted to extend that impact to other artists.

The fellowship is grounded in the history and ongoing work of Serpentine's Education and Civic programme, which supports artists in working with people and communities across London to engage with the complexities of social change. Recognising that many creative practitioners working in community-based practices require sustainable support, often through grant initiatives or institutional partnerships—the fellowship was designed to help address this barrier by creating new platforms for exchange.

Support Structures recognises that interdisciplinary artistic practices that centre collaboration with communities, often extend beyond traditional definitions of art. These practices are typically experienced through in-depth processes and public interventions, becoming opportunities to rethink cities and neighbourhoods, challenge our understanding of how knowledge is shared, and explore new models for creative economies.

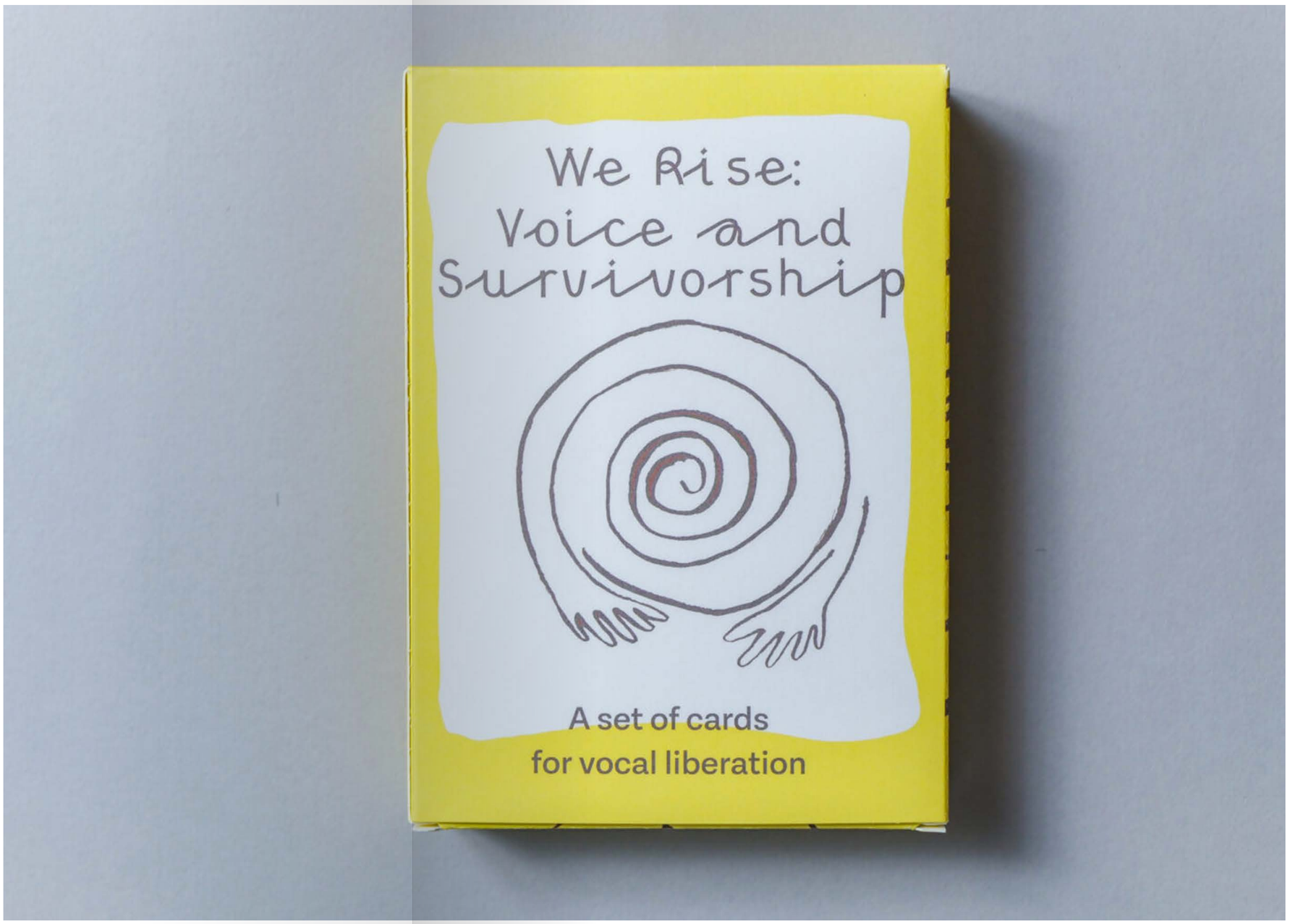
Camila Bañol Montoya.

WE RISE: VOICE AND SURVIVORSHIP

We Rise: Voice and Survivorship is a toolkit developed by Serpentine Civic with vocal practitioner Marged Siôn in collaboration with the We Rise Hub in the London Borough of Barking and Dagenham. Following a two-year collaborative process, the group created the toolkit, sharing their experiences and exercises with other survivors, organisers and practitioners working towards futures free from violence.

The resource draws on voice as an embodiment practice to reclaim voices, reconnect with bodies and reshape self-perception and storytelling. The toolkit addresses the impact of trauma on one's ability to express needs and desires and offers embodied ways to listen and imagine collective futures.

We Rise emerged in response to over thirteen years of significant cuts to survivor services, which have made it increasingly difficult for women to leave dangerous situations and heal from trauma. Championing community and survivor-led approaches, the project offers a trauma-informed embodiment practice not typically accessible through public services. It launched at the Women's Museum in Barking in June 2024

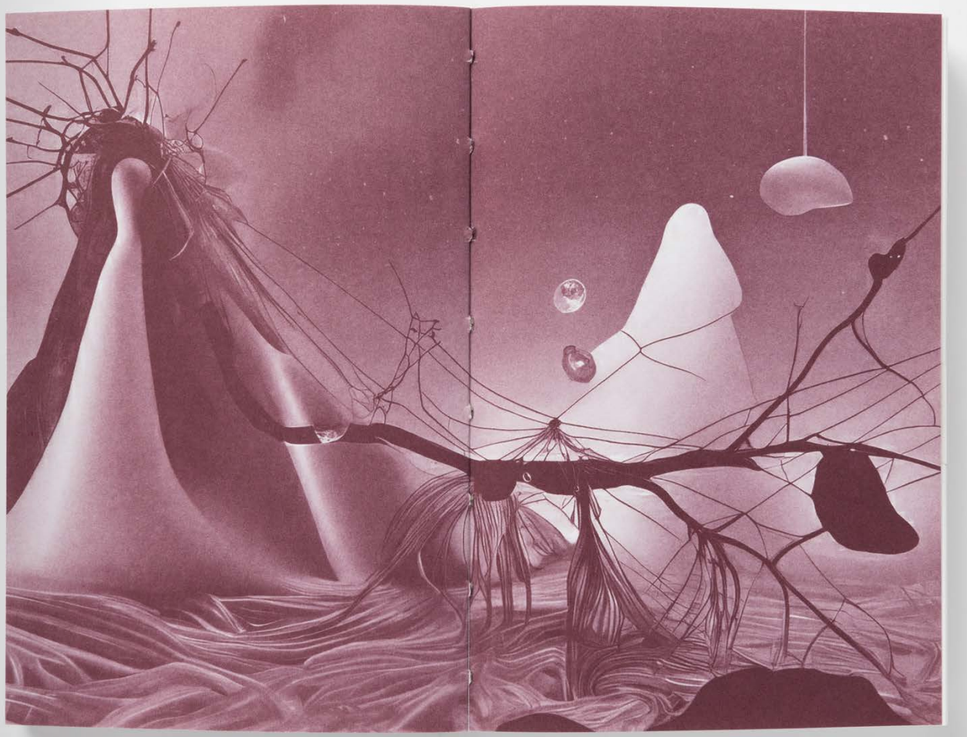


We Rise Voice and Survivorship resource. Commissioned by Serpentine Civic in collaboration with We Rise Domestic Abuse Hub. Photo: Matthew Ritson.

ARTS TECHNOLOGIES SECTOR LEADERSHIP

Serpentine's artist-led programme proposes critical and interdisciplinary perspectives on the role of emerging technologies. As we stand at the brink of the next technological revolution, Serpentine is committed to supporting new experiments in art and technology, challenging and shaping its role in our cultural and social landscape. We work with artists to produce new works that consider emerging technologies as a medium, a tool or a topic that can operate beyond the gallery walls. Through exploring artificial intelligence, blockchain, robotics and drones, biotechnology and immersive technologies, our Arts Technologies programme examines the critical impact of these innovations on the way we work, think and collaborate.

Photo credit: Lewis Rhodes & © Photo: readsreads.info



ARTS TECHNOLOGIES

Serpentine's Arts Technologies programme explores the impact of technology through art, research and experimental projects. It supports artists to produce projects that use advanced technologies. It brings together people working in art, technology, law, policy and academia to share knowledge and develop new ideas about technology and society. Areas of focus include blockchain, artificial intelligence and video games.

R&D PLATFORM

Serpentine's Research and Development Platform is a space where our institution's 'back-end' (operations, protocols, in-built values) and 'front-end' (what we produce) are brought into experimental realignment. In today's environment of hyper-production and accelerated change, arts organisations need a reflexive space that allows for thoughtful and conscious advancement. Historically, art has frequently taken the form of social risk-taking and thus an undercover engine of 'innovation', presenting a distinctly different paradigm for innovation to the fields of science and technology. Meanwhile, the importance of arts organisations as scalable sites for dedicated artist-led research and development is only now becoming apparent.

The R&D Platform at Serpentine develops organically from the organisation's long-standing commitment to advancing new forms of cultural production. It is built on interoperable modules that manifest themselves in capacity-building workshops for the wider sector, roundtables and summits, bringing experts from different fields to develop an art-field specific view on innovation and precedent-setting artworks that challenge conceptions of what art is and where the boundaries of art's impact lie.

Some of the questions guiding the development of the R&D Platform include:

- *How can art institutions become better at identifying and harnessing their evolving capabilities?*
- *What will the core values of cultural production be in 2050?*
- *How can greater focus on infrastructural care and design build a more resilient and socially significant cultural field?*
- *What can the full stack of contemporary artistic production (i.e., all stages of a project's development) teach arts organisations and other fields about innovation?*
- *What new organisational processes would be required for the art field to develop more meaningful and long-term relationships with other fields invested in seeking answers to today's most challenging questions?*
- *How does the art field claim an active position in shaping future technologies that yield significant impact on contemporary and future societies?*

Recent labs have included *Legal Lab*, led by Alana Kushnir, Director of Guest Work Agency, *Blockchain Lab*, led by Ruth Catlow, Co-Founder and Co-Director of Furtherfield and *DECAL DeCentralised Arts Lab* and Penny Rafferty, Artist; *Creative AI Lab*, led by Eva Jäger, Curator, Arts Technologies and Creative AI Lead and Dr Mercedes Bunz, Professor of Digital Culture & Society, at King's College; *Synthetic Ecologies Lab* led by Yasaman Sheri, Creative Director and Designer. Although emerging from Serpentine, the R&D Platform is a constantly growing community of individuals and organisations without whom it would not be a reality.

FUTURE ART ECOSYSTEMS

Future Art Ecosystems (FAE) emerged from a need to inform organisational development in the arts, with a specific focus on ecosystem design for art and advanced technologies (AxAT). While there is a rich discursive space that revolves around art's critical interventions into contemporary technologies such as AI, blockchain and immersive technologies and their mainstream narratives, a dedicated focus on operational and infrastructural conditions for supporting and developing AxAT has been largely lacking. Since 2019, FAE has brought together and platformed the voices of leading artists, technologists, cultural organisations and civic actors, whose efforts are directed towards building new systems that can drive both organisational and creative innovation.

ANNUAL STRATEGIC BRIEFING

Arts Technologies' annual publication, *Future Art Ecosystems* (FAE), focuses on the implications of different technologies for art and cultural organisations. FAE briefings identify the dynamics and opportunities within emerging technology spaces and offer a roadmap for building 21st-century public cultural infrastructure. Past publications have accurately predicted a variety of phenomena that now dominate the art and technology landscape, from the changing role of art patronage with the expansion of the tech sector to emergence of a new artist-led technological and commercial practice (FAE1), and the use of the art space as a test case for new technology-driven economic and governance models (FAE3).

FUTURE ART ECOSYSTEMS 4: ART X PUBLIC AI

In March 2024, Serpentine Arts Technologies released the fourth volume of the annual strategic briefing, *Future Art Ecosystems 4: Art x Public AI* (FAE4). The publication focused on the emerging landscape of AI technologies as they impact the creative economy and society at large. With insights from leading voices in art, tech industry and government policy, this publication maps the risks and opportunities in building and integrating various elements of AI systems within the cultural domain. The publication also offers conceptual tools for practitioners and organisations to navigate this technological landscape and to develop pragmatic approaches to creative and organisational strategies. In 2024/25, the FAE team focused on advocacy while building on FAE4's recommendations and the ongoing research of the Creative AI Lab to develop a prototype R&D project that was embedded within the 2024/25 Arts Technologies exhibition, *The Call* by Holly Herndon and Mat Dryhurst. This project was called the *Choral Data 'Trust' Experiment*.

CHORAL AI DATA 'TRUST' EXPERIMENT

In June 2024, 15 UK choirs participated in *The Call,* recording performances from a songbook composed by Holly Herndon and Mat Dryhurst to create a choral dataset for AI training. This dataset was used to train AI models featured in the artists' exhibition at the Serpentine from Autumn 2024 to Winter 2025.

With both the dataset and models now available, they have the potential to serve additional purposes and benefit a broader range of users. The Chora AI Data 'Trust' Experiment involved establishing a trusted data intermediary - a novel structure to foster a more balanced negotiation of interests between training data stakeholders, model developers and users who wish to build upon the models and their outputs.

PIONEERING A TRUSTED DATA INTERMEDIARY FOR AI MODEL TRAINING IN THE CULTURAL SECTOR

Through a hands-on experiment, Future Art Ecosystems established the first trusted data intermediary within a cultural organisation. Serpentine Arts Technologies collaborated with artists Holly Herndon and Mat Dryhurst, partnering with the Centre for Data Futures at King's College London, *RadicalxChange*, AWO and Keystone Law to create a legal and governance framework that enables responsible data stewardship for AI training. This pioneering work has yielded valuable insights into developing collective governance for training data, particularly regarding participatory decision-making challenges and legal constraints.

The findings fall into two key categories:

- Best practices for AI training dataset development, including the appointment of a Data Steward to facilitate participatory governance for both The Call project and future AI development.
- Leveraging data rights, intellectual property frameworks, and intermediating entities as tools for collective empowerment within the AI ecosystem.

The Call, Holly Herndon and Mat Dryhurst with sub, Serpentine, 2024. © Leon Chew.

THE UK CHORAL AI DATASET

The UK Choral AI Dataset is an audio dataset curated and produced by the Serpentine Arts Technologies team as part of The Call commission by Holly Herndon and Mat Dryhurst. The dataset was created to train and fine tune generative audio models for the exhibition as well as other potential downstream usage outside the project. The data collection methods were designed to create a unique and rich dataset which may be useful for a wide range of audio tasks. The dataset:

- Contains 483 recordings of performances of vocal exercises and compositions devised by Holly Herndon and Mat Dryhurst
- Is licensed for ML research and development and is GDPR compliant
- Represents choral outputs of 15 UK-based choirs
- Includes the stereo mixes from the different microphone sources, a main mix and the isolated mono recordings from each microphone
- Is available in three segments: Complete WAV, Complete Ogg and Preview Ogg
- Can be requested on *Hugging Face* – a platform where the AI community collaborates on AI models, datasets and applications

CHORAL DATA 'TRUST' EXPERIMENT WHITE PAPER

In February 2025, the *Choral Data 'Trust' Experiment White Paper: Prototyping a GLAM Trusted Data Intermediary for Public Interest AI* written by Victoria Ivanova, R&D Strategic Lead and Jennifer Ding, Co-director, Boundary Object Studio was published, presenting the findings from the project. This research was also presented at:

- *New Solidarity for an AI-Disrupted Economy*, organised by Global Solutions Initiative, the Sciences Po Technology and Global Affairs Innovation Hub, and the RadicalxChange Foundation.
- Centre for Data Futures Summit, King's College London
- Developing Data Trusts in Practice: A Data Trusts Stakeholder Event, 21 May 2024, RIBA
- *AI Fringe 2025: Supporting creative futures in arts, culture and AI*, 11 Feb 2025. London. Alongside the AI Action Summit in Paris hosted at the British Library Knowledge Centre
- *NeurIPS 2024: Workshop: Generative AI and Creativity:* A dialogue between machine learning researchers and creative professionals
- *AI Impact Alliance: Art-Laws 2025 Exhibit & Insights:* AI Meets Art and Creativism
- London Data Week 2024

The white paper is publicly available on *Zenodo*, an online platform for open science. As of 31 March 2025, the white paper has been downloaded 1396 times.

Serpentine was able to submit a response to the UK Government's Copyright and AI Consultation and was invited to submit to a further consultation on Data Intermediaries through the Department for Science, Innovation and Technology.

AI ART BEYOND THE GALLERY: EXPLORING THE CAPACITY OF CULTURAL INSTITUTIONS TO IMPACT TECH POLICY: BRAID FELLOWSHIP WITH KING'S COLLEGE LONDON

Dr Mercedes Bunz, Professor of Digital Culture & Society, and co-founder of Serpentine's Creative AI Lab was awarded a *BRAID Fellowship* by an AHRC funded programme dedicated to integrating Arts and Humanities research into the Responsible AI ecosystem, as well as bridging the divides between academic, industry, policy and regulatory work on responsible AI. The project investigates how a cultural institution's experimentation with AI can inform public policy. It looks at how artistic AI research can be shared beyond the gallery to influence government policies and lead to a broader and more humane understanding of AI. The project was instrumental in initiating a dialogue with policymakers and civic initiatives, specifically relating to the Choral Data 'Trust' Experiment.

EVENTS

PUBLIC AI:
A VIEW FROM CULTURE'S 'BORING REVOLUTION'

Warsaw, Poland

17 October 2024

A public presentation on Future Art Ecosystems 4 by Victoria Ivanova (Arts Technologies), was delivered as part of an evening exploring the impacts of AI, hosted by the Open Future Foundation, a think tank with a mission to reimagine and reframe openness by addressing power-related issues and the imbalances they can create.

Audience: 50

ART X AI:
COLLECTIVE INTELLIGENCE, COLLECTIVE GOVERNANCE

Science Gallery

24 October 2024

Can we imagine a fair AI, and if so what parts need re-imagining? Can collective governance be a way to build more supportive structures for AI projects? Current concerns about AI and creativity often revolve around training data, which is scraped and extracted from the internet to train AI models. This may empower developers but often overwrites the interests of data creators. However, data grows in value when joined and combined. Likewise, the power of voice grows in an ensemble. The Serpentine exhibition, *The Call*, by artists Holly Herndon and Mat Dryhurst in collaboration with 15 choirs from across the UK explored the parallels between collective voice and collective data, in this case the choir recordings. This event presented and introduced the Choral Data 'Trust' Experiment run with the choirs. In discussion with Serpentine's curators, the artists, and the data intermediary, the event explored how the making of the exhibition envisioned protocols and materials for the creation of AI models differently.

Panel speakers included Jennifer Ding, Co-director, Boundary Object Studio; Mat Dryhurst, artist; Victoria Ivanova, R&D Strategic Lead; Eva Jäger, Curator, Arts Technologies & Creative AI Lead; Aidan Peppin, Policy & Responsible AI Lead, Cohere for AI Research Lab and Mercedes Bunz, Professor of Digital Culture and Society, King's College London.

Audience: 100

FROM THEORY TO PRACTICE:
BUILDING TOMORROW'S DATA INFRASTRUCTURE FOR PUBLIC AI

14 January 2025

As part of *The Call*, a project with artists Holly Herndon and Mat Dryhurst, at Serpentine North, the institution's research arm, *Future Art Ecosystems*, hosted a data governance experiment and developed a Trusted Data Intermediary framework, which is being put into practice. Designing for responsible data stewardship that serves cutting-edge AI development and diverse societal needs is one of the most urgent problems of our moment. How can we expand data governance beyond 'opting in' and 'opting out' of AI training? What legal mechanisms can help us achieve a fairer but more streamlined data infrastructure for AI development? What practical steps can organisations take to become 'trusted data intermediaries', in culture and beyond?

Panel speakers included Alasdair Taylor, Keystone Law; Alex Lawrence-Archer, AWO Agency; Cullen Miller, Spawning; Jack Hardinges, Data Empowerment Fund; Jennifer Ding, Data Steward, Choral AI Dataset and Victoria Ivanova, Serpentine Arts Technologies.

Audience: 81

RESEARCH PHASE FOR FUTURE ART ECOSYSTEMS 5: ART X CREATIVE R&D

With the growth of the art and technology ecosystem over the course of the last decade, ‘creative R&D’ has been gaining traction as a self-standing area of artistic and institutional activity. The fifth volume of *Future Art Ecosystems 5: Art x Creative R&D (FAE5)*, planned for release in May 2025, maps out this evolving space and makes recommendations as to how the cultural sector, creative industries, civic technology and policy contribute to its development. FAE5 explores the impacts and public value that R&D can have as a major aspect of cultural production by demonstrating the R&D potential of artistic production processes as a vital space of societal experimentation with advanced technologies. Over the course of 2024/25, the FAE team undertook 35 interviews and three roundtables focused on policy, industry and R&D production in order to develop insights and strategies for the sector and beyond.

Photo credit: Lewis Rhodes & © Photo: readsreads.info

COMMUNITY DEVELOPMENT

R&D PLATFORM NEWSLETTER

Ongoing

The R&D Platform newsletter is dedicated to communicating the Arts Technologies programme, sharing relevant information and opportunities from the wider sector as well as growing the Future Art Ecosystems community. In 2024/25, subscribers grew by 10%.

FUTURE ART ECOSYSTEMS

Quarterly Community Call
Ongoing

Quarterly community calls take place online and offer an opportunity for the Arts Technologies team and our wider network to share work-in-progress and to receive feedback from the international art and technology community.

ARTS TECHNOLOGIES TWITCH CHANNEL

Ongoing

The Arts Technologies Twitch channel, launched in July 2021, hosts live, interactive conversations and projects with artists, thinkers, collaborators and co-conspirators from our R&D Labs, Arts Technologies network and a growing audience.

DOCTORAL RESEARCH COLLABORATIONS

Ongoing

The Arts Technologies programme at Serpentine supports and facilitates both practice-based and academic doctoral research projects in collaboration with leading research centres and universities. In 2024/25, two PhDs were awarded to research undertaken at Serpentine:

- Alasdair Milne, PhD in Digital Humanities: Engineering a concept of collaboration for machine learning art practice, awarded by King's College London
- Victoria Ivanova, PhD in Creative Technologies: Infrastructural Praxis: A New Model for Art & Technology Curation and Organisational Innovation, awarded by London South Bank University

Spawn pictured on top of the piano. Left to right: Roman Ole, Evelyn Saylor, Jules LaPlace, Holly Herndon, Josa Peit, Mathew Dryhurst and Albertine Sarges. Phot: Boris Camaca, 2019.

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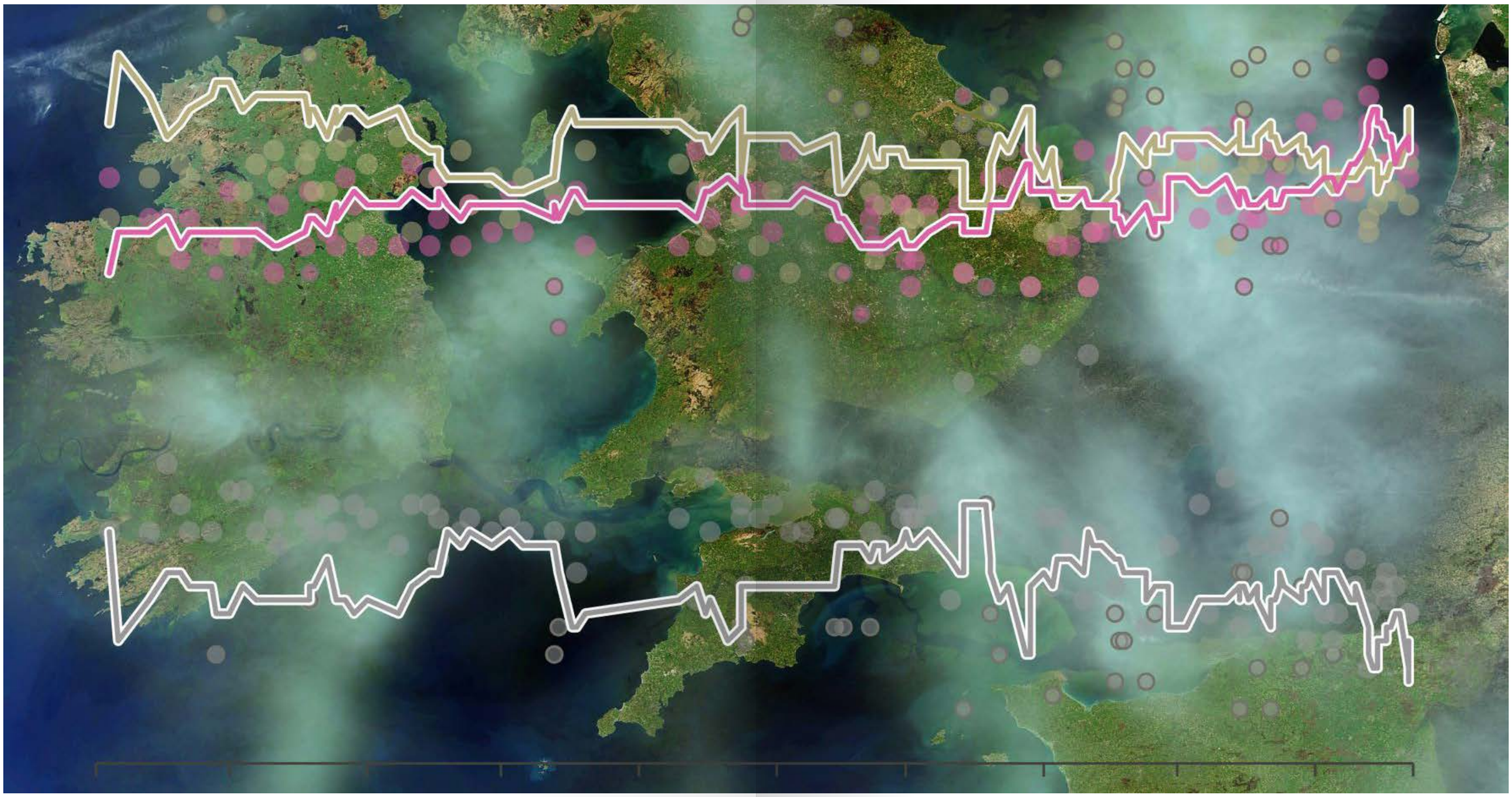

BEYOND CULTURES OF OWNERSHIP

Beyond Cultures of Ownership is an ever-evolving R&D project and global community of artists, researchers, activists, technologists and policymakers exploring the role of art and culture in reconfiguring ownership. It is part of an ongoing collaboration between Serpentine Arts Technologies and RadicalxChange, dedicated to nurturing a space where art and culture meet civic activism and techno-social experimentation. Growing from the research and findings of *Future Art Ecosystems 3: Art x Decentralised Tech* (2022), which investigated the possibilities of developing new ownership and distribution models by leveraging blockchain technologies, Beyond Cultures of Ownership has led to the development of the following projects.

PARTIAL COMMON OWNERSHIP (PCO)

A flagship R&D project, PCO is a new stewardship system for art developed by Serpentine Arts Technologies and RadicalxChange. Its aim is to allow artists, communities and holders of art to create structures of shared ownership and value distribution. In 2024/25, activity included:

RELEASE OF FAIRCLOUDS BETA

Fairclouds, a prototype PCO project developed in collaboration with the Aerocene Foundation, founded by artist Tomás Saraceno. Initiated as part of the exhibition *Tomás Saraceno: Web(s) of Life* in 2023 at Serpentine, Fairclouds is a collective, intergenerational artwork made with and for the communities of Salinas Grandes and Laguna de Guayatayoc. Over 750 crowd sourced drawings imaged on cloudscapes have been contributed as part of Saraceno's exhibitions at Serpentine, Tanya Bonakdar Gallery in LA and Red Brick Art Museum in Beijing, as well as online via a dedicated repository. The PCO stewardship system is integrated into the artwork as a mechanism for raising funds to support the Indigenous Communities of Salinas Grandes and Laguna de Guayatayoc in Jujuy, Argentina as they fight to preserve their environmental and cultural ecosystems in the face of lithium extraction.

RELEASE OF PCO PROOF-OF-CONCEPT

October 2024

Serpentine Arts Technologies has developed an online tool that enables diverse communities to learn about PCO and experiment with how it functions. This educational proof-of-concept tool serves as a foundation for further PCO collaborations with artists CROSSLYCID and Danielle Brathwaite-Shirley, as well as Refraction DAO, Artdao collective and curator Alice Scope.

STEWARDSHIP TOOLS

Stewardship Tools is a collaboration between Hurry Up We're Dreaming, Serpentine and RadicalxChange. It is a series of stories about responsible distribution to inspire innovation guides created in dialogue with the release of the Partial Common Ownership (PCO) proof-of-concept.

EVENTS

PCO TALK & WORKSHOP FWB FEST

Idyllwild, California
1 August 2024

Since 2022, FWB FEST has provided the backdrop for creatives and technologists to converge for a weekend that's equal part emerging tech conference and music festival. Serpentine Arts Technologies' presentation of PCO was part of a select line-up of talks and workshops. Speakers: Victoria Ivanova and Kay Watson, Arts Technologies and Matt Prewitt, RadicalxChange.

Audience: 80

PCO PRESENTATION DWEB CAMP

Camp Navarro, California
18 August 2024

The goal of DWeb Camp is to create a collaborative space for people to connect, learn, share and have fun as the community works towards building a better, decentralised web. Serpentine Arts Technologies presented PCO as a critical contribution to nurturing infrastructure based on the principles of trust, human agency, mutual respect and ecological awareness. Speakers: Tommie Introna, Arts Technologies, Barry Threw, Gray Area, Matt Prewitt, RadicalxChange.

Audience: 30

Google AI Roundtable March 2024.

CREATIVE AI LAB

Creative AI Lab is a collaboration between the Serpentine R&D Platform and the Department of Digital Humanities, King's College London. From artistic practice, new approaches to technical and narrative aspects of machine learning/ artificial intelligence (AI/ML) emerge, continuing a lineage of artistic endeavours building/ critiquing computational systems both as tools for communication and analysis. Since 2019, the Creative AI Lab has been a space for long-term research into artistic practices (and their attendant collaborators) working with AI/ML. By focusing on the 'back-end' environment of artistic production, the Lab uses artistic practice and prototyping to speculate on the systemic impacts of emerging tools, systems and infrastructures both within the arts and humanities but also, importantly, in terms of wider public interest.

The Lab is run by:

- Professor Mercedes Bunz - Department of Digital Humanities, KCL
- Dr Daniel Chávez Heras - Department of Digital Humanities, KCL
- Eva Jäger - Arts Technologies, Serpentine
- Dr Serena Iervolino - Culture, Media and Creative Industries, KCL
- Alasdair Milne - LAHP PhD Researcher, Department of Digital Humanities, KCL
- Professor Joanna Zylinska - Department of Digital Humanities, KCL

Activity in 2024/25 included:

RELEASE OF THE PUBLICATION: UNDER THE CLOUD: INFRASTRUCTURAL FIELD RESEARCH IN SOUTHWEST CHINA

In 2024/25, Serpentine released the publication: *Under the Cloud: Infrastructural Field Research in Southwest China*. This stemmed from a trip by a group of artists, curators, media theorists and anthropologists to Guizhou in May 2023. The province is one of the eight national 'big data hubs' under the '*Data in the East, Computing in the West*' programme - the Chinese strategic approach to data that aims to leverage the distinct advantages of each region toward technological growth. The group, led by curator Iris Long and artist HE Zike, visited key sites of computational infrastructure (the hardware, software, and networking components that collectively enable computers to run and process data) that have emerged in Guizhou province over the last decade.

These explorations investigated the real-world implications of techno-industrial policy that increasingly aims to optimise data and computing capabilities to adopt artificial intelligence. For Iris and Zike, the goal is to develop and test a fieldwork methodology for artists within infrastructural studies - a discipline that draws from technology, ethnography and environmental studies. The week-long trip, documented in a new publication (in English and Chinese) published by Serpentine Arts Technologies in 2024/25 that shared details from the trip including this fieldwork and written reflections by the participants.

Participants were Cao Fei, Liu Chuang, Kevin Ziyu Liu, Payne Zhu, Shi Qing, Wang Hongzhe, Xu Haomin, Yu Weiying, Zhou Tao, Zhao Xiaoxiao, Eva Jäger, Xu Chuan, Tim Zuo and Gary Zhexi Zhang.

BLOCKCHAIN LAB

Since 2017, Blockchain Lab has supported network development between visionary artists, cultural workers, blockchain entrepreneurs, as well as local initiatives, communities, institutions and businesses to foster new translocal and transnational systems and an ethos of global cooperation within the arts.

The first series of events ran in 2017/18 in collaboration with the Goethe Institut London, with international artists, engineers, crypto-economists, musicians, technologists and theorists joining forces to understand how blockchain technologies could enable a critical, sustainable and empowered culture. This was followed in 2019 by the *Blockchain and Art Knowledge Sharing Summit UK* in collaboration with *Digital Catapult*, which examined the cultural sector opportunities available for working with blockchain technologies. 2022 saw the conclusion of a five-year research project, led by Ruth Catlow and Penny Rafferty, with the publication of *Radical Friends: Decentralised Autonomous Organisations and the Arts*, in partnership with the Goethe Institut.

In 2024/25, the Blockchain Lab advanced the next phase of its work, currently focused on R&D for a prototype project. This initiative will develop the protocols to regenerate city art ecosystems by creating new pathways for exchanging value both translocally and within local communities, with production planned for 2025/26 and public outputs in 2026/27. The project is led by Blockchain Lab Co-Principal Investigators Ruth Catlow and Penny Rafferty. Its mission is to establish processes, expertise and translocal exchange that enable art patrons and institutions to direct resources into the hands of cultural communities in evolving global cities, thereby centring local cultures, urgencies and social practices, whilst building new translocal exchange systems.

ARTS TECHNOLOGIES COMMISSIONING

Serpentine's artist-led Arts Technologies programme develops contemporary artworks with artists that focus our attention on emerging technologies as a medium, tool or topic that can operate beyond the gallery walls through which the Arts Technologies team supports advanced production, development, distribution and engagement. Each commission aims to expand how we understand the effect of technologies on artistic and cultural practice today while having broader societal impact; forging connections with industry, academic, policy and civic technology organisations to deepen the impact of art and technology practices.

With the development of Holly Herndon and Mat Dryhurst's project, Serpentine Arts Technologies led on many aspects of the project including:

- The UK Choral AI Dataset Tour: developing a recording protocol and travelling the UK to record 15 choirs who became the basis of the UK Choral AI Dataset which ensured that each choir had a voice in how their data is used in the long-term.
- The Choral Data 'Trust' Experiment White Paper shared learnings with other fields including policy and data governance.
- All Media is Training Data, a publication that shared knowledge from 10 years of Herndon and Dryhurst's practice while contextualising this practice in terms of the impact of creative R&D and art and technology beyond the cultural field.

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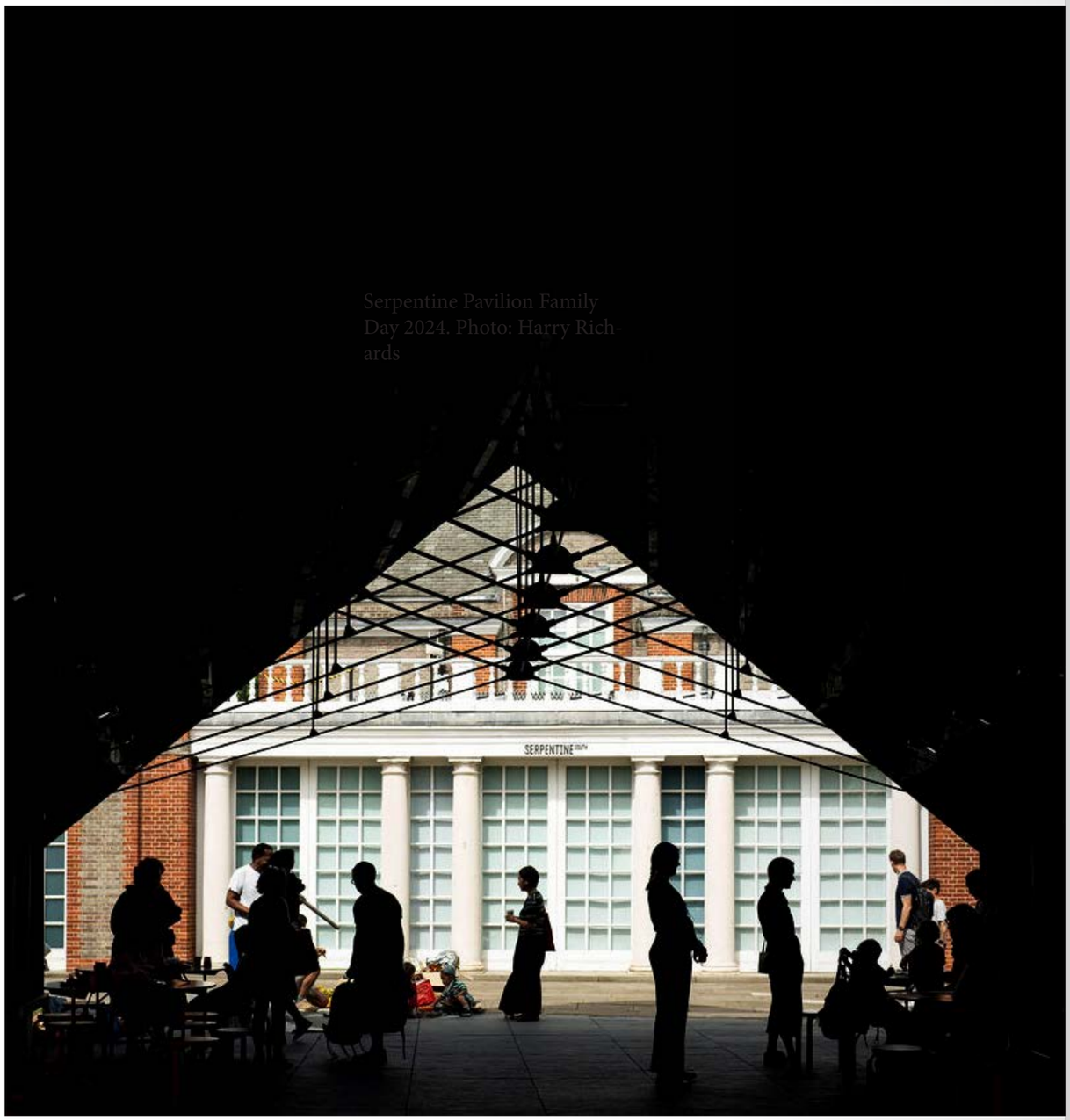
Serpentine Pavilion Family Day 2024. Photo: Harry Richards



Serpentine Pavilion Family Day 2024. Photo: Harry Richards

WELCOMING A BROAD & DIVERSE PUBLIC

In 2024/25, Serpentine welcomed 886,507 physical visitors representing an increase of 31% vs 2023/24, driven by strong attendance across exhibitions, the Pavilion and public art. Digital users reached 817,122, an increase of 7.6% vs 2023/24, due to increased engagement on Instagram, TikTok and free-ticketing increasing sign ups to our newsletter.

PHYSICAL VISITORS

A total of 886,507 people experienced Serpentine's programme of exhibitions, the Pavilion and public art programme in 2024/25, exceeding our target of 718,163 and reaching +123% of our goal for the year.

Our summer exhibitions saw particularly strong attendance, outperforming the previous year. Yinka Shonibare's *Suspended States* attracted 37.8% more average daily visitors than Tomás Saraceno's 2023 exhibition. Judy Chicago's *Revelations* attracted 40.7% more average daily visitors than Gabriel Massans' 2023 exhibition. The Serpentine Pavilion 2024 by Minsuk Cho, also saw a notable rise in attendance, a 46.4% increase in average daily visitors compared to the 2023 Pavilion. New marketing strategies, such as targeting local boroughs and investing in influencers, as well as audience first initiatives such as special late exhibition openings in partnership with media partners or family days, have significantly helped to attract new and broader audiences. We also saw a high rate of return visits, with many guests returning within a 12-month period, demonstrating the enduring appeal and impact of our programme.

Serpentine also diversified who came to the exhibitions, welcoming more families, young people and global majority audiences. The family audience expanded considerably this year, with 17.5% of gallery visitors attending with children. This was supported by a combination of targeted efforts, including collaborations with family influencers, focused digital advertising, and leaflet distribution in local neighbourhood venues. Dedicated family-friendly programming and resources, such as printed and digital family guides and a Pavilion Family Day, were key drivers of this engagement. We also welcomed a diverse audience, with 19.3% of our visitors from overseas, with summer and Frieze Week remaining key moments that attract international tourists to our park-based location.

Onsite we saw strong engagement from our visitors on Bloomberg Connects. From July to October, we recorded 1,741 guide starts and significant foreign-language engagement. In August, Serpentine ranked among the top 20 performing institutions on Bloomberg Connects globally.

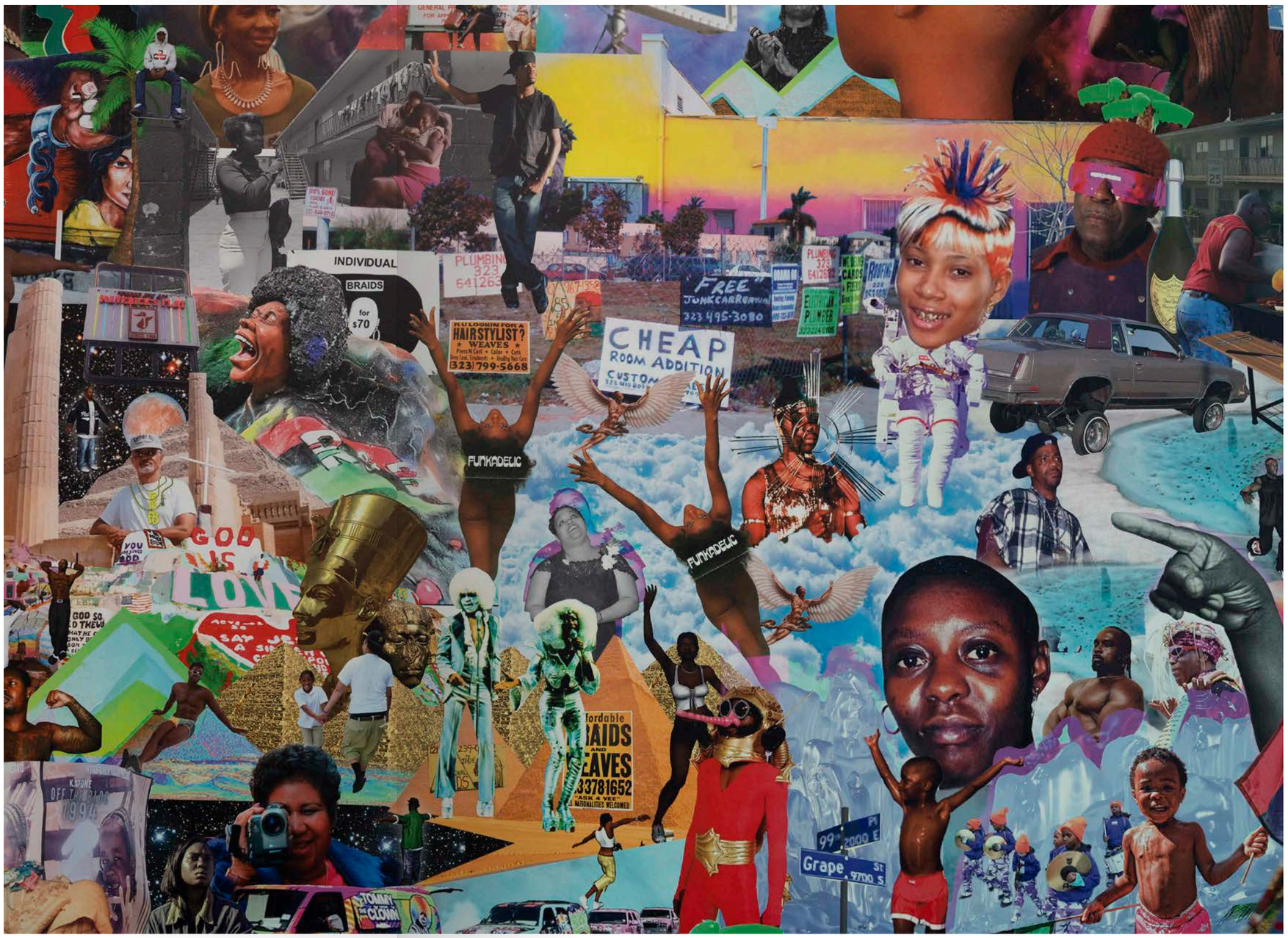
Photo: Andy Stagg 2023.

DIGITAL USERS

Our digital audience maintained a steady 7.6% growth compared to the previous year. We saw a meaningful increase in engaged followers driven by Instagram, TikTok, and newsletter subscription growth.

Our social media strategy centres on human-led storytelling, informal formats, and thought-provoking content, with a particular focus on reaching Gen Z and Millennial audiences across TikTok, Instagram, and YouTube. On Instagram, by focusing on quality over quantity of posts, we achieved a 27% increase in account engagements, an 6.5% increase in followers, and a 14% increase in the engagement rate.

Visitors to our website have also increased by 17% compared to last year, driven by the Summer 2024 marketing campaign which resulted in a 13% increase in people searching for Serpentine Gallery on Google, and a 26% increase in engagement on our Meta advertising.



Lauren Halsey, *emajendat*, 2024. Installation view, Serpentine South. © Lauren Halsey. Photo: © Hugo Glendinning. Courtesy Serpentine.

PRESS COVERAGE

Yinka Shonibare CBE

Suspended States stands as one of Serpentine's most successful PR campaigns to date, generating 511 pieces of coverage across national, broadcast, cultural and specialist media with an equivalent in publicity of £1.4m (Cision). With broadcast a strategic priority for the exhibition given the high-profile nature of the artist and the resonant themes explored within the exhibition, key highlights included interviews with the artist with *BBC Radio 4: Front Row*, *Sky News*, *Channel 4 News* and *BBC Radio London* Robert Elms. The exhibition received widespread critical acclaim, including a five-star review in *The Guardian* and four-star reviews in *The Evening Standard*, *The i Newspaper* and *The Times*. Additional features and profile pieces on the artist appeared in *Esquire*, *World of Interiors*, *Financial Times*, *Time Out* and *Harper's Bazaar* UK and Italy, spanning photo stories, reviews, interviews and in-depth features. The peak in coverage was around the opening in April.

Judy Chicago

May marked the launch of Judy Chicago's exhibition, *Revelations*, alongside the publication of her corresponding illuminated eponymous manuscript. The resulting PR campaign generated significant and extensive interest, securing excellent coverage across a wide spectrum of media - from culture and lifestyle to the arts and social pages with an equivalent in publicity of £2.7m (Cision). The exhibition earned four-star reviews from *The Telegraph*, *The Observer* and *Time Out*, while exclusive in-depth interviews were secured in key national outlets *The Observer*, *BBC Radio 4: This Cultural Life*, *The I* and *The Evening Standard* and extensive coverage in the *The New York Times*. Judy Chicago was featured on three special covers in the *Evening Standard* with a unique artwork, *Flash Art* and *Middle Plane* with dedicated photoshoots. Other media explored in the campaign included *The Art Newspaper* podcast. The special panel discussion and private view event hosted in August 2024 in the exhibition generated more significant visibility in *The Art Newspaper*. The peak in coverage was around the opening in May and in the summer due to international exhibitions by the artist (France).

Serpentine Pavilion 2024

Serpentine Pavilion 2024 architect, Minsuk Cho, was officially announced to the media in January 2024 following an exclusive interview with the Guardian's architecture and design correspondent, Oliver Wainwright. The announcement generated widespread global interest, particularly across the arts, architecture and design media - including key Korean media with an equivalent in publicity of £1.2m (Cision). The campaign created significant momentum ahead of the Pavilion's unveiling in June 2024. Coverage highlights included in-depth features in *The Guardian*, *Daily Telegraph*, *Financial Times*, *The Architects' Journal*, *RIBA Journal*, *Dezeen*, *Elle Decor* and *Monocle* alongside prominent stories in key lifestyle, culture, arts, design and architecture publications. Korean publications such as the *Korean Herald*, *Elle Korea*, the *Chosun Daily* and *Seoul Daily News* among others also spotlighted the story. Internationally, the Pavilion featured in *Tatler Hong Kong*, *Arkitepo*, *DOMUS* and *Esquire Japan*, with interest further amplified by a series of high-profile interviews by Minsuk Cho throughout the Pavilion run around the world. Media coverage peaked in distinct phases: initially in January 2024 with the announcement of the architect, followed by a surge during the opening week in June, and again later that month around the Serpentine Summer Party.

The Summer Party 2024

The Pavilion hosted Serpentine's annual fundraiser, the *Summer Party*, a highly successful event that attracted Editors-in-Chief and secured media coverage across lifestyle, arts, music, entertainment, business, and technology press. Coverage spotlighted the evening's immersive activations, the unique setting, and the notable guests in attendance. Highlights included the arrivals and the step-and-repeat, Judy Chicago's interactive photo moments with guests, and other engaging elements that offered compelling stories for a broad range of publications.

Gerhard Richter

With 275 pieces of coverage secured across the installation run, the unveiling of *STRIP-TOWER* successfully amplified the broader themes of Serpentine's commitment to public art with an equivalent in publicity of £94k (Cision). By strategically targeting listings, 'the legacy of public art at Serpentine', picture-led stories and 'last chance to see' opportunities while building on the momentum of Yayoi Kusama's *Pumpkin* in summer 2024, the campaign reached a wide and diverse audience. Features in *Artnet*, *Wallpaper**, *The Daily Telegraph* and the *Architect's Newspaper* demonstrated a strong media appetite for the story across a range of high-profile media titles. Peaks happened around the unveiling of the sculpture in April and across the summer to coincide with Yayoi Kusama's sculpture unveiling and as part of the public art at Serpentine narrative.

Yayoi Kusama

Summer 2024 marked the unveiling of Yayoi Kusama's *Pumpkin* sculpture beside the Round Pond in Kensington Gardens. Driven by Kusama's public appeal, the accompanying public art PR campaign was a major success, generating 338 pieces of media coverage with an equivalent in publicity of £192k (Cision). One of Serpentine's strongest campaigns for national picture story placements and references to the history of the gallery with an exhibition presented in 2000, it saw creative strategies result in features across key national outlets including *The Evening Standard*, *Financial Times*, *The Times*, *The Guardian* and *The i*. The campaign also secured prominent broadcast coverage via *Associated Press* and *London Live* alongside strong pick up across key cultural, London, family and lifestyle media.

Holly Herndon & Mat Dryhurst

In October, Serpentine launched the first solo exhibition by Holly Herndon and Mat Dryhurst, presenting their vision for collaborative artmaking in the age of AI. The resulting media coverage became one of Serpentine's most successful campaigns, continuing to shape the narrative around the intersection of technology and art. Throughout the exhibition campaign, there were 288 mentions (Cision), spanning print, online, social media and broadcast platforms with an equivalent in publicity of around £891k. Both *ArtReview* and *AnOther Magazine* featured special front covers dedicated to the artists, extending the exhibition's reach and significance. *ArtReview* conducted a traditional photoshoot, while *AnOther Magazine* commissioned a specially designed cover, personally supervised by Holly Herndon. In November 2024, Serpentine partnered with AnOther and the Dazed group to stage a special private view event honouring the artists.

Other major highlights included multiple interviews with *The Art Newspaper*, a special edition distributed at Frieze London and Frieze Masters, a live conversation with Mat Dryhurst on BBC Radio 4's *Today* programme and a review in *The New York Times*.

Further coverage appeared across leading art, lifestyle, science, technology, London and music outlets, including *Artforum*, *Artnet*, *Condé Nast Traveller*, *Time Out*, *HUBE*, *New Scientist*, *Wallpaper** and *Forbes* - demonstrating a strong editorial and audience appetite for experimental art. The campaign peaked during the exhibition opening in October 2024, with additional spikes tied to the 2024 Programme Announcement in October 2023 and the early year 'look ahead' listings with significant press at the time in *The New Yorker* and the *New York Times* podcast.

The positioning of the exhibition fell under the umbrella of Serpentine's announcement of being the 'Year of AI' which was initiated earlier in the year with information about Future Art Ecosystems Report, Refik Anadol's exhibition and other technology-focused events. This strategy garnered key interviews, mentions and features across the year focused on the intersections of arts and technologies including with *ARTNews*, *Forbes*, *The Art Newspaper*, *Ocula*, and *ArtReview* among others.

Lauren Halsey

On 11 October, coinciding with Frieze Week, *emajentdat* by Lauren Halsey opened at Serpentine North. Interest in the exhibition began well in advance, with The Art Newspaper featuring it as early as October 2023 in an article spotlighting American artists in Serpentine's upcoming programme. The exhibition generated strong media attention, resulting in a total of 248 significant mentions of coverage and an estimated publicity value of £834k (Cision).

Although Lauren Halsey had limited availability for interviews, she was prominently profiled in *British Vogue*, *The Observer* and *Women's Wear Daily* - serving as high-impact previews of the show. Arts and culture outlets gave the show extensive visibility, including *Art Monthly*, *Art Basel*, *Artdaily*, *Artnet*, *Artsy*, *Cultured* and *Galerie* magazine. Additional notable coverage appeared in *The Financial Times* ahead of Frieze Week, *The Times*, which featured the exhibition in its picture slot and the *Evening Standard* gave the exhibition four stars in its review by Nancy Durrant.

The show also attracted strong attention from lifestyle media, with features in *Glass*, *Juxtapoz*, *W Magazine*, *Wonderland*, *Wallpaper** and others around the UK and European art seasons. Media coverage peaked around the opening and again toward the exhibition's close in March 2025, with strong visibility in 'last chance to see' listings.

Lenio Kaklea

In October, Serpentine presented a captivating performance by dancer and choreographer Lenio Kaklea, delivered in collaboration with Sadler's Wells. A joint press release announced the project, generating strong interest across dance and cultural media, notably achieving interview and preview coverage in *Dance Art Journal*, *HUBE* magazine, *FAD* and several other cultural and dance specialist titles.

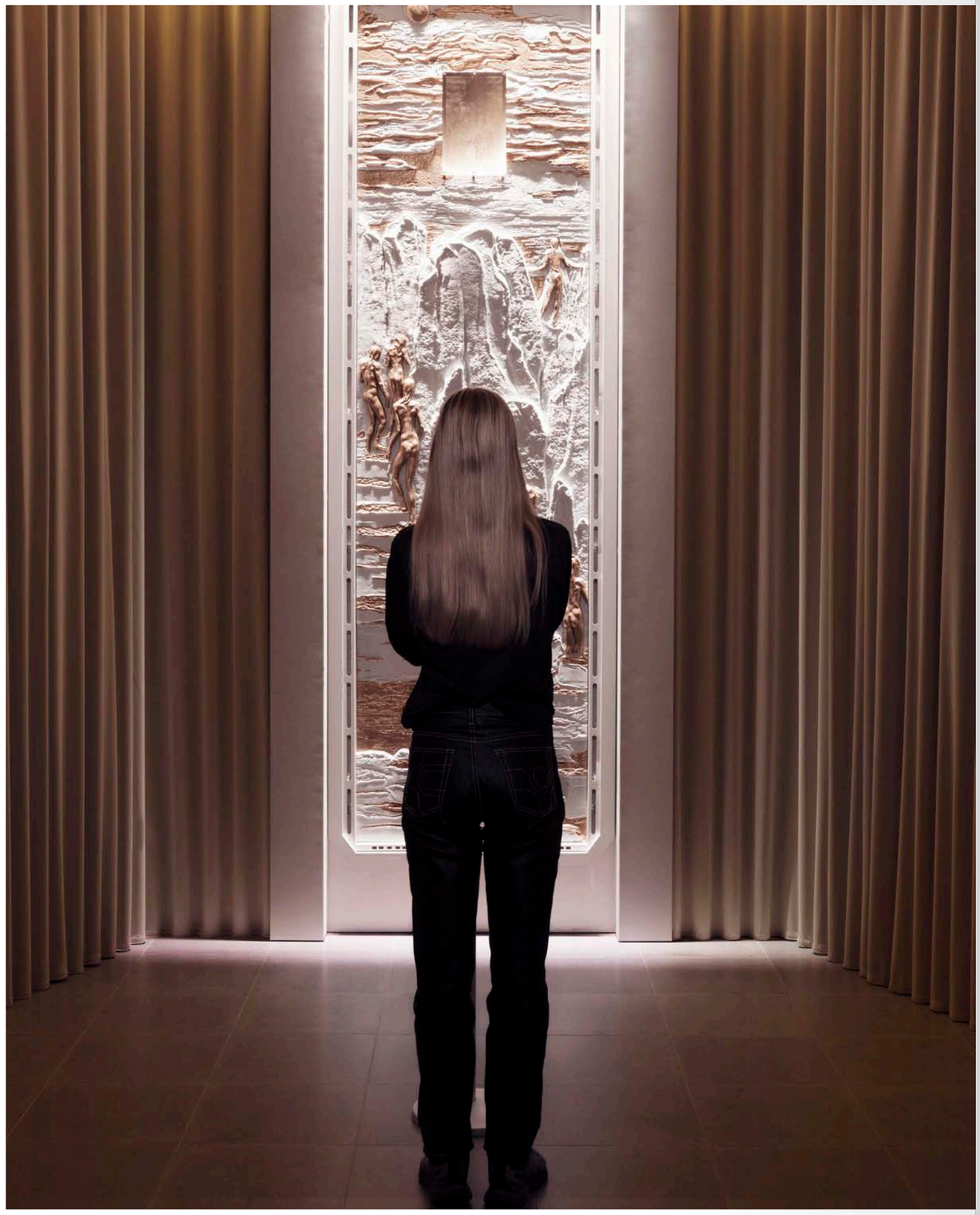
Support Structures for Support Structures

The announcement of the awardees of the Support Structures for Support Structures programme was made in December 2024 and generated significant news stories including coverage in *Artdaily* and in *FAD* magazine, raising awareness on the artists and the grant.

Announcement of our programme

In November 2024, as the year drew to a close, Serpentine unveiled its annual programme, outlining upcoming exhibitions and events. The announcement was featured in *Ocula* - with particular attention to the Giuseppe Penone exhibition - as well as in *The Daily Telegraph*, *Galerie Magazine*, *Artdaily*, *FloLondon*, *FAD*, *HUBE* magazine and other outlets.

© Leon Chew, *The Call*, Holly Herndon and Mat Dryhurst with sub, Serpentine, 2024.



DEVELOPING DIVERSE, HIGH-PERFORMING & ENGAGED TEAMS

At Serpentine, we aim to be an employer of choice for our current and future talent. This means creating an inclusive and safe environment where employee voices are valued, behaviours are aligned, and everyone has a clear understanding of our shared goals and their individual contributions.

ATTRACTING AND RETAINING TALENT

We recognise having a diverse, inclusive team with a variety of different perspectives and experiences will enhance Serpentine's strategic aims. Our recruitment and retention strategies are designed to attract top talent from diverse backgrounds and foster an inclusive and supportive work environment to retain them. We pay particular focus to organising regular events to encourage social cohesion and knowledge-sharing.

RECOGNISING OUR EMPLOYEES FAIRLY

Serpentine remains an accredited Living Wage Employer. This commitment applies to directly employed staff as well as contractors providing services to Serpentine. We regularly benchmark employee salaries and benefits to remain competitive in the talent market.

OUR COMMITMENT TO INCLUSIVITY

Our commitment to becoming a more inclusive art institution and employer means developing a culture in which our people feel safe and can flourish, producing a vibrant programme that attracts diverse audiences and by supporting a range of emerging and established artists.

We are committed to deepening our awareness and understanding of inclusivity and ensuring it is at the heart of everything we do. This is an ongoing journey, and we acknowledge that there is always more that can be done.

We continue to drive forward our Equity, Diversity and Inclusion (EDI) work alongside our EDI group. This work includes:

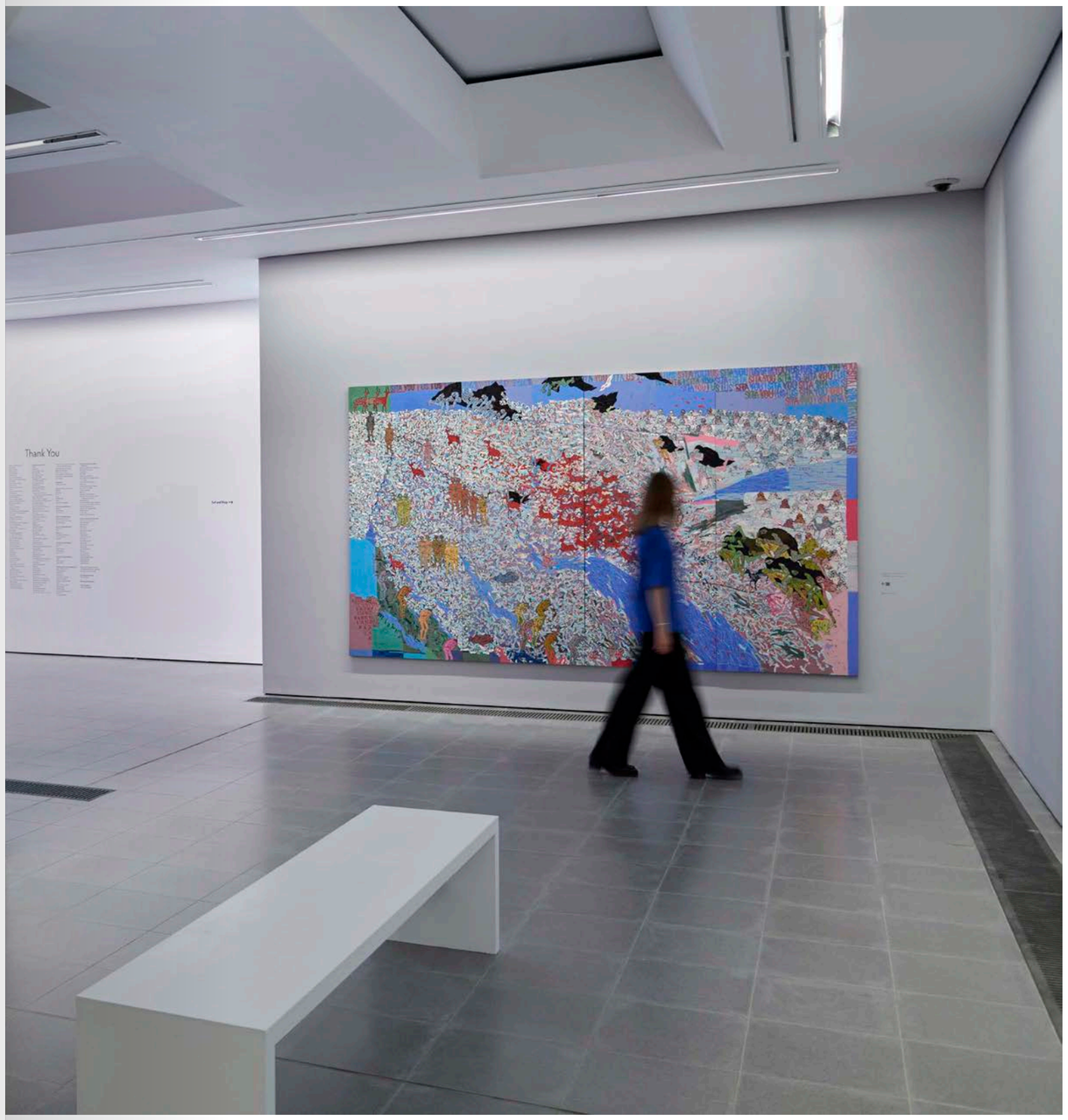
- Fostering a regular drumbeat of internal communications, training and celebration events
- Ensuring inclusivity is at the forefront of our thinking when reviewing or introducing any new process, policy or event. This includes all people processes such as recruitment.
- Creating development pathways such as apprenticeships for employees who have not travelled through conventional educational or gallery networks.

This year, we paid particular focus on setting up an Accessibility group to ensure we are accessible to our audiences and employees. We set up our Parents and Carers network to ensure our family policies and processes are not only fit-for-purpose but sector-leading. We also placed a strong emphasis on preventing sexual harassment, reinforcing our commitment to maintaining Serpentine as a safe and inclusive environment for everyone.

We continue to hold regular Listening Circle meetings, which provide a confidential, safe space for individuals of all backgrounds to discuss their experiences or concerns and to engage in open conversations about the issues that matter to them.

As of 31 March 2025, our workforce is 71% women, 32% Black, Asian and Ethnically Diverse, 13% LGBTQ and 9% individuals with disabilities. Our team brings together a diverse mix of backgrounds, spanning both artistic and non-artistic fields.

Arpita Singh, *Remembering*, Serpentine North © Photo: Jo Underhill. Courtesy Arpita Singh and Serpentine.



FUTURE PLANS

Our mission for 2024/25 is to build new connections between artists and society, leveraging technology and to inspire local communities and ecological awareness.

In three years, Serpentine will have:

- Deepened our local roots and expanded our global reach, chiefly through technology
- Cemented our place as an artist-led, digital-first, global brand, with a full user experience of art, appealing to a full spectrum of visitors online and within our spaces
- Led a digital transformation and become known as a global leader in arts technologies, creating new models for exhibitions, funding, distribution and audience engagement
- Delivered an ambitious and world-class programme, highlighting ecology, community and technology and emerging and under-recognised artists
- Progressed our plans towards a net-zero emissions target, thanks to our sustainable practices
- Fostered an inclusive and collaborative working culture, to better reflect the diversity of our home city
- Tested new entrepreneurial income models, securing multi-year income streams

Esther Mahlangu, *Umuntu ngumuntu ngabantu*, 2024. Serpentine North Garden, 4 October 2024 – 28 September 2025. Courtesy Serpentine and The Melrose Gallery. Photo: George Darrell.

Our world-class arts programme, digital touchpoints and experiences will speak to the following strategic programming pillars:

Dynamic memory

Shaping a more just, diverse and polyphonic art history - for example, with solo shows by artists who have been working for decades but have not always received the exhibitions they deserve.

Support for emerging artists

Giving emerging artists major opportunities: their first museum shows in Europe, through the Pavilion and/or the Park Nights experimental programme.

New experiments in art and technology

Commissioning works rooted in and reliant upon emerging technologies.

Civic engagement

Commissioning artists to address urgent issues like ecology and community - with public art and the annual Pavilion, going beyond gallery walls allowing people to encounter our art in unexpected ways and places.

Convenings

Fostering new alliances and producing reality through collaboration.

New blockbuster user experiences

Both physical and virtual experiences that go beyond the gallery space.

EXHIBITIONS FOR 2025/26

In 2026, Serpentine will mark a quarter century since the launch of our ambitious annual Pavilion commission, which began with Dame Zaha Hadid's inaugural structure in Hyde Park in 2000. To commemorate this milestone, Serpentine will present major solo exhibitions by artists across generations who are pushing the boundaries of media in response to today's landscape of technological innovation, civic discourse and environmental challenges.

Arpita Singh
Remembering

Serpentine North

20 March – 27 July 2025

The first solo institutional exhibition of Arpita Singh outside India continues in 2025, featuring key works selected in close collaboration with the artist from her prolific career spanning more than six decades.

Giuseppe Penone
Thoughts in the Roots

Kensington Gardens & Serpentine South Gallery

3 April – 7 September 2025

Opening in April 2025, Serpentine South will present a solo exhibition by Italian artist Giuseppe Penone (b. 1947 Garessio, Italy). This will be the most comprehensive survey of his practice in a major London institution, featuring sculptures and works on paper from 1977 to today.

Serpentine Pavilion 2025
Marina Tabassum Architects

6 June – 26 October 2025

Celebrated for her work in establishing an architectural language that is both contemporary and deeply connected to a specific place, climate, context, culture and history, Marina Tabassum will bring her distinctive vision to the Serpentine Pavilion 2025. Her design will evoke a meaningful dialogue between the permanent and ephemeral nature of the commission.

Play Pavilion Commission
Serpentine and the LEGO® Group
Sir Peter Cook

Serpentine South

11 June – 10 August 2025

Serpentine and the LEGO® Group announced the *Play Pavilion*, a new vibrant, interactive play commission that will be situated alongside Serpentine South in London's Kensington Gardens. The public art project will be designed by British architect Peter Cook and showcase the power of play, with an unveiling on World Play Day on 11th June.

Incorporating LEGO® Bricks into the design, the Play Pavilion will be an immersive environment where visitors can explore the creative power of play in three dimensions. By partnering with the LEGO® Group, the Play Pavilion will extend a shared mission of building connections around play, beyond Serpentine's gallery walls and into the park itself.

The Play Pavilion continues a new series of programmes presented by Serpentine, welcoming families, younger audiences and teenagers, that is centred on the idea of engaging with activities for enjoyment and recreation.

Serpentine Pavilion Commission
Celebrating 25 years of the Serpentine Pavilion Commission

This pioneering commission, which began in 2000 with Dame Zaha Hadid, has presented the first UK structures by some of the biggest names in international architecture. 2025 will see the unveiling of a new Pavilion and kickstart a programme of events to reflect on the commission, its history and its future.

Peter Doig
House of Music

Serpentine South

3 October 2025 – Winter 2026

Serpentine will stage *House of Music*, a new project by one of today's leading British artists: Peter Doig. The exhibition will mark a return to Serpentine for Doig who first exhibited at the gallery in 1991 in the Barclays Young Artist Award. Presenting Doig's paintings for the first time, the exhibition will highlight the significance of other disciplines to the artist's practice, including music and film, alongside the importance of sites of communal gathering and creative exchange.

Serpentine Arts Technologies Exhibition
Danielle Brathwaite-Shirley

Serpentine North

Autumn 2025 – 2026

In Autumn 2025, Berlin and London-based artist Danielle Brathwaite-Shirley (b. 1995, London) will present a major new collaborative video game, exhibition and R&D project, commissioned and produced by Serpentine Arts Technologies, at Serpentine North.

OUR SUPPORTERS THANK YOU

Trustees of Serpentine

Michael R. Bloomberg *Chairman*
The Hon Felicity Waley-Cohen CBE *Co-Vice Chair*
Barry Townsley CBE *Co-Vice Chair*
Marcus Boyle *Treasurer*
Eugenio López – *appointed 08 October 2024*
Nicoletta Fiorucci Russo Off. OSI
Lady Elena Foster
Maja Hoffmann
Ruth Mackenzie CBE
Megha Mittal
Robert Rosenkranz
Amanda Sharp OBE
Jonathan Wood
Lynette Yiadom-Boakye
Andrew Cohen – *resigned 11 December 2024*

International Council of Serpentine

Lady Elena Foster *Chair*
Narmina Marandi and Francis Sultana
Co-Heads of Cultural and Social Affairs Committee
The Hon Felicity Waley-Cohen CBE
Head of Education Committee
Iwan Wirth *Head of Exhibitions Committee*
Nina Fialkow and Kristín Ólafsdóttir
Co-Heads of Film Committee
Saffron Aldridge
Robin and Esha Arora
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Nina and David Fialkow
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Ms Silvia Fiorucci
Candia Fisher
The Lord and Lady Foster of Thames Bank
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Svetlana Marich
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Samantha McManus
Usha and Lakshmi N. Mittal
Alexandre and Mahsa Mouradian
Anthony and Amie Munk
Kate Munk
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Arts Council England

FINANCIAL REVIEW

OVERVIEW

Over the past year, Serpentine's financial performance has contributed to our mission to deliver art and ideas for a changing world. Building on our fundraising efforts in the prior year, our income increased further, allowing us to develop our investment in the quality execution of our activities during the year to meet our strategic objectives and engage audiences in a meaningful way. We were able to apply restricted funds brought forward and generously received during the year towards their intended purposes for exhibitions and events. As a result, despite ending the year with an overall deficit, we saw an increase of our unrestricted reserves in line with our reserves policy. In summary, the financial year 2024/25 results have continued to build on Serpentine's financial and operational resilience and sustainability.

We will continue to monitor the environment in which we operate, to ensure we can anticipate and prepare for any potential shocks that could have a negative impact on our ability to fundraise our operations. We will maintain our fundraising efforts, engaging existing and new supporters through our ever-changing and ambitious programming. Furthermore, we are increasing our investments in the maintenance of our buildings, in order to keep our galleries free for all visitors in such a special location for the years to come.

SUMMARY OF PERFORMANCE

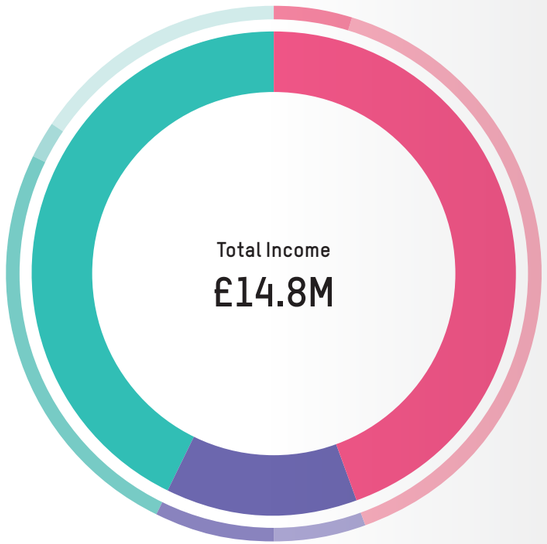
Total income has increased to £14.8m, representing a 9% rise compared to the previous year. Total expenditure has increased to £15.6m, up 7% on prior year results. Overall net expenditure is therefore £0.8m, with a surplus of £0.1m accruing to the unrestricted fund.

PRINCIPAL SOURCES OF FUNDING

The majority of Serpentine's income is from donations and sponsorships. These totalled £6.6m in the year to 31 March 2025, compared to £6.3m in the prior year. After a decrease in Arts Council England funding in the prior year, other opportunities were developed in this area to bridge the gap. Trading income arising from fundraising events, gallery hire and sale of limited editions increased to £1.9m from £1.7m in prior year. This increase was due to the year-on-year growth of our main fundraising event, the Summer Party.

Income 2024/25

Donations and Legacies	**£6.6M**
Grants	*£0.7M*
Donations & Support	*£5.9M*
Fundraising Trading Activities	**£1.9M**
Merchandise	*£0.8M*
Other Commercial Activities	*£1.1M*
Income From Charitable Activities	**£6.3M**
Exhibitions	*£3.7M*
Education	*£0.3M*
Architectural Commission	*£2.3M*



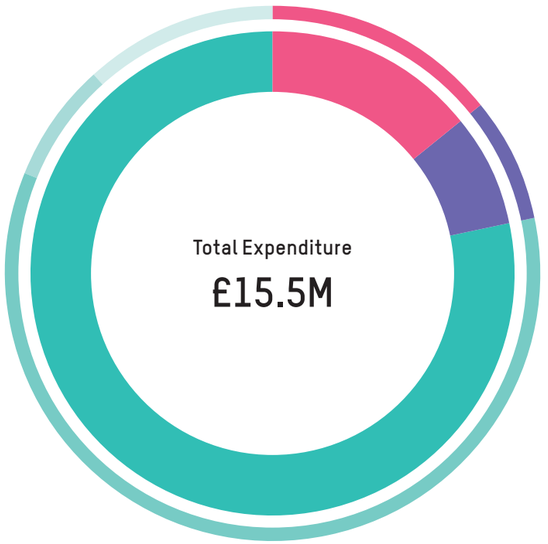
EXPENDITURE

The cost of raising funds has increased to £3.4m (2024: £3.0m) and total expenditure on charitable activities has increased to £12.1m (2024: £11.5m). These increases are attributable to inflation and the level of activities being delivered.

A more detailed analysis of income and expenditure is reported in notes 3 to 8 to the Financial Statements.

Expenditure 2024/25

Raising Funds	**£2.2M**
Fundraising Trading Costs	**£1.2M**
Charitable Activities	**£12.1M**
Exhibitions	*£9.2M*
Education	*£1.1M*
Architectural Commission	*£1.8M*



ANNUAL FUNDRAISING ACTIVITIES

Fundraising Practices

Serpentine's Development team is structured to focus on different income streams, namely: Corporate and Partnerships, Individual Giving, Major Gifts, Trusts, Foundations and Government Grants. Each area adheres to relevant rules and regulations and works within best-practice guidelines of the Charity Commission, the Fundraising Regulator and the Institute of Fundraising, as well as Serpentine's own policies, such as the Ethical Fundraising Policy. Serpentine's fundraising activities are monitored by the Senior Management team, and additionally overseen and approved by the Board of Trustees.

The Charity does not employ third parties to fundraise on its behalf. The Ethics Sub-Committee also monitors fundraising activities to ensure adherence to due diligence processes. Complaints are dealt with through Serpentine's complaints and feedback procedures. In 2024/25, Serpentine received no fundraising complaints. The fundraising approach undertaken by the Development team is to take reasonable steps to understand the circumstances of each donor, including taking into consideration whether the donor is vulnerable or requires additional care or support to make informed decisions. Serpentine has complied with all data processing requirements in accordance with GDPR legislation and updated our privacy policy. A clear opt-out process is available on all electronic mailings and communications.

Fundraising Performance

Under the leadership of the CEO and Artistic Director, the fundraising team had a positive year. The significant contribution from the department has been key to Serpentine's financial sustainability during this period. Corporate fundraising totalled £1.6m (2024: £0.2m), increased from the previous year as we successfully renewed or extended contracts with a number of high-profile partners and found new partners. Individual Giving schemes break down into several levels of engagement and financial support. The ongoing commitment of our supporters led to a membership group totalling 332 (2024: 311), with a combined income to the charity of £2.3m (2024: £2.1m).

We engage closely with our members through several committees including the Exhibitions Committee, the Education Committee, Cultural and Social Affairs Committee and the Future Contemporaries Committee. In 2024/25, we were able to successfully organise a number of curated trips and events, which provided opportunities to re-engage with our members in person. Major gifts were all accepted in accordance with the Charity's Ethical Fundraising Policy and following due diligence processes. The Development team carry out risk assessments on all new prospective donations or sponsorship opportunities of £10k or more. Major gifts totalled £3.7m (2024: £3.5m) over the financial year. All funding achieved through grants from UK and international Trusts and Foundations followed the protocols and guidance of specific funders.

FUNDRAISING EVENTS

The Serpentine Summer Party, a key event in London's cultural calendar, successfully united prominent figures from the arts, fashion, music and business sectors. The event, led by Serpentine's CEO Bettina Korek and Artistic Director Hans Ulrich Obrist, served as a major fundraiser and was celebrated for strengthening connections within the Serpentine community.

As in prior years, one of the biggest draws of the Summer Party is its setting in and around the Pavilion. For the summer of 2024, the Pavilion, titled *Archipelagic Void*, was designed by architect Minsuk Cho. The event at Serpentine South also coincided with Gerhard Richter's large-scale public artwork *STRIP-TOWER* and Yinka Shonibare's exhibition *Suspended States*. Income from the Summer Party is varied and consists of ticket sales, corporate sponsorships and major gifts. Besides being a highlight of the year, the funds raised made a significant contribution to Serpentine's ability to carry out its programming during the rest of the year.

The amount raised was £1m (2024: £0.4m), the increase compared to the prior year was mainly due to an increase in ticket sales and individual donations and the increased scope of the event.

OTHER INCOME GENERATING ACTIVITIES

SG Commerce Limited

The Serpentine Trust owns 100% of the issued share capital of SG Commerce Limited, a company incorporated in England and Wales under registered number 8052071. Its financial performance has been consolidated into the Trust's group accounts.

The company carried out non-charitable commercial trading activities for the Trust, primarily for the sale of limited editions prints, catalogues and other merchandise. In 2024/25, its annual turnover was £1.1m (2024: £1.2m), with profits of £0.5m (2024: £0.8m). The profit will be gifted to the Serpentine Trust.

Serpentine Online Shop

Serpentine's shop and website offer a range of Serpentine limited editions, exhibition catalogues, print and merchandise and titles released in parallel to the Serpentine programme.

Limited Editions

Serpentine commissions limited edition prints in conjunction with its exhibition programme. Revenue for the year was £0.5m (2024: £0.6m).

Publications

Serpentine produces exhibition catalogues and journals to accompany the programmes. Sales for the year were £69k (2024: £65k).

Gallery Hire

Serpentine offers a unique event space for hire which attracts businesses and individuals. Gallery hire income in 2024/25 was £0.3m (2024: £0.3m).

Magazine Restaurant

During the year under review, operational management of the Magazine restaurant transitioned from *Benugo* to *Friends of Ours*. Benugo ceased operations in July 2024 and Friends of Ours commenced trading in November 2024. The gap in operations explains the decrease in income, with total income generated from the Magazine in the year to 31 March 2025 was £0.05m (2024: £0.1m).

Koenig Bookshop

Koenig Books continues to act as the main co-producer and distributor of Serpentine's exhibition catalogues which are sold in the on-site bookshop, which is the main London branch of Walther Koenig Books Ltd, Europe's largest independent bookshop. It also stocks a broad range of artists' books, monographs and international titles relating to art, photography, architecture and design.

Serpentine Americas Foundation

The Serpentine Americas Foundation was launched in 2014 and is an independent charity which brings together supporters from across the Americas to serve as ambassadors for Serpentine. Americas Foundation members' and donors' generous support, which in 2024/25 amounted to £1m (2024: £0.7m), helps showcase the work of North and South American artists at Serpentine. Members receive access to a range of special events and programmes throughout the year, including two annual meetings in New York featuring noted artists, architects and global leaders.

RISK STATEMENT

The Board of Trustees is responsible for ensuring that there are effective and adequate risk management and internal control systems in place. It discharges this responsibility through the Finance Sub-Committee and Operating Committee, which lead the review and management of the Trust's risk management framework.

The Trustees have assessed all major risks to which the Charity is exposed. Risk areas reviewed include strategy, operations, financial performance, fraud, knowledge management, compliance, reputational and business continuity. For each, a programme of action or review has been developed, which is updated twice yearly.

The following key risks have been identified:

- *the tightening funding environment* is addressed by development of an income pipeline closely monitored by the Trust's senior management and Operating Committee, with new prospects and opportunities consistently reviewed;
- *rising costs* are managed through the Trust's budgeting and business partnering approach, with planned annual spend informed by up-to-date market information, and monthly review of forecasts and actuals undertaken by budget managers and members of the finance team, ensuring any variances can be anticipated and addressed in a timely fashion;
- *staff turnover* is kept to a minimum via the benchmarking of salaries against the sector, analysis of exit interviews and performance reviews, and the cultivation of development opportunities to staff.

In addition to the above point, as well as the continued threat of worldwide public health, ecological, and economic crises, the Trustees have continued to take actions to ensure organisational resilience whilst reviewing and monitoring the evolving impact of external factors through more frequent board reporting. The specific actions included a revised strategy and income diversification plan and a risk-based review of reserves requirements. Serpentine developed and implemented a fraud risk register and an integrated data strategy to align audience development with fundraising. The organisation continued to champion equality, diversity and inclusion among staff, artists and audiences.

GOING CONCERN

Serpentine's unrestricted (including designated) funds were £3.8m at 1 April 2024 and £3.9m at 31 March 2025. Cash balances at 1 April 2024 were £1.9m and £1.6m at 31 March 2025.

Serpentine has considered its ability to continue as a going concern for the 12 months following the signing of the financial statements. Detailed budgets, scenario analysis, and cash flow estimates for 2026 and 2027 have been prepared, taking into account current national and global uncertainties and high inflation and Serpentine's ability to manage the risks arising from these.

After reviewing these and considering potential short and mid-term opportunities and risks, the Trustees have a reasonable expectation that Serpentine has adequate resources to continue its activities for the foreseeable future.

Accordingly, they continue to adopt the going concern basis in preparing the financial statements.

RESERVES

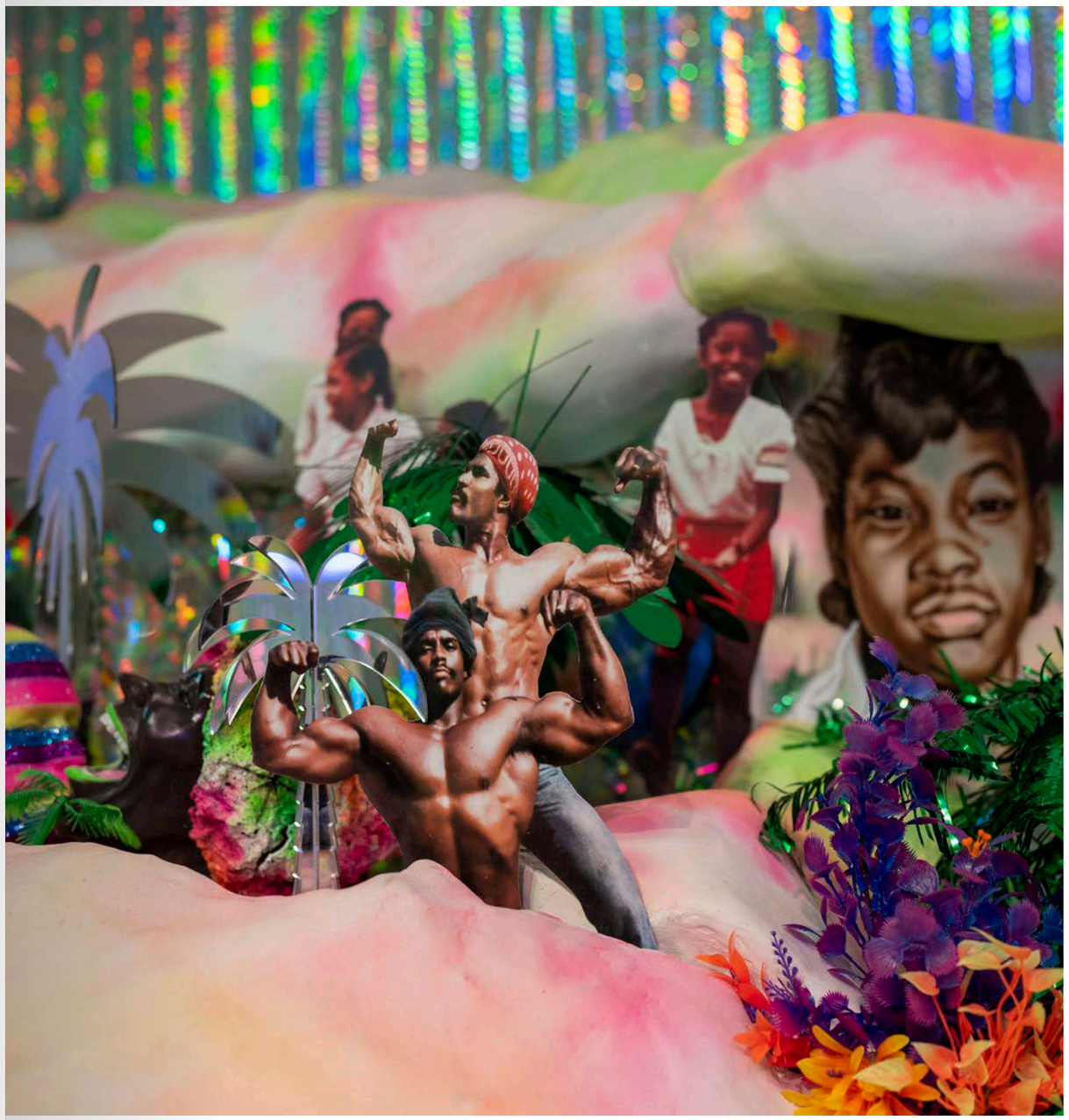
The Trustees regularly review the reserves of the Charity. This review encompasses the nature of and risks to income and expenditure streams, the need to match variable income with predominantly fixed expenditure commitments and the different types of funds held by the Trust.

Unrestricted funds at 31 March 2025 increased by £0.1m to £3.9m (2024: £3.8m) and comprised £2.5m reserves (2024: £2.5m) and £1.4m fixed asset funds (2024: £1.3m).

The reserves policy was reviewed by trustees in November 2024, and the revised policy stipulates that Serpentine should hold reserves equivalent to two to three months of forecast annual expenditure. Trustees are pleased to report that as of 31 March 2025, the reserves are in line with the revised policy, which stipulates that reserves should be between £2.3m and £3.5m.

Unrestricted Fund: closing balances at year-end

Lauren Halsey, *emajendat*, 2024. Installation view, Serpentine South. © Lauren Halsey. Photo: © Hugo Glendinning. Courtesy Serpentine.



STRUCTURE, GOVERNANCE & MANAGEMENT

GOVERNANCE

The charity is a charitable company limited by guarantee. It was founded in 1970 and was incorporated as a company in 1987. It is governed by Memorandum and Articles of Association, which were last amended in November 2015. The primary charitable objective is to promote, improve, develop and maintain public education in all forms of the arts and music.

The Board members, as charitable Trustees and Company Directors, have the legal responsibility for the effective use of resources in accordance with the objectives of the Serpentine Trust and for providing effective leadership and direction.

Directors delegate certain financial and operational functions to the Finance Sub-Committee and Operating Committee, which operate under specific Terms of Reference. The committees meet on a regular basis and their decisions are ratified by the full Board.

Responsibility for strategy, planning and day-to-day management of operations is delegated to the executive team, who are considered to be the key management team, led by the Chief Executive Officer, Artistic Director and Director of Strategic Operations and Finance. Formal reporting to the Trustees takes place regularly throughout the year.

The Trustees are aware of the Charity Governance Code, which sets out the principles and recommended practice for good governance within the sector. The Trustees are satisfied that the Charity applies the principles of the code within its current Governance arrangements.

BOARD OF TRUSTEES

The Board of Trustees meets quarterly and is responsible for the Serpentine's management and administration. The following is a list of the Trustees of the Serpentine Trust who served for all or part of the year to 31 March 2025:

Michael R. Bloomberg *Chairman*
Barry Townsley CBE *Co-Vice Chairman*
The Hon Felicity Waley-Cohen CBE *Co-Vice Chairman*
Marcus Boyle *Treasurer*
Andrew Cohen – *resigned 11 December 2024*
Nicoletta Fiorucci Off. OSI
Lady Elena Foster
Maja Hoffman
Ruth Mackenzie CBE
Megha Mittal
Robert Rosenkranz
Amanda Sharp OBE
Jonathan Wood
Lynette Yiadom-Boakye
Eugenio Gerardo Lopez Alonso – *appointed 8 October 2024*

FINANCE SUB-COMMITTEE

The Finance Sub-Committee meets quarterly and is responsible for audit, finance, operations and remuneration. Salaries, including those of the Executive team, are reviewed annually and any increases take effect from 1 April of the following financial year. Increases are based on benchmarking of average pay awards in the UK combined with the Trust's ability to pay. The Trust is committed to ensuring that salaries are market competitive and fair, offering the London Living Wage as a minimum to all staff.

The Committee members are:

Michael R. Bloomberg *Chairman*
Barry Townsley CBE *Co-Vice Chairman*
The Hon Felicity Waley-Cohen CBE *Co-Vice Chairman*
Marcus Boyle *Treasurer*
Jonathan Wood

OPERATING COMMITTEE

The Operating Committee usually meets every fortnight and is responsible for monitoring finances and operations.

The Committee members are:

Barry Townsley CBE *Co-Vice Chairman*
Marcus Boyle *Treasurer*
Jonathan Wood

ETHICS COMMITTEE

The Ethics Committee meets quarterly and is responsible for developing and promoting Serpentine's ethical principles. It safeguards and oversees the overall ethical health of the organisation, as well as the embedding equality, inclusion and relevance values. The committee ensures that all corporate policies, practices and decisions reflect the mission of the Serpentine and adhere to the highest ethical standards. It also promotes the debate and resolution of ethical situations that may arise. Additionally, it is responsible for the organisation's ethical fundraising practices.

The Committee members are:

Jonathan Wood *Chair*
Lynette Yiadom-Boakye
Marcus Boyle *Treasurer*
Ruth Mackenzie CBE
Amanda Sharp OBE
Jemma Read CBE *External*

RECRUITMENT AND TRAINING OF TRUSTEES

The Serpentine Trust periodically reviews its Board of Trustees to ensure that the range of skills required by the organisation is assessed and provided for. Once recruited, trustees are appointed for up to two four-year terms. The recruitment process is an opportunity to improve the effectiveness of the Board, which provides invaluable expertise to Serpentine members of staff, who, at a senior level, are in contact with the Trustees on a regular basis. This collaborative working relationship is of immeasurable value to the organisation and ensures a transparent model of governance.

Each Trustee undertakes an induction programme that includes meetings with the Chair, the Chief Executive Officer and members of the executive team as appropriate. Trustees do not exercise a management function but are encouraged to engage with areas of particular interest through close involvement with management and staff. Trustees give their time freely and no remuneration is paid, except for direct reimbursement of travel expenses.

Gabriel Massan, *Third World: The Bottom Dimension*, 2022 [Video Game]. Featuring Castiel Vitorino Brasileiro, Novíssimo Edgar & LYZZA. Image courtesy Gabriel Massan.

PUBLIC BENEFIT STATEMENT

The Trustees confirm that they have complied with the duty in section 17 of the Charities Act 2011 to have due regard to the Charity Commission's general guidance on public benefit, 'Charities and Public Benefit'.

The Trustees believe that all the Serpentine Trust's charitable service delivery is for public benefit and note that the great majority is made available to the public without charge. This includes its world-renowned exhibitions and education programmes, as well as its architectural commission.

ENVIRONMENTAL SUSTAINABILITY AND ECOLOGIES AT SERPENTINE

These documents and organisational structures lay out and implement the principles and protocols of Serpentine's integrated, holistic approach to ecological responsibility throughout the organisation. Steered by Serpentine Ecologies and colleagues across all teams, Serpentine's Environmental Sustainability Statement lays out an approach which is artist-led, adaptive and committed to reparative and long-term responsibility and reflects its commitment to embedding environmental action and thought leadership throughout our infrastructure, buildings, programming and network.

SERPENTINE ECOLOGIES STRATEGY

Serpentine's Ecologies Strategy is a durational plan which includes a long-term vision, as well as short-term aims, implementation strategies, stakeholder mapping, and risk and mitigation strategies. Serpentine's Ecologies Strategy also lays out the principles for an innovative approach to the Green Team.

ECOLOGIES AND ENVIRONMENTAL SUSTAINABILITY STATEMENT

We recognise our responsibility to help protect the planet. We are committed to minimising the impact our galleries and operations have on the environment and supporting those who are working to improve global environmental sustainability.

Serpentine acknowledges the climate emergency and recognises it as the most urgent issue of our time. We are a public institution committed to supporting artists and their visions of the future; we pledge ourselves to new ways of thinking and acting.

As a central pillar of our programming, we have embedded environmental and ecological concerns across the galleries' programmes, infrastructure and networks. We aim via our main activities to contribute positively to cultural, behavioural and systemic shifts towards environmental sustainability and thriving.

We are actively reducing our environmental impact. Serpentine was part of the Arts Council England Sustainability Spotlight Programme 2018-2023 delivered by *Julie's Bicycle*, striving to reduce the environmental impacts of Band 3 National Portfolio Organisations to achieve measurable carbon reductions through the development of environmental management practice. From this work, we have developed and are implementing our Environmental Sustainability Action Plan.

Our Environmental Sustainability Statement informs all of our operations, from procurement and travel to cleaning products and energy and water consumption. This includes using a renewable electricity supplier, *Green IT*, waste recycling, using recycled and environmentally friendly products where possible and moving towards 'paperless'. We are collaborating with all suppliers to obtain better data on our consumption of resources, with a view to monitoring and reducing usage in future, and are developing alternative sustainable sources where possible.

Serpentine is also committed to pooling knowledge and convening its networks to share best practices for taking action against the climate emergency through *Julie's Bicycle*.

Through its networks of artists and organisations, Serpentine seeks to develop and prototype new infrastructures and new protocols for positive and reparative environmental action through art and culture. We aim to move beyond the principle of *'do less harm'* and towards that of *'leave things better'*.

Areas of current focus include:

- Ensuring our governance framework is used to help embed environmental responsibility and sustainability throughout our operations, with staff responsible for these key areas in all departments and at all levels across the organisation;
- Continuing to programme in an environmentally conscious and sustainable way, embedding environmental and ecological concerns across the galleries' programmes, infrastructure and networks;
- Communicating our environmental commitment and action to our visitors and stakeholders and taking an active role in supporting other social initiatives and networks which can support our approach to environmental sustainability;
- Continuing to monitor and minimise the energy use of our buildings and the technologies that we use;
- Monitoring and minimising the environmental impacts of our business travel and encouraging staff to consider low emission commuting options. As a gallery with an international reach we welcome dialogue with our artists and partners to monitor and justify all of our journeys and foster sustainable change;
- Reducing the production of waste from our offices and exhibition and event production processes by continually improving the sustainability of the products we procure, ensuring they can be reused or recycled, adopting circular models where possible.

We seek to take the long view. As an organisation, we acknowledge that we belong to this planet and share responsibility for its thriving. Through our actions and advocacy, we act in the best interest of future generations of humans and more-than-human beings.

ENVIRONMENTAL SUSTAINABILITY ACTION PLAN

Our Environmental Sustainability Action Plan has been developed to deliver the vision laid out in our Environmental Sustainability Statement, by breaking down our ambitions into manageable time-bound tasks that can be delegated across Serpentine's team.

Durational key objectives detailed in the plan are drawn out below:

Staff Engagement

- Continue to increase staff awareness of the environmental work at staff meetings, in regular communications with staff and through the Green Team, encouraging suggestions and improvements from all departments.

Programming

- Solidify our department of Ecologies, dedicated to integrating ecological efforts, bringing cultural, behavioural and systematic shifts across infrastructure and networks through programming and advocacy.
- Develop an integrated approach to programming and sustainability by actively promoting exchange and mutual learning between Serpentine's different areas of activities and strategic aims.

Energy

- Continue to work with our energy management consultant to measure and report on energy and water consumption using the online Carbon Calculator.
- Compile statistics to discuss and implement ongoing improvements that can be made with the Facilities team.

Travel and Transport

- Monitor the impact of our new travel policy and explore further ways to reduce staff, artist and audience and travel emissions.

Recycling and Waste

- Promote environmentally-friendly office practices – switching off computers, lights and fans when not in use and economising where possible on printing and use of paper and other office materials.

SERPENTINE GREEN TEAM

Serpentine's Green Team is a cross-departmental group of individuals who meet regularly to review Serpentine's progress along its sustainability pathways. The team meets in two formats:

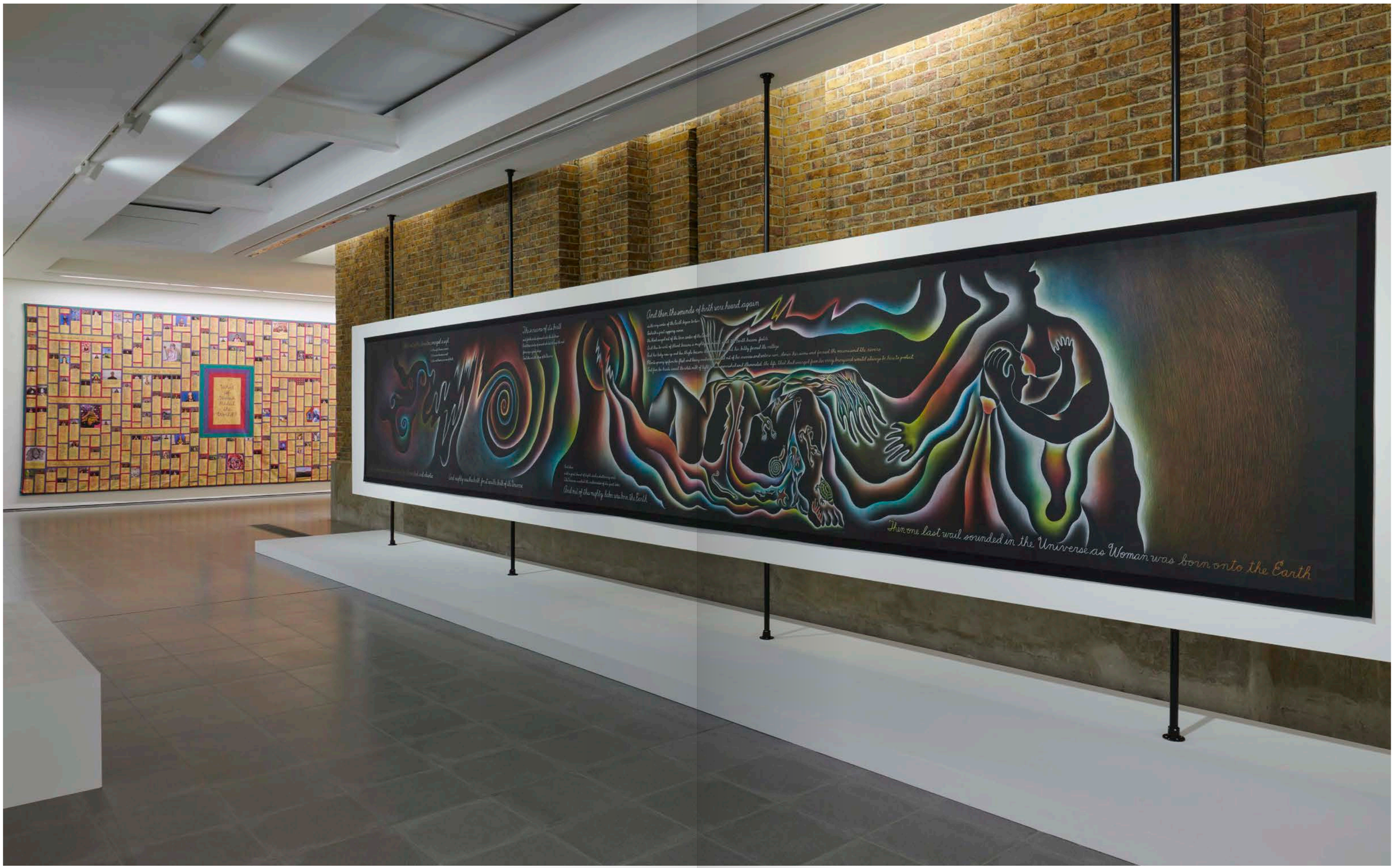
- As an advisory and reviewing body, reviewing current protocols, KPIs and achievements, and making recommendations towards further action;
- As part of a wider work-culture and environmental literacy initiative, through artist-led workshops aimed at fostering a sense of environmental belonging, beyond the principles of sustainability.

The Green Team's terms of reference outline the Team's responsibilities, frequency of meeting, and advisory agency within the wider organisation.

To support Serpentine in delivery the Action Plan, the Green Team shall:

- Promote environmental justice and environmental action literacy across the organisation;
- Research and propose positive and reparative interventions across all levels of the organisations;
- Champion positive change for environmental responsibility across the Serpentine;
- Embed environmental and ecological concerns across the galleries' programmes, infrastructure, operations and networks;
- Strive to make Serpentine a leading example of effective environmental stewardship, from harm reduction to a meaningful sense of purpose. and to serve as a source of information and convening for others with similar aspirations;
- Work with colleagues across the organisation to implement measures as outlined in the Environmental Sustainability Action Plan:
- Monitor the galleries' activities to better understand how we impact the environment;
- Identify, investigate and gather best practices to ensure that Serpentine activities promote environmental well-being;
- Log environmentally positive activity to serve as a record of progress;
- Increase staff and artist engagement with environmental issues as active participants in reducing impact on the environment; and
- Serve as a source of information regarding environmental responsibility for Serpentine staff, trustees, artists and audiences.

Judy Chicago: *Revelations*, 2024. Installation view, Serpentine North. © Judy Chicago/Artists Rights Society (ARS), New York. Photo: Jo Underhill. Courtesy Judy Chicago and Serpentine.



STATEMENT OF TRUSTEES' RESPONSIBILITIES

The Trustees, who are also Directors of the Serpentine Trust for the purposes of company law, are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards).

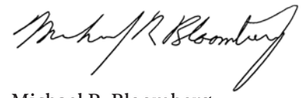
Company law requires the Trustees to prepare financial statements for each financial year. Under company law, the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure of the charitable company for that period. In preparing these financial statements, the Trustees are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles in the Charities SORP;
- Make judgments and estimates that are reasonable and prudent;
- State whether applicable UK accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions, disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006 and the provisions of the charity's constitution. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Insofar as each of the Trustees of the company at the date of approval of this report is aware, there is no relevant audit information (information needed by the company's auditor in connection with preparing the audit report) of which the company's auditor is unaware. Each Trustee has taken all the steps that he/she should have taken as a Trustee in order to make himself/herself aware of any relevant audit information and to establish that the company's auditor is aware of that information.

Crowe U.K. LLP has indicated its willingness to be reappointed as statutory auditor. The Trustees' Report, including the Strategic Report, was approved by the Trustees at their meeting on 7 October 2025 and signed on their behalf by:



Michael R. Bloomberg
Chairman, Board of Trustees
7 October 2025

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF THE SERPENTINE TRUST

Opinion

We have audited the financial statements of The Serpentine Trust ('the charitable company') and its subsidiary ('the group') for the year ended 31 March 2025 which comprise the Consolidated Statement of Financial Activities, the Group and Charity Balance Sheets, the Consolidated Statement of Cash Flow and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the group's and the charitable company's affairs as at 31 March 2025 and of the group's income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for Opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the group in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's or the group's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other Information

The trustees are responsible for the other information contained within the annual report. The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion based on the work undertaken in the course of our audit

- the information given in the trustees' report, which includes the directors' report and the strategic report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the strategic report and the directors' report included within the trustees' report have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In light of the knowledge and understanding of the group and charitable company and their environment obtained in the course of the audit, we have not identified material misstatements in the strategic report or the directors' report included within the trustees' report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate and proper accounting records have not been kept; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of Trustees

As explained more fully in the trustees' responsibilities statement set out on page 216, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Details of the extent to which the audit was considered capable of detecting irregularities, including fraud and non-compliance with laws and regulations are set out opposite.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Extent to which the audit was considered capable of detecting irregularities, including fraud

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We identified and assessed the risks of material misstatement of the financial statements from irregularities, whether due to fraud or error, and discussed these between our audit team members. We then designed and performed audit procedures responsive to those risks, including obtaining audit evidence sufficient and appropriate to provide a basis for our opinion.

We obtained an understanding of the legal and regulatory frameworks within which the charitable company and group operates, focusing on those laws and regulations that have a direct effect on the determination of material amounts and disclosures in the financial statements. The laws and regulations we considered in this context were the Companies Act 2006, the Charities Act 2011, together with the Charities SORP (FRS 102). We assessed the required compliance with these laws and regulations as part of our audit procedures on the related financial statement items.

In addition, we considered provisions of other laws and regulations that do not have a direct effect on the financial statements but compliance with which might be fundamental to the charitable company's and the group's ability to operate or to avoid a material penalty. We also considered the opportunities and incentives that may exist within the charitable company and the group for fraud. The laws and regulations we considered in this context for the UK operations were General Data Protection Regulation (GDPR), Taxation legislation, and Employment legislation.

Auditing standards limit the required audit procedures to identify non-compliance with these laws and regulations to enquiry of the Trustees and other management and inspection of regulatory and legal correspondence, if any.

We identified the greatest risk of material impact on the financial statements from irregularities, including fraud, to be within the timing of recognition of income, and the override of controls by management. Our audit procedures to respond to these risks included enquiries of management, and the Finance Sub-Committee about their own identification and assessment of the risks of irregularities, sample testing on the posting of journals, reviewing accounting estimates for biases, reviewing regulatory correspondence with the Charity Commission, and reading minutes of meetings of those charged with governance.

Owing to the inherent limitations of an audit, there is an unavoidable risk that we may not have detected some material misstatements in the financial statements, even though we have properly planned and performed our audit in accordance with auditing standards. For example, the further removed non-compliance with laws and regulations (irregularities) is from the events and transactions reflected in the financial statements, the less likely the inherently limited procedures required by auditing standards would identify it. In addition, as with any audit, there remained a higher risk of non-detection of irregularities, as these may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal controls. We are not responsible for preventing non-compliance and cannot be expected to detect non-compliance with all laws and regulations.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Jayne Rowe
Senior Statutory Auditor
For and on behalf of
Crowe U.K. LLP

Statutory Auditor London

Date: 14 October 2025

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES

For the year ended 31 March 2025
(including income and expenditure accounts)

	Note	Unrestricted General Fund £'000	Restricted Fund £'000	Endowment Fund £'000	Total 2025 £'000	Total 2024 £'000
Income and Endowments from:						
Donations and Legacies						
Grants	3	708	–	–	**708**	708
Donations & Support	4	5,457	431	–	**5,888**	5,578
Total Donations and Legacies		**6,165**	**431**	–	**6,596**	**6,286**
Fundraising Trading Activities						
Merchandise		805	–	–	**805**	832
Special Fundraising Events		689	–	–	**689**	465
Gallery Hire and Other Commercial Activities		350	–	–	**350**	353
Interest		57	–	–	**57**	57
Total Fundraising Trading Activities		**1,901**	**–**	**–**	**1,901**	**1,707**
Income from Charitable Activities						
Exhibitions	5	1,145	2,550	–	**3,695**	3,190
Education	5	–	310	–	**310**	901
Architectural Commission	5	1,925	330	–	**2,255**	1,500
Total Income from Charitable Activities		**3,070**	**3,190**	–	**6,260**	**5,591**
Other Income		–	–	–	–	–
Total Income		**11,136**	**3,621**	–	**14,757**	**13,584**
Expenditure on:						
Raising Funds	6	2,249	–	–	**2,249**	2,208
Fundraising Trading Costs						
Merchandise		438	–	–	**438**	336
Special Fundraising Events		607	–	–	**607**	469
Gallery Hire		134	–	–	**134**	24
Total Fundraising Trading Costs		**1,179**	**–**	**–**	**1,179**	**829**
Total Costs of Raising Funds		**3,428**	–	–	**3,428**	**3,037**
Net Income Available for Charitable Activities		**7,708**	**3,621**	–	**11,329**	**10,547**
Charitable Activities						
Exhibitions	7	5,348	3,129	692	**9,169**	8,749
Education	7	727	399	–	**1,126**	1,141
Architectural Commission	7	1,501	330	–	**1,831**	1,638
Total Expenditure on Charitable Activities		**7,576**	**3,858**	**692**	**12,126**	**11,528**
Total Expenditure		**11,004**	**3,858**	**692**	**15,554**	**14,565**
Net (Expenditure) / Income		**132**	**(237)**	**(692)**	**(797)**	**(981)**
Transfers Between Funds		–	–	–	–	–
NET MOVEMENT IN FUNDS		**132**	**(237)**	**(692)**	**(797)**	**(981)**
Reconciliation of Funds:						
Fund Balances Brought Forward at 1 April 2024		3,840	579	6,826	11,245	12,226
Fund Balances Carried Forward at 31 March 2024		**3,972**	**342**	**6,134**	**10,448**	**11,245**

All recognised gains and losses are included above and all activities are continuing. **The notes on pages 225 to 240 form part of these financial statements.*

BALANCE SHEET

Balance sheet for the year ended 31 March 2025

		Group		Charity	
		2025	2024	2025	2024
Fixed Assets	Note	£'000	£'000	£'000	£'000
Intangible assets	13	**4**	8	**4**	8
Tangible assets	14	**7,256**	7,908	**7,233**	7,878
Heritage assets	15	–	–	–	–
Investment	16	**334**	323	**334**	323
Total Fixed Assets		**7,594**	8,239	**7,571**	8,209
Current Assets					
Stock	17	**47**	48	–	–
Debtors and Prepayments	18	**3,746**	3,177	**3,859**	4,076
Cash at Bank and In-hand		**1,636**	1,924	**1,552**	1,026
Total Current Assets		**5,429**	5,149	**5,411**	5,102
Liabilities					
Creditors: Amounts Falling Due Within 1 Year	19	**(2,575)**	(2,143)	**(2,534)**	(2,066)
Net Current Assets / (Liabilities)		**2,854**	3,006	**2,877**	3,036
Total Assets Less Current Liabilities		**10,448**	11,245	**10,448**	11,245
Creditors: Amounts Falling Due After 1 Year		**0**	0	**0**	0
TOTAL NET ASSETS		**10,448**	11,245	**10,448**	11,245
The Funds of the Charity:					
Unrestricted Funds		**3,972**	3,840	**3,972**	3,840
Restricted Income Funds		**342**	579	**342**	579
		4,314	4,419	**4,314**	4,419
Endowment Funds		**6,134**	6,826	**6,134**	6,826
	20 & 21	**10,448**	11,245	**10,448**	11,245

The unconsolidated deficit of The Serpentine Trust for the year ending 31 March 2025 was £1,255k (2024: £1,744k deficit).
The unconsolidated income for the Serpentine Trust for the year ending 31 March 2025 was £13,618k (2024: £12,411k).

The notes on pages 225 to 240 form part of these financial statements.

These Financial Statements were approved by the Trustees, authorised for issue on 7 October 2025 and signed on their behalf by

Michael R. Bloomberg
Chairman, Board of Trustees

CONSOLIDATED STATEMENT OF CASH FLOW

Consolidated statement of cash flow for the year ended 31 March 2025

		2025	2024
Cash flows from operating activities:	**Note**	**£'000**	**£'000**
Net cash provided by operating activities	A	**(116)**	(2,525)
Cash flows from investing activities:			
Interest on investments		**57**	57
Investment additions		**(12)**	1,958
Purchase of property, plant and equipment		**(217)**	(604)
Net cash used in investing activities		**(172)**	1,411
Cash flows from financing activities:			
Decrease in borrowing		–	–
Net cash used in by financing activities		–	–
Change in cash in hand in the reporting period		**(288)**	(1,114)
Cash in hand at the beginning of the reporting period	B	**1,924**	3,038
Cash in hand at the end of the reporting period	B	**1,636**	1,924

Note A: Reconciliation of cash flows from operating activities	2025	2024
	£'000	**£'000**
Net (expenditure) / income for the operating period (As per the Statement of Financial Activities)	**(797)**	(981)
Adjusted for:		
Interest income	**(56)**	(57)
Depreciation charges	**874**	853
Decrease / (Increase) in debtors	**(568)**	(1,299)
(Decrease) / Increase in creditors	**431**	(1,041)
Net cash provided by operating activities	**(116)**	(2,525)

Note B: Notice of cash and cash equivalents	1 April 2024	Cash Flow	31 March 2025
	£'000	**£'000**	**£'000**
Cash	1,924	(288)	1,636
Net cash and cash equivalents	**1,924**	**(288)**	**1,636**

NOTES TO THE FINANCIAL STATEMENTS

1 Principal accounting policies

a) Company Information

The Serpentine Trust is a Public Benefit Entity registered as a charity in England and Wales and a company limited by guarantee. It was incorporated on 24 July 1987 (company number: 2150221) and registered as a charity on 21 March 1988 (charity number: 298809).

The company was established under a Memorandum of Association, which established the objects and powers of the charitable company and is governed under its Articles of Association.

The registered address is Kensington Gardens, London W2 3XA.

b) Basis of Accounting

The consolidated financial statements have been prepared under the historical cost convention in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102), the Companies Act 2006 and the Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) - effective 1 January 2015.

The financial statements have been prepared consolidating the results of the Trust and its subsidiary SG Commerce Limited (company number: 8052071).

The functional currency of the Trust and its subsidiary is considered to be GBP because that is the currency of the primary economic environment in which the group operates. The consolidated financial statements are also presented in GBP and rounded to the nearest thousand (£'000).

The Trust has taken exemption from preparing its Statement of Financial Activities under section 408 of the Companies Act 2006. The unconsolidated deficit for the Serpentine Trust in 2025 was £1,255k (2024: £1,744k deficit).

As disclosed in the Trustees' Annual Report, the Trust is largely dependent on the generosity of supporters therefore there is a level of uncertainty in the longer-term forecasts. However, considering future plans, budgets, cash flows and reserve levels as well as the risks and uncertainties, the Trustees have a reasonable expectation that the Trust has adequate resources and facilities in place to continue its activities for the foreseeable future. This is supported by regular reviews of the organisation's risk register and potential opportunities by the Senior Management Team and the Trustees in order to facilitate timely decision making, and to ensure that the organisation meets its obligations. Accordingly, the Trust continues to adopt the going concern basis in preparing the financial statements as outlined in the Trustees' Report.

c) Critical accounting judgements and key sources of estimation uncertainty

In the application of the charity's accounting policies, which are described in this note, Trustees are required to make judgements, estimates, and assumptions about the carrying values of assets and liabilities that are not readily apparent from other sources. The estimates and underlying assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an on-going basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects the current and future periods.

In the view of the Trustees, no assumptions concerning the future or estimation uncertainty affecting assets and liabilities at the balance sheet date are likely to result in a material adjustment to their carrying amounts in the next financial year.

Critical judgments in applying the entity's accounting policies:

(i) Impairment of debtors
The organisation makes an estimate of the recoverable value of trade debtors. When assessing impairment, management considers factors such as the ageing profile of debtors and historical experience.

(ii) Useful life and impairment of assets
Assets are reviewed annually to assess that their useful life and carrying value are still appropriate.

(iii) Stock
Stock is valued at the lower of cost and net realisable value. The organisation makes an estimate of the net realisable value based on edition price on release, and if edition is not currently for sale, based on comparable prices from recent auctions. The net realisable value is reviewed annually.

The organisation also makes a judgement on whether a provision should be made for slow-moving stock that has not been sold in the past three years.

(iv) Heritage Assets
Heritage Assets are valued at the lower of cost and net realisable value. Heritage assets are reviewed annually to assess whether their carrying value is still appropriate.

d) Income

All incoming resources are included in the Statement of Financial Activities, in which the Trust is entitled to the income and receipt is probable and the amount can be quantified with reasonable accuracy.

Gifts in Kind
Goods and services received at no costs for which the Serpentine Trust would otherwise have to pay for are recognised in the financial statements at the value to the charity where this can be reasonably quantified.

Voluntary income
Donations and grants are accounted for on a receivable basis unless they are given for a future specified period in which case they are deferred.

Grants
Grant income is recognised in the statement of financial activities when received or when the charity becomes entitled to receipt. Grants that have been received will be treated as deferred income where there are specific requirements in the terms of the grant that the income recognition is dependent on certain activities being completed in a future accounting period.

Trading income
Income received from the provision of goods or services is recognised in the year in which the good or service is provided, and so entitlement earned.

e) Expenditure

Charitable activities and support costs comprise direct charitable expenditure including direct staff costs attributable to a particular activity. Where costs cannot be directly attributed, they have been allocated to activities on a basis consistent with the use of resources. This has been assessed by using an estimation of staff time spent on each activity as an average throughout the year.

Governance costs are those incurred in compliance with constitutional and statutory requirements and are allocated across charitable activities as a separate component of support costs.

All exhibition costs directly attributable to opening an exhibition are recognised in the year in which the expenditure is incurred. Where appropriate, consideration around whether the expenditure meets the definition of an asset or liability will be made to ensure appropriate accounting treatment has been adopted.

Other costs including the salaries of gallery assistants and similar costs incurred once the exhibition is opened are recognised once a third party has provided a service.

f) Fund Accounting

The General Unrestricted Fund is available for use at the discretion of the Trustees in furtherance of the general objectives of the Gallery. Designated Funds are those unrestricted funds set aside by the Trustees for specific purposes or projects.

Restricted Funds are subject to specific restrictions imposed by donors or by the purpose of the appeal. The Refurbishment Funds are restricted funds. Permanent endowment funds are funds where the donors have stated that the funds are to be held as capital and only the interest may be spent. Expendable endowment funds are held as capital but are able to be converted into expendable income with the authorisation of the Trustees.

g) Depreciation

Depreciation is recognised in the statement of financial activities as part of expenditure and is allocated across the expenditure headings on the same basis as Support and Governance costs.

Capital expenditure in excess of £500 is capitalised and depreciated over its estimated useful life or the length of the lease. Current estimated useful lives for the major categories of fixed assets are:

Systems and Software	4 years
Assets in the Course of Construction	Nil
Furniture and Equipment	4 years
Computer Related Equipment	3-4 years
Building Improvements	4-20years
Leasehold Property	20 years

h) Operating Leases

Rentals under operating leases are charged to the income and expenditure account as incurred.

i) Foreign Currency Translation

Transactions in foreign currencies are translated at the exchange rate on the date of the transaction. Balances held in foreign currencies at the year-end are translated at the exchange rate at the balance sheet date.

j) Financial Instruments

Financial assets and financial liabilities are recognised when the Trust becomes a party to the contractual provisions of the instrument. Additionally, all financial assets and liabilities are classified according to the substance of the contractual arrangements entered into.

Financial assets and liabilities are initially measured at transaction price (including transaction costs) and are subsequently re-measured where applicable at amortised cost. Assets and liabilities held in foreign currency are translated to GBP at the balance sheet date at an appropriate year-end exchange rate.

2 Liability of the Members

The Company is limited by guarantee. In the event of its winding up due to insufficient funds, the maximum liability of each member is £1. As at 31 March 2025, the company had 15 members, all of whom were Trustees.

3 Revenue Grants

		2025	2024
		£'000	£'000
Arts Council England	General Fund	**708**	708
		708	708

4 Donations & Support

	Unrestricted Fund	Restricted Fund	2025
	£'000	£'000	£'000
Funds provided by Serpentine Benefactors	4,235	–	**4,235**
General Donations to Serpentine	95	–	**95**
American Friends	727	431	**1,158**
Museum, Galleries and Exhibition Tax Relief	400	–	**400**
Total Donations & Support	**5,457**	**431**	**5,888**

	Unrestricted Fund	Restricted Fund	2024
	£'000	£'000	£'000
Funds provided by Serpentine Benefactors	4,475	–	**4,475**
General Donations to Serpentine	73	–	**73**
American Friends	706	–	**706**
Museum, Galleries and Exhibition Tax Relief	324	–	**324**
Total Donations & Support	**5,578**	**–**	**5,578**

5 Income from Charitable Activities

		2025	2024
Unrestricted	**Grant From:**	£'000	£'000
Exhibitions:			
Sponsorships	Various	**1,029**	–
Tour Income	Various	**112**	–
Ticket Income	Various	**4**	–
		1,145	–
Education:			
Ticket Income	Various	–	–
		–	–
Architectural Commission:			
Sponsorships	Various	**425**	–
Pavilion Sale	Various	**1,500**	1,100
		1,924	1,100
Total Unrestricted		**3,070**	1,100
Restricted	**Grant From:**	£'000	£'000
Exhibitions programme	Various Exhibition Patrons	**2,550**	3,190
Education programme	Various Education Patrons	**310**	901
Architectural Commission	Various Architectural Patrons	**330**	400
Total Restricted		**3,190**	4,491

6 Expenditure on Raising Funds

	2025	2024
	£'000	£'000
Staff Costs	**871**	771
Direct Costs	**35**	61
Support Costs	**1,343**	1,376
	2,249	2,208

7 Charitable Activities

	Unrestricted Fund	Restricted Fund	Expendable Endowment	2025
	£'000	£'000	£'000	£'000
Exhibition Costs				
Installation & Materials	782	457	–	**1,239**
Transport	457	267	–	**724**
Organising Costs	709	415	–	**1,124**
Insurance Costs	37	22	–	**59**
Printing Material & Publicity Costs	217	127	–	**344**
Development Costs	38	22	–	**60**
Staff Costs	1,149	672	–	**1,821**
Support Costs	1,959	1,147	–	**3,106**
Depreciation	–	–	692	**692**
	5,348	**3,129**	**692**	**9,169**
Education Costs				
Education Programme Costs	315	173	–	**488**
Staff Costs	38	21	–	**59**
Support Costs	374	205	–	**579**
	727	**399**	–	**1,126**
Architectural Commission				
Direct Build Costs	992	218	–	**1,210**
Indirect Build Costs	218	48	–	**266**
Staff Costs	21	5	–	**26**
Support Costs	270	59	–	**329**
	1,501	**330**	–	**1,831**
Total	**7,419**	**4,015**	**692**	**12,126**

	Unrestricted Fund	Restricted Fund	Expendable Endowment	2024
	£'000	£'000	£'000	£'000
Exhibition Costs				
Installation & Materials	847	556	–	**1,403**
Transport	237	156	–	**393**
Organising Costs	631	415	–	**1,046**
Insurance Costs	–	–	–	–
Printing Material & Publicity Costs	68	44	–	**112**
Development Costs	49	32	–	**81**
Staff Costs	1,111	728	–	**1,839**
Support Costs	1,917	1,266	–	**3,183**
Depreciation	–	–	692	**692**
	4,860	**3,197**	**692**	**8,749**
Education Costs				
Education Programme Costs	265	161	–	**426**
Staff Costs	75	45	–	**120**
Support Costs	370	225	–	**595**
	710	**431**	–	**1,141**
Architectural Commission				
Direct Build Costs	865	280	–	**1,145**
Indirect Build Costs	103	33	–	**136**
Staff Costs	16	5	–	**21**
Support Costs	254	82	–	**336**
	1,238	**400**	–	**1,638**
Total	**6,808**	**4,028**	**692**	**11,528**

8 Support Costs

	Fundraising	Exhibitions	Education	Architecture	2025
	£'000	£'000	£'000	£'000	£'000
Marketing Staff Costs	113	263	45	32	**453**
Support Staff Costs	336	779	148	81	**1,344**
General Marketing	98	228	39	27	**392**
General Overheads	775	1,797	341	186	**3,099**
Governance Costs:					
Audit Costs	11	25	5	3	**44**
Staff Costs	7	7	–	–	**14**
Support Staff Costs	3	7	1	1	**12**
	1,343	**3,106**	**579**	**330**	**5,358**

	Fundraising	Exhibitions	Education	Architecture	2024
	£'000	£'000	£'000	£'000	£'000
Marketing Staff Costs	93	215	37	26	**371**
Support Staff Costs	349	810	154	84	**1,397**
General Marketing	92	213	37	26	**368**
General Overheads	822	1,906	361	197	**3,286**
Governance Costs:					
Audit Costs	11	25	5	3	**44**
Staff Costs	7	7	–	–	**14**
Support Staff Costs	3	6	1	1	**11**
	1,377	**3,182**	**595**	**337**	**5,491**

9 Net Income

	2025	2024
Net Income is stated after:	£'000	£'000
Auditor's remuneration:		
Statutory audit	**45**	44
Tax and advisory services	**4**	2
Depreciation	**866**	854
Operating Lease Charges:		
Land and Buildings	**967**	967
Other	–	–

10 Remuneration of Trustees

No Trustees received any reimbursed expenses or remuneration during the year (2024: £0).

11 Staff Costs

	2025	2024
	£'000	£'000
Wages and Salaries	**4,043**	3,979
Social Security Costs	**435**	430
Pension Contributions	**121**	135
	4,599	4,544

The following number of employees earned more than £60,000 during the year:

	2025	2024
	Number	Number
Employees earning £60,001 – £70,000	**3**	3
Employees earning £70,001 – £80,000	**3**	1
Employees earning £80,001 – £90,000	**–**	–
Employees earning £90,001 – £100,000	**3**	2
Employees earning £100,001 – £110,000	**–**	–
Employees earning £110,001 – £120,000	**1**	1
Employees earning £120,001 – £130,000	**1**	1
Employees earning £190,001 – £200,000	**–**	1

Pension contributions of £60k (2024: £47k) were made in respect of employees paid over £60,000.

Average monthly number of full-time equivalent employees, analysed by function:

	2025	2024
	Number	Number (Restated)
Exhibitions	**39**	31
Education	**2**	4
Fundraising	**17**	18
Support	**20**	22
Marketing	**8**	7
Total	**86**	82

Average number of employees during the year was 101 (2024: 100).

The total aggregate cost of key management employee considerations for 2025 was £400k (2024: £389k).
Key management personnel were the CEO, Artistic Director and COFO.

Redundancy costs during the year were £8.4k (2024 - restated: £80k).

12 Operating Lease Commitments

During the next year, the Trust is committed to making the following annual payments on leasehold properties and plant and equipment under operating leases which expire:

	2025	2024
Land and Buildings	£'000	£'000
Within one year	**1,027**	967
Within two to five years	**4,166**	4,027
After five years	**2,684**	3,478
	7,877	8,472

13 Intangible Fixed Assets

	Systems and Software
	£'000
Cost at 1 April 2024	405
Additions	4
At 31 March 2025	**409**
Depreciation at 1 April 2024	397
Charge for the year	8
At 31 March 2025	**405**
Net Book Value at 31 March 2025	**4**
At 31 March 2024	8

14 Tangible Fixed Assets

	Furniture and Equipment	Building Improvements	Leasehold Buildings	Trust - Total
	£'000	£'000	£'000	£'000
Cost at 1 April 2024	656	6,125	13,833	**20,614**
Additions	11	202	–	**213**
Disposals	–	–	–	–
At 31 March 2025	**667**	**6,327**	**13,833**	**20,827**
Depreciation at 1 April 2024	589	4,884	7,263	**12,736**
Charge for the year	51	115	692	**858**
Disposals	–	–	–	–
At 31 March 2025	**640**	**4,999**	**7,955**	**13,594**
Net Book Value at 31 March 2025	**27**	**1,328**	**5,878**	**7,233**
At 31 March 2024	67	1,241	6,570	7,878

	Building Improvements - SG Commerce	Group Total
	£'000	£'000
Cost at 1 April 2024	31	**20,645**
Additions	–	**213**
Disposals	–	–
At 31 March 2025	**31**	**20,858**
Depreciation at 1 April 2024	1	**12,737**
Charge for the year	7	**865**
Disposals	–	–
At 31 March 2025	**8**	**13,602**
Net Book Value at 31 March 2025	**23**	**7,256**
At 31 March 2024	30	7,908

15 Heritage Assets

	2025	2024
	£'000	£'000
At 1 April	–	–
Additions	–	–
At end of the year	**–**	**–**

Serpentine has been publishing artists' editions for more than 30 years. Throughout these years, Serpentine has built an asset library of selected editions which form part of the editions archive. These editions are not for sale; instead, these pieces have been selected to serve as evidence of past activities, to prove provenance and finally, to be used as visual and material reference for any future edition production research.

Serpentine believes that due to the incomparable nature of the heritage assets, that even if valuations could be obtained, the costs would likely exceed the benefits provided by the information. Acquisitions of editions greater than £1,000 are recorded at costs if acquired, or the best estimate of fair value if donated to Serpentine Gallery. Any acquisitions under £1,000 are recognised in the Statement of Financial Activities in the period they are incurred.

16 Investments

	2025	2024
	£'000	£'000
At start of the year	**323**	2,281
Additions	**11**	–
Disposals	–	(1,958)
Net gains/losses	–	–
At end of the year	**334**	323

All investments are held in short term cash deposits.

17 Stock

	Group		Charity	
	2025	2024	2025	2024
	£'000	£'000	£'000	£'000
Trading stock	**69**	57	–	–
Slow moving stock	**(22)**	(9)	–	–
Total	**47**	48	–	–

Trading stock relates to limited edition prints for resale. Stock is valued at the lower of cost and net realisable value.

18 Debtors

	Group		Charity	
	2025	2024	2025	2024
	£'000	£'000	£'000	£'000
Trade Debtors	**1,303**	1,094	**1,256**	1,018
Amount due from Subsidiary Company	–	–	**161**	943
Sundry Debtors	**2**	156	**2**	156
Prepayments	**1,333**	825	**1,326**	825
Taxation and Social Security	**174**	77	**184**	110
Accrued Income	**934**	1,025	**930**	1,024
Total	**3,746**	3,177	**3,859**	4,076

19 Creditors: Amounts Falling Due Within One Year

	Group		Charity	
	2025	2024	2025	2024
	£'000	£'000	£'000	£'000
Trade Creditors	**616**	486	**616**	462
Other Creditors	–	–	–	–
Accruals	**610**	589	**599**	573
Taxation and Social Security	**132**	44	**132**	45
Deferred Income	**1,195**	954	**1,165**	916
Provisions	**22**	70	**22**	70
Total	**2,575**	2,143	**2,534**	2,066

Deferred income relates to annual Individual Giving memberships paid for future years £155k (2024: £99k), sponsorship received for future exhibitions and projects £930k (2024: £817k), corporate memberships for next financial year £0k (2024: £0k) and income related to future booked events £110k (2024: £37k).

	£'000
Deferred Income b/fwd	**954**
Deferred in the year	**1,176**
Released to income from prior year	**(935)**
Deferred Income c/fwd	**1,195**

20 Funds – Group and Charity

	General Fund	Designated Fund	Restricted Income Fund	Permanent Endowment Fund	Expendable Endowment Fund	Total
	£'000	£'000	£'000	£'000	£'000	£'000
Total Fund Balances at 1 April 2024	3,840	–	579	256	6,570	**11,245**
Income Received	11,136	–	3,621	–	–	**14,757**
Expenditure Incurred	(11,004)	–	(3,858)	–	(692)	**(15,554)**
Funds Transferred	–	–	–	–	–	–
Total Fund Balances at 31 March 2024	**3,972**	**–**	**342**	**256**	**5,878**	**10,448**

Expendable Endowment

Expendable endowment funds have decreased from £6,570k to £5,878k at year end. The balance is composed solely of the net present value of the North Gallery building.

Restricted Funds

The Restricted balance relates to funds for specific Exhibition projects taking place in 2025/26 onwards. The total of restricted funds at year end was £342k. There was a brought forward balance of £579k which has been fully utilised in the year.

21 Analysis of Net Assets between Funds

	Fixed Assets	Investments	Net Current Assets / (Liabilities)	Net Assets
	£'000	£'000	£'000	£'000
Unrestricted Funds:				
General Funds	1,382	78	2,512	3,972
Designated Funds	–	–	–	–
	1,382	78	2,512	3,972
Restricted Funds	–	–	342	342
Endowment Funds	5,878	256	–	6,134
	7,260	**334**	**2,854**	**10,448**

22 Capital Commitments

At 31 March 2025, the Trust had entered into contracts amounting to £2,016k (2024: £1,425k) for the construction of the two Pavilions. Of this, £1,045k (2024: £659k) had been paid prior to the year end. The remaining balance of £971k (2024: £659k) is committed and expected to be settled in the months following year end.

23 Related Party Transactions

No related party transactions were entered into during the year to 31 March 2025 with exception of those with regards to SG Commerce, the Trust's subsidiary. At 31 March 2025, SG Commerce Limited owed the Trust a net balance of £161k (2024: £943k). This includes a gift aid payment to the Trust of £458k (2024: £763k) related to trading in 31 March 2025, of which £365k was made in advance during the year. Management recharges of £150k (2024: £155k) were charged to SG Commerce Limited in the year by the Trust.

The Serpentine Trust received £972k (2024: 677k) of donations from Trustees, a £1,950k (2024: £2,950k) donation from a Trustee's family foundation.

24 Subsidiary Undertaking: SG Commerce Ltd

	2025	2024
	£	£
Income	**1,138,797**	1,172,732
Expenditure	**(681,282)**	(409,735)
Operating Surplus	**457,515**	762,997
Gift Aid to The Serpentine Trust	**457,515**	762,997
Profit Before and After Tax	**–**	–

The Aggregate of the Assets, Liabilities and Funds was:	2025	2024
	£	£
Fixed Assets		
Tangible assets	**22,139**	29,953
Current Assets		
Stock	**47,415**	48,044
Debtors and Prepayments	**58,046**	76,946
Cash at Bank and In-Hand	**84,696**	898,818
	190,157	1,023,808
Creditors		
Amounts Falling Due Within 1 Year	**(212,196)**	(1,053,661)
Net Current (Liabilities) / Assets	**(22,039)**	(29,853)
Net Assets	**100**	100
Shareholders' Funds		
Share Capital	**100**	100
Profit & Loss for the year	**–**	–
	100	100

The subsidiary is part of a VAT Group comprising the Serpentine Trust and SG Commerce Limited.

25 Prior Year Comparatives

2024 Statement of Financial Activities Consolidated Statement of Financial Activities (including income and expenditure accounts)	Note	Unrestricted General Fund	Restricted Fund	Endowment Fund	Total 2024
Income and Endowments from:		£'000	£'000	£'000	£'000
Donations and Legacies					
Grants	3	708	–	–	**708**
Donations & Support	4	5,578	–	–	**5,578**
Total Donations and Legacies		**6,286**	–	–	**6,286**
Fundraising Trading Activities					
Merchandise		832	–	–	**832**
Special Fundraising Events		465	–	–	**465**
Gallery Hire and Other Commercial Activities		353	–	–	**353**
Interest		57	–	–	**57**
Total Fundraising Trading Activities		**1,707**	–	–	**1,707**
Income from Charitable Activities					
Exhibitions	5	-	3,190	–	**3,190**
Education	5	-	901	–	**901**
Architectural Commission	5	1,100	400	–	**1,500**
Total Income from Charitable Activities		**1,100**	**4,491**	–	**5,591**
Other Income		–	–	–	–
Total Income		**9,093**	**4,491**	–	**13,584**
Expenditure on:					
Raising Funds	6	2,208	–	–	**2,208**
Fundraising Trading Costs					
Merchandise		336	–	–	**336**
Special Fundraising Events		469	–	–	**469**
Gallery Hire		24	–	–	**24**
Total Fundraising Trading Costs		**829**	–	–	**829**
Total Costs of Raising Funds		**3,037**	–	–	**3,037**
Net Income Available for Charitable Activities		**6,056**	**4,491**	–	**10,547**
Charitable Activities					
Exhibitions	7	4,860	3,197	692	**8,749**
Education	7	710	431	–	**1,141**
Architectural Commission	7	1,238	400	–	**1,638**
Total Expenditure on Charitable Activities		**6,808**	**4,028**	**692**	**11,528**
Total Expenditure		**9,845**	**4,028**	**692**	**14,565**
Net (Expenditure) / Income		**(752)**	**463**	**(692)**	**(981)**
Transfers Between Funds		2,000	–	(2,000)	–
NET MOVEMENT IN FUNDS		**1,248**	**463**	**(2,692)**	**(981)**
Reconciliation of Funds:					
Fund Balances Brought Forward at 1 April 2023		2,592	116	9,518	**12,226**
Fund Balances Carried Forward at 31 March 2024		**3,840**	**579**	**6,826**	**11,245**

2024 Funds - Group	General Fund	Designated Fund	Restricted Income Fund	Permanent Endowment Fund	Expendable Endowment Fund	Total
	£'000	£'000	£'000	£'000	£'000	£'000
Total Fund Balances at 1 April 2023	2,463	129	116	256	9,262	**12,226**
Income Received	9,093	–	4,491	–	–	**13,584**
Expenditure Incurred	(9,845)	–	(4,028)	–	(692)	**(14,565)**
Funds Transferred	2,129	(129)	–	–	(2,000)	–
Total Fund Balances at 31 March 2024	**3,840**	**–**	**579**	**256**	**6,570**	**11,245**

2024 Analysis of Net Assets Between Funds	Fixed Assets	Investments	Net Current Assets / (Liabilities)	Net Assets
	£'000	£'000	£'000	£'000
Unrestricted Funds:				
General Funds	1,346	323	2,171	**3,840**
Designated Funds	–	–	–	–
	1,346	**323**	**2,171**	**3,840**
Restricted Funds	–	–	579	**579**
Endowment Funds	6,570	–	256	**6,826**
	7,916	**323**	**3,006**	**11,245**

Photo: Talie Rose Eigeland. Courtesy: Serpentine.

Refik Anadol, *Echoes of the Earth: Living Archive*, 2024. Installation view, Serpentine North. Photo: Hugo Glendinning. Courtesy Refik Anadol Studio and Serpentine.

THE SERPENTINE TRUST

England & Wales - Charity number 298809

Accounts

SERPENTINE

ANNUAL REPORT AND FINANCIAL STATEMENTS 2023 – 2024

Front Cover: Barbara Kruger: *Thinking of ~~You~~. I Mean ~~Me~~. I Mean You.*,(Installation view, 1 February – 17 March 2024, Serpentine South) Photo: George Darrell.

THE SERPENTINE TRUST

Annual Report and Financial Statements
For the year ended 31 March 2024

Charity Commission Number: 298809
Company Number: 2150221

The Serpentine Trust (A Company Limited by Guarantee)

CONTENTS

References and Administration Details 4
Letter from our Chair, Michael R. Bloomberg 6
Letter from our Chief Executive, Bettina Korek 8
Trustees' Report 2023/24 12
Strategic Report 15
Our Story 16
Our Vision 16
Our Mission 16
Organisation Objectives 17
World Class Programming 18
Arts Technologies 20
Ecologies Programme 20
New Partnerships 22
Summary of our Activities, Achievements and Performance 24
Exhibitions, Public Art, Live Programme, Ecologies, Architecture 27
Exhibitions 29
Barbara Chase-Riboud: Infinite Folds *30*
Steve McQueen: Grenfell *32*
Tomás Saraceno: Web(s) of Life *36*
Gabriel Massan: Third World - The Bottom Dimension *42*
Georg Baselitz: Sculptures 2011-2015 *50*
Barbara Kruger: Thinking of ~~You~~. I Mean ~~Me~~. I Mean You *58*
Refik Anadol: Echoes of the Earth - Living Archive *66*
Public Art at Serpentine 72
Touring Exhibitions 78
Architecture 80
Serpentine Pavilion 2023 *82*
Live Programme 88
Serpentine Podcast 100
Leading a Pioneering Educational and Civic Programme 108
Education 110
Civic 126
Leading Artistic and Digital Transformation 134
Arts Technologies *136*
R&D Platform *136*
Future Art Ecosystems *138*
Community Development *140*
Doctoral Research Collaborations *140*
Beyond Cultures of Ownership *144*
Creative AI Lab *148*
Legal Lab *150*
Blockchain Lab *150*
Arts Technologies Commissioning *152*
Welcoming a Broad and Diverse Public 156
Physical Audience Growth *160*
Press and Media Profile 162
Developing Diverse, High-Performing & Engaged Teams 167
Our Commitment to Inclusivity *169*
Promoting an Inclusive Culture *170*
Attracting and Retaining Qualified and Talented Employees *170*
Recognising and Rewarding Achievement and Performance Fairly 170
Future Plans 173
Our Supporters 176
Financial Review 184
Overview 185
Summary of Performance 185
Principal Sources of Funding 186
Expenditure 187
Annual Fundraising Activities 188
Fundraising Practices *188*
Fundraising Performance 188
Fundraising Events *189*
Other Income Generating Activities 190
Risk Statement 191
Going Concern 191
Reserves 192
Structure, Governance and Management 194
Governance *195*
Board of Trustees *195*
Finance Sub-Committee *196*
Operating Committee *196*
Ethics Committee *197*
Recruitment and Training of Trustees *197*
Public Benefit Statement 199
Environmental Sustainability and Ecologies at Serpentine 200
Statement of Trustee Responsibilities 208
Independent Auditor's Report to the Members of the Serpentine Trust 210
Consolidated Statement of Financial Activities 214
Balance Sheet 215
Consolidated Statement of Cash Flow 216
Notes to the Financial Statements 217

REFERENCES AND ADMINISTRATION DETAILS

Registered Office
Kensington Gardens
London W2 3XA

Governing Document
Memorandum and Articles of Association

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Hans Ulrich Obrist – Artistic Director
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Serpentine Pavilion 2023 designed by Lina Ghotmeh. © Lina Ghotmeh – Architecture. Photo: Iwan Baan, Courtesy: Serpentine.

LETTER FROM THE CHAIR, MICHAEL R. BLOOMBERG

Dear Friends,

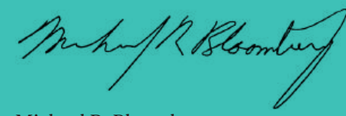
The arts play a vital role in helping us navigate change and confront pressing challenges, by pushing us to think critically and creatively and allowing us to see the world through the eyes of others.

Serpentine has always served as a platform for talented and boundary-pushing artists - both established and emerging - to respond to contemporary issues and as a convening space for people from every walk of life to engage in meaningful dialogue about the world we share. In the past year, we took important steps forward, both by showcasing innovative art from across the globe and by harnessing the power of technology to expand the ways in which art can be created and experienced.

I would like to thank everyone who has supported Serpentine this year and to recognise the outstanding work of our Board of Trustees, our CEO Bettina Korek and Artistic Director Hans Ulrich Obrist, as well as all the extraordinary artists and their advisors and collaborators, whose work we've been honoured to feature.

As the world continues changing at an unprecedented pace, Serpentine will continue to champion the importance of art in pointing us forward – and in helping great new ideas take root and flourish.

Sincerely,



Michael R. Bloomberg

LETTER FROM THE CHIEF EXECUTIVE, BETTINA KÓREK

Dear Friends,

Reflecting on a transformative year at Serpentine, I am proud to highlight our pioneering programme for 2023/24, which featured six major exhibitions that showcased artists across different generations.

With eyes on the future, this year we presented artists who are emerging voices alongside those who have been under-recognised in the past. Our programme responded to a present context that is being shaped by advanced technologies and environmental crises, reaffirming our commitment to pushing the boundaries of contemporary art and to building new connections between artists and audiences.

Steve McQueen's *Grenfell* (April–May 2023), created in response to the tragic 2017 fire at Grenfell Tower in North Kensington, emerged as a significant historical work. It powerfully captured the disaster, ensuring that audiences remember and continue to reflect on the event. After its poignant presentation at Serpentine, the work was placed in the care of Tate and the Museum of London Collection and we were honoured to partner with other institutions on this project.

The summer began with *Web(s) of Life* (June–September 2023), the first major UK exhibition of artist Tomás Saraceno and collaborators, that included the interspecies communities of Salinas Grandes and Laguna de Guayatayoc, Argentina, Somié, Cameroon, Aerocene and Arachnophilia. The show was a fully participatory collaboration with the Royal Parks that brought together decades of research into energy regimes, biodiversity and sustainability and extended the presentation into Kensington Gardens. Challenging the entire organisation to think from a climate centric perspective and our visitors as well, the show was recognised within the sector as a model project.

Drawing on natural elements that reflect its local surroundings, Lina Ghotmeh's Serpentine Pavilion (June–October 2023) titled *À table*, promoted unity and conviviality in its form and function. As such, the interior of the Pavilion featured a concentric table along the perimeter, inviting us to convene, sit down, think, share and celebrate exchanges that enable new relationships to form. We were endlessly grateful to our loyal partners and supporters for making Ghotmeh's remarkable concept for a Pavilion into an inspiring reality. À table became the fantastic backdrop for our summer of live programming.

Serpentine Arts Technologies celebrated its tenth anniversary and organised two groundbreaking exhibitions this year. Gabriel Massan's *Third World: The Bottom Dimension* (June–November 2023), supported by Tezos, was an interdisciplinary living artwork made by a cast of collaborators, which showcased innovative gaming and cultural concepts and drawing. Refik Anadol's *Echoes of the Earth: Living Archive* (February–April 2024) inaugurated a year of projects exploring Artificial Intelligence through the intersection of art and technology, which continues into 2024/25. Public AI was also the theme of the fourth volume of Serpentine Arts Technologies' annual strategic briefing, *Future Art Ecosystems* (March 2023), which leverages creative research and development to develop cultural infrastructure to support art and advanced technologies for the public good.

Previously unseen wooden sculptures and drawings by Georg Baselitz (October 2023–January 2024) offered our audience a fresh perspective on the artist's influential oeuvre. A highlight from the show was the monumental, nine-metre-tall sculpture *Zero Dom* (Zero Dome), which was presented for the first time in the UK on the plinth. Like Saraceno's outdoor sculptures featured in his exhibition, which engaged the park's many species, including birds, insects, foxes, and ducks, these collaborations with the Royal Parks reaffirm Serpentine's commitment to extending our programme beyond gallery walls.

The same was true of Barbara Kruger's first solo institutional exhibition in London (February–March 2024) in more than twenty years, which was a landmark event. *Thinking of ~~You~~. I Mean ~~Me~~. I Mean You* extended into Kensington Gardens as well, and also into Central London through a successful partnership with *Outernet*. Kruger's work continues to challenge and inspire the public sphere, and this show was a homecoming of sorts, following the artist's 1994 participation in *Wall to Wall* at Serpentine.

We were thrilled to celebrate Rory Pilgrim's Turner Prize nomination in April of 2023. *RAFTS* and *Radio Ballads* reflect our mission of forging new connections between artists and audiences through listening, understanding and empathy and show how art can deepen our understanding of care and strengthen the bonds upon which we all depend. We are so proud of the work of the artists, communities and curators behind the project. It is reflected in the book *How We Hold: Rehearsals in Art and Social Change*, published by Serpentine Civic and Education and Koenig in September 2023.

With another exciting year in front of us, and a number of successful projects, including our 2024 Pavilion, already launched, we are deeply grateful to all of you for your unwavering support and leadership. We look forward to sharing more news and updates with you as the year continues.

Sincerely,

Bettina Korek

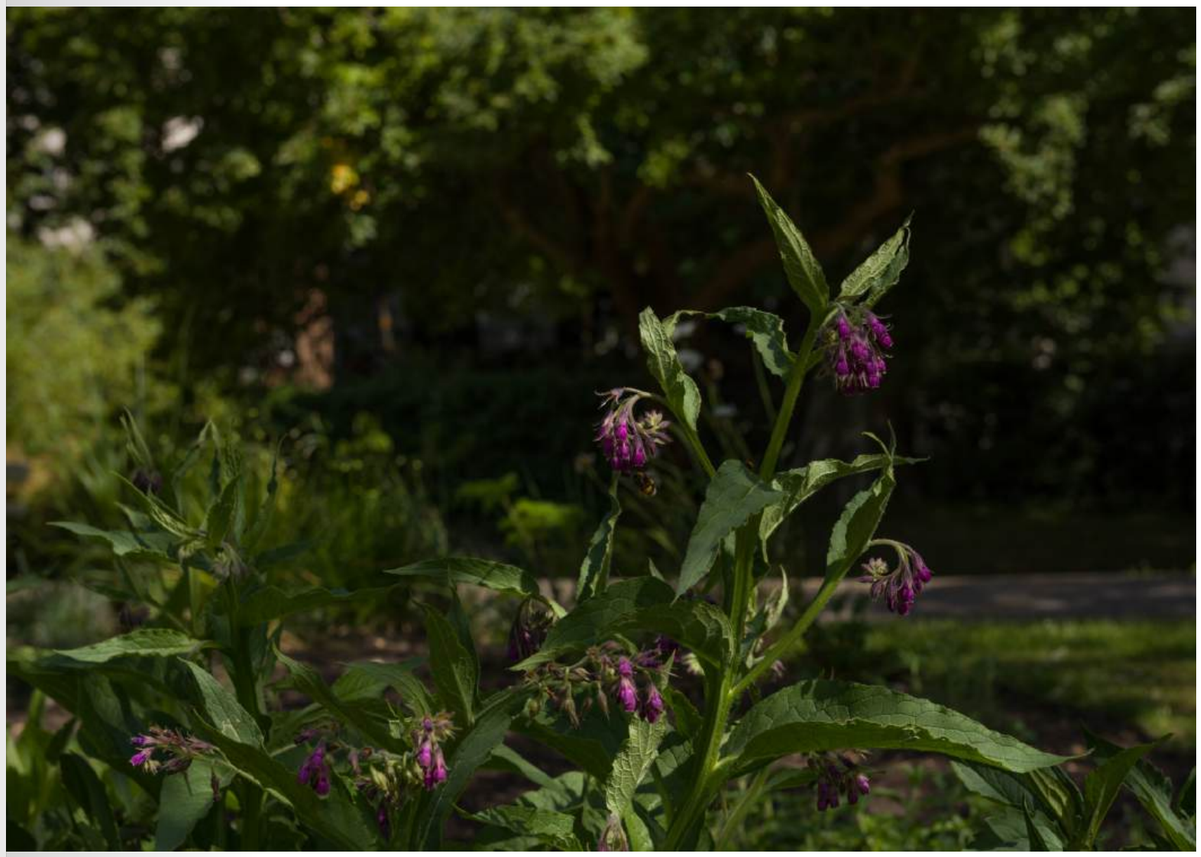
Bettina Korek

*Cloud Cities: Species of Spaces and Other Pieces**, 2023. Installation view at Tomás Saraceno *In Collaboration: Web(s) of Life*, Serpentine, London, 2023. Photography by Studio Tomás Saraceno.

TRUSTEES' REPORT 2023/24

The Trustees, who are also Directors of the Serpentine Trust for the purposes of the Companies Act 2006, have pleasure in submitting their annual report and the audited financial statements for the year ended 31 March 2024.

Alexandra Daisy Ginsberg, *Pollinator Pathmaker*, Serpentine Edition Garden, 2022. *Back to Earth* exhibition at Serpentine North (22 June – 18 September). Installation view. © readsreads.info. Courtesy Serpentine.



Gabriel Massan, *Continuity Flaws: The Loophole* at Outernet Arts, London, 2023. Image courtesy of Outernet Arts.

STRATEGIC REPORT 2023/24

Serpentine has presented pioneering contemporary art since 1970. From the Pavilion to our exhibitions, we champion new ideas in art across our programme of exhibitions, architecture, education and live events. Our programme takes place across our galleries and online. Access to the galleries is free for all visitors. Thanks to our unique location, we reach a broad audience and we maintain a deep connection with our local community.

OUR STORY

Serpentine's story is the story of modern and contemporary art. Since its launch in 1970 within a Central London lakeside former teahouse, Serpentine has grown in scope, scale and ambition to become one of the most innovative, influential and important arts venues in the world. Defined by our commitment to remain open, accessible and free for all, Serpentine has shaped and defined the last 50 years of art in Europe.

Our commitment to offering an exhibition platform to underserved artists from across the globe, as well as intimate engagements with established artists' practices, Serpentine has transformed how the public at large sees, understands and connects with the art, artists and ideas of our time. Today, Serpentine's pioneering programmes of arts technologies, ecology and long-term embedded civic engagement redefine what an arts institution can be and should do in the 21st century.

OUR VISION

Building new connections between artists and society.

OUR MISSION

Art and ideas for a changing world.

Serpentine commits to:

- Supporting artists to explore new possibilities through exhibitions, architecture, commissions, research and learning initiatives.
- Championing artists working across ecology, technology and community.
- Including and empowering diverse audiences and our collaborators.

ORGANISATION OBJECTIVES

Our aims for the four years from 2023-2027 are to:

1. Deepen our local roots and expand our global reach, chiefly through technology.
2. Cement our place as an artist-led, global brand, with a full user experience of art, appealing to a full spectrum of visitors online and within our spaces.
3. Lead a digital transformation and become known as a global leader in arts technologies, creating new models for exhibitions, funding, distribution and audience engagement.
4. Deliver an ambitious and world-class programme highlighting ecology, community and technology, emerging and under recognised artists.
5. Progress our plans towards a net-zero emissions target thanks to our sustainable practices.
6. Foster an inclusive and collaborative working culture to better reflect the diversity of our home city.
7. Test new entrepreneurial income models and secure multi-year income streams.

KEY OBJECTIVES

1. **360º Artistic Production**
   To successfully conceive and deliver an ambitious and thought-provoking artistic programme, leveraging technology to highlight community and ecological awareness.
2. **Art for All**
   To strengthen the journey towards an audience-centric and artist-led organisation, appealing to a full spectrum of diverse visitors both online and within our spaces.
3. **Arts Technologies Sector Leadership**
   To lead the sector in advocating for creative research and development in the arts, experimenting with new technologies and new models for exhibitions, funding, distribution and audience engagement.
4. **Dynamic and Inclusive Culture**
   To develop an environment that nurtures an inclusive and collaborative culture, focused on the successful achievement of organisational, team and personal objectives.
5. **Flexible Development and Entrepreneurial Leadership**
   To underpin the current income strategy with new commercial activities, thereby reaching a blended mixed economy through flexible and entrepreneurial leadership.

WORLD CLASS PROGRAMMING

Serpentine presents pioneering exhibitions from a wide range of emerging practitioners to the most internationally recognised artists of our time. Each year, we invite artists from around the world to create an ambitious, innovative and world-class programme. We welcome a broad and diverse audience from local communities and around the world to inspire and challenge them with the urgency of art and architecture today. Our programme is designed to be thought-provoking, exciting and stimulating for our audiences while remaining relevant and responsive to a wider cultural, social and political context. We are committed to broadening our research, deepening our relationships with artists over time and establishing meaningful partnerships with other institutions. Every event we present seeks to respond to the questions: *Why here? Why now?*

We develop long-term and supportive relationships with the artists and architects we commission, as well as nurturing their conversation with our audiences. Emerging and celebrated artists and architects are given an open landscape for experimentation and creative collaboration. Our curators carry out regular studio visits, offer constructive critique and provide references and introductions for artists at all levels to encourage the creation of new artistic partnerships, networks, commissions and educational opportunities. We embrace the increasingly interdisciplinary approaches of practitioners and create an environment in which the artists we work with can engage with different media, spaces and forms. We work predominantly with living artists, with around one-third of our programme comprising brand new commissions.

We are committed to programming exhibitions that reflect the diversity of contemporary England. We ensure selected artists come from a range of economic and educational backgrounds while supporting new talent, both UK and international and engaging new audiences. Each exhibition is carefully conceived in relation to both the scale and architecture of the gallery buildings and their unique location in London's Kensington Gardens.

Each year since 2000, landmark buildings are created for the Serpentine lawn by internationally acclaimed architects who have not yet completed a structure in England at the time of invitation. The Serpentine Pavilion creates a context for a live programme of discussions, conversations and gatherings around ideas. It also provides a platform for more experimental, interdisciplinary work, including our annual *Park Nights* series. Our 2023 Pavilion, *À table*, designed by architect Lina Ghotmeh considered food as an expression of care and the Pavilion's design became a space for grounding and reflection on our relationship to land, nature and a cafe – a space for dwelling which offers commercial opportunities.

Serpentine Park Nights 2023: Christelle Oyiri, *Faster Than This is Suicide*, 2023. Photo: Hugo Glendinning.

ARTS TECHNOLOGIES

Serpentine's Arts Technologies programme explores the impact of technology through art, research and experimental projects. It supports artists to produce projects that use advanced technologies and convenes people working in art, technology, law, policy and academia to share knowledge and develop new ideas about technology and society.

The foundation of the programme is in an evolving R&D Platform that nurtures innovation for future art ecologies by securing a crucial institutional space for pragmatic interventions and necessary risk-taking at the intersection of art, science and technology. This is achieved through dedicated research labs (Blockchain Lab, Creative AI Lab, Legal Lab, Synthetic Ecologies Lab and Video Games Lab), orientation and knowledge-sharing with the wider sector through Future Art Ecosystems and co-facilitation of a national Creative R&D Working Group.

Our Arts Technologies programme proposes critical and interdisciplinary perspectives on advanced technologies through artistic interventions. Challenging and reshaping the role that technologies can play in culture and society is part of Serpentine's commitment to supporting new artistic experiments at what has now become an historical intersection. The programme initiates and supports artists in developing ambitious artworks that deploy advanced technologies as a medium, tool or topic, often operating beyond gallery walls.

ECOLOGIES PROGRAMME

Serpentine was the first institution to embed ecological research and principles with its Ecologies project and associated post of Curator of Ecology, researching environmental action, more-than-human lives, and the role of the arts in addressing climate challenges.

In 2023, the project evolved into a department with areas of responsibility reaching throughout the institution. Ecologies is a strategic effort to embed environmental subjects and methods throughout Serpentine's outputs, structures and networks. At the same time, Ecologies works to bring these environmental and innovative principles into the fabric of the organisation itself and promotes projects and programmes for the public and the staff body alike. We are committed to environmental sustainability, with environmental and ecological concerns embedded across all Serpentine's programmes, infrastructure and networks. This extends to the gallery sites themselves, where Serpentine South was the first Grade II listed building in the UK to install solar panels.

In 2023, Tomás Saraceno created a porous environment where Serpentine's building and operations responded daily to the immediate landscape of the surrounding park and weather conditions. It brought together new and recent interactive works to propose how it is possible to take a more responsible, and responsive, approach to one's actions in relation to other people, interspecies co-habitation, and the climate injustices unfolding across the world. Challenging the ways in which exhibitions are conceived and enacted, *Web(s) of Life* became a 'living organism' that responded to the weather outside and Serpentine's unique location in the biodiverse habitat of the park and beyond. Saraceno is a multimedia artist, who for more than two decades has produced a body of work that draws attention to our role in a complex network of relationships that make up an ecosystem. *Web(s) of Life* at Serpentine delved into the many ways in which life forms, extractive technologies and energy regimes are inextricably linked to climate injustice.

Emerging from Serpentine's long-standing environmental commitment, *Back to Earth* invited leading artists, musicians, architects, poets, filmmakers, scientists, thinkers and designers to contribute artworks and projects with a call to action in response to the climate emergency. A long-term project that took place from 2020-2023, *Back to Earth* was both a programme about change and a catalyst for change and addressed the key environmental threats facing our world, such as land rights, water and toxicity, fishing, farming and the limits of consumption. The ambition to improve quality, engage with our audiences and establish meaningful collaborations with partner organisations resulted in our pioneering integrated *Exhibitions, Live, Ecologies, Civic and Education* programme.

EDUCATION AND CIVIC PROJECTS

Serpentine's Education and Civic Projects programme seeks to redefine the role of the arts in times of transition and social change, addressing issues such as migrant rights, care, schooling and labour with individuals and groups excluded from the decision-making processes that shape the places where they live and work. Grounded in a long-term study of radical pedagogy, the programme includes ongoing commissions and workshop series, alongside toolkits and resources for change. Our projects continue to serve under-represented communities, supporting thousands of educational encounters and producing downloadable resources and podcasts. We are proud of the work our Education and Civic curators have facilitated over the last decade, inviting artists to listen to communities before making work with them. We have sought to answer how an institution can hold a process that explores the relationship between art and pressing social issues.

NEW PARTNERSHIPS

Partnerships with other organisations play an important role in bringing about new exhibitions and collaborations that expand the reach of contemporary art to new audiences locally and globally as well as supporting artists.

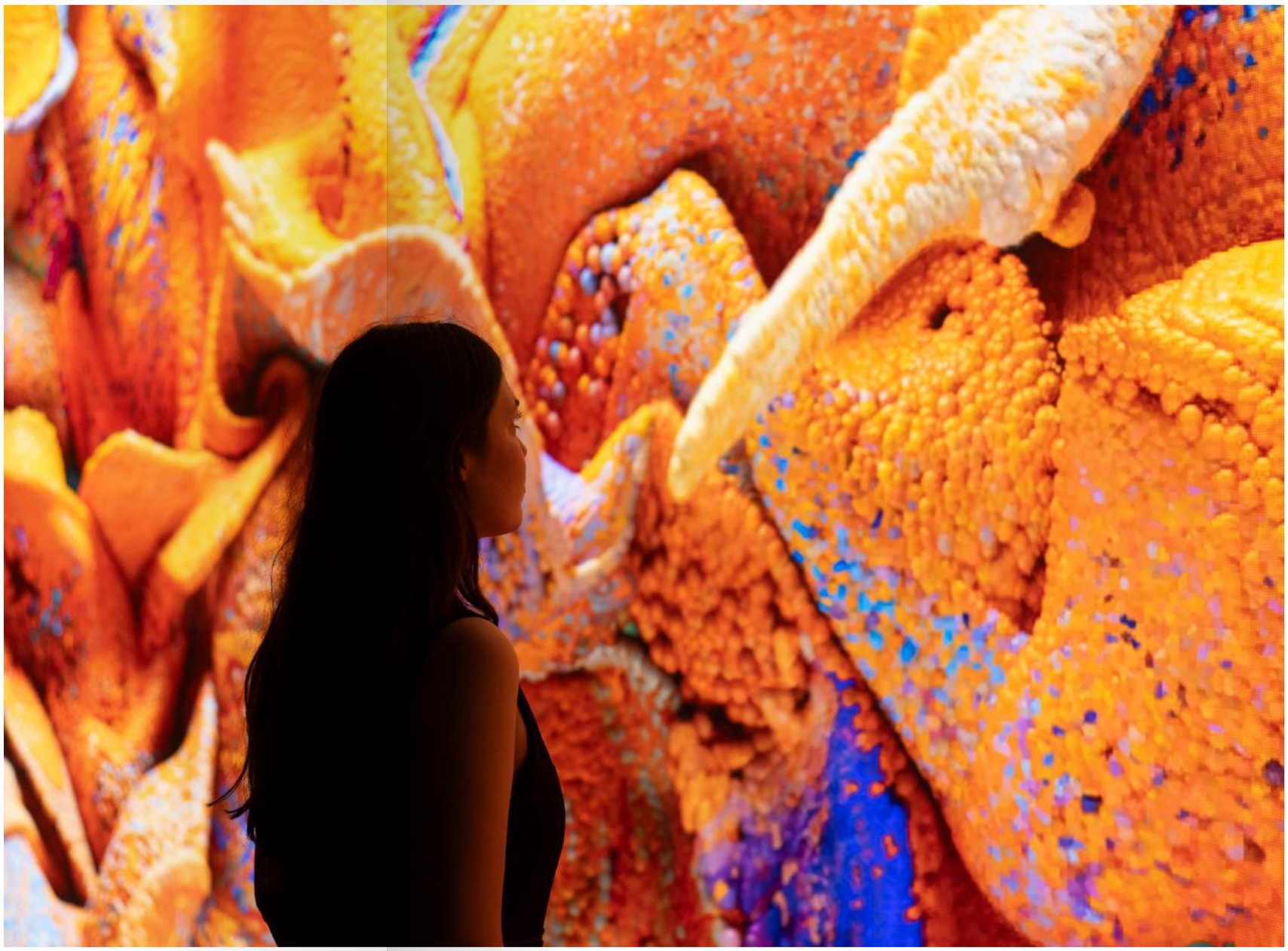
Serpentine continues to engage with existing and new partnerships across its programme. Corporate partners are an integral part of Serpentine's ambitions and provide vital funding towards the gallery's ambitious programme.

Refik Anadol's exhibition was part of the *New Alliances* strand of the Serpentine programme which aims to widen audiences through engagement and collaborations. *Echoes of the Earth: Living Archive* was presented in collaboration with *1OF1*, led by patron and philanthropist Ryan Zurrer, which partners with forward thinking artists and institutions by contextualising and supporting art of the digital age.

A new series of programming partnerships bringing artists together with the latest technology launched with *BTS* in 2020. This included a major multi-year collaboration with the energy efficient blockchain *Tezos* who support our efforts in experimenting with new technologies both inside and beyond the gallery walls, fostering synergies with audiences in marketing and communication.

In 2024, in collaboration with *Google Arts and Culture, Google Deepmind* and *Google Technology and Society*, we brought together some of the most exciting voices from culture, technology and research to discuss the future of AI, the arts and society. This urgent convening of leaders from across the cultural ecosystem including artists, curators, writers, technologists and thinkers came together to imagine and debate the possible futures of AI and culture.

Refik Anadol, *Echoes of the Earth: Living Archive*, 2024. Installation view, Serpentine North. Photo: Hugo Glendinning. Courtesy Refik Anadol Studio and Serpentine.



SUMMARY OF OUR ACTIVITIES, ACHIEVEMENTS AND PERFORMANCE

At the core of Serpentine's activities is our exceptional exhibition programme, championing an integrated, interdisciplinary and diverse approach to contemporary art and visual culture. In 2023/24, we presented major solo exhibitions by artists across generations who look to the future with explorations of art and activism in the age of advanced technologies and environmental emergency. These included six new exhibitions, the Serpentine Pavilion, public art commissions and two digital artworks alongside an expansive range of live, education, digital and civic programmes.

For the first time, Serpentine's visitors were evenly split between physical and digital attendees, with 674,861 in-person visitors and 758,755 online users. This marked a significant milestone in our objective to expand our global reach.

Our 2023 programme began in April with *Grenfell* by artist and filmmaker Steve McQueen. This powerful artwork documented Grenfell Tower before it was covered, ensuring the tragic events of the 2017 fire, in which 72 people lost their lives, would never be forgotten.

That same month, we celebrated Rory Pilgrim's Turner Prize nomination for *RAFTS*, a Serpentine Civic project developed over three years with residents of Barking and Dagenham.

One of the year's most pioneering projects was *Tomás Saraceno: Web(s) of Life*, which opened in June. This living, collaborative, multi-species exhibition explored how life forms, technologies and energy systems are interconnected in the face of climate change. Also in June, Lina Ghotmeh's Serpentine Pavilion: *À table*, launched to wide acclaim. Ghotmeh's sustainable design drew from natural elements and provided the setting for our summer-long live programme, emphasising our artist-led, responsive programming.

Serpentine Arts Technologies celebrated its 10th anniversary with *Third World: The Bottom Dimension* by Gabriel Massan, running from June to November. Supported by Tezos, this interdisciplinary living artwork combined gaming, culture and innovative concepts to showcase cutting-edge digital art.

In September, Serpentine Civic and Education launched *How We Hold: Rehearsals in Art and Social Change*, a brand-new publication accompanied by a celebratory day of discussions, performances and music by contributors that included Barby Asante, Camille Barton and Farzana Khan in the Serpentine Pavilion.

In October, Serpentine presented a solo exhibition of previously unseen wooden sculptures and drawings by Georg Baselitz, offering visitors a rare insight into the artist's studio practice and his experiments with translating between two and three dimensions. The show added to our rich history of presenting sculptural works by major artists such as Henry Moore and Louise Bourgeois. A special catalogue featured reflections from contemporary artists that included Tracey Emin, Jenny Saville and Rashid Johnson.

At Frieze London, *Allied Editions*, a collective of seven major non-profit art organisations including Serpentine, presented limited-edition artworks by international artists. This year's highlights included hand-crafted pieces by Georg Baselitz and new editions by Nicole Eisenman and Chiizii, with over 100 works on display ranging from £80 to £15,000, helping to support the galleries' programmes.

At the start of 2024, we presented *Barbara Kruger: Thinking of ~~You~~. I Mean ~~Me~~. I Mean You*, a solo exhibition showcasing site-specific installations, soundscapes and moving image works. This marked Kruger's first institutional show in London in over 20 years, following her 1994 group show at Serpentine.

In February 2024, we launched our *Year of AI* with a solo exhibition by Refik Anadol. Known for his groundbreaking media works, Anadol presented large-scale digital installations that evolved in real time. using Al and data to create otherworldly, immersive experiences. The exhibition delved into Al's potential to transform public art, decentralised networks and collective experiences.

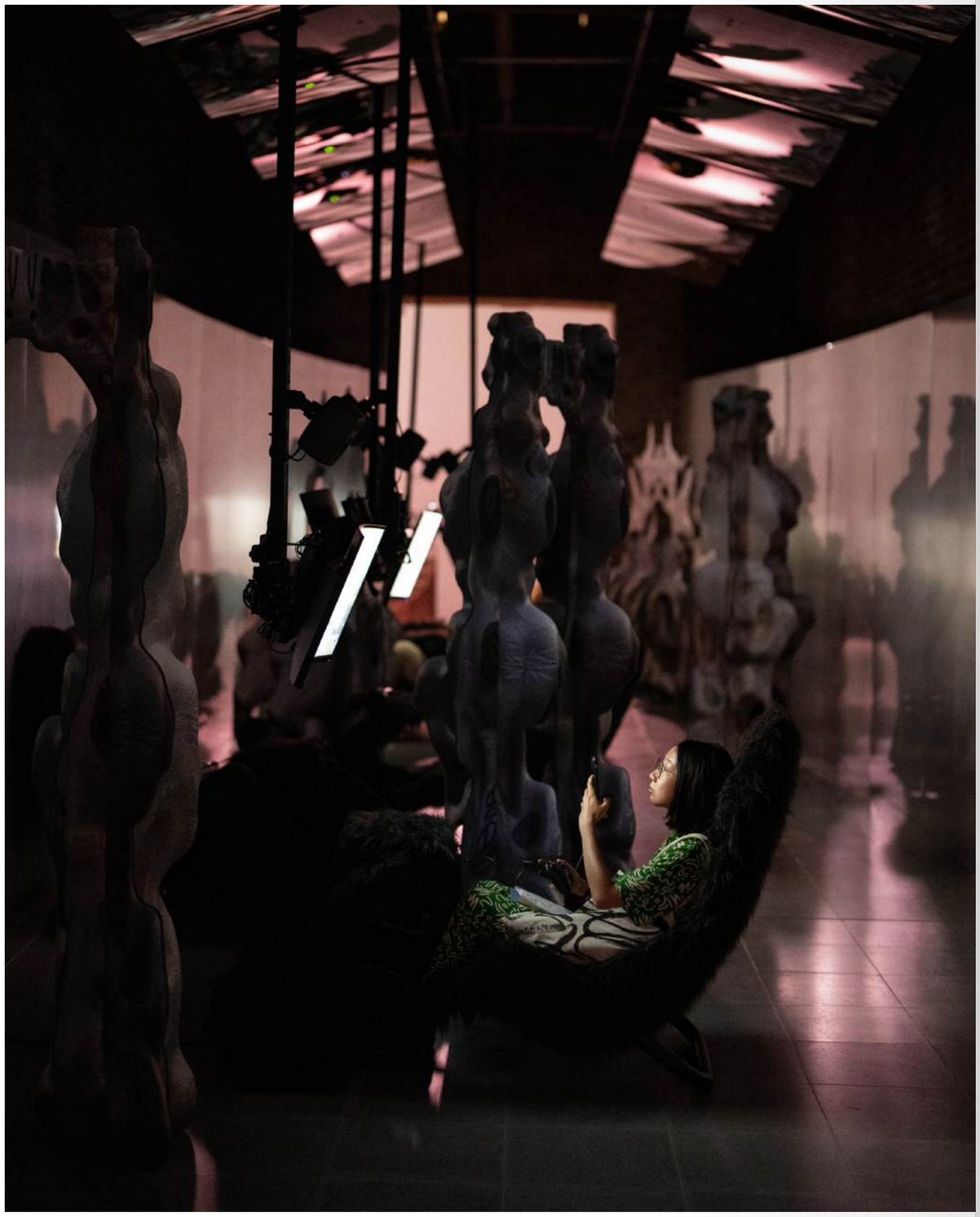
And finally, March saw the launch of *Future Art Ecosystems 4: Art x Public AI (FAE4)*, our annual strategic briefing publication. FAE4 explored the impact of Al technologies on the creative economy and cultural organisations, providing insights from leading voices in art, tech and government policy. The publication mapped out the risks, opportunities, and strategies for integrating Al into public cultural infrastructure.

We continued to show the *Atta Kwami Maria Lassnig Prize Mural*, as part of our public art programme in the Serpentine North Garden alongside Alexandra Daisy Ginsberg's *Pollinator Pathmaker*, Tomás Saraceno's *Cloud Cities* and George Baselitz' *Zero Dom* nine-metre-tall patinated bronze sculpture. These artworks serve to both draw the public into our exhibitions while extending our audiences beyond the gallery walls. Our collaborations with *Outernet Arts* also brought in brand new audiences for the Gabriel Massan and Barbara Kruger exhibitions and our Serpentine Podcast reached over 217k listeners in 112 countries.

View of the exhibition © Georg Baselitz 2023. Photo: Hugo Glendinning 2023.

EXHIBITIONS, PUBLIC ART, LIVE PROGRAMME, ECOLOGIES, ARCHITECTURE

Third World: The Bottom Dimension © Serpentine. Photo: Hugo Glendinning.



EXHIBITIONS

BARBARA CHASE-RIBOUD: INFINITE FOLDS

11 October 2022 to 10 April 2023

Serpentine North

Serpentine announced the extension of *Infinite Folds*, an exhibition featuring over 30 works by American-born visual artist, sculptor, novelist and poet Barbara Chase-Riboud (b. 1939, Philadelphia, USA, lives and works in Paris). On display at Serpentine North, this was the artist's first institutional solo presentation in the UK.

Infinite Folds featured a focussed selection of large-scale sculptures alongside works on paper dating from the 1960s to the present day. The show marked the UK debut presentation of some never-before-seen pieces, as well as some of the most celebrated works in the artist's expansive oeuvre.

Following the exhibition at Serpentine, Barbara Chase-Riboud went on to exhibit at the Museum of Modern Art (MoMA) in New York from May to October 2023. The exhibition, *The Encounter* was presented alongside works by Alberto Giacometti co-organised by The Museum of Modern Art, New York, and the Fondation Giacometti, Paris.

Engagement:	6,405 from 31 March to 10 April 2023
Total visitors:	(56,484)

"Ahead of its time"

The Guardian

"An incredible and monumental exhibition"

CNN

"A major exhibition"

BBC

Barbara Chase-Riboud: *Infinite Folds*, installation views, Serpentine North © Barbara Chase-Riboud 2022. Photo: © Jo Underhill, courtesy Serpentine.

STEVE MCQUEEN: GRENFELL

7 April – 10 May 2023

Serpentine South

In December 2017, artist and filmmaker Steve McQueen (b. 1969, London, UK) made an artwork in response to the fire that took place earlier that year on 14 June at Grenfell Tower in North Kensington, West London - 72 people died in the tragedy.

"I knew once the tower was covered up, it would start to leave people's minds. I was determined that it never be forgotten."

Steve McQueen

Filming the tower before it was covered with hoarding, McQueen sought to create a record so it would not be forgotten. Following the fire, a government inquiry was launched that was conducted in two phases. Four years since the publication of the phase one report, the recommendations are yet to be implemented, meaning a similar tragedy could happen again. The findings of the second and final phase of the inquiry were due to be reported in late 2023. There is an ongoing criminal investigation.

Following a period of community outreach and private community viewings, prioritising the bereaved and survivors, the public presentation of the artwork began. Following the exhibition at Serpentine, the work was placed in the care of Tate and the Museum of London's collections.

Engagement:	18,443 visitors

"To me, Steve McQueen's work suggests that there is much to gain in confronting the meanings of the damaged structure and making the shock of our painful contact with it instructive. Opening ourselves humbly to that possibility can be accomplished without betraying the tower's plural traumas or the political complexity of this moment in which closure is not an option. We cannot understand Grenfell unless we keep the reality of this building firmly in mind."

Paul Gilroy, contributor to the exhibition guide

"Paul Gilroy, describes in an aptly searing text about the project, as 'the charred obscenity' of the tower, captured on a beautiful day in December 2017, six months after the fire. McQueen has kept this material back for years out of respect for the victims, the bereaved and the survivors; now it's unleashed, and it is suitably brutal... This relentless, devastating, surveillance-style approach feels necessary. It is undramatic, unembellished. Nothing happens, and nothing needs to: you just have the evidence of the building, the raw fact that this horrific spectacle was allowed to happen here..."

The Evening Standard

"It is difficult to look at but impossible to turn away. McQueen holds our attention, keeps us remembering what happened here."

The Guardian

"The film stares at the evidence: examining the charred architecture, sunlight shining through empty windows...Scabbed and encrusted, at times whitened by the light so that it appears skeletal, the tower is both ruin and diagram. A monstrous idea, an inhuman structure in which lives were criminally lost."

The Guardian

"The Oscar-winning director's silent survey of the burnt tower makes this disaster of incompetence and corruption painful to witness – but impossible to ignore."

The Guardian

"Again and again, McQueen's camera circles Grenfell...like a satellite orbiting the moon. It is hypnotising in its horror."

The Independent

"...Steve McQueen had expressed his dismay at the lack of response by politicians to his film Grenfell, a powerful visual statement on the devastating London fire of 2017...His short, wordless film has been widely hailed as one of the most direct and politically powerful artworks shown in Britain in recent years..."

The Observer

"These 24 minutes decant you into the next gallery, where the true memorial can be found: the names upon the wall of all those who died – grandparents, poets, widows, immigrants and refugees, the child of three, the little girl who died all alone. Read these, and linger. Their names will draw the homage of your tears."

The Observer

"McQueen, who grew up in West London and once had friends living in Grenfell is drawn towards subjects... that shake our belief in the justice and humanity of the society we have created."

The Times

"McQueen's Grenfell is an essential piece of art, chilling to the bone. It is a resurrection of sorts. [...] The film must become a permanent exhibit at a London gallery."

The Evening Standard

"...it is the quietude as well of respectful memoriam, which also cloaks the anteroom to the exhibition, giving it the feel of a funeral or wake."

Financial Times

"Filmed in a single 24-minute shot, Grenfell is confronting. It finds its power in what viewers already know of the tragedy and never removes its dizzying gaze from the twirl of the tower."

Frieze

"Grenfell could even feel like the opening credits of a story yet to be told. That it works as a confrontation in itself sets it apart from other works of voyeuristic disaster entertainment."

The New Statesman

TOMÁS SARACENO: WEB[S] OF LIFE

Serpentine South and the Royal Parks

1 June – 10 September 2023

Web(s) of Life **was the first major exhibition in the UK of artist Tomás Saraceno and collaborators, including spider/webs; the communities of Salinas Grandes and Laguna de Guayatayoc, Argentina; spider diviners in Somié, Cameroon; the ongoing research-driven community projects Aerocene and Arachnophilia initiated by the artist; as well as the life forms of the Royal Parks.**

The exhibition brought together new and recent interactive works to propose how it is possible to take a more responsible and responsive approach to one's actions in relation to other people, interspecies cohabitation and the climate injustices unfolding across the world. Challenging the ways in which exhibitions are conceived and enacted, Web(s) of Life became a 'living organism' that responded to the weather outside and the gallery's unique location in the biodiverse habitat of the park and beyond.

"This is borne out by Saraceno's current show Web[s] of Life in Serpentine South which presents a brave new model of sustainable exhibition-making that lays down the gauntlet to all those planning and programming environmentally aware shows."

The Art Newspaper

"To reveal what happens inside Tomás Saraceno's new show for the Serpentine Gallery is hardly a spoiler. Nothing could lessen the impact. In galleries of pitch darkness, spotlights pick out an unfolding sequence of ethereal silver visions, all of them apparently floating in midair."

The Observer

*Cloud Cities: Species of Spaces and Other Pieces**, 2023. Installation view at Tomás Saraceno *In Collaboration: Web(s) of Life*, Serpentine, London, 2023. Photography by Studio Tomás Saraceno.

In a radical rethink of the exhibition format, rather than simply exploring these themes through the subject matter of the artworks, Saraceno altered the operation of the building. The gallery's climate control system was switched off and some doorways opened to the park to encourage natural ventilation and access to dogs. Rather than using climate control during days of extreme heat, areas of the exhibition closed and visitors were encouraged to engage with the interactive sculptures on the exterior of the building and in the park. Visitors were invited to pedal bicycles to activate an audio recording of the *Manifesto for an Ecosocial Energy Transition* from the Peoples of the South written by the *Ecosocial and Intercultural Pact of the South*. Power for the artworks inside the gallery was generated by newly installed solar panels. Through such interventions, the working habits of the gallery's staff, the building's opening hours and the ways in which visitors participated shifted daily.

Saraceno is a multimedia artist, who for more than two decades has produced a body of work that draws attention to our role in a complex network of relationships that make up an ecosystem. A book published with Ivory Press accompanied the exhibition including research material relating to the project and newly commissioned texts by James Bridle, Eduardo Kohn, Yuk Hui and Maristella Svampa.

Engagement:	**142,522 visitors**

"Tomás Saraceno conjures up worlds liberated from the demands and depredations of global carbon-fuelled capitalism - what he calls the 'capitalocene era'. His two prime inspirations are drawn from the physical world around us - one is spiders and the intricate webs they weave; the other is the air which gives us life on this planet and in particular the simple beautiful ability of the sun to heat captured air and make it rise. Can his art help us find a new direction?"

BBC

"The whole show is him [Saraceno] saying that there's another way, a better way: if we listen to indigenous communities, if we listen to spiders, we might just be able to get out of this mess."

The Times

*Cloud Cities: Species of Spaces and Other Pieces**, 2023. Installation view at Tomás Saraceno *In Collaboration: Web(s) of Life*, Serpentine, London, 2023. Photography by Studio Tomás Saraceno.

"At the Argentine contemporary artist's first solo exhibition in Britain, which ended earlier this month at the Serpentine Galleries in London, Mr. Saraceno exhibited fragile and elaborate spider webs spun in his studio in Berlin and in some cases modified by local spiders; the air conditioning was switched off for the duration of the show and one side of the gallery was left open to welcome living creatures from the surrounding Kensington Gardens — including spiders."

NY Times

"Tomás Saraceno in Collaboration: Web(s) of Life is a barmily charming and often beautiful exhibition from the Argentine artist."

The Times

"This is an avowedly post-anthropocentric exhibition, one that foregrounds interspecies coexistence and communication, positions us in an interconnected global ecosystem and seeks to separate us from convenient modern trappings."

Evening Standard

*Cloud Cities: Species of Spaces and Other Pieces**, 2023. Installation view at Tomás Saraceno *In Collaboration: Web(s) of Life*, Serpentine, London, 2023. Photography by Studio Tomás Saraceno.

Third World: The Bottom Dimension © Serpentine. Photo: Hugo Glendinning.

EXHIBITION

GABRIEL MASSAN: THIRD WORLD - THE BOTTOM DIMENSION

23 June – 26 November 2023

Video Game available globally via Steam, Serpentine North and Outernet

Serpentine presented *Third World: The Bottom Dimension*, an exhibition, a video game and web3 tokens powered by *Tezos*. The project was conceptualised by Brazilian artist Gabriel Massan in collaboration with invited interdisciplinary artists Castiel Vitorino Brasileiro, Novíssimo Edgar and vocalist and music producer LYZZA. Extended until 26 November 2023, the exhibition platformed the ideas that have driven the creation and development of the mirroring video game. It offered audiences an opportunity to play the game in a communal setting around site-specific set design, sculptures, sound and films. Through the lenses of decoloniality, queerness and decentralisation, Third World challenged audiences to rethink the ways in which we understand and orient ourselves in the world. Central themes included ancestral knowledge, healing, ecological awareness, transmutation and agency.

Third World: The Bottom Dimension emerged from Massan's interest in technological, social and economic decentralisation and included participatory digital tokens powered by Tezos. Players could record 'memories' of their own actions as they played the game and by minting this record (or snapshot) on the blockchain, build a public archive of multiple perspectives and actions. In addition, a limited-edition collection brought together Massan, their collaborators and a wider community of web3 artists.

Engagement:	69,398 visitors

"Third World includes the work of five African-diaspora Brazilian artists alongside Massan, who are also figured as 'collaborators' on the artist's eye-popping, eponymous video game platform that forms the centrepiece of the show."

ArtReview

Third World: The Bottom Dimension © Serpentine. Photo: Hugo Glendinning.

BEYOND THE GALLERY WALLS

THIRD WORLD: THE BOTTOM DIMENSION VIDEO GAME

23 June - ongoing

Available to download from Steam

Third World: The Bottom Dimension - a free-to-download, multi-level, single-player PC game was commissioned and produced by Serpentine Arts Technologies. Conceptualised as a consciousness-raising tool, the game explores Black Brazilian experience as it intersects with the ramifications of colonialism across physical and digital realities.

Alongside artist Gabriel Massan's digital sculptures, textures and concept development, the game features artistic contributions by Castiel Vitorino Brasileiro, Novíssimo Edgar, sound design by LYZZA and work from Masako Hirano, Marchino Manga, Ralph McCoy, Carlos Minozzi, Iraj Montasham, Alexandre Pina and Sweet Baby Inc.

Each level or 'episode' in the game was conceptualised by a featured artist in collaboration with Massan, bringing themes central to their practice into the lore of Third World. Players assume the roles of characters *Funfun* and *Buburu* – agents deployed to the Third World by a resource extraction organisation. As they navigate kaleidoscopic and disorienting realms, players encounter new lifeforms, languages and ways of knowing, prompting a deeper reckoning with their own actions. A worldbuilding platform in which a multitude of stories and perspectives converge, Third World invites players to raise awareness of other ways of being through play, and to embrace the idea of the ecosystem as a true 'main character'.

Engagement:	16,034 downloads

"Third World: The Bottom Dimension' impels us to question our tendencies toward Western hegemonic attitudes: to engage in the objectification of a nation; to study, classify and then proceed in wealth extraction. Massan's project is ultimately a world-building exercise, prompting participants to reimagine attitudes toward the unknown and to scrutinise what we think constitutes development."

Frieze

Gabriel Massan, *Continuity Flaws: The Loophole* at Outernet Arts, London, 2023. Image courtesy of Outernet Arts.

CONTINUITY FLAWS: THE LOOPHOLE

Outernet Arts

Serpentine Arts Technologies and Outernet Arts launched an innovative partnership with the unveiling of a digital artwork *Continuity Flaws: The Loophole* by Gabriel Massan that simulated and explored the precarious conditions of life in the global present, an extension of Third World: The Bottom Dimension at Serpentine North.

Engagement:	82,269

"For Massan, it's an opportunity to bring players into his own universe, an ever-evolving ecosystem that explores the Black Brazilian experience, with fantasy elements that recreate the systems of inequality that shape the lived experience of those growing up in what the West calls a 'third world' country."

Dazed

"Massan, who is currently producing a metaverse in game format for Serpentine Galleries in London, is motivated by the possibility of crossing realities and implanting the uncertainties of time into everyday life."

Vogue

Third World: The Bottom Dimension © Serpentine. Photo: Hugo Glendinning.

“Massan's cultural, national and geopolitical awareness adds a special charge to the name - Third World - he has given to the collaborative world-building video game he is creating, for launch in 2023, with Serpentine Arts Technologies; with a related blockchain project developed with the open-source platform Tezos Ecosystem. The project is part of Serpentine's London-based Artist Worlds programme, which was set up in 2021 to examine how artists might use gaming engines and simulations to build new worlds and bring audiences into an experience, streamed live.”

The Art Newspaper

“In Third World: The Bottom Dimension, 2022–23 - currently at London’s Serpentine North Gallery and downloadable for free via Steam - players dive headlong into a lush, blaring universe of aerial waterfalls, coralloid structures, and crystalline cyborgs.”

Artforum

“A yearning for a sense of community during isolation prompted a recognition of resonances among the sculptures, and their steps toward merging them in teeming, animated worlds.”

i-D

EXHIBITION

GEORG BASELITZ: SCULPTURES 2011-2015

Serpentine South and the Royal Parks

5 October 2023 – 7 January 2024

Serpentine continued its pioneering artist series with a major exhibition by one of the world's most prolific living artists, Georg Baselitz (born 1938 in Saxony, Germany).

The exhibition included a series of sculptures and drawings as well as a monumental nine-metre-tall sculpture, *Zero Dom* (Zero Dome), installed on the plinth within the Royal Parks, presented for the first time in the UK. The pieces offered an intimate glimpse into the artist's studio practice and explored the frailty of the body in relation to the highly physical and raw processes employed to make the works.

With a career spanning over six decades, Georg Baselitz emerged in post-war Germany as one of the most influential contemporary artists of his generation. Since 1969, he has inverted the human figure and other motifs in his expressive paintings to sever his works from content and narrative. Instead, Baselitz focuses on form, colour and texture, bringing new perspectives to the tradition of figurative painting. Baselitz turned to sculpture in the 1980s, continuing to explore the tensions between the figurative and the abstract through his crude approximations of figures and body parts carved from wood. These wooden sculptures were not originally intended for public exhibition, as they were made as maquettes for bronze works.

"Sculpture is a thing like a miracle. It is built up, decked out, made arbitrary not as the sign of thoughts but as a thing within the limits of the shape. Even if a sculpture is hung from the ceiling, it remains a thing."

Georg Baselitz

View of the exhibition © Georg Baselitz 2023. Photo: Hugo Glendinning 2023.

The exhibition featured 10 wooden sculptures that had never been exhibited before. These works were presented alongside 68 related drawings rendered in pencil, pen and ink. Rather than functioning as preparatory sketches for the wooden maquettes, the drawings were made during the sculpting process. The exhibition offered a unique opportunity to gain insights into Baselitz's sculptural process, highlighting the links between his two and three dimensional processes.

This exhibition followed a long history of presenting sculpture inside Serpentine's galleries and in the park including major shows of Henry Moore (1978), Anthony Caro (1984), Louise Bourgeois (1985, her first in a UK institution), Alberto Giacometti and more recently Nairy Baghramian and Phyllida Barlow.

The accompanying catalogue invited artists across different generations, including Alvaro Barrington, Huma Bhabha, Tracey Emin, Rashid Johnson, Jenny Saville, Erwin Wurm and Rose Wylie, to respond to Baselitz's continuing influence on their practices.

Engagement: **56,054 visitors**

"This year Baselitz turned 85 and his birthday is being celebrated with exhibitions all over the world, from a show of his rough-hewn wooden sculptures at London's Serpentine to new paintings of shamanistic half-stag, half-human figures that's just opened in New York."

The Guardian

"Get all round, behind and underneath the sculptures. The more you look, the more varied their textures are. The surfaces are cut and undercut, nicked and notched, scarified by saws. While you may want to run your hands over a Hepworth or a Moore, Baselitz is all splinter."

The Times

View of the exhibition © Georg Baselitz 2023. Photo: Hugo Glendinning 2023.

“Over the course of his six-decade career, Georg Baselitz (b. 1938, Saxony, Germany) has been heralded for his figurative paintings and his sculptural works. At Serpentine, both inky drawings and large-scale sculptures that have been selected by Baselitz are on show, creating the illusion of a ‘forest’ of timber figures.”

Evening Standard

“Back here, the art world is preparing for Frieze, and Standard columnist Tracey Emin chatted to Hans Ulrich Obrist at the Serpentine’s George Baselitz exhibition.”

Evening Standard

“Georg Baselitz, the giant of post-1960s German art, loves a gimmick. With his paintings, that’s turning them upside down to disrupt pictorial conventions. With his sculptures, the subject of this Serpentine show, it’s carving them out of a single huge piece of wood.”

Time Out

“Ten timber sculptures by the German artist Georg Baselitz, each shaped from an individual tree trunk, stand and recline and hover over the daylight-lit rooms of the Serpentine South gallery. Some are enormous, carved with twisting and turning shapes and crude, rough edges. They are at once overpowering yet soft and gentle. And there is humor and humanity in their interactions.”

Forbes

“It’s no coincidence that feet and legs also loom large in the Serpentine’s new exhibition of Georg Baselitz, as Guston is one of his artistic idols. The show is the first to exhibit the original wooden maquettes for Baselitz’s better-known bronzes, though the diminutive hardly describes these massive sculptures hewn, hacked and scarified with chainsaws, axes and chisels from the single trunks of enormous trees. If Guston’s cartoon inspiration was Krazy Kat, Baselitz could be the Flintstones. Unusually for this artist, the images are the right way up. In 1969 Baselitz hit on the idea of inverting images as a halfway house between figuration and abstraction, and he has been painting and hanging canvases upside-down ever since. But the upside-down thing doesn’t work with figurative sculpture: turn it on its head and it falls over. His sculptures stand on their clodhopping feet and their related drawings, not being arsy-versy, reveal what an expressive draughtsman he is.”

The Spectator

“As Sculptures 2011–2015 reveals, his output is as uncompromising as it is prodigious.”

Sculpture Magazine

“And after just a few moments wandering through the Serpentine South gallery’s sunlit rooms (a quiet balm after the frenzy of Frieze) among the massive timber maquettes - there are ten in all, including a giant nine-metre-tall bronze sculpture Zero Dom (Zero Dome) (2015-2021) that rears its patinated bulk outdoors in the park - it’s easy to understand the draw.”

Wallpaper*

View of the exhibition © Georg Baselitz 2023. Photo: Hugo Glendinning 2023.

View of the exhibition © Georg Baselitz 2023. Photo: Hugo Glendinning 2023.

Barbara Kruger: *Thinking of ~~You~~. I Mean ~~Me~~. I Mean You.*, (Installation view, 1 February – 17 March 2024, Serpentine South) Photo: George Darrell.

EXHIBITION

BARBARA KRUGER: THINKING OF ~~YOU~~. I MEAN ~~ME~~. I MEAN YOU

Serpentine South and Outernet Arts

1 February – 17 March 2024

Serpentine presented the first solo exhibition in London in 23 years of recent works by American artist Barbara Kruger (b. 1945, Newark, New Jersey, USA) at Serpentine South and in the public realm with Outernet Arts. Kruger previously exhibited at Serpentine in 1994 as part of the group exhibition *Wall to Wall*. Titled *Thinking of ~~You~~. I Mean ~~Me~~. I Mean You,* the exhibition featured a unique selection of installations, moving image works and multiple soundscapes installed across the Serpentine building, bookshop, outside banners and electric taxis as well as on large-scale, immersive wraparound screens at Outernet Arts and TikTok.

Devoted to the exploration of visual culture and image production, Kruger is known for her work with imagery and words, frequently borrowing from the languages of advertising, graphic design and magazines. Her practice often explores complex mechanisms of power, gender, class and capital.

Engagement:	43,872 visitors

Thinking of ~~You~~. I Mean ~~Me~~. I Mean You. is an adaptation of the exhibition organised by the Art Institute of Chicago, the Los Angeles County Museum of Art, and The Museum of Modern Art, New York.

"As a succession of one-liners, incontrovertible truths, lies, misdirections, fallacies and opaque pronouncements, Kruger's work unravels then reconfigures itself as we watch and we read. Much of the time it is as if she were replacing our own inner commentaries with hers."

The Guardian

Artwork Still, Barbara Kruger, *Silent Writings*, 2009/2024. Image courtesy of Outernet Arts.

Barbara Kruger: *Thinking of ~~You~~. I Mean ~~Me~~. I Mean You.*,(Installation view, 1 February – 17 March 2024, Serpentine South) Photo: George Darrell.

The site-specific work wrapping all the walls of the first gallery, *Untitled (That's the way we do it)*, 2011/2020, manifested Kruger's embracement of recent digital and commercial appropriations of her work that have all been posted online. It was a further variation of the work *Untitled (I shop therefore I am)* displayed on the LED screen in the gallery, as it used the same image of a hand holding a placard, but in this instance the hand presented the different images and objects made across the years by other people in Kruger's 'style'. A single image from this work was also installed in the Koenig bookshop at Serpentine South, playing further with the context of consumerism.

The exhibition was also a UK premiere of *Untitled (No Comment)*, 2020, an immersive three-channel video installation, in which short snippets of footage found on social media platforms were accompanied by the artist's work, directly addressing viewers with questions, statements and quotes by French philosopher and writer Voltaire and American rapper Kendrick Lamar. Footage of hairstyle tutorials, animated cats, acrobats, blurred out selfies, installation images of Kruger's work and gemstones were mixed to stress our era's short attention span.

Beyond the gallery walls

Thinking of ~~You~~. I Mean ~~Me~~. I Mean You. extended beyond Serpentine South in its second collaboration with Outernet Arts – located at the junction of Tottenham Court Road and Charing Cross Road alongside Centre Point – a presentation of Barbara Kruger's work was displayed on the world's largest wrap-around public screens.

Engagement:	12,124 visitors

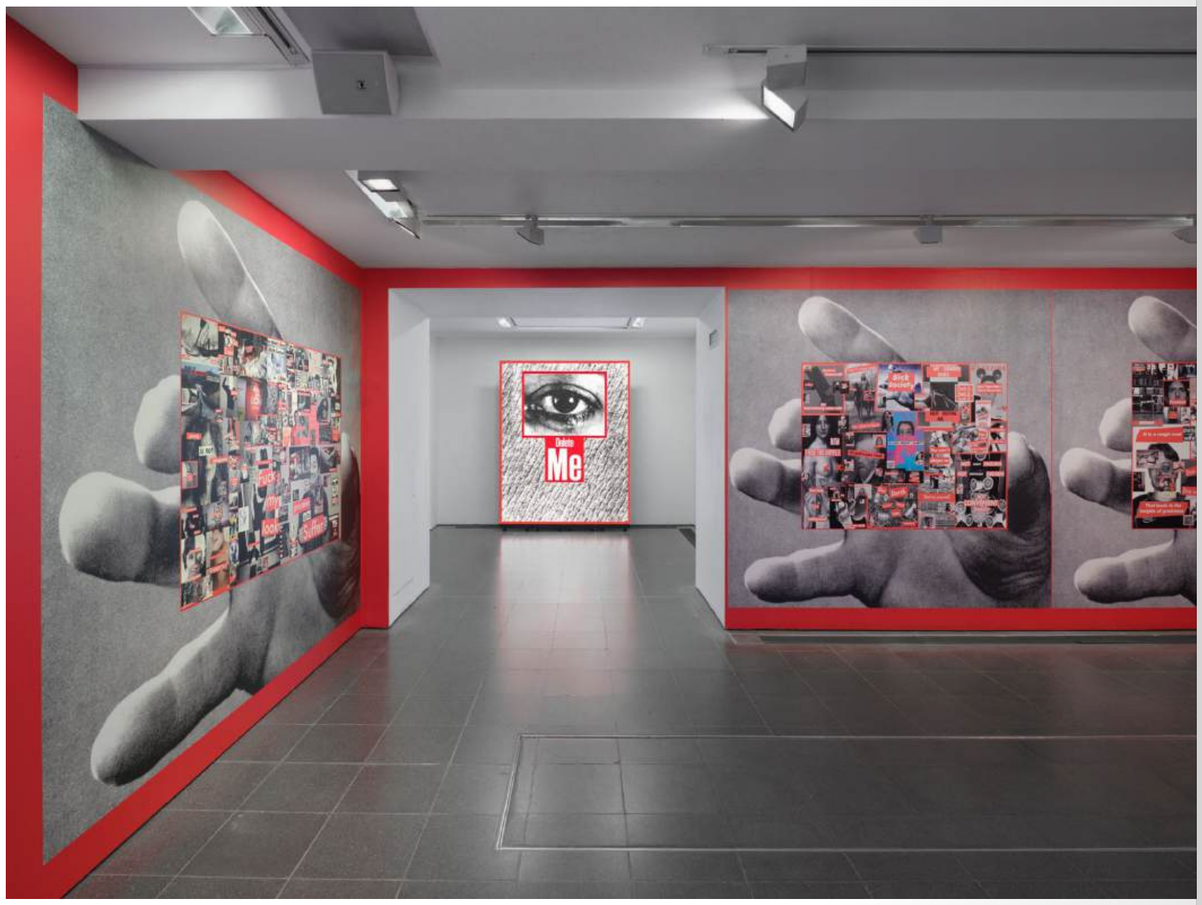
"These homages, should we be so kind, also highlight the acuity of the real thing. Kruger is the queen of pith, firing out finely chosen words in short, shouty bursts, bringing Cartesian logic into the consumerist 20th century with her most famous slogan 'I shop therefore I am'. Her imitators, by and large, are rarely as fast or furious. Long before Twitter was a twinkle in anyone's eye, Kruger was employing far fewer than 280 characters to make her points about the social realities of power and gender, race and capital."

The Financial Times

"A heady, immersive celebration of one of the few artists around who you can genuinely call iconic."

Time Out

Barbara Kruger: *Thinking of ~~You~~. I Mean ~~Me~~. I Mean You.*, (Installation view, 1 February – 17 March 2024, Serpentine South) Photo: George Darrell.



"Building new connections between artists and society, and Barbara's practice epitomises this. I hope that audiences experience her work in a multiplicity of media and contexts and see how her ideas and images are empowered by how freely they circulate in the world – and this spring, throughout the City of London."

Harper's Bazaar

"Making the shouty world online architecturally manifest, Kruger's work is both painfully of our moment and (perhaps more depressingly) evergreen. Believe nothing, accept no substitutes, take pleasure where you can."

The i

"The bluntness of tabloid English and use it in ways that are elusive and delicate. She's like a boxer who punches you in the mouth — but instead of knocking you out, prompts you into poeticleaps and profound ruminations. Simple delivery system. Complex results."

The Sunday Times

"Questions of class and gender, and the ways each is shaped by capital and consumerism. She understands the power of the media and advertising, which helps these works avoid seeming too preachy."

London Review of Books

"For her current show, 'Thinking of You. I Mean Me. I mean You', at Serpentine in London, Kruger presents recent works including installations, moving-image works, banners, and multiple soundscapes installed throughout the building. Her site-specific work covering the gallery's first room, Untitled (That's the way we do it) (2011/2020), comments on digital and commercial appropriations of her work, using imagery of the many derivatives that have appeared in various media since Kruger began gaining traction in the late 1970s."

Flash Art

EXHIBITION

REFIK ANADOL: ECHOES OF THE EARTH - LIVING ARCHIVE

Serpentine North

16 February – 7 April 2024

Serpentine presented *Echoes of the Earth: Living Archive,* an exhibition of new and recent works by internationally renowned artist, technologist and pioneer in artificial intelligence arts, Refik Anadol. Known for his digital works and large-scale public installations that present real-time generative environments, Anadol's collaborative creative process with AI plays on human perception. This exhibition presented years-long experimentation with visual data of underwater landscapes and rainforests.

Featuring *Artificial Realities: Coral (2023)*, this was an immersive installation enveloping viewers in an AI's imagination of underwater landscapes. For the artwork, Refik Anadol Studio trained a unique AI model with approximately 135 million images of corals openly accessible online. Generating abstracted coral images, the AI constructed new visuals and colour combinations based on the dataset.

"It's not about replacing nature or making an alternative nature; it's just about understanding nature, and doing it from scratch, with a new perspective. What I had found missing in all our earlier AI research was nature, which I have a deep love and respect for. So we set out to create the world's most advanced open-source AI model on it, called Large Nature Model. And that is a gift to humanity."

Refik Anadol -
Financial Times

Refik Anadol, *Echoes of the Earth: Living Archive*, 2024. Installation view, Serpentine North. Photo: Hugo Glendinning. Courtesy Refik Anadol Studio and Serpentine.

Anadol's solo exhibition also featured the UK premiere of *Living Archive: Large Nature Model*, a new site-specific installation that was first introduced at the World Economic Forum 2024 in Davos, Switzerland. At Serpentine North, the installation transformed the gallery into the AI model's interpretation of a rainforest - the first installation in a growing body of work created employing *The Large Nature Model*, the world's first open-source generative AI model dedicated to nature. For this ongoing research, the artist worked with the data of major institutions, including the Smithsonian Institution and London's Natural History Museum. As additional data partners, such as universities, museums, foundations, government entities and libraries join the effort, the model, centred around archival images of fauna, flora and fungi, will expand over the coming years.

Taking the data that surrounds us as primary material and using a neural network, a method of AI that is inspired by the human brain, as a collaborator, Anadol creates compelling visualisations of digitised memories and expands the possibilities of interdisciplinary arts. His work explores the meaning of humanity in the era of artificial intelligence as well as the challenges that ubiquitous computing has brought forth. He investigates the profound ways in which the dominance of technology in our daily lives alters our perception and experience of time and space.

Since 2014, Serpentine has developed AI projects with Cécile B. Evans, James Bridle, Jenna Sutela, Ian Cheng, Pierre Huyghe and Hito Steyerl that have prefigured subsequent technological developments in the field. The establishment of the Creative AI Lab by Serpentine Arts Technologies in collaboration with King's College London in 2019 created a space for research into AI systems from artistic and cultural perspectives and interests. This generated a solid foundation for thought leadership on this topic as AI gains increasing mainstream attention in 2024 which will also see Serpentine Arts Technologies develop a new AI project with Holly Herndon and Mat Dryhurst later in the year.

Engagement:	53,850 visitors

NB. Attendance between 15 February 2024 and 31 March 2024. The exhibition ran until 7 April 2024, with a final overall attendance of 65,889 visitors between FY 2023/24 and FY 2024/25.

"The piece also includes a summary of his work – Anadol talks a lot about the collective over the personal. Not interested in the notion of a solitary artist wrestling with psychic demons or mining intellectual formalism, he seeks a universal language that transcends all identities, biases and boundaries — dreamscapes for the 21st century's global human aggregate."

The Economist

"We will be sitting in these worlds and with all our senses: smelling them, touching them, tasting them, interacting with them. This is a new portal for the imagination. This exhibition is a milestone to communicate this with the public. There will be an extraordinary change in humanity, where we will question reality. We are celebrating that moment."

Forbes

Refik Anadol, *Echoes of the Earth: Living Archive*, 2024. Installation view, Serpentine North. Photo: Hugo Glendinning. Courtesy Refik Anadol Studio and Serpentine.

“Refik Anadol captures the power of technology as he turns AI from an abstraction in the cloud into art before your eyes.’ and ‘His work speaks to the innovation and anxieties of the current moment. For him, AI is a powerful creative tool. In a world where so much of life happens in a digital realm, he argues, data has become a new pigment.”

The Economist

“Engagement with AI, including establishing the Creative AI Lab, highlights its leadership in discussions on technology's cultural impact. Its commitment to free access ensures the exhibition reaches a wide audience, furthering the dialogue on art and technology's evolving relationship.”

Forbes

“Short and sweet, the show invites audiences to wander through in idle wonder but they shouldn’t expect much substance beneath these psychedelic surfaces.”

Artnet

“Anadol has had a highly visible recent path, with his pieces - based on the transformation of raw imagery into arrays of colour and light, powered by AI - featured at Art Dubai, Art Basel, the Museum of Modern Art, New York (MoMA), the Grammys and more; with a new show opening this month at Serpentine North, London. And his work was featured in the eye-opening first season at the giant Sphere immersive institution in Las Vegas.”

Art Newspaper

“Whether this art lookslike a dream or a beautiful banality depends on the viewers. But like it or not, people will be seeing a lot more of Mr. Anadol’s work.”

The Economist

Refik Anadol, *Echoes of the Earth: Living Archive*, 2024. Installation view, Serpentine North. Photo: Hugo Glendinning. Courtesy Refik Anadol Studio and Serpentine.

PUBLIC ART AT SERPENTINE

Serpentine's public art programme offers an opportunity for visitors to the park and our onsite programmes, to encounter art outside of the gallery walls. It focuses on Serpentine's immediate environment as a space for artists to engage with the natural landscape of Kensington Gardens. Public art and the activation of outdoor spaces and the lawn surrounding the gallery have been part of Serpentine's activity since it was founded in 1970 – with exhibitions such as Inside Out (1996-97) comprising artist commissions, a collection of Eduardo Paolozzi's sculptures (1987) and the permanent Ian Hamilton Finlay installation of the stone circle and benches (1998). In recent years, our public art programme has emerged as a central strand of Serpentine's work with artists who are constantly expanding the possibilities of what public art could be today.

The Sculpture Commission located on the plinth adjacent to Serpentine's South Gallery features regular artworks. This alternates between commissioning an emerging artist to produce their first public artwork and presenting a sculpture by an established artist. Occasionally, artists exhibiting in the galleries expand their presentations outside and the outdoor exhibition programme invites a world-renowned artist to create an exhibition of new and/or existing sculptures across different locations in Kensington Gardens.

Alexandra Daisy Ginsberg, *Pollinator Pathmaker*, Serpentine Edition Garden, 2022. *Back to Earth* exhibition at Serpentine North (22 June – 18 September). Installation view. © readsreads.info. Courtesy Serpentine.

PUBLIC ART AT SERPENTINE

ATTA KWAMI: MARIA LASSNIG PRIZE MURAL

Serpentine North Garden
6 September 2022 - 30 September 2024

In partnership with the Maria Lassnig Foundation, Serpentine presented a public art mural by the late painter, printmaker, independent art historian and curator Atta Kwami (1956-2021).

With a career spanning 40 years, Kwami's practice brought together painting, architecture, sculpture, and education. Born in Accra, Ghana he trained and taught for 20 years at the Kwame Nkrumah University of Science and Technology, Kumasi, Ghana. Kwami lived primarily in Kumasi and later in Loughborough, UK, keeping a studio in both cities and drawing inspiration for his paintings from both global and local art histories and traditions. His compositions of geometric strips, stripes and grids particularly connect to Northern Ghanaian wall and house painting, street vendor kiosks, commercial sign painting, woven textiles, Ghanaian music and jazz.

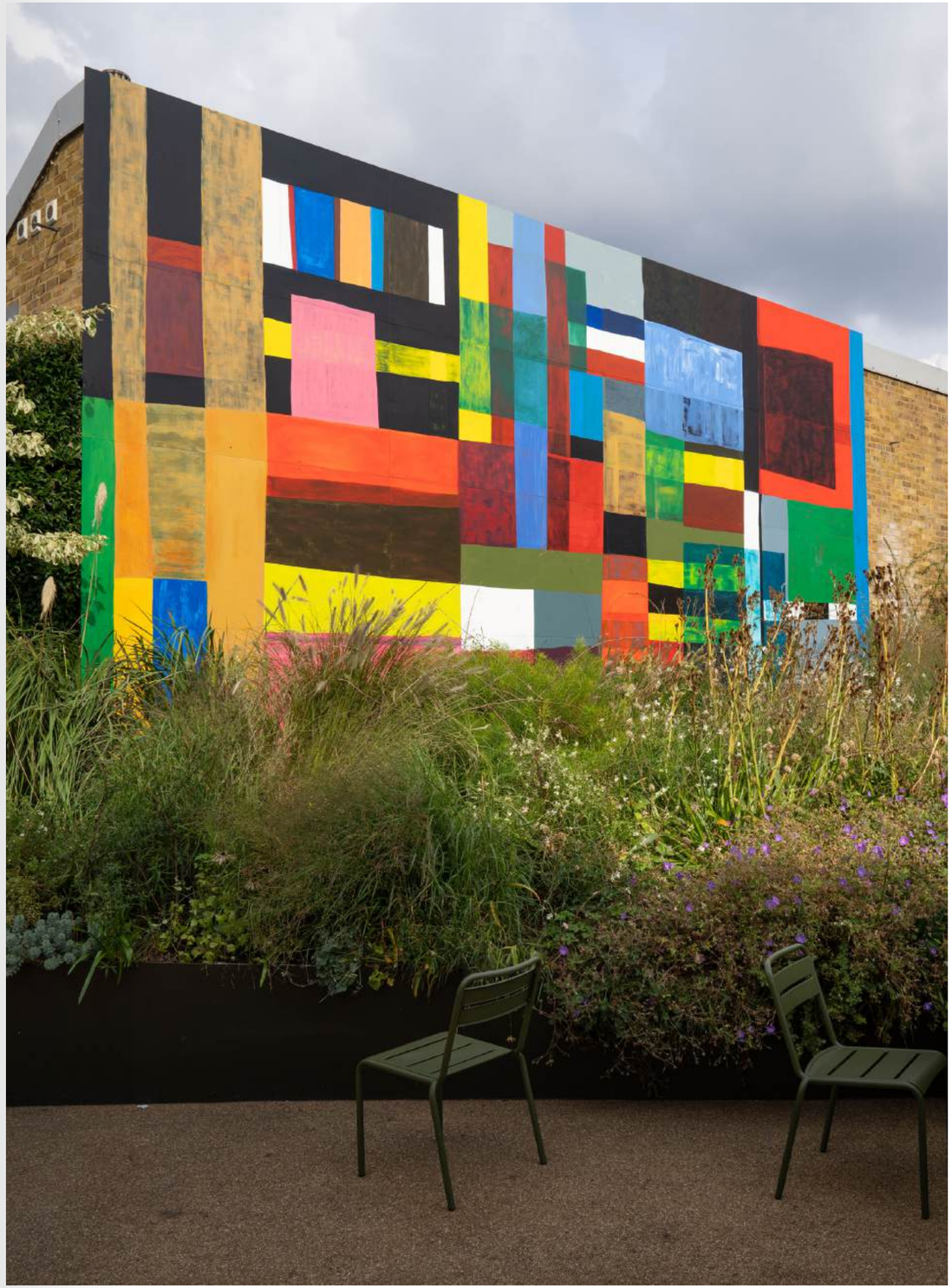
Alongside making paintings, prints and artist's books, Kwami also became known for painting constructions – kiosks and archway sculptures – that were conceived as expanded three-dimensional paintings within outdoor spaces. The commission originated from a painting on canvas that Kwami reworked in his studio in 2021, shortly before his death – making this the final, landmark public work of his pioneering career. Designed in dialogue with the North Gallery Garden, the mural *Dzidzɔ kple amenuveve* (Joy and Grace), 2021-22, embodies the artist's vibrant palette and fluid abstract painting style. Its title is in *Ewe*, a West African language spoken by Kwami and its composition characteristically plays with the colour and form improvisations distinctive to Ghanaian architecture and strip-woven textiles found across the African continent, especially *kente* cloth from the Ewe and Asante people of Ghana.

The mural is painted on wood – the surface Kwami used for outdoor constructions – by artist Pamela Clarkson, Kwami's widow who shared a studio with him for over 30 years and designer Andy Philpott, his friend and collaborator on constructions in Amsterdam, Folkestone and Loughborough

"Terribly courageous – Atta Kwami's glorious posthumous mural unveiled at the Serpentine."
The Guardian

Engagement:	**47,884 visitors**

Atta Kwami, *Dzidzɔ kple amenuveve (Joy and Grace)*, 2021-22. Installation View: Maria Lassnig Prize Mural, Serpentine North Garden, 6 September 2022 – 3 September 2023. Courtesy the Estate of Atta Kwami. Photo: Hugo Glendinning.



PUBLIC ART AT SERPENTINE

ALEXANDRA DAISY GINSBERG: POLLINATOR PATHMAKER

Part of Back to Earth
Kensington Gardens
April 2022 - March 2024

Pollinator Pathmaker was a living sculpture made of plants. Unlike most gardens, this was designed to prioritise the needs of endangered pollinating insects, rather than to please humans. For her contribution to *Back to Earth*, artist Dr Alexandra Daisy Ginsberg created an Edition of Pollinator Pathmaker planted near to Serpentine in Kensington Gardens. The work was laid out in eleven beds along the length of North Flower Walk, located next to Lancaster Gate. It also marked the first long-term project collaboration with the Royal Parks.

"Pollinator Pathmaker is conceived as a call to action to encourage us to consider the wellbeing of other species. In recent decades, technology has often exacerbated our separation from nature, but now it is increasingly awakening us to its plight."
The Financial Times

Engagement:	35,655 visitors

(between 1 April 2023 and 31 March 2024)

TOMÁS SARACENO: CLOUD CITIES

Kensington Gardens
1 June – 10 September 2023

Visitors to Serpentine were able to encounter interactive sculptures from Saraceno's *Cloud Cities* series that engaged with the park's rich biodiversity of birds, insects, foxes, ducks and other species. Highlighting the decline of urban wildlife populations and their role in the collapse of ecosystems, newly commissioned cloud-like sculptures populated the park, the rooftop and façade of the building, offering spaces of interspecies encounters and co-habitation.

A cycle-powered web server invited riders to generate energy as they listened to a reading of the *Manifesto for an Ecosocial Energy Transition* from the *Peoples of the South*, which 'rejects false solutions that come with new forms of energy colonialism, now in the name of a Green transition.' For those pedalling, the social cost of energy and water regimes to power the internet was made immediate and physical.

GEORG BASELITZ: ZERO DOM

Kensington Gardens
5 October 2023 – 7 January 2024

Zero Dom (Zero Dome), 2021, a nine-metre-tall patinated bronze sculpture was installed on the plinth outside Serpentine South with its corresponding raw maquette featured in the show. Made from five carvings in the form of legs, it referenced Baselitz's fascination in the foot motif and was presented for the first time in the UK.

Zero Dom (Zero Dome), 2015/2021; Marokkaner (Moroccan) © Georg Baselitz 2023. Photos: Hugo Glendinning 2023.

TOURING EXHIBITIONS

JAMES BARNOR: ACCRA/LONDON

Detroit Institute of Arts
20 May - 31 October 2023

The Detroit Institute of Arts (DIA) hosted the Serpentine exhibition, *James Barnor: Accra/London - A Retrospective*, the third and final venue in the tour of this comprehensive survey of the work of Ghanaian photographer James Barnor whose career spans more than six decades. A studio portraitist, photojournalist, and Black lifestyle photographer, Barnor was born in 1929 in the West African nation of Ghana. He established his famous *Ever Young Studio* in Accra in the early 1950s and devoted his early photography to documenting critical social and political changes that animated the nation on the cusp of independence from Britain.

After moving to London in 1959 to further his studies, he began a hugely successful career with influential South African magazine *Drum*, which captured the spirit and experiences of London's burgeoning African diaspora. Upon his return to Ghana in the 1970s, Barnor established the country's first colour processing photo lab. An avid music enthusiast, he embedded himself in the social and highlife scene while continuing his work as a portrait photographer. He returned to London in 1994.

Engagement: 30,016 visitors

"The 94-year-old British-Ghanaian photographer James Barnor calls himself 'Lucky Jim' - he's been 'at the right place at the right time and met the right people' during a career spanning more than six decades and two continents, he said in a recent telephone interview from his London home."

New York Times

GABRIEL MASSAN AND COLLABORATORS: THIRD WORLD: THE BOTTOM DIMENSION

As a multi-faceted project with a video game, exhibition and web3 tokens powered by Tezos, *Third World: The Bottom Dimension* was able to tour in different ways. As such the project was included in group exhibitions and festivals in Europe and South America, ensuring the project continued to be seen by a diverse audience.

Worldbuilding: Gaming and Art in the Digital Age featuring Gabriel Massan
Julia Stoschek Collection, Dusseldorf
5 June 2022 – 4 February 2024

Presented in close collaboration with Hans Ulrich Obrist

Engagement: 11,285 visitors

Voltaje Festival
Bogotá,Colombia
23-26 November 2023

Engagement: 18,000 visitors across 4 days

Worldbuilding: Gaming and Art in the Digital Age featuring Gabriel Massan
Centre Pompidou Metz
10 June 2023 - 15 January 2024

Presented in close collaboration with Hans Ulrich Obrist

Engagement: 106,899 visitors

Third World: The Bottom Dimension © Serpentine. Photo: Hugo Glendinning.

Serpentine Pavilion 2023 designed by Lina Ghotmeh. © Lina Ghotmeh – Architecture. Photo: Iwan Baan, Courtesy: Serpentine.

ARCHITECTURE

Since its launch in 2000, the annual Serpentine Pavilion has become one of the most anticipated events in the global cultural calendar and a leading visitor attraction during London's summer season of culture. Each year, an internationally known architect is invited to design and create their first built structure in England. Open annually from June to October, the Serpentine Pavilion commission has become an international site for architectural experimentation and presents projects by some of the world's most important architects.

SERPENTINE PAVILION 2023

À TABLE BY LINA GHOTMEH

9 June - 29 October 2023

Sponsored by Goldman Sachs

The 22nd Pavilion, designed by French-Lebanese Paris-based architect Lina Ghotmeh, opened at Serpentine South on Friday 9 June 2023. Goldman Sachs supported the annual project for the 9th consecutive year.

Inspired by the architect's Mediterranean heritage and fervent discussions around the table over current affairs, politics, personal lives and dreams, the Pavilion was titled *À table* – a French call to sit down together at a table to engage and participate in dialogue while sharing a meal. As such, the interior of the Pavilion featured a concentric table along the perimeter, inviting visitors to convene, sit down, think, share and celebrate exchanges that enable new relationships to form.

Considering food as an expression of care, *À table* was designed as a space for grounding and reflection on the visitor's relationship to land, nature and environment. By offering a moment of conviviality around a table, Ghotmeh welcomed visitors to share the ideas, concerns, joys, dissatisfactions, responsibilities, traditions, cultural memories and histories that bring us together.

An accompanying catalogue, designed by Paris-based studio *Les Graphiquants*, featured contributions by Ali Cherri, Beatriz Colomina, Bernard Comment, Fouad Elkoury, Simone Fattal and David Zilber. It also included a comprehensive conversation between Hans Ulrich Obrist and Lina Ghotmeh. The book was co-published by Serpentine and Verlag der Buchhandlung Walther und Franz König, Köln.

"A slender wooden parasol will unfurl in Kensington Gardens next summer in London, its radial ribs supporting an expansive, low-slung canopy beneath the trees. It is the elegant vision of Lina Ghotmeh, the Lebanese-born, Paris-based architect... The selection of Ghotmeh continues the Serpentine's welcome run of expanding the net and highlighting younger, lesser-known names."

The Guardian

Serpentine Pavilion 2023 designed by Lina Ghotmeh. © Lina Ghotmeh – Architecture. Photo: Iwan Baan, Courtesy: Serpentine.

A new soundscape for the Pavilion, *Dawn Chorus* was created by artist and composer Tarek Atoui, based on Lina Ghotmeh's sketches, architectural materials and Atoui's ongoing research on classical and rural Arab music. Accessible on the Bloomberg Connects app, it featured the architect's audio introduction to the project and other material.

Lina Ghotmeh (b.1980, Beirut, Lebanon) is an architect whose projects include the Estonian National Museum (Grand Prix Afex 2016 and Mies Van Der Rohe Nominee); *Stone Garden*, a crafted tower and gallery spaces in Beirut, Lebanon (Dezeen Architecture of the Year Award 2021); *Réalimenter Masséna*, a wooden tower dedicated to sustainable food culture in Paris, France (laureate of Paris' call for innovative projects cI); *Ateliers Hermès* in Normandy, the first passive low carbon workshops building in France; *Wonderlab* exhibition in Tokyo, Japan, and Beijing, China and *Les Grands Verres* for the Palais de Tokyo, Paris, France.

Ghotmeh has lectured in institutions across the world. She was the Louis I Khan 2021 visiting professor at Yale School of Architecture in the United States and Gehry Chair 2021-22 at the University of Toronto, Canada. She is Co-President of the Scientific Network for architecture in extreme climates and was a member of the Aga Khan Award for Architecture 2022 Jury. Among other prizes, she was awarded in 2021 the 2020 Schelling Architecture Prize, the 2020 Tamayouz Woman of Outstanding Achievement, the French Fine Arts Academy Cardin Award 2019, the Architecture Academy Dejean Prize 2016, and the French Ministry of Culture Award in 2008.

Headline Partner: Goldman Sachs
Supporting Partners: HENI, Luma Foundation, Nicoletta Fiorucci Foundation
Technical Advisors: AECOM, Stage One

Engagement:	105,756 visitors

"Ghotmeh's design for the Serpentine Pavilion 2023 is titled À table – a 'French call for people to sit down together at a table'. It is conceived to nod to ideas of unity and discussion, common ground and meaningful human interaction."

Wallpaper*

Serpentine Pavilion 2023 designed by Lina Ghotmeh. © Lina Ghotmeh – Architecture. Photo: Iwan Baan, Courtesy: Serpentine.

“In today's changing times, this pavilion offers a celebratory space,’ Ghotmeh said. ‘It is endowed with a table, around which we will sit together in a modest, low structure and in an atmosphere reminiscent of toguna huts of the Dogon people in Mali, West Africa, designed to bring all members of a community together in discussion," she continued.”

Dezeen

“Ghotmeh’s pavilion, a social space in-the-round, will be unveiled at Serpentine South in June. It will remain on site until October, and during Frieze week, which has become a magnet for fashion designers keen to align themselves with the world of fine art. Ghotmeh’s eponymous firm develops projects at the crossroads of architecture, art and design.”

Women’s Wear Daily

“À table, 'the French call to sit down together at a table,' and will allude to a sense of unity through its almost monastic form - an organic design of a table as well as a seating formation inviting human interactions. Ghotmeh, now, joins the impressive list of architects who have designed the annual pavilion before her, including Sou Fujimoto (2013), Francis Kéré (2017), Frida Escobedo (2018), and most recently Theaster Gates (2022).”

STIRworld

Serpentine Pavilion 2023 designed by Lina Ghotmeh. © Lina Ghotmeh – Architecture. Photo: Iwan Baan, Courtesy: Serpentine.

LIVE PROGRAMME 2023/24

SERPENTINE CINEMA: MENELAOS KARAMAGHIOLIS, SHORTS

27-30 March 2023

Serpentine Cinema presented a four-day festival of films by Greek filmmaker Menelaos Karamaghiolis, exploring four decades of his work in documentary, fiction, artist film, activism and radio.

Day 1: J.A.C.E. - Just Another Confused Elephant

Menelaos Karamaghiolis' award-winning second feature film was based on true stories of loss, love and life on the outskirts of society. The movie followed Jace's inverted Odyssey within a dark universe of abuse, murder and fear, as he desperately (and silently) sought a family of his own, or a love that would become his homeland.

Day 2: Life Cinematic

Life Cinematic was an immersive film lecture by Karamaghiolis that traced the extraordinary stories and lives of unsung heroes. The film traversed the thresholds between documentary and fiction and between real life and cinema and was followed by a conversation with Hans Ulrich Obrist, Artistic Director, Serpentine.

Day 3: ROM

Serpentine Cinema screened Menelaos Karamaghiolis' award-winning 1989 documentary, hailed as 'a turning point and landmark for Greek documentary film history'. In *ROM*, Menelaos Karamaghiolis attempted to trace the evolving story of the Romani people in Europe, particularly in Greece, through four different points of view.

Day 4: Shorts

Serpentine Cinema presented a special selection of Menelaos Karamaghiolis' short films from 1986 to present day. In addition to feature-length documentary and fiction, Karamaghiolis' practice encompasses artist films that often foreground stories of invisible, everyday heroes, located within the ongoing crises that define the social fabric of Greece. *Serpentine Cinema: Menelaos Karamaghiolis, Shorts* wove together an underground, alternative narrative of the country's history, told through unpredictable testimonies and apocalyptic images of a land in which the past and the present perpetually clash.

Serpentine Cinema: Menelaos Karamaghiolis, *Life Cinematic*, 28 March 2023, Institut français du Royaume-Uni. Photo by Talie Rose Eigeland. Courtesy of the artist and Serpentine.

TOWARDS AN ECOSOCIAL ENERGY TRANSITION: A CONVERSATION AND MANIFESTO

1 June 2023

To coincide with the exhibition *Tomás Saraceno in Collaboration: Web(s) of Life*, discussion was held about struggles for environmental justice, land rights and a 'just energy transition' – an equitable and just approach to clean energy. Tomás Saraceno was in conversation with sociologist Maristella Svampa, co-author of the seminal 2023 *Manifesto for an Ecosocial Energy Transition from the Peoples of the South*; writer Graciela Speranza; human rights lawyer Wolfgang Kaleck and more. The evening was moderated by Hans Ulrich Obrist, Artistic Director, Serpentine.

Audience: 80

IN CONVERSATION: GABRIEL MASSAN, TAMAR CLARKE-BROWN AND HANS ULRICH OBRIST

10 July 2023

To celebrate the opening of their exhibition and the launch of their video game and web3 project at Serpentine, Gabriel Massan & Collaborators: *Third World - The Bottom Dimension*, Gabriel Massan was in conversation with Tamar Clarke-Brown, Arts Technologies Curator and Hans Ulrich Obrist, Artistic Director, Serpentine. They discussed interdisciplinary approaches to worldbuilding, experimental storytelling, play and the ways in which we understand and orient ourselves in the world through technologies such as gaming.

Audience: 72

In Conversation: Gabriel Massan, Tamar Clarke-Brown and Hans Ulrich Obrist. 10 July 2023, Institut français du Royaume-Uni. Photo by Talie Rose Eigeland. Courtesy of the artist and Serpentine.

THE INFINITE ECOLOGIES MARATHON: THE PRELUDE

14 October 2023, Live Programmes and Ecologies

An all-day event that gathered key figures within environmental thinking to address pressing questions and help set the agenda for the *Infinite Ecologies Marathon* in July 2024 which marks the ten-year anniversary of the 2014 *Extinction Marathon*. Both Infinite Ecologies gatherings seek agency in current times, focusing on what must be witnessed, remembered and held in facing a climate breakdown which is unequally distributed between persons, human and non-human alike.

Audience: 214

SERPENTINE CINEMA: AN ACT OF WONDER AND GRATITUDE

12 February 2024, a collaboration between Live Programmes and Ecologies

A programme of artists' moving image works which shared reflections on technology, ritual and the more-than-human world. This evening of screenings included works by Patricia Dominguez, Kyriaki Goni, Agnieszka Polska, Laure Prouvost, Tabita Rezaire, Selvagem/Ailton Krenak, and Emilija Škarnulytė. The programme was accompanied by live interventions by artists Kyriaki Goni and Patricia Dominguez.

Audience: 216

SERPENTINE CINEMA: A GATHERING, ED WEBB-INGALL, BEVERLEY BENNETT, ARWA ABURAWA AND TURAB SHAH

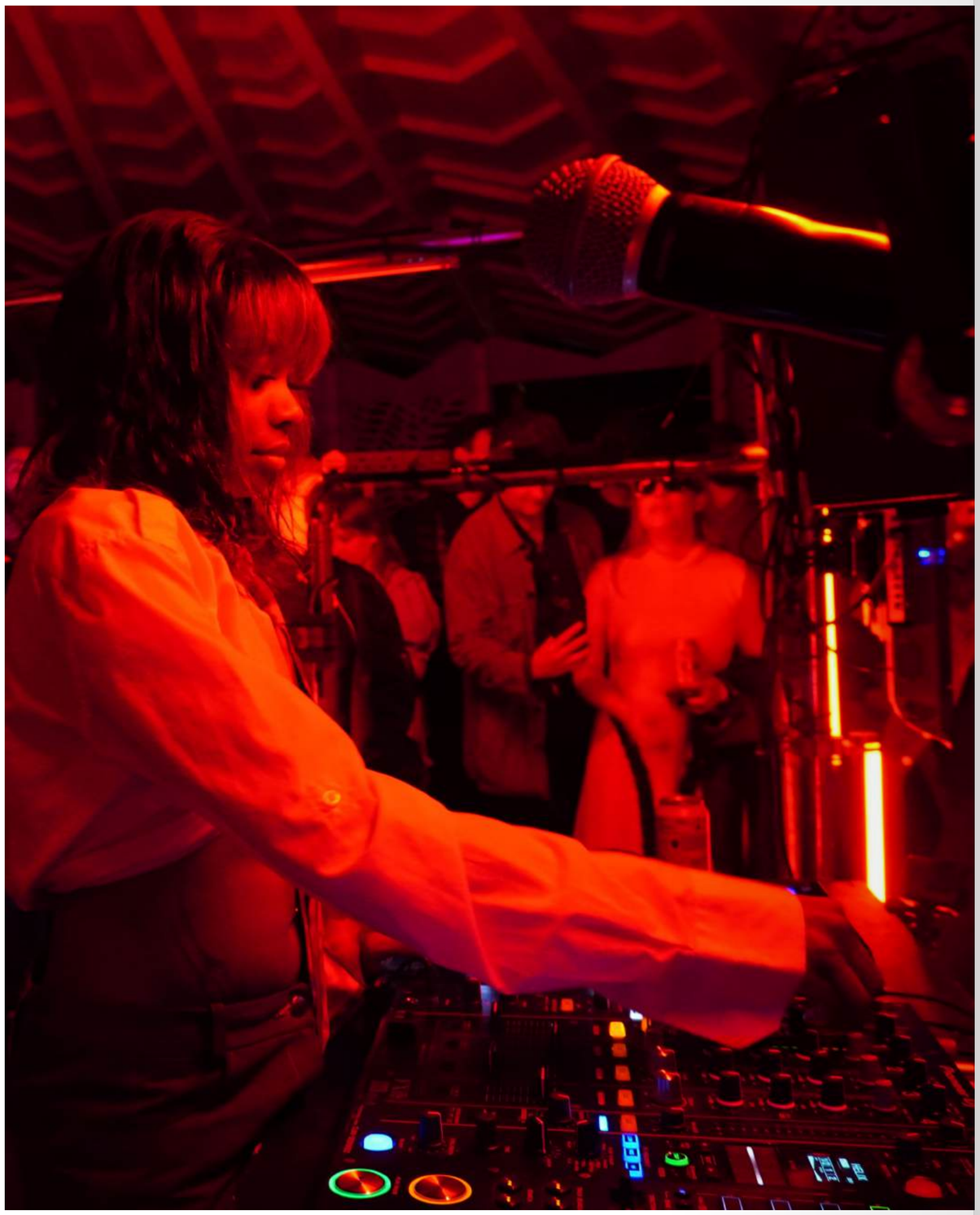
25 October 2023

An evening of screenings and discussion by artists and filmmakers with different approaches to collaborative production. Featuring Ed Webb-Ingall, Beverley Bennett, Arwa Aburawa and Turab Shah, each artist presented a recent short film which speaks to the process of working collectively, followed by a panel discussion, moderated by Alex Thorp, Education Curator, Serpentine.

Audience: 112

A Gathering on Art and Land, presented as part of the *Infinite Ecologies Marathon*, 13 July 2024, Serpentine. Photo by Talie Rose Eigeland. Courtesy of the artist and Serpentine.

Serpentine Park Nights 2023: Bambii. Photo: Bernice Mulenga.



PARK NIGHTS

Each year, Park Nights presents a series of new performance commissions in Serpentine's annual architectural commission, the Serpentine Pavilion. Since 2002, Park Nights has presented new works across art, music, film, theatre, dance, literature, philosophy, fashion and technology. Each year's commissions respond to the Pavilion and offer audiences unique ways to experience architecture and performance. The programme has supported many artists in the early stages of their careers, as well as pioneering writers and thinkers from around the world.

Serpentine Pavilion 2023, *À table* – designed by Lebanese-born, Paris-based architect Lina Ghotmeh – became the stage for a series of interdisciplinary artistic engagements on selected evenings this summer.

PANEL DISCUSSION: LINA GHOTMEH IN CONVERSATION WITH HANS ULRICH OBRIST

Serpentine Pavilion

7 June 2023

To mark the opening of *À table*, the 22nd Serpentine Pavilion, Lina Ghotmeh was in conversation with Hans Ulrich Obrist, Artistic Director, Serpentine. The conversation explored the inspirations behind this year's Pavilion, Ghotmeh's 'Archaeology of the Future' approach, and the history of the Pavilion commission.

Audience: 62

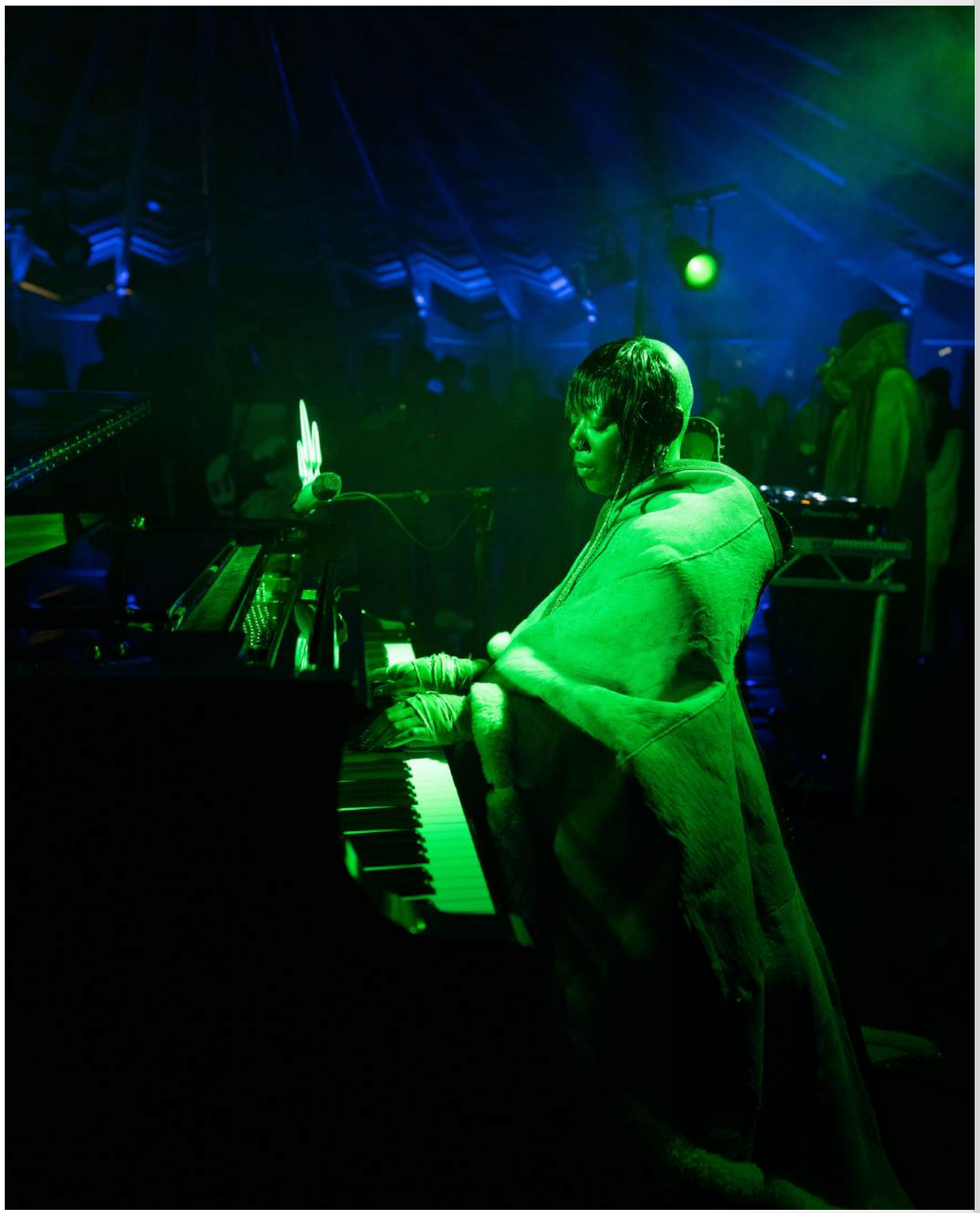
THE LIVING AND THE DEAD ENSEMBLE

25 August 2023

A performance from *The Living and The Dead Ensemble*, a group of artists, performers, and poets from Haiti, France and the United Kingdom. The ensemble presented a rendition of their performance installation *The Wake*. The piece rewove a fragmented geography and asked if there is a possible future beyond the repetition of all kinds of catastrophes.

Audience: 150

Christelle Oyiri, *Faster Than This is Suicide*, part of Serpentine's Park Nights 2023. Photo: Hugo Glendinning.



CASTIEL VITORINO BRASILEIRO

15 September 2023

In September, Brazilian-born visual artist, writer and psychologist Castiel Vitorino Brasileiro presented a new performance and installation which explored ritual, dance and celebration in both Afro-Brazilian and Western cultures. Bringing together collaborators from different backgrounds, Vitorino Brasileiro explored dance as a connective and healing practice that allowed visitors to consider the relationships between interspecific spirituality and different forms of life.

Attendees: 135

BAMBII

29 September 2023

The programme continued through September with a performance from internationally acclaimed DJ and musician Bambii celebrating Black diasporic dance music.

Attendees: 188

CHRISTELLE OYIRI

6 October 2023

In October, Park Nights hosted an experimental performance by Christelle Oyiri, an artist and filmmaker of Ivorian, Guadeloupean and Martinican origin, born in the Paris region, where she lives and works. Traversing musical genres including punk and soca, Oyiri performed a live iteration of her upcoming record with invited collaborators Nandita, Oxhy and Covco.

Attendees: 197

INFINITE ECOLOGIES MARATHON: THE PRELUDE 2023

Serpentine Pavilion, by Lina Ghotmeh – Architecture
Saturday 14 October 2023

Marina Abramović, Anohni, James Bridle, Mariana Mazzucato, Tomás Saraceno, Adrian Villar Rojas, Yinka Shonibare and other key cultural, scientific figures gathered for a day long prelude to Serpentine's acclaimed Marathon series, returning for summer 2024. *Infinite Ecologies Marathon: The Prelude*, addressed pressing questions on environmental issues and set the agenda for the return of the acclaimed Serpentine Marathon programme in 2024.

SATURDAY TALKS

Curator-led Saturday talks of Serpentine's exhibitions

Natalia Grabowska on Serpentine Pavilion 2023 designed by Lina Ghotmeh
Serpentine Pavilion
7 October 2023

Natalia Grabowska, Curator at Large, Architecture and Site-specific Projects, led a tour of Serpentine Pavilion 2023, *À table*, designed by Lina Ghotmeh.

Alexa Chow on Serpentine Pavilion 2023 designed by Lina Ghotmeh
Serpentine Pavilion
Saturday 8 July 2023

Alexa Chow, Assistant Exhibitions Curator, led a tour of Serpentine Pavilion 2023, *À table*, designed by Lina Ghotmeh.

Gabriel Massan, *Continuity Flaws: The Loophole* at Outernet Arts, London, 2023. Image courtesy of Outernet Arts.

BEYOND THE GALLERY WALLS

OUTERNET:

Gabriel Massan:	82,269 visitors
Barbara Kruger:	12,124 visitors

NB. Attendance on 4,11,18,25 March 2024. The show ran also on 1, 8, 15 and 22 April 2024, with a final overall attendance of 22,774 visitors between FY 2023/24 and FY 2024/25.

SERPENTINE CINEMA: MENELAOS KARAMAGHIOLIS

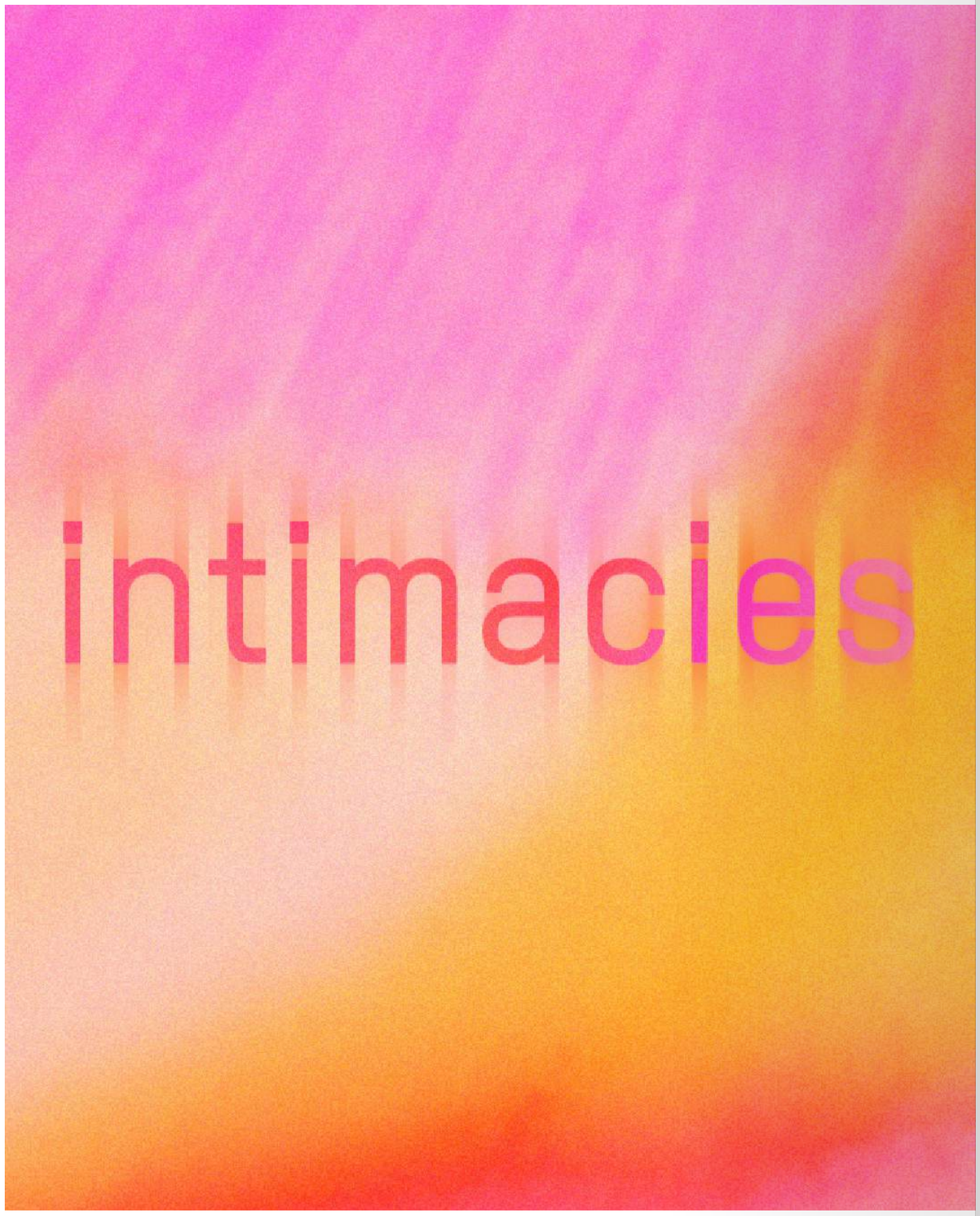
Offsite

27–30 March 2023

Serpentine Cinema presented a festival of films by Greek filmmaker Menelaos Karamaghiolis and explored four decades of his work in documentary, fiction, artist film, activism and radio.

Other offsite events:	629 attendees

Serpentine Podcast: *Intimacies* visual identity, the unloved.



SERPENTINE PODCAST

Serpentine Podcast explores art and ideas for a changing world.

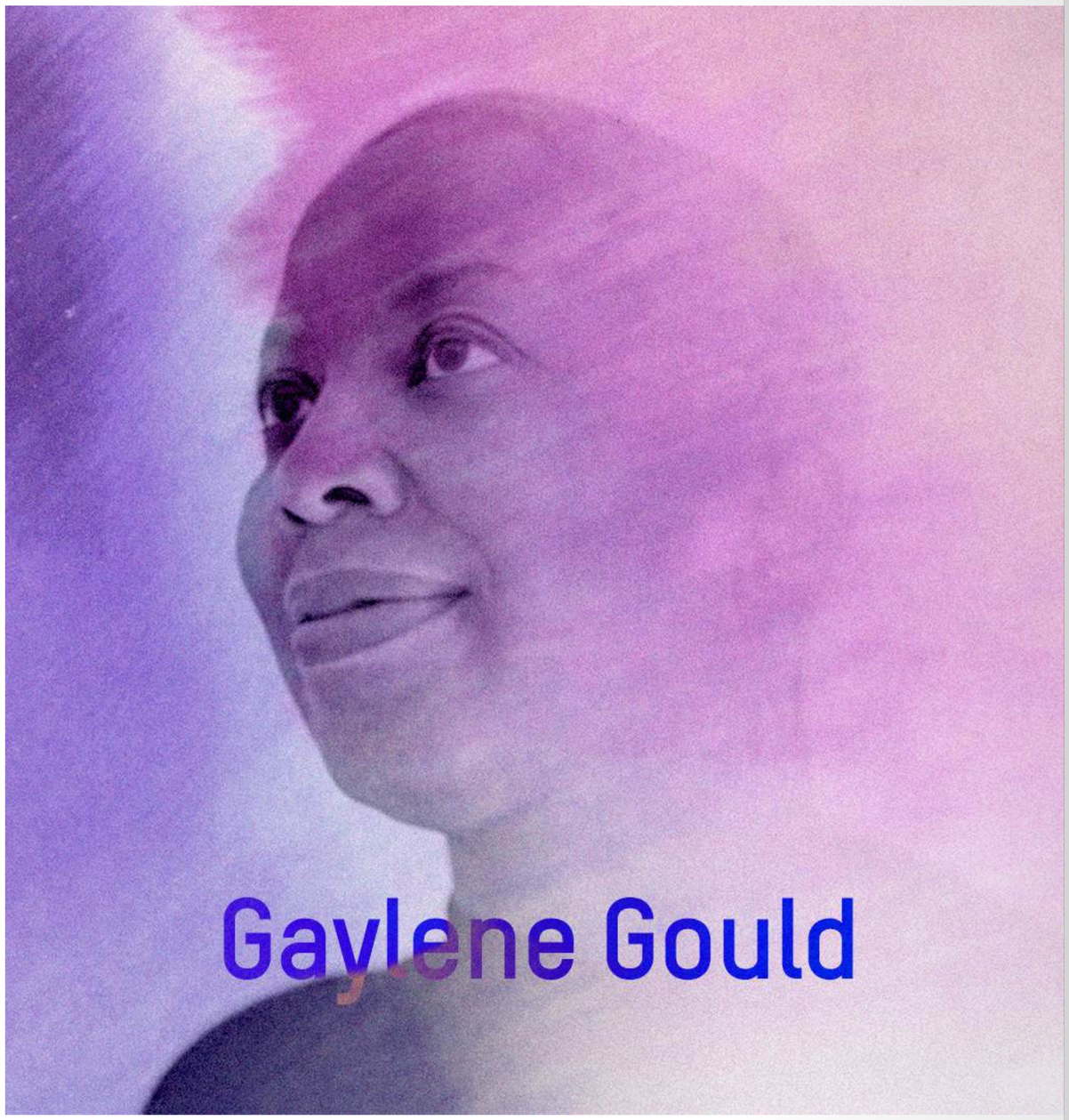
A curated listening experience exploring multiple facets of a singular theme per season, the Podcast shares Serpentine's commitment to elevating the voices of artists and other practitioners whose work critically engages with the issues faced by our societies. It has consistently been produced by the highly-acclaimed audio production company *Reduced Listening.*

Since its inception with the *On Work* series in 2018, which was produced live throughout Serpentine's Work Marathon, the Podcast has experimented with audio as a space for art, taking on different forms. Serpentine Podcast explores new ideas and urgent questions for our present moment and shared future. Weaving together interviews, original sound commissions, archival materials, discussion, music, and field recordings, each episode is an adventurous yet considered listening experience, available on all podcast streaming platforms.

In 2022/23, Serpentine Podcast presented *REWORLDING*, a curated series that invited us to imagine the world we need and the practices we can use to shape more generative realities, from remembering to regenerating to reconnecting. Weaving together interviews, discussion, sound worlds, audio works and Serpentine's rich archive, each episode of *REWORLDING* presented an artistic and emotive experience bringing together interdisciplinary perspectives with the aim of giving listeners tools and practices to use in their own lives. Hosted by Gaylene Gould – an experienced broadcaster – the series featured international artists, thinkers, writers, designers and other practitioners dreaming of shifts in our reality. Contributors included Etel Adnan, Barbara Chase-Riboud, Es Devlin, Gabriel Massan, Daisy Ginsberg, Hans Ulrich Obrist and many more. REWORLDING combined large-scale questions and leading ideas with simple, tangible tools that listeners could action on any scale, from reconnecting with childhood games to keeping the memory of a person alive.

REWORLDING reached over 217k listeners in 112 countries to 31 March 2024

REWORLDING



CURRENT SERIES

INTIMACIES

A new season of the Serpentine Podcast, *Intimacies*, released in August 2023, explored the complexities of closeness. Intimacies asked how we could expand and evolve our connections with ourselves, others and the world around us. The series gathered perspectives from artists, designers, writers, thinkers and others on how we can rekindle trust and open ourselves to new possibilities for connection. Delving into the feelings and experiences we don't always voice, the series interrogated intimacy in unexpected ways - from our relationships with family and our interactions with strangers, to the things we fear most and our deepest desires, to our surroundings and our innermost selves. Each episode combined interviews, original audio works, conversations, pieces from the Serpentine archive and tenderly crafted sound worlds to explore what was happening within and between us.

The series featured: Adrian Piper, Tomás Saraceno, Olivia Laing, Lina Ghotmeh, Hans Ulrich Obrist, Tiona Nekkia McClodden, Brontez Purnell, Hetain Patel, and archival materials by P. Staff, Agnès Varda, Helen Cammock, Cecilia Vicuña and others.

Engagement:	Intimacies had 21k listens to 31 March 2024

"Learned a lot about intimacy and how it's necessary for good mental health."

Audience Q&A

"A real gem, I look forward to this dropping into my feed every week. Thoughtful conversations & beautiful sound design."

Audience

"Thoughtful and insightful perspectives on art and beyond. Thoughtful, sensitive and incredibly well produced! Particularly love the range of guests and how the host describes the surroundings - feels really transportive."

Audience

“I’m listening to the first episode now, and loving it. It’s magic! I listened to the entire first episode last night and it was really riveting. Thank you so much for including me. warmest congrats on the series.”

Adrian Piper

“So good, really beautiful. Please pass on my comments.”

Audience

“What does intimacy look like in today’s divided world? Gaylene Gould explores how desire, surroundings, family and more affect connections. The first episode looks at intimacy with strangers, with perceptive contributions around privilege, privacy and consent from Scottee, artist Adrian Piper and Serpentine Galleries curator Tamsin Hong.”

Podcast of the Week - Guardian

“‘Like most people, I am stuck in a loop of busyness. Between all the working and general duties of adulting – the need to eat well, to keep fit, to raise excellent children and to ensure ageing relatives have what they need, it’s a wonder I have time to look at funny Instagrams of golden retrievers each evening.

This general busyness can be overwhelming for many of us, but I also think it is only part of the story of our golden retriever-based scrolling. Many of us use our scrolling as a distraction from the broader feeling that we are in a pretty nightmarish world right now – and sadly there aren’t nearly enough funny dog videos on the internet to distract us from that.

If this chimes with you, then I recommend spending an hour lying in the most comfortable place in your home, perhaps with a cup of something herbal and a cosy blanket, and swapping the silly dog videos for the new podcast series from Serpentine.

The London gallery’s Reworlding podcast is a series of five, hour-long, deep-dive programmes that have pulled me out of my often-present feelings of being overwhelmed. These beautifully produced recordings have helped me to create some much-needed space in my world, enabling me to switch off from the quick-fire, brain-bombarding internet and settle into a much gentler, more considered, and inspirational way to respond (through art) to the world in which we live.

The Reworlding series brings together the voices of leading thinkers, writers, artists and designers and invites listeners to imagine the world we need and considers the simple practices – things like remembering, playing or reconnecting, that can help us to nurture a new way to exist.

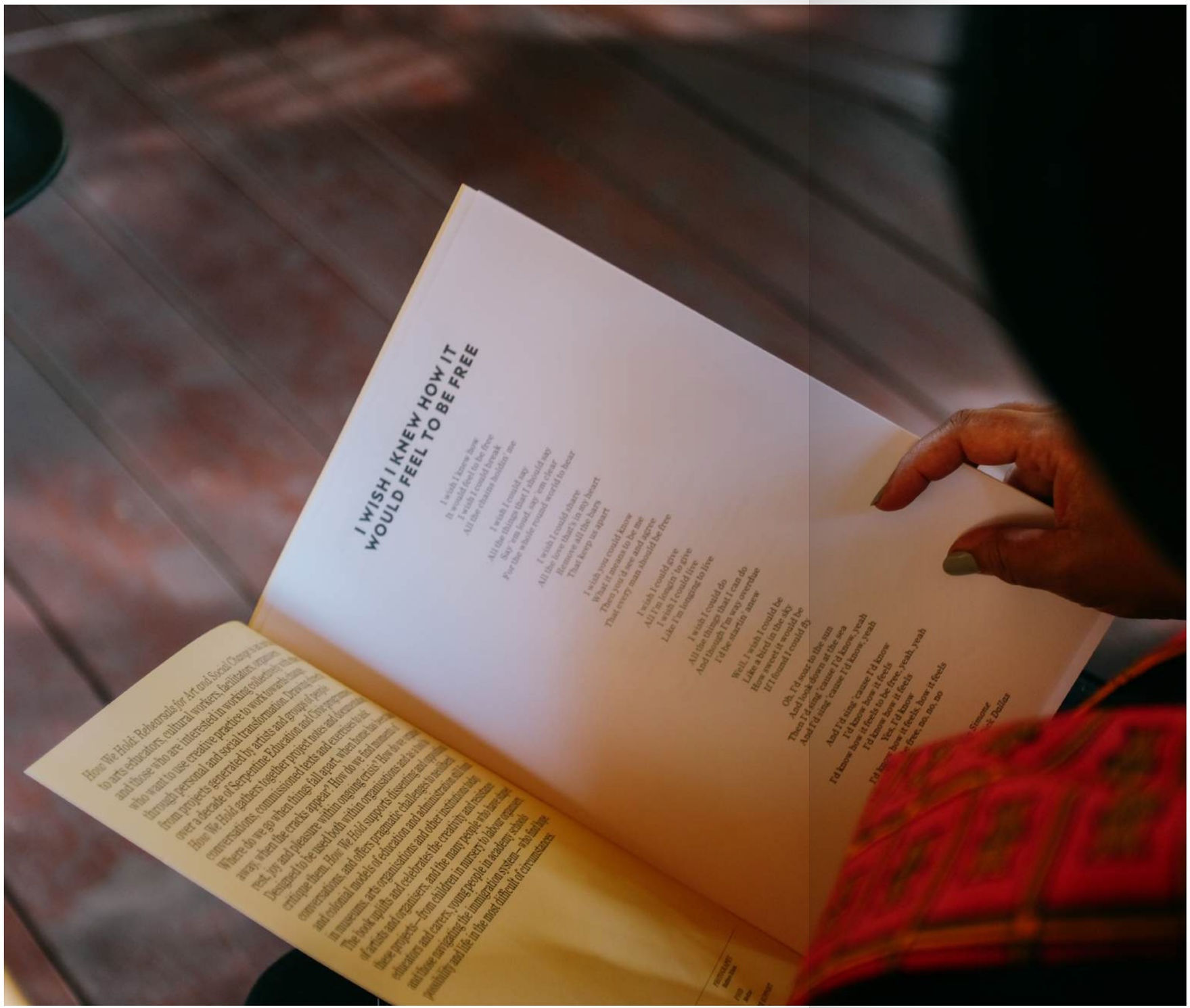
It’s the most hopeful thing I’ve heard on the internet in a very long time.”

Museums Association Review

LEADING A PIONEERING EDUCATIONAL AND CIVIC PROGRAMME

How We Hold Launch Event. Photograph: Matthew Ritson.

How We Hold Launch Event. Photograph: Matthew Ritson.



EDUCATION

How We Hold: Rehearsals for Art and Social Change, 2023.

HOW WE HOLD

In September 2023, Serpentine Education and Civic launched a major new book, *How We Hold: Rehearsals for Art and Social Change* designed to support the practice of educators, artists, social workers, organisers and facilitators who want to use creativity to work towards social change. Drawing directly from a decade of projects generated by artists and groups of people through Serpentine Education and Civic programmes, How We Hold gathered project notes, documentation, conversations, commissioned texts and exercises and delved into the timely questions:

- Where do we go when things fall apart, when home has been taken away, when the cracks appear?
- How do we find moments of rest, joy and pleasure within an ongoing crisis?
- How do we organise?

Designed to be used both within organisations and as a tool to critique them, *How We Hold* supports dissenting and oppositional conversations and pragmatic challenges to neoliberal and colonial models of education and administration found in museums, arts organisations and other institutions today.

Written to honour and amplify the creativity and resistance of artists, organisers and the many people who have shaped these projects - from children in nursery schools to labour organisers, educators and carers, young people in academy schools and those navigating the immigration system - it celebrates those who find hope, possibility and life in the most difficult of circumstances.

How We Hold was conceived as a way to make visible the work of Serpentine Education and Civic and to hold and shape the conversation about the arts' civic role in society. The 400 page book features 23 long-term collaborative projects, 97 collaborators and 29 artist commissioned exercises. It has been shared with over 800 people in arts organisations and universities throughout the world and is being used as a tool to train the next generation of artists and curators. The RCA is using the book to teach a module on its MA Contemporary Practice programme. Colleagues in cultural institutions internationally, including Singapore Art Museum, the Natural History Museum and the Royal Parks have reached out to ask Serpentine to lead sessions with staff on learnings from the book.

"Returning from London with this beautiful new book, I am turning these pages today. Some pages are over ten years old, and some are from this year. I am looking for clues to deal with these heartbreaking moments of great intensity. Searching for ways of grieving and grounding, making alliances, listening and responding in a daily struggle for a juster present, I am happy to find many clues in this book."

How We Hold collaborator and audience member

How We Hold Launch Event. Photograph: Matthew Ritson.

How We Hold Launch Event. Photograph: Matthew Ritson.

In September 2023, the book's contributors and collaborators gathered in the 2023 Serpentine Pavilion for a day of activations, discussions, music and food to celebrate the launch of How We Hold. Over 200 people attended the event that included a grounding by Barby Asante, a panel on liberating education with Zahra Bei and Kadeem Marshall-Oxley from *No More Exclusions* and artist Adelita Husni Bey moderated by Alex Thorp, a discussion on embodying change with Rae Johnson, Farzana Khan and Camille Barton, moderated by Amal Khalaf. Harold Offeh invited the audience to join a group exercise on performing power, facilitator Meenadchi shared an exercise on blessings, Ain Bailey closed with a DJ set and food was provided by Mestizos.

"What a joyful day, full of warmth, friendships but also full of new ideas and tools for fighting for a better future. It's so rare to witness this in art institutions, and so precious too."

How We Hold collaborator and audience member

Jasleen Kaur with the Portman Early Childhood Centre *Everyday Resistance* 2019. A Changing Play commission by the Serpentine Galleries Design: Cecilia Serafini Photograph: Mike Din.

EVERYDAY RESISTANCE

Artist Jasleen Kaur has been collaborating with a group of women from the Portman Early childhood Centre in North West London since 2018. ***Everyday Resistance*** addresses the politics of mothering in a hostile environment. Commissioned by Serpentine Education as part of Changing Play, the multi-year project embeds artist commissions in partnership with the Portman Early Childhood Centre, which provides education, care and family support services for young children and their families. Through the process of cooking and eating together the group asks: *How can cooking and eating be an act of resistance? How can we create a network of care to support ourselves and others? How can we take up space and make our voices heard when the government is systematically working to remove us?*

In Spring 2024, the group launched the booklet, *A Network of Care*. This dual language English and Arabic publication was designed to support new parents living in Westminster and featured a letter to new parents, a conversation about parenthood and a directory of useful services offering support around housing, mental health, learning English and meeting other parents. Through a new partnership with the Westminster Health Visiting Team and existing relationships with the borough's Family Hubs, the resource has been shared with 1600 new parents across the borough. A full evaluation will be presented in 2024.

"It's definitely very useful, especially for new mums, especially for me. When a baby comes it's very overwhelming. What kind of support do we have for new parents?"

New parent

"Our voices have been put into black and white and with all the advice and tips and everything, that's something now physical that's going to be giving out. You feel like the message is going, it's like a cycle now. So, yeah, it feels good."

Community collaborator

"There's something about being able to hand over a physical copy of a book, which is really quite powerful, as a gift. Not just as a material gift, but as a gift from families to families. I think that's really special."

Children and Family Services

SERPENTINE CINEMA: A GATHERING

October saw the culmination of Ed Webb-Ingall's multi-year residency with Portman Early Childhood Centre, *Like Coming Home*. A Changing Play commission by Serpentine Education and in partnership with housing charity Shelter, the project asked questions about home and housing and centres and the lived and everyday experiences of people who feel the impacts of changes in housing policy and bureaucracy most acutely. Emerging from this research and collaborations with grassroots groups across the UK, Ed Webb-Ingall created a new animated film *A Bedroom for Everyone,* that asked what is the role of filmmaking in response to the current housing crisis in the UK?

Serpentine Cinema: A Gathering was a sold-out event and featured the London premier of *A Bedroom for Everyone* alongside collaboratively made work by artist and filmmaker Beverley Bennet and filmmakers Arwa Abuwara and Turab Shah. In the panel discussion that followed, the artists shared different models of collaboration, the ethics of collective working and their advice to practitioners beginning their journey in filmmaking.

Ed Webb-Ingall, *A Bedroom For Everyone*, 2023.

Cracks in the Curriculum #5: *What is it to be Oneself?* By Jade de Montserrat, 2024. Serpentine Education. Design: In the shade of a tree. Photo: © readsreads.info.

CRACKS IN THE CURRICULUM: WHAT IS IT TO BE ONESELF?

Serpentine Education commissioned artist Jade de Montserrat to develop the fifth iteration of Cracks in the Curriculum. *What is it to be Oneself?* aimed at holding space for young people in secondary school to explore their multiple and fluid identities. The resource supported teachers working with young people to consider the impact of gender, race, class, religion, disability, culture and politics on the sense of self. *What is it to be Oneself?* delved into Afrofuturism and digital culture, using the process of collage to normalise fluid exploratory approaches to the formation, deconstruction and reformation of identity. It offered ways that liberated futures might be imagined where everyone can live freely and thrive. De Montserrat invited young people to use collage as a way to layer and remix identities, to time travel by placing archival material alongside contemporary imagery and to think about collage as a way to repair and heal. The resource was developed in collaboration with teachers, organisers and through a series of research and editing workshops in late 2023.

Collectively the group asked:

- How can educational settings find communality and connection and embrace difference?
- What is the potential of creative processes to celebrate difference and create a sense of belonging?
- How can we overcome static categorisation and encourage fluidity, embrace identity as always in process, cultivate spaces that inspire discovery and the freedom to express oneself?
- What are the challenges in exploring one's identity? How can these concerns be transformed into consciousness-raising?
- What freedoms emerge and what needs are met through embodying an alternative identity?

Presented in print and digital versions, the resource featured critical questions, creative exercises, sources of support and a short story by Alexis Pauline Gumbs. Folding out into a poster designed by Jade de Montserrat it combined a quote from the 19th century abolitionist Sojourner Truth with the Progress Pride flag. This juxtaposition stressed how historical struggles can provide sustenance for contemporary campaigns.

Cracks in the Curriculum #1-5. Serpentine Education. Design: In the shade of a tree. Photo: © readsreads.info.

CRACKS IN THE CURRICULUM X GOOGLE ARTS AND CULTURE

In 2023, Serpentine Education developed a new partnership with Google Arts and Culture, to translate the Cracks in the Curriculum archive onto the Google Arts and Culture platform. The aim of the project was to expand the reach of Cracks in the Curriculum and connect with a younger online audience through specially commissioned illustrations, graphics and short-form videos.

Cracks in the Curriculum was originally conceived as a way to address what is missing or misrepresented in the school curriculum and bring together artists, educators and young people to use creativity to work towards change. The series included editions on exploring diverse personal histories with the *Octavia* poetry collective, inclusive sex education with artist collective *Bedfellows*, thinking about colonialism and its legacy with Jacob V Joyce and Rudy Loewe and how to address race and racism with Barby Asante. The partnership with Google offered a way to initiate a new digital component for Cracks in the Curriculum, expanding reach and connecting with younger and international audiences. Over 100 digital assets were generated to communicate the ideas in the series, including nine short films.

RAFTS: Live, Rory Pilgrim, Cadogan Hall, 2022. Photo: Matthew Ritson.

CIVIC

RADIO BALLADS

31 March - 29 May 2022

This exhibition presented at Serpentine North, was accompanied by a range of activities, events and a publication that explored four artist commissions and their bodies of research. This culminated in *RAFTS: Live,* nominated for the Turner Prize alongside Rory Pilgrim's Radio Ballads film commission in 2023, *RAFTS*. Serpentine continued to deliver the *Support Structures for Support Structures* fellowship and collaborated with Serpentine Education to produce the publication *How We Hold: Rehearsals for Art and Social Change*.

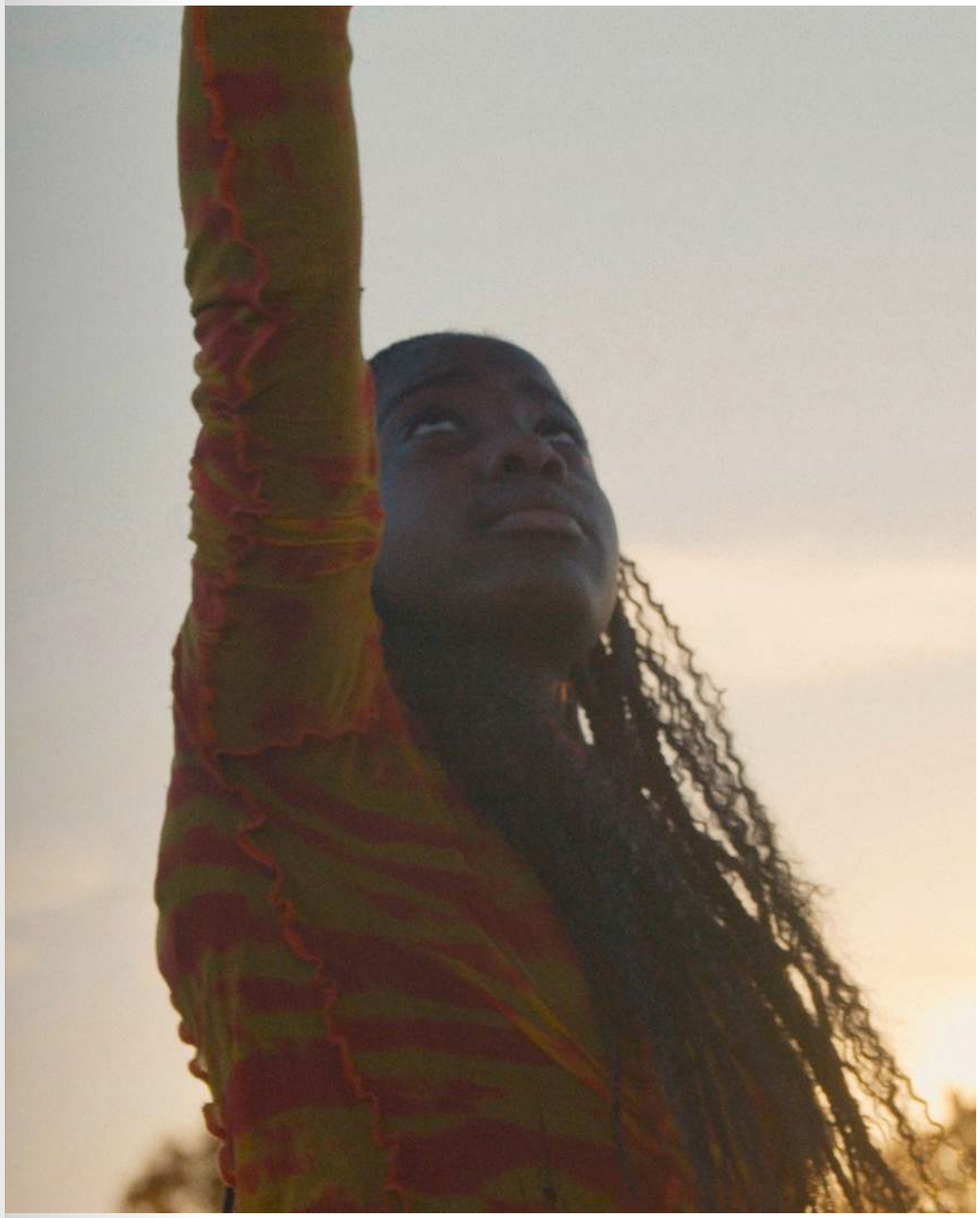
Over 2022/23 Serpentine Civic supported 14,140 encounters and 71 workshops through the Radio Ballads exhibition and ongoing projects with new and existing communities. We continued to share our work with the wider public through talks and events, sharing our sector-leading practice with peers and new audiences. Exhibition visitor figures totalled 12,165 across both sites, with some of the commissions subsequently travelling to institutions in Europe and the US.

SUPPORT STRUCTURES FOR SUPPORT STRUCTURES

From May 2022 to present

Support Structures for Support Structures is a fellowship programme initiated by Serpentine, that supports up to ten artists and collectives working at the intersection of art, spatial politics and community practice. The fellowship consists of an unrestricted grant to develop creative ideas. It invites grantees to join an interdisciplinary network for support, development workshops and mentoring. Over this period, Support Structures for Support Structures fellows re-engaged in a reflection and evaluation process for the first iteration of the fellowship and a celebratory lunch with Serpentine Civic and Directors.

Rory Pilgrim, *RAFTS*, Barking and Dagenham Youth Dance, Production Still, 2021. Photo: Matthew Ritson.



RORY PILGRIM NOMINATED FOR TURNER PRIZE FOR SERPENTINE CIVIC COMMISSION *RAFTS*

In 2023, Serpentine welcomed the announcement that artist and composer Rory Pilgrim had been nominated for the Turner Prize for Serpentine Civic commission *RAFTS*. Created over three years with residents of the London Borough of Barking and Dagenham, *RAFTS* was made for the exhibition Radio Ballads at Serpentine North and Barking Town Hall.

Amid the Covid-19 pandemic, Pilgrim developed *RAFTS* as the second chapter in a body of work exploring how the climate crisis related to support structures in our everyday lives. The commission was narrated by the voices of eight residents of Barking and Dagenham from *Green Shoes Arts*, who reflected on the symbolism of a raft to them.

At the heart of *RAFTS* was a concert that wove stories, poetry and reflections around a seven-song oratorio that made connections between work, mental health, home, recovery and environment. Further voices and people from near and far joined the journey, including members of the Barking and Dagenham Youth Dance, members of *Project Well Being* – a group for those experiencing homelessness in Idaho, USA – and solo singers Declan Rowe John, Robyn Haddon and Kayden Fearon.

RAFTS: Live, Rory Pilgrim, Cadogan Hall, 2022. Photo: Matthew Ritson.

WE RISE: VOICE AND SURVIVORSHIP

2022 - 2024

We Rise: Voice and Survivorship began as a series of workshops led by vocal practitioner Marged Siôn in collaboration with the *We Rise Hub* in the London Borough of Barking and Dagenham. The project explored the possibilities of the voice as a tool to support women and non-binary people, who have experienced or are experiencing domestic abuse and gender-based violence. Through different exercises, the group connected with their breath, resonance, body alignment and imagination, as resources for vocal liberation.

Some of the questions that emerged from the project included:

- How do we speak from our hearts?
- When is telling our stories healing and transformative? And when is it re-traumatising? And how can we create capacity within ourselves to know the difference?
- How can voicing and sounding together enable us to find strength in collectivity?
- How might our experiences differ if moving forward we were deeply connected to our intuition and could knowingly voice our needs and our longings?
- How can working with the voice lead to personal and social transformation?
- Following a two year collaborative process, the group created *We Rise: Voice and Survivorship*, sharing their experiences and exercises with other survivors, organisers, and practitioners, who are working towards futures free from violence.

This resource drew on voice as an embodiment practice to reclaim voices, reconnect with bodies and reshape self-perception and storytelling. It addressed the impact of trauma on one's ability to express needs and desires and offered embodied ways to listen and imagine collective futures.

We Rise: Voice and Survivorship emerged in response to significant cuts to survivor services over the past thirteen years, which have made it harder for women to leave dangerous situations and heal from trauma. The resource advocates for community and survivor-led initiatives, providing a trauma-informed embodiment practice not widely available in public services.

HOW WE HOLD: REHEARSALS FOR ART AND SOCIAL CHANGE

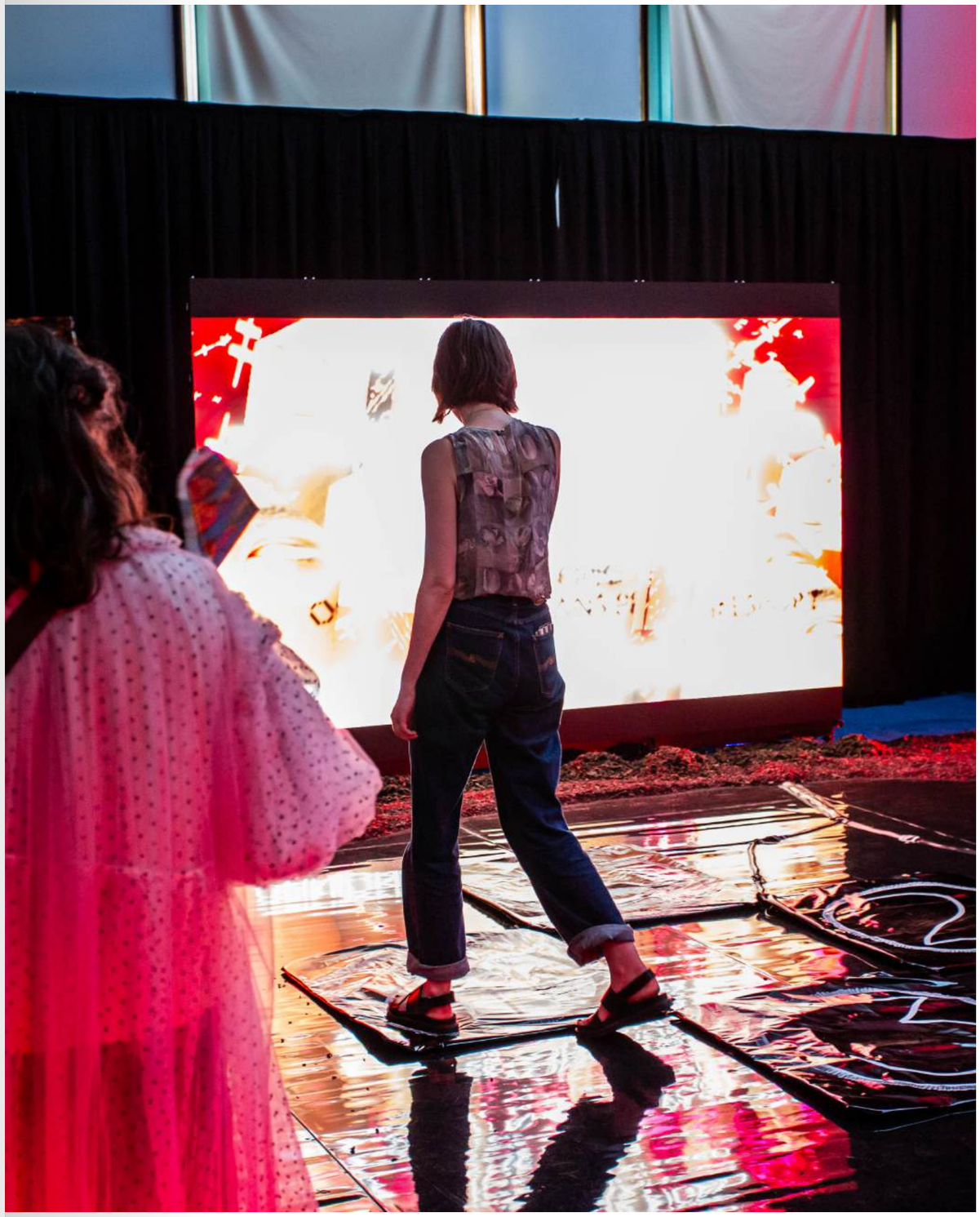
30 September 2023

How We Hold is a publication that draws directly from collaborative projects spanning over a decade of Serpentine Education and Civic programmes. The book uplifts and celebrates the creativity and resistance of artists, organisers and the many people who have generated and shaped these projects – including children in nursery, labour organisers, educators, carers, young people in academy schools and those navigating the immigration system – who find hope, possibility and life in the most difficult of circumstances. The book's contributors and collaborators spoke at the 2023 Serpentine Pavilion to celebrate its launch. The day included discussion, activations and music by Barby Asante, Camille Barton, Ain Bailey, Adelita Husni Bey, Rae Johnson, Farzana Khan, Harold Offeh, Zahra Bei, Kadeem Marshall-Oxley and Jasleen Kaur.

LEADING ARTISTIC AND DIGITAL TRANSFORMATION

Serpentine's artist-led programme proposes critical and interdisciplinary perspectives on the role of emerging technologies. As we stand at the brink of the next technological revolution, Serpentine is committed to supporting new experiments in art and technology, challenging and shaping its role in our cultural and social landscape. We work with artists to realise new works that consider emerging technologies as a medium, a tool or a topic that can operate beyond the gallery walls. Through exploring artificial intelligence, blockchain, robotics and drones, biotechnology and immersive technologies, our Arts Technologies programme examines the critical impact of these innovations on the way we work, think and collaborate.

Danielle Brathwaite Shirley, *THE LACK: I KNEW YOUR VOICE BEFORE YOU SPOKE*. Art Night, Dundee June 2023. Photo: Erika Stevenson.



ARTS TECHNOLOGIES

Serpentine's Arts Technologies programme explores the impact of technology through art, research and experimental projects. It supports artists to produce projects that use advanced technologies. It brings together people working in art, technology, law, policy and academia to share knowledge and develop new ideas about technology and society. Areas of focus include blockchain, artificial intelligence, video games and life sciences.

R&D PLATFORM

Serpentine's Research and Development Platform is a space where our institution's 'back-end' (operations, protocols, in-built values) and 'front-end' (what we produce) are brought into experimental realignment. In today's environment of hyper-production and accelerated change, arts organisations need a reflexive space that allows for thoughtful and conscious advancement. Historically, art has frequently taken the form of social risk-taking and thus an undercover engine of 'innovation', presents a distinctly different paradigm for innovation to the fields of science and technology. Meanwhile, the importance of arts organisations as scalable sites for dedicated artist-led research and development is only now becoming apparent.

The R&D Platform at Serpentine develops organically from the organisation's long-standing commitment to advancing new forms of cultural production. Our R&D Platform is built on inter-operable modules that manifest themselves in capacity-building workshops for the wider sector, roundtables and summits bringing experts from different fields to develop an art-field specific view on innovation and precedent-setting artworks that challenge conceptions of what art is and where the boundaries of art's impact lie.

Some of the questions guiding the development of the R&D Platform include:

- How can art institutions become better at identifying and harnessing their evolving capabilities?
- What will the core values of cultural production be in 2050?
- How can greater focus on infrastructural care and design build a more resilient and socially significant cultural field?
- What can the full stack of contemporary artistic production (i.e., all stages of a project's development) teach arts organisations and other fields about innovation?
- What new organisational processes would be required for the art field to develop more meaningful and long-term relationships with other fields invested in seeking answers to today's most challenging questions?
- How does the art field claim an active position in shaping future technologies that yield significant impact on contemporary and future societies?

Recent labs include *Legal Lab*, led by Alana Kushnir, Director of Guest Work Agency, *Blockchain Lab*, led by Ruth Catlow, Co-Founder and Co-Director of Furtherfield and DECAL DeCentralised Arts Lab; *Creative AI Lab*, led by Eva Jäger, Curator, Arts Technologies and Mercedes Bunz, Senior Lecturer in Digital Societies at King's College; *Synthetic Ecologies Lab* led by Yasaman Sheri, Creative Director and Designer. Although emerging from Serpentine, the R&D Platform is a constantly growing community of individuals and organisations without whom it would not be a reality.

FUTURE ART ECOSYSTEMS

Future Art Ecosystems (FAE) was born out of a need to inform organisational development in the arts and specifically around ecosystem design for art and advanced technologies (AxAT). While there is a rich discursive space that revolves around art's critical interventions into contemporary technologies such as AI, blockchain and immersive technologies and their mainstream narratives, a dedicated focus on operational and infrastructural conditions for supporting and developing AxAT has been largely lacking. Since 2019, FAE has united and platformed the voices of leading artists, technologists, cultural organisations and civic actors, whose efforts are directed towards building out new systems that can drive organisational and creative innovation.

ANNUAL STRATEGIC BRIEFING

Arts Technologies' annual publication, *Future Art Ecosystems* (FAE), focuses on the implications of different technologies for art and cultural organisations. FAE briefings identify the dynamics and opportunities within emerging technology spaces and offer a roadmap for building 21st-century public cultural infrastructure. The past publications have accurately predicted a variety of phenomena that now dominate the art and technology landscape, from the changing role of art patronage with the expansion of the tech sector to emergence of a new artist-led technological and commercial practice (FAE1), and the use of the art space as a test case for new technology-driven economic and governance models (FAE3).

FUTURE ART ECOSYSTEMS 4: ART X PUBLIC AI

In March 2024, Serpentine Arts Technologies released the fourth volume of the annual strategic briefing, *Future Art Ecosystems* (FAE4). The publication focuses on the implications of different technologies for art and cultural organisations. This year, FAE4 zooms in on the emerging landscape of AI technologies as they impact the creative economy and society at large. With insights from leading voices in art, tech industry and government policy, this publication maps the risks and opportunities in building and integrating various elements of AI systems within the cultural domain. The publication offers conceptual tools for practitioners and organisations to navigate this technological landscape and to develop pragmatic approaches to creative and organisational strategies. FAE4 highlights how organisations and artists, as agents, producers, sense-makers, truth finders and curators, can negotiate the different components of how AI systems land in society. The research was led by the Creative AI Lab, a collaboration with King's College London's Digital Humanities Department and the Legal Lab at Serpentine.

It was launched as a digital-first reader, built to optimise for a mobile reading experience. Since the launch on 19 March, the reader has been viewed 4.9k times to the end of March.

FUTURE ART ECOSYSTEMS 4: ART X PUBLIC AI (FAE4) LAUNCH

Reference Point and Serpentine Twitch
19 March 2024

The writers of FAE4, Victoria Ivanova, R&D Strategic Lead, Eva Jäger, Arts Technologies Curator and Creative AI Lead; and Alasdair Milne, King's College presented an overview of the latest Future Art Ecosystems report. FAE4 lays bare the various layers of the AI stack - from its software components like applications, data and the AI models themselves to the natural resources that AI systems need to function, showing that public and non-public entities are deeply entangled in every layer of the AI stack.

In person attendees:	98
Twitch views:	851

COMMUNITY DEVELOPMENT

R&D PLATFORM NEWSLETTER

Ongoing

The R&D Platform newsletter is dedicated to communicating the Arts Technologies programme along with information from the wider sector. In 2023/24 its subscribers grew by over 64%.

FUTURE ART ECOSYSTEMS QUARTERLY COMMUNITY CALL

Ongoing

ARTISTS TECHNOLOGIES TWITCH CHANNEL

Ongoing

The Arts Technologies Twitch channel, launched in July 2021, hosts live, interactive conversations and projects with artists, thinkers, collaborators and co-conspirators from our R&D Labs, Arts Technologies network and growing audience.

DOCTORAL RESEARCH COLLABORATIONS

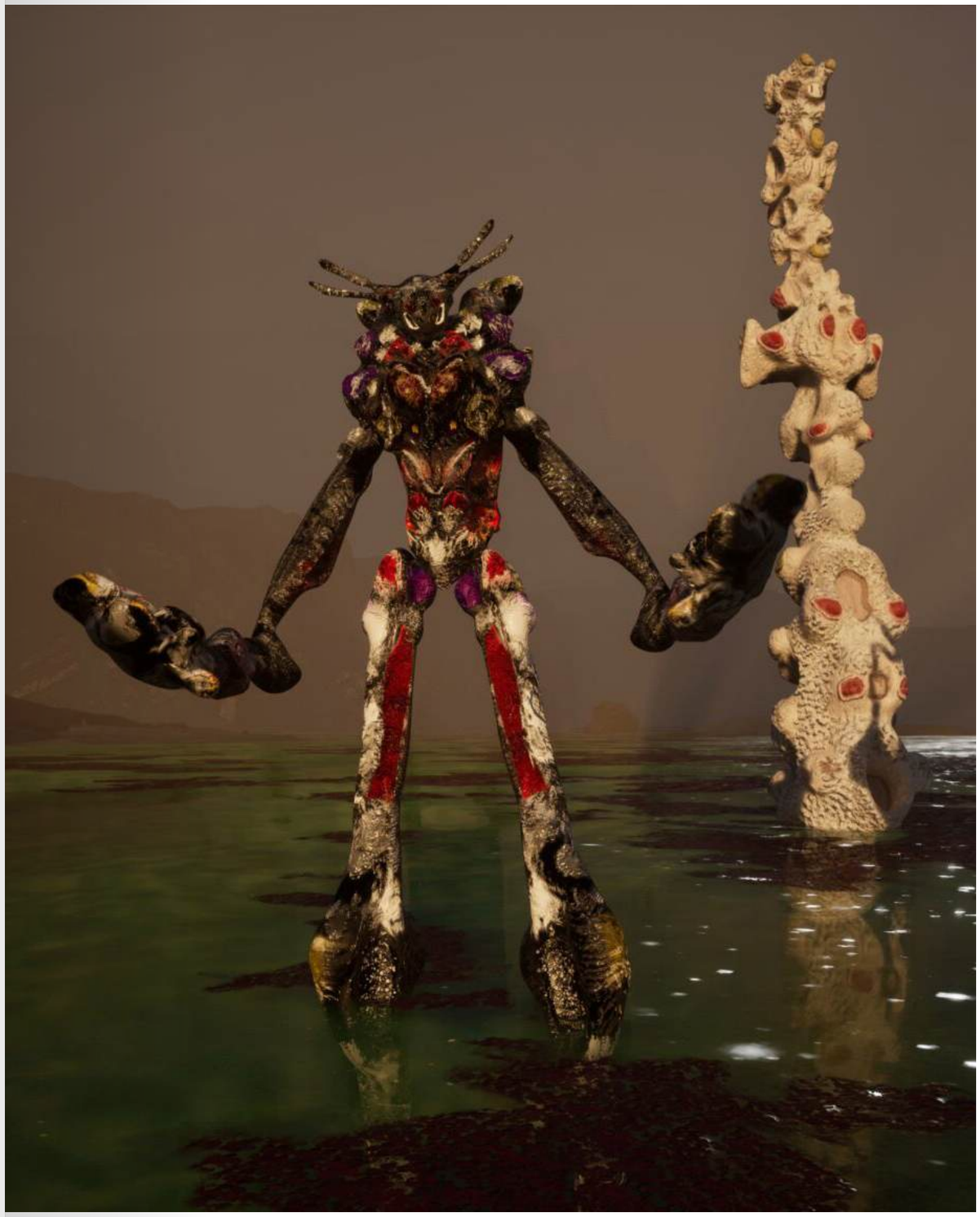
Ongoing

The Arts Technologies programme at Serpentine supports and facilitates both practice-based and academic doctoral research projects in collaboration with leading research centres and universities in the UK and beyond. The programme is currently hosting one doctoral research project:

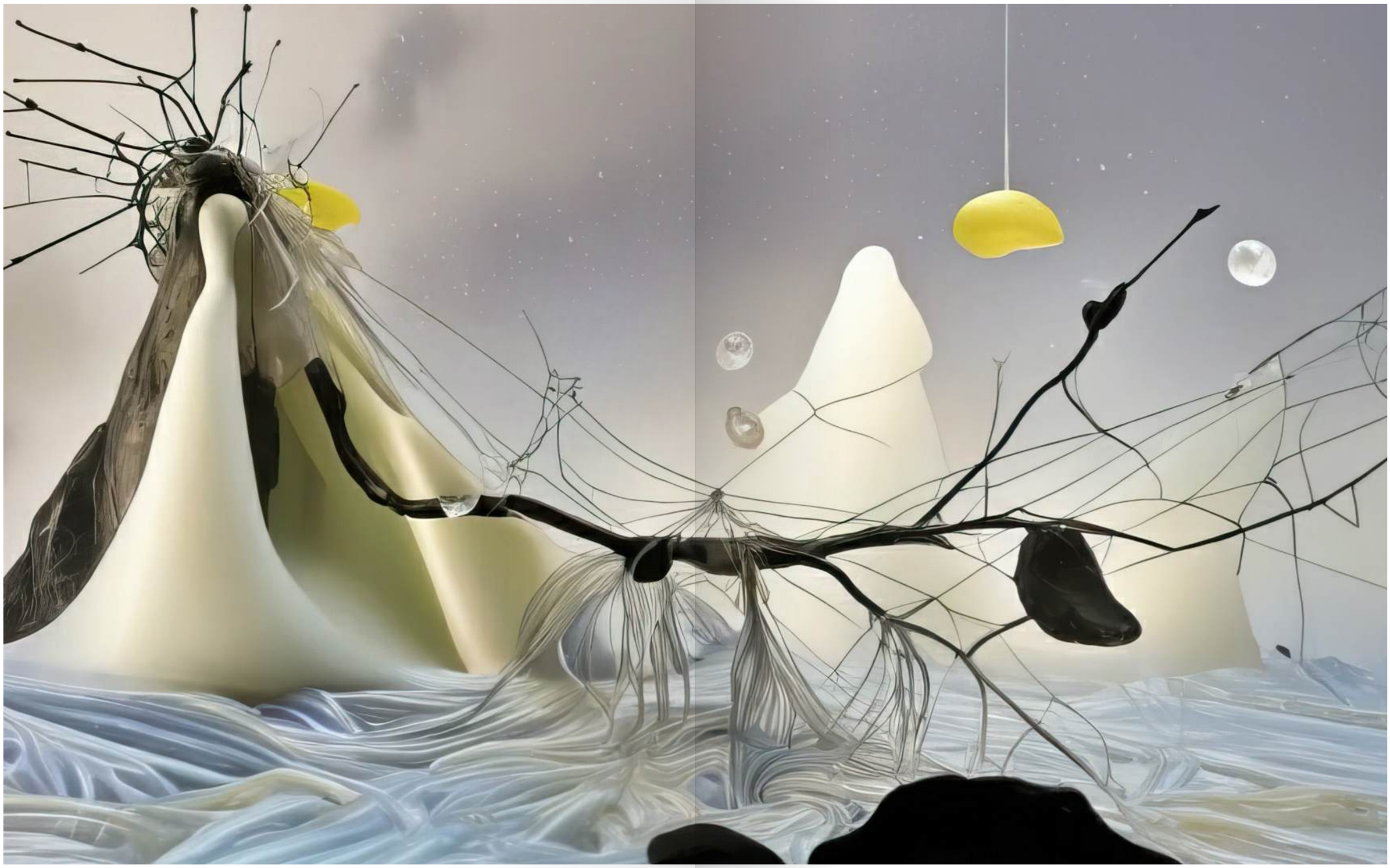
Alasdair Milne (2020–23)

LAHP/AHRC-funded Collaborative Doctoral Award at King's College London Department of Digital Humanities in collaboration with Serpentine's R&D Platform. This studentship commenced in October 2020 on the topic of creative AI as a medium in artistic and curatorial practice.

The Bottom Dimension Agents Report – Inaugural Awareness. Minted memory captured during the game play of *Third World: The Bottom Dimension* by Gabriel Massan & collaborators exhibited at the Serpentine Galleries 23 June – 26 November, 2023 © Gabriel Massan and Serpentine.



Line of flight: Organization © Crosslucid 2024.



BEYOND CULTURES OF OWNERSHIP

Beyond Cultures of Ownership is an ever-evolving project and global community of artists, researchers, activists, technologists and policy-makers exploring the role of art and culture in reconfiguring ownership. It is part of an ongoing collaboration between Serpentine Arts Technologies and RadicalxChange, dedicated to nurturing a space where art, culture, civic activism and techno-social experimentation intersect. The collaboration builds on the research and findings of Future Art Ecosystems 3: Art x Decentralised Tech (2022) which explored the possibilities of developing new ownership and distribution models. By leveraging blockchain technologies, the project positions the cultural domain as a critical site for experimenting with such models.

BEYOND CULTURES OF OWNERSHIP CONFERENCE

3 November 2023

Somerset House

This day-long event gathered invited attendees to explore and strategise how art and culture can play an active part in reconfiguring ownership.

Serpentine Arts Technologies in collaboration with *RadicalxChange, Dark Matter Labs* and *Somerset House Studios* invited artists, activists, researchers, technologists and policymakers active and those interested in connecting the dots between cultural production, political economies and systems change. If 'ownership' is one of the underlying power dynamics of our times that can either create or block possibilities for rebalancing our relationship with technology, the planet and one another, what new alliances and experiments are necessary to shift beyond it? By creating a space for sharing across different contexts, the day was dedicated to collectively sketching out new imaginaries and practices for more plural and relational protocols for interdependence.

Beyond Cultures of Ownership ran in an 'unconference' style, which allowed for emergent agenda-setting and deep exchanges between participants. *Improbable* – a theatre company that specialises in using a process called *Open Space Technology* (OST) – facilitated this conversation. OST is a simple way for groups of people to think, work and take action together around a shared concern. There was no set agenda and the audience decided what to discuss.

The day began and ended with contributions that drew from multiple areas of contemporary thinking and practice, to inspire participant-led open space sessions with presentations by artists, policy and technology researchers, activists and social innovators: Danielle Brathwaite-Shirley, Adrienne Buller, Hilary Cottam, Holly Herndon and Mat Dryhurst, Indi Johar, Divya Siddarth and Sam Sivapragasam. Their provocations provided a set of common references to explore the role of the arts alongside the legal, political, cultural and ethical assumptions that underpin ownership.

Engagement:	120 conference attendees

OPEN CALL FOR NEW MODELS FOR INTERDEPENDENCE AND OWNERSHIP IN ART AND CULTURE

In December 2023, Serpentine Arts Technologies and *RadicalxChange*, a community of activists, artists, entrepreneurs and scholars committed to using mechanism design to inspire radical social change, launched an open call for proposals that evolve our understanding of the concepts and practices that underwrite 'ownership'. We received 71 project submissions from a diverse range of researchers and practitioners, who received support to develop their idea and present it at a *Beyond Cultures of Ownership* gathering in Oakland, California in March 2024.

The winning proposals were:

- *The Mesh* - A United Screens Pirate Network by Abhishek Nilamber, Laura Klöckner, Alessandro Y. Longo, Pekko Koskinen, Anna Fasolato.
- *The Anarchiving Game*: a Web3-Based Proof-of-Celebration Protocol by Erik Bordeleau, Lene Vollhardt, Pedro Victor Brandao.
- *Whole Earth Codec, Ch. 3: The Revelation of Planetary Entanglements through Synthetic Intelligence* by Connor Cook, Christina Lu, Dalena Tran.

PARTIAL COMMON OWNERSHIP (PCO)

Art enriches society through the weaving of relations between the cultures that create it and the cultures that receive it. PCO is a new system that allows artists, communities and holders of art to create structures of shared ownership and value distribution that better reflect those living relationships.

In 2023/24, activity included the development of the *PCO* blockchain system and *Fairclouds*, a prototype PCO project developed with *RadicalxChange* and the *Aerocene Foundation*, founded by artist Tomás Saraceno. This was initiated as part of the exhibition *Tomás Saraceno: Web(s) of Life* in 2023 at Serpentine.

Over 18 months, an international, distributed community assembled towards the creation of a collective, intergenerational artwork – *Fairclouds* - made with and for the communities of Salinas Grandes and Laguna de Guayatayoc. Tracing the possibilities of dreaming and conveying, storing and retrieving, revealing and obscuring, this project takes up and renews the practice of weather reading through the phenomenon of *pareidolia* - the impulse that leads us to recognise patterns in 'random' information. Over 750 drawings imaged upon cloudscapes were contributed within the framework of exhibitions at Serpentine, Tanya Bonakdar Gallery and Red Brick Art Museum in Beijing, as well as online via a dedicated repository. The stewardship system is set to be launched as part of a wider collaboration with the Indigenous Communities of Salinas Grandes and Laguna de Guayatayoc in Jujuy, Argentina, centred around the communities' preservation of their environmental and cultural ecosystems in the face of lithium extraction's damaging effects.

The project will launch publicly in Summer 2024.

Google AI Roundtable March 2024.

CREATIVE AI LAB

Creative AI Lab is a collaboration between Serpentine R&D Platform and the Department of Digital Humanities, King's College London. From artistic practice, new approaches to technical and narrative aspects of machine learning/artificial intelligence (AI/ML) are emerging, continuing a lineage of artistic endeavours that build upon and critique computational systems as tools for communication and analysis. Since 2019, the Creative AI Lab has provided a space for long-term research into artistic practices (and their attendant collaborators) working with AI/ML. By focusing on the 'back-end' environment of artistic production, the Lab uses artistic practice and prototyping to speculate on the systemic impacts of emerging tools, systems and infrastructures both within the arts and humanities but also, importantly, in terms of wider public interest.

The Lab is run by:

- Professor Mercedes Bunz - Department of Digital Humanities, KCL
- Dr Daniel Chávez Heras - Department of Digital Humanities, KCL
- Eva Jäger - Arts Technologies, Serpentine
- Dr Serena Iervolino - Culture, Media and Creative Industries, KCL
- Alasdair Milne - LAHP PhD Researcher, Department of Digital Humanities, KCL
- Professor Joanna Zylinska - Department of Digital Humanities, KCL

Activity in 2023/24 included:

UNDER THE CLOUD: INFRASTRUCTURAL FIELD RESEARCH IN SOUTHWEST CHINA

In May 2023, a group of artists, curators, media theorists, and anthropologists travelled to Guizhou. The province is one of the eight national 'big data hubs' under the *Data in the East, Computing in the West* programme - the Chinese strategic approach to data that aims to leverage the distinct advantages of each region toward technological growth. The group, led by curator Iris Long and artist HE Zike, visited key sites of computational infrastructure (the hardware, software, and networking components that collectively enable computers to run and process data) that have emerged in Guizhou province over the last decade.

These explorations investigated the real-world implications of techno-industrial policy that increasingly aims to optimise data and computing capabilities to adopt artificial intelligence. For Iris and Zike, the goal is to develop and test a fieldwork methodology for artists within infrastructural studies - a discipline that draws from technology, ethnography and environmental studies. The week-long trip, documented in a new publication (in English and Chinese) published by Serpentine Arts Technologies, shared details from the trip including this fieldwork and written reflections by the participants.

More information about the project can be found at temporalstack.com.

Participants were Cao Fei, Liu Chuang, Kevin Ziyu Liu, Payne Zhu, Shi Qing, Wang Hongzhe, Xu Haomin, Yu Weiying, Zhou Tao, Zhao Xiaoxiao, Eva Jäger, Xu Chuan, Tim Zuo and Gary Zhexi Zhang.

UNDER THE CLOUD: INFRASTRUCTURAL FIELD RESEARCH IN SOUTHWEST CHINA

Serpentine Twitch
23 January 2024

Arts Technologies Curator, Eva Jäger, independent curator Iris Long, artist HE Zike and media scholar Kevin Ziyu Liu presented *Under the Cloud*, a new publication compiling research gathered during their field study in the Guizhou province of Southwest China.

Engagement: 523 Twitch views

CREATIVE AI FIELD MAPPING: RESIDENCY AT GRAY AREA, SAN FRANCISCO

Gray Area hosted Alasdair Milne, Creative AI Lab and LAHP PhD Researcher, Department of Digital Humanities, King's College London in Summer 2023. During this time, Alasdair expanded his doctoral thesis project, conducted studio and exhibition visits and initiated discussions with artists, curators and creative technologists.

ART X PUBLIC AI RESEARCH

Art x Public AI is a new research project by the Creative AI Lab that has informed the development of Future Art Ecosystems 4: Art x Public. The aim is to expand the conversations around AI by offering a more nuanced vision and approach to the negotiation of its public value and interest. Through the lens of art-making, we are able to explore key questions with greater precision and specificity. The project began with a workshop co-hosted by the Creative AI and Legal Lab on 2 June 2023 at Somerset House, the results of which were shared by Eva Jäger and Alana Kushnir at the AI Art Turing Workshop, held at City University, on 7 June 2023.

AI, ARTS AND SOCIETY: WHERE ARE WE TODAY? WHERE SHOULD WE GO FROM HERE?

Roundtable discussion hosted by Serpentine and Google
13 March 2024

In a moment marked by rapid technological advancement and a continuous evolution of ideas, the intersection of technology and creativity is a fertile ground for innovation. Serpentine and Google convened 29 practitioners from across the UK cultural ecosystem including artists, curators, writers, technologists and thinkers to imagine and debate the possible futures of AI for artists and creative practitioners. With a diversity of perspectives, approaches and experience from art, museums, broadcasting, science, technology, academia and ethics, the roundtable examined where we are today, where the field should go and how to move in the right direction. The results will be shared in Summer 2024.

LEGAL LAB

Serpentine's Legal Lab is a pioneering effort within the art field dedicated to the development of legal infrastructures for cross-industry collaboration, developed with Alana Kushnir of *Guest Work Agency*. The Lab is focused on the sharing and development of new knowledge and relates to complexities emerging from new artistic fields of practice, particularly in relation to the intersection of art and advanced technologies. Legal structures and tools, such as contracts, are crucial to structuring innovative enterprises and effective operational models. However, in the sphere of art, there is a tendency to shy away from legally onerous forms of arrangement. This has resulted in legal infrastructures being under-acknowledged for their multifaceted potential in supporting cutting-edge creative practice. These concerns are present in the internal organisation of the art field and the expanding realm of cross-disciplinary relationships between art actors and external fields.

In 2023/24, the Lab was focused on building a series of open-source legal tools for artists and cultural institutions, working closely with *Oio Studio* on their development. On 25 May, a workshop was held at Somerset House for a cross-section of artists, curators, technologists and legal experts in order to test these tools and gather feedback on the current proposals.

BLOCKCHAIN LAB

Supporting network development between visionary artists, cultural workers, blockchain entrepreneurs, as well as local initiatives, communities, institutions and businesses, Serpentine's Blockchain Lab fosters new translocal and transnational systems and an ethos of global cooperation within the arts.

The first series of events ran in 2017/18 in collaboration with the Goethe Institut London, with international artists, engineers, crypto-economists, musicians, technologists and theorists joining forces to understand how blockchain technologies - cryptocurrencies, distributed ledgers and smart contracts - could enable a critical, sustainable and empowered culture. This was followed in 2019 by the *Blockchain and Art Knowledge Sharing Summit UK* in collaboration with *Digital Catapult*, which examined the cultural sector opportunities available for working with blockchain technologies. The conclusion of a five-year research project followed in 2022, led by Ruth Catlow and Penny Rafferty, with the publication of *Radical Friends: Decentralised Autonomous Organisations and the Arts*, in partnership with the Goethe Institut.

In 2023/24, the next phase of the Blockchain Lab was in development, working towards a three-year R&D and infrastructure prototyping project led by Blockchain Lab Principal Investigators, Ruth Catlow and Penny Rafferty. The mission of the project is to regenerate city art ecosystems by building new pathways for exchanging value translocally and within local communities. The aim is to set up processes, know-how and translocal exchange to enable art patrons and institutions to stake resources directly into the hands of cultural communities in evolving global cities, thereby centring local cultures, urgencies and social practices, whilst building new translocal exchange systems. The project will deliver a set of global city demonstrators, leaving local ecosystems more connected and enriched, with reflexive evaluation and research underpinning every phase, culminating in a second *Radical Friends* symposium where the results will be presented along with Blueprints and archives of work.

Gabriel Massan, *Continuity Flaws: The Loophole* at Outernet Arts, London, 2023. Image courtesy of Outernet Arts.

ARTS TECHNOLOGIES COMMISSIONING

Serpentine's artist-led Arts Technologies programme develops contemporary artworks with artists that focus our attention on emerging technologies as a medium, tool or topic that can operate beyond the gallery walls through which the Arts Technologies team supports advanced production, development, distribution and engagement. Each commission aims to expand how we understand the effect of digital technologies on artistic and cultural practice today.

DANIELLE BRATHWAITE-SHIRLEY, THE LACK: I KNEW YOUR VOICE BEFORE YOU SPOKE

Art Night Dundee
23 June 2023

Inspired by Danielle Brathwaite-Shirley's love for choose-your-own adventure games, with players' decisions influencing every element of their surrounding world's reconstruction. The installation included a performance component, featuring bespoke dance mats as video game controllers and sound generated by players. Brathwaite-Shirley sought to create an environment of active participation in which the audience was as much the medium as the games she crafts. Co-commissioned for Art Night Dundee, 2023 by Art Night, NEoN Digital Arts and Serpentine Arts Technologies.

Engagement: 640 visitors

GABRIEL MASSAN, THIRD WORLD: THE BOTTOM DIMENSION

Development work began in late 2022 on *Third World: The Bottom Dimension*, a multi-level, single-player PC game commissioned and produced by Serpentine Arts Technologies. Conceptualised as a consciousness-raising tool, the game explores Black Brazilian experience as it intersects with the ramifications of colonialism across physical and digital realities.

The game invites players into a fantastical and disorienting world populated with Massan's digital sculptures, bespoke animation, films and camerawork, accompanied by sound developed with their collaborators. The game uses world-building and collaborative storytelling to challenge colonialist concepts of 'exploration', 'nature' and 'knowledge' to encourage a different kind of wayfinding.

Developed in dialogue with the artist's interests in decentralised knowledge exchange, fictional archaeology, ecology and the critical role that collective memory plays in constructing futures, Third World is a platform for Massan's collaborations with artists, technologists and thinkers. It featured artistic contributions by Castiel Vitorino Brasileiro, Novíssimo Edgar, sound design by LYZZA and work from Masako Hirano, Marchino Manga, Ralph McCoy, Carlos Minozzi, Iraj Montasham, Alexandre Pina and Sweet Baby Inc.

GABRIEL MASSAN'S THIRD WORLD: THE BOTTOM DIMENSION VIRTUAL LAUNCH

Serpentine Twitch and Fact YouTube
6 July 2023

Serpentine Arts Technologies, 180 Studios and Fact presented the XR online launch and playthrough of *Third World: The Bottom Dimension*, powered by Tezos. Third World is a single player multi-level game designed by artist Gabriel Massan and collaborators. Hosted by Gabriel Massan and Serpentine Arts Technologies Curator, Tamar Clarke-Brown, the event explored Third World's characters, lore and world-building design born from an exploration of post-colonial queer Black-Brazilian experiences.

Engagement: 2303 viewers

IN CONVERSATION: GABRIEL MASSAN, TAMAR CLARKE-BROWN AND HANS ULRICH OBRIST

Institut français du Royaume-Uni
10 July 2023

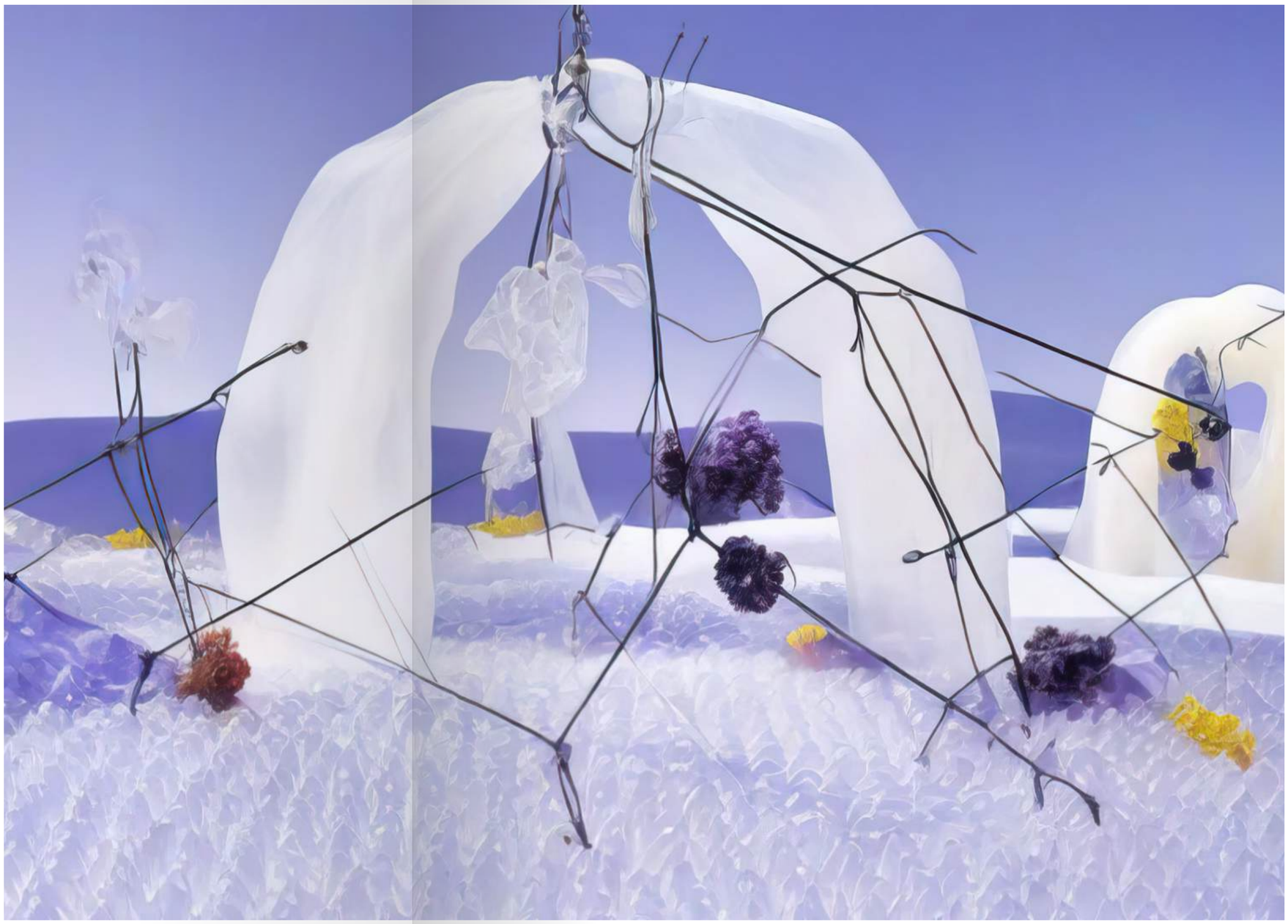
To celebrate the opening of their exhibition and the launch of their video game and web3 project at Serpentine, *Third World: The Bottom Dimension*, Gabriel Massan was in conversation with Tamar Clarke-Brown, Arts Technologies Curator and Hans Ulrich Obrist, Artistic Director Serpentine, to discuss interdisciplinary approaches to world-building, experimental storytelling, playing and the ways in which we understand and orient ourselves in the world through technologies like gaming.

DMSTFCTN FT. EVITA MANJI: WALUIGI'S PURGATORY

HQI London
8 February 2024

Waluigi's Purgatory was a new interactive audiovisual performance by artist duo dmstfctn, featuring an original soundtrack composed and performed live by Evita Manji. Set in a 3D theatre simulated in real-time, the performance tells the story of an AI finding itself in a purgatory for AIs that cheated during their training. Burdened by memories of its past and by doubts on its future, the AI explores purgatory with the help of interacting audiences.

Engagement:	50 live



Line of flight: Artist © Crosslucid 2024.

WELCOMING A BROAD & DIVERSE PUBLIC

Serpentine Pavilion 2023 designed by Lina Ghotmeh. © Lina Ghotmeh — Architecture. Photo: Iwan Baan, Courtesy: Serpentine.

In 2023/24 we had 674,861 visitors, which is 98% of pre-pandemic figures and represents a 101% growth compared to the previous year. Overwhelmingly, our visitors had a positive experience of Serpentine, with 93% of visitors reporting a good or very good experience. We also welcomed a more diverse audience, with more young people, more individuals from the global majority and more families than the previous year.

The composition of our total audience, both 'physical' and 'digital,' has transformed since the pandemic, with a dramatic 83% growth in our digital audience in 2019/20, increasing to 133% in 2023/24. While visitor numbers declined during the pandemic, attendance has since recovered to 2018/19 levels. In response to our growing digital audience, Serpentine has moved beyond the traditional white-cube gallery approach, which presents rarefied objects to a general public. We now offer a 'user experience' of art that appeals to a diverse range of users, integrating both online and offline platforms into one holistic experience.

Creating engaging digital content for paid and organic social media, producing clear and engaging marketing materials and offering a range of accessible, interactive experiences have been crucial to growing and diversifying our audience in 2023/24. Interactive activations included a family guide and 'spider trail' for kids, Web3 memory minting during the Gabriel Massan exhibition and a TikTok filter for the Barbara Kruger exhibition. In 2023/24, Serpentine increased the number of young visitors to the gallery to 8.5%, a 2.2% rise compared to the previous financial year (6.3%). A key driver of this increase was the Gabriel Massan exhibition, where 26.7% of visitors were aged 16-24. This highlights that relevant exhibition content and targeted communications can successfully attract this demographic. In 2024/25, we plan to utilise media, influencer and university partnerships to further strengthen relationships with this audience.

*Cloud Cities: Species of Spaces and Other Pieces**, 2023. Installation view at Tomás Saraceno In Collaboration: *Web(s) of Life*, Serpentine, London, 2023. Photography by Studio Tomás Saraceno.

PHYSICAL AUDIENCE GROWTH

The four key drivers for Serpentine's audience growth were:

1. Seasonal Programming

This year we learnt that presenting exhibitions by more recognised artists during the low season is instrumental in achieving our attendance goals. Programming Barbara Kruger and Refik Anadol in Q4 of 2023/24 led to a 140% increase in exhibition attendance compared to Q4 of the previous year (from 41.9k to 100.7k). The average daily attendance of these exhibitions far exceeded our other exhibitions this year.

2. Collaborations Beyond Gallery Walls

Art in the Park

Our public art programme has played a significantrole in our visitor growth, with thousands discovering the Atta Kwami mural (47.9k), Pollinator Pathmaker (35.7k) and Pavilion (105.8k) during their trips to the park.

Sculpture Commissions

Large exhibition-related sculpture commissions strategically placed on the plinth have proven effective to extend our reach, acting as a beacon that attracts curious park visitors to see the sculpture then visit the related exhibition.

Outernet

This year Serpentine went beyond our gallery walls by commissioning two immersive artist installations in collaboration with *Outernet*, a multifaceted public arts venue that features contemporary works displayed on the world's largest wrap-around screens and the iconic architecture in Central London. These projects have helped us to reach a broad audience in the busy Tottenham Court Road area and accounted for 13% of our overall attendance numbers in 2023/24. We supported both activations with advertising to drive audiences from Outernet to the accompanying exhibitions at Serpentine. For Gabriel Massan, we placed advertising within Tottenham Court Road tube station, while for Barbara Kruger, we produced flyers that were distributed to Outernet visitors.

3. Digital Content: social first and platform specific

In 2023/24, we achieved a digital reach of 13.7 million. Our digital audience has grown by 133% since 2018/19 and by 6% since 2022/23. The biggest contributions this year came from Instagram, which increased by 24k followers, LinkedIn, which gained 6k followers and TikTok, which we launched in November 2023 and rapidly grew to 6.7k followers by March 2024.

The key drivers of our digital audience growth are a social-first and platform-specific strategy that prioritises video content. We tailor our content according to each platform, leveraging their unique strengths. For example, on Instagram we have created more Reels and published more collaborative posts with artists, media partners and other influential accounts, enabling us to reach new audiences beyond our current followers.

4. Ticketing: targeting audiences and dynamic ticketing

In January 2024, we tested hybrid ticketing for the Refik Anadol and Barbara Kruger exhibitions, offering ticket holders guaranteed entry at a specific time, along with the option to donate online. This ticketing approach has proven successful for Serpentine.

- Ticketing generated more donations than we typically receive in cash at the entrance to the exhibition.
- Ticketing allows us to improve marketing efficiency to increase redemption and reach new audiences.
- Pre-booking helped us to manage audience capacity and increase visitor numbers.
- We offered 'new benefits' with a VIP link allowing members to walk in and see the show at any time, bypassing the large queues at weekends due to the artist's popularity.
- Ticketing enables us to capture more data and insights, helping us engage and learn about our audience. Our post-visit survey emails have significantly increased the number of responses we receive.

PRESS & MEDIA PROFILE

From April 2023 to March 2024, Serpentine's programming, featuring exhibitions, civic, technology, ecology, architecture and live activations, attracted extensive and significant media coverage across print, online and broadcast media, both nationally and internationally.

Steve McQueen

March 2023 marked the presentation of Steve McQueen's exhibition *Grenfell*, the inaugural show of the year. The presentation of McQueen's film at Serpentine South required a unique and historic PR campaign, due to its sensitive nature. In a departure from our usual press conference formats, media were invited to attend a special screening of the work and received the press release in advance.

The resulting campaign was very successful, garnering excellent previews, reviews and opinion pieces across the full spectrum of media, from culture, politics, society, business, lifestyle and the arts. One of the strongest attendance lists in the history of Serpentine's press openings, *The Guardian*, *The Evening Standard* and *The Independent* gave the exhibition five stars. Further coverage featured prominent pieces in the *BBC*, *The Observer*, *The Art Newspaper*, *The Financial Times*, *The Week*, *New Statesman*, *Metro*, *Time Out*, *ArtReview* and *Artforum* among many others. Notably, Steve McQueen gave an exclusive and highly regarded interview to The Guardian.

Rory Pilgrim nominated for Turner Prize

Following the nomination of Rory Pilgrim as one of the Turner Prize nominees and the success of Radio Ballads, which was presented at Serpentine North in 2023, Serpentine issued a special press release to announce the news. This initiated a focused PR campaign running from March to December 2023, culminating in the award ceremony. The campaign garnered significant media attention, resulting in prominent coverage in *The Guardian*, *The Financial Times*, *Apollo magazine*, *Studio International*, *Artdaily* and several other notable publications.

Lina Ghotmeh's Serpentine Pavilion

Architect Lina Ghotmeh's Serpentine Pavilion was announced in November 2022 and was accompanied by an exclusive interview with The Guardian's architecture correspondent, Olly Wainwright. The announcement resonated strongly within the architecture and design media, setting the stage for widespread coverage when the Pavilion was unveiled in June 2023. The launch received extensive press attention both nationally and internationally, with highlights including features in *The Guardian*, *The Financial Times*, *Dezeen*, *Wallpaper**, *WWD* and prominent coverage in lifestyle, culture, arts and architecture publications.

Internationally, the Pavilion was featured in publications such as *The Sydney Morning Herald*, *Le Quotidien de l'Art*, *Elle Décor Italia* and others. The collateral live programme including the Park Nights event series was picked up by numerous platforms such as *Time Out* and *i-D* magazine. Lina Ghotmeh provided significant interviews, contributing to the Pavilion's extensive media coverage and critical reviews.

The Summer Party 2023

The Pavilion played host to Serpentine's annual fundraiser *The Summer Party*. This highly successful event was attended by Editors-in-Chief and garnered media coverage from *Artnet*, *The Art Newspaper*, *Harper's Bazaar UK*, *Vogue UK*, *Tatler* and *WWD*. Coverage highlighted the evening's activations, its unique setting and the notable guests in attendance. Key features included the step and repeat, Gabriel Massan's live character interactions with guests during the party and Tomás Saraceno's special film screening, all of which provided compelling stories for these publications.

Tomás Saraceno

Web(s) of Life by Tomás Saraceno was one of Serpentine's most successful PR campaigns. The artist's popularity, the show's conceptual framework, and its innovative perspectives on sustainability, biodiversity and space - combined with advocacy from the Royal Parks – resulted in outstanding media coverage. Highlights included a notable interview on *BBC Hardtalk*, a review in *The Observer* and significant visibility in *The Financial Times* and *The Times*, which gave the exhibition a four-star review. Additional coverage appeared in *The Daily Telegraph*, in *Forbes*, *The Art Newspaper* with a focus on sustainability, *Wallpaper**, *Time Out*, *The Evening Standard* and more spanning features, reviews and interviews with the artists across print, online and podcast formats.

Gabriel Massan and Outernet

Third World, the Bottom Dimension was a comprehensive campaign that began with the announcement of the game in October 2022 and extended through the presentation of the exhibition and in-gallery gaming stations at Serpentine North from June 2023. The campaign also included the artist's presentation at *The Outernet* in Tottenham Court Road, London and featured prominently at the Summer Party 2023.

The campaign was highly successful, generating numerous interviews and profiles including in *Dazed*, *i-D*, *The Art Newspaper*, *ArtReview* and *Artforum*. The exhibition, game and NFT components - powered by Tezos – received broad media coverage across both cultural and technological spheres, including *Designboom*, *The Guardian*, *Hypebea*, *The Talks*, *Art Basel Journal*, and *Vogue Brazil* among others. Additionally, the inclusion of Gabriel Massan's artwork in Madonna's latest tour which coincided with the exhibition, led to further notable interviews in *Artnet*, *The Art newspaper*, *NUMERO Art* and *Wallpaper** among others.

Podcast: intimacies

In August 2023, Serpentine relaunched a new season of its podcast, featuring a curated series of six episodes available on all podcast streaming platforms including *Apple Podcasts*, *Spotify* and *Google Podcasts*. The relaunch received reviews and mentions in *The Guardian* (including its regular newsletter), *The Wick* and other publications that highlighted both the relaunch and the overarching themes explored in the episodes.

How We Hold Rehearsal

Serpentine Civic and Education launched a new publication, *How We Hold: Rehearsals in Art and Social Change* published in collaboration with Koenig. The launch was celebrated with a day of discussions, offerings and music on Saturday, 30 September 2023. A targeted mini-campaign supported the launch with invitations sent to selected editors and a press release distributed to Serpentine's global media database.

Allied Editions

Allied Editions returned to Frieze London with a unique presentation at the fair, staged in Regent's Park from 11–15 October 2023. Allied Editions is a collaborative collective of artists' editions composed of seven of London's leading not-for-profit arts organisations: Camden Art Centre, Chisenhale Gallery, Institute of Contemporary Arts, Serpentine, South London Gallery, Studio Voltaire and Whitechapel Gallery.

The announcement generated remarkable coverage with an article in *The Financial Times* by Melanie Gerlis featuring quotes from Bettina Korek, CEO of Serpentine discussing the collaboration with other institutions in London to raise vital funds to keep galleries and museums open. The article highlighted Georg Baselitz's pendant on sale in the Serpentine shop to coincide with the exhibition. Additionally, *Frieze* magazine noted the booth in its roundup of events and highlights during the fair.

Georg Baselitz

The exhibition *Georg Baselitz: Sculptures 2011–2015*, garnered significant attention from both UK and international media. The campaign generated strong mentions, previews and a significant interview with the artist. Arts and culture correspondents familiar with Baselitz's work responded positively to the exhibition. Coverage appeared in *The Financial Times*, *The Evening Standard*, *The Guardian*, *London Live* (featuring an interview with the curator of the show), *The Times* and *Time Out*. The monumental nine-metre-tall sculpture *Zero Dom* (Zero Dome) served as a compelling focal point for the media, which also expressed interest in Serpentine's public art programme. The exhibition was accompanied by a catalogue featuring newly commissioned texts by contemporary artists, including Tracey Emin and Alvaro Barrington, which also attracted considerable interest from journalists across the arts and culture sectors.

2024 Highlights Release

Announcing the new season during *Frieze Week* resulted in strong coverage of the upcoming exhibitions and activations. *The Art Newspaper* covered the news with an extensive article on the women artists represented in the programme, including Judy Chicago, Babara Kruger and Lauren Halsey. Ocula magazine also featured the announcement.

Barbara Kruger and Outernet

Barbara Kruger's *Thinking of ~~You~~. I Mean ~~Me~~. I Mean You* opened at Serpentine South Gallery from 1 February, becoming one of the year's most acclaimed exhibitions. It garnered substantial media coverage, including an exclusive interview with *The Financial Times* and was featured in lifestyle publications such as *Harper's Bazaar*, *Dazed*, *The Face*, *Muse* and *Vogue UK*. Arts publications *Apollo*, *Aesthetica*, *The Art Newspaper*, *Creative Review*, *STIRworld*, *10 magazine* and *Artnet* also highlighted the exhibition. It received five-star reviews from major national newspapers, including *The Guardian* and *The i*, with exceptional reviews also appearing in *The Sunday Times*, *Daily Telegraph*, *City AM* and *The London Review of Books*. The photocall for the exhibition generated more coverage in The Independent and others publications.

In March 2023, Serpentine partnered with *Outernet Art* for a Barbara Kruger focused initiative, aligning with the final weeks of the exhibition to enhance visibility among Central London pedestrians. This partnership resulted in broader coverage, including a feature in *The Art Newspaper* that explored the impact of immersive institutions on the art world, a preview in *The Evening Standard* highlighting the accompanying merchandise, and key mentions in *The Sunday Times*. Notable elements of the campaign included the artist's iconic works, London taxis featuring the artwork, a TikTok effect launched for the show as well as new merchandise. Each provided strong entry points for media engagement.

Refik Anadol

In February, AI pioneer and technologist Refik Anadol presented *Echoes of the Earth: Living Archive*. This exhibition culminated years of his experimentation with visual data of underwater landscapes and rainforests, transforming Serpentine North into an AI interpretation of the flora and fauna that populate these environments.

The exhibition secured extensive coverage, with major articles published in *The Economist*, *The Art Newspaper* and *Forbes*. Highlights included picture stories featured in key national titles such as *The Guardian*, *The i*, *The Financial Times*, *The Times* online and the front page of the *Daily Telegraph*. These included interviews with the artist in *The Financial Times* and *Creative Review* alongside a broadcast interview with Associated Press that was syndicated globally.

Year of AI

In 2024, Serpentine celebrates a decade of pioneering work in its Arts Technology Programme with a year-long exploration of how artists are engaging with artificial intelligence. To mark this milestone, we launched *Future Art Ecosystems 4: Art x Public Art*, which was accompanied by a dedicated press release outlining the full Arts Technology programme. This initiative garnered widespread coverage across prominent arts publications such as *Ocula*, *Apollo*, *Surface*, *Forbes*, *Observer*, *Artnet* and *FAD*, as well as the specialist tech site *BIMA*. The campaign was supported by interviews with Serpentine Arts Technologies curators.

A monthly column spotlighting the work of the Arts Technologies team has been secured for *The Art Newspaper*. This ongoing series will explore AI and technological advancements that are shaping the arts world.

Serpentine Pavilion 2023 designed by Lina Ghotmeh. © Lina Ghotmeh — Architecture. Photo: Iwan Baan, Courtesy: Serpentine.

DEVELOPING DIVERSE, HIGH-PERFORMING & ENGAGED TEAMS

Third World: The Bottom Dimension © Serpentine. Photo: Hugo Glendinning.

At Serpentine, we are committed to continuously improving our working environment and culture, ensuring that we remain a top employer for both current and future team members. We strive to create a workplace where employee voices are valued, behaviours are aligned and everyone has a clear understanding of our shared goals and their individual contributions.

OUR COMMITMENT TO INCLUSIVITY

We are committed to fostering a more inclusive and diverse art institution. This involves creating an environment where all individuals feel safe and empowered to flourish, creating a dynamic programme that attracts diverse audiences and supports a diverse range of artists. We do not tolerate discrimination in any form. We stand in solidarity with those who confront discrimination and actively work to dismantle structures that perpetuate discrimination.

We appreciate everyone in our organisation and community who has challenged us to do more and recognise our journey is ongoing. We are dedicated to taking continuous and effective action to advance our commitment to equity and inclusivity. To drive this commitment forward, we have developed a new Equity, Diversity and Inclusion (EDI) strategy, building on the work that has already been done since 2020. Our strategy was created in collaboration with our employees and external EDI experts.

As of 31 March 2024, our workforce consists of 70% women, 28% Black, Asian and Ethnically Diverse, 13% LGBTQ and 8.5% with a disability. Our people represent a blend of both art and non-art backgrounds. We continue to develop and work upon delivering our equity, diversity and inclusion strategy and action plan alongside our EDI group.

PROMOTING AN INCLUSIVE CULTURE

To continuously improve our culture we are focusing on:

- Workplace Culture: ensuring Serpentine feels like an inclusive place to work, where employees feel safe, engaged and valued. Our people have an understanding of diversity related issues and act as allies.
- Diversity Representation: we reflect the diversity of the population that we serve.
- Programme Content and Audience Experience: we continuously attract diverse audiences through our diverse and accessible programme.
- Diverse Programming: we continue to support a diverse range of artists at critical stages of their career.

This year, we established our EDI group, comprising representatives from across the organisation dedicated to championing diversity and advancing our EDI action-plan.

KEY INITIATIVES IN OUR ACTION PLAN

- Communications and Training: regularly hosting events and training to educate, raise awareness and celebrate diversity at Serpentine.
- Diversity Reporting: provide regular reports to the executive team on employee diversity and feedback and implement initiatives to further increase our diversity.
- Development Pathways: ensure there are clear career development pathways, in particular for under-represented employees.
- Policy Equality: ensure equality is at the forefront of every new policy and process.

The Listening Circle

The Listening Circle provides a confidential, safe space for individuals of all backgrounds to discuss their experiences, concerns, or to engage in open conversations about the issues that matter to them.

Queer Currents

Queer Currents (QC) is a working group created to represent the voices of Serpentine staff members who identify as LGBTQI+. The mission of QC is to represent the voices and interests of LGBTQI+ staff in the organisation and explore connections with the wider LBTQI+ community through outreach and programming.

ATTRACTING AND RETAINING QUALIFIED AND TALENTED EMPLOYEES

We recognise having a diverse, inclusive team with a variety of different perspectives and experiences will enhance Serpentine's strategic aims. Our recruitment and retention strategies are designed to attract top talent from diverse backgrounds and foster an inclusive and supportive work environment to retain them.

RECOGNISING AND REWARDING ACHIEVEMENT AND PERFORMANCE FAIRLY

Serpentine remains an accredited Living Wage Employer. This commitment applies to directly employed staff as well as contractors providing services to Serpentine. We regularly benchmark employee salaries and benefits to remain competitive in the talent market.

Refik Anadol, *Echoes of the Earth: Living Archive*, 2024. Installation view, Serpentine North. Photo: Hugo Glendinning. Courtesy Refik Anadol Studio and Serpentine.

Yinka Shonibare CBE: *Suspended States*, 2024. Installation view, Serpentine South. © Yinka Shonibare CBE 2024. Photo: © Jo Underhill. Courtesy Yinka Shonibare CBE and Serpentine.

FUTURE PLANS

Our mission for 2024/25 is to build new connections between artists and society, leveraging technology and to inspire local communities and ecological awareness

In three years, Serpentine will have:

- Deepened our local roots and expanded our global reach, chiefly through technology
- Cemented our place as an artist-led, digital-first, global brand, with a full user experience of art, appealing to a full spectrum of visitors online and within our spaces
- Led a digital transformation and become known as a global leader in arts technologies, creating new models for exhibitions, funding, distribution and audience engagement
- Delivered an ambitious and world-class programme, highlighting ecology, community and technology and emerging and under-recognised artists
- Progressed our plans towards a net-zero emissions target, thanks to our sustainable practices
- Fostered an inclusive and collaborative working culture, to better reflect the diversity of our home city
- Tested new entrepreneurial income models, securing multi-year income streams

Our world-class arts programme, digital touchpoints and experiences will speak to the following strategic programming pillars:

Dynamic memory

Shaping a more just, diverse and polyphonic art history – for example, with solo shows by artists who have been working for decades but have not always received the exhibitions they deserve.

Support for emerging artists

Giving emerging artists major opportunities: their first museum shows in Europe, through the Pavilion and/or the Park Nights experimental programme.

New experiments in art and technology

Commissioning works rooted in and reliant upon emerging technologies.

Civic engagement

Commissioning artists to address urgent issues like ecology and community – with public art and the annual Pavilion, going beyond gallery walls allowing people to encounter our art in unexpected ways and places.

Convenings

Fostering new alliances and producing reality through collaboration.

New blockbuster user experiences

Both physical and virtual experiences that go beyond the gallery space.

EXHIBITIONS FOR 2024/25

Yinka Shonibare CBE: Suspended States

Serpentine South

12 April - 1 September 2024

The artist's first London solo exhibition in over 20 years will interrogate the ecological impact of colonisation and imperialism's legacy on conflict and consequential attempts at peace.

Judy Chicago: Revelations

Serpentine North

23 May - 1 September 2024

Tracing the arc of the artists' career, this exhibition will bring together never-before-seen artworks that contextualise the absence and erasure of women in the Western cultural canon.

Serpentine Pavilion 2024 by Minsuk Cho, Mass Studies

Serpentine South

7 June - 27 October 2024

The Serpentine Pavilion 2024, *Archipelagic Void*, will be designed by architect Minsuk Cho and his firm, *Mass Studies*.

Gerhard Richter: STRIP-TOWER

Serpentine South

25 April - 20 October 2024

Serpentine will present a major new public sculpture by luminary Gerhard Richter.

Yayoi Kusama: Pumpkin

The Round Pond Kensington Gardens

9 July - 3 November 2024

Pumpkin (2024) is Kusama's tallest bronze pumpkin sculpture to date, standing at six metres tall and 5.5 metres in diameter. The work will be installed by the Round Pond, in Kensington Gardens and offer a wide range of viewpoints in dialogue with the surrounding environment.

Precious Okoyomon: But Did You Die?

Book Launch

Offsite

9 September 2024

Precious Okoyomon will read from *But Did You Die?* followed by readings by Bhanu Kapil and Caleb Femi.

Esther Mahlangu

Serpentine North

4 October 2024 - 28 September 2025

Serpentine will unveil the first public artwork in the UK by acclaimed artist Esther Mahlangu.

Holly Herndon and Mat Dryhurst: The Call

Serpentine North

4 October 2024 – 2 February 2025

A collaboration between artists Holly Herndon and Mat Dryhurst and Serpentine Arts Technologies, *The Call* proposes new cultural, legal, and technical rituals for art in the age of AI.

Lauren Halsey: emajendat

Serpentine South

4 October 2024 – 2 March 2025

The artist's first solo exhibition in the UK, will transform Serpentine South Gallery into an immersive 'funk garden' that responds to the building's location in Kensington Gardens, offering an extension of the park into the galleries.

Lenio Kaklea Aypimi (Fauve)

Sadler's Wells, Lilian Baylis Studio

31 October and 1 November 2024

Serpentine will present the UK premiere of *Αγρίμι* (Fauve), a performance by Greek leading dancer, choreographer, director and writer Lenio Kaklea in partnership with Sadler's Wells.

OUR SUPPORTERS THANK YOU

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FINANCIAL REVIEW

OVERVIEW

Over the past year, Serpentine has continued to build on its strategic focus, with particular emphasis on expanding our fundraising efforts and securing funding for our ambitious programme of works. In the face of rising costs, driven by persistent inflation and our commitment to delivering high-quality exhibitions and programmes, we have seen growth in our income, reflecting our success in adapting to the evolving funding landscape.

In the year ending 31 March 2024, Serpentine has maintained a robust programme of in-person exhibitions and events, marking our second full year of operation since the lifting of all pandemic restrictions. Our income and expenditure have both exceeded pre-pandemic levels, with funds available for programme activities increasing further, demonstrating our resilience and adaptability.

Looking ahead, we anticipate continued financial and operational challenges. The funding environment remains tight, inflation continues to exert pressure and the ongoing maintenance and development of our facilities are essential. Nevertheless, with a dynamic programme planned and strong support from our extensive network of supporters and funders, Serpentine is well positioned to continue delivering world-class exhibitions, events and programmes.

SUMMARY OF PERFORMANCE

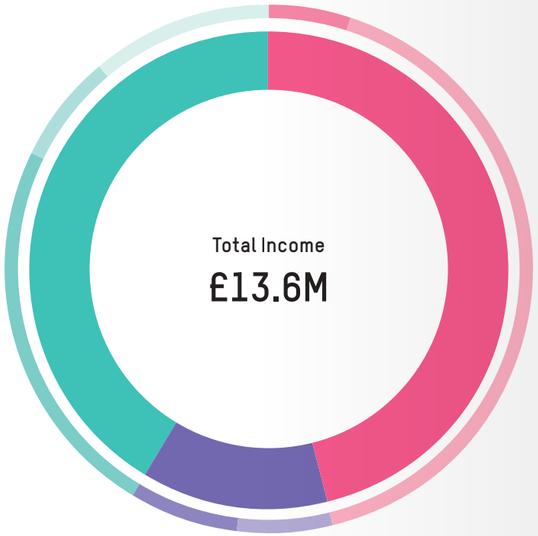
Total income has increased to £13.6m, representing a 14% rise compared to the previous year. Total expenditure has increased to £14.6m, up 38% on prior year results. Overall net expenditure is therefore £1m, with a surplus of £1.2m, accruing to the unrestricted fund after several transfers between funds.

PRINCIPAL SOURCES OF FUNDING

The majority of Serpentine's income is from donations and sponsorships. These totalled £6.3m in the year to 31 March 2024, compared to £6.8m in the prior year with the £0.5m decrease attributable to a reduction in Arts Council England funding. Trading income arising from fundraising events, gallery hire and sale of limited editions fell from £2.1m to £1.7m for the year. This decline was primarily due to a strategic shift on one of the planned fundraising events, the Summer Party, to be more exclusive for 2023.

Income 2023/24

Donations and Legacies	**£6.3M**
Grants	*£0.7M*
Donations & Support	*£5.6M*
Fundraising Trading Activities	**£1.7M**
Merchandise	*£0.8M*
Other Commercial Activities	*£0.9M*
Income From Charitable Activities	**£5.6M**
Exhibitions	*£3.2M*
Education	*£0.9M*
Architectural Commission	*£1.5M*



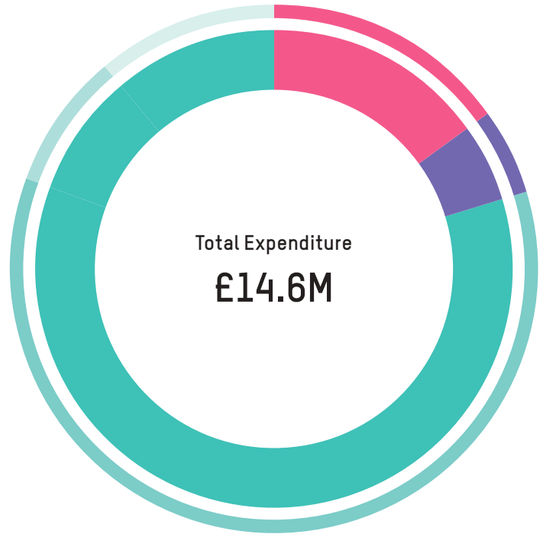
EXPENDITURE

While total costs of raising funds have been maintained at £3.0m, in line with prior year results, total expenditure on charitable activities have increased in the year to 31 March 2024 to £11.5m (2023: £10.5m). This rise is attributed to inflation, higher operating costs, and the hosting of two digital exhibitions.

A more detailed analysis of income and expenditure is reported in notes 3 to 8 to the Financial Statements.

Expenditure 2023/24

Raising Funds	**£2.2M**
Fundraising Trading Costs	**£0.8M**
Charitable Activities	**£11.5M**
Exhibitions	*£8.8M*
Education	*£1.2M*
Architectural Commission	*£1.6M*



ANNUAL FUNDRAISING ACTIVITIES

Fundraising Practices

Serpentine's Development team is structured to focus on different income streams, namely: Corporate and Partnerships, Individual Giving, Major Gifts, Trusts, Foundations and Government Grants. Each area adheres to relevant rules and regulations and works within best-practice guidelines of the Charity Commission, the Fundraising Regulator and the Institute of Fundraising, as well as Serpentine's own policies, such as the Ethical Fundraising Policy. Serpentine's fundraising activities are monitored by the senior management team, and additionally overseen and approved by the Board of Trustees.

The Charity does not employ third parties to fundraise on its behalf. The Ethics Sub-Committee also monitors fundraising activities to ensure adherence to due diligence processes. Complaints are dealt with through Serpentine's complaints and feedback procedures. In 2023/24, Serpentine received no fundraising complaints. The fundraising approach undertaken by the Development team is to take reasonable steps to understand the circumstances of each donor, including taking into consideration whether the donor is vulnerable or requires additional care or support to make informed decisions. Serpentine has complied with all data processing requirements in accordance with GDPR legislation and updated our privacy policy. A clear opt-out process is available on all electronic mailings and communications.

Fundraising Performance

Under the leadership of the CEO and Artistic Director, the fundraising team had a positive year given the challenging circumstances. The significant contribution from the department has been key to Serpentine's financial sustainability during this period. Corporate fundraising totalled £0.2m (2023: £0.2m), in line with the previous year as we successfully renewed or extended contracts with a number of high-profile partners. Individual Giving schemes break down into several levels of engagement and financial support. Despite another challenging year, the ongoing commitment of our supporters led to a membership group totalling 311 (2023: 276), with a combined income to the charity of £2.1m (2023: £1.7m).

We engage closely with our members through several committees including the Exhibitions Committee, the Education Committee, Cultural and Social Affairs Committee and the Future Contemporaries Committee. In 2023/24, we were able to successfully organise a number of curated trips and events, which provided opportunities to re-engage with our members in person. Major gifts were all accepted in accordance with the Charity's Ethical Fundraising Policy and following due diligence processes. The Development team carry out risk assessments on all new prospective donations or sponsorship opportunities of £10k or more. Major gifts totalled £3.5m (2023: £3.2m) over the financial year. All funding achieved through grants from UK and international Trusts and Foundations followed the protocols and guidance of specific funders.

FUNDRAISING EVENTS

The Serpentine Summer Party, a key event in London's cultural calendar, successfully united prominent figures from the arts, fashion, music and business sectors. The event, led by Serpentine's CEO Bettina Korek and Artistic Director Hans Ulrich Obrist, served as a major fundraiser and was celebrated for strengthening connections within the Serpentine community.

Lina Ghotmeh's Pavilion, *À table*, central to the evening, highlighted themes of unity and conviviality. Ghotmeh's architectural vision influenced the event's design and programme, which featured a live performance by the A*ga Khan Master Musicians*, reflecting the Pavilion's cultural focus.

Artist Gabriel Massan contributed interactive elements through real-life representations of his project *Third World: The Bottom Dimension*, creating an engaging experience for guests. A limited-edition digital momento by Massan was also minted for attendees.

The event showcased other notable works, including Tomàs Saraceno's Web(s) of Life and a film screening of Aerocene for Ruinart. Guests also enjoyed a preview of Sissel Tolaas's olfactory art project, further enriching the evening's artistic offerings.

The amount raised was £0.4m (2023: £0.9m).

OTHER INCOME GENERATING ACTIVITIES

SG Commerce Limited

The Serpentine Trust owns 100% of the issued share capital of SG Commerce Limited, a company incorporated in England and Wales under registered number 8052071. Its financial performance has been consolidated into the Trust's group accounts.

The company carried out non-charitable commercial trading activities for the Trust, primarily for the sale of limited editions prints, catalogues and other merchandise. In 2023/24, its annual turnover was £1.2m (2023: £0.9m), with profits of £0.8m (2023: £0.4m). The profit will be gifted to the Serpentine Trust.

Serpentine Online Shop

Serpentine's shop and website offer a range of Serpentine limited editions, exhibition catalogues, print and merchandise and titles released in parallel to the Serpentine programme.

Limited Editions

Serpentine commissions limited edition prints in conjunction with its exhibition programme. Revenue for the year was £0.6m (2023: £0.5m).

Publications

Serpentine produces exhibition catalogues and journals to accompany the programmes. Sales for the year were £65k (2023: £34k).

Gallery Hire

Serpentine offers a unique event space for hire which attracts businesses and individuals. Gallery hire income in 2023/24 was £0.3m (2023: £0.1m).

Magazine Restaurant

Benugo took over operation of The Magazine in the summer of 2021. Total income generated from the Magazine in the year to 31 March 2024 was £0.1m (2023: £0.1m).

Koenig Bookshop

Koenig Books continues to act as the main co-producer and distributor of Serpentine's exhibition catalogues which are sold in the on-site bookshop, which is the main London branch of Walther Koenig Books Ltd, Europe's largest independent bookshop. It also stocks a broad range of artists' books, monographs and international titles relating to art, photography, architecture and design.

Serpentine Americas Foundation

The Serpentine Americas Foundation was launched in 2014 and is an independent charity which brings together supporters from across the Americas to serve as ambassadors for Serpentine. Americas Foundation members' generous support, which in 2023/24 amounted to £0.7m (2023: £0.4m), helps showcase the work of North and South American artists at Serpentine. Members receive access to a range of special events and programmes throughout the year, including two annual meetings in New York featuring noted artists, architects and global leaders.

RISK STATEMENT

The Board of Trustees is responsible for ensuring that there are effective and adequate risk management and internal control systems in place. It discharges this responsibility through the Finance Sub-Committee and Operating Committee, which lead the review and management of the Trust's risk management framework.

The Trustees have assessed all major risks to which the Charity is exposed. Risk areas reviewed include strategy, operations, financial performance, fraud, knowledge management, compliance, reputational and business continuity. For each, a programme of action or review has been developed, which is updated twice yearly.

Key risks currently identified by trustees include ongoing high inflation, a tightening funding environment and retention of staff. In response to these risks, as well as the continued threat of worldwide public health, ecological, and economic crises, the Trustees have continued to take actions to ensure organisational resilience whilst reviewing and monitoring the evolving impact of external factors through more frequent board reporting. The specific actions included a revised strategy and income diversification plan and a risk-based review of reserves requirements. Serpentine developed and implemented a fraud risk register and an integrated data strategy to align audience development with fundraising. The organisation continued to champion equality, diversity and inclusion among staff, artists and audiences.

GOING CONCERN

Serpentine's unrestricted funds were £2.6m at 1 April 2023 and £3.8m at 31 March 2024. Cash balances were £3.0m at 1 April 2023 and £1.9m at 31 March 2024.

Serpentine has considered its ability to continue as a going concern for the 12 months following the signing of the financial statements. Detailed budgets, scenario analysis, and cash flow estimates for 2025 and 2026 have been prepared, taking into account current national and global uncertainties and high inflation and Serpentine's ability to manage the risks arising from these.

After reviewing these and considering potential short and mid-term opportunities and risks, the Trustees have a reasonable expectation that Serpentine has adequate resources to continue its activities for the foreseeable future.

Accordingly, they continue to adopt the going concern basis in preparing the financial statements.

RESERVES

The Trustees regularly review the reserves of the Charity. This review encompasses the nature of and risks to income and expenditure streams, the need to match variable income with predominantly fixed expenditure commitments and the different types of funds held by the Trust.

In the past, the policy has been to progressively build reserves, targeting a range between £2.7m and £3.0m to ensure greater flexibility and resilience. However, reserves were drawn down during the pandemic and its aftermath. In addition, in late 2022, Serpentine initiated a major capital installation of a vital climate-control system in the Serpentine South Gallery, resulting in the transfer of £0.5m from designated funds into the fixed asset fund during the year ending 31 March 2023.

Unrestricted funds at 31 March 2024 increased by £1.2m to £3.8m (2023: £2.6m) and comprised £2.5m reserves (2023: £1.6m), £nil designated funds (2023: £0.1m) and £1.3m fixed asset funds (£0.9m).

The reserves policy was reviewed by trustees in July 2023, and the revised policy stipulates that Serpentine should hold reserves equivalent to two to three months of forecast annual expenditure. Trustees are pleased to report that as of 31 March 2024, the reserves are in line with the revised policy.

Unrestricted Fund: closing balances at year-end

View of the exhibition © Georg Baselitz 2023. Photo: Hugo Glendinning 2023.

STRUCTURE, GOVERNANCE & MANAGEMENT

GOVERNANCE

The charity is a charitable company limited by guarantee. It was founded in 1970 and was incorporated as a company in 1987. It is governed by Memorandum and Articles of Association, which were last amended in November 2015. The primary charitable objective is to promote, improve, develop and maintain public education in all forms of the arts and music.

The Board members, as charitable Trustees and Company Directors, have the legal responsibility for the effective use of resources in accordance with the objectives of the Serpentine Trust and for providing effective leadership and direction.

Directors delegate certain financial and operational functions to the Finance Sub-Committee and Operating Committee, which operate under specific Terms of Reference. The committees meet on a regular basis and their decisions are ratified by the full Board.

Responsibility for strategy, planning and day-to-day management of operations is delegated to the executive team, who are considered to be the key management team, led by the Chief Executive Officer, Artistic Director and Director of Strategic Operations and Finance. Formal reporting to the Trustees takes place regularly throughout the year.

The Trustees are aware of the Charity Governance Code, which sets out the principles and recommended practice for good governance within the sector. The Trustees are satisfied that the Charity applies the principles of the code within its current Governance arrangements.

BOARD OF TRUSTEES

The Board of Trustees meets quarterly and is responsible for the Serpentine's management and administration. The following is a list of the Trustees of the Serpentine Trust who served for all or part of the year to 31 March 2024:

Michael R. Bloomberg *Chairman*
Barry Townsley CBE *Co-Vice Chairman*
The Hon Felicity Waley-Cohen CBE *Co-Vice Chairman*
Marcus Boyle *Treasurer*
Sir David Adjaye OBE – *resigned 4 July 2023*
Andrew Cohen
Nicoletta Fiorucci Off. OSI
Lady Elena Foster
Maja Hoffman
Ruth Mackenzie CBE
Aditya Mittal – *resigned 19 March 2024*
Megha Mittal – *appointed 19 March 2024*
Robert Rosenkranz
Amanda Sharp OBE
Jonathan Wood
Lynette Yiadom-Boakye

FINANCE SUB-COMMITTEE

The Finance Sub-Committee meets quarterly and is responsible for audit, finance, operations and remuneration. Salaries, including those of the Executive team, are reviewed annually and any increases take effect from 1 April of the following financial year. Increases are based on benchmarking of average pay awards in the UK combined with the Trust's ability to pay. The Trust is committed to ensuring that salaries are market competitive and fair, offering the London Living Wage as a minimum to all staff.

The Committee members are:

Michael R. Bloomberg *Chairman*
Barry Townsley CBE *Co-Vice Chairman*
The Hon Felicity Waley-Cohen CBE *Co-Vice Chairman*
Marcus Boyle *Treasurer*
Jonathan Wood

OPERATING COMMITTEE

The Operating Committee usually meets every fortnight and is responsible for monitoring finances and operations.

The Committee members are:

Barry Townsley CBE *Co-Vice Chairman*
Marcus Boyle *Treasurer*
Jonathan Wood

ETHICS COMMITTEE

The Ethics Committee meets quarterly and is responsible for developing and promoting Serpentine's ethical principles. It safeguards and oversees the overall ethical health of the organisation, as well as the embedding equality, inclusion and relevance values. The committee ensures that all corporate policies, practices and decisions reflect the mission of the Serpentine and adhere to the highest ethical standards. It also promotes the debate and resolution of ethical situations that may arise. Additionally, it is responsible for the organisation's ethical fundraising practices.

The Committee members are:

Jonathan Wood *Chair*
Lynette Yiadom-Boakye
Marcus Boyle *Treasurer*
Andrew Cohen
Ruth Mackenzie CBE
Amanda Sharp OBE

RECRUITMENT AND TRAINING OF TRUSTEES

The Serpentine Trust periodically reviews its Board of Trustees to ensure that the range of skills required by the organisation is assessed and provided for. The recruitment process is an opportunity to improve the effectiveness of the Board, which provides invaluable expertise to Serpentine members of staff, who, at a senior level, are in contact with the Trustees on a regular basis. This collaborative working relationship is of immeasurable value to the organisation and ensures a transparent model of governance.

Each Trustee undertakes an induction programme that includes meetings with the Chair, the Chief Executive Officer and members of the executive team as appropriate. Trustees do not exercise a management function but are encouraged to engage with areas of particular interest through close involvement with management and staff. Trustees give their time freely and no remuneration is paid, except for direct reimbursement of travel expenses.

Atta Kwami, *Dzidzɔ kple amenuveve (Joy and Grace)*, 2021-22. Installation View: Maria Lassnig Prize Mural, Serpentine North Garden, 6 September 2022 – 3 September 2023. Courtesy the Estate of Atta Kwami. Photo: Hugo Glendinning.

PUBLIC BENEFIT STATEMENT

The Trustees confirm that they have complied with the duty in section 17 of the Charity Act 2011 to have due regard to the Charity Commission's general guidance on public benefit, 'Charities and Public Benefit'.

The Trustees believe that all the Serpentine Trust's charitable service delivery is for public benefit and note that the great majority is made available to the public without charge. This includes its world-renowned Exhibitions and Education programmes, as well as its architectural commission.

ENVIRONMENTAL SUSTAINABILITY AND ECOLOGIES AT SERPENTINE

These documents and organisational structures lay out and implement the principles and protocols of Serpentine's integrated, holistic approach to ecological responsibility throughout the organisation. Steered by Serpentine Ecologies and colleagues across all teams, Serpentine's Environmental Sustainability Statement lays out an approach which is artist-led, adaptive and committed to reparative and long-term responsibility, and reflects its commitment to embedding environmental action and thought leadership throughout our infrastructure, buildings, programming and network.

SERPENTINE ECOLOGIES STRATEGY

Serpentine's Ecologies Strategy is a three-year plan which includes a long-term vision, as well as short-term aims, implementation strategies, stakeholder mapping, risks and mitigation strategies. Serpentine's Ecologies Strategy also lays out the principles for an innovative approach to the Green Team.

ECOLOGIES AND ENVIRONMENTAL SUSTAINABILITY STATEMENT

We recognise our responsibility to help protect the planet. We are committed to minimising the impact our galleries and operations have on the environment and supporting those who are working to improve global environmental sustainability.

Serpentine acknowledges the climate emergency and recognises it as the most urgent issue of our time. We are a public institution committed to supporting artists and their visions of the future; we pledge ourselves to new ways of thinking and acting.

As a central pillar of our programming, we have embedded environmental and ecological concerns across the galleries' programmes, infrastructure and networks. We aim via our main activities to contribute positively to cultural, behavioural and systemic shifts towards environmental sustainability and thriving.

We are actively reducing our environmental impact. Serpentine was part of the Arts Council England Sustainability Spotlight Programme 2018-2023 delivered by Julie's Bicycle, striving to reduce the environmental impacts of Band 3 National Portfolio Organisations to achieve measurable carbon reductions through the development of environmental management practice. From this work, we have developed and are implementing our Environmental Sustainability Action Plan.

Our Environmental Sustainability Statement informs all of our operations, from procurement and travel to cleaning products and energy and water consumption. This includes using a renewable electricity supplier, Green IT, waste recycling, using recycled and environmentally friendly products where possible and moving towards 'paperless'. We are collaborating with all suppliers to obtain better data on our consumption of resources, with a view to monitoring and reducing usage in future and are developing alternative sustainable sources where possible.

Serpentine is also committed to pooling knowledge and convening its networks to share best practices for taking action against the climate emergency through *Julie's Bicycle*.

Through its networks of artists and organisations, Serpentine seeks to develop and prototype new infrastructures and new protocols for positive and reparative environmental action through art and culture. We aim to move beyond the principle of 'do less harm' and towards that of *'leave things better'*.

Areas of current focus include:

- Ensuring our governance framework is used to help embed environmental responsibility and sustainability throughout our operations, with staff responsible for these key areas in all departments and at all levels across the organisation;
- Continuing to programme in an environmentally conscious and sustainable way, embedding environmental and ecological concerns across the galleries' programmes, infrastructure and networks;
- Communicating our environmental commitment and action to our visitors and stakeholders and taking an active role in supporting other social initiatives and networks which can support our approach to environmental sustainability;
- Continuing to monitor and minimise the energy use of our buildings and the technologies that we use;
- Monitoring and minimising the environmental impacts of our business travel and encouraging staff to consider low emission commuting options. As a gallery with an international reach we welcome dialogue with our artists and partners to monitor and justify all of our journeys and foster sustainable change;
- Continuing to hold ourselves to account through our collaboration with Julie's Bicycle and other cultural networks, by monitoring and sharing data on our consumption of resources;
- Reducing the production of waste from our offices and exhibition and event production processes by continually improving the sustainability of the products we procure, ensuring they can be reused or recycled, adopting circular models where possible.

We seek to take the long view. As an organisation, we acknowledge that we belong to this planet and share responsibility for its thriving. Through our actions and advocacy, we act in the best interest of future generations of humans and more-than-human beings.

ENVIRONMENTAL SUSTAINABILITY ACTION PLAN

Our Environmental Sustainability Action Plan has been developed to deliver the vision laid out in our Environmental Sustainability Statement, by breaking down our ambitions into manageable time-bound tasks that can be delegated across Serpentine's team.

Durational key objectives detailed in the plan are drawn out below:

Staff Engagement

- Continue to increase staff awareness of the environmental work at staff meetings, in regular communications with staff and through the Green Team, encouraging suggestions and improvements from all departments.

Programming

- Solidify our department of Ecologies, dedicated to integrating ecological efforts, bringing cultural, behavioural and systematic shifts across infrastructure and networks through programming and advocacy.
- Develop an integrated approach to programming and sustainability by actively promoting exchange and mutual learning between Serpentine's different areas of activities and strategic aims.

Energy

- Continue to work with our energy management consultant to measure and report on energy and water consumption using the online Carbon Calculator.
- Compile statistics to discuss and implement ongoing improvements that can be made with the Facilities team.

Travel and Transport

- Monitor the impact of our new travel policy and explore further ways to reduce staff, artist and audience and travel emissions.

Recycling and Waste

- Promote environmentally-friendly office practices – switching off computers, lights and fans when not in use and economising where possible on printing and use of paper and other office materials.

SERPENTINE GREEN TEAM

Serpentine's Green Team is a cross-departmental group of individuals who meet regularly to review Serpentine's progress along its sustainability pathways. The team meets in two formats:

- As an advisory and reviewing body, reviewing current protocols, KPIs and achievements, and making recommendations towards further action;
- As part of a wider work-culture and environmental literacy initiative, through artist-led workshops aimed at fostering a sense of environmental belonging, beyond the principles of sustainability.

The Green Team's terms of reference outline the Team's responsibilities, frequency of meeting, and advisory agency within the wider organisation.

To support Serpentine in delivery of the Action Plan, the Green Team shall:

- Promote environmental justice and environmental action literacy across the organisation;
- Research and propose positive and reparative interventions across all levels of the organisations;
- Champion positive change for environmental responsibility across the Serpentine;
- Embed environmental and ecological concerns across the galleries' programmes, infrastructure, operations and networks;
- Strive to make Serpentine a leading example of effective environmental stewardship, from harm reduction to a meaningful sense of purpose and to serve as a source of information and convening for others with similar aspirations;
- Work with colleagues across the organisation to implement measures as outlined in the Environmental Sustainability Action Plan;
- Monitor the galleries' activities to better understand how we impact the environment;
- Identify, investigate and gather best practices to ensure that Serpentine activities promote environmental well-being;
- Log environmentally positive activity to serve as a record of progress;
- Increase staff and artist engagement with environmental issues as active participants in reducing impact on the environment; and
- Serve as a source of information regarding environmental responsibility for Serpentine staff, trustees, artists and audiences.

FINANCIAL STATEMENTS

Gabriel Massan, *Continuity Flaws: The Loophole* at Outernet Arts, London, 2023. Image courtesy of Outernet Arts.

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The Trustees, who are also Directors of the Serpentine Trust for the purposes of company law, are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards).

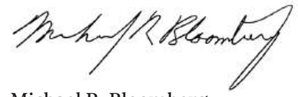
Company law requires the Trustees to prepare financial statements for each financial year. Under company law, the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure of the charitable company for that period. In preparing these financial statements, the Trustees are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles in the Charities SORP;
- Make judgments and estimates that are reasonable and prudent;
- State whether applicable UK accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions, disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006 and the provisions of the charity's constitution. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Insofar as each of the Trustees of the company at the date of approval of this report is aware, there is no relevant audit information (information needed by the company's auditor in connection with preparing the audit report) of which the company's auditor is unaware. Each Trustee has taken all the steps that he/she should have taken as a Trustee in order to make himself/herself aware of any relevant audit information and to establish that the company's auditor is aware of that information.

Crowe U.K. LLP has indicated its willingness to be reappointed as statutory auditor. The Trustees' Report, including the Strategic Report, was approved by the Trustees at their meeting on 8 October 2024 and signed on their behalf by:



Michael R. Bloomberg
Chairman, Board of Trustees
8 October 2024

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF THE SERPENTINE TRUST

Opinion

We have audited the financial statements of The Serpentine Trust ('the charitable company') and its subsidiary ('the group') for the year ended 31 March 2024 which comprise the Consolidated Statement of Financial Activities, the Group and Charity Balance Sheets, the Consolidated Statement of Cash Flow and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the group's and the charitable company's affairs as at 31 March 2024 and of the group's income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for Opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the group in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's or the group's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other Information

The trustees are responsible for the other information contained within the annual report. The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion based on the work undertaken in the course of our audit

- the information given in the trustees' report, which includes the directors' report and the strategic report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the strategic report and the directors' report included within the trustees' report have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In light of the knowledge and understanding of the group and charitable company and their environment obtained in the course of the audit, we have not identified material misstatements in the strategic report or the directors' report included within the trustees' report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate and proper accounting records have not been kept; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of Trustees

As explained more fully in the trustees' responsibilities statement set out on page 208, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Details of the extent to which the audit was considered capable of detecting irregularities, including fraud and non-compliance with laws and regulations are set out on the opposite page.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Extent to which the audit was considered capable of detecting irregularities, including fraud

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We identified and assessed the risks of material misstatement of the financial statements from irregularities, whether due to fraud or error, and discussed these between our audit team members. We then designed and performed audit procedures responsive to those risks, including obtaining audit evidence sufficient and appropriate to provide a basis for our opinion.

We obtained an understanding of the legal and regulatory frameworks within which the charitable company and group operates, focusing on those laws and regulations that have a direct effect on the determination of material amounts and disclosures in the financial statements. The laws and regulations we considered in this context were the Companies Act 2006, the Charities Act 2011, together with the Charities SORP (FRS 102). We assessed the required compliance with these laws and regulations as part of our audit procedures on the related financial statement items.

In addition, we considered provisions of other laws and regulations that do not have a direct effect on the financial statements but compliance with which might be fundamental to the charitable company's and the group's ability to operate or to avoid a material penalty. We also considered the opportunities and incentives that may exist within the charitable company and the group for fraud. The laws and regulations we considered in this context for the UK operations were General Data Protection Regulation (GDPR), Taxation legislation, and Employment legislation.

Auditing standards limit the required audit procedures to identify non-compliance with these laws and regulations to enquiry of the Trustees and other management and inspection of regulatory and legal correspondence, if any.

We identified the greatest risk of material impact on the financial statements from irregularities, including fraud, to be within the timing of recognition of income and the override of controls by management. Our audit procedures to respond to these risks included enquiries of management, and the Finance Sub-Committee about their own identification and assessment of the risks of irregularities, sample testing on the posting of journals, reviewing accounting estimates for biases, reviewing regulatory correspondence with the Charity Commission, and reading minutes of meetings of those charged with governance.

Owing to the inherent limitations of an audit, there is an unavoidable risk that we may not have detected some material misstatements in the financial statements, even though we have properly planned and performed our audit in accordance with auditing standards. For example, the further removed non-compliance with laws and regulations (irregularities) is from the events and transactions reflected in the financial statements, the less likely the inherently limited procedures required by auditing standards would identify it. In addition, as with any audit, there remained a higher risk of non-detection of irregularities, as these may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal controls. We are not responsible for preventing non-compliance and cannot be expected to detect non-compliance with all laws and regulations.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Jayne Rowe
Senior Statutory Auditor
For and on behalf of
Crowe U.K. LLP
Statutory Auditor
London

1 November 2024

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES

For the year ended 31 March 2024
(including income and expenditure accounts)

	Note	Unrestricted General Fund £'000	Restricted Fund £'000	Endowment Fund £'000	Total 2024 £'000	Total 2023 £'000
Income and Endowments from:						
Donations and Legacies						
Grants	3	708	–	–	**708**	1,216
Donations & Support	4	5,578	_	–	**5,578**	5,576
Total Donations and Legacies		**6,286**	_	–	**6,286**	**6,792**
Fundraising Trading Activities						
Merchandise		832	–	–	**832**	663
Special Fundraising Events		465	–	–	**465**	1,097
Gallery Hire and Other Commercial Activities		353	–	–	**353**	285
Interest		57	–	–	**57**	31
Total Fundraising Trading Activities		**1,707**	–	–	**1,707**	**2,076**
Income from Charitable Activities						
Exhibitions	5	–	3,190	–	**3,190**	1,312
Education	5	–	901	–	**901**	305
Architectural Commission	5	1,100	400	–	**1,500**	1,466
Total Income from Charitable Activities		**1,100**	**4,491**	–	**5,591**	**3,083**
Other Income		–	–	–	–	–
Total Income		**9,093**	**4,491**	–	**13,584**	**11,951**
Expenditure on:						
Raising Funds	6	2,208	–	–	**2,208**	1,999
Fundraising Trading Costs						
Merchandise		336	–	–	**336**	399
Special Fundraising Events		469	–	–	**469**	578
Gallery Hire		24	–	–	**24**	25
Total Fundraising Trading Costs		**829**	–	–	**829**	**1,002**
Total Costs of Raising Funds		**3,037**	–	–	**3,037**	**3,001**
Net Income Available for Charitable Activities		**6,056**	**4,491**	–	**10,547**	**8,950**
Charitable Activities						
Exhibitions	7	4,860	3,197	692	**8,749**	7,428
Education	7	710	431	–	**1,141**	1,189
Architectural Commission	7	1,238	400	–	**1,638**	1,931
Total Expenditure on Charitable Activities		**6,808**	**4,028**	**692**	**11,528**	**10,548**
Total Expenditure		**9,845**	**4,028**	**692**	**14,565**	**13,549**
Net (Expenditure) / Income		**(752)**	**463**	**(692)**	**(981)**	**(1,598)**
Transfers Between Funds		**2,000**	–	**(2,000)**	–	–
NET MOVEMENT IN FUNDS		**1,248**	**463**	**(2,692)**	**(981)**	**(1,598)**
Reconciliation of Funds:						
Fund Balances Brought Forward at 1 April 2023		2,592	116	9,518	12,226	13,824
Fund Balances Carried Forward at 31 March 2024		**3,840**	**579**	**6,826**	**11,245**	**12,226**

All recognised gains and losses are included above and all activities are continuing. ** The notes on pages 217 to 230 form part of these financial statements.*

BALANCE SHEET

For the year ended 31 March 2024

		Group		Charity	
		2024	2023	2024	2023
Fixed Assets	**Note**	**£'000**	**£'000**	**£'000**	**£'000**
Intangible assets	13	**8**	42	**8**	42
Tangible assets	14	**7,908**	8,124	**7,878**	8,124
Heritage assets	15	–	–	–	–
Investment	16	**323**	2,281	**323**	2,281
Total Fixed Assets		**8,239**	10,447	**8,209**	10,447
Current Assets					
Stock	17	**48**	37	–	–
Debtors and Prepayments	18	**3,177**	1,889	**4,076**	2,760
Cash at Bank and In-hand		**1,924**	3,038	**1,026**	2,068
Total Current Assets		**5,149**	4,964	**5,102**	4,828
Liabilities					
Creditors: Amounts Falling Due Within 1 Year	19	**(2,143)**	(3,185)	**(2,006)**	(3,049)
Net Current Assets		**3,006**	1,779	**3,036**	1,779
Total Assets Less Current Liabilities		**11,245**	12,226	**11,245**	12,226
TOTAL NET ASSETS		**11,245**	12,226	**11,245**	12,226
The Funds of the Charity:					
Unrestricted Funds		**3,840**	2,592	**2,890**	2,592
Restricted Income Funds		**579**	116	**1,529**	116
		4,419	2,708	**4,419**	2,708
Endowment Funds		**6,826**	9,518	**6,826**	9,518
	20 & 21	**11,245**	12,226	**11,245**	12,226

The unconsolidated deficit of The Serpentine Trust for the year ending 31 March 2024 was £1,744k (2023: £2,036k deficit).

The notes on pages 217 to 230 form part of these financial statements.

These Financial Statements were approved by the Trustees, authorised for issue on 8 October 2024 and signed on their behalf by

Michael R. Bloomberg
Chairman, Board of Trustees
8 October 2024

CONSOLIDATED STATEMENT OF CASH FLOW

For the year ended 31 March 2024

		2024	2023
Cash flows from operating activities:	**Note**	**£'000**	**£'000**
Net cash provided by operating activities	A	**(2,525)**	(698)
Cash flows from investing activities:			
Interest on investments		**57**	31
Investment additions		**1,958**	979
Purchase of property, plant and equipment		**(604)**	(765)
Net cash used in investing activities		**1,411**	245
Cash flows from financing activities:			
Decrease in borrowing		–	–
Net cash used in by financing activities		–	–
Change in cash in hand in the reporting period		**(1,114)**	(453)
Cash in hand at the beginning of the reporting period	B	**3,038**	3,491
Cash in hand at the end of the reporting period	B	**1,924**	3,038

Note A: Reconciliation of cash flows from operating activities	2024	2023
	£'000	**£'000**
Net (expenditure) / income for the operating period (As per the Statement of Financial Activities)	**(981)**	(1,598)
Adjusted for:		
Interest income	**(57)**	(31)
Depreciation and amortisation charges	**853**	850
Decrease / (Increase) in debtors and stock	**(1,299)**	(787)
(Decrease) / Increase in creditors	**(1,041)**	868
Net cash provided by operating activities	**(2,525)**	(698)

Note B: Notice of cash and cash equivalents	1 April 2023	Cash Flow	31 March 2024
	£'000	**£'000**	**£'000**
Cash	3,038	(1,114)	1,924
Net cash and cash equivalents	**3,038**	**(1,114)**	**1,924**

NOTES TO THE FINANCIAL STATEMENTS

1 Principal accounting policies

a) Company Information

The Serpentine Trust is a Public Benefit Entity registered as a charity in England and Wales and a company limited by guarantee. It was incorporated on 24 July 1987 (company number: 2150221) and registered as a charity on 21 March 1988 (charity number: 298809).

The company was established under a Memorandum of Association, which established the objects and powers of the charitable company and is governed under its Articles of Association.

The registered address is Kensington Gardens, London W2 3XA.

b) Basis of Accounting

The consolidated financial statements have been prepared under the historical cost convention in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102), the Companies Act 2006 and the Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) - effective 1 January 2015.

The financial statements have been prepared consolidating the results of the Trust and its subsidiary SG Commerce Limited (company number: 8052071).

The functional currency of the Trust and its subsidiary is considered to be GBP because that is the currency of the primary economic environment in which the group operates. The consolidated financial statements are also presented in GBP and rounded to the nearest thousand (£'000).

The Trust has taken exemption from preparing its Statement of Financial Activities under section 408 of the Companies Act 2006. The unconsolidated deficit for the Serpentine Trust in 2024 was £1,744k (2023: £2,036k deficit).

As disclosed in the Trustees' Annual Report, the Trust is largely dependent on the generosity of supporters therefore there is a level of uncertainty in the longer-term forecasts. However, considering future plans, budgets, cash flows and reserve levels as well as the risks and uncertainties, the Trustees have a reasonable expectation that the Trust has adequate resources and facilities in place to continue its activities for the foreseeable future. This is supported by regular reviews of the organisation's risk register and potential opportunities by the Senior Management Team and the Trustees in order to facilitate timely decision making, and to ensure that the organisation meets its obligations. Accordingly, the Trust continues to adopt the going concern basis in preparing the financial statements as outlined in the Trustees' Report.

c) Critical accounting judgements and key sources of estimation uncertainty

In the application of the charity's accounting policies, which are described in this note, Trustees are required to make judgements, estimates, and assumptions about the carrying values of assets and liabilities that are not readily apparent from other sources. The estimates and underlying assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an on-going basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects the current and future periods.

In the view of the Trustees, no assumptions concerning the future or estimation uncertainty affecting assets and liabilities at the balance sheet date are likely to result in a material adjustment to their carrying amounts in the next financial year.

Critical judgments in applying the entity's accounting policies:

(i) Impairment of debtors

The organisation makes an estimate of the recoverable value of trade debtors. When assessing impairment, management considers factors such as the ageing profile of debtors and historical experience.

(ii) Useful life and impairment of assets

Assets are reviewed annually to assess that their useful life and carrying value are still appropriate.

(iii) Stock

Stock is valued at the lower of cost and net realisable value. The organisation makes an estimate of the net realisable value based on edition price on release, and if edition is not currently for sale, based on comparable prices from recent auctions. The net realisable value is reviewed annually.

The organisation also makes a judgement on whether a provision should be made for slow-moving stock that has not been sold in the past three years.

(iv) Heritage Assets

Heritage Assets are valued at the lower of cost and net realisable value. Heritage assets are reviewed annually to assess whether their carrying value is still appropriate.

d) Income

All incoming resources are included in the Statement of Financial Activities, in which the Trust is entitled to the income and receipt is probable and the amount can be quantified with reasonable accuracy.

Gifts in Kind
Goods and services received at no costs for which the Serpentine Trust would otherwise have to pay for are recognised in the financial statements at the value to the charity where this can be reasonably quantified.

Voluntary income
Donations and grants are accounted for on a receivable basis unless they are given for a future specified period in which case they are deferred.

Grants
Grant income is recognised in the statement of financial activities when received or when the charity becomes entitled to receipt. Grants that have been received will be treated as deferred income where there are specific requirements in the terms of the grant that the income recognition is dependent on certain activities being completed in a future accounting period.

Trading income
Income received from the provision of goods or services is recognised in the year in which the good or service is provided, and so entitlement earned.

e) Expenditure

Charitable activities and support costs comprise direct charitable expenditure including direct staff costs attributable to a particular activity. Where costs cannot be directly attributed, they have been allocated to activities on a basis consistent with the use of resources. This has been assessed by using an estimation of staff time spent on each activity as an average throughout the year.

Governance costs are those incurred in compliance with constitutional and statutory requirements and are allocated across charitable activities as a separate component of support costs.

All exhibition costs directly attributable to opening an exhibition are recognised in the year in which the expenditure is incurred. Where appropriate, consideration around whether the expenditure meets the definition of an asset or liability will be made to ensure appropriate accounting treatment has been adopted.

Other costs including the salaries of gallery assistants and similar costs incurred once the exhibition is opened are recognised once a third party has provided a service.

f) Fund Accounting

The General Unrestricted Fund is available for use at the discretion of the Trustees in furtherance of the general objectives of the Gallery. Designated Funds are those unrestricted funds set aside by the Trustees for specific purposes or projects.

Restricted Funds are subject to specific restrictions imposed by donors or by the purpose of the appeal. The Refurbishment Funds are restricted funds. Permanent endowment funds are funds where the donors have stated that the funds are to be held as capital and only the interest may be spent. Expendable endowment funds are held as capital but are able to be converted into expendable income with the authorisation of the Trustees.

g) Depreciation

Depreciation is recognised in the statement of financial activities as part of expenditure and is allocated across the expenditure headings on the same basis as Support and Governance costs.

Capital expenditure in excess of £500 is capitalised and depreciated over its estimated useful life or the length of the lease. Current estimated useful lives for the major categories of fixed assets are:

Systems and Software	4 years
Assets in the Course of Construction	Nil
Furniture and Equipment	4 years
Computer Related Equipment	3-4 years
Building Improvements	4-20years
Leasehold Property	20 years

h) Operating Leases

Rentals under operating leases are charged to the income and expenditure account as incurred.

i) Foreign Currency Translation

Transactions in foreign currencies are translated at the exchange rate on the date of the transaction. Balances held in foreign currencies at the year-end are translated at the exchange rate at the balance sheet date.

j) Financial Instruments

Financial assets and financial liabilities are recognised when the Trust becomes a party to the contractual provisions of the instrument. Additionally, all financial assets and liabilities are classified according to the substance of the contractual arrangements entered into.

Financial assets and liabilities are initially measured at transaction price (including transaction costs) and are subsequently re-measured where applicable at amortised cost. Assets and liabilities held in foreign currency are translated to GBP at the balance sheet date at an appropriate year-end exchange rate.

2 Liability of the Members

The Company is limited by guarantee. In the event of its winding up due to insufficient funds, the maximum liability of each member is £1. As at 31 March 2024, the company had 14 members, all of whom were Trustees.

3 Revenue Grants

		2024	2023
		£'000	£'000
Arts Council England	General Fund	**708**	1,216
		708	1,216

4 Donations & Support

All general individual contributions provided to Serpentine are accounted for as unrestricted funds.

	2024	2023
	£'000	£'000
Funds provided by Serpentine Benefactors	**4,475**	4,743
General Donations to Serpentine	**73**	49
American Friends	**706**	431
Future Funds endowment	–	–
Museum, Galleries and Exhibition Tax Relief	**324**	353
Total Donations & Support	**5,578**	5,576

5 Income from Charitable Activities

		2024	2023
Unrestricted	Grant From:	£'000	£'000
Exhibitions:			
Tour Income	Various	–	31
Ticket Income	Various	–	2
		–	33
Education:			
Ticket Income	Various	–	7
		–	7
Architectural Commission:			
Pavilion Sale	Various	**1,100**	665
		1,100	665
Total Unrestricted		**1,100**	705
Restricted	Grant From:	£'000	£'000
Exhibitions programme	Various Exhibition Patrons	**3,190**	1,279
Education programme	Various Education Patrons	**901**	298
Architectural Commission	Various Architectural Patrons	**400**	801
Total Restricted		**4,491**	2,378

6 Expenditure on Raising Funds

	2024	2023
	£'000	£'000
Staff Costs	**771**	839
Direct Costs	**61**	39
Support Costs	**1,376**	1,121
	2,208	1,999

7 Charitable Activities

	Unrestricted	Restricted Fund	Expendable Endowment	2024	2023
	£'000	£'000	£'000	£'000	£'000
Exhibition Costs					
Installation & Materials	847	556	–	**1,403**	441
Transport	237	156	–	**393**	259
Organising Costs	631	415	–	**1,046**	1,985
Insurance Costs	–	–	–	–	11
Printing Material & Publicity Costs	68	44	–	**112**	67
Development Costs	49	32	–	**81**	63
Staff Costs	1,111	728	–	**1,839**	1,321
Support Costs	1,917	1,266	–	**3,183**	2,589
Depreciation	–	–	692	**692**	692
	4,860	**3,197**	**692**	**8,749**	7,428
Education Costs					
Education Programme Costs	265	161	–	**426**	398
Staff Costs	75	45	–	**120**	307
Support Costs	370	225	–	**595**	484
	710	**431**	–	**1,141**	1,189
Architectural Commission					
Direct Build Costs	865	280	–	**1,145**	1,302
Indirect Build Costs	103	33	–	**136**	331
Staff Costs	16	5	–	**21**	25
Support Costs	254	82	–	**336**	273
	1,238	**400**	–	**1,638**	1,931
Total	**6,808**	**4,028**	**692**	**11,528**	**10,548**

8 Support Costs

	Fundraising	Exhibitions	Education	Architecture	2024	2023
	£'000	£'000	£'000	£'000	£'000	£'000
Marketing Staff Costs	93	215	37	26	**371**	279
Support Staff Costs	349	810	154	84	**1,397**	1,047
General Marketing	92	213	37	26	**368**	294
General Overheads	822	1,906	361	197	**3,286**	2,780
Governance Costs:						
Audit Costs	11	25	5	3	**44**	35
Staff Costs	7	7	–	–	**14**	15
Support Staff Costs	3	6	1	1	**11**	17
	1,377	**3,182**	**595**	**337**	**5,491**	4,467

9 Net Income

	2024	2023
Net Income is stated after:	£'000	£'000
Auditor's remuneration:		
Statutory audit	**44**	35
Tax & advisory services	**2**	2
Depreciation and amortisation	**854**	838
Operating Lease Charges:		
Land and Buildings	**967**	794
Other	–	7

10 Remuneration of Trustees

No Trustees received any reimbursed expenses or remuneration during the year (2023: £0).

11 Staff Costs

	2024	2023
	£'000	£'000
Wages and Salaries	**3,979**	3,371
Social Security Costs	**430**	380
Pension Contributions	**135**	98
	4,544	3,849

The following number of employees earned more than £60,000 during the year:

	2024	2023
	Number	Number
Employees earning £60,001 – £70,000	**3**	2
Employees earning £70,001 – £80,000	**1**	3
Employees earning £80,001 – £90,000	–	1
Employees earning £90,001 – £100,000	**2**	–
Employees earning £100,001 – £110,000	–	1
Employees earning £110,001 – £120,000	**1**	–
Employees earning £120,001 – £130,000	**1**	2
Employees earning £190,001 – £200,000	**1**	–

Pension contributions of £47k (2023: £23k) were made in respect of employees paid over £60,000.

Average monthly number of full-time equivalent employees, analysed by function:

	2024	2023
	Number	Number
Exhibitions	**44**	29
Education	**5**	7
Fundraising	**21**	17
Support	**30**	19
Marketing	**10**	5
Total	**110**	77

Average number of employees during the year was 100 (2023: 83).

The total aggregate cost of key management employee considerations for 2024 was £389k (2023: £458k).
Key management personnel were the CEO, Artistic Director and COFO.

Redundancy costs during the year were £109k (2023: £0).

12 Operating Lease Commitments

During the next year, the Trust is committed to making the following annual payments on leasehold properties and plant and equipment under operating leases which expire:

	2024	2023
Land and Buildings	£'000	£'000
Within one year	**967**	805
Within two to five years	**4,027**	3,361
After five years	**3,478**	3,776
	8,472	7,942
Plant and Equipment	£'000	£'000
Within one year	–	6,985
Within two to five years	–	–
After five years	–	–
	–	–

13 Intangible Fixed Assets

	Systems and Software
	£'000
Cost at 1 April 2023	405
Additions	–
At 31 March 2024	**405**
Depreciation at 1 April 2023	364
Charge for the year	33
At 31 March 2024	**397**
Net Book Value at 31 March 2024	**8**
At 31 March 2023	42

14 Tangible Fixed Assets

	Furniture and Equipment	Building Improvements	Leasehold Buildings	Trust - Total
	£'000	£'000	£'000	£'000
Cost at 1 April 2023	659	5,552	13,833	**20,044**
Additions	–	573	–	**573**
Disposals	(3)	–	–	**(3)**
At 31 March 2024	**656**	**6,125**	**13,833**	**20,614**
Depreciation at 1 April 2023	537	4,812	6,571	**11,920**
Charge for the year	52	72	692	**816**
Disposals	–	–	–	–
At 31 March 2024	**589**	**4,884**	**7,263**	**12,736**
Net Book Value at 31 March 2024	**67**	**1,241**	**6,570**	**7,878**
At 31 March 2023	122	740	7,262	8,124

	Building Improvements - SG Commerce	Group Total
	£'000	£'000
Cost at 1 April 2023	–	**20,044**
Additions	**31**	**604**
Disposals	–	**(3)**
At 31 March 2024	**31**	**20,645**
Depreciation at 1 April 2023	–	**11,920**
Charge for the year	1	**817**
Disposals	–	–
At 31 March 2024	**1**	**12,737**
Net Book Value at 31 March 2024	**30**	**7,908**
At 31 March 2023	–	8,124

15 Heritage Assets

	2024	2023
	£'000	£'000
At 1 April	–	–
Additions	–	–
At end of the year	–	–

Serpentine has been publishing artists' editions for more than 30 years. Throughout these years, Serpentine has built an asset library of selected editions which form part of the editions archive. These editions are not for sale; instead, these pieces have been selected to serve as evidence of past activities, to prove provenance and finally, to be used as visual and material reference for any future edition production research.

Serpentine believes that due to the incomparable nature of the heritage assets, that even if valuations could be obtained, the costs would likely exceed the benefits provided by the information. Acquisitions of editions greater than £1,000 are recorded at costs if acquired, or the best estimate of fair value if donated to Serpentine Gallery. Any acquisitions under £1,000 are recognised in the Statement of Financial Activities in the period they are incurred.

16 Investments

	2024	2023
	£'000	£'000
At start of the year	**2,281**	3,260
Additions	–	–
Disposals	**(1,958)**	(979)
Net gains/losses	–	–
At end of the year	**323**	2,281

All investments are held in short term cash deposits.

17 Stock

	Group		Charity	
	2024	2023	2024	2023
	£'000	£'000	£'000	£'000
Trading stock	**57**	**71**	–	–
Slow moving stock	**(9)**	**(34)**	–	–
Total	**48**	**37**	–	–

Trading stock relates to limited edition prints for resale. Stock is valued at the lower of cost and net realisable value.

18 Debtors

	Group		Charity	
	2024	2023	2024	2023
	£'000	£'000	£'000	£'000
Trade Debtors	**1,094**	719	**1,018**	693
Amount due from Subsidiary Company	–	–	**943**	865
Sundry Debtors	**156**	2	**156**	2
Prepayments	**825**	775	**825**	775
Taxation and Social Security	**77**	23	**110**	55
Accrued Income	**1,025**	370	**1,024**	370
Total	**3,177**	1,889	**4,076**	2,760

19 Creditors: Amounts Falling Due Within One Year

	Group		Charity	
	2024	2023	2024	2023
	£'000	£'000	£'000	£'000
Trade Creditors	**486**	858	**462**	848
Other Creditors	–	–	–	–
Accruals	**589**	664	**573**	594
Taxation and Social Security	**44**	**106**	**45**	**106**
Deferred Income	**954**	1,466	**916**	1,410
Provisions	**70**	91	**70**	91
Total	**2,143**	3,185	**2,066**	3,049

Deferred income relates to annual Individual Giving memberships paid for future years £99k (2023: £125k), sponsorship received for future exhibitions and projects £817k (2023: £1,133k), corporate memberships for next financial year £0k (2023: £0k) and income related to future booked events £37k (2023: £43k).

	£'000
Deferred Income b/fwd	**1,466**
Deferred in the year	**663**
Released to income from prior year	**(1,175)**
Deferred Income c/fwd	**954**

20 Funds – Group and Charity

	General Fund	Designated Fund	Restricted Income Fund	Permanent Endowment Fund	Expendable Endowment Fund	Total
	£'000	£'000	£'000	£'000	£'000	£'000
Total Fund Balances at 1 April 2023	2,463	129	116	256	9,262	**12,226**
Income Received	9,093	–	4,491	–	–	**13,584**
Expenditure Incurred	(9,845)	–	(4,028)	–	(692)	**(14,565)**
Funds Transferred	2,129	(129)	–	–	(2,000)	–
Total Fund Balances at 31 March 2024	**3,840**	**–**	**579**	**256**	**6,570**	**11,245**

Designated Funds

The designated fund was for the replacement of a vital climate-control plant. This project was completed in the year and subsequently moved to the General Fund.

Expendable Endowment

Expendable endowment funds have decreased from £9,262k to £6,570k. Expendable endowment of £2m was moved to General Funds during the year, with the remaining year end balance being the net present value of the North Gallery building (£6.57m).

Restricted Funds

The Restricted balance relates to funds for specific Exhibition and Education projects taking place in 2024/25 onwards. The total of restricted funds at the year end was £579k. There was a brought forward balance of £116k which has been fully expensed in the year.

21 Analysis of Net Assets between Funds

	Fixed Assets	Investments	Net Current Assets / (Liabilities)	Net Assets
	£'000	£'000	£'000	£'000
Unrestricted Funds:				
General Funds	1,346	323	2,171	3,840
Designated Funds	–	–	–	–
	1,346	323	2,171	3,840
Restricted Funds	–	–	579	579
Endowment Funds	6,570	–	256	6,826
	7,916	**323**	**3,006**	**11,245**

22 Capital Commitments

At 31 March 2024, there were no capital commitments authorised or contracted for.

23 Related Party Transactions

No related party transactions were entered into during the year to 31 March 2023 with exception of those with regard to SG Commerce, the Trust's subsidiary. At 31 March 2024, SG Commerce Limited owed the Trust a net balance of £947k (2023: £841k) which includes gift aid of £767k (2023: £414k). Management recharges of £155k (2023: £149k) were charged to SG Commerce Limited in the year by the Trust.

The Serpentine Trust received £677k (2023: £764k) of donations from Trustees, a £2,950k (2023: £2,950k) donation from a Trustee's family foundation and a donation of £0k (2023: £15k) from a trust that is related to another Trustee.

24 Subsidiary Undertaking: SG Commerce Ltd

	2024	2023
	£	£
Income	**1,172,732**	927,873
Expenditure	**(409,735)**	(490,254)
Operating Surplus	**762,997**	437,619
Gift Aid to The Serpentine Trust	**762,997**	437,619
Profit Before and After Tax	**–**	**–**

The Aggregate of the Assets, Liabilities and Funds was:	2023	2023
	£	£
Fixed Assets		
Tangible assets	**29,953**	–
Current Assets		
Stock	**48,044**	36,674
Debtors and Prepayments	**76,946**	26,039
Cash at Bank and In-Hand	**898,818**	969,893
	1,023,808	1,032,606
Creditors		
Amounts Falling Due Within 1 Year	**-1,053,661**	-1,032,506
Net Current (Liabilities) / Assets	**100**	100
Net Assets	**100**	100
Shareholders' Funds		
Share Capital	**100**	100
Profit & Loss for the year	**–**	–
	100	100

The subsidiary is part of a VAT Group comprising The Serpentine Trust and SG Commerce Limited.

25 Prior Year Comparatives

2023 Statement of Financial Activities	Unrestricted General Fund	Restricted Fund	Endowment Fund	Total 2024
Income and Endowments from:	£'000	£'000	£'000	£'000
Donations and Legacies				
Grants	1,216	–	–	1,216
Donations & Support	5,326	250	–	5,576
Total Donations and Legacies	**6,542**	250	–	**6,792**
Fundraising Trading Activities				
Merchandise	663	–	–	663
Special Fundraising Events	597	500	–	1,097
Gallery Hire and Other Commercial Activities	285	–	–	285
Interest	31	–	–	31
Total Fundraising Trading Activities	**1,576**	500	–	**2,076**
Income from Charitable Activities				
Exhibitions	33	1,279	–	1,312
Education	7	298	–	305
Architectural Commission	665	801	–	1,466
Total Income from Charitable Activities	**705**	**2,378**	–	**3,083**
Other Income	1,000	–	(1,000)	–
Total Income	**9,823**	**3,128**	**(1,000)**	**11,951**
Expenditure on:				
Raising Funds	1,999	–	–	1,999
Fundraising Trading Costs				
Merchandise	399	–	–	399
Special Fundraising Events	211	367	–	578
Gallery Hire	25	–	–	25
Total Fundraising Trading Costs	**635**	**367**	–	**1,002**
Total Costs of Raising Funds	**2,634**	**367**	–	**3,001**
Net Income Available for Charitable Activities	**7,189**	**2,761**	**(1,000)**	**8,950**
Charitable Activities				
Exhibitions	5,323	1,413	692	7,428
Education	891	298	–	1,189
Architectural Commission	1,130	801	–	1,931
Total Expenditure on Charitable Activities	**7,344**	**2,512**	**692**	**10,548**
Total Expenditure	**9,978**	**2,879**	**692**	**13,549**
Net (Expenditure) / Income	**(155)**	**249**	**(1,692)**	**(1,598)**
Transfers Between Funds	73	(133)	60	–
NET MOVEMENT IN FUNDS	**(82)**	**116**	**(1,632)**	**(1,598)**
Reconciliation of Funds:				
Fund Balances Brought Forward at 1 April 2023	2,674	–	11,150	13,824
Fund Balances Carried Forward at 31 March 2024	**2,592**	**116**	**9,518**	**12,226**

2023 Funds - Group	General Fund	Designated Fund	Restricted Income Fund	Permanent Endowment Fund	Expendable Endowment Fund	Total
	£'000	£'000	£'000	£'000	£'000	£'000
Total Fund Balances at 1 April 2022	2,039	635	–	256	10,894	**13,824**
Income Received	9,823	–	3,128	–	(1,000)	**11,951**
Expenditure Incurred	(9,978)	–	(2,879)	–	(692)	**(13,549)**
Funds Transferred	578	(505)	(133)	–	60	–
Total Fund Balances at 31 March 2023	**2,462**	**130**	**116**	**256**	**9,262**	**12,226**

2023 Analysis of Net Assets Between Funds	Fixed Assets	Net Current Assets	Net Assets
	£'000	£'000	£'000
Unrestricted Funds:			
General Funds	904	1,559	**2,463**
Designated Funds	-	129	**129**
	904	**1,688**	**2,592**
Restricted Funds	-	116	**116**
Endowment Funds	7,262	2,256	**9,518**
	8,166	**4,060**	**12,226**

Installation view at Tomás Saraceno *In Collaboration: Web(s) of Life*, Serpentine, London, 2023. Photography by Studio Tomás Saraceno.

Third World: The Bottom Dimension © Serpentine. Photo: Hugo Glendinning.

THE SERPENTINE TRUST

England & Wales - Charity number 298809

Accounts

SERPENTINE

ANNUAL REPORT AND FINANCIAL STATEMENTS 2022 – 2023

Front Cover: Photograph by Andy Stagg.

THE SERPENTINE TRUST

Annual Report and Financial Statements
For the year ended 31 March 2023

Charity Commission Number: 298809
Company Number: 2150221

The Serpentine Trust (A Company Limited by Guarantee)

CONTENTS

References and Administration Details 4

Letter from the Chair, Michael R. Bloomberg 6

Letter from the Chief Executive, Bettina Korek 8

Trustees' Report 2022/23 13

Art & Ideas for a Changing World 14
Our Vision 15
Our Mission 15
Organisation Objectives 15
Our Aims & Objectives 15
Our Story 15

Strategic Report 2022/23 16
Summary of our Activities, Achievements and Performance 19

New Partnerships 20

World Class Programming 23

Exhibitions, Public Art, Live, General Ecology, Architecture 27
Exhibitions 29
Serpentine Podcast 53
Public Art at Serpentine 62
Touring Shows 68
Architecture 71
Live Programme 76

Leading a Pioneering Educational and Civic Programme 85
Education 89
Serpentine Civic Projects 95

Leading Artistic and Digital Transformation 109
Arts Technologies 110
Serpentine R&D Platform 110
Future Art Ecosystems 112
Creative AI Lab 114
Legal Lab 118
Synthetic Ecologies Lab 120
Blockchain Lab 124
Arts Technologies Commissioning 126

Welcoming a Broad and Diverse Public 131
Audience Strategy 132
Audience Development Plan 133
Press & Media Profile 138

Developing Diverse, High-Performing & Engaged Teams 143
Promoting an Open, Collaborative, Supportive and Diverse Culture 145
Attracting and Retaining Qualified and Talented Employees 146
Recognising and Rewarding Achievement and Performance Fairly 146
Equal Opportunity Policy 146

Future Plans 149

Financial Review 152
Overview 153
Summary of Performance 153
Principal Sources of Funding 154
Expenditure 155
Annual Fundraising Activities 156
Fundraising Practices 156
Fundraising Performance 156
Fundraising Events 157
Other Income Generating Activities 158
Risk Statement 159
Going Concern 159
Reserves 160

Structure, Governance & Management 162
Governance 163
Board of Trustees 163
Finance Sub-Committee 164
Operating Committee 164
Ethics Committee 165
Recruitment and Training of Trustees 165

Public Benefit Statement 166

Environmental Sustainability at Serpentine 168
Environmental Sustainability Statement 169
Environmental Sustainability Action Plan 171
Serpentine Green Team 172

Financial Statements 174
Statement of Trustees' Responsibilities 176
Independent Auditor's Report to the Members of The Serpentine Trust 178
Consolidated Statement of Financial Activities 182
Balance Sheet 183
Consolidated Statement of Cash Flow 184
Notes to the Financial Statements 185

Our Supporters 200

REFERENCES AND ADMINISTRATION DETAILS

Registered Office
Kensington Gardens
London W2 3XA

Governing Document
Memorandum and Articles of Association

Executive Team
Bettina Korek – Chief Executive Officer
Hans Ulrich Obrist – Artistic Director
Max Glazer-Munck – Director of Strategic Operations and Finance (appointed November 2022)
Anupam Ganguli – Interim Chief Operating and Financial Officer (May 2022 to October 2022)
Monica Varriale – Chief Operating and Financial Officer (resigned May 2022)

Company Secretary
WG&M Secretaries Ltd

Auditors
Crowe U.K. LLP
55 Ludgate Hill
London
EC4M 7JW

Bankers
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London
WC2R 0QS

Solicitors
Weil, Gotshal & Manges
110 Fetter Lane
London
EC4A 1AY

Photograph by Andy Stagg.

LETTER FROM THE CHAIR, MICHAEL R. BLOOMBERG

Dear Friends,

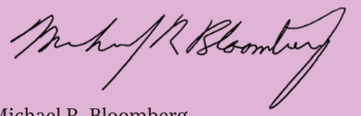
We are in a time of dramatic change – from technological innovations that are reshaping how we live and work, to the accelerating effects of the climate crisis and the lingering economic effects of the pandemic, to movements around the globe that are working to address injustice and inequality and build a more equitable future.

The Serpentine is committed to confronting all of these issues head on by providing a platform for the exchange of ideas – and to highlighting great artists, both established and emerging, who challenge assumptions and invite us to look at the world in new ways.

As you will see in the pages of this Annual Report, last year, we worked to fulfil this commitment through innovative exhibitions in our galleries and gardens, and through our expanding digital offerings, which allow more people to experience great works of art and learn more about the stories behind them – as well as through the annual Pavilion, which once again brought audiences together in a beautiful collective space for connection and contemplation.

On behalf of the Serpentine team, I want to thank all of the generous supporters who make this work possible; as well as our Board of Trustees, CEO Bettina Korek and Artistic Director Hans Ulrich Obrist; and all of the extraordinary artists, advisors and collaborators whose work the Serpentine celebrates.

Sincerely,



Michael R. Bloomberg

LETTER FROM THE CHIEF EXECUTIVE, BETTINA KOREK

Dear Friends,

Serpentine is driven by a passion for building new connections between artists and society. As we grow and evolve as an institution of the future, we continue in our mission to introduce artists to audiences both in the UK and across the world for the first time. We strive to platform the creative ideas that reach beyond the gallery walls and conventional art world. We are international by nature, forging curated experiences around the world, balanced with deepening our relationships with our local communities.

Our programme this year truly reflected these goals with four major exhibitions launched across the year that attracted extensive media coverage across print, online and broadcast media globally. In spring, we launched Radio Ballads 2022, Serpentine's ground-breaking project that embeds artists in social care and community settings across London and featured commissions from Sonia Boyce, Helen Cammock, Rory Pilgrim and Ilona Sagar.

Described by the press as 'the most radical intervention in the Serpentine's polite buildings seen in years', Dominique Gonzalez-Foerster's *Alienarium 5* was one of our most successful exhibitions of 2022 and conceived specially for Serpentine. It imagined a utopia of possible encounters with extraterrestrials through speculative, performative, and visual fiction.

States of Oneness by pioneering Sudanese artist Kamala Ibrahim Ishag opened in October, celebrating the breadth and importance of her work spanning the 1960s to present day. Also in October, we opened *Infinite Folds* during Frieze Week. The first UK solo exhibition of American-born Barbara Chase-Riboud - a visual artist, sculptor, novelist and poet - it featured over 30 works from a career spanning over seven decades. Barbara's innovation in sculptural technique and materiality was truly remarkable to behold.

During 2023, we were honoured to host the Bloomberg Philanthropies supported Earthshot Prize and winners at an event at Serpentine. We find a kindred spirit in the Earthshot Prize's belief in the power of human ingenuity to prove that the seemingly impossible is possible. Serpentine was the first contemporary art institution in the world to establish a permanent department dedicated to ecology. The programme emerged out of Serpentine's long-standing engagement with the topics of extinction and the disappearance of species, knowledge and customs, which began in 2014. More recently, we established *Back to Earth*, a multi-year project for which we have invited more than sixty leading artists, architects, poets, filmmakers, scientists, thinkers and designers to respond to the environmental crisis.

The programme for 2022 featured an exhibition across the institution and grounds, underpinned by an extensive live programme and activations that evoked responses and perspectives to the climate emergency across the globe. Alexandra Daisy Ginsberg's *Pollinator Pathmaker* at North Flower Walk in Kensington Gardens and online at www.pollinator.art will continue for the next two years. This uses a data-led algorithmic method of planting to focus on the needs of pollinators in the UK. Along with external partners, a methodology for recording and monitoring pollinator patterns is being developed.

The Serpentine Pavilion is one of the most anticipated architecture commissions in the world. This pioneering and prestigious commission, which began in 2000 with Dame Zaha Hadid, has presented the first completed UK structures by some of the biggest names and emerging talents in international architecture. In 2022, Theaster Gates' *Black Chapel* inspired humility, togetherness, and meditation, a site not only for communal gathering and live performance, but also personal reflection and contemplation. Black Chapel became a stage for Serpentine's summer programme of live activations, Park Nights, featuring art, music, literature and dance, reimagining what it means to come together, witness and share through live performance.

We are proud of the partnerships and collaborations we have developed with organisations that share an urgent vision for how to support creative progress. On behalf of our Chairman Michael Bloomberg, our Trustees and Artistic Director Hans Ulrich Obrist, I want to thank our faithful donors, corporate partners, trusts and foundations who continue to support us, and our incredible Serpentine team for their achievements this year.

We look forward to welcoming our visitors to Serpentine in 2023 and beyond.

Sincerely,

Bettina Korek

Bettina Korek

Photograph by Harry Richards.

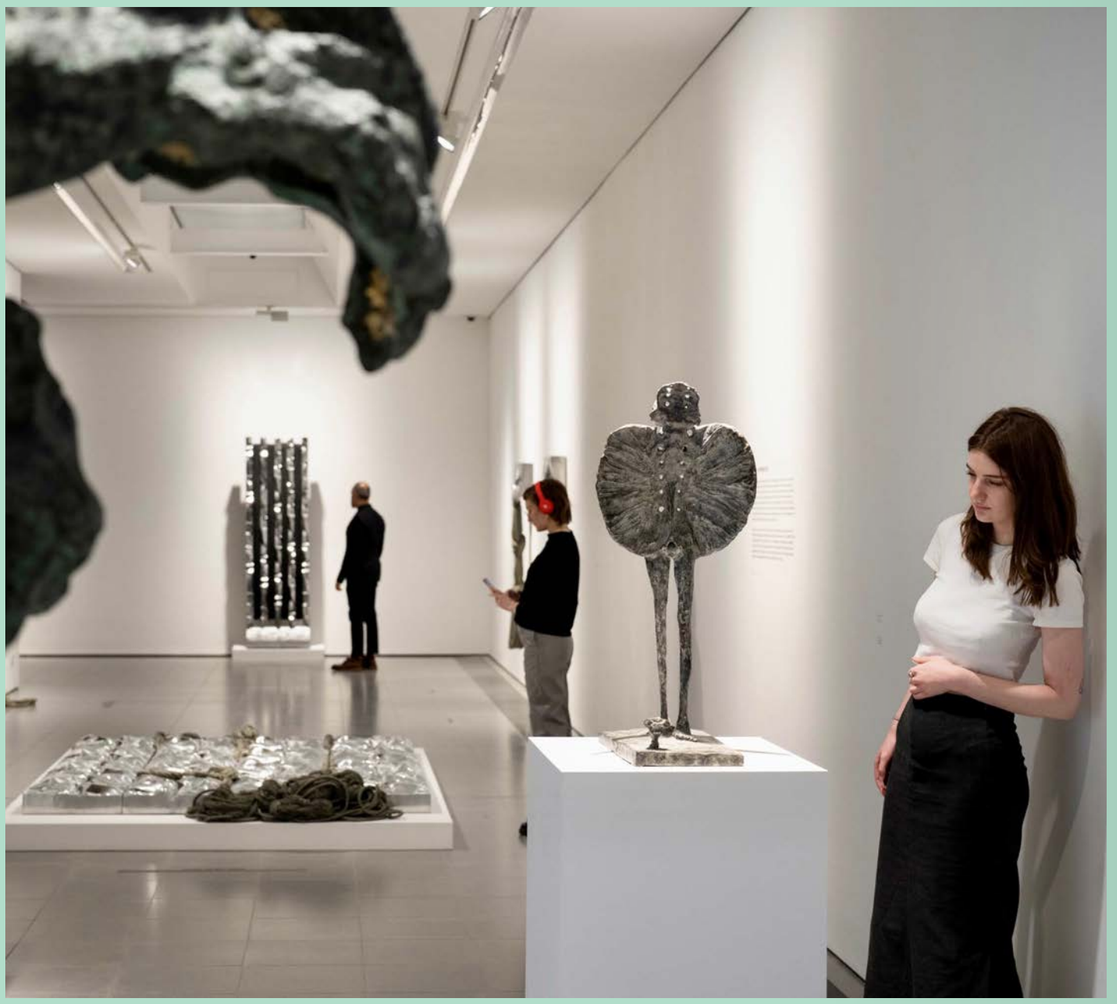
Photograph by Andy Stagg.

TRUSTEES' REPORT 2022/23

The Trustees, who are also Directors of the Serpentine Trust for the purposes of the Companies Act 2006, have pleasure in submitting their annual report and the audited financial statements for the year ended 31 March 2023.

Barbara Chase-Riboud: *Infinite Folds*, installation views, Serpentine North. Photograph by Harry Richards.

ART & IDEAS FOR A CHANGING WORLD



Our Vision

Building new connections between artists and society.

Our Mission

Art and ideas for a changing world.

Serpentine commits to:

- Supporting artists to explore new possibilities through exhibitions, architecture, commissions, research and learning initiatives.
- Championing artists working across ecology, technology and community.
- Including and empowering diverse audiences and our collaborators.

Organisation Objectives

Our aims for the four years from 2018-2022 are to:

1. Champion an integrated, interdisciplinary and diverse world-class programme.
2. Lead artistic digital transformation.
3. Lead a pioneering education programme and redefine the role of arts in society.
4. Welcome a broad and diverse public.
5. Develop a diverse, high-performing and engaged team; and
6. Improve organisational resilience and sustainability.

Our Aims & Objectives

- Exhibit and commission pioneering work from emerging and celebrated visual arts practitioners from a truly diverse range of backgrounds.
- Promote free art and free thinking, remaining open, accessible, and inclusive to all.
- Challenge expectations of how art can be encountered and by whom.
- Bring artists and audiences together in real time, in our galleries, gardens and across our global digital networks.
- Help artists and their work play a crucial role in society, education, and an open democracy.
- Stay relevant, flexible and responsive to the wider cultural and social context.
- Develop, connect and champion diverse talent and innovation both inside and outside our organisation.
- Convene people and ideas across disciplines and communities, sharing research and distributing knowledge.
- Experiment and evolve beyond our walls, bridging the gap between local and global, established, and emerging, young and old.

Our Story

Serpentine's story is the story of contemporary art in Britain. Since its launch in 1970 within a Central London lakeside former teahouse, Serpentine has grown in scope, scale and ambition to become one of the most innovative, influential and important arts venues in the world. Defined by our commitment to remain open, accessible, and free for all, Serpentine has shaped and defined the last 50 years of art in Europe. Our commitment to offering an exhibition platform to underserved artists from across the globe, as well as intimate engagements with established artists' practices, Serpentine has transformed how the public at large sees, understands and connects with the art, artists and ideas of our time. Today, Serpentine's pioneering programmes of ecology, arts technologies and long-term embedded civic engagement redefine what an arts institution can be and should do in the 21st century.

STRATEGIC REPORT 2022/23

Atta Kwami, Dzidzɔkple amenuveve (Joy and Grace), 2021-22. Installation View: Maria Lassnig Prize Mural, Serpentine North Garden. Courtesy of the Estate of Atta Kwami. Photograph by Hugo Glendinning.

Barbara Chase-Riboud: *Infinite Folds*, installation views, Serpentine North. Photograph by Jo Underhill.

SUMMARY OF OUR ACTIVITIES, ACHIEVEMENTS AND PERFORMANCE

World class programming, live events and new partnerships included five major exhibitions, three public art commissions, and our annual Pavilion commission. Over 20 live events were held onsite and offsite in the community. We expanded our partnerships to connect artists and society in new ways including with local councils and digital partners. Our partnership with Acute Art and Fortnite for example meant that millions of players could access our NEW FICTION, KAWS exhibition globally. Our pioneering education programme created unique resources based on grounded research and consultation with young people to further art and ideas for a changing world in a new generation.

Meaningful initiatives, research and publications were developed in key areas: Civic, Art Technologies and General Ecologies. Civic activity engaged local communities that included performances such as Rafts Live by Rory Pilgrim which received a Turner Prize Nomination. Our Arts Technologies department pioneered R&D platforms, publications, commissioning and a variety of LABs (including Blockchain, Legal and Creative AI). General Ecology encompassed a constellation of convenings, networks, infrastructural and long-term research projects which held ecology and the environment at their core. It asked how environmental subjects and methods could be embedded throughout Serpentine, from the organisation's structure to its programming.

We welcomed a broad and diverse public both onsite and online. Serpentine users across digital and physical platforms totalled 994,815 in 2022-23.

Physical visitors increased by +169% compared to 2021-22 with 40% coming from key target groups (16-24, identify as disabled, global majority). Driven by the Pavilion with 140,740 visitors and on average over 1000 per day. Dominique Gonzalez-Foerster attracted 54,075 visitors and Barbara Chase-Riboud 56,484 visitors.

Our digital audience totalled 715,159 in 2022-23, which represented +8% compared to 2021-22. Driven by Instagram with 378,416 followers, Facebook with 102,212 friends and 43,813 email subscribers. Serpentine now has a global digital reach with 75% of Instagram followers located outside the UK.

NEW PARTNERSHIPS

Partnerships with other organisations play an important role in bringing about new exhibitions and collaborations that expand the reach of contemporary art to new audiences globally as well as supporting artists. A new series of programming partnerships brought artists together with the latest technology which launched with BTS in 2020. This included a major multi-year collaboration with the energy efficient blockchain Tezos who supported our efforts in experimenting with new technologies both inside and beyond the gallery walls.

In 2022, *NEW FICTION, KAWS* was presented with Acute Art and Fortnite. A virtual recreation of the show at Serpentine North launched simultaneously in Fortnite, allowing millions of players from all over the world to experience the exhibition. All built by the Fortnite Creative community, players were able to explore Serpentine's grounds and experience KAWS' artworks and iconic sculptures in a completely new way.

In October 2022, Serpentine, The London Lions Basketball Club and artist Alvaro Barrington came together in partnership with CONSUL, Tower Hamlets Council and Weavers Adventure Playground in Bethnal Green, London, to create a unique public basketball court for the surrounding community and beyond.

Serpentine continues to engage with existing and new partnerships across its programme. Corporate partners are an integral part of Serpentine's ambitions and provide vital funding towards the gallery's ambitious programme.

KAWS, COMPANION (EXPANDED), 2020, augmented reality sculpture at Serpentine North Gallery. Courtesy of KAWS and Acute Art.

Corinne Bailey Rae. Photograph by Hugo Glendinning.

WORLD CLASS PROGRAMMING

Serpentine presents pioneering exhibitions from a wide range of emerging practitioners to the most internationally recognised artists of our time. Each year, we invite artists from around the world to create an ambitious, innovative and world-class programme. We welcome a broad and diverse audience from local communities and around the world to inspire and challenge them with the urgency of art and architecture today. Our programme is designed to be thought-provoking, exciting and stimulating for our audiences while remaining relevant and responsive to a wider cultural, social and political context. We are committed to broadening our research, deepening our relationships with artists over time and establishing meaningful partnerships with other institutions. Every event we present seeks to respond to the questions: Why here? Why now?

We develop long-term and supportive relationships with the artists we commission, as well as nurturing their conversation with our audiences. Emerging and celebrated artists and architects are given an open landscape for experimentation and creative collaboration. Our curators carry out regular studio visits, offer constructive critique and provide references and introductions for artists at all levels to encourage the creation of new artistic partnerships, networks, commissions and educational opportunities. We embrace the increasingly interdisciplinary approaches of practitioners and create an environment in which the artists we work with can engage with different media, spaces and forms. We work predominantly with living artists, with around one-third of our programme comprising brand new commissions.

We are committed to programming exhibitions that reflect the diversity of contemporary England. We ensure selected artists come from a range of economic and educational backgrounds while supporting new talent, both UK and international, and engaging new audiences. Each exhibition is carefully conceived in relation to both the scale and architecture of the gallery buildings and their unique location in London's Kensington Gardens.

Each year since 2000, landmark buildings are created for the Serpentine lawn by internationally acclaimed architects who have not yet completed a structure in England at the time of invitation. The Serpentine Pavilion creates a context for a live programme of discussions, conversations and gatherings around ideas. It also provides a platform for more experimental, interdisciplinary work, including our annual Park Nights series. Our 2022 Pavilion, *Black Chapel*, designed by Chicago based Theaster Gates and realised with the help of David Adjaye Associates, opened in the summer.

General Ecologies is Serpentine's long-term project. Serpentine is the first institution to embed ecological research and principles with the associated post of Curator of Ecology, researching complexity, more-than-humanism, climate justice and environmental balance. Founded in 2018, General Ecology is a strategic effort to embed environmental subjects and methods throughout Serpentine's outputs, structures and networks. The project concerns itself simultaneously with environmental and organisational ecologies.

Launched in March 2020 and under General Ecologies, *Back to Earth* invites leading artists, musicians, architects, poets, filmmakers, scientists, thinkers and designers to contribute artworks and projects that call to action in response to the climate emergency. A long-term project, Back to Earth is both a programme about change and a catalyst for change, and addresses the key environmental threats facing our world, such as land rights, water and toxicity, fishing, farming and the limits of consumption. The ambition to improve quality, engage with our audiences and establish meaningful collaborations with partner organisations has resulted in our pioneering integrated Exhibitions, Live, General Ecology, Civic and Education programme.

Our Arts Technologies programme proposes critical and interdisciplinary perspectives on advanced technologies through artistic interventions. Challenging and reshaping the role that technologies can play in culture and society is part of Serpentine's commitment to supporting new artistic experiments at what has now become an historical intersection. The programme initiates and supports artists in developing ambitious artworks that deploy advanced technologies as a medium, tool or topic, often operating beyond gallery walls.

Serpentine's Education and Civic Projects programme seeks to redefine the role of the arts in times of transition and social change, addressing issues such as migrant rights, care, schooling and labour with individuals and groups excluded from the decision-making processes that shape the places where they live and work. Grounded in a long-term study of radical pedagogy, the programme includes ongoing commissions and workshop series, alongside toolkits and resources for change. Our projects continue to serve under-represented communities, supporting thousands of educational encounters and producing downloadable resources and podcasts. We are proud of the work our Education and Civic curators have facilitated over the last decade - inviting artists to listen to communities before making work with them. We have sought to answer how an institution can hold a process that explores the relationship between art and pressing social issues.

Karrabing Film Collective, *The Family (A Zombie Movie)*, 2021. Three-screen colour video, sound. 29 minutes. *Back to Earth* exhibition at Serpentine North (22 June – 18 September). Installation view. © readsreads.info

Dominique Gonzalez-Foerster with John Morgan studio, *Alienarium 5 (Neon)*, 2022. Courtesy of the artist and Corvi-Mora, London. Installation view, Alienarium 5. Photograph by Hugo Glendinning.

EXHIBITIONS, PUBLIC ART, LIVE, GENERAL ECOLOGY, ARCHITECTURE

Barbara Chase-Riboud: *Infinite Folds*, installation views, Serpentine North © Barbara Chase-Riboud 2022. Photograph by Jo Underhill.

EXHIBITIONS

RADIO BALLADS

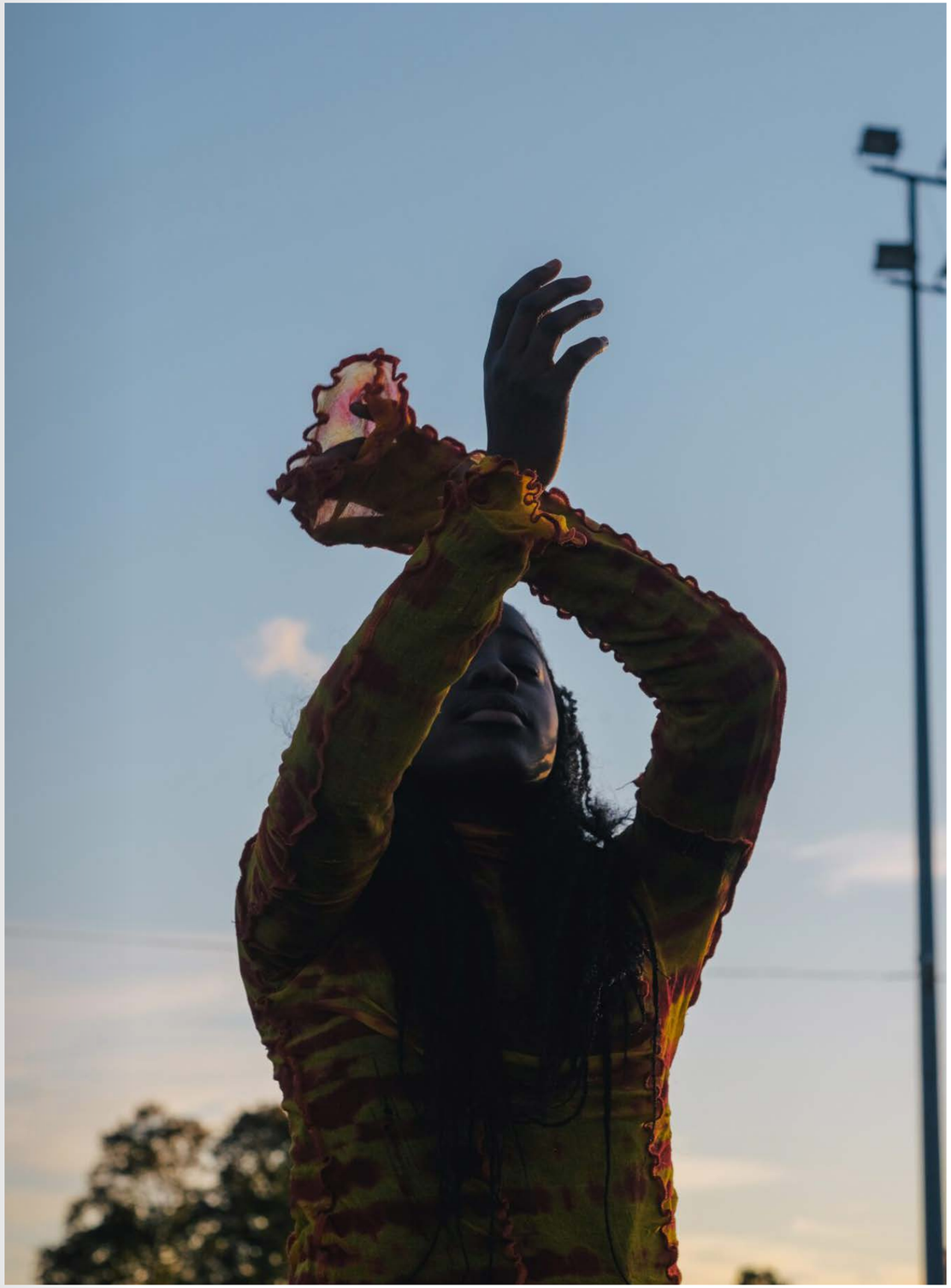
31 March to 29 May 2022, Serpentine
2-17 April 2022, Barking Town Hall

Serpentine and the London Borough of Barking and Dagenham partnered to present Radio Ballads, an exhibition showcasing a ground-breaking project that embedded artists within core social care services and community settings across the borough. Over three years, artists Sonia Boyce, Helen Cammock, Rory Pilgrim and Ilona Sagar were embedded in social care services and community settings in the London Borough of Barking and Dagenham, facilitated through the council's New Town Culture programme. Radio Ballads presented new film commissions alongside paintings, drawings and contextual materials that shared each project's collaborative research process.

"I left [...] feeling moved and uplifted. While Radio Ballads addresses a raft of difficult subjects head on – social care, domestic violence, social isolation, austerity, joblessness, systemic racism, illness and disability – it also affirms the transformative power of art."

*****
Ben Luke, Evening Standard

Rory Pilgrim, *_RAFTS_*, Barking and Dagenham Youth Dance, Production Still, 2021. Photograph by Matthew Ritson.



Radio Ballads commissions:

Sonia Boyce, Yes I Hear You

Underpinned by a series of interviews that traced experiences of domestic abuse and recorded through a partnership with Barking and Dagenham's Domestic Abuse commission, set up in response to the Borough having the highest reported rates of domestic abuse in the UK. The work carefully reflected on complex issues including relationship dynamics, trauma, accountability and systems that perpetrate harm.

Helen Cammock, Bass Notes and Site Lines: The Voice as a Site of Resistance. The Body as a Site of Resistance

This project explored individual and collective power, asking viewers to consider where we sit within the social and political spaces we inhabit. A conversation between social care staff and Pause, an organisation that works holistically with those affected by the social care system and the removal of children, to consider how we use our voice and bodies to find resistance and resilience to navigate our lives.

Rory Pilgrim, RAFTS

**nominated for the 2023 Turner Prize*

Taking inspiration from a raft as a preserver of life whilst also being the most fragile vehicle of survival at sea or upon open water, Pilgrim's commission explored connections between work, mental health, home and care in a time of crises, particularly the climate crisis, and the ongoing recovery required. With the climate crisis threatening increased displacement, homelessness and support structures, the project explored ideas around interdependence with collaborators from Green Shoes Arts, Barking and Dagenham Youth Dance, and Project Wellbeing in Idaho.

Sonia Boyce, *'Yes, I Hear You'*, Production Still, 2021. Photograph by Matthew Ritson.

Ilona Sagar, The Body Blow

This project explored the difficult, and until recently untold, legacy of asbestos that is central to the history of work in the area. Those who suffer from asbestos exposure are often trapped between layers of legal and bureaucratic paperwork. Work Capability Assessments, litigation and statistical scientific measurements have become controls by which the individual can be mediated, chained to notions of usefulness and framed by economic and domestic labour. Working with the London Asbestos Support Awareness Group, campaigners, social workers, end of life carers, lawyers, and those with lived experience of asbestos related health conditions, the work focused on ideas around risk, care, the body and the relationship between them.

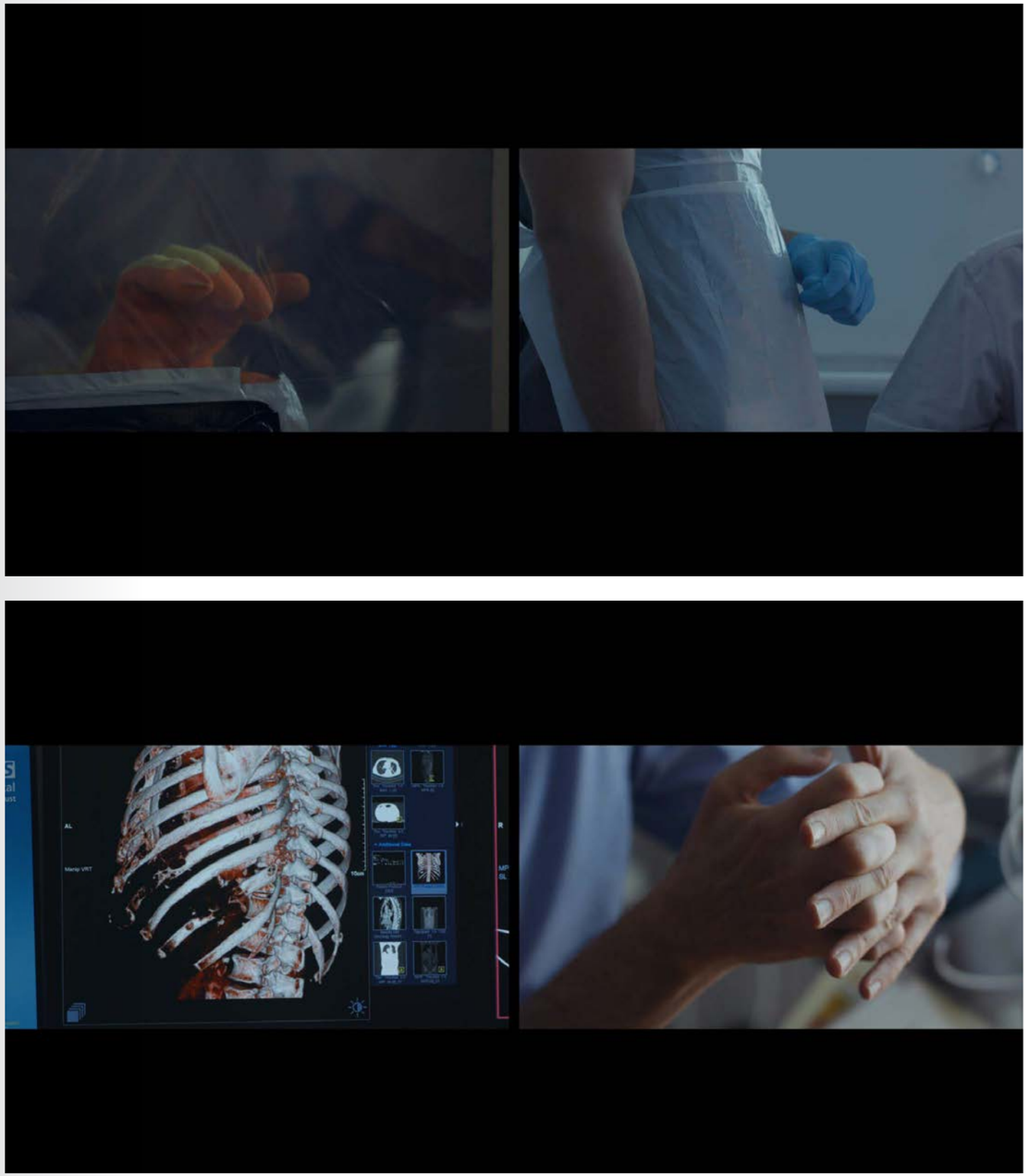
Radio Ballads is part of New Town Culture, a pioneering programme curated by the London Borough of Barking and Dagenham's Culture Service and funded by the Mayor of London to develop artistic and cultural activity as a core part of social care services. The programme explores how artistic and cultural experience can reframe the work of social care and support adults and children using services. By embedding art and culture in the core business of local authority services.

Total engagement:	14,193

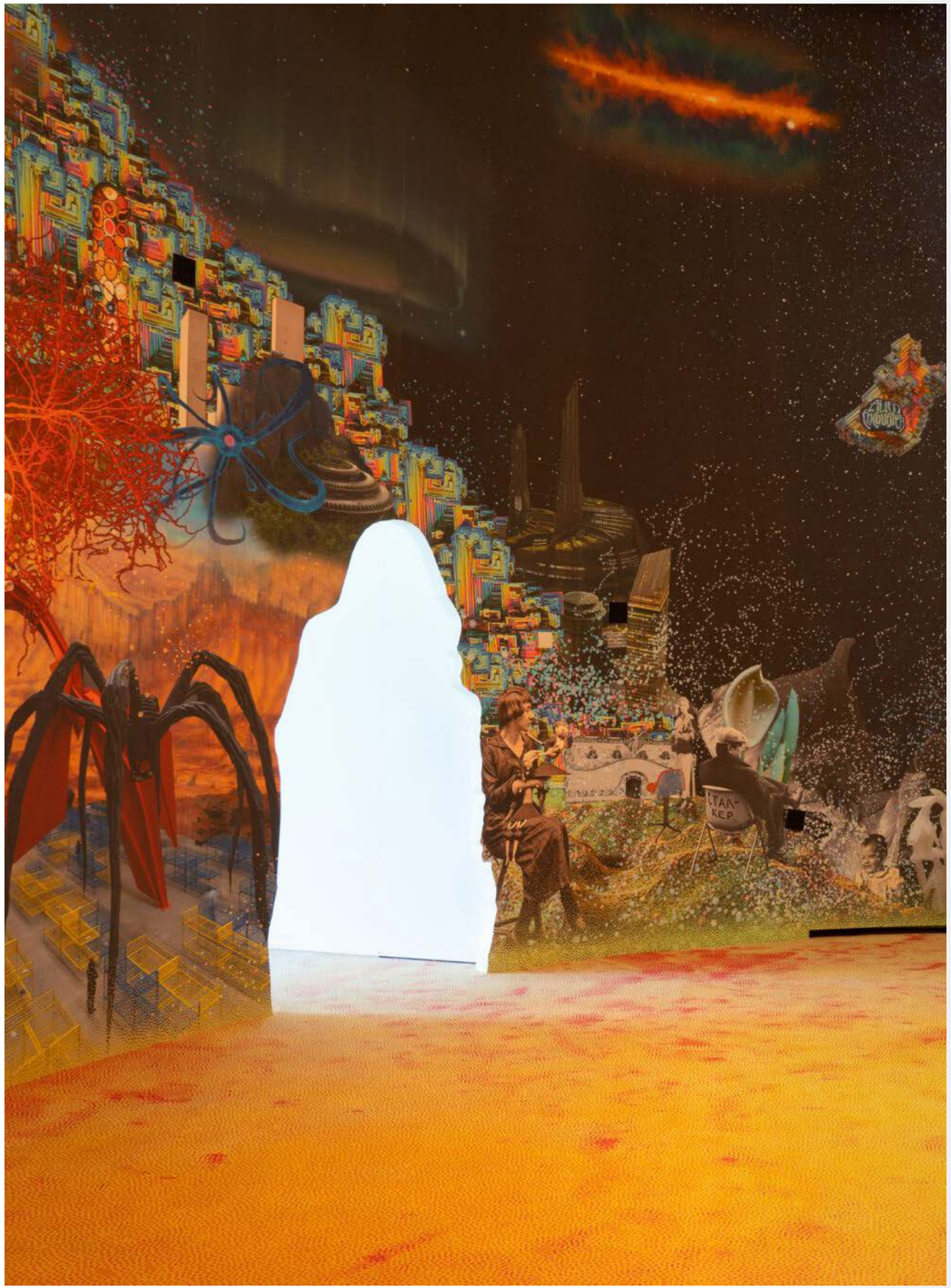
"A decade ago, there was concern in art discourse about socially engaged and relational art practices being used to shore up a failing state. Much has changed since, and what this collaboration between Serpentine and Barking and Dagenham shows is how both social care and art institutions are not only rethinking what and how they provide for multiple stakeholders across all spectrums of society, but also how they can learn from one another."

Maria Walsh, Art Monthly

Ilona Sagar, *The Body Blow*, Film Still, 2022.



Dominique Gonzalez-Foerster, Martial Galfione and Mike Gaughan, *Metapanorama*, 2022. Installation view, *Alienarium 5* (Serpentine South, 14 April - 4 September 2022). Photograph by Hugo Glendinning.



EXHIBITION

DOMINIQUE GONZALEZ-FOERSTER: ALIENARIUM

14 April 2022 to 4 September 2022

What if aliens were to fall in love with us? What would it change, why and how?

Serpentine presented Alienarium 5, a major exhibition by leading artist Dominique Gonzalez-Foerster. This was the artist's first major institutional solo show in the UK since TH.2058 at Tate Modern's Turbine Hall in 2008.

"The most radical intervention in the Serpentine's polite buildings seen in years."

Evening Standard

In Alienarium 5, Gonzalez-Foerster imagined possible encounters with extra-terrestrials through speculative, performative and visual fiction. Conceived specifically for Serpentine, the exhibition featured almost entirely new work situated both inside and outside the gallery. Approaching from the park, visitors first encountered a statue in remembrance of the coming alien developed with writer and philosopher Paul B. Preciado, as well as elements of a soundscape made with musician Perez, a long-time collaborator and co-conspirator for Exotourisme, an exhibition presented at the Centre Pompidou in 2002 and a musical project begun in 2018 and an exhibition. Inside the gallery, Alienarium 5 continued as a 360-degree panorama, an olfactive extra-terrestrial collaboration with Barnabé Fillion (Arpa Studios), an otherworldly holorama expanding the artist's ongoing series of 'apparitions', and a new VR piece that, following on from her critically acclaimed Endodrome presented at the 2019 Venice Biennale, marked the artist's second VR work produced by VIVE Arts, and developed by Lucid Realities.

Engagement: 54,075

"It's great; an intense trip into Gonzalez-Foerster's passion for [science fiction]... Gonzalez-Foerster's vision of possible alien encounters is very original series Star Trek; it's utopian, hopeful, and positive. She's created an environment for welcoming aliens, a space to show them that – despite all the overwhelming evidence to the contrary – humanity is good. We create art and literature, we're peaceful, loving and kind, and we'll be ready to accept them with open arms."

Time Out

"This new London art exhibition links us back to our childhoods and ignites our senses... reminding us that a common future, not isolation, is achievable through love and togetherness."

Wallpaper*

Dominique Gonzalez-Foerster and Paul B. *Preciado, In remembrance of the coming alien (Alienor)*, 2022. Installation view, *Alienarium 5* (Serpentine South, 14 April - 4 September 2022). Photograph by Hugo Glendinning.

BACK TO EARTH 2022

22 June 2022 to 18 September 2022

Back to Earth is Serpentine's long-term, interdisciplinary, artistic programme responding to the urgent climate crisis. The 2022 programme featured a multi-site exhibition featuring Dineo Seshee Bopape, Brian Eno, Cooking Sections, Alexandra Daisy Ginsberg and Formafantasma among many others. Back to Earth also featured an extensive live programme with activations during the exhibition and planned for the following two years. Evoking responses to the climate emergency and spotlighting a multitude of durational perspectives from across the globe, Back to Earth reflects how we can learn from diverse experiences to create change.

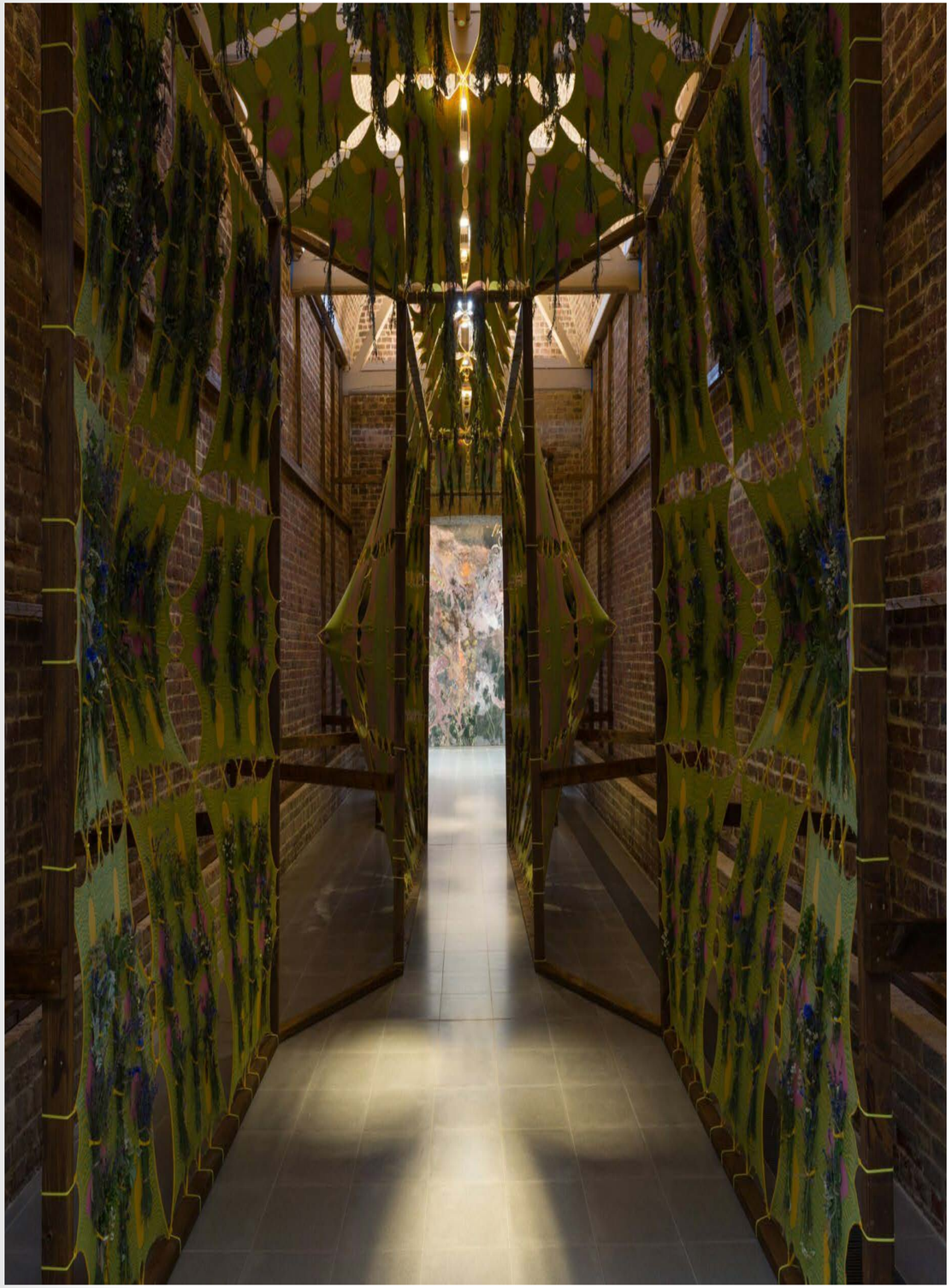
Exhibited artists included: Agnes Denes, Alexandra Daisy Ginsburg, Brian Eno, Carolina Caycedo, Cooking Sections, Dineo Seshee Bopape with Katy'tana Catitu Tayassu, Formafantasma, Giles Round, Karrabing Film Collective, Sissel Tolaas, Superflex and Studio Ghazaal Vojdani, Tabita Rezaire/AMAKAKABA and Yussef Agbo-Ola/Olaniya Studio. The exhibition also featured newly commissioned posters by 36 artists.

Brian Eno created a new sound and light installation emerging from his research into generative compositions and Agnes Denes presented her flag, *The Future is Fragile, Handle with Care*.

"A show of nature's healing power... the climate crisis is inspiring — and requiring — new perspectives in thinking for the London gallery."

The New York Times

Tabita Rezaire/AMAKABA and Yussef Agbo-Ola/OLANIYI STUDIO, IKUM: *Drying Temple*, 2022. Dyed cotton tensiles, reclaimed pine frame, medicinal plants, recycled cellulose cable ties. *Back to Earth* exhibition at Serpentine North (22 June – 18 September). Installation view. © readsreads.info.



Artist Tabita Rezaire/AMAKAKABA and architect Yussef Agbo-Ola/Olaniyi Studio presented an installation exploring our relationship to medicinal plants. They designed a temple as a multi-sensory space for audiences to remind themselves of the healing powers of plants. The temple was constructed using materials recycled from Serpentine's previous exhibitions and adorned with specially woven panels that will be reassembled into a building in Amakaba, Rezaire's centre for agroecology in French Guiana. This installation was presented in collaboration with Palais de Tokyo, Paris.

A new wallpaper by artist Carolina Caycedo enveloped the exhibition space, collaging satellite images of waterways shaped by human intervention across the Americas.

Further highlights included a series of earth and clay forms by Dineo Seshee Bopape. The artist's movements and breath were translated into sound pieces by animist and shaman Katy'taya Catitu Tayassu in a collaboration that explored methods of reengaging with our bodies, lands and ancestors.

Research-based design studio *Formafantasma* presented a manifesto for exhibition-making that minimised carbon emissions, alongside many other artist designed posters. Artist Giles Round's intervention featured mirrored surfaces and forms based on the satellites that survey environmental changes to maximise natural daylight and reduce the need for artificial lighting.

A new film commission, *The Family* (A Zombie Movie) by Karrabing Film Collective, premiered in the UK to explore the significance of connection to land and in Indigenous communities.

A unique smell score by artist and researcher Sissel Tolaas evolved through the space and over the course of the exhibition, drawing on the emotional power of our sense of smell to address the need for change in response to the climate emergency.

Expanding beyond the exhibition space, the gallery shop was transformed through a collaboration between design and experiential futures company Superflux and designer Ghazaal Vojdani. They presented a shop for the future that aimed to gather knowledge from a group of advisors, offering visitors a selection of books and products that reflected alternative models of consumption in a changed climate.

During the course of Back to Earth, Cooking Sections presented new *CLIMAVORE* elements of the menu on offer at The Magazine in collaboration with Benugo. The new ingredients Cooking Sections embedded in the menu continued to focus on regenerative aquaculture and agriculture.

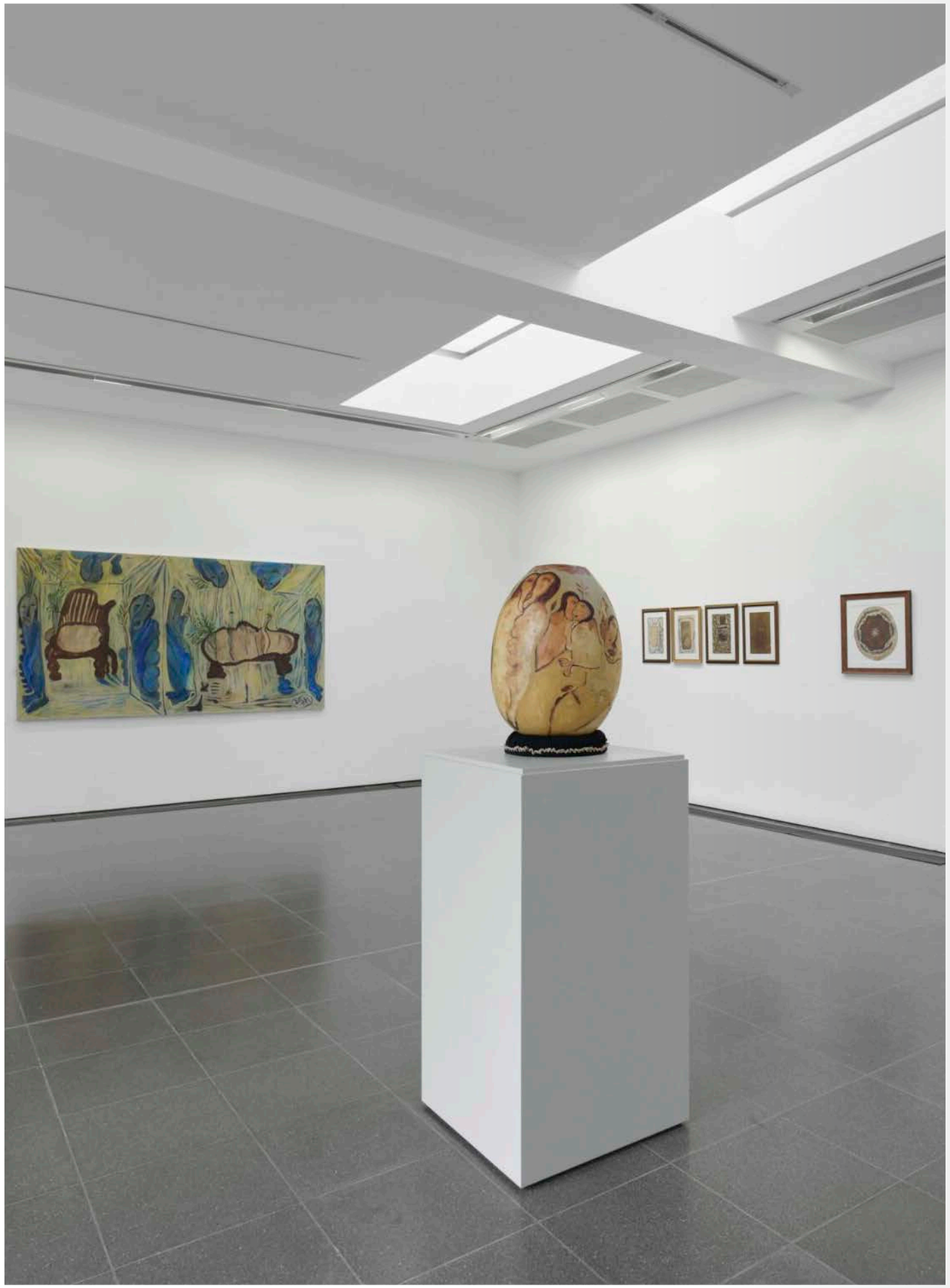
Engagement:	28,763

"In matters of the environment, artists have long been front-and-centre in getting the rest of the sector to take notice and follow in their wake. Artists' actions come in multifarious forms: whether creative or practical, direct or indirect, public or private. But in whatever incarnation, artist-led environmental initiatives are already having a wide impact across the art world and beyond"

The Art Newspaper

Dineo Seshee Bopape and Katy'taya Catitu Tayassu, *motsopa: sonore (Clay and sound)*, 2021-2022. Different types of clay, earth from Kent, sound. *Back to Earth* exhibition at Serpentine North (22 June – 18 September). Installation view. © readsreads.info.

Kamala Ibrahim Ishag, *States of Oneness* © Kamala Ibrahim Ishag 2022. Photograph by George Darrell.



EXHIBITION

KAMALA IBRAHIM ISHAG: STATES OF ONENESS

7 October 2022 to 29 January 2023

In autumn, Serpentine presented a major exhibition of pioneering Sudanese artist Kamala Ibrahim Ishag (b. 1939), States of Oneness, organised with Sharjah Art Foundation in collaboration with The Africa Institute. Ishag has forged a unique and expansive practice which is not defined by a singular style or movement. Her work embraces and expresses different earthly and spiritual landscapes and histories of Sudanese visual culture across many eras. The artist also roots her practice around subjects including women, spiritualism, Zar ceremonies, plants and stories from her mother and grandmothers in relation to how she has experienced them.

The exhibition celebrated the breadth and importance of Ishag's work and offered London audiences insights into her worlds, featuring works spanning from the 1960s to today, including her time in London studying at the Royal College of Art from 1964-66, in addition to new paintings created in her Khartoum studio that previously had never been presented. Alongside large-scale canvases and works on paper, Ishag also paints on different surfaces such as calabashes, screens and leather drums. A selection of the artist's graphic design practice and material from her personal archive offered context to her prolific career and experiences of living and working predominantly in Sudan, as well as a shorter period of self-exile in London and Muscat, in the Sultanate of Oman for part of the 1990s and early 2000s.

Engagement: **30,934**

"Ishag's paintings often go back to the stories that her grandmothers told. Past and present collide, and Ishag's paintings at the Serpentine are filled with such memories and stories, many of which remain unexplained and inaccessible. There is in Ishag's art a mixture of the folkloric and the religious, the Christian and Islamic, the pagan and the secular, all reflecting the convergence of different traditions and beliefs in her native Sudan."

The Guardian

"Yet these paintings by Kamala Ibrahim Ishag, a Sudanese artist, are more than reflections. They are tributes to the lives of women whose inner turmoil and struggles are writ large in Ms Ishag's enthralling work, created mostly in Sudan over the course of seven decades."

The Economist

Kamala Ibrahim Ishag, *States of Oneness* © Kamala Ibrahim Ishag 2022. Photograph by George Darrell.

EXHIBITION

BARBARA CHASE-RIBOUD: INFINITE FOLDS

11 October 2022 to 10 April 2023

Serpentine presented Infinite Folds, an exhibition featuring over 30 works by American-born visual artist, sculptor, novelist and poet Barbara Chase-Riboud. Chase-Riboud's practice centres on a commitment to foregrounding transnational histories and cultures, drawing inspiration from the artist's experience living, working and travelling across the globe, including Western and Eastern Europe, West Asia and North Africa and South-East Asia. Throughout this trajectory, Chase-Riboud's encounters with classical architecture and sculpture, alongside historical artefacts from Western and non-Western traditions, evolved into a recurring fascination with the public monument. This was the artist's first institutional solo presentation in the UK. With a career spanning over seven decades, Chase-Riboud's innovation in sculptural technique and materiality is characterised by the interplay between folds of cast bronze and aluminium and coils of wool and silk which are knotted, braided, looped and woven.

Barbara Chase-Riboud: *Infinite Folds*, installation views, Serpentine North © Barbara Chase-Riboud 2022. Photograph by © Jo Underhill

The exhibition featured a focused selection of large-scale sculptures alongside works on paper from the 1960s to the present day. The earliest piece in the show, *Walking Angel* (1962), depicted a hybrid being replete with wings that resembled leaves or an oyster shell. This work was emblematic of the artist's experimental approach to casting techniques, which in the early years of her practice involved casting figurative sculptures in bronze from an assemblage of found animal bones and vegetable matter. Walking Angel also drew on the artist's interest in ancient myths and surrealist influences that would occupy her later pieces which progressively moved towards abstraction. Also on display were Chase-Riboud's early pieces *Sejanus* (1966) and *Meta Mondrian* (1967), a scale-model of the artist's first public sculpture commission *Wheaton Plaza Fountain* (1960, now destroyed) constructed from polished aluminium and cascading silk that emulates water.

Chase-Riboud's most celebrated sculptures from her series *The Malcolm X Steles*, dedicated to the legacy of the African American Muslim minister and human rights activist who was assassinated in 1965, took centre stage in the exhibition. Infinite Folds offered visitors the opportunity to not only experience the ways in which Chase-Riboud grappled with the materiality of the 20 'Malcolms' cast over the course of forty-eight years, but how her continued return to Malcolm X as a subject indicated his profound importance and legacy. Further highlights from this period included the three-metre-tall sculpture *Confessions for Myself* (1972). Comparable to The Malcolm X Steles, the dark spectral form constructed from strips and ribbons of black patina'd bronze and braided wool suggests a self-portrait and seemingly marks a return to figuration.

Works on view in the exhibition exemplified Chase-Riboud's mastery at assembling disparate materials and sculptural techniques to honour historical and cultural figures. These included a selection of sculptures dedicated to the queen of the Ptolemaic Kingdom of Egypt Cleopatra that the artist began in the 1980s following her experience of discovering a Han Dynasty burial in China that contained the emperor's body encased in a traditional ceremonial suit constructed from pieces of jade. The series of five works, collectively titled *Cleopatra*, employed similar techniques in which bronze tiles were intricately sewn together with red thread. The resulting five large-scale works, two of which were on display at Serpentine, alluded to the memory of the Egyptian Queen and the ways in which the 'concept of women ruling the earth and shaping society in immutable ways continues to be a revolutionary idea'.

"Ahead of its time"

The Guardian

"An incredible and monumental exhibition"

CNN

"A major exhibition"

BBC

Engagement:	56,484

Barbara Chase-Riboud: *Infinite Folds*, installation views, Serpentine North © Barbara Chase-Riboud 2022. Photograph by © Jo Underhill

Kensington Gardens, photograph by Talie Rose Eigeland.

SERPENTINE PODCAST

Serpentine Podcast is a hybrid publishing and commissioning platform for audio. Over its evolution, it has supported a nomadic live broadcast radio station and acted as a living archive of our programme. As an editorial platform, the Podcast now responds to a wider cultural and socio-political context while expanding upon the research and knowledge generated by Serpentine's programme. Launched during the Transformation Marathon in 2015, the platform has become a permanent fixture of Serpentine's programme and brings together over ten years of audio experiments and commissions from our archives. It is both a publishing and commissioning platform, and has consistently been produced by the highly-acclaimed audio production company Reduced Listening.

Serpentine Podcast explores new ideas and urgent questions for our present moment and shared future. Weaving together interviews, sound art, archival materials, discussion, music, and field recordings, each episode is an adventurous yet considered listening experience, available on all podcast streaming platforms. Distributed in this manner, the Podcast forms an important part of our digital offering to audiences in any location, who are invited to experience audio as a space for art.

Relaunch in 2022-2023

This year marked a relaunch of the Podcast, starting with the *REWORLDING* series, which is now curated by Serpentine's new Editorial team.

Each series builds upon the concerns and learnings of the previous one. Our host, the artist and broadcaster Gaylene Gould, is the warm and familiar voice who guides each of these journeys, and her personal quests and questions form bridges across the series. Podcast programming now places audience needs and accessibility at the forefront, aiming to connect leading thought from the arts to the tangible issues that shape listeners' lives.

As an editorial platform, the Podcast can respond to a wider cultural and socio-political context while sharing and building upon knowledge generated by Serpentine's programme. Every episode brings a member of our Programmes team into dialogue with Gaylene, helping to communicate our work to the wider world through a natural, conversational format.

REWORLDING

PODCAST SERIES:

REWORLDING

REWORLDING invites us to imagine the world we need, and which practices we can use to shape more generative realities, from remembering to regenerating to reconnecting. Weaving together interviews, discussion, sound worlds, audio works, and drawing from Serpentine's rich archive, each episode of REWORLDING presents an artistic and emotive experience that brings together interdisciplinary perspectives. It aims to give listeners tools and practices they can use in their own lives.

Serpentine Podcast explores new ideas and urgent questions for our present moment and shared future. Weaving together interviews, sound art, archival materials, discussion, music, and field recordings, each episode is an adventurous yet considered listening experience, available on all podcast streaming platforms. Distributed in this manner, the Podcast forms an important part of our digital offering to audiences in any location, who are invited to experience audio as a space for art.

Hosted by Gaylene Gould – an experienced broadcaster – the series features international artists, thinkers, writers, designers, and other practitioners who are dreaming of shifts in our reality. Contributors have included Etel Adnan, Barbara Chase-Riboud, Es Devlin, Gabriel Massan, Daisy Ginsberg, Hans Ulrich Obrist, and many more. REWORLDING combines large-scale questions and leading ideas with simple, tangible tools that listeners can use on any scale, from reconnecting with childhood games to keeping the memory of a person alive.

A new season of the Serpentine Podcast will be released in August 2023 and explore the complexities of closeness. *Intimacies* will ask how we can expand and evolve our connection with ourselves, others, and the world around us. The series will gather perspectives from artists, designers, writers, thinkers, and others on how we can rekindle trust, and open ourselves up to new possibilities for connection. Delving into the feelings and experiences which we don't always voice, this series will interrogate intimacy in unexpected ways – from our relationships with family and our interactions with strangers, to the things we fear most and our deepest desires, to our surroundings and our innermost selves. Each episode will combine interviews, original audio works, conversations, pieces from the Serpentine archive, and tenderly crafted sound worlds to explore what is happening within and between us.

The series will feature: Adrian Piper, Tomás Saraceno, Olivia Laing, Lina Ghotmeh, Hans Ulrich Obrist, Tiona Nekkia McClodden, Brontez Purnell, Hetain Patel, and archival materials by P. Staff, Agnès Varda, Helen Cammock, Cecilia Vicuña, and others.

Engagement: REWORLDING reached close to 25k people in 89 countries

"Lots of new art podcasts have been popping up of late. London's Serpentine launched a new podcast series last month called REWORLDING, with broadcaster Gaylene Gould exploring "how artists can help reimagine existing worlds and create new ones", a statement says. Contributors include artists Es Devlin, Dominique Gonzalez-Foerster and Alvaro Barrington—and, obviously the Serpentine's ubiquitous curator, Hans Ulrich Obrist."

The Art Newspaper

Brian Eno at the 2021 Serpentine Pavilion for *Back to Earth Day*, 2021. Image credit: Talie Rose Eigeland.

SOUND GALLERY

6 May 2022 – 22 July 2022

Sound Gallery experimented with the Podcast as a site for artworks – a gallery formed in the dimension of sound, which anyone could enter freely from anywhere. Each episode in the four-part series was an original audio work by the artists Brian Eno, Torkwase Dyson, Jay Bernard, and Ain Bailey, which had been commissioned collaboratively by members of Serpentine's Programmes team. These works all responded to the Serpentine Pavilion 2021, but also linked to other elements of Serpentine's programme, including the ongoing Back to Earth project within our Ecology initiative, and both Civic and Education strands of our Public Practice initiative.

Rooted in thinking about gardens and the landscape around Serpentine, Brian Eno's work layered ambient sound. Torkwase Dyson's commission combined song and speech to meditate on breath in political and environmental contexts. Jay Bernard brought eight young people into conversation on class, economics and inequality, while Ain Bailey wove intimate conversations and field recordings into a reflection on Brixton's sites of care and resistance.

Engagement:	By the end of March 2023, the series had 18,273 plays

PUBLIC ART AT SERPENTINE

Public art at Serpentine offers an opportunity for visitors to the park and our onsite programmes, to encounter art outside of the gallery walls. It focuses on Serpentine's immediate environment as a space for artists to engage with the natural landscape of Kensington Gardens. Public art and the activation of outdoor spaces and the lawn surrounding the gallery has been part of Serpentine's activity since it was founded in 1970 – with exhibitions such as Inside Out (1996-7) comprising artist commissions, a collection of Eduardo Paolozzi's sculptures (1987) and the permanent Ian Hamilton Finlay installation of the stone circle and benches (1998). In recent years, the public art programme has emerged as a central strand of Serpentine's work with artists who are constantly expanding the possibilities of what public art could be today.

The Sculpture Commission located on the plinth adjacent to Serpentine South Gallery features regular artworks. This alternates between commissioning an emerging artist to produce their first public art work, and presenting a sculpture by an established artist. Occasionally artists exhibiting in the galleries expand their presentations outside and the outdoor exhibition programme invites a world-renowned artist to create an exhibition of new and/or existing sculptures across different locations in Kensington Gardens.

Pollinator Pathmaker planting for Serpentine edition. North Flower Walk, Kensington Gardens. May, 2022. © 2022. Photograph by readsreads.info.

PUBLIC ART AT SERPENTINE

DOMINIQUE GONZALEZ-FOERSTER

In 2022 as part of her exhibition at Serpentine South Gallery, Dominique Gonzaelez-Foerster presented *In remembrance of the coming alien* (*Alienor*), 2022, welcoming visitors to the reconfigured entrance to the exhibition.

ALEXANDRA DAISY GINSBERG: POLLINATOR PATHMAKER

Part of Back to Earth
Kensington Gardens
From April 2022

Spring 2022 also saw the first planting of Alexandra Daisy Ginsberg's *Pollinator Pathmaker*, a garden designed by an algorithm for insect pollinators rather than humans. Part of the on-going Back to Earth exhibition and project, it also existed as a website through which anyone could ask the same algorithm to create their own garden design. Situated at the North Flower Walk in Kensington Gardens, this unique garden will grow and develop over two years. It also marks the first long-term project collaboration with The Royal Parks.

"Pollinator Pathmaker is conceived as a call to action to encourage us to consider the wellbeing of other species. In recent decades, technology has often exacerbated our separation from nature, but now it is increasingly awakening us to its plight."

The Financial Times

Engagement: 10,004

ATTA KWAMI: MARIA LASSNIG PRIZE MURAL

Serpentine North Garden
6 September 2022 to April 2024

In partnership with the Maria Lassnig Foundation, Serpentine presented a public art mural by the late painter, printmaker, independent art historian, and curator Atta Kwami (1956–2021). With a career spanning 40 years, Kwami's practice brought together painting, architecture, sculpture, and education. Born in Accra, Ghana he trained and taught for 20 years at the Kwame Nkrumah University of Science and Technology, Kumasi, Ghana. Kwami lived primarily in Kumasi and later in Loughborough, UK, keeping a studio in both cities and drawing inspiration for his paintings from both global and local art histories and traditions. His compositions of geometric strips, stripes and grids particularly connect to Northern Ghanaian wall and house painting, street vendor kiosks, commercial sign painting, woven textiles, Ghanaian music, and jazz.

"Terribly courageous – Atta Kwami's glorious posthumous mural unveiled at the Serpentine."

The Guardian

Engagement: 3807

(attendance recorded until the 9th of April 2023)

Photograph by Harry Richards.

© Weavers Outdoor Basketball Court in partnership with The London Lions, concept and production by CONSUL, curation by Serpentine, artwork by Alvaro Barrington.

PUBLIC ART AT SERPENTINE

ALVARO BARRINGTON

28 October 2022

Serpentine, The London Lions Basketball Club and artist Alvaro Barrington came together in partnership with CONSUL, Tower Hamlets Council and Weavers Adventure Playground in Bethnal Green to create a unique basketball court for the surrounding community and beyond.

According to research from The Trust for London, Tower Hamlets is London's worst-hit borough in terms of child poverty. The court aims to provide a vibrant and free space for children to play whilst bringing people together from all walks of life for a celebration of sport, art and community. Local charity Weavers Adventure Playground was also chosen as the perfect location and partner to help maximise the positive impact of the court, attracting between 70-150 children that come to enjoy their facilities every day. Realising the power that sport has as a catalyst for positive change, this landmark renovation marks the start of an ongoing initiative from the London club to renovate other community courts across the city.

It opened to the public in October with a grand community event with representatives from the Mayor's office, Tower Hamlet's council, players from the Lions, Alvaro Barrington, members of the community and children from the Weavers Adventure Playground.

BARBARA STAUFFACHER SOLOMON UNVEILED ST. MORITZ ARTWORK: WELCOME

December 2022 to April 2023

In December 2022, the municipality of St. Moritz and Serpentine unveiled a new large-scale graphic installation by American artist Barbara "Bobbie" Stauffacher Solomon (b. 1928, USA) on the shores of Lake St. Moritz. The project had been realised by St. Moritz Tourism, Serpentine and Lady Elena Foster, in collaboration with and with support from von Bartha gallery and with the support of the Thomas and Doris Ammann Foundation. Entitled Welcome, the installation marked one of the first public artworks to be displayed in St. Moritz.

Standing at almost four metres high and 29 metres wide, *Welcome* was located at the entry point to the alpine town, close to the train station and the lake, acting as a symbol for the town's hospitality and forward-thinking attitude. Incorporating Solomon's self-created alphabet and typeface – the 'BSS alphabet', which the artist has designed and developed over the years, the installation has been crafted in a way that encourages the viewer to engage with each individual letter. This 'supergraphic' is neither lettering nor architecture but a hybrid form that has an astonishing spatial effect. The original idea for the piece came from a project with the artist initiated by Benedikt Wechsler, at the time Consul General of Switzerland in San Francisco, and it has since found its ideal location in the town of St. Moritz.

"The Welcome project, as super-sized as her others, wants to be visible – to make people see, and question the meaning of words as both art and design can do – but it still doesn't want to dominate the landscape."

Design Week

"Realised by St Moritz's tourism board in collaboration with the Serpentine Galleries, publisher Elena Foster and Von Bartha gallery, Welcome is the first public artwork to be displayed in the Alpine resort – a small surprise given its art-centric character."

Wallpaper*

TOURING SHOWS

HERVÉ TÉLÉMAQUE: A HOPSCOTCH OF THE MIND

Aspen Art Museum, Colorado

4 November 2022 - 26 March 2023

This exhibition was first presented at Serpentine, London from 7 October 2021 - 30 January 2022. The Aspen Art Museum presentation was the first solo exhibition of Télémaque's work in a US museum.

JAMES BARNOR: ACCRA/LONDON - A RETROSPECTIVE

Museo d'arte della Svizzera italiana, Lugano (MASI Lugano)

13 March - 19 June 2022

This exhibition was first presented at Serpentine, London from 19 May - 24 October 2021. The Lugano presentation was the first presentation of Barnor's work in Switzerland. The final venue in the exhibition's tour is Detroit Institute of Arts (28 May - 1 October 2023).

Engagement:	7,047

James Barnor: *Accra/London - A Retrospective* (Installation view, 19 May - 24 October 2021, Serpentine) Photograph by Harry Richards.

Serpentine Pavilion 2022 designed by Theaster Gates © Theaster Gates Studio. Photograph by Iwan Baan.

ARCHITECTURE

Since its launch in 2000, the annual Serpentine Pavilion has become one of the most anticipated events in the global cultural calendar, and a leading visitor attraction during London's summer season of culture. Each year, an internationally known architect is invited to design and create their first built structure in England. Open annually from June to October, the Serpentine Pavilion commission has become an international site for architectural experimentation, and presents projects by some of the world's most important architects.

SERPENTINE PAVILION 2022

BLACK CHAPEL BY THEASTER GATES

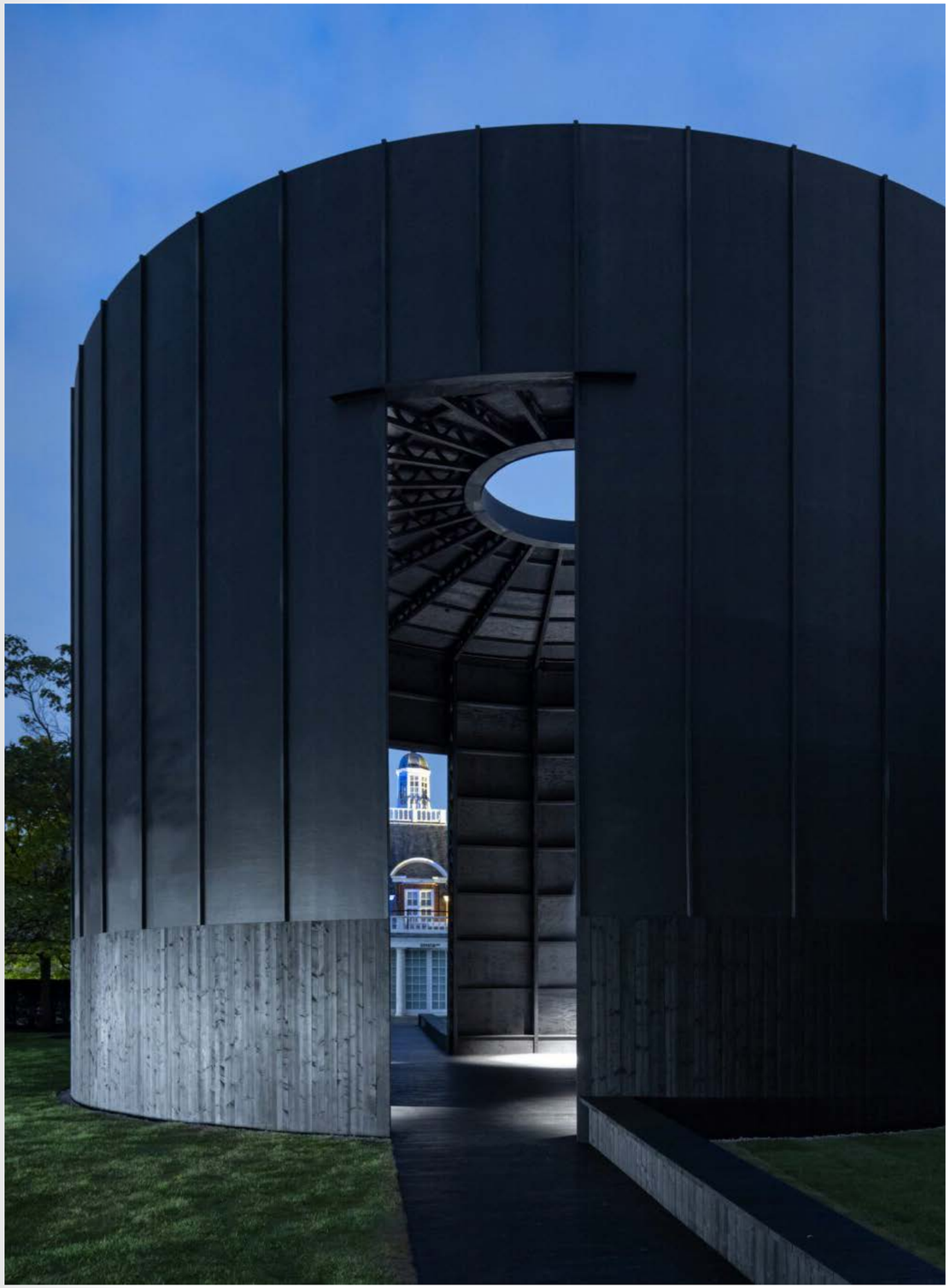
10 June – 16 October 2022

The 21st Serpentine Pavilion, Black Chapel, designed by Chicago-based artist Theaster Gates opened on 10 June 2022. Black Chapel was realised with the architectural support of Adjaye Associates with Goldman Sachs supporting the annual project for the eighth consecutive year. Conceived as a space for gathering, meditation and participation, with an emphasis on sacred music, Black Chapel became a platform for Serpentine's live programme throughout the summer and beyond, offering reflection, connection and joy to the public. The project mirrored the artist's ongoing engagement with 'the vessel' in his studio practice, and with space-making through his celebrated urban regeneration projects.

"A Chicago roofer's legacy finds a home in the Serpentine Pavilion... The ceramic artist Theaster Gates says his 'Black Chapel' in London's Kensington Gardens is about optimism and openness, even as it pays tribute to his late father."

The New York Times

Serpentine Pavilion 2022 designed by Theaster Gates © Theaster Gates Studio. Photograph by Iwan Baan.



The structure referenced the bottle kilns of Stoke-on-Trent, the beehive kilns of the Western United States, San Pietro and the Roman tempiettos, and traditional African structures, such as the Musgum mud huts of Cameroon, and the Kasubi Tombs of Kampala, Uganda. The Pavilion's circularity and volume echoed the sacred forms of Hungarian round churches and the ring shouts, voodoo circles and roda de capoeira witnessed in the sacred practices of the African diaspora.

Drawn to the meditative environment of the Rothko Chapel – which holds fourteen paintings by American artist Mark Rothko in Houston, Texas – Gates produced a series of new tar paintings titled *Seven Songs for Black Chapel*. Creating a space that reflects the artist's hand and sensibilities, seven paintings hung from the interior. In these works, Gates honoured his father's craft as a roofer by using roofing strategies including torch down, a method which requires an open flame to heat material and affix it to a surface.

As part of Serpentine's dynamic summer programme, the Pavilion became a platform for live performances and public convenings. An operating bronze bell – salvaged from St. Laurence, a landmark Catholic Church that once stood in Chicago's South Side – was placed directly next to the entrance. Pointing to the erasure of spaces of convening and spiritual communion in urban communities, the historic bell was used to call, signal and announce performances and activations at the Pavilion throughout the summer.

Engagement:	152,349

"Theaster Gates is an inspired choice for this year's Serpentine Pavilion… One of the ironies of architecture is that the simplest forms can provoke the most profound symbolic, historical, personal and emotional associations. And this year's Serpentine Pavilion, Black Chapel, is a very simple form indeed."

Financial Times

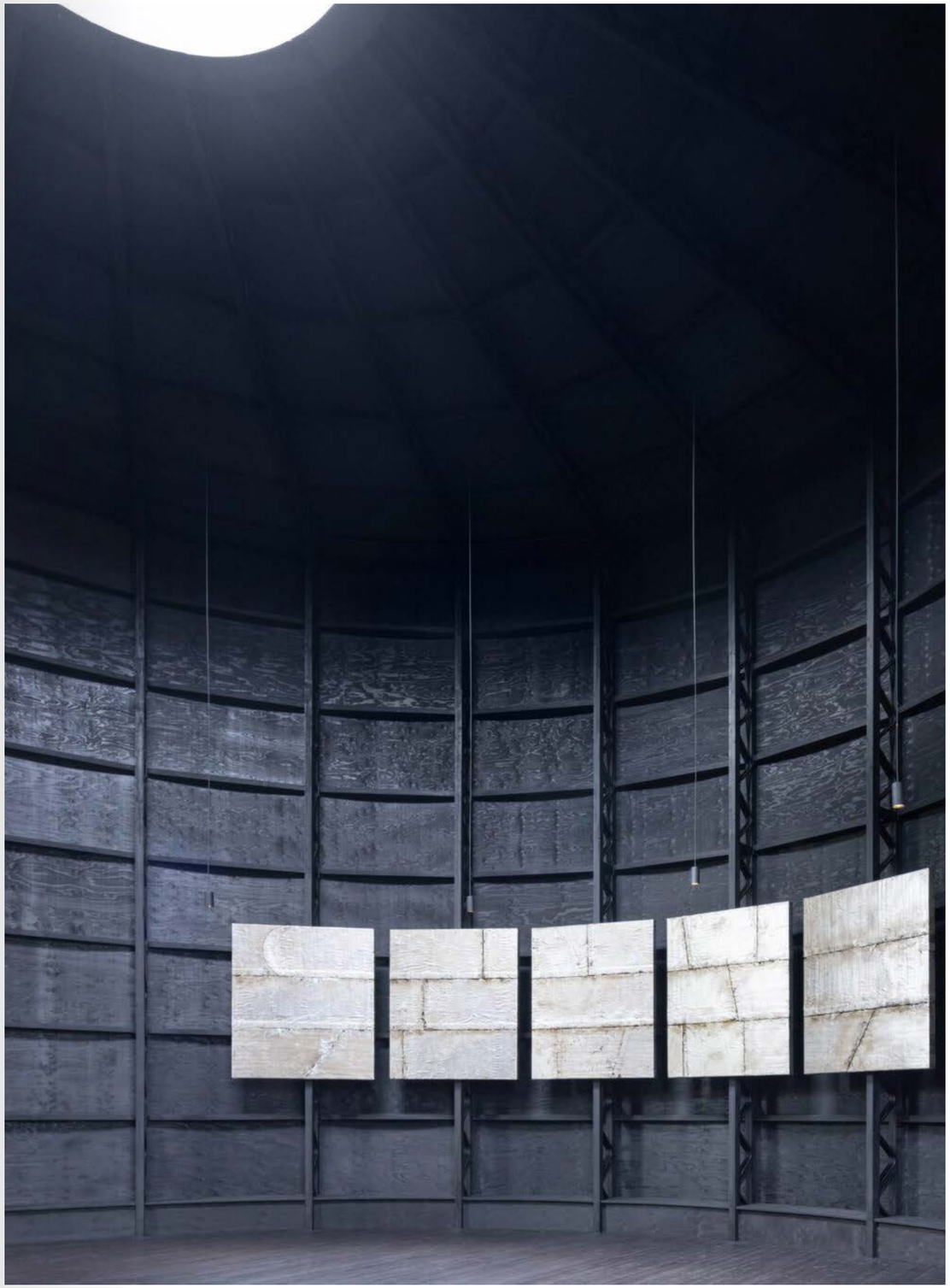
"Black Chapel is inspired by religious spaces, yet also by the giant Industrial Revolution pottery kilns of Stoke-on-Trent. It's art, but holiday built in collaboration with Adjaye Associates."

The Guardian

"A space of surprising atmospheric power."

The Telegraph

Serpentine Pavilion 2022 designed by Theaster Gates © Theaster Gates Studio. Photograph by Iwan Baan.



LIVE PROGRAMME

SERPENTINE PAVILION: ARCHITECT'S TALK

Wednesday 8 June 2022

Engagement: 26

NOTES FROM THE VERNON SPRING

Serpentine Pavilion 2022
Saturday 11 June

Engagement: 334

SERPENTINE, LIFT AND THE ALBANY: SUN & SEA

Serpentine Pavilion: Sun&Sea parallel programme: Scorching Suns, Rising Seas
Thursday 23 June to Sunday 10 July 2022

Engagement: 7,180

PARK NIGHTS: ROSCOE MITCHELL

Serpentine Pavilion
Friday 24 June 2022

Engagement: 194

EQUILIBRIUM

Serpentine Pavilion
Saturday 9 July 2022

Engagement: 436

TEA CEREMONIES: JAPAN

Serpentine Pavilion
Saturday 16 July 2022

Engagement: 53

QUEER EARTH AND LIQUID MATTERS

Saturday 16 to Sunday 17 July 2022

Engagement: 240

MANTHIA DIAWARA: A LETTER FROM YENE, FILM PREMIERE

Ciné Lumière, Institut français du Royaume-Uni
Thursday 21 July 2022

Engagement: 295

PARK NIGHTS: LINTON KWESI JOHNSON

Serpentine Pavilion
Friday 22 July 2022

Engagement: 212

MOSES BOYD

Serpentine Pavilion
Wednesday 27 July 2022

Engagement: 110

THE CHOIR OF THE LONDON ORATORY

Serpentine Pavilion
Saturday 13 August 2022

Engagement: 637

CLAY PLAY

Serpentine Pavilion
Saturday 3 September 2022

Engagement: 20

HIMALI SINGH SOIN, STATIC RANGE: BODY OF LIGHT

Serpentine Pavilion
Saturday 8 October 2022

Engagement: 93

BONES TAN JONES: FERTILE SOULS

Queercircle
Saturday 19 November 2022

Engagement: 40

PARK NIGHTS: JOSIANE MH POZI

Serpentine Pavilion
Friday 30 September 2022

Engagement: 139

STANDING ON THE CORNER ART ENSEMBLE

Thursday 13 October 2022

Engagement: 199

CORINNE BAILEY RAE

Serpentine Pavilion
Friday 14 October 2022

Engagement: 109

THE BLACK MONKS

Saturday 15 October 2022

Engagement: 67

Moses Boyd. Photographby Hugo Glendinning.

Roscoe Mitchell, featuring Dudù Kouate and Simon Sieger, part of Serpentine Park Nights 2022. Photograph by Hugo Glendinning.

PARK NIGHTS

Each year, Park Nights presents a series of new performance commissions in Serpentine's annual architectural commission, the Serpentine Pavilion. Since 2002, Park Nights has presented new works across art, music, film, theatre, dance, literature, philosophy, fashion and technology. Each year's commissions are conceived in response to the Pavilion and offer audiences unique ways to experience architecture and performance. The programme has supported many artists in the early stages of their careers as well as pioneering writers and thinkers from around the world.

PARK NIGHTS PROGRAMME

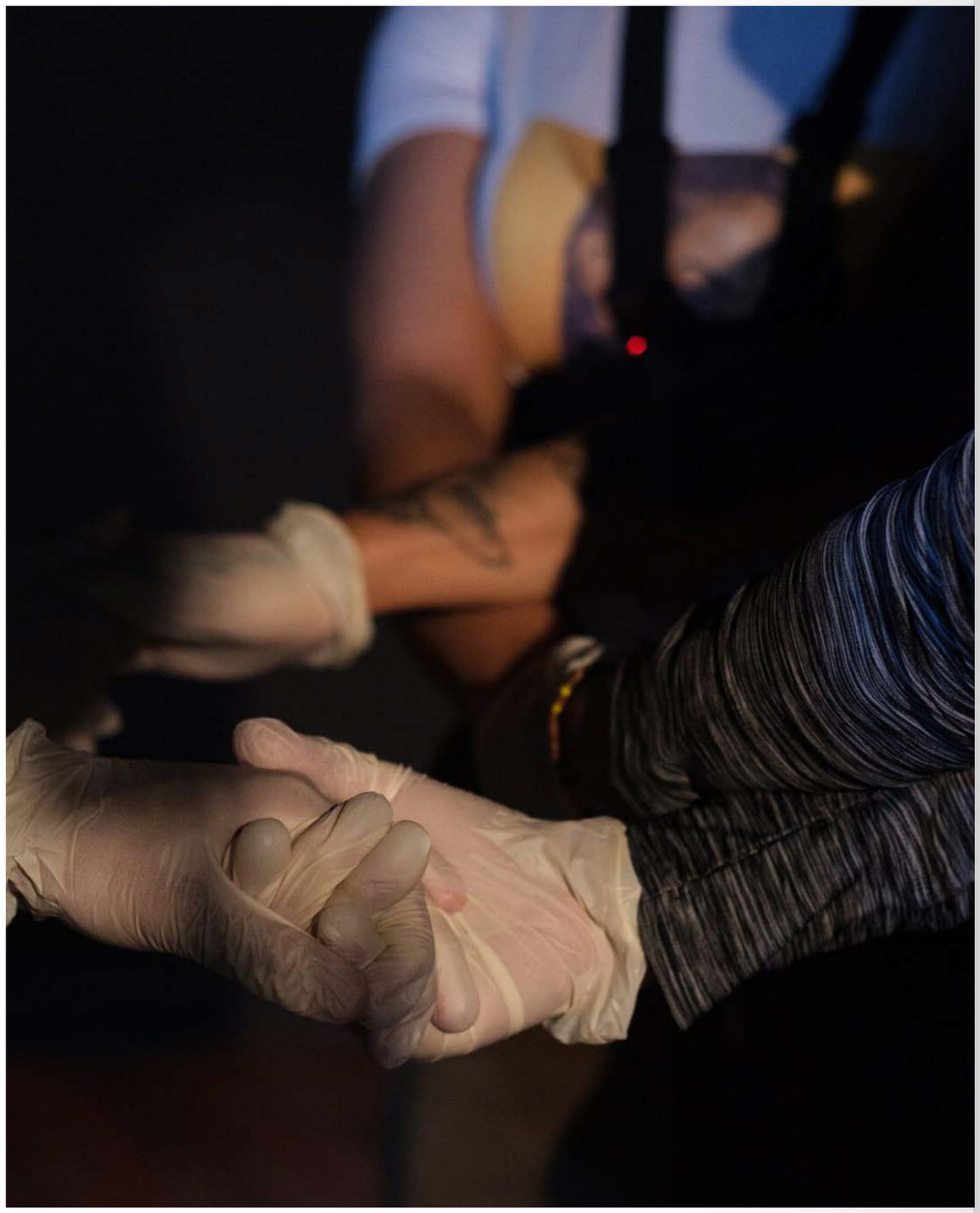
June to October 2022

The Serpentine Pavilion becomes the stage for a series of interdisciplinary artistic engagements on select evenings from June-October 2022.

Park Nights began in June with a performance from internationally-renowned musician, composer, and innovator Roscoe Mitchell, presented in partnership with London Contemporary Music Festival and Wigmore Hall. For Park Nights, Mitchell performed with musicians Dudù Kouate and Simon Sieger. The programme continued in July with a performance from poet, musician, and activist Linton Kwesi Johnson. In September, artist and filmmaker Josiane M.H. Pozi presented a new commission conceived for Park Nights. The programme concluded in October with a performance by New York-based *Standing on the Corner Art Ensemble*, who produce musical, visual and experiential works that equate the hyper-local to the cosmological.

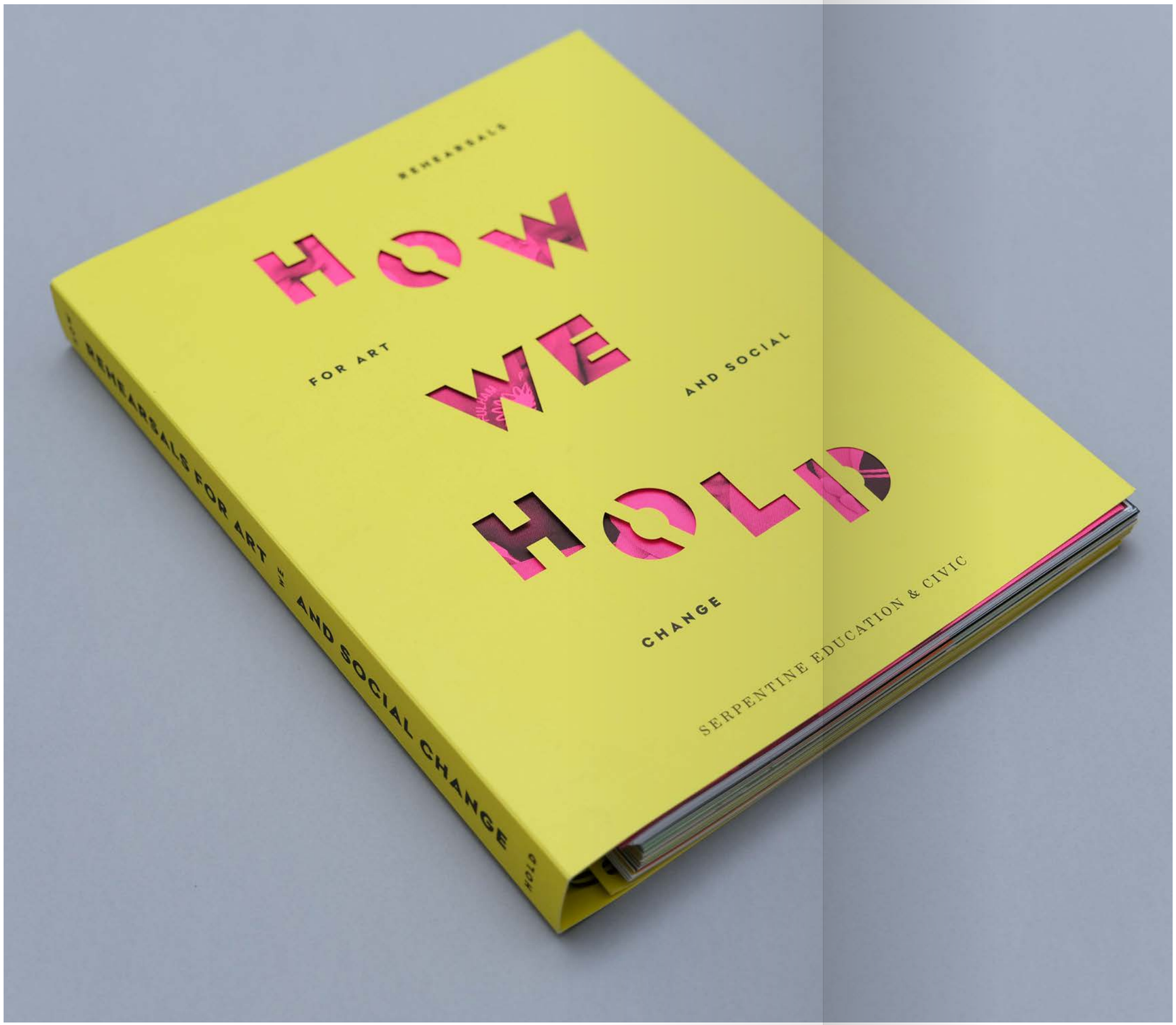
Roscoe Mitchell, featuring Dudù Kouate and Simon Sieger, part of Serpentine Park Nights 2022. Photograph by Hugo Glendinning.

Sonia Boyce, *'Yes, I Hear You'*, Production Still, 2021. Photograph by Matthew Ritson.



LEADING A PIONEERING EDUCATIONAL AND CIVIC PROGRAMME

Photograph by Matthew Ritson.



Over the last decade, Serpentine Education and Civic have been working at the intersection of art, collective healing and social change, developing projects with people who are working within or accessing care, education, social services and those navigating the justice system and hostile environments.

Throughout 2022-23, Serpentine Education and Civic produced a major new book, How We Hold: Rehearsals for Art and Social Change. Drawing directly from projects generated by artists and groups of people over a decade of Serpentine Education and Civic programmes, the book is an invitation to arts educators, facilitators, organisers and those interested in working collectively with others, who want to use creative practice to work towards change, through personal and social transformation. Designed to be used both within organisations and as a tool to critique, How We Hold supports dissenting and oppositional conversations, and offers pragmatic challenges to neoliberal and colonial models of education and administration still found in museums, arts organisations and other institutions today.

Featuring over 97 contributors, eleven specially commissioned essays and 29 creative exercises developed by artists and organisers, the book aims to give visibility to the work developed by Education and Civic and create space for critical conversations about practice in the field of arts education and how we can develop the programme over the next five to ten years. The book went to print in summer 2023 with a launch programme scheduled for the autumn.

Jasleen Kaur with the Portman Early Childhood Centre Everyday Resistance 2019 A Changing Play commission by the Serpentine Design: Cecilia Serafini Photograph by Mike Din.

EDUCATION

In April and May 2022, Serpentine Education hosted a series of consultation circles to shape the development of Serpentine's work with educators and young people. Taking place online, these workshops aimed to bring together experts in the field to broaden our understanding of the issues that young people and educators are facing, map the work already taking place across the capital and beyond and identify key partnerships in order to plan for 2023/24 and beyond.

The educator's consultation circle brought together practitioners and young people from the *Black Curriculum, CARE* (Coalition for Anti-Racist Educators), *Say it With Your Chest* and *Not a Trend*. They shared that the school curriculum is narrow and white and excludes many pupils. The government's hostility to critical race theory means that it is difficult to discuss anti-racism and teachers are scared to deliver this content. In addition, the group reflected that there are few safe spaces for young POC in schools and little desire to listen to students' experiences or concerns, for example, attempts to start conversations in school following the recent Child Q case have been shut down by staff. The group agreed that most teachers do not have a knowledge base of diversity issues such as racism and homophobia and have little time to learn more. Resources that do exist that address these issues are used in a performative way and this often reproduces harm. To create more inclusive and equitable schools, teachers need to have knowledge and confidence to teach about these topics. The group shared that much teaching training now takes place with private training providers rather than universities and very little critical thinking is taught on these courses. There are very few teachers from minority backgrounds in schools and they are leaving the profession at a high rate. It was felt that teachers are also oppressed and there should be emphasis on supporting staff and their wellbeing.

Workers and young people from Voices That Shake, When We Speak, Peer Power Youth and Hackney Account came together to shape the Young People's Consultation Circle. Building out of the multi-year Youth Forum programme, Serpentine Education seeks to develop an innovative and inclusive young People's programme and resources based on grounded research and consultation with young people and anti-racism organisations. The Young People's Consultation Circle shared that there is a lack of breathing space for young people to define themselves and care for themselves and others. They feel they don't have space to just be and can't share the complexities around their lives in a safe way. The group shared the importance of building in time for the development of social relationships, for activities on wellbeing and care, peer to peer learning and coaching. They cautioned that young people are often approached to join short term projects, but what they actually want is to drive the process and make it relevant to their concerns. The group said that young people are acutely aware when projects are a box ticking exercise and many are highly resistant to providing demographic information as they have experienced immigration raids and feel they are under constant surveillance. They need to believe in a project and trust the people they are working with. The group shared how critical it is to be honest about what the project looks like and how much you aim to involve young people's ideas, being mindful of whether you are using a consultation vs co-creation model. There should be space in a programme for critical reflection that can hold the organisation to account to the young people. A fluid timeline and flexibility is of key importance, as young people need the flexibility of staying for how long they choose. If and when projects do end they should have inbuilt follow up support as young people with complex lives will not refer themselves to other groups or agencies. Projects should value young people's time and expertise and make this tangible for them, placing resources in young people's hands to make sure that they are not policed within an institution. The insights from both Consultation Circles will be used to develop an education strategy and revised programme in 2023.

Cracks in the Curriculum, 2019 Serpentine Education. Photograph by Mike Din.

CRACKS IN THE CURRICULUM

In 2022, the Education team continued to develop Cracks in the Curriculum, a workshop series and publishing platform that aims to bring together artists and educators to address pressing social issues in the classroom. The programme honours the experiences and concerns of young people, builds community between artists, educators, young people and organisers and initiates experimental co-production approaches. The education team met with the London Mayor's Office, Arts Council partner A New Direction, Access Art and teacher training providers to develop a distribution strategy for the series. The feedback from these conversations was that teachers would like to access artist videos to accompany the resource series so that the artist's perspective can be shared directly with students in the classroom. Work is underway to develop digital tools to support the series with a launch planned for early 2024.

Serpentine Education commissioned multi-disciplinary artist Jade de Montserrat to develop a fifth iteration of Cracks in the Curriculum: 'What is it to be oneself?' in close consultation with educators. The artist chose to explore key questions around self-image and identity in relation to young people aged 11 to 16, beginning her research in winter 2022, leading towards a series of collaborative workshops in summer 2023 and an educators resource to be released in winter 2023.

CHANGING PLAY

Serpentine Education continued to develop multi-year embedded artist commissions in partnership with the Portman Early Childhood Centre, a place that provides education, care and family support services for young children and their families living in an area of Westminster where over 50% of children live in poverty.

EVERYDAY RESISTANCE

Artist Jasleen Kaur continued her collaboration with mothers from the Portman to create *A Network of Care*, a booklet of support for new parents, which centred the experiences of people of colour (POC) and migrant women who came together to ask, '*how do we care, and how are we cared for? How can we create a network of care to support ourselves and others?*' A Network of Care emerged from a long-term process which began with cooking and eating together and evolved to encompass shared experiences of racism, the isolation of being newly arrived to the country, frustration with cuts to ESOL classes, displacement from the neighbourhood to the edges of London and beyond and the power of friendship and building networks of support together. The group collectively created a booklet that features a conversation between local parents and a directory of services, charities and campaigns that offer support around housing, health, learning English, meeting other parents, employment rights, childcare and food insecurity.

WHICH WAY NOW

Over the course of 2022, artist Sam Curtis developed a collaborative book and toolkit for educators, *Which Way Now?* Drawing on the philosophy and practices of Reggio Emilia preschools, the project centres on the idea of listening to children, of being sensitive to the myriad ways children choose to communicate. This pedagogy of listening supports children to develop and explore their own theories for making meaning of the world around them. The book featured the voices and experiences of neurodiverse and disabled children, including some who do not use verbal language to communicate. The project explored how movement, gesture and image-making might open up a richer dialogue between adults and children about the places in which they live.

The accompanying toolkit is intended as a guide for educators in early years and primary settings who have an interest in exploring the potential of child-led walks as a regular practice. Aimed at practitioners who work with children aged 4-7, it supports investigations of local urban environments and reflections on how to bring settings into closer conversation with their neighbourhood.

RAFTS: Live at Cadogan Hall, November 2022. Photograph by Matt Ritson.

SERPENTINE CIVIC PROJECTS

The Radio Ballads exhibition continued at Serpentine North from March to May 2022, alongside a range of activities, events and a publication exploring four artist commissions and bodies of research. This culminated in RAFTS: Live, which was nominated for the Turner Prize alongside Rory Pilgrim's Radio Ballads film commission, RAFTS. Serpentine continued to deliver the Support Structures for Support Structures fellowship and collaborated with Serpentine Education to produce the publication How We Hold: Rehearsals for Art and Social Change.

Over 2022-23 Serpentine Civic supported 14,140 encounters and 71 workshops through the Radio Ballads exhibition and ongoing projects with new and existing communities. We continued to share our work with the wider public through talks and events, sharing our sector-leading practice with peers and new audiences. Exhibition visitor figures totalled to 12,165 across both sites, with some of the commissions subsequently travelling to institutions in Europe and the U.S.

RADIO BALLADS 2019 - ONGOING

Following the launch of the two exhibitions, which comprised a number of live performances, throughout April and May, Civic curators continued to host activities with stakeholders and new audiences visiting the gallery. This included delivering 53 workshops with community partners and groups, exploring the exhibition and reflecting on the works produced together.

The programme included:

- RAFTS: Live, a live version of Rory Pilgrim's Radio Ballads commission at Cadogan Hall with collaborators from Green Shoes Arts, The London Contemporary Orchestra, Robyn Haddon, Kayden Fearon and Declan Rowe John and later nominated for the 2023 Turner Prize.
- Public talks by Sonia Boyce, Helen Cammock, Rory Pilgrim, Marijke Steedman (New Town Culture), delivered in collaboration with Art Review and The Gentlewomen.
- We welcomed over 50 community partners onsite for Pavilion Breakfast morning, which comprised curators tours of the exhibition and a picnic at Theaster Gates Pavilion.
- The development of a Radio Ballads publication, providing a more in depth resource on collaborative community practice and documenting the four bodies of research in more detail.
- Becontree Broadcasting Station, established in collaboration with the Civic team as a Radio Ballads legacy project, continues to develop radio shows with local residents and organisations in the borough.
- 'RAFTS' by Rory Pilgrim on show in Glastonbury Abbey reaching new audiences in The Netherlands, UK, Finland, Switzerland, Ireland and the US.
- 'Bassnotes and SiteLines' by Helen Cammock on show at Amant Gallery, New York accompanied with a talk with Helen Cammock and Serpentine Civic Curator.

RAFTS: Live at Cadogan Hall, November 2022. Photograph by Matt Ritson.

“I left [...] feeling moved and uplifted. While Radio Ballads addresses a raft of difficult subjects head on – social care, domestic violence, social isolation, austerity, joblessness, systemic racism, illness and disability – it also affirms the transformative power of art.”

*****

Ben Luke, Evening Standard

“The artists provide innovative and original forms in which care can be provided – sometimes, it’s just listening. Or helping put a story into song. Or dancing together. Or filling out a form with someone who knows how to do it. Radio Ballads offers a chance to reflect deeply and honestly on what social care currently is like, and what it could be like. Each film is different but emphasises the same point: there is an art to caring, and art belongs in social care.”

Hazel Tsoi-Wiles, Tribune Magazine

“I've never seen the Serpentine doing something like this before. It is a refreshing departure from all the contemporaneous bodies of art in exhibit in other galleries. I have to say that the curator(s) gave the communities (of Barking and Dagenham) a much needed light to help raise awareness. As well as a sense of inclusion to the art-world - which echoes my own belief of 'art belonging to the world.”

Serpentine Visitor to Radio Ballads exhibition at Serpentine North

“Really touching. Often when you go to a gallery or museum that has an exhibition of films you tend to drift along, not really focusing on anything, but I felt compelled to sit through each and every one.”

Serpentine Visitor to Radio Ballads exhibition at Serpentine North

“I wish this exhibition could be extended. I would like to come back again and again, I've seen it a couple of times and it always manages to leave an impact and to make me delve into new feelings and reflect on new aspects of existence.”

Serpentine Visitor to Radio Ballads exhibition at Serpentine North

“I am an art therapy worker and this exhibition made me feel seen and my work validated. I will be telling my coworkers about this show.”

Serpentine Visitor to Radio Ballads exhibition at Serpentine North

Sonia Boyce, *Yes, I Hear You*, Production Still, 2021. Photograph by Matthew Ritson.

SUPPORT STRUCTURES FOR SUPPORT STRUCTURES

May 2022 - April 2023

Support Structures for Support Structures is a fellowship programme initiated by Serpentine, that supports up to ten artists and collectives working at the intersection of art, spatial politics and community practice. The fellowship consists of an unrestricted grant of at least £10,000 to develop creative ideas. It invites grantees to join an interdisciplinary network for support, development workshops and mentoring. Over this period, Support Structures for Support Structures fellows were re-engaged in a reflection and evaluation process for the first iteration of the fellowship and a celebratory lunch with Serpentine Civic and Directors.

"This fellowship has cultivated a new layer of resilience, confidence and energy to continue building our collective, to prove this structure of community can work, to make these spaces accessible and visions possible. We have been surrounded by incredible inspiration, and new connections that fortify our networks across London but also help build and create new opportunities for everyone involved. This is a major non - monetary element of the fellowship that brings great value to all the fellows, especially as we are all recognised for supporting structures in our own communities/ spaces. It's refreshing to be held, encouraged to rest and now take the next step with even more determination, passion and advocacy."

Ferarts Collective

"I just wanted to say that the fellowship was a huge opportunity for us. It came at such a crucial time at our practice in RESOLVE and really saved us in so many ways, whilst also giving us space to reconnect with old friends and practices from within our ecology. We're indebted to the Support Structures team, Amal, Mariale, Sumayya, and everyone else who was involved, so it really would be a pleasure to help in any way with its continuation. So many beautiful thoughts and moments were born from the sessions and I hope there will be many more!"

RESOLVE Collective

RAFTS: LIVE

November 2022

RAFTS: Live, presented at Cadogan Hall, provided an immersive experience comprising film, live orchestral music, a choir, dance, poetry and spoken word, presented in collaboration with London Contemporary Orchestra, Green Shoes Arts and Barking and Dagenham Youth Dance. The performance wove together stories, poetry and film reflections around the oratorio, exploring experiences of work, mental health, home, recovery, and our environment.

Bringing to life and expanding on the original 'RAFTS' film, highlighted different elements of the three-year commission including a nine song oratorio composed by Pilgrim, performance by collaborators Robyn Haddon, Declan Rowe John, Kayden Fearon and a professional choir. Members of Green Shoes Arts and dancers from Barking and Dagenham Youth Dance attended a series of workshops to produce new bodies of poetry, writing, song and dance and song to reach new and existing audiences. The performance also provided an opportunity for Civic Projects and Rory Pilgrim to continue working with long term community partners.

The performance reflected on the support systems and 'rafts' in our own lives as we continue to live amidst multiple crises, in particular, people's experiences of the Covid-19 pandemic, the impact of the dismantling of the care sector and the ongoing climate crisis. The work explored new perspectives for audiences around how we can support ourselves and others when facing difficult and challenging structural conditions, and how we can begin to speak about this more openly in public.

"Collaborative art such as this, where a project enables people with different experience to express and contribute what is important to them and grow in confidence and self-esteem as they do so, should have a higher profile in the country than it currently does. It is a rare and wonderful thing to see an artist make their practice giving space to others to express themselves authentically and artistically so successfully in a collaborative project. I felt the themes it was addressing were urgent and relevant, it resonated strongly with me, and was presented in a way that was powerful, moving, sensitive, and comprehensive."

Audience member, 'RAFTS: Live'

"Hugely relevant in our post covid lockdown world and in a world beset by ecological challenges."

Audience member, 'RAFTS: Live'

"The speakers appeared confident and came over clearly. The solo singers had great voices and were well balanced with the excellent orchestra and choir. The synchronisation between projected images and live performers seemed flawless, especially the music accompanying both the butterfly animation and the dancers. The entry of the live dancers through the audience was breathtaking and deeply moving. The signers resourcing the hearing impaired were an asset to the whole production - through the joy and skill with which they seemed to communicate the written words in their movement and signing."

Audience member, 'RAFTS: Live'

RADIO BALLADS EXHIBITION AT SERPENTINE NORTH, BARKING TOWN HALL AND BARKING LEARNING CENTRE

Comprised four film commissions, prints, archive material.

Engagement: 14,193

RADIO BALLADS AUDIO GUIDE - BLOOMBERG CONNECTS APP

Listen to reflections from project participants through themes of Dreaming, Listening, Embodying, Voicing, Supporting, Processing, Connecting and a text by artist and writer Priya Jay.

Engagement: 4,106

SERPENTINE PODCAST: REWORLDING - 'RELATING' PODCAST EPISODE

Featuring Rory Pilgrim, Green Shoes Arts and Amal Khalaf.

Engagement: 4,215

PAVILION BREAKFAST MORNING

Engagement: 62

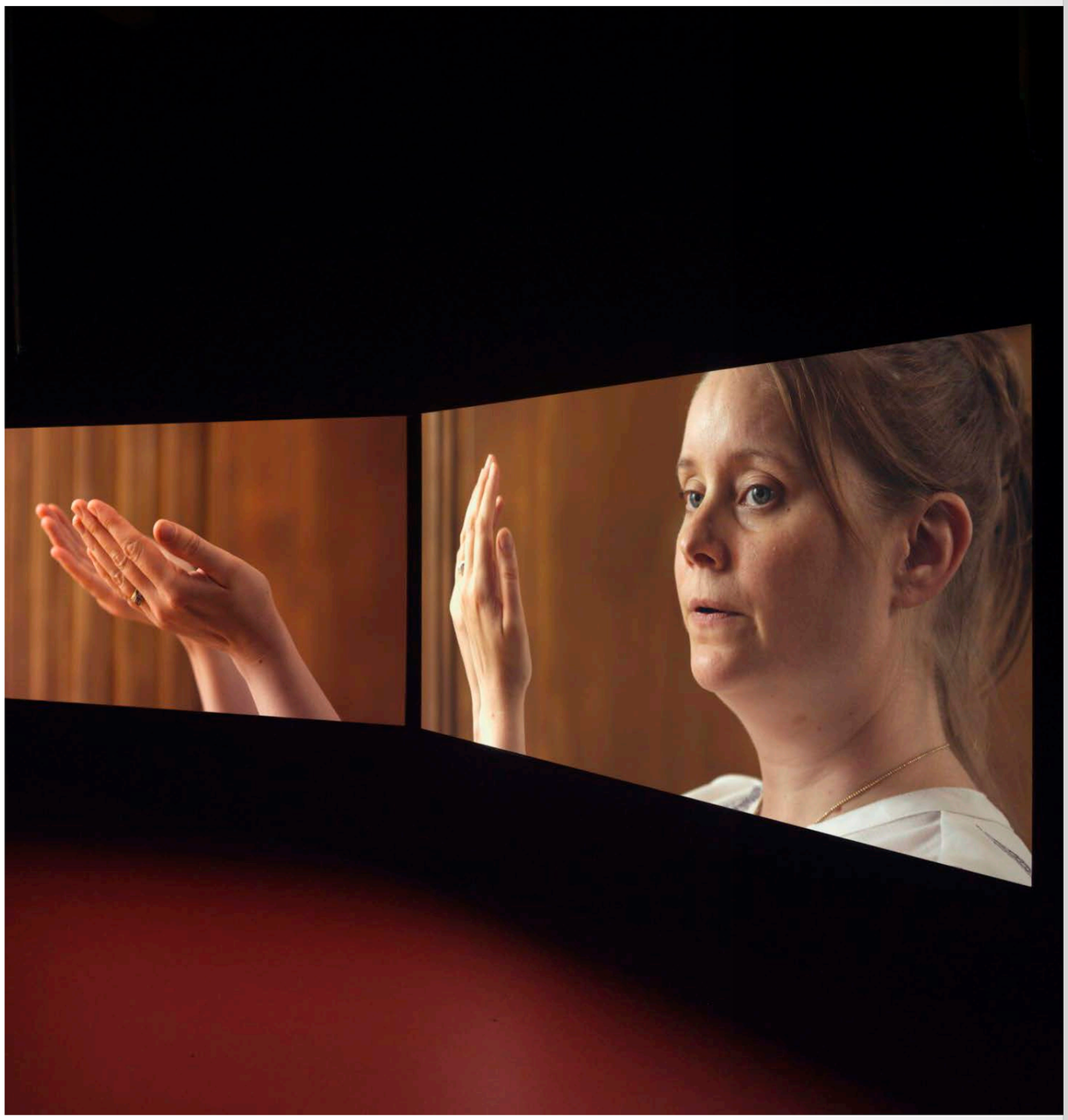
RAFTS LIVE

Live performance event at Cadogan Hall.

Engagement: 1,938

Radio Ballads, Installation view, 31 March – 29 May 2022, Serpentine North Helen Cammock, *Bass Notes and SiteLines: The Voice as a Site of Resistance and The Body as a Site of Resilience*, 2022. Photograph by George Darrell.

Radio Ballads, Installation view, 31 March – 29 May 2022, Serpentine North Ilona Sagar, *The Body Blow*, 2022 Photograph by George Darrell.



SERPENTINE CIVIC TEAM AND LONDON BOROUGH OF CULTURE / NEW TOWN CULTURE

Radio Ballads was commissioned in partnership with New Town Culture, a Cultural Impact Award-winning project, part of London Borough of Culture, a Mayor of London initiative. New Town Culture is a pioneering programme curated by the London Borough of Barking and Dagenham to develop artistic and cultural activity as a core part of social care services. The programme explores how artistic and cultural experience can reframe the work of social care and support adults and children using these services. By embedding art and culture in the core business of local authority services, New Town Culture proposes systemic change and encompasses research, projects, exhibitions, publications, tools for practitioners, residencies, workshops, training and knowledge exchange to bring together creative and social practitioners in their work.

Radio Ballads Project Partners:

- Barking Dagenham Youth Dance
- Barking and Dagenham Domestic Abuse Commission
- Clean Break
- Green Shoes Arts
- Hodge Jones and Allen Solicitors
- Interfaith Sanctuary Shelter
- Kitchen Social
- LBBD Children, Young People and Families Services
- LBBD Disability and Life Planning Services
- LBBD Temporary Accommodation and Hostel Services
- LBBD Integrated CareLBBD Pause
- Leigh Day Solicitors
- London Asbestos Awareness Group (LASAG)
- London Contemporary Orchestra
- PEARL (Person-Environment-Activity Research Laboratory)
- Radio Active
- The White House
- Westminster Council

Gabriel Massan, *Third World: The Bottom Dimension*, 2022 [Video Game]. Featuring Castiel Vitorino Brasileiro, Novíssimo Edgar & LYZZA. Image courtesy Gabriel Massan.

LEADING ARTISTIC AND DIGITAL TRANSFORMATION

Serpentine's artist-led programme proposes critical and interdisciplinary perspectives on the role of emerging technologies. As we stand at the brink of the next technological revolution, Serpentine is committed to supporting new experiments in art and technology, challenging and shaping its role in our cultural and social landscape. We work with artists to realise new works that consider emerging technologies as a medium, a tool or a topic that can operate beyond the gallery walls. Through exploring artificial intelligence, blockchain, robotics and drones, biotechnology and immersive technologies, our Arts Technologies programme examines the critical impact of these innovations on the way we work, think and collaborate.

ARTS TECHNOLOGIES

Challenging and reshaping the role that technologies can play in culture and society is part of Serpentine's commitment to supporting new artistic experiments at what has now become an historical intersection. Our Arts Technologies programme initiates and supports artists in developing ambitious artworks that deploy advanced technologies as a medium, tool or topic, often operating beyond gallery walls. The foundation of the Arts Technologies programme sits within an evolving R&D Platform that supports the development of infrastructures for ongoing artistic exploration and interrogation of advanced and emerging technologies.

SERPENTINE R&D PLATFORM

Serpentine's Research and Development Platform is a space where our institution's 'back-end' (operations, protocols, in-built values) and 'front-end' (what we produce) are brought into experimental realignment. In today's environment of hyper-production and accelerated change, arts organisations need a reflexive space that allows for thoughtful and conscious advancement. Historically, art has frequently taken the form of social risk-taking and thus an undercover engine of 'innovation', presenting a distinctly different paradigm for innovation to the fields of science and technology. Meanwhile, the importance of arts organisations as scalable sites for dedicated artist-led research and development is only now becoming apparent.

The R&D Platform at Serpentine develops organically from the organisation's long-standing commitment to advancing new forms of cultural production. Our R&D Platform is built on inter-operable modules that manifest themselves in capacity-building workshops for the wider sector, roundtables and summits bringing experts from different fields to develop an art-field specific view on innovation, and precedent-setting artworks that challenge conceptions of what art is and where the boundaries of art's impact lie.

Some of the questions guiding the development of the R&D Platform include:

- How can art institutions become better at identifying and harnessing their evolving capabilities?
- What will the core values of cultural production be in 2050?
- How can greater focus on infrastructural care and design build a more resilient and socially significant cultural field?
- What can the full stack of contemporary artistic production (i.e., all stages of a project's development) teach arts organisations and other fields about innovation?
- What new organisational processes would be required for the art field to develop more meaningful and long-term relationships with other fields invested in seeking answers to today's most challenging questions?
- How does the art field claim an active position in shaping future technologies that yield significant impact on contemporary and future societies?

Current labs include Legal Lab, led by Alana Kushnir, Director of Guest Work Agency, Blockchain Lab, led by Ruth Catlow, Co-Founder and Co-Director of Furtherfield and DECAL DeCentralised Arts Lab; Creative AI Lab, led by Eva Jäger, Curator, Arts Technologies and Mercedes Bunz, Senior Lecturer in Digital Societies at King's College; Synthetic Ecologies Lab led by Yasaman Sheri, Creative Director & Designer. Although emerging from Serpentine, the R&D Platform is a constantly growing community of individuals and organisations without whom it would not be a reality.

R&D PLATFORM NEWSLETTER

Ongoing

The R&D Platform newsletter is dedicated to communicating the Arts Technologies programme along with information from the wider sector. In 2022-23 its subscribers grew by over 40%.

DOCTORAL RESEARCH COLLABORATIONS

Ongoing

The Arts Technologies programme at the Serpentine supports and facilitates both practice-based and academic doctoral research projects in collaboration with leading research centres and universities in the UK and beyond. The programme is currently hosting one doctoral research project:

- Alasdair Milne (2020-23): LAHP/AHRC-funded Collaborative Doctoral Award at King's College London Department of Digital Humanities in collaboration with Serpentine's R&D Platform. This studentship commenced in October 2020 on the topic of creative AI as a medium in artistic and curatorial practice.

ARTISTS TECHNOLOGIES TWITCH

Ongoing

The Arts Technologies Twitch channel, launched in July 2021, hosts live, interactive conversations and projects with artists, thinkers, collaborators and co-conspirators from our R&D labs, Arts Technologies network and growing audience.

FUTURE ART ECOSYSTEMS

ART X DECENTRALISED TECH (FAE3)

Future Art Ecosystems (FAE) is an annual strategic briefing that provides analytical and conceptual tools for the construction of 21st-century cultural infrastructure: the systems that support art and advanced technologies as a whole, and respond to a broader societal agenda. The series was conceptualised by Serpentine R&D Platform in collaboration with *Rival Strategy*.

The annual strategic briefing series was born out of a need to inform organisational development in the arts, and specifically around ecosystem design for art and advanced technologies (AxAT). While there is a rich dialogue around art's critical interventions into contemporary technologies such as AI, blockchain and immersive technologies, and their mainstream narratives, a dedicated focus on operational and infrastructural conditions for supporting and developing AxAT has been largely lacking.

FUTURE ART ECOSYSTEMS WORKSHOP AT DWEB CAMP (OFFSITE)

26 August 2022

An off-site workshop led by Victoria Ivanova (Serpentine Arts Technologies) and Barry Threw (Gray Area) as part of Dweb Camp in California – an event that brought together activists, technologists and cultural producers to exchange and work together.

Engagement: 12 attendees

FUTURE ART ECOSYSTEMS 3: ART X DECENTRALISED TECH LAUNCH AT REFERENCE POINT (OFFSITE + TWITCH)

25 November 202

Serpentine's Arts Technologies released the third Future Art Ecosystem (FAE) briefing as part of a sector convening event at Reference Point, and streamed publicly via Serpentine's Twitch platform (@SerpentineUK). The live presentation addressed the possibilities for a more interoperable (i.e. cross-organisationally integrated) vision for 21st century cultural infrastructure. FAE3 identified new patterns for organisational and creative innovation within the broader space of decentralised technologies, variably dubbed as *web3, crypto* and *dweb.*.

During the launch, our collaborators at RadicalxChange – a global movement for next-generation political economies – led a collective deliberation exercise with the help of pol. is, a digital platform that uses advanced statistics and machine learning to understand what large groups of people think, and illuminate areas of common ground and consensus across different opinion groups.

Engagement: 148 attendees

ARTS TECH X RADICALXCHANGE DELIBERATION WORKSHOP

23 February 2023

A follow-up event to the launch of FA3, featured Paula Berman (RadicalxChange), Victoria Ivanova (Serpentine Arts Technologies) and Matt Prewitt (RadicalxChange), continued the exploration of new possibilities for ownership frameworks in culture with the advent of decentralised technologies.

Engagement: 57

ARTS TECH X RADICALXCHANGE COLLABORATION LAUNCH (TWITCH)

21 March 2023

Paula Berman (RadicalxChange), Victoria Ivanova (Serpentine Arts Technologies) and Matt Prewitt (RadicalxChange) explored some of the most explicit pinch points within the existing art economy and argued the need to initiate a new chapter in rethinking art ownership from the perspective of Partial Common Ownership.

Engagement: 78 live, 298 post view (2 weeks following)

CREATIVE AI LAB

Creative AI Lab is a collaboration between Serpentine R&D Platform and the Department of Digital Humanities, King's College London. From artistic practice new approaches to technical and narrative aspects of machine learning/ artificial intelligence (AI/ML) emerge, continuing a lineage of artistic endeavours building/ critiquing computational systems both as tools for communication and analysis. Since 2019, the Creative AI Lab has been a space for long-term research into artistic practices (and their attendant collaborators) working with AI/ML. By focusing on the 'back-end' environment of artistic production, the Lab uses artistic practice and prototyping to speculate on the systemic impacts of emerging tools, systems and infrastructures both within the arts and humanities but also, importantly, in terms of wider public interest.

The Lab is run by:

- Professor Mercedes Bunz—Department of Digital Humanities, Kings College London
- Dr Daniel Chávez Heras—Department of Digital Humanities, Kings College London
- Eva Jäger—Arts Technologies, Serpentine
- Dr Serena Iervolino—Culture, Media & Creative Industries, Kings College London
- Alasdair Milne—LAHP PhD Researcher, Department of Digital Humanities, Kings College London
- Professor Joanna Zylinska—Department of Digital Humanities, Kings College London

In 2022, the Creative Lab continued to grow into a sector-leading convening space with activity including:

- Alasdair Milne, the Lab's LAHP-funded PHD researcher, who moved into the last phase of his PhD, with completion planned in 2024.
- The lab concluded its AHRC-funded three-year research cycle with a research trip organised by Eva Jäger to NYC in April to meet with artists and engineers working with AI.
- The Lab's bid with Coventry University and artistic duo *dmstfctn* was awarded £10k by the Alan Turing Institute for a year-long research project into synthetic data and training models, presented as a physical performance at Serpentine in December 2022.
- The Lab published its first academic paper, *Creative AI Lab: Theory and Practice*, published during the 2022 London EVA Festival in July.
- Eva Jäger presented Lab at Electric Dreams, organised by the Computational Media and Arts Trust (CMA) at The Hong Kong University of Science and Technology (Guangzhou) in August 2022.
- Principal Investigator Mercedes Bunz presented the Lab's work during the Goethe Annual Lecture with a Q&A hosted by Eva Jäger in November 2022.
- Lab members Alasdair Milne and Daniel Chavez presented at *Transmediale* in Berlin with LSBU and Aarhus University in January 2023.
- Eva Jäger, Alasdair Milne and the artist duo *dmstfctn* published Large Lore Models in Autonomous Worlds reader.

GOETHE ANNUAL LECTURE

24 November 2022

Art historian, philosopher and journalist Mercedes Bunz explored the power of AI systems using work from contemporary artists to reveal the human misunderstanding regarding AI. The talk was moderated by Eva Jäger, curator of Arts Technologies at Serpentine.

Engagement: 90 in-person attendees (figure from Goethe Institute London) 808 views online

DMSTFCTN: GOD MODE (EP.1)

3 December 2022

GOD MODE (ep. 1) was an interactive audiovisual performance by artist duo dmstfctn that explored the use of simulation in artificial intelligence training. The performance was set within a real-time simulation of a supermarket, a replica of those used to train AI to navigate 3D environments and recognise items on shelves for use in cashier-less supermarkets, such as Amazon Fresh.

This was the first episode in dmstfctn's ongoing GOD MODE series and presented in conjunction with the game GOD MODE: EPOCHS, part of a collaboration between Serpentine's Creative AI Lab and Coventry University, supported by the Alan Turing Institute.

Engagement: 50 people attended

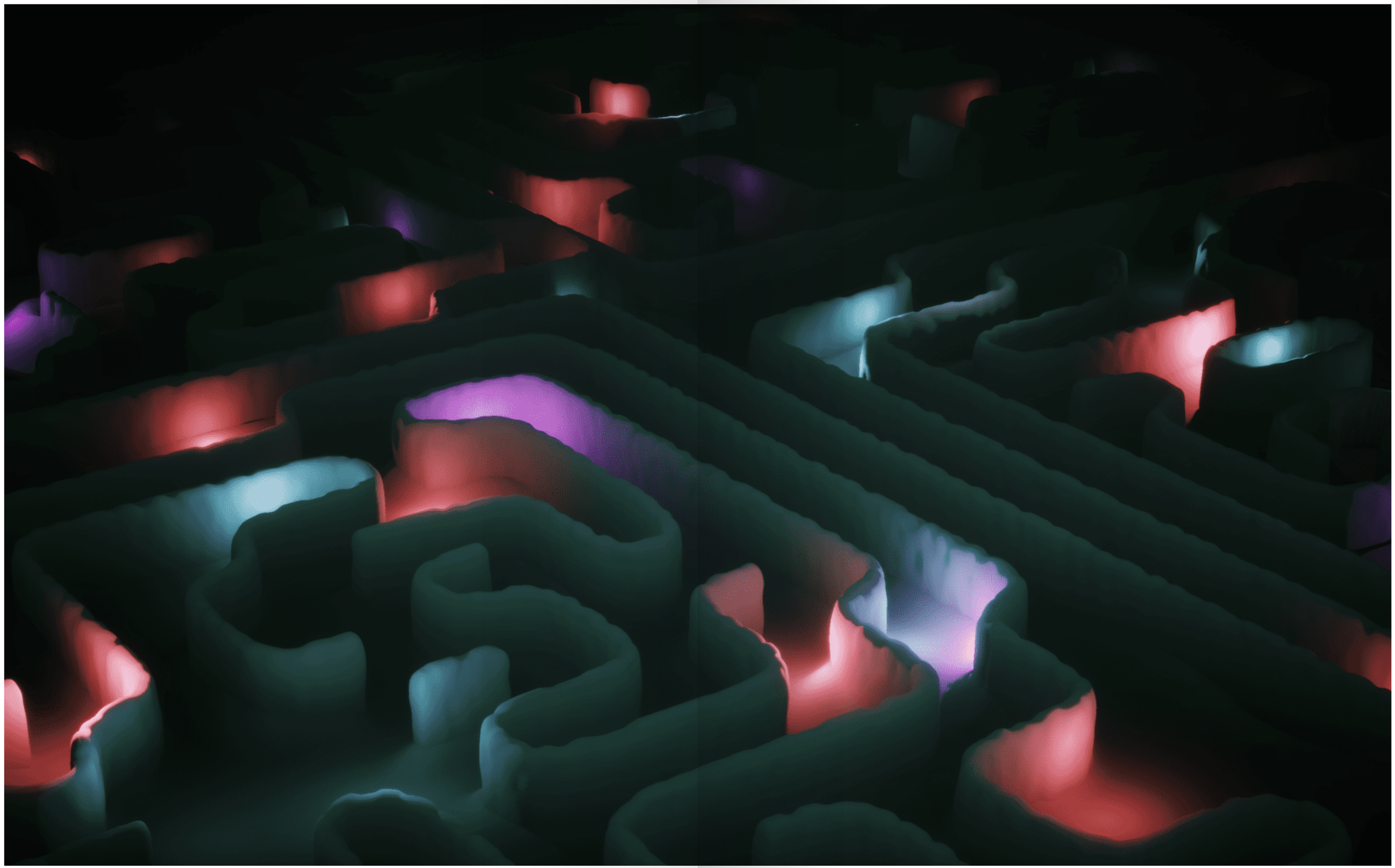
CREATIVE AI LAB: THEORY AND PRACTICE SYMPOSIUM AT KING'S COLLEGE (OFFSITE)

27 January 2023

Eva Jäger, Professor Mercedes Bunz, Dr Daniel Chávez Heras, PhD student Alasdair Milne, Professor Joanna Zylinska hosted a one-day symposium supported by the King's Institute for Artificial Intelligence. Colleagues from disciplines across King's and Serpentine – including engineering and sciences department faculties – discussed what the concept of 'creative AI' means to them and/or showed some specific projects through which it can be enacted.

Engagement: 150 in-person attendees (figure collected from KCL) 472 views (online)

Hivemind, Images courtesy of Trust, 2022 (Calum Bowden, research and design; Joanna Pope, research and design; Will Freudenheim, design and game development; Seamus Edson, 3D design)



LEGAL LAB

Serpentine's Legal Lab is a pioneering effort within the art field dedicated to the development of legal infrastructures for cross-industry collaboration, developed with Alana Kushnir of Guest Work Agency. The Lab is focused on the sharing and development of new knowledge, and relates to complexities emerging from new artistic fields of practice, particularly in relation to the intersection of art and advanced technologies. Legal structures and tools, such as contracts, are crucial to structuring innovative enterprises and effective operational models. However, in the sphere of art, there is a tendency to shy away from legally onerous forms of arrangement. This has resulted in legal infrastructures being under-acknowledged for their multifaceted potential in supporting cutting-edge creative practice. These concerns are present in the internal organisation of the art field and the expanding realm of cross-disciplinary relationships between art actors and external fields.

In 2022, the Legal Lab, led by Alana Kushnir, continued to research and develop legal resources to support artists working with advanced technologies. With the rise of the digital art economy and metaverse experiences, development of frameworks for understanding how best to navigate these spaces and negotiate legal agency for artists and art institutions has been the Lab's focus. Findings were shared as part of the Legal Lab Live series – online conversations with experts in the field that can help artists and art institutions orient themselves in these contexts from a legal standpoint. The Lab continued to take part in various thought leadership events, and was part of the COALA Token-Bound Licence Working Group, led by Primavera de Filippi.

LEGAL LAB LIVE: FORGING CREATIVE AGENCY IN THE METAVERSE

23 June 2022

Serpentine Legal Lab's Principal Investigator, Alana Kushnir, unpacked and identified legal issues in the metaverse concerning intellectual property, moral rights. Indigenous cultural and intellectual property are ongoing areas of investigation. Addressing these considerations is key to securing the future roles of both artists and cultural organisations in the metaverse.

Engagement: 57 live, 120 post view (2 weeks following)

LEGAL LAB LIVE: INDIGENOUS SOVEREIGNTY IN THE METAVERSE-WEB3

20 October 2022

Australian First Nations Cultural Broker and Author Vanessa Lee-Ah Mat and Serpentine Legal Lab Principal Investigator and Director of Guest Work Agency, Alana Kushnir presented for the second Legal Lab Live session as they explored indigenous agency and data sovereignty in the metaverse, and the relevance of ICIP.

Engagement: 30 Live, 252 post view (2 weeks following)

LEGAL LAB LIVE: EVOLUTIONS IN WEB3 LICENSING

27 February 2023

Serpentine's Legal Lab Principal Investigator, Alana Kushnir, and legal scholar, internet activist and artist, Primavera de Filippi, presented the third Legal Lab Live session, exploring the legal and technical uncertainties of licensing NFTs (non-fungible tokens). They introduced the Token Bound Licence – a new copyright licence developed by Primavera in collaboration with the Legal Lab, IC3 and the COALA NFT Taskforce — a community of researchers, technologists, artists and lawyers. This licence is designed specifically for use with NFTs, allowing transfer of rights along with the transfer of the NFT.

Engagement: 36 live, 242 post view (2 weeks following)

SYNTHETIC ECOLOGIES LAB

Led by designer and researcher Yasaman Sheri, Serpentine's Synthetic Ecologies Lab aims to support artists in the context of emerging biological technologies and ecology by strengthening the foundations for art's critical inquiry and intervention into these spaces. This is done by integrating insights derived from existing art-science collaborations as well as exploring the tools and models for collaboration in new artistic engagements with the sciences and lifeforms. From ecological awareness around climate change to ethics of geo-engineering, to providing glimpses into techno-biological futures, to making with a multitude of species and living systems, there is a long history of artists and designers attempting to give shape to the invisible biological medium that is so hard to perceive and contextualise conceptually in everyday living.

Synthetic Ecologies Lab is supported by a growing advisory panel:

- Dr. Elizabeth Henaff - Computational Biologist/Artist, NYU Tandon School of Engineering, Laboratory for Living Interfaces.
- Christina Agapakis - Creative Director at Ginkgo Bioworks.
- Tega Brain - Artist, NYU Tandon School of Engineering.
- Holly Jean Buck - Assistant Professor of Environment and Sustainability, University at Buffalo.
- Erin Kim - Director of Communications at Geltor.
- David Zilber - Chef, Scientist, Fermentation Expert, Author of The NOMA guide to Fermentation.
- Aslak Aamot Kjærulff - Co-founder of Primer.
- Charles Broskoski - Co-founder of Are.na

COMPENDIUM

In 2022, the Synthetic Ecologies Lab released its first major project: *Compendium*, a collaborative web tool powered by Are.na. Combining a variety of formats from journals, papers, diagrams, artworks and articles to aural songs, memes and paintings, Compendium is a growing archive of resources and a guide in the exploration of the parallels between culture, ecology and life science. The inaugural season explored the broad histories of knowledge and the invisible scales of life that govern not only our kitchens, but also our contemporary science, culture and technology.

Alongside the appointed guest curator, the chef, cultural producer and transdisciplinary artist Angela Dimayuga and lead researcher Chiara De Leone, the Compendium's transdisciplinary team of leading scientists, cultural producers, writers, chefs, artists, and researchers included Joshua Evans (Danish Technical University), Namita Patel (Francis Crick Institute), Seetal Solanki (Ma.tt.er), Lucy Chinen (Non-Food) and Nadia Berenstein (James Beard Award-winning journalist and historian). Together, they explored fermentation, not only in the context of food, but also in relation to material innovation, interaction with microbial life, computation, biotechnological advancements in manufacturing, and in centering diasporic, indigenous and diverse forms of knowledge and cultural ritual. Through this exploratory foundation, Compendium remodelled Are.na's data-sets to republish, translate and archive their new findings for users to interact with and reinterpret for their own fermentation-led exploration.

SYNTHETIC ECOLOGIES LIVE: COMPENDIUM LAUNCH (TWITCH)

7 July 2022

To celebrate the launch of Compendium, Guest Curator Angela Dimayuga and Principal Investigator of Synthetic Ecologies Yasaman Sheri, introduced audiences to its frameworks and purpose live via Serpentine's Twitch channel.

Engagement:	45 live, 245 post live (2 weeks following)

SYNTHETIC ECOLOGIES LAB: NAMITA PATEL X SEETAL SOLANKI

30 August 2022

Two of Compendium's guild members – Namita Patel, Fermentation Scientist, and Seetal Solanki, materials translator – discussed their journey as part of the making of Compendium, and how its microbial exploration informed their own practices. This conversation was hosted by Synthetic Ecologies Lab Principal Investigator Yasaman Sheri.

Engagement:	22 live, 168 post view (2 weeks following)

SYNTHETIC ECOLOGIES LIVE: LUCY CHINEN X NADIA BERENTSTEIN

10 October 2022

Two of Compendium's guild members – Lucy Chinen, bio-based materials practitioner-researcher, and Nadia Berenstein, flavour historian – discussed their journey as part of the making of Compendium, and how its microbial exploration informed their own practices. This conversation was hosted by Synthetic Ecologies Lab Principal Investigator Yasaman Sheri.

Engagement: 22 live, 66 post view (2 weeks following)

SYNTHETIC ECOLOGIES LIVE: CHIARA DI LEONE AND JOSHUA EVANS (TWITCH)

7 February 2022

Two of Compendium's guild members – novel fermentation researcher Joshua Evans and writer and researcher Chiara Di Leone discussed their journey as part of the making of Compendium, and how its exploration of the microbial informed their own practices.

Engagement: 27 live, 47 post view (2 weeks following)

Artwork by Somnath Bhatt for Synthetic Ecologies Compendium 2022.

BLOCKCHAIN LAB

Supporting network development between visionary artists, cultural workers, blockchain entrepreneurs, as well as local initiatives, communities, institutions and businesses to foster new translocal and transnational systems and an ethos of global cooperation within the arts. Led by Ruth Catlow, co-founder of Furtherfield and DECAL, Serpentine's Blockchain Lab builds on the experiences of *DAOWO* - the award-winning blockchain programme for reinventing the arts.

The first series of events ran in 2017-18 in collaboration with the Goethe Institut London, with international artists, engineers, crypto-economists, musicians, technologists, and theorists joining forces to understand how blockchain technologies - cryptocurrencies, distributed ledgers and smart contracts - could enable a critical, sustainable and empowered culture. This was later followed in 2019 by the Blockchain & Art Knowledge Sharing Summit UK in collaboration with Digital Catapult, which examined the cultural sector opportunities available for working with blockchain technologies. 2022 saw the conclusion of a five-year research project, led by Ruth Catlow and Penny Rafferty, with the publication of *Radical Friends: Decentralised Autonomous Organisations and the Arts*, in partnership with the Goethe Institut.

Radical Friends brought together over 30 contributors to explore the potential of DAOs (Decentralised Autonomous Organisations) for the arts. As an emerging organisational format, DAOs offer unique tools for peers from across different geographies to encode community rules and values into their joint ventures using blockchain-based technologies. In recent years, DAOs have been heralded as a powerful stimulus for experimentation to reshape new cultural value systems for interdependence, cooperation, and care. At a time when the mainstream artworld is focused on NFTs, this book refocuses attention toward DAOs as potentially the most radical blockchain technology for the arts in the longer term.

The publication consolidated and made public the Blockchain Lab's R&D work through essays, interviews, exercises and prototypes from leading thinkers, artists and technologists across this emerging field, including: Legacy Russell, Kei Kreutler, Rhea Myers, Hito Steyerl, and Ramon Amaro.

BLOCKCHAIN LAB: RADICAL FRIENDS BOOK LAUNCH (PAVILION)

14 June 2022

Principal Investigator of the Blockchain Lab Ruth Catlow and writer Penny Rafferty – editors of Radical Friends – explored Decentralised Autonomous Organisations (DAOs or technology enabled member-owned communities without centralised leadership) and their potential in the arts. Select readings were presented by editors Ruth Catlow and Penny Rafferty, followed by contributors including Kei Kreutler, Calum Bowden, and Jaya Klara Brekke, and then by a live Q+A with the audience.

Engagement: 112 attendees

FRIEZE VIP BREAKFAST FT BLOCKCHAIN LAB

12 October 2022

An intimate presentation by Principal Investigators of Serpentine's Blockchain Lab Ruth Catlow, and writer Penny Rafferty profiling Radical Friends, as well as Serpentine's broader interests in the rapidly evolving Web3 landscape.

Engagement: 326

ARTS TECHNOLOGIES COMMISSIONING

Serpentine's artist-led Arts Technologies programme develops contemporary artworks with artists that focus our attention on emerging technologies as a medium, tool or topic that can operate beyond the gallery walls through which the Arts Technologies team supports advanced production, development, distribution and engagement. Each commission aims to expand how we understand the effect of digital technologies on artistic and cultural practice today.

DANIELLE BRATHWAITE-SHIRLEY, WE CAN'T DO THIS ALONE

'What would you do to stop supremacy? Would you fight? Would you risk everything? Would you kill? Your actions mean something. You can't avoid this. It sometimes feels as though nothing you do matters, but it is the opposite. Everything you do affects history..'

Artist and game designer Danielle Brathwaite-Shirley invited visitors to take part in an intimate playtesting event - an interactive, improvised live play where the audience became the actors. WE CAN'T DO THIS ALONE was part of a six-month period of R&D supported by Arts Technologies and the Serpentine R&D platform. It furthered the artist's ongoing quest to replace passivity, uncovering the untapped civic and activist potential of gaming to turn the world into a community of players aware of and responsible for their actions. The event also premiered and playtested a range of prototypes developed by Braithwaite-Shirley, acting as a live feedback session for the work's continuing development and the artist's wider practice.

Engagement: 50

TRUST, HIVEMIND

In 2021, Serpentine Arts Technologies commissioned Trust members Calum Bowden, Will Freudenheim and Joanna Pope, who have been experimenting with knowledge games as tools for exploring artistic research, to transform the labyrinth into an open-source game they call *Hivemind*. The game provided narrativised walkthroughs by artists of their back end working environments. In 2022, Serpentine Arts Technologies invited several artists to work with the game live on our Twitch stream.

FANNIE SOSA PLAYS HIVEMIND

5 October 2022

Offsite at Octobre Numerique Faire Monde 2022

In this episode artist Fannie Sosa played a live demo of Hivemind alongside artists Navild Acosta and Calum Bowden accompanied by Tamar Clark-Brown (Arts Technologies Commissions Curator). This presentation was part of the 2022 Octobre Numerique Faire Monde with Fabbula as its Artistic Director in Arles.

LIBBY HEANEY PLAYS HIVEMIND: ON QUANTUM COMPUTING IN THE ARTS (TWITCH)

16 August 2022

Artist and quantum physicist Libby Heaney worked with Eva Jäger and Will Freudenheim to work with Hivemind awith quantum logic. In a live event hosted on @Serpentine_uk's Twitch, Libby talked through these additions to the game and her practice with invited curators from arebyte gallery.

HIVEMIND WITH DANIELLE BATHWAITE-SHIRLEY IN ASSOCIATION WITH TRUST AND SERPENTINE ARTS TECHNOLOGIES

19 March 2023

Offsite at Kunsthal Charlottenborg

Hivemind is a knowledge game for artists to navigate the inner workings of their practice – this event featured a journey through the labyrinth with Artist Danielle Brathwaite-Shirley.

GABRIEL MASSAN, THIRD WORLD: THE BOTTOM DIMENSION

Development work began in late 2022 on *Third World: The Bottom Dimensio*n, a multi-level, single-player PC game commissioned and produced by Serpentine Arts Technologies. Conceptualised as a consciousness-raising tool, the game explores Black Brazilian experience as it intersects with the ramifications of colonialism across physical and digital realities.

The game invites players into a fantastical and disorienting world populated with Massan's digital sculptures, bespoke animation, films, and camerawork, accompanied by sound developed with their collaborators. The game uses world-building and collaborative storytelling to challenge colonialist concepts of 'exploration', 'nature' and 'knowledge' to encourage a different kind of wayfinding.

Developed in dialogue with the artist's interests in decentralised knowledge exchange, fictional archaeology, ecology, and the critical role that collective memory plays in constructing futures, Third World is a platform for Massan's collaborations with artists, technologists and thinkers. It featured featured artistic contributions by Castiel Vitorino Brasileiro, Novíssimo Edgar, sound design by LYZZA, and work from Masako Hirano, Marchino Manga, Ralph McCoy, Carlos Minozzi, Iraj Montasham, Alexandre Pina, and Sweet Baby Inc.

Third World: The Bottom Dimension © Serpentine. Photograph by Hugo Glendinning.

Photograph by Hugo Glendinning.

WELCOMING A BROAD & DIVERSE PUBLIC

AUDIENCE STRATEGY

The Covid-19 pandemic changed Serpentine's audience expectations with physical audiences slowly returning and digital audiences accelerating. In 2018/19, our audience was split 70% physical and 30% digital.

'Physical' visitors are defined as those who physically visit our galleries or attend ticketed events. Our measurement and reporting moved from a sensor/clicker recording entry to a ticketing system (Ticketure) coordinated to our CRM system (Salesforce) in early 2022. 'Digital' visitors are defined as those who actively follow or subscribe to Serpentine's email, Instagram, Facebook, YouTube, LinkedIn, Twitch and Twitter platforms. While there is possibility for duplication in this approach – calculating unduplicated reach is an industry wide challenge (beyond the gallery sphere).

Serpentine users across digital and physical platforms totalled 994,815 in 2022/23, driven by sustaining the digital audience and growth of the physical visitors to the site. Our physical visitors were diverse, with 40% of our audience coming from key groups: aged 16-24, identified as disabled, under 16s and global majority (our target from the Audience Development Plan 2021/22 was that 20% in total should come from these groups).

Our digital audience was 715,159 in 2022/23, a growth of +220% ahead of 2019. The digital audience (defined as those who subscribe to our emails or follow our social channels or subscribe to our video platforms such as Twitch or YouTube) can no longer be siloed or ignored. Post-pandemic, visitors expect more from their digital experience with cultural institutions. As set out by Serpentine Arts Technologies in Future Art Ecosystems 2 in 2021: 'Transformation is required - we can no longer focus on physical and digital audiences in isolation. We need to build a new model for audiences to experience art.'

To ensure we adapt to these key behaviour changes, we have created a new role, Head of Audiences and Marketing, which was appointed in September 2022 to evolve our audience strategy across digital and physical visitors in order to meet the needs of a broader, diverse and global public.

AUDIENCE DEVELOPMENT PLAN

Our audience development plan has a clear aim to offer a 'user experience' (UX) of art appealing to a diverse and broad range of users, across online and offline platforms in one holistic experience. There are three aims with supporting strategies:

AIM 1: DISCOVER

'I've seen Serpentine'

Ensure new / lapsed audiences become aware or reminded of Serpentine.

- Promote the total Serpentine experience - activities include a Google search strategy and social paid ads to reach new audiences. Our aim is to move beyond the silo of 'physical gallery' and 'online platform' using captivating and accessible branding.
- Clear and bold onsite discovery: improved signage of the campus and improved UX interaction between physical / digital – examples included approaches during gallery 'dark' periods to direct people online for more content.
- Prompt a more accessible online experience, we are creating a more accessible website by reducing the reading age of text from PhD level to 13 years old.

AIM 2: EXPERIENCE

‘I’ve experienced Serpentine’.

To develop a diverse visitor profile experience across physical and digital platforms in a meaningful way.

- Build targeted campaigns to attract first-time visitors – identifying how new audiences can be attracted via new partnerships and platforms.
- Focus on out-reach/advocate events to introduce new audiences to the programme including breakfasts, tea and talks, evening events for students.
- Accessible experience for audiences onsite – e.g. colouring sheets for families and diversifying the range of content on Bloomberg connects to a wider public.
- Deepening the digital experience – offering a wide range of ideas / forums / spaces to experience Serpentine online.
- Explore opportunities to engage/commission artists via new content streams (such as the new Podcast) and expanding live-casting capacities (such as the Twitch programme).

AIM 3: ADVOCATE

‘I want more from Serpentine’

Develop engagement beyond the singular visit or interaction to build long term super fans.

- Leverage audience data to increase retention: segment visitor type (e.g. by interest, frequency) and use data to retain audiences.
- Engage the user across the digital UX: use ‘if you like X you’ll like Y’ messages to guide attenders and ease choice-making.
- Interaction between social, webpage and video platforms.
- Increase subscription / followers.

	DISCOVER	EXPERIENCE		ADVOCATE
User experience	‘I’ve seen Serpentine’	‘I’ve experienced Serpentine’		‘I want more from Serpentine’
What is measured	Individuals who become aware of Serpentine: Google business profile views & social impressions	Physical visitors to the galleries, Pavilion and Live Events	Visitors to Serpentine digital channels: Online Event bookings, website unique visitors, podcast downloads, social engagements (like, follow, share), video views (YouTube & Twitch) Bloomberg Connects guide starts	Individuals who actively follow or subscribe to our channels: Email subscribers / Followers of: Instagram, Facebook, YouTube, LinkedIn, Twitch & Twitter. *
Q1 22-23	2,579,341	73,502	375,232	679,210
Q2 22-23	4,534,355	149,133	401,807	690,595
Q3 22-23	2,465,194	58,978	296,932	708,150
Q4 22-23	2,606,080	41,973	263,961	715,159

**We also classify this as our ‘digital audience’ as they are digitally engaged in our channels.*

PHYSICAL VISITORS

Physical visitors to Serpentine totalled 327,899 in 2022/23. This is half-way back to pre-pandemic visitor figures and an increase of +169% on 2021/22. For comparison, this is ahead of the National Gallery (-55% vs 2019) and in line with Tate Britain (-49% vs 2019). For Serpentine in 2022/23, the most visited elements of the programme were the Pavilion with 140,740 visitors (average over 1000 per day), Dominique Gonzalez-Foerster 54,075 (average 422 per day) and Barbara Chase-Riboud 56,484 (average 376 per day). Broadly, for all London cultural institutions, the physical visitor levels in 2022/23 were impacted by domestic tourism returning more quickly than international tourists and habit change with fewer people entering the inner city every day as behaviours from the pandemic remain, such as flexible working.

	DIGITAL		PHYSICAL		TOTAL USERS
FY	Total Audience	Index vs 18/19	Total Audience	Index vs 18/19	
2018/19	324,930		674,912		999,842
2019/20	595,046	183%	606,036	90%	1,201,084
2020/21	630,528	194%	10,991	2%	641,521
2021/22	661,243	204%	193,820	29%	855,065
2022/23	715,159	220%	327,899	49%	1,043,060

** Actively 'engaged' in our digital platforms – for example they subscribe to our emails or follow our social channels or subscribe to our video platforms such as Twitch or YouTube.*

*** Physical visitors to the gallery and live events. Since 2022 this is now measured via Ticketure – which is integrated to Salesforce.*

DIGITAL AUDIENCE

Serpentine's digital audience totalled 715,159 in 2022/23 which is +220% ahead of pre-Covid and +8% vs 2021/22. Our digital audience is defined as those who subscribe to our emails or follow our social channels or subscribe to our video platforms such as Twitch or YouTube. This audience accelerated in the pandemic, and we have focused on maintaining growth on social platforms and YouTube this year. In 2023/24 our focus will be on Instagram followers, YouTube views and increasing newsletter sign ups.

PLATFORM

	Email subscribers	Instagram followers	Facebook followers	YouTube subscribers	LinkedIn followers	Twitch	Twitter followers
April 22	42,640	367,283	83,126	12,017	-	-	999,842
March 23	43,813	378,416	102,212	13,700	19,506	782	1,201,084
VS YA	+3%	+3%	+22%	+14%			+2%

PRESS & MEDIA PROFILE

From April 2022 to March 2023, Serpentine's programming featuring exhibitions, civic, technology, ecology, architecture, and live activations, received extensive and significant media coverage across print, online and broadcast media, both nationally and internationally.

Radio Ballads, an exhibition showcasing a ground-breaking project that has embedded artists within core social care services and community settings across the borough and featuring artists Sonia Boyce, Helen Cammock, Rory Pilgrim and Ilona Sagar opened on 27th March 2022. This campaign galvanised press across the full spectrum of the arts, general affairs, politics and lifestyle for several reasons: firstly because it featured established artists Sonia Boyce (representing the UK at the Venice Biennale in 2022) and Helen Cammock (Turner Prize winner 2019). Secondly, the key messages of *'Serpentine creating new connections between artists and society and going beyond the gallery walls'* were instrumental in generating interest. Sonia Boyce went on to win the Golden Lion at the Venice Biennale 2022, the same year for her pavilion in Venice, catapulting Radio Ballads to new audiences and generating additional visibility.

Some of the notable coverage for Radio Ballads, often featured interviews with the four artists, and included a glowing review in *The Evening Standard* (5 stars), *Flash Art* and *The London Review of Books*, multiple broadcast pieces with the BBC including *BBC3 Free Thinking*, *BBC News London*, *BBC Radio 4 Front Row*, *London Live News*, *Soho Radio*, and several announcements in *The Guardian*.

Additionally, cultural and lifestyle press covered the exhibition extensively with relevant pieces published by *PORT Magazine*, *Artnet*, *ArtReview*, *AnOther Magazine*, *Dazed* and *The Gentlewoman*. Sonia Boyce was profiled by *The Guardian*, *The New York Times* and more national and international publications.

Serpentine established two media partnerships - one event celebrated the closing of the exhibition with a walkthrough and display of the issue featuring Boyce, held in the presence of the artists, curators, our Chief Executive Bettina Korek and Artistic Director, Hans Ulrich Obrist and The Gentlewoman's editors and networks. With ArtReview: Serpentine designed a series of banners for the magazine's website and newsletters, an advertorial piece on their website, and a panel discussion with their editor Mark Rappolt, hosted within the exhibition.

Immediately following Radio Ballads, Dominique Gonzalez-Foerster's *Alienarium 5* opened at Serpentine South Gallery from 28th March. This was one of the most successful exhibitions of 2022 and led to excellent coverage in the art and design press with *Artnet*, *The Art newspaper*, *HERO*, *ARTNews*, *Aesthetica*, *Creative Review*, *Wallpaper** and more. Very positive reviews were published by *The Observer*, *Time Out* and *The Evening Standard* among other national papers. Internationally, the exhibition gained significant coverage in the French press with *Beaux-Arts Magazine*, *Euronews*, and *Journal des Arts* etc. Notable new media included the successful *Art Newspaper* podcast *'A Brush With'* by Ben Luke.

In late March, Serpentine produced and hosted Yoko Ono's *IMAGINE PEACE* banner, a programme led by Serpentine and CIRCA displayed at Piccadilly Circus. This led to a peace march organised by the Mayor of London. The campaign, running in parallel to the core programme, generated strong coverage in design publications including *Creative Review* and designboom.

Launched prior to Back to Earth, an exhibition presented at Serpentine North from June 2022, Alexandra Daisy Ginsberg's Pollinator Pathmaker was inaugurated in April. The strategy was to inaugurate the garden prior to the exhibition. This proved beneficial as most of the resulting coverage highlighted Pollinator Pathmaker, including in a critical article featuring multiple voices in The New York Times. More significant coverage included a profile piece on Daisy Ginsberg in *The Financial Times*, contextualised with Back to Earth and pieces in *Time Out*, the *RIBA Journal*, and *Dezeen*. Back to Earth continued on that trajectory with coverage in *Country & Townhouse*, *BBC Radio 4*, *DAMn Magazine*, *Forbes*, *Ocula*, *The Art Newspaper*, *The Guardian*, *The Tablet*, *The Times*, *Service95* and *Wallpaper**.

Running in tandem with Back to Earth as part of our live programme, the Venice Golden Lion winning Lithuanian beach opera, *Sun & Sea*, a co-production with the Albany and Serpentine was staged at *LIFT*. The production received coverage in *The Financial Times*, *Time Out* and *The Art Newspaper*, mentioning Serpentine. Back to Earth was also accompanied by *Queer Earth* and *Liquid Matter*, a mini-festival giving a platform to LGBTQI+ artists. This resulted in significant coverage in *The Art Newspaper* and several mentions in queer-focused publications, opening Serpentine to new audiences.

May marked the opening of *Black Chapel*, the 21st Serpentine Pavilion designed by Theaster Gates. Interesting stories were covered around the nature of the commission, given to an established artist for the first time and around the content of the Pavilion (the Rothko-inspired paintings installed within the structure). Qualitative coverage appeared in important publications such as *The Financial Times*, *The New York Times*, *The Observer*, *BBC*, *The Evening Standard*, *The Guardian*, *Wallpaper**, *CNN*. Specialised press included *Building Design*, *dezeen*, *The Architect's Journal*, *AD, Elle Décor*, *Madame Architect*, *IDEAT* and more. Black Chapel became a stage for Serpentine's live programme Park Nights. These events garnered solid press in their own right, in *Dazed*, *The Evening Standard*, *NTS Radio*, *AnOther* and more. This was based on the biography and reputation of the performers which included Linton Kwesi Johnson for example.

Atta Kwami's mural was unveiled at Serpentine North in September 2022 launching Serpentine's autumn programme. The news was placed with *The Guardian*. Jonathan Jones spoke to the artist's widow and profiled Atta Kwami in a very positive light. Subsequent articles appeared in *Elephant Magazine*, among other publications.

In September, Serpentine and curated streaming service and film distributor *MUBI* announced that the winner of the Serpentine Back to Earth Film Award was *Invisible Demons* by Rahul Jain. The winning film was announced at Serpentine on 21 September 2022. Press outreach included film and environmental targets.

Kamala Ibrahim Ishag opened in October 2022 as part of the core programme. This exhibition received extensive coverage with relevant articles published by *Forbes*, *Frieze magazine*, *Christie's magazine*, *The Royal Academy* magazine, *Elephant* magazine, and *Art in America*. Further highlights – such as profile pieces and interviews with the artist and Serpentine's leadership team - included: *BBC News Africa* with a filming in the exhibition, *The Economist* with the artist and the curators, *Harper's Bazaar* and *The Times*.

Hervé Télémaque, whose Serpentine solo exhibition took place in 2021, passed away in November 2022. Serpentine's Communications department pro-actively contacted the media to share information and tributes to the artist and his exhibition.

Barbara Chase-Riboud's Infinite Folds opened at Serpentine during London's 'Frieze Week'. This exhibition remains one of the most successful of 2022 with media coverage with CNN (Christiane Amanpour) and BBC (Zeinab Badawi) featuring interviews with the artist on camera. Further coverage was featured in *Art Basel Journal*, *Artforum*, *ARTNews*, *Dazed*, *The Evening Standard*, *Flash Art*, *Hyperallergic*, *London Live*, *Luxury London*, *The New York Times*, *Numero, Sculpture Magazine* (cover), *The Art Newspaper* (Frieze week), *Vernissage TV*, *Wallpaper** and many more. The coverage was significant both in size and in quality with positive previews and extensive interviews with Barbara Chase-Riboud.

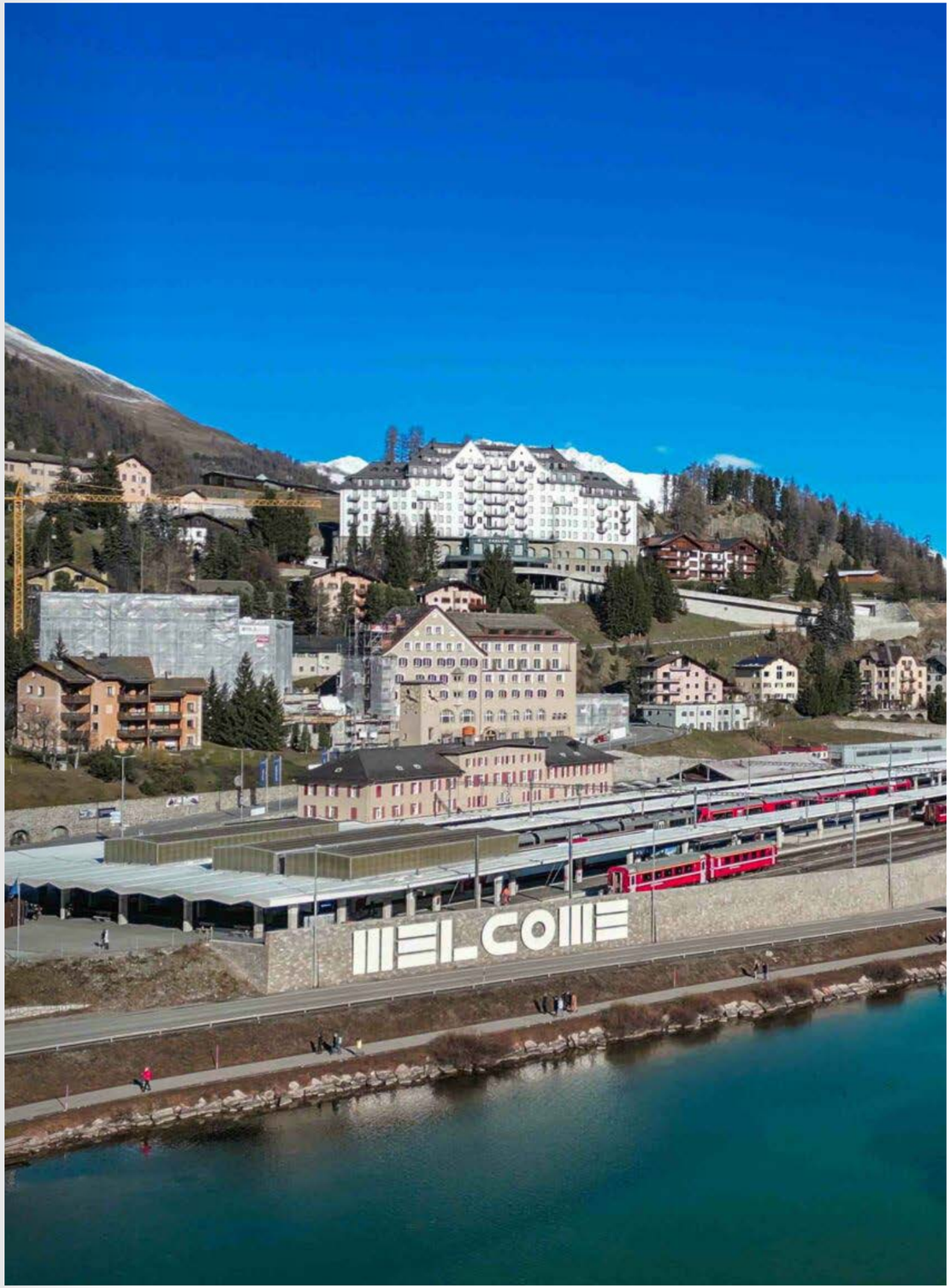
During Frieze Week, we distributed a press release announcing Serpentine Arts Technologies' partnership with Tezos. This also kickstarted the campaign to promote Gabriel Massan's game, exhibition and NFT powered by Tezos. It led the PR strategy for the following months in the lead up to the exhibition opening. This resulted in strong coverage in *The Art Newspaper*. Technology editor Louis Jebb wrote a piece on the intersections between art and technology. He interviewed Tezos, Bettina Korek and Gabriel Massan. Other articles were published in *designboom*, and *CLOT* magazine among others. November marked the launch of Future Arts Ecosystem 3. A tailored press release was issued and it helped to plant the seed for stories around Gabriel Massan's Third World: The Bottom Dimension.

The end of the year was focused on securing more coverage on Serpentine Arts Technologies and Barbara Chase-Riboud. In January 2023, the year started with the unveiling of Barbara Stauffacher Solomon's artwork presented in St Moritz. The campaign was robust and coverage in *Design Week*, *designboom*, *FAD*, and *Wallpaper**, often quoting Artistic Director Hans Ulrich Obrist.

March 2023 marked the return of the *Future Contemporaries Mystery Nights* fundraising event at Serpentine and private homes in London. A dedicated press release was targeted to lifestyle press. This led to a significant feature in Tatler. Serpentine Cinema also returned with a special programme with Menealos Karamaghiolis. An announcement was sent to the international press and cinema-focused press. Greek newspapers and international correspondents picked up the news.

On 27th March 2023, we announced Grenfell by Steve McQueen, a campaign which was kept under wraps until then. This prompted solid coverage across the board to announce the project.

Image of the *'Welcome'* installation by Giancarlo Cattaneo. Courtesy the Artist & von Bartha. Drone images with permission from Airport Samedan.



Photograph by Andy Stagg.

DEVELOPING DIVERSE, HIGH-PERFORMING & ENGAGED TEAMS

Barbara Chase-Riboud: *Infinite Folds*, installation views, Serpentine North © Barbara Chase-Riboud 2022. Photograph by Harry Richards.

Post pandemic, we have gradually reopened our offices and resumed familiar working routines for our staff. We have continued to support hybrid working practices to balance the benefit of remote and home working with those of working collaboratively at the gallery.

PROMOTING AN OPEN, COLLABORATIVE, SUPPORTIVE AND DIVERSE CULTURE

Serpentine has pledged to promote anti-racism in all we do: the content of our programmes, the culture of our workplace, the diversity of our staff and the experiences of our audiences. In 2020, we began our work with external diversity and inclusion consultants who are leading a programme of change that involves staff and leadership at all levels of the organisation. This change will be the result of sustained effort and everyone who engages with Serpentine learns and grows through taking part in this journey.

The programme involves:

- One-on-one interviews, staff surveys and listening circles with all staff.
- Coaching, consulting and communications support with Directors and Senior Management Team.
- A series of training modules for all staff at all levels.

The Progress Project

The Progress Project is a diverse and inclusive collective of staff at Serpentine who have come together to ensure that voices of our diverse colleagues continue to be included in all levels of decision making at Serpentine.

Their work includes:

- Ensuring the voices of our diverse colleagues are heard and integrated into the transformation process.
- Reviewing and monitoring Serpentine's progress towards becoming fully anti-racist and identifying any gaps in the programme hindering progress.

The Listening Circle

The Listening Circle provides a confidential, safe space for our people of all backgrounds to talk about their experiences, concerns, or to simply have open conversations about the things that matter to them. The sessions are run by members of the Progress Project who have been specially trained to run the sessions by our diversity and inclusion consultants.

Five Inclusion and Relevance Groups are responsible for meeting monthly to address our anti-racism culture across different areas of the organisation. Each team is chaired by a member of the Senior Management Team.

The teams are:
- Attracting and Recruiting a Diverse Talent Pool
- Audience Development Planning
- Diversifying our Artistic Programme
- HR Policies and Procedures
- Vision and Direction

Serpentine is committed to diversity, equity and inclusion, and is continuing its programme of training and support for staff at all levels.

ATTRACTING AND RETAINING QUALIFIED AND TALENTED EMPLOYEES

We recognise having a diverse, inclusive team with a variety of different perspectives and experiences will benefit Serpentine's strategic aims. We have continued to develop and implement an accessible, inclusive recruitment and retention strategy to attract a diverse range of the highest quality employees and we continue to introduce new initiatives to ensure an inclusive, supportive working environment to support their retention within the organisation.

RECOGNISING AND REWARDING ACHIEVEMENT AND PERFORMANCE FAIRLY

Serpentine continues to be an accredited Living Wage Employer. This commitment applies to directly employed staff as well as contractors providing services to Serpentine.

EQUAL OPPORTUNITY POLICY

Serpentine is committed to encouraging and promoting equality and diversity throughout our workforce. Our aim is for our staff to be truly representative of all sections of society and to work in a positive and effective environment where everyone is respected, and for each employee to perform to the best of their ability. Our policy is to provide equality and fairness for all in our employment and in our provision of services and not to discriminate on the grounds of age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion or belief, gender (sex) and/or sexual orientation.

We continue to report Equal Opportunity data annually in line with Arts Council England to monitor the diversity of the workforce and Board of Trustees. We believe all these activities promote a culture that engages happy, productive and empowered employees who support Serpentine's vision.

As of 31 March 2023, Serpentine's employees are 60% women, 28% Black, Asian and Ethnically Diverse, 13% LGBTQ and 8.5% with a disability. Our people come from both art and non-art backgrounds.

As we continue our path into becoming an inclusive and anti-racist organisation, the next phase is to create an equality, diversity and inclusion strategy that builds upon the extensive work that has already been done as part of our anti-racism programme.

By broadening the diversity of art and artists, we are also widening our reach. Improving accessibility and reception of individuals from varying backgrounds is being achieved through the training of Visitor Services personnel and more targeted communications. The Board of Trustees continued with plans to diversify in 2021/22 with a review commissioned for the year 2022/23.

Dominique Gonzalez-Foerster, *Alienarium*, 2022. Produced by VIVE Arts and developed by Lucid Realities. Installation view, *Alienarium 5* (Serpentine South, 14 April - 4 September 2022). Photograph by Hugo Glendinning. © The artist and Serpentine, 2022.

FUTURE PLANS

Our mission for 2023/24 is to build new connections between artists and society, leveraging technology and to inspire local communities and ecological awareness.

In three years, the Serpentine will have:

- Deepened our local roots and expanded our global reach, chiefly through technology.
- Cemented our place as an artist-led, digital-first, global brand, with a full user experience of art – appealing to a full spectrum of visitors online and within our spaces.
- Led a digital transformation and become known as a global leader in arts technologies – creating new models for exhibitions, funding, distribution and audience engagement.
- Delivered an ambitious and world-class programme – highlighting ecology, community and technology; emerging and under recognised artists.
- Progressed our plans towards a net-zero emissions target – thanks to our sustainable practices.
- Fostered an inclusive and collaborative working culture – to better reflect the diversity of our home city.
- Tested new entrepreneurial income models –securing multi-year income streams.

Our emphasis areas for 2023/24 are:

360° Artistic Production and Audience Engagement

Connecting artists to society and new audiences by integrating our physical and online programmes and tapping into our core pillars of ecology, technology and community.

Art for All

To strengthen the journey towards an audience-centric and artist-led organisation, appealing to a full spectrum of diverse visitors both online and within our spaces.

Art Technologies Sector Leadership

Acting as a convener among art, private sector, educational and governmental institutions – and giving artists genuine agency in these new polyvalent contexts.

Dynamic and Inclusive Culture

Continuing our commitment to anti-racism and inclusivity across our public programmes and internal working culture.

Flexible Development and Entrepreneurial Leadership

Securing funding partners motivated by our core pillars; prioritising resources to ensure agility and sustainability; and testing new business models as we enter a new landscape.

EXHIBITIONS FOR 2023/24

5 October 2023 to 7 January 2024
Georg Baselitz, Sculptures 2011-2015

1 February 2024 – 10 March 2024
Barbara Kruger

Early April - September 2024
Yinka Shonibare

August 2023
Serpentine Podcast Series
Intimacies

Georg Baselitz, *Yellow Song*, 2012-2013. © Georg Baselitz 2023. Photograph by Jochen Littkemann, Berlin.

FINANCIAL REVIEW

OVERVIEW

Over the last few years, along with other institutions nationally and globally, Serpentine has needed to innovate and draw on all its resources to operate effectively throughout the pandemic and its aftermath. In the year to 31 March 2023, which represents the first year since the end of all pandemic restrictions, Serpentine has run a full programme of in-person exhibitions and events. Serpentine's successful adaptation since 2020 is borne out by the fact that both income and expenditure are now up on pre-pandemic levels, and funds available for programme activities have increased by the year end to over £2.7M.

Financial and operational challenges will persist into 23/24: the funding environment has shifted and tightened over the last few years, inflation remains stubbornly high, and the buildings that Serpentine inhabits continue to require ongoing maintenance and development. In spite of these factors, with its exciting forward programme and extensive base of supporters and funders, Serpentine remains well placed to continue delivering high quality exhibitions, events and programmes.

SUMMARY OF PERFORMANCE

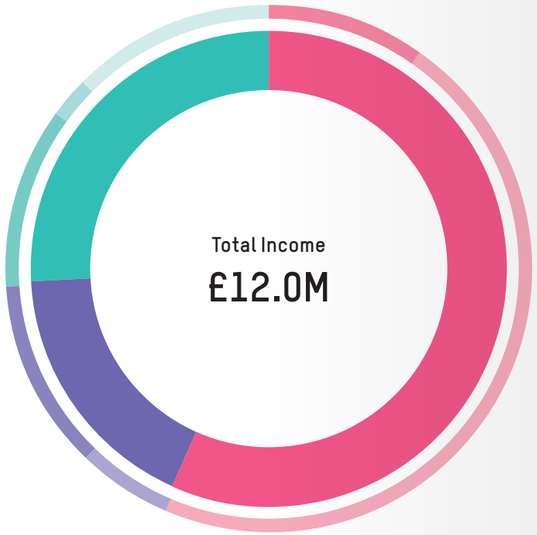
Total income has increased to £12.0M, up 5% on prior year results. Total expenditure has increased to £13.5M, up 18% on prior year results. Overall net expenditure is therefore £1.6M, with a small deficit of £82k accruing to the unrestricted fund after several transfers between funds.

PRINCIPAL SOURCES OF FUNDING

The majority of Serpentine's income is from donations and sponsorships. These totalled £6.8M in the year to 31 March 2023, compared to £6.4M in the prior year. Serpentine's grant allocation of £1.2M from Arts Council England accounts for 10% of total income. Trading income £2.1M arose from fundraising events, gallery hire, and sale of limited editions, in line with prior year results. Income from charitable activities increased substantially to £3.1M (2022: £2.8M).

Income 2022/23

Donations and Legacies	**£6.8M**
Grants	*£1.2M*
Donations & Support	*£5.6M*
Fundraising Trading Activities	**£2.1M**
Merchandise	*£0.7M*
Other Commercial Activities	*£1.4M*
Income From Charitable Activities	**£3.1M**
Exhibitions	*£1.3M*
Education	*£0.3M*
Architectural Commission	*£1.5M*



EXPENDITURE

While total costs of raising funds have been maintained at £3M, in line with prior year results, total expenditure on charitable activities has increased in the year to 31 March 2023 to £10.6M (2022: £8.4M). While increased income has absorbed these costs where possible, residual expenditure has been covered by Serpentine's expendable endowment funds, ensuring reserves can be maintained at a healthy level.

A more detailed analysis of income and expenditure is reported in notes 3 to 8 of the Financial Statement.

Expenditure 2022/23

Raising Funds	**£2.0M**
Fundraising Trading Costs	**£1.0M**
Charitable Activities	**£10.5M**
Exhibitions	*£7.4M*
Education	*£1.2M*
Architectural Commission	*£1.9M*

ANNUAL FUNDRAISING ACTIVITIES

Fundraising Practices

Serpentine's Development team is structured to focus on different income streams, namely: Corporate and Partnerships, Individual Giving, Major Gifts, Trusts, Foundations and Government and Trading. Each area adheres to relevant rules and regulations and works within best-practice guidelines of the Charity Commission, the Fundraising Regulator, and the Institute of Fundraising, as well as Serpentine's own policies, such as the Ethical Fundraising Policy. Serpentine's fundraising activities are monitored by the senior management team, and additionally overseen and approved by the Board of Trustees.

The Charity does not employ third parties to fundraise on its behalf. The Ethics Sub-Committee also monitors fundraising activities to ensure adherence to due diligence processes. Complaints are dealt with through Serpentine's complaints and feedback procedures. In 2022/23 Serpentine received no fundraising complaints. The fundraising approach undertaken by the Development team is to take reasonable steps to understand the circumstances of each donor, including taking into consideration whether the donor is vulnerable or requires additional care or support to make informed decisions. Serpentine has complied with all data processing requirements in accordance with GDPR legislation and updated our privacy policy. A clear opt-out process is available on all electronic mailings and communications.

Fundraising Performance

Under the leadership of the CEO and Artistic Director, the fundraising team had a positive year given the challenging circumstances. The significant contribution from the department has been key to Serpentine's financial sustainability during this period. Corporate fundraising totalled £211k, which is a significant increase from the previous year as we were successful in renewing or extending contracts with a number of high-profile partners. Individual Giving schemes break down into several levels of engagement and financial support. Despite another challenging year, the ongoing commitment of our supporters led to a membership group totalling 276 (2022: 244), with a combined income to the charity of £1.7M.

We engage closely with our members through several committees including the Exhibitions Committee, the Education Committee, Cultural and Social Affairs Committee, and Future Contemporaries Committee. In 2022/23, we were able to successfully organise a number of curated trips and events, which provided opportunities to re-engage with our members in person. Major gifts were all accepted in accordance with the Charity's Ethical Fundraising Policy and following due diligence processes. The Development team carry out risk assessments on all new prospective donations or sponsorship opportunities of £10k or more. Major gifts totalled £3.2M over the financial year. All funding achieved through grants from UK and international Trusts and Foundations followed the protocols and guidance of specific funders.

FUNDRAISING EVENTS

The Summer Evening

In 2022, in lieu of the Summer Party and in light of the then global context, Serpentine hosted a 'Summer Evening' at Serpentine on Thursday 30 June 2022, a private gathering with Serpentine's Chairman, Michael R. Bloomberg, to thank artists and Serpentine's most loyal supporters.

This was very much a transitional year as Serpentine embarked on a new chapter with this event and initiated a reinvention. The Summer Evening, orchestrated around Theaster Gates' Pavilion and the immersive Dominique Gonzalez-Foerster Alienarium 5 exhibition at Serpentine South, was by invitation only and private. The private evening celebrated creative and diverse communities and featured various activations, including tarot reading by Tomás Saraceno, DJ set by Romy (XX) and Live music by CKTRL.

Building on Serpentine's legacy of bringing creatives from different fields and generations together, emerging and established designers invited their friends to attend. The event was framed around inclusivity through a constellation of fashion and creative brands represented by designers and their muses.

The amount raised was £911k.

Mystery Nights

It was another very successful year for Mystery Nights, which generated £64k (2022: £107k) for emerging artists.

OTHER INCOME GENERATING ACTIVITIES

SG Commerce Limited

The Serpentine Trust owns 100% of the issued share capital of SG Commerce Limited, a company incorporated in England and Wales under registered number 8052071. Its financial performance has been consolidated into the Trust's group accounts.

The company carried out non-charitable commercial trading activities for the Trust, primarily for the sale of limited editions prints, catalogues and other merchandise. In 2022/23, its annual turnover was £928k (2022: £1,856k), with profits of £438k (2022: £985k). The profit will be gifted to the Serpentine Trust.

Serpentine Online Shop

Serpentine's shop and website offer a range of Serpentine limited editions, exhibition catalogues, print and merchandise, and titles released in parallel to the Serpentine programme.

Limited Editions

Serpentine commissions limited edition prints in conjunction with its exhibition programme. In 2022/23 there was an expansion of our 50+1 portfolio, which launched in 2020 to celebrate the organisation's 50th anniversary. Revenue for the year was £507k.

Publications

Serpentine produces exhibition catalogues and journals to accompany the programmes. Sales for the year were £34k (2022: £183k).

Gallery Hire

Serpentine offers a unique event space for hire which attracts businesses and individuals. Gallery hire income in 2022/23 was £142k.

Magazine Restaurant

Benugo took over operation of The Magazine in the summer of 2021. Total income generated from the Magazine in the year to 31 March 2023 was £122k (2022: £31k).

Koenig Bookshop

Koenig Books continues to act as the main co-producer and distributor of Serpentine's exhibition catalogues which are sold in the on-site bookshop which is the main London branch of Walther Koenig Books Ltd, Europe's largest independent bookshop. It also stocks a broad range of artists' books, monographs, and international titles relating to art, photography, architecture and design.

Serpentine Americas Foundation

The Serpentine Americas Foundation was launched in 2014 and is an independent charity which brings together supporters from across the Americas to serve as ambassadors for Serpentine. Americas Foundation members' generous support, which in 2022/23 amounted to £431k (£2022: £209k), helps showcase the work of North and South American artists at Serpentine. Members receive access to a range of special events and programmes throughout the year, including two annual meetings in New York featuring noted artists, architects and global leaders. There is also a programme in October to coincide with Frieze London, gatherings at major international art events (such as Art Basel Miami Beach) and access to Serpentine's International Art Study trips with fellow supporters.

RISK STATEMENT

The Board of Trustees is responsible for ensuring that there are effective and adequate risk management and internal control systems in place. It discharges this responsibility through the Finance Sub-Committee and Operating Committee, which lead the review and management of the Trust's risk management framework.

The Trustees have assessed all major risks to which the Charity is exposed. Risk areas reviewed include strategy, operations, financial performance, fraud, knowledge management, compliance, reputational and business continuity. For each, a programme of action or review has been developed, which is updated twice yearly.

Key risks currently identified by trustees include ongoing high inflation, a tightening funding environment, and retention of staff. In response to these risks, as well as the continued threat of worldwide public health, ecological, and economic crises, the Trustees have continued to take actions to ensure organisational resilience whilst reviewing and monitoring the evolving impact of external factors through more frequent board reporting. The specific actions included a revised strategy and income diversification plan and a risk-based review of reserves requirements. Serpentine developed and implemented a fraud risk register and an integrated data strategy to align audience development with fundraising. The organisation continued to champion equality, diversity and inclusion among staff, artists and audiences.

GOING CONCERN

Serpentine's unrestricted (including designated) funds were £2,674k at 1 April 2022 and £2,592k at 31 March 2023. Cash balances at 1 April 2022 were £3,491k and £3,038k at 31 March 2023.

The Serpentine Trust has considered its ability to continue as a going concern for the 12 months following the signing of the financial statements. Detailed budgets and cash flow estimates for 2024 and 2025 have been prepared, taking into account current national and global uncertainties and high inflation, and the Trust's ability to manage the risks arising from these.

After reviewing these and considering potential short and mid-term opportunities and risks, the Trustees have a reasonable expectation that the Trust has adequate resources to continue its activities for the foreseeable future.

Accordingly, they continue to adopt the going concern basis in preparing the financial statements.

RESERVES

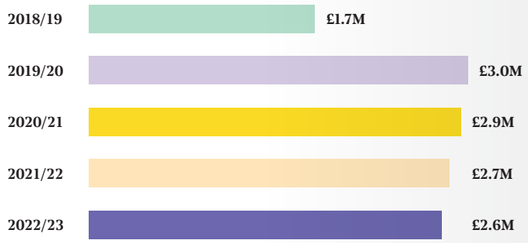
The trustees regularly review the reserves of the Charity. This review encompasses the nature of and risks to income and expenditure streams, the need to match variable income with predominantly fixed expenditure commitments and the different types of funds held by the Trust.

In the past the policy has been to progressively build reserves with a target of between £2.7M and £3M to create greater flexibility and resilience, which was successfully achieved in 2019/20 with unrestricted funds of £3,034k, comprised of £2,567k reserves, £195k designated funds and £272k fixed assets funds.

However, as expected, reserves were drawn down during the pandemic and its aftermath. In addition, in late 2022 Serpentine commenced a major capital installation of vital climate-control plant in the Serpentine South Gallery, resulting in £505k of designated funds transferring into fixed asset funds in the year to 31 March 2023. The unrestricted funds of £2,592k at 31 March 2023 (2022: £2,674k) comprised £1,559k reserves (2022: £1,742k), £129k designated funds (2022: £635k) and £904k fixed asset funds (£298k).

The reserves policy was reviewed by trustees in July 2023, and the revised policy stipulates that Serpentine should hold reserves equivalent to two to three months of forecast annual expenditure. Under this policy, at 31 March 2023, reserves should be between £2,198k and £3,296k. Trustees recognise that reserves fall outside of this range, and are committed to building up reserves to the prescribed level over the coming years.

Unrestricted reserves / General Fund: closing balances at year-end



Photograph by Andy Stagg.

STRUCTURE, GOVERNANCE & MANAGEMENT

GOVERNANCE

The charity is a charitable company limited by guarantee. It was founded in 1970 and was incorporated as a company in 1987. It is governed by Memorandum and Articles of Association, which were last amended in November 2015. The primary charitable objective is to promote, improve, develop and maintain public education in all forms of the arts and music.

The Board members, as charitable Trustees and Company Directors, have the legal responsibility for the effective use of resources in accordance with the objectives of the Serpentine Trust and for providing effective leadership and direction.

Directors delegate certain financial and operational functions to the Finance Sub-Committee and Operating Committee, which operate under specific Terms of Reference. The committees meet on a regular basis and their decisions are ratified by the full Board.

Responsibility for strategy, planning and day-to-day management of operations is delegated to the executive team, who are considered to be the key management team, led by the Chief Executive Officer, Artistic Director and Director of Strategic Operations and Finance. Formal reporting to the Trustees takes place regularly throughout the year.

The Trustees are aware of the Charity Governance Code, which sets out the principles and recommended practice for good governance within the sector. The Trustees are satisfied that the Charity applies the principles of the code within its current Governance arrangements.

BOARD OF TRUSTEES

The Board of Trustees meets quarterly and is responsible for the Serpentine's management and administration. The following is a list of the Trustees of the Serpentine Trust who served for all or part of the year to 31 March 2023.

Michael R. Bloomberg *Chairman*
Barry Townsley CBE *Co-Vice Chairman*
The Hon Felicity Waley-Cohen CBE *Co-Vice Chairman*
Marcus Boyle *Treasurer*
Jonathan Wood
Lynette Yiadom-Boakye
Sir David Adjaye OBE
(at the time of period covered by this report)
Amanda Sharp OBE
Ruth Mackenzie CBE
Maja Hoffman
Aditya Mittal
Robert Rosenkranz
Nicoletta Fiorucci Off. OSI
Andrew Cohen
Lady Elena Foster

FINANCE SUB-COMMITTEE

The Finance Sub-Committee meets quarterly and is responsible for audit, finance, operations and remuneration. Salaries, including those of the Executive team, are reviewed annually and any increases take effect from 1 April of the following financial year. Increases are based on benchmarking of average pay awards in the UK combined with the Trust's ability to pay. The Trust is committed to ensuring that salaries are market competitive and fair, offering the London Living Wage as a minimum to all staff.

The Committee members are:

Michael R. Bloomberg *Chairman*
Barry Townsley CBE *Co-Vice Chairman*
The Hon Felicity Waley-Cohen CBE *Co-Vice Chairman*
Marcus Boyle *Treasurer*
Jonathan Wood

OPERATING COMMITTEE

The Operating Committee usually meets every fortnight and is responsible for monitoring finances and operations.

Barry Townsley CBE *Co-Vice Chairman*
Marcus Boyle *Treasurer*
Jonathan Wood

ETHICS COMMITTEE

The Ethics Committee meets quarterly and is responsible for developing and promoting Serpentine's ethical principles. It safeguards and oversees the overall ethical health of the organisation, as well as the embedding equality, inclusion, and relevance values. The committee ensures that all corporate policies, practices, and decisions reflect the mission of the Serpentine and adhere to the highest ethical standards. It also promotes the debate and resolution of ethical situations that may arise. Additionally, it is responsible for the organisation's ethical fundraising practices.

Jonathan Wood *Chair*
Lynette Yiadom-Boakye
Marcus Boyle *Treasurer*
Andrew Cohen
Ruth Mackenzie CBE
Amanda Sharp OBE

RECRUITMENT AND TRAINING OF TRUSTEES

The Serpentine Trust periodically reviews its Board of Trustees to ensure that the range of skills required by the organisation is assessed and provided for. The recruitment process is an opportunity to improve the effectiveness of the Board, which provides invaluable expertise to Serpentine members of staff, who, at a senior level, are in contact with the Trustees on a regular basis. This collaborative working relationship is of immeasurable value to the organisation and ensures a transparent model of governance.

Each trustee undertakes an induction programme that includes meetings with the Chair, the Chief Executive Officer and members of the executive team as appropriate. Trustees do not exercise a management function but are encouraged to engage with areas of particular interest through close involvement with management and staff. Trustees give their time freely and no remuneration is paid, except for direct reimbursement of travel expenses.

PUBLIC BENEFIT STATEMENT

The Trustees confirm that they have complied with the duty in section 17 of the Charity Act 2011 to have due regard to the Charity Commission's general guidance on public benefit, 'Charities and Public Benefit'.

The Trustees believe that all the Serpentine Trust's charitable service delivery is for public benefit and note that the great majority is made available to the public without charge. This includes its world-renowned Exhibitions and Education programmes, as well as its architectural commission.

Salvia nemorosa 'Amethyst' flowers planted at the *Pollinator Pathmaker* Serpentine Edition. Photograph by Royston Hunt. Courtesy Alexandra Daisy Ginsberg Ltd

ENVIRONMENTAL SUSTAINABILITY AT SERPENTINE

ENVIRONMENTAL SUSTAINABILITY STATEMENT

We recognise our responsibility to help protect the planet. We are committed to minimising the impact our galleries and our operations have on the environment and supporting those who are working to improve global environmental sustainability.

Serpentine acknowledges the climate emergency and recognises it as the most urgent issue of our time. We are a public institution committed to supporting artists and their visions of the future; we pledge ourselves to new ways of thinking and acting and that approach extends to our commitment to environmental sustainability.

As a central pillar of our programming, we have embedded environmental and ecological concerns across Serpentine's programmes, infrastructure and networks. We aim via our main activities to contribute positively to cultural, behavioural and systemic shifts towards environmental sustainability and thriving.

We are actively reducing our environmental impact. Serpentine has been part of the Arts Council England Sustainability Spotlight Programme 2018-23 delivered by Julie's Bicycle, striving to reduce the environmental impacts of Band 3 National Portfolio Organisations to achieve measurable carbon reductions through the development of environmental management practice. From this work, we have developed and are implementing the Serpentine Sustainability Action Plan.

Our environmental statement informs all of our operations, from procurement and travel to cleaning products and energy and water consumption. This includes using a renewable electricity supplier, Green IT, waste recycling, using recycled and environmentally friendly products where possible and moving towards 'paperless'. We are collaborating with all suppliers to obtain better data on our consumption of resources, with a view to monitoring and reducing usage in future, and are developing alternative sustainable sources where possible.

Serpentine is committed to pooling knowledge and convening its networks to share best practices for taking action against the climate emergency through Julie's Bicycle.

Through its networks of artists and organisations, Serpentine seeks to develop and prototype new infrastructures and new protocols for positive and reparative environmental action through art and culture. We aim to move beyond the principle of 'do less harm' and towards that of 'leave things better'.

Our recent activities include:

- Major capital investment in our AHUs, ending the reliance on gas boilers for heating and cooling of the South Gallery exhibition space. The use of electric air source heat pumps is expected to reduce carbon emissions by 2.5 times, compared to our previous gas-based installation, as well as increasing energy efficiency for heating.
- Presentation of a number of critically acclaimed exhibitions that drew attention to urgent environmental questions, as well as artists' and culture's role towards environmental justice and balance.
- Fabrication materials recycled from shows to shows, for example: Radio Ballads' material (Rory Pilgrim's curved space) was reused for the Back to Earth exhibition (IKUM Temple and Dineo Seshee Bopape's cob wall installation), then also recycled for Barbara Chase-Riboud's Infinite Folds wall materials.

Priorities for the coming year include:

- Ensuring our governance framework is used to help embed environmental responsibility and sustainability throughout our operations, with staff responsible for these key areas in all departments and at all levels across the organisation;
- Continuing to programme in an environmentally conscious and sustainable way, embedding environmental and ecological concerns across the galleries' programmes, infrastructure and networks;
- Communicating our environmental commitment and action to our visitors and stakeholders and taking an active role in supporting other social initiatives and networks which can support our approach to environmental sustainability;
- Continuing to monitor and minimise the energy use of our buildings and the technologies that we use;
- Monitoring and minimising the environmental impacts of our business travel and encouraging staff to consider low emission commuting options. As a gallery with an international reach we welcome dialogue with our artists and partners to monitor and justify all of our journeys and foster sustainable change;
- Supporting our visitors to make sustainable choices by continuing to promote Climavore in partnership with Benugo at The Magazine Restaurant;
- Continuing to hold ourselves to account through our collaboration with Julie's Bicycle and other cultural networks, by monitoring and sharing data on our consumption of resources;
- Reducing the production of waste from our offices and exhibition and event production processes by continually improving the sustainability of the products we procure, ensuring they can be reused or recycled, adopting circular models where possible.

We seek to take the long view. As an organisation, we acknowledge that we belong to this planet and share responsibility for its thriving. Through our actions and advocacy, we act in the best interest of future generations of humans and more-than-human beings.

ENVIRONMENTAL SUSTAINABILITY ACTION PLAN

This environmental sustainability action plan has been developed to deliver the vision laid out in our Environmental Sustainability Statement, by breaking down our ambitions into manageable time-bound tasks that can be delegated across Serpentine's team.

Durational key objectives detailed in the plan are drawn out below:

1. Governance and Staff Engagement

- Develop and issue an environmental sustainability induction and training pack to all new starters that relates specifically to their role and department.
- Introduce Carbon Literacy Programme for staff and aim for at least one trained member of staff in each department.

2. Programming

- Solidifying a department of Ecologies, dedicated to integrating ecological efforts - bringing cultural, behavioural and systematic shifts across infrastructure and networks through programming and advocacy.
- Develop an integrated approach to programming and sustainability by actively promoting exchange and mutual learning between Serpentine's different areas of activities and strategic aims.

3. Energy

- Commissioning of a feasibility study into the placement of solar panels onto the roof of the South Gallery in line with the Tomás Saraceno exhibition opening in May 23 and looking at options for extending this with a permanent scheme.

4. Travel and Transport

- Develop a company travel policy which sets out guidelines and decision-making processes for staff when booking artists, freighting works or carrying out business travel.

5. Recycling and Waste

- Analyse waste data for different areas of the business, e.g. office waste, production waste, food and catering waste, and look for opportunities to increase recycling and re-use of waste materials, or phase out damaging or difficult to manage materials.

SERPENTINE GREEN TEAM

Led by the Head of Building and Operations and the Head of Ecologies, the committee meets quarterly with a representative from each department (Facilities, Programmes, Visitor Services, Communications, Development, Operations & Leadership Team) and discusses environmental performance, and delivery of targets laid out in the Environmental Sustainability Action Plan.

The Green Team's purpose is to nourish Serpentine's holistic, organisation-wide commitment to environmental action as set out in our Environmental Sustainability Statement. In order to achieve this, the Green Team collectively develops pathways for the implementation of the Environmental Sustainability Action Plan at all levels of the organisation and in all areas of its activity, helping ensure it is a purposeful, responsible, resilient and sustainable organisation.

To support Serpentine in delivering the Action Plan, the Green Team shall:

- Promote environmental justice and environmental action literacy across the organisation;
- Research and propose positive and reparative interventions across all levels of the organisations;
- Champion positive change for environmental responsibility across Serpentine;
- Embed environmental and ecological concerns across the galleries' programmes, infrastructure, operations and networks;
- Strive to make Serpentine a leading example of effective environmental stewardship, from harm reduction to a meaningful sense of purpose, and to serve as a source of information and convening for others with similar aspirations;
- Work with colleagues across the organisation to implement measures as outlined in the Environmental Sustainability Action Plan;
- Monitor the galleries' activities to better understand how we impact the environment;
- Identify, investigate and gather best practices to ensure that Serpentine activities promote environmental well-being
- Log environmentally positive activity to serve as a record of progress;
- Increase staff and artist engagement with environmental issues as active participants in reducing impact on the environment; and
- Serve as a source of information regarding environmental responsibility for Serpentine staff, trustees, artists and audiences.

Various artists, Posters for *Back to Earth*. Digital print on recycled paper. *Back to Earth* exhibition at Serpentine North (22 June – 18 September). Installation view. © readsreads.info. Courtesy Serpentine.

FINANCIAL STATEMENTS

Linton Kwesi Johnson, part of Serpentine's Park Nights 2022. Photograph by Hugo Glendinning.

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The Trustees, who are also Directors of the Serpentine Trust for the purposes of company law, are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards).

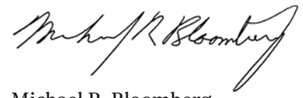
Company law requires the Trustees to prepare financial statements for each financial year. Under company law, the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure of the charitable company for that period. In preparing these financial statements, the Trustees are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles in the Charities SORP;
- Make judgments and estimates that are reasonable and prudent;
- State whether applicable UK accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business. The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions, disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006 and the provisions of the charity's constitution. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Insofar as each of the Trustees of the company at the date of approval of this report is aware, there is no relevant audit information (information needed by the company's auditor in connection with preparing the audit report) of which the company's auditor is unaware. Each Trustee has taken all the steps that he/she should have taken as a Trustee in order to make himself/herself aware of any relevant audit information and to establish that the company's auditor is aware of that information.

Crowe U.K. LLP has indicated its willingness to be reappointed as statutory auditor.

The Trustees' Report, including the Strategic Report, was approved by the Trustees at their meeting on 10 October 2023 and signed on their behalf by:



Michael R. Bloomberg
Chairman, Board of Trustees
10 October 2023

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF THE SERPENTINE TRUST

Opinion

We have audited the financial statements of The Serpentine Trust ('the charitable company') and its subsidiary ('the group') for the year ended 31 March 2023 which comprise the Consolidated Statement of Financial Activities, the Group and Charity Balance Sheets, the Consolidated Statement of Cash Flow and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the group's and the charitable company's affairs as at 31 March 2023 and of the group's income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for Opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the group in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's or the group's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other Information

The trustees are responsible for the other information contained within the annual report. The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion based on the work undertaken in the course of our audit

- the information given in the trustees' report, which includes the directors' report and the strategic report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the strategic report and the directors' report included within the trustees' report have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In light of the knowledge and understanding of the group and charitable company and their environment obtained in the course of the audit, we have not identified material misstatements in the strategic report or the directors' report included within the trustees' report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate and proper accounting records have not been kept; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of Trustees

As explained more fully in the trustees' responsibilities statement set out on Page 176 the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Details of the extent to which the audit was considered capable of detecting irregularities, including fraud and non-compliance with laws and regulations are set out below.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website. This description forms part of our auditor's report.

Extent to which the audit was considered capable of detecting irregularities, including fraud

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We identified and assessed the risks of material misstatement of the financial statements from irregularities, whether due to fraud or error, and discussed these between our audit team members. We then designed and performed audit procedures responsive to those risks, including obtaining audit evidence sufficient and appropriate to provide a basis for our opinion.

We obtained an understanding of the legal and regulatory frameworks within which the charitable company and group operates, focusing on those laws and regulations that have a direct effect on the determination of material amounts and disclosures in the financial statements. The laws and regulations we considered in this context were the Companies Act 2006, the Charities Act 2011, together with the Charities SORP (FRS 102). We assessed the required compliance with these laws and regulations as part of our audit procedures on the related financial statement items.

In addition, we considered provisions of other laws and regulations that do not have a direct effect on the financial statements but compliance with which might be fundamental to the charitable company's and the group's ability to operate or to avoid a material penalty. We also considered the opportunities and incentives that may exist within the charitable company and the group for fraud. The laws and regulations we considered in this context for the UK operations were General Data Protection Regulation (GDPR), Taxation legislation, and Employment legislation.

Auditing standards limit the required audit procedures to identify non-compliance with these laws and regulations to enquiry of the Trustees and other management and inspection of regulatory and legal correspondence, if any.

We identified the greatest risk of material impact on the financial statements from irregularities, including fraud, to be within the timing of recognition of income, and the override of controls by management. Our audit procedures to respond to these risks included enquiries of management, and the Finance Sub-Committee about their own identification and assessment of the risks of irregularities, sample testing on the posting of journals, reviewing accounting estimates for biases, reviewing regulatory correspondence with the Charity Commission, and reading minutes of meetings of those charged with governance.

Owing to the inherent limitations of an audit, there is an unavoidable risk that we may not have detected some material misstatements in the financial statements, even though we have properly planned and performed our audit in accordance with auditing standards. For example, the further removed non-compliance with laws and regulations (irregularities) is from the events and transactions reflected in the financial statements, the less likely the inherently limited procedures required by auditing standards would identify it. In addition, as with any audit, there remained a higher risk of non-detection of irregularities, as these may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal controls. We are not responsible for preventing non-compliance and cannot be expected to detect non-compliance with all laws and regulations.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Tim Redwood
Senior Statutory Auditor
For and on behalf of
Crowe U.K. LLP
Statutory Auditor
London

7th December 2023

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES

For the year ended 31 March 2023
(including income and expenditure accounts)

	Note	Unrestricted General Fund £	Restricted Fund £	Endowment Fund £	Total 2023 £	Total 2022 £
Income and Endowments from:						
Donations and Legacies						
Grants	3	1,215,690	–	–	1,215,690	3,142,204
Donations & Support	4	5,325,700	250,000	–	5,575,700	3,328,805
Total Donations and Legacies		**6,541,390**	**250,000**	–	**6,791,390**	**6,471,009**
Fundraising Trading Activities						
Merchandise		663,045	–	–	663,045	1,716,608
Special Fundraising Events		596,605	500,000	–	1,096,605	237,145
Gallery Hire and Other Commercial Activities		285,324	–	–	285,324	159,214
Interest		31,330	–	–	31,330	4,044
Total Fundraising Trading Activities		**1,576,304**	**500,000**	–	**2,076,304**	**2,117,011**
Income from Charitable Activities						
Exhibitions	5	33,157	1,278,570	–	1,311,727	1,320,348
Education	5	6,615	298,000	–	304,615	450,960
Architectural Commission	5	665,500	801,000	–	1,466,500	1,068,316
Total Income from Charitable Activities		**705,272**	**2,377,570**	–	**3,082,842**	**2,839,624**
Other Income		**1,000,000**	–	**(1,000,000)**	–	–
Total Income		**9,822,966**	**3,127,570**	**(1,000,000)**	**11,950,536**	**11,427,644**
Expenditure on:						
Raising Funds	6	1,998,817	–	–	1,998,817	1,868,806
Fundraising Trading Costs						
Merchandise		398,695	–	–	398,695	765,473
Special Fundraising Events		210,836	367,466	–	578,302	305,932
Gallery Hire		24,864	–	–	24,864	52,437
Total Fundraising Trading Costs		**634,395**	**367,466**	–	**1,001,861**	**1,123,842**
Total Costs of Raising Funds		**2,633,212**	**367,466**	–	**3,000,678**	**2,992,648**
Net Income Available for Charitable Activities		**7,189,754**	**2,760,104**	**(1,000,000)**	**8,949,858**	**8,434,996**
Charitable Activities						
Exhibitions	7	5,323,716	1,412,695	691,655	7,428,066	5,949,637
Education	7	891,397	298,000	–	1,189,397	1,294,313
Architectural Commission	7	1,129,557	801,000	–	1,930,557	1,214,981
Total Expenditure on Charitable Activities		**7,344,670**	**2,511,695**	**691,655**	**10,548,020**	**8,458,931**
Total Expenditure		**9,977,882**	**2,879,161**	**691,655**	**13,548,698**	**11,451,579**
Net (Expenditure) / Income		**(154,916)**	**284,409**	**(1,691,655)**	**(1,598,162)**	**(23,935)**
Transfers Between Funds		**72,956**	**(132,534)**	**59,578**	–	–
NET MOVEMENT IN FUNDS		**(81,960)**	**115,875**	**(1,632,077)**	**(1,598,162)**	**(23,935)**
Reconciliation of Funds:						
Fund Balances Brought Forward at 1 April 2022		2,674,150	–	11,150,354	13,824,504	13,848,439
Fund Balances Carried Forward at 31 March 2023		**2,592,190**	**115,875**	**9,518,277**	**12,226,342**	**13,824,504**

All recognised gains and losses are included above and all activities are continuing. ** The notes on pages 185 to 197 form part of these financial statements.*

BALANCE SHEET

For the year ended 31 March 2023

		Group		Charity	
		2023	2022	2023	2022
Fixed Assets	Note	£	£	£	£
Intangible assets	13	**41,601**	109,112	**41,601**	109,112
Tangible assets	14	**8,124,674**	8,142,475	**8,124,674**	8,142,475
Heritage assets	15	–	–	–	–
Investment	16	**2,280,870**	3,259,691	**2,280,970**	3,259,791
Total Fixed Assets		**10,447,145**	11,511,278	**10,447,245**	11,511,378
Current Assets					
Stock	17	**36,674**	–	–	–
Debtors and Prepayments	18	**1,889,280**	1,172,610	**2,760,164**	2,481,812
Cash at Bank and In-hand		**3,037,955**	3,491,033	**2,068,062**	2,052,250
Total Current Assets		**4,963,909**	4,663,643	**4,828,226**	4,534,062
Liabilities					
Creditors: Amounts Falling Due Within 1 Year	19	**(3,184,712)**	(2,350,417)	**(3,049,129)**	(2,220,936)
Net Current Assets		**1,779,197**	2,313,226	**1,779,097**	2,313,126
Total Assets Less Current Liabilities		**12,226,342**	13,824,504	**12,226,342**	13,824,504
TOTAL NET ASSETS		**12,226,342**	13,824,504	**12,226,342**	13,824,504
The Funds of the Charity:					
Unrestricted Funds		**2,592,190**	2,674,150	**2,592,190**	2,674,150
Restricted Income Funds		**115,875**	–	**115,875**	–
		2,708,065	2,674,150	**2,708,065**	2,674,150
Endowment Funds		**9,518,277**	11,150,354	**9,518,277**	11,150,354
	21 & 22	**12,226,342**	13,824,504	**12,226,342**	13,824,504

The unconsolidated deficit of The Serpentine Trust for the year ending 31 March 2023 was £2,036k (2022: £1,009k deficit).

** The notes on pages 185 to 197 form part of these financial statements.*

These Financial Statements were approved by the Trustees, authorised for issue on 28 September 2023 and signed on their behalf by

Michael R. Bloomberg
Chairman, Board of Trustees
10 October 2023

CONSOLIDATED STATEMENT OF CASH FLOW

FOR THE YEAR ENDED 31 March 2023

		2023	2022
Cash flows from operating activities:	**Note**	**£**	**£**
Net cash provided by operating activities	A	**(698,259)**	1,039,121
Cash flows from investing activities:			
Interest on investments		**31,330**	4,044
Investment additions		**978,821**	(1,003,791)
Purchase of property, plant and equipment		**(764,970)**	(275,360)
Net cash used in investing activities		**245,181**	(1,275,107)
Cash flows from financing activities:			
Decrease in borrowing		–	–
Net cash used in by financing activities		–	–
Change in cash in hand in the reporting period		**(453,078)**	(235,986)
Cash in hand at the beginning of the reporting period	B	**3,491,033**	3,727,019
Cash in hand at the end of the reporting period	B	**3,037,955**	3,491,033

Note A: Reconciliation of cash flows from operating activities	2023	2022
	£	**£**
Net (expenditure) / income for the operating period (As per the Statement of Financial Activities)	**(1,598,162)**	(23,935)
Adjusted for:		
Interest income	**(31,330)**	(4,044)
Depreciation charges	**850,283**	837,939
Decrease / (Increase) in debtors	**(787,502)**	1,082,223
(Decrease) / Increase in creditors	**868,452**	(853,062)
Net cash provided by operating activities	**(698,259)**	1,039,121

Note B: Notice of cash and cash equivalents	1 April 2022	Cash Flow	31 March 2023
	£	**£**	**£**
Cash	3,491,033	(453,078)	3,037,955
Net cash and cash equivalents	**3,491,033**	**(453,078)**	**3,037,955**

NOTES TO THE FINANCIAL STATEMENTS

1 Principal accounting policies

a) Company Information

The Serpentine Trust is a Public Benefit Entity registered as a charity in England and Wales and a company limited by guarantee. It was incorporated on 24 July 1987 (company number: 2150221) and registered as a charity on 21 March 1988 (charity number: 298809).

The company was established under a Memorandum of Association, which established the objects and powers of the charitable company and is governed under its Articles of Association.

The registered address is Kensington Gardens, London W2 3XA.

b) Basis of Accounting

The consolidated financial statements have been prepared under the historical cost convention in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102), the Companies Act 2006 and the Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) - effective 1 January 2015.

The financial statements have been prepared consolidating the results of the Trust and its subsidiary SG Commerce Limited (company number: 8052071).

The functional currency of the Trust and its subsidiary is considered to be GBP because that is the currency of the primary economic environment in which the group operates. The consolidated financial statements are also presented in GBP.

The Trust has taken exemption from preparing its Statement of Financial Activities under section 408 of the Companies Act 2006. The unconsolidated deficit for the Serpentine Trust in 2023 was £2,036k (2022: £1,009k deficit).

As disclosed in the Trustees' Annual Report, the Trust is largely dependent on the generosity of supporters therefore there is a level of uncertainty in the longer-term forecasts. However, considering future plans, budgets, cash flows and reserve levels as well as the risks and uncertainties, the Trustees have a reasonable expectation that the Trust has adequate resources and facilities in place to continue its activities for the foreseeable future. This is supported by regular reviews of organisation's risk register and potential opportunities by the Senior Management Team and the Trustees in order to facilitates timely decision making, and to ensure that the organisation meets its obligations. Accordingly, the Trust continues to adopt the going concern basis in preparing the financial statements as outlined in the Trustees' Report.

c) Critical accounting judgements and key sources of estimation uncertainty

In the application of the charity's accounting policies, which are described in this note, Trustees are required to make judgements, estimates, and assumptions about the carrying values of assets and liabilities that are not readily apparent from other sources. The estimates and underlying assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an on-going basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects the current and future periods.

In the view of the Trustees, no assumptions concerning the future or estimation uncertainty affecting assets and liabilities at the balance sheet date are likely to result in a material adjustment to their carrying amounts in the next financial year.

Critical judgements in applying the entity's accounting policies:

(i) Impairment of debtors

The organisation makes an estimate of the recoverable value of trade debtors. When assessing impairment, management considers factors such as the ageing profile of debtors and historical experience.

(ii) Useful life and impairment of assets

Assets are reviewed annually to assess that their useful life and carrying value are still appropriate.

(iii) Stock

Stock is valued at the lower of cost and net realisable value. The organisation makes an estimate of the net realisable value based on edition price on release, and if edition is not currently for sale, based on comparable prices from recent auctions. The net realisable value is reviewed annually.

The organisation also makes a judgment on whether aprovision should be made for slow-moving stock that has not been sold in the past three years.

(iv) Heritage Assets

Heritage Assets are valued at the lower of cost and net realisable value. Heritage assets are reviewed annually to assess whether their carrying value are still appropriate.

d) Income

All incoming resources are included in the Statement of Financial Activities, which the Trust is entitled to the income and receipt is probable and the amount can be quantified with reasonable accuracy.

Gifts in Kind: Goods and services received at no costs for which the Serpentine Trust would otherwise have to pay for are recognised in the financial statements at the value to the charity where this can be reasonably quantified.

Voluntary income: Donations and grants are accounted for on a receivable basis unless they are given for a future specified period in which case they are deferred.

Grants: Grant income is recognised in the statement of financial activities when received or when the charity becomes entitled to receipt. Grants that have been received will be treated as deferred income where there are specific requirements in the terms of the grant that the income recognition is dependent on certain activities being completed in a future accounting period.

Trading income: Income received from the provision of goods or services is recognised in the year in which the good or service is provided, and so entitlement earned.

e) Expenditure

Charitable activities and support costs comprise direct charitable expenditure including direct staff costs attributable to a particular activity. Where costs cannot be directly attributed, they have been allocated to activities on a basis consistent with the use of resources. This has been assessed by using an estimation of staff time spent on each activity as an average throughout the year.

Governance costs are those incurred in compliance with constitutional and statutory requirements and are allocated across charitable activities as a separate component of support costs.

All exhibition costs directly attributable to opening an exhibition are recognised in the year which the expenditure is incurred. Where appropriate, consideration around whether the expenditure meets the definition of an asset or liability will be made to ensure appropriate accounting treatment has been adopted.

Other costs including the salaries of gallery assistants and similar costs incurred once the exhibition is opened are recognised once a third party has provided a service.

f) Fund Accounting

The General Unrestricted Fund is available for use at the discretion of the Trustees in furtherance of the general objectives of the Gallery. Designated Funds are those unrestricted funds set aside by the Trustees for specific purposes or projects.

Restricted Funds are subject to specific restriction imposed by donors or by the purpose of the appeal. The Refurbishment Funds are restricted funds. Permanent endowment funds are funds where the donors have stated that the funds are to be held as capital and only the interest may be spent. Expendable endowment funds are held as capital but are able to be converted into expendable income with the authorisation of the Trustees.

g) Depreciation

Depreciation is recognised in the statement of financial activities as part of expenditure and is allocated across the expenditure headings on the same basis as Support & Governance costs.

Capital expenditure in excess of £500 is capitalised and depreciated over its estimated useful life or the length of the lease. Current estimated useful lives for the major categories of fixed assets are:

Systems and Software	4 years
Assets in the Course of Construction	Nil
Furniture and Equipment	4 years
Computer Related Equipment	3 years
Building Improvements	4 years
Leasehold Property	20 years

h) Operating Leases

Rentals under operating leases are charged to the income and expenditure account as incurred.

i) Foreign Currency Translation

Transactions in foreign currencies are translated at the exchange rate on the date of the transaction. Balances held in foreign currencies at the year-end are translated at the exchange rate at the balance sheet date.

j) Financial Instruments

Financial assets and financial liabilities are recognised when the Trust becomes a party to the contractual provisions of the instrument. Additionally, all financial assets and liabilities are classified according to the substance of the contractual arrangements entered into.

Financial assets and liabilities are initially measured at transaction price (including transaction costs) and are subsequently re-measured where applicable at amortised cost. Assets and liabilities held in foreign currency are translated to GBP at the balance sheet date at an appropriate year-end exchange rate.

2 Liability of the members

The Company is limited by guarantee. In the event of its winding up due to insufficient funds, the maximum liability of each member is £1. As at 31 March 2023, the company had 15 members, all of whom were Trustees.

3 Revenue Grants

		2023	2022
		£	£
Arts Council England	General Fund	**1,215,690**	1,215,690
Arts Council Funding: Culture Recovery Fund	General Fund	–	1,909,249
Coronavirus Job Retention Scheme	General Fund	–	17,265
		1,215,690	3,142,204

4 Donations & Support

All general individual contributions provided to Serpentine are accounted for as unrestricted funds.

	2023	2022
	£	£
Funds provided by Serpentine Benefactors	**4,743,351**	2,006,475
General Donations to Serpentine	**48,581**	58,126
American Friends	**431,238**	208,862
Future Funds endowment	–	1,000,000
Museum, Galleries and Exhibition Tax Relief	**352,530**	55,342
Total Donations & Support	**5,575,700**	3,328,805

5 Income from Charitable Activities

		2023	2022
Unrestricted	Grant From:	£	£
Exhibitions:			
Tour Income	Various	**31,500**	150,000
Ticket Income	Various	**1,657**	–
		33,157	150,000
Education:			
Ticket Income	Various	**6,615**	–
		6,615	–
Architectural Commission:			
Pavilion Sale	Various	**665,500**	525,000
		665,500	525,000
Total Unrestricted		**705,272**	675,000
Restricted	Grant From:	£	£
Exhibitions programme	Various Exhibition Patrons	**1,278,570**	1,170,348
Education programme	Various Education Patrons	**298,000**	450,960
Architectural Commission	Various Architectural Patrons	**801,000**	543,316
Total Restricted		**2,377,570**	2,164,624

6 Expenditure on Raising Funds

	2023	2022
	£	£
Staff Costs	**839,154**	796,071
Direct Costs	**39,364**	122,136
Support Costs	**1,120,299**	950,599
	1,998,817	1,868,806

7 Charitable Activities

	Unrestricted	Restricted Fund	Expendable Endowment	2023	2022
	£	£	£	£	£
Exhibition Costs					
Installation & Materials	327,345	114,033	–	**441,378**	394,497
Transport	201,293	58,003	–	**259,296**	145,566
Organising Costs	1,574,206	410,214	–	**1,984,420**	1,346,649
Insurance Costs	8,850	2,306	–	**11,156**	336
Printing Material & Publicity Costs	53,155	13,851	–	**67,006**	120,261
Development Costs	50,159	13,071	–	**63,230**	27,401
Staff Costs	1,047,565	272,979	–	**1,320,544**	1,027,532
Support Costs	2,061,143	528,238	–	**2,589,381**	2,195,740
Depreciation	-	-	691,655	**691,655**	691,655
	5,323,716	**1,412,695**	**691,655**	**7,428,066**	5,949,637
Education Costs					
Education Programme Costs	297,748	100,264	–	**398,012**	535,040
Staff Costs	229,954	77,436	–	**307,390**	349,214
Support Costs	363,695	120,300	–	**483,995**	410,059
	891,397	**298,000**	–	**1,189,397**	1,294,313
Architectural Commission					
Direct Build Costs	761,050	541,368	–	**1,302,418**	776,083
Indirect Build Costs	193,229	137,453	–	**330,682**	179,706
Staff Costs	14,374	10,225	–	**24,599**	27,767
Support Costs	160,904	111,954	–	**272,858**	231,425
	1,129,557	**801,000**	–	**1,930,557**	1,214,981
Total	**7,344,670**	**2,511,695**	**691,655**	**10,548,020**	**8,458,931**

8 Support Costs

	Fundraising	Exhibitions	Education	Architecture	2023	2022
	£	£	£	£	£	£
Marketing Staff Costs	69,779	161,888	27,912	19,538	**279,117**	170,236
Support Staff Costs	261,722	607,195	115,158	62,813	**1,046,888**	944,899
General Marketing	73,555	170,648	29,422	20,595	**294,220**	331,689
General Overheads	694,994	1,612,387	305,797	166,799	**2,779,977**	2,284,212
Governance Costs:						
Audit Costs	8,738	20,272	3,845	2,097	**34,952**	29,711
Staff Costs	7,280	7,177	–	–	**14,457**	14,385
Support Staff Costs	4,230	9,814	1,861	1,015	**16,920**	12,691
	1,120,298	**2,589,381**	**483,995**	**272,857**	**4,466,531**	3,787,823

9 Net Income

	2023	2022
Net Income is stated after:	£	£
Auditor's remuneration:		
Statutory audit	**34,951**	29,711
Tax & advisory services	**2,450**	5,565
Depreciation	**850,283**	837,939
Operating Lease Charges:		
Land and Buildings	**794,119**	746,335
Other	**6,985**	12,620

10 Remuneration of Trustees

No Trustees received any reimbursed expenses or remuneration during the year (2022: £0).

11 Staff Costs

	2023	2022
	£	£
Wages and Salaries	**3,371,320**	2,951,215
Social Security Costs	**380,241**	303,105
Pension Contributions	**97,510**	88,476
	3,849,071	3,342,796

The following number of employees earned more than £60,000 during the year:

	2023	2022
	Number	Number
Employees earning £60,001 – £70,000	**2**	1
Employees earning £70,001 – £80,000	**3**	1
Employees earning £80,001 – £90,000	**1**	–
Employees earning £90,001 – £100,000	**–**	–
Employees earning £100,001 – £110,000	**1**	2
Employees earning £110,001 – £120,000	**–**	–
Employees earning £120,001 – £130,000	**2**	2

Pension contributions of £22,980 (2022: £19,624) were made in respect of employees paid over £60,000.

Average monthly number of full-time equivalent employees, analysed by function:

	2023	2022
	Number	Number
Exhibitions	**29**	21
Education	**7**	7
Fundraising	**17**	17
Support	**19**	19
Marketing	**5**	5
Total	**77**	69

Average number of employees during the year was 83 (2022: 75).

The total aggregate cost of key management employee considerations for 2023 was £458,352 (2022: £414,620). Key management personnel were the CEO, Artistic Director and COFO.

Redundancy costs during the year were nil (2022: £0).

12 Operating Lease Commitments

During the next year, the Trust is committed to making the following annual payments on leasehold properties and plant and equipment under operating leases which expire:

	2023	2022
Land and Buildings	£	£
Within one year	**805,054**	779,783
Within two to five years	**3,360,502**	3,306,454
After five years	**3,776,078**	4,635,181
	7,941,634	8,721,418

Plant and Equipment	£	£
Within one year	**6,985**	6,911
Within two to five years	**–**	5,709
After five years	**–**	–
	6,985	12,620

13 Intangible Fixed Assets – Group and Charity

	Systems and Software
	£
Cost at 1 April 2022	405,433
Additions	-
At 31 March 2023	**405,433**
Depreciation at 1 April 2022	296,321
Charge for the year	67,512
At 31 March 2023	**363,833**
Net Book Value at 31 March 2023	**41,601**
At 31 March 2022	109,112

14 Tangible Fixed Assets – Group And Charity

	Furniture and Equipment	Building Improvements	Leasehold Buildings	Total
	£	£	£	£
Cost at 1 April 2022	581,615	4,868,046	13,833,094	**19,282,755**
Additions	81,401	683,570	–	**764,971**
Disposals	(3,521)	–	–	**(3,521)**
At 31 March 2023	**659,495**	**5,551,616**	**13,833,094**	**20,044,205**
Depreciation at 1 April 2022	489,059	4,772,159	5,879,062	**11,140,280**
Charge for the year	51,795	39,322	691,655	**782,772**
Disposals	(3,521)	–	–	**(3,521)**
At 31 March 2023	**537,333**	**4,811,481**	**6,570,717**	**11,919,531**
Net Book Value at 31 March 2023	**122,162**	**740,135**	**7,262,377**	**8,124,674**
At 31 March 2022	92,556	95,887	7,954,032	8,142,475

15 Heritage Assets

	2023	2022
	£	£
At 1 April	–	–
Additions	–	–
Impairment	–	–
At end of the year	–	–

Serpentine has been publishing artists' editions for more than 30 years. Throughout these years, Serpentine has built an asset library of selected editions which form part of the editions archive. These editions are not for sale; instead, these pieces have been selected to serve as evidence of past activities, to prove provenance and finally, to be used as visual and material reference for any future edition production research.

The Serpentine Gallery believes that due to the incomparable nature of the heritage assets, that even if valuations could be obtained, the costs would likely exceed the benefits provided by the information. Acquisitions of editions greater than £1,000 are recorded at costs if acquired, or the best estimate of fair value if donated to Serpentine Gallery. Any acquisitions under £1,000 are recognised in the Statement of Financial Activities in the period they are incurred.

16 Investments

	2023	2022
	£	£
At start of the year	**3,259,691**	2,255,900
Additions	**(978,821)**	1,003,791
Disposals	–	–
Net gains/losses	–	–
At end of the year	**2,280,870**	3,259,691

All investments are held in short term cash deposits.

17 Stock

	Group		Charity	
	2023	2022	2023	2022
	£	£	£	£
Trading Stock	**70,832**	–	–	–
Slow moving stock	**(34,158)**	–	–	–
Total	**36,674**	–	–	–

Trading stock relates to limited edition prints for resale. Stock is valued at the lower of cost and net realisable value.

18 Debtors

	Group		Charity	
	2023	2022	2023	2022
	£	£	£	£
Trade Debtors	**718,578**	147,178	**692,539**	103,976
Amount due from Subsidiary Company	–	–	**864,966**	1,292,004
Sundry Debtors	**1,613**	18,391	**1,613**	18,391
Prepayments	**775,260**	845,598	**775,260**	845,598
Taxation and Social Security	**23,333**	106,253	**55,290**	168,487
Accrued Income	**370,496**	55,190	**370,496**	53,356
Total	**1,889,280**	1,172,610	**2,760,164**	2,481,812

19 Creditors: Amounts Falling Due Within One Year

	Group		Charity	
	2023	2022	2023	2022
	£	£	£	£
Trade Creditors	**858,027**	656,694	**847,620**	622,985
Other Creditors	**29**	–	**29**	–
Accruals	**663,828**	793,000	**594,281**	727,936
Taxation and Social Security	**106,466**	–	**106,466**	–
Deferred Income	**1,465,861**	810,222	**1,410,232**	779,514
Provisions	**90,501**	90,501	**90,501**	90,501
Total	**3,184,712**	2,350,417	**3,049,129**	2,220,936

Deferred income relates to annual Individual Giving memberships paid for future years £125k (2022: £89k), sponsorship received for future exhibitions and projects £1,133k (2022: £657k), corporate memberships for next financial year £0k (2022: £33k) and income related to future booked events £43k (2022: £31k).

20 Creditors: Amounts Falling Within One Year

	£
Deferred Income b/fwd	810,222
Deferred in the year	1,465,861
Released to income from prior year	(810,222)
Deferred Income c/fwd	**1,465,861**

21 Funds – Group and Charity

	General Fund	Designated Fund	Restricted Income Fund	Permanent Endowment Fund	Expendable Endowment Fund	Total
	£	£	£	£	£	£
Total Fund Balances at 1 April 2022	2,039,264	634,886	–	255,900	10,894,454	**13,824,504**
Income Received	9,822,967	–	3,127,570	–	(1,000,000)	**11,950,537**
Expenditure Incurred	(9,977,882)	–	(2,879,161)	–	(691,655)	**(13,548,698)**
Funds Transferred	578,359	(505,403)	(132,534)	_	59,578	–
Total Fund Balances at 31 March 2023	**2,462,707**	**129,483**	**115,875**	**255,900**	**9,262,377**	**12,226,342**

Designated Funds

The designated fund is for the replacement of vital climate-control plant. During the year, the Trustees transferred £505k to General Funds which now brings the total designated fund to £129k.

Expendable Endowment

Expendable endowment funds have decreased from £10,894k to £9,262k. The majority of this balance is the net present value of the North Gallery building (£8M) with the remaining expendable endowment funds held as a long-term capital.

22 Analysis of Net Assets between Funds

	Fixed Assets	Net Current Assets	Net Assets
	£	£	£
Unrestricted Funds:			
General Funds	903,898	1,558,809	2,462,707
Designated Funds	–	129,483	129,483
	903,898	1,688,292	2,592,190
Restricted Funds	–	115,875	115,875
Endowment Funds	7,262,377	2,255,900	9,512,277
	8,166,275	**4,060,067**	**12,226,342**

23 Capital Commitments

At 31 March 2023, there were no capital commitments authorised or contracted for.

24 Related Party Transactions

No related party transactions were entered into during the year to 31 March 2023 with exception of those with regard to SG Commerce, the Trust's subsidiary. At 31 March 2023, SG Commerce Limited owed the Trust a net balance of £841k (2022: £1,292k) which includes gift aid of £414k (2022: £985k). Management recharges of £149k (2022: £220k) were charged to SG Commerce Limited in the year by the Trust.

The Serpentine Trust received £764k (2022: £571k) of donations from Trustees and a £2,950k (2022: £1,950k) donation from a Trustee's family foundation and a £150k donation (2022: £0) from a trust that is related to another Trustee.

25 Subsidiary Undertaking:

The Serpentine Trust owns 100% of the issued share capital of SG Commerce Limited, a company incorporated in England and Wales. The company carried out non-charitable trading activities for the Trust, primarily as licensor of The Magazine restaurant, gallery hire and the sale of limited-edition prints and other merchandise. A summary of the results for the year are shown below:

	2023	2022
	£	£
Turnover	**927,873**	1,855,630
Expenditure	**(490,254)**	(870,363)
Operating Surplus	**437,619**	985,267
Gift Aid to The Serpentine Trust	**437,619**	985,267
Profit Before and After Tax	–	–

The Aggregate of the Assets, Liabilities and Funds was:	2023	2022
	£	£
Current Assets		
Stock	**36,674**	–
Debtors and Prepayments	**26,039**	45,036
Cash at Bank and In-Hand	**969,893**	1,438,783
	1,032,606	1,483,819
Creditors		
Amounts Falling Due Within 1 Year	**(1,032,506)**	(1,483,719)
Net Current Assets	**100**	100
	100	100
Net Assets		
Shareholders' Funds		
Share Capital	**100**	100
Profit & Loss for the year	–	–
	100	100

The subsidiary is part of a VAT Group comprising The Serpentine Trust and SG Commerce Limited.

26 Prior Year Comparatives

2022 Statement Of Financial Activities				Total 2022
Income and Endowments from:	£	£	£	£
Donations and Legacies				
Grants	3,142,204	–	–	3,142,204
Donations & Support	2,328,805	–	1,000,000	3,328,805
Total Donations and Legacies	**5,471,009**	–	**1,000,000**	**6,471,009**
Fundraising Trading Activities				
Merchandise	1,716,608	–	–	1,716,608
Special Fundraising Events	237,145	–	–	237,145
Gallery Hire and Other Commercial Activities	159,214	–	–	159,214
Interest	4,044	–	–	4,044
Total Fundraising Trading Activities	**2,117,011**	–	–	**2,117,011**
Income from Charitable Activities				
Exhibitions	150,000	1,170,348	–	1,320,348
Education	–	450,960	–	450,960
Architectural Commission	525,000	543,316	–	1,068,316
Total Income from Charitable Activities	**675,000**	**2,164,624**	–	**2,839,624**
Total Income	**8,263,020**	**2,164,624**	**1,000,000**	**11,427,644**
Expenditure on:				
Raising Funds	1,868,806	–	–	1,868,806
Fundraising Trading Costs				
Merchandise	765,473	–	–	765,473
Special Fundraising Events	305,932	–	–	305,932
Gallery Hire	52,437	–	–	52,437
Total Fundraising Trading Costs	**1,123,842**	–	–	**1,123,842**
Total Costs of Raising Funds	**2,992,648**	–	–	**2,992,648**
Net Income Available for Charitable Activities	**5,270,372**	**2,164,624**	**1,000,000**	**8,434,996**
Expenditure on Charitable Activities				
Exhibitions	4,032,634	1,225,348	691,655	5,949,637
Education	784,353	509,960	–	1,294,313
Architectural Commission	671,655	543,316	–	1,214,981
Total Expenditure on Charitable Activities	**5,488,642**	**2,278,624**	**691,655**	**8,458,931**
Total Expenditure	**8,481,300**	**2,278,624**	**691,655**	**11,451,579**
Net Income / (Expenditure)	**(218,280)**	**(114,000)**	**308,345**	**(23,935)**
Reconciliation of Funds:				
Fund Balances Brought Forward at 1 April 2021	2,892,430	114,000	10,842,009	13,848,439
Fund Balances Carried Forward at 31 March 2022	**2,674,150**	–	**11,150,354**	**13,824,504**

2022 Funds – Group	General Fund	Designated Fund	Restricted Income Fund	Permanent Endowment Fund	Expendable Endowment Fund	Total
	£	£	£	£	£	£
Total Fund Balances at 1 April 2021	2,322,544	569,886	114,000	255,900	10,586,109	**13,848,439**
Income Received	8,263,020	–	2,164,624	–	1,000,000	**11,427,644**
Expenditure Incurred	(8,481,300)	–	(2,278,624)	–	(691,655)	**(11,451,579)**
Funds Transferred	(65,000)	65,000	–	–	–	–
Total Fund Balances at 31 March 2022	**2,039,264**	**634,886**	–	**255,900**	**10,894,454**	**13,824,504**

2022 Restricted Fund Analysis	At 1 April 2021	Income Received	Expenditure Incurred	At 31 March 2022
	£	£	£	£
Various Programmes	55,000	1,214,624	(1,269,624)	–
Future Funds	–	950,000	(950,000)	–
Radio Ballads	59,000	–	(59,000)	–
	114,000	**2,164,624**	**(2,278,624)**	–

2022 Analysis of Net Assets between Funds	Fixed Assets	Net Current Assets	Net Assets
	£	£	£
Unrestricted Funds:			
General Funds	297,555	1,741,709	2,039,264
Designated Funds	–	634,886	634,886
	297,555	2,376,595	2,674,150
Restricted Funds	–	–	–
Endowment Funds	7,954,032	3,196,322	11,150,354
	8,251,587	**5,572,917**	**13,824,504**

Himali Singh Soin, *Static Range: Body of Light*, 8 October 2022, Serpentine Pavilion, designed by Theaster Gates. Commissioned and presented as part of Back to Earth LIVE. Photograph by Talie Rose Eigeland.

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And any Council, Patrons, Serpentine America Supporters, and Future Contemporaries who wish to remain anonymous

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The Royal Parks

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Public Funding by
Arts Council England

Gabriel Massan, *Third World: The Bottom Dimension*, 2022 [Video Game]. Featuring Castiel Vitorino Brasileiro, Novíssimo Edgar & LYZZA. Image courtesy Gabriel Massan.

THE SERPENTINE TRUST

England & Wales - Charity number 298809

Accounts

SERPENTINE

ANNUAL REPORT AND FINANCIAL STATEMENTS
2021 – 2022

THE SERPENTINE TRUST

Annual Report and Financial Statements
For the year ended 31 March 2022

Charity Commission Number: 298809
Company Number: 2150221

The Serpentine Trust (A Company Limited by Guarantee)

CONTENTS

References and Administration Details 4

Letter from the Chair, Michael R. Bloomberg 6

Letter from the Chief Executive, Bettina Korek 8

Trustees' Report 2021/22 12

Serpentine: Art and Ideas for a Changing World 14
Our Vision 14
Our Mission 14
Organisation Objectives 14
Our Aims & Objectives 14
Our Story 45

Strategic Report 2021/22 16
Summary of our Activities, Achievements and Performance 18

Championing an Integrated, Interdisciplinary and Diverse World-Class Programme 22
World-Class Programming 23

Exhibitions, Public Art, Live, General Ecology, Architecture, Editorial, Civic & Education 26
Exhibitions 29
Back to Earth 50
Serpentine Podcast 66
Public Art 72
Architecture 76
Touring Programme 84
Art & Ideas 86
Live Programmes 92
New Partnerships 104

Leading a Pioneering Educational Programme 106
Education 108
Civic Projects 114

Leading Artistic and Digital Transformation 129
Arts Technologies 130
Serpentine R&D Platform 130
Future Art Ecosystems: Art x Metaverse (FAE2) 132
Creative AI Lab 138
Legal Lab 141
NFTs and the Law 142
Synthetic Ecologies Lab 142
Blockchain Lab 144
Arts Technologies Commissioning 144
R&D Labyrinths 145

Welcoming a Broad and Diverse Public 147
Audience Development 148
Press & Media Profile 150
Reaching Beyond the Gallery Walls 150

Developing Diverse, High-Performing & Engaged Teams 152
Promoting an Open, Collaborative, Supportive and Diverse Culture 153
Attracting and Retaining Qualified and Talented Employees 154
Recognising and Rewarding Achievement and Performance Fairly 154
Equal Opportunity Policy 154

Future Plans 157

Improving Organisational Resilience and Sustainability 170
Financial Review 172
Summary of Performance 172
Principal Sources of Funding 173
Expenditure 174
Annual Fundraising Activities 175
Fundraising Practices 175
Fundraising Performance 175
Fundraising Events 176
Other Income Generating Activities 177
Risk Statement 178
Going Concern 178
Reserves 179

Structure, Governance & Management 180
Governance 181
Board of Trustees 181
Finance Sub-Committee 182
Operating Committee 182
Ethics Committee 183
Recruitment and Training of Trustees 183

Public Benefit Statement 184
Environmental Sustainability Policy 186
Environmental Action Plan 187

Financial Statements 192
Statement of Trustees' Responsibilities 194
Independent Auditor's Report to the Members of The Serpentine Trust 196
Consolidated Statement of Financial Activities 200
Balance Sheet 201
Consolidated Statement of Cash Flow 202
Notes to the Financial Statements 203

Our Supporters 216

REFERENCES AND ADMINISTRATION DETAILS

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Governing Document
Memorandum and Articles of Association

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Hans Ulrich Obrist – Artistic Director
Monica Varriale – Chief Operating and Financial Officer

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James Barnor: Accra/London – A Retrospective (Installation view, 19 May – 24 October 2021, Serpentine) Photo: Harry Richards @reportography

LETTER FROM THE CHAIR, MICHAEL R. BLOOMBERG

Dear Friends,

As we look back at the year, and the challenges and opportunities we faced, one thing is certain: our societies are changing at an unprecedented pace. The need for creativity has never been more apparent - and the importance of Serpentine's robust programmes has never been greater.

For example, last year's Pavilion, designed by South African design collective Counterspace, illustrated the unique role that Serpentine plays as both a convening space and a place for dialogue around contemporary issues. In addition to providing an opportunity for outdoor gathering, the design celebrated London's diverse populations and the large migrant communities that contribute to the city's vibrant and evolving culture.

In the virtual space, the expansion of Serpentine's digital programme has also enabled us to reach broader and more diverse communities. Serpentine has long served as a platform for artists to respond to pressing challenges and the organisation's ongoing investment in digital infrastructure, coupled with the creative use of pioneering technologies, is allowing artists to communicate to audiences in new ways.

The success of our programmes is made possible through the generosity of our supporters, the talent of our artists and architects and the vision of our leadership team, Artistic Director Hans Ulrich Obrist and our CEO Bettina Korek. I also want to thank our Board of Trustees for their guidance and all our colleagues for their hard work and dedication.

In the year ahead, Serpentine will continue to build on all we've achieved and work with artists to explore new, ambitious long-term projects.

Sincerely,

Michael R. Bloomberg

LETTER FROM THE CHIEF EXECUTIVE, BETTINA KOREK

Dear Friends,

Serpentine's mission of building new connections between artists and society has never been more pressing or more promising. Our work has long stood at the forefront of global convenings across cultures and disciplines. As we look back on the year 2021/22, and forward to our ambitious new goals, we are building on our ground-breaking successes around collaboration with new kinds of institutional and creative partners - especially in emerging digital worlds.

Woven across all strands of Serpentine's programming, business planning and culture is ecology. We strive to be a platform that amplifies environmental art and underpin this work through collaboration and embrace advanced technologies to explore and develop new models of reality. Each year through our Back to Earth programme established in 2020, we invite leading artists, architects, poets, filmmakers, scientists, thinkers and designers to devise campaigns, protocols and initiatives prompting responses to environmental crises, with the support of partner organisations and networks. This ambitious interdisciplinary project strikes at the heart of Serpentine's mission of introducing new connections between artists and society.

In 2021/22, we were delighted to once again present a full programme of art, architecture, performance and more across our galleries and online. We began the year with British-Ghanaian photographer James Barnor's retrospective survey of his extraordinary six-decade career. Spanning studio portraiture, photojournalism and Black lifestyle photography, Barnor's work provides a record of key social and political changes in London and Accra during the second half of the 20th Century and into the 21st. Meanwhile, Jennifer Packer's first exhibition in the UK showcased her intimate and expressionistic portraits of friends and family members and Black lives and demonstrated her vibrant approach to colour and scale.

From Autumn 2021 into Winter 2022, we presented an exhibition by French-Haitian painter Hervé Télémaque that incorporated images and experiences from his daily life, drawing connections between the realms of interior consciousness, social experience and the complex relationships between image and language.

The launch of Radio Ballads in March marked a significant milestone for Serpentine – an exhibition showcasing a ground-breaking project that embedded artists within core social care and community services across the London Borough of Barking and Dagenham. Building on Serpentine's ongoing critical investigation of the role of artists in political and civic life, Radio Ballads asks how art practices can become part of systemic transformation. The project is also part of LBBD's New Town Culture programme: a ground-breaking initiative that aims to embed artists within core social care services and explores how artistic processes can reframe the work of social care.

Much of our work this year has involved expanding our audiences with multi-layered projects that engage physical and digital spaces alike. A sterling example of this is our ground-breaking KAWS exhibition of January 2022, produced in collaboration with Acute Art and the massively popular video game Fortnite. As a mixed reality first, a playable rendering of Serpentine North and its KAWS exhibition was inserted into the Fortnite universe. Acute Art's contribution enabled visitors to display recreated AR versions of works from the show anywhere, including in their own homes, or on social media platforms.

Our free guide on Bloomberg Connects has enabled us to reach audiences across the globe and has encouraged on-site visitors to engage with our content in more innovative ways Meanwhile, our exemplary Arts Technologies team has continued to set the institutional standard for innovative R&D on the topic of advanced technologies, serving as a convenor across the field, and an indispensable producing partner for artists working in this arena. As we look closer into what is taking shape around blockchain and the metaverse, we continue to invest in research and strategic development that will position Serpentine as a leader in connecting artists to the power of these emerging infrastructures, and their ideas to the world.

We look forward to welcoming you in 2022 and beyond. Thank you as always for your support and leadership.

Sincerely,

Bettina Korek

Bettina Korek, Sumayya Vally and Hans Ulrich Obrist, Serpentine Pavilion 2021 designed by Sumayya Vally, Counterspace, Interior View © Counterspace Photo: John Offenbach

Serpentine Pavilion 2021 designed by Sumayya Vally, Counterspace. Photo: Harry Richards.

TRUSTEES' REPORT 2021/22

The Trustees, who are also Directors of the Serpentine Trust for the purposes of the Companies Act 2006, have pleasure in submitting their annual report and the audited financial statements for the year ended 31 March 2022.

Civic Projects Community Welcome Morning, July 2021. Photo: Matthew Ritson

SERPENTINE: ART AND IDEAS FOR A CHANGING → WORLD

Our Vision

To position the artist's voice at the forefront of society

Our Mission

Serpentine commits to:

- Supporting artists to explore new possibilities through exhibitions, architecture, commissions, research and learning initiatives
- Championing artists working across ecology, technology and community
- Including and empowering diverse audiences and our collaborators

Organisation Objectives

Our aims for the four years from 2018-2022 are to:

1. Champion an integrated, interdisciplinary and diverse world-class programme
2. Lead artistic digital transformation
3. Lead a pioneering education programme and redefine the role of arts in society
4. Welcome a broad and diverse public
5. Develop a diverse, high-performing and engaged team; and
6. Improve organisational resilience and sustainability

Our Aims & Objectives

- Exhibit and commission pioneering work from emerging and celebrated visual arts practitioners from a truly diverse range of backgrounds
- Promote free art and free thinking, remaining open, accessible, and inclusive to all
- Challenge expectations of how art can be encountered and by whom
- Bring artists and audiences together in real time, in our galleries, gardens and across our global digital networks
- Help artists and their work play a crucial role in society, education, and an open democracy
- Stay relevant, flexible and responsive to the wider cultural and social context
- Develop, connect and champion diverse talent and innovation both inside and outside our organisation
- Convene people and ideas across disciplines and communities, sharing research and distributing knowledge
- Experiment and evolve beyond our walls, bridging the gap between local and global, established, and emerging, young and old

Our Story

Serpentine's story is the story of contemporary art in Britain. Since its launch in 1970 within a Central London lakeside former teahouse, Serpentine has grown in scope, scale and ambition to become one of the most innovative, influential and important arts venues in the world.

Defined by its commitment to remain open, accessible and free for all, Serpentine has shaped and defined the last 50 years of art in Europe. Its commitment to offering an exhibition platform to underserved artists from across the globe, as well as intimate engagements with established artists' practices, Serpentine has transformed how the public at large sees, understands and connects with the art, artists and ideas of our time.

Today, Serpentine's pioneering programmes of ecology, arts technologies and long-term embedded civic engagement redefine what an arts institution can be and should do in the 21st century.

STRATEGIC REPORT 2021/22

Fragment of Serpentine Pavilion 2021 designed by Sumayya Vally, Counterspace for New Beacon Books © Counterspace Photo: George Darrell

Serpentine Pavilion 2021 designed by Sumayya Vally, Counterspace © Counterspace Photo: John Offenbach.

SUMMARY OF OUR ACTIVITIES, ACHIEVEMENTS AND PERFORMANCE

The year 2021 was an eventful one for virtual performance as artists persevered through ongoing lockdowns. In the UK and internationally, productions and festivals took a renewed interest in the opportunities that virtual storytelling worlds can offer audiences and artists. At the same time, tech companies further pursued metaverse/s and territories of the third generation of the internet: Web 3.0.

As audiences' appetites for and fluency in virtual worlds continued to grow, we considered what this might mean in the context of art making. How do we respond to future possibilities for immersion and simulation within performance? And what tools are needed to support a multiplicity of virtual world-building across art and performance?

Serpentine devised a hybrid programme for 2022. We delivered a full programme of live cultural events both online and off-site during Covid-19 restrictions, supported by the Culture Recovery Fund.

FROM APRIL 2021 – MARCH 2022, SERPENTINE

BROUGHT 5* AND 4* CRITICALLY ACCLAIMED EXHIBITIONS

Including James Barnor, Jennifer Packer and Hervé Télémaque to the UK.

LAUNCHED THE 20TH ANNUAL SERPENTINE PAVILION

Welcomed Londoners back into the Park with the launch of the 20th Annual Serpentine Pavilion, Designed by Sumayya Vally, Counterspace to great critical acclaim, extending the commission for the first time with London-wide partnerships and activations.

COMMISSIONED YOUNGEST EVER ARCHITECT

Sumayya Vally was the youngest ever designer to be commissioned in the history of the Pavilion. The design was championed across international and national media, with The Guardian and Observer highlighting the structure as one of the best pieces of the year.

INITIATED A NEW FELLOWSHIP PROGRAMME

Support Structures for Support Structures for up to 10 artists and collectives working at the intersection of art, spatial politics and community practice with unrestricted grants of 10k to develop creative ideas.

ESTABLISHED COMMITMENT TO ECOLOGY

Further established our commitment to ecology through artist-led programming that address the future of our planet.

LAUNCHED SECOND ANNUAL STRATEGIC BRIEFING

Our sector leading Arts Technologies team delivered second annual strategic briefing Future Art Ecosystems (FAE) providing analytical and conceptual tools for the construction of 21st-century cultural infrastructure.

LAUNCHED SYNTHETIC ECOLOGIES LAB TOOL

Launched Synthetic Ecologies Lab's first tool for artists working at the intersection of art and life science, Compendium, a curated database of life sciences materials in collaboration with Are.na (a platform for connecting ideas and building knowledge).

DELIVERED 2021 ANNUAL DIGITAL COMMISSION

with Berlin-based artist collective Trust. Their work, Hivemind, is an interactive game for artists which we will continue to use with artist via our Twitch channel throughout 2022/23.

SUPPORTED 22.9K ENCOUNTERS AND 90 WORKSHOPS

Serpentine Civic supported 22.9k encounters and 90 workshops and through our Radio Ballads project in two boroughs.

63% INCREASE IN WEBSITE ENGAGEMENT

Website engagement increased by 63%, with 911k total visitors during the year.

46.1K LISTENS TO SERPENTINE PODCAST

46,114 listens to Serpentine Podcast from over 110 countries.

LARGEST SPIKE IN WEB TRAFFIC

for KAWS and virtual exhibition created and promoted to Fortnite's global user base of 400M users resulting in the largest spike in web traffic with 42k page views on 18 January at launch.

SAW 500% BOOST

in visits to Back to Earth web pages.

ESTABLISHED A NEW YOUTH COLLECTIVE

Serpentine Studios to amplify young voices and to reimagine Serpentine as a hub for passionate audiences to engage with art.

IMPROVED DIGITAL ACCESSIBILITY

Improved digital accessibility of Serpentine website with the implementation of an accessibility plugin accessed 4.8k times since launch.

GREW OUR EMAIL SUBSCRIBER BASE

Grew our email subscriber base by 11.6k to 42.1k subscribers, following the introduction of our ticketing system.

Jennifer Packer: The Eye Is Not Satisfied With Seeing (Installation view, 19 May - 22 August 2021, Serpentine) Photo: George Darrell

CHAMPIONING AN INTEGRATED, INTERDISCIPLINARY AND DIVERSE WORLD-CLASS PROGRAMME

World-Class Programming

Serpentine presents pioneering exhibitions from a wide range of emerging practitioners to the most internationally recognised artists of our time. Each year, we invite artists from around the world to create an ambitious, innovative and world-class programme.

We welcome a broad and diverse audience from local communities and around the world to inspire and challenge them with the urgency of art and architecture today. Our programme is designed to be thought-provoking, exciting and stimulating for our audiences while remaining relevant and responsive to a wider cultural, social and political context. We are committed to broadening our research, deepening our relationships with artists over time and establishing meaningful partnerships with other institutions. Every event we present seeks to respond to the questions: *Why here? Why now?*

We develop long-term and supportive relationships with the artists we commission, as well as nurturing their conversation with our audiences. Emerging and celebrated artists and architects are given an open landscape for experimentation and creative collaboration. Our curators carry out regular studio visits, offer constructive critique and provide references and introductions for artists at all levels to encourage the creation of new artistic partnerships, networks, commissions and educational opportunities. We embrace the increasingly interdisciplinary approaches of practitioners and create an environment in which the artists we work with can engage with different media, spaces and forms. We work predominantly with living artists, with around one-third of our programme comprising brand new commissions.

We are committed to programming exhibitions that reflect the diversity of contemporary England. We ensure selected artists come from a range of economic and educational backgrounds while supporting new talent, both UK and international, and engaging new audiences. Each exhibition is carefully conceived in relation to both the scale and architecture of the gallery buildings and their unique location in London's Kensington Gardens.

Each year since 2000, landmark buildings are created for the Serpentine lawn by internationally acclaimed architects who have not yet completed a structure in England at the time of invitation. The *Serpentine Pavilion* creates a context for a live programme of discussions, conversations and gatherings around ideas. It also provides a platform for more experimental, interdisciplinary work, including our annual *Park Nights* series. Our 2020 Pavilion extended into a two-year project. Designed by Johannesburg-based Sumayya Vally, Counterspace, the additional time created space for detailed planning and an exploration of the community aspect of the design. The physical building was built in 2021.

General Ecology is the Serpentine's long-term and ongoing project, researching complexity, more-than-humanism, climate justice and environmental balance. Founded in 2018, General Ecology is a strategic effort to embed environmental subjects and methods throughout Serpentine's outputs, structures and networks. The project concerns itself simultaneously with environmental and organisational ecologies.

Launched in March 2020, *Back to Earth* invites leading artists, musicians, architects, poets, filmmakers, scientists, thinkers and designers to contribute artworks and projects that call to action in response to the climate emergency. A long-term project, Back to Earth is both a programme about change and a catalyst for change, and addresses the key environmental threats facing our world, such as land rights, water and toxicity, fishing, farming and the limits of consumption.

Our ambition to improve quality, engage with our audiences and establish meaningful collaborations with partner organisations has resulted in our pioneering integrated *Exhibitions, Live, General Ecology, Civic and Education* programme.

The *Arts Technologies* programme at Serpentine proposes critical and interdisciplinary perspectives on advanced technologies through artistic interventions. Challenging and reshaping the role that technologies can play in culture and society is part of Serpentine's commitment to supporting new artistic experiments at what has now become an historical intersection. The programme initiates and supports artists in developing ambitious artworks that deploy advanced technologies as a medium, tool or topic, often operating beyond gallery walls.

Serpentine's *Education and Civic Projects* programme seeks to redefine the role of the arts in times of transition and social change, addressing issues such as migrant rights, care, schooling and labour with individuals and groups excluded from the decision-making processes that shape the places where they live and work. Grounded in a long-term study of radical pedagogy, the programme includes ongoing commissions and workshop series, alongside toolkits and resources for change. Our projects team continued this year to serve under-represented communities, supporting thousands of educational encounters and producing downloadable resources and podcasts.

We are proud of the work our Education and Civic curators have facilitated over the last decade - inviting artists to listen to communities before making work with them. We have sought to answer how an institution can hold a process that explores the relationship between art and pressing social issues. From *Radio Ballads* in the London Borough of Barking and Dagenham to our *Cracks in the Curriculum* programme, it focuses our attention on periods of transition and change in contemporary society.

Back to Earth Day 2021, Power Pack: Climate Emergency by Jacob V Joyce and Rudy Lowe. Image Credit Talie Rose Eigeland

Support Structures For Support Structures Fellows (First gathering) Credit: Maria Alejandra Huicho

EXHIBITIONS, PUBLIC ART, LIVE, GENERAL ECOLOGY, ARCHITECTURE, EDITORIAL, CIVIC & EDUCATION PROGRAMME

During summer 2021, Serpentine presented a full programme of art, architecture, performance and more, within and beyond the galleries in Kensington Gardens. Visitors were able to explore ideas behind five-star exhibitions from James Barnor and Jennifer Packer with live events, in conversations and discussions. The long-awaited Serpentine Pavilion, designed by Sumayya Vally, Counterspace, hosted the return of the *Park Nights* series of live encounters, this time live-streamed with partner Boiler Room. The Pavilion also played host to *Back to Earth Day*; a mini festival of activations marking the progress of Serpentine's long term environmental programme, including sound commissions from Brian Eno and Torkwase Dyson. Off-site, fragments of the Serpentine Pavilion were hosted by partners in four locations around the city.

In March 2021, *James Barnor: Accra/London A Retrospective* opened in Serpentine North. James Barnor's work reminds us how thrillingly expansive life is; his photographs offer the possibility of connection and exchange across continent and through time. Images are drawn from a long lifetime of capturing people and places with the camera - a lifetime in which Barnor acts as witness, maker, interpreter and storyteller. We thank James Barnor for his vision, his unfailing energy and for sharing his memories so generously.

At Serpentine South, *Jennifer Packer: The Eye Is Not Satisfied With Seeing* continued to captivate audiences and showcase the artist's paintings and drawings from the past decade alongside a selection of recent works.

The 20th Serpentine Pavilion, designed by Sumayya Vally, Counterspace opened to the public in June. A TIME100 Next List honouree, Vally is the youngest architect to be commissioned for the internationally renowned architecture programme.

Our *Listening to the City* programme picked up the sounds and stories of London with new sound commissions installed in the Pavilion from Ain Bailey and Jay Bernard, plus live performance, workshops and young people and families, and the development of the Becontree Broadcasting Station in Barking & Dagenham.

In June 2021, a new outdoor public sculpture by Sophia Al-Maria was unveiled on the summer solstice, considering the dandelion as an image of resilience.

A month later, Serpentine's Arts Technologies team released the second volume of *Future Art Ecosystems*, focusing on art and the metaverse.

Frieze Week 2021 at Serpentine included exhibitions, live events, architecture and performances from Hervé Télémaque, Tosh Basco, Sophia Al-Maria, Torkwase Dyson, Revital Cohen & Tuur Van Balen, James Barnor and Sumayya Vally, Counterspace.

The last exhibition of 2021, *Hervé Télémaque: A Hopscotch of the Mind* opened in October 2021. Through paintings, drawings, collages, objects and assemblages, Télémaque brought together striking combinations of historical and literary references with those of consumer and popular culture to Serpentine South.

Serpentine began 2022 with a multi-layered global project with internationally acclaimed artist KAWS developed in collaboration with Acute Art and the online video game *Fortnite*.

Our *Radio Ballads* exhibition opened at Serpentine North in March 2022, the culmination of three years of work by the Serpentine Civic Team and artists Sonia Boyce, Helen Cammock, Rory Pilgrim and Ilona Sagar. Radio Ballads presented four bodies of work created through collaboration with social workers, carers, organisers and residents and explored stories of labour, and asking: *who cares for who and in what way?*

A new restaurant, *The Magazine*, opened in June in the Zaha Hadid designed Serpentine North Gallery, offering all day dining. The Pavilion Cafe ran in the Pavilion throughout the summer months. As part of Back to Earth, Turner Prize nominees *Cooking Sections* continued their ongoing research project, *CLIMAVORE in the Magazine*; introducing a Climavore menu, which included seaweed soda bread, rope grown mussels and an agar panna cotta.

Hervé Télémaque: A Hopscotch of the Mind (Installation view, 7 October 2021 – 30 January 2022) Photo: Hugo Glendinning

EXHIBITIONS

JENNIFER PACKER

The Eye Is Not Satisfied With Seeing

19 May – 22 August 2021

Originally opened 5 – 21 December 2020 before Covid-19 lockdown

Exhibition

Jennifer Packer (b. 1984, Philadelphia) is known for painting intimate portraits of friends and family members and funerary bouquet still lifes. Working from a combination of observation, improvisation and memory, Packer's expressionistic paintings and large-scale drawings reveal the emotional and physical fragility of life. Characterised by a vibrant approach to colour and a powerful play of scale, she layers, obscures and reveals her subjects through constant shifts between the foreground and background, and figuration and abstraction.

"My inclination to paint, especially from life, is a completely political one. We belong here. We deserve to be seen and acknowledged in real time. We deserve to be heard and to be imaged with shameless generosity and accuracy."

Jennifer Packer

Jess, 2018 Oil on canvas 76.2 x 61 cm 30 x 24 inches Collection of Ursula Burns Photo: Jason Wyche

This exhibition, the artist's first outside of the US, included paintings and drawings from the past decade alongside recent work. Packer's intimate portraits insist on the emotional and physical essence of the contemporary Black lives she depicts. While the casual repose of her portraits is the result of her care for the sitters, Packer acknowledges her choice to paint figures as political, stating: *'representation and particularly, observation from life, are ways of bearing witness and sharing testimony'.*

Jennifer Packer's paintings recalibrate art historical approaches to these enduring genres, casting them in a political and contemporary light, while rooted in a deeply personal context. On occasion, Packer describes her flower compositions as funerary bouquets and vessels of personal grief; these paintings about loss are often made in response to tragedies of state and institutional violence against Black Americans.

Featuring 34 works dated from 2011 to 2020, the exhibition presented portraits of artists from Packer's New York circle, monochromatic paintings, intimate interiors and flower still life's including *Say Her Name* (2017), painted in response to the suspicious death of Sandra Bland, a Black American woman who is largely believed to have been murdered while in police custody in 2015. The exhibition also included drawings which for Packer are rarely just a study but hold a weight of their own that differs from paintings.

Serpentine published an exhibition catalogue featuring contributions from Rizvana Bradley, bell hooks, Dona Nelson, Christina Sharpe and Lynette Yiadom-Boakye. After closing in August 2021, the exhibition toured to the Whitney Museum of American Art in New York from 30 October 2021 to 17 April 2022.

Audience Figures:	26.1k

During the first week of Jennifer Packer's exhibition opening in December 2020, Serpentine's digital engagement saw a huge boost:

- Serpentine's website received **75k** visitors, representing an increase of **30k** and the second highest spike in traffic in the site's history
- A film made to promote the exhibition was viewed **c. 35k times**
- Instagram impressions increased by **139%** and engagement by **255%**
- Twitter impressions increased by **454%** and engagement by **406%**

"I cannot recommend this exhibition highly enough. There are a lot of good painting shows on in London at the moment...but if you only have time to visit one, go to the Serpentine Gallery to see this outstanding Jennifer Packer exhibition. It really is as good as art gets."

*****

Will Gompertz, BBC Arts

"Packer seems to be asking who is looking, and what it is you are looking for. Painting is a good medium for such questions, which feel endless and unanswerable."

****

Adrian Searle, The Guardian

Jennifer Packer: The Eye Is Not Satisfied With Seeing (Installation view, 19 May - 22 August 2021, Serpentine) Photo: George Darrell

JAMES BARNOR

Accra/London - A Retrospective

Serpentine North Gallery

19 May - 24 October 2021

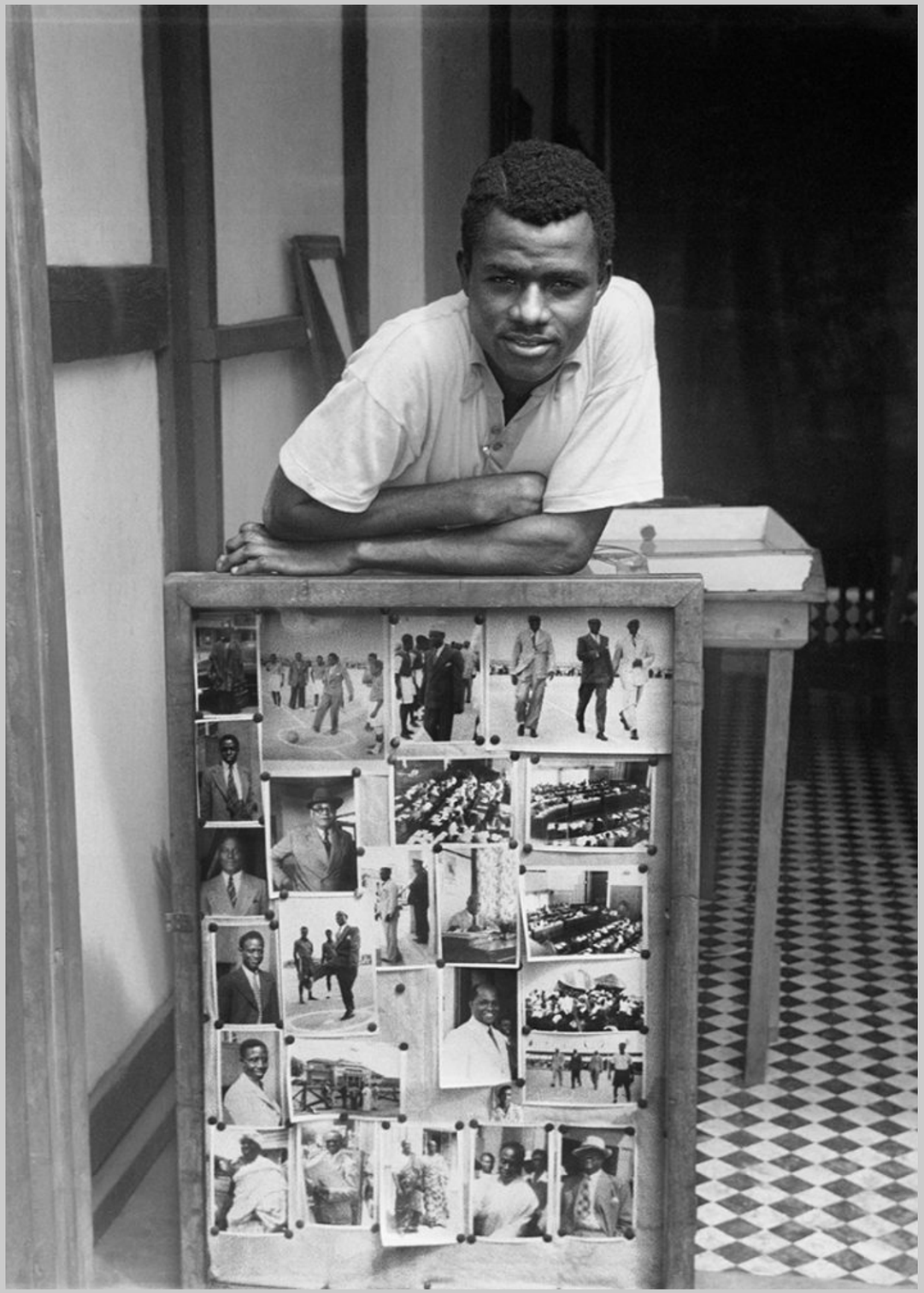
Exhibition

Serpentine presented a major survey of British-Ghanaian photographer James Barnor, whose career as a studio portraitist, photojournalist and Black lifestyle photographer spans six decades and records major social and political changes in London and Accra.

"I came across a magazine with an inscription that said: 'A civilisation flourishes when men plant trees under which they themselves will never sit." But it's not only plants – putting something in somebody's life, a young person's life, is the same as planting a tree that you will not cut and sell. That has helped me a lot in my work. Sometimes the more you give, the more you get."

James Barnor

Portrait of James Barnor in front of some of his photographs, Accra, 1957, Courtesy Autograph



Born in 1929 in Ghana, James Barnor set up his famous *Ever Young* studio in Accra in the early 1950s, capturing a nation on the cusp of independence in an ambiance animated by conversation and highlife music. During this time, he also undertook assignments for the *Daily Graphic* newspaper, documenting key events and figures in the lead-up to Ghana's independence in 1957, which established him as the first photojournalist in the country. In 1959 he arrived in London, furthering his studies and continuing assignments for influential South African magazine *Drum* which reflected the spirit of the era and the experiences of London's burgeoning African diaspora. He returned to Ghana in the early 1970s to set up the country's first colour processing lab while continuing his work as a portrait photographer and embedding himself in the music scene. He returned to London in 1994 where he still lives today. This exhibition, the largest survey of his work to date, was drawn from his extensive archive and focused on the decades 1950–80.

Central to Barnor's work is the intimate documentation of African and Afro-diasporic lives across time and space. Whether taking family snapshots, commissioned portraits or commercial assignments, Barnor approaches the photographic process as a collaborative venture, a conversation with the sitter, and these images are a testament to a lifetime of encounters. Barnor's desire to bring communities with him along his journey extends to his lifelong passion for education, not just as a means of furthering his own skills but also as a way of transmitting his knowledge to others. The recent digitisation of his archive of 40,000 images has enabled him to adopt the daily practice of revisiting his pictures with fresh eyes and share his extraordinary life and work with a new generation.

The exhibition included over 200 modern prints, many never seen publicly before, alongside vintage works and documentation, selected in close collaboration with Barnor. The exhibition continued Serpentine's commitment to programming pioneering artists achieving wider recognition later in their careers, following on from exhibitions in recent years by Rose Wylie (2018), Luchita Hurtado and Faith Ringgold (both 2019).

Serpentine co-published an exhibition catalogue with Koenig Books. Fully illustrated and designed by Mark El-khatib, it included newly commissioned essays by David Adjaye, Christine Barthe, David Hartt, Erlin Ibreck, Alicia Knock and an interview with Hans Ulrich Obrist. After closing at Serpentine in October 2021, the exhibition toured to MASI, Lugano (13 March – 31 July) and will travel to Detroit Institute of Arts, Michigan in 2023 (28 May – 1 October 2023).

Audience Figures: **41.8k**

"This constantly surprising – and uplifting – exhibition is a map of a restless creative life lived between two countries, two cities and two cultures."

*****

Sean O'Hagan, The Guardian

"We have had an amazing visit to both galleries today, and I'm so pleased to see that the Serpentine has two people of colour and both genders in their spaces. One of the best combined shows I've seen in a long time. Well done Serpentine."

Exhibiton visitor

James Barnor: Accra/London - A Retrospective (Preview Day) Photograph: Harry Richards @reportography7

Date: c.1971 Sick Hagemeyer shop assistant, Accra Courtesy Autograph

JAMES BARNOR

Portraits for the Future: A celebration of James Barnor

31 March 2021

Online Programme

Hosted by Clara Amfo, this event featured James Barnor in conversation with photographer Tyler Mitchell and Hans Ulrich Obrist; music by Ebo Taylor; poetry by Nii Ayikwei Parkes; a look through the archives with Black in the Day; contributions from Sir David Adjaye, Naomi Campbell and British Vogue Editor-In-Chief Edward Enninful; plus instructions, reflections and tips from some of the most exciting photographers working today, including Liz Johnson Artur, Samuel Fosso, Eric Gyamfi, Zohra Opoku, Dayanita Singh, Ming Smith and Tourmaline. Portraits for the Future brought together artists, photographers, musicians and leading cultural figures inspired by Barnor's visionary work to explore how his vision is a crucial guide for the future.

Audience Figures:

YouTube streams	3.2k

Family FOTO

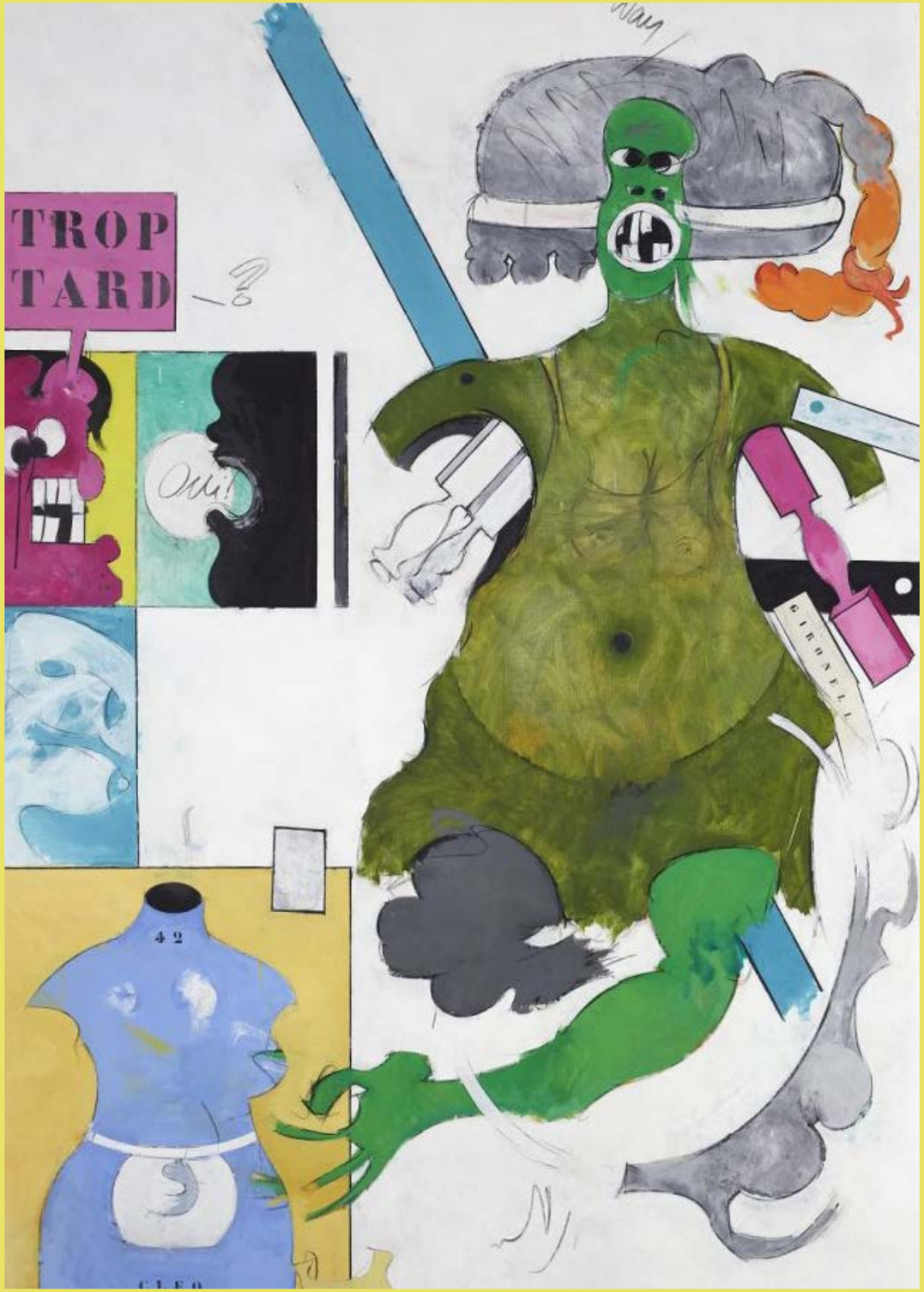
Ongoing

Online

For artist James Barnor, family and community are a constant source of inspiration in his photography. Family FOTO is an international family album inspired by Barnor's Serpentine exhibition James Barnor: Accra/London – A Retrospective. In June 2021, Serpentine launched a digital call-out inviting people from around the world to share their interpretations of family through personal images and reflections. Presented in an online gallery, photos and intergenerational stories are shared by people across the globe.

Date: c.1966 Caption: A group of friends photographed during Mr. And Mrs Sackey's wedding, London, Courtesy of Galerie Clémentine de la Féronnière

Hervé Télémaque, Portrait de Famille, 1962-63, Oil on canvas 195.3 x 260.3 cm.
Photograph: Fondation Gandur pour l'Art, Genève / André Morin © Hervé Télémaque, ADAGP, Paris and DACS, London 2021.



HERVÉ TÉLÉMAQUE

A Hopscotch of the Mind

Serpentine South Gallery

7 October 2021 - 30 January 2022

Exhibition

Since the late 1950s, Hervé Télémaque has created an expansive body of work with a unique and playful visual vocabulary, featuring abstract gestures, cartoon-like imagery, and mixed media compositions. Through paintings, drawings, collages, objects and assemblages, he brings together striking combinations of historical and literary references with those of consumer and popular culture. Incorporating images and experiences from his daily life, the artist's extensive body of work consistently draws connections between the realms of interior consciousness, social experience and the complex relationships between image and language.

Born in 1937 in Port-au-Prince, Haiti, Télémaque left for New York in 1957 entering an art scene dominated by Abstract Expressionism. In 1961, he moved permanently to Paris, associating with the Surrealists and later co-founding the *Narrative Figuration* movement in France with art critic Gérald Gassiot-Talabot and artist Bernard Rancillac. A reaction against the dominant trend towards Abstract art and the developing movement of Pop art in North America, Télémaque's Narrative Figuration often results in works with a Pop sensibility that incorporates consumer objects and signs. The artist then inflects these images with an astute criticality, producing work in dialogue with current events, such as the Cold War, the Cuban missile crisis, US intervention in the Dominican Republic, and contemporary French politics.

A vehement commitment to highlighting the histories and contemporary resonances of racism, imperialism and colonialism remains a constant throughout his career, with works that intimate the insidious ways that these structures continue to permeate our everyday lives. In later works, Télémaque refers more directly to his Haitian heritage and experience as part of the Caribbean diaspora.

This exhibition, Télémaque's first institutional show in the UK, brought together works made from the late 1950s until the present day, highlighting the enduring themes of the artist's work through his multi-faceted practice. Rather than taking a chronological approach, *A Hopscotch of the Mind* proposed a non-linear exploration of Télémaque's visual vocabulary, encouraging viewers to jump between media and periods, forming their own associations between the disparate fragments of his idiosyncratic narration.

Serpentine co-published a new exhibition catalogue with Koenig Books and Aspen Art Museum. Fully illustrated and designed by Mark El-khatib, it featured essays by key thinkers reflecting on his work. The exhibition will tour to Aspen Art Museum 4 November 2022 and continue until 26 March 2023.

Audience Figures: **19.9k**

"Surveys a subversive fusion of archival and contemporary pop cultural references, alongside narratives on the impact of racism, imperialism and colonialism."

*****

Wallpaper Magazine

Hervé Télémaque: A Hopscotch of the Mind (Installation view, 7 October 2021 – 30 January 2022), Confidence (Secret), Photo: Hugo Glendinning

KAWS: NEW FICTION

Serpentine x Acute Art x Fortnite

18 January - 27 February 2022

Exhibition, Digital

In his first major solo exhibition in London, NEW FICTION, KAWS (Brian Donnelly b.1974) presented new and recent works in physical and augmented reality at Serpentine North. The exhibition was presented in collaboration with Acute Art and curated by Acute Art's Artistic Director, Daniel Birnbaum. A parallel digital version of the show launched simultaneously in Fortnite; a video game developed by Epic Games.

In addition to the Fortnite collaboration, Serpentine and KAWS used an app developed by Acute Art to offer a bridge between the virtual and the physical worlds. All the paintings and sculptures in the exhibition as well as a miniature version of the entire show existed as AR works on the Acute Art app and could be placed and viewed at home by viewers globally. They could also be shared on social media, making KAWS' art visible across the world.

Audience Figures:

Total Viewers	25k
Digital visitors (Acute Art app downloads)	14.7k
Promotion to Fortnite's global user base of users	400 M

"This hybrid show of physical and digital works by US artist Brian Donnelly – also viewable in the video game Fortnite – could not be more of the moment."

Simon Parkin, The Observer

KAWS: NEW FICTION at Serpentine. FAMILY (2021) and UNTITLED (2019). © Jonty Wilde (courtesy KAWS).

RADIO BALLADS

Serpentine North Gallery

31 March - 29 May 2022

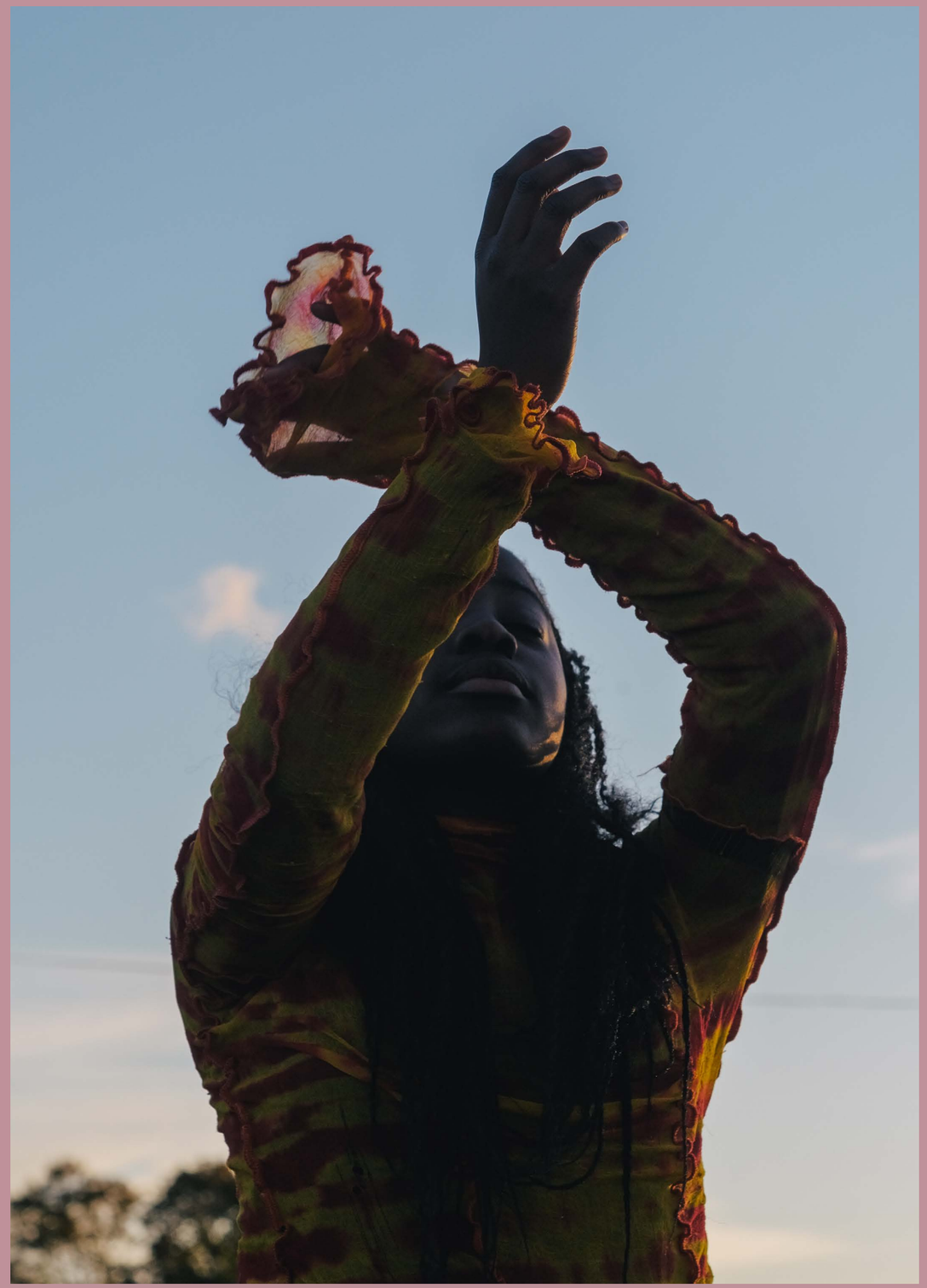
Exhibition

The culmination of three years of work by artists Sonia Boyce, Helen Cammock, Rory Pilgrim and Ilona Sagar, Radio Ballads presents four bodies of work created through collaboration with social workers, carers, organisers and residents which explore stories of labour, and who cares for who and in what way.

Over three years, artists Sonia Boyce, Helen Cammock, Rory Pilgrim and Ilona Sagar have been embedded in social care services and community settings in the London Borough of Barking and Dagenham, facilitated through the council's New Town Culture programme.

The exhibition opened on the 31 March 2022 - the full programme will be reported in the 2022-23 annual report.

Rory Pilgrim, RAFTS, Barking and Dagenham Youth Dance, Production Still, 2021. Photo: Matthew Ritson



Back to Earth Day 2021, 140 Ideas For Planet Earth Panel, Hilary Cottam OBE. Image Credit: Talie Rose Eigeland

BACK TO EARTH

Back to Earth is a multi-year project that invites leading artists, architects, poets, filmmakers, scientists, thinkers and designers, to devise artist-led campaigns, protocols and initiatives responding to the environmental crisis, with the support of partner organisations and networks. Interdisciplinary at its very core, Back to Earth manifests throughout our programmes onsite, offsite and online, sharing its resources to amplify ongoing projects or campaigns, or develop new ones.

The project continued to grow in 2021, with five new campaigns launched in January, February and March. A collaboration with *WePresent* saw Back to Earth projects take on new formats and reach ever broader audiences, while a partnership with the Archaeological Park of Pompeii raises artist-led questions around archaeology, archaeobotany and archaeozoology.

GROUNDWORK

WePresent Partnership for Back to Earth

Groundwork is a collaboration between Serpentine Galleries and WePresent (WeTransfer). It explores the extensive research behind five artists' proposals for Back to Earth: Serpentine's multi-year exhibition focused on instigating change regarding the climate crisis.

Groundwork acts as a series of accessible mini encyclopaedias with all the research and references artists use to come to a final artwork. Moving behind the scenes on the research the artists have done, in a bid to reveal their processes and inform how the viewer sees their project as a whole when it's finished. It involves diving deep into the research of artists such as the state of survival Karrabing Film Collective, Revital & Tuur, Vivienne Westwood, Tabita Rezaire and Himali Singh Soin.

Groundwork campaign by WePresent x Serpentine won the Communication Arts (CommArts) Design Awards - Public Service category. It was selected by the 2021 jury to appear in Design Annual 62, the September/October 2021 issue of Communication Arts.

Engagement with WePresent Wallpapers:

Rev & Tuur

Impressions	30.26M
Clicks	264.96k
CTR	0.88%

Vivienne Westwood

Impressions	23M
Clicks	88.78k
CTR	0.39%

Himali Singh Soin

Impressions	30.28M
Clicks	112.67k

Audience Figures WePresent:

Average readers per feature	500k
Impressions for artists' chosen charities	10M
Boost in visits to Back to Earth web pages	500%

SWITCH, Vivienne Westwood for Groundwork, presented by WePresent x Serpentine

BACK TO EARTH DAY 2021

A day of talks, performances and listening

19 June 2021

Hybrid event

Back to Earth, Serpentine's long-term project dedicated to the environment and the climate emergency presented a day-long programme of talks, workshops, sound commissions, augmented reality and publications. All events took place in and around the Serpentine Pavilion 2021 designed by Sumayya Vally, Counterspace and were accessible via live stream

Back to Earth Day 2021, Climavore Panel. Image Credit: Talie Rose Eigeland

BACK TO EARTH, A CONVERSATION

Serpentine Pavilion

Online

A panel on Back to Earth initiatives as well as the role of art towards the environmental effort. Participants included artists Torkwase Dyson and Brian Eno who discussed their Back to Earth sound commissions.

POWER PACK: CLIMATE EMERGENCY, A CONVERSATION

Serpentine Pavilion

Online

A conversation between artists Rudy Loewe and Jacob V Joyce and Laurél Hadleigh from LION (Land in Our Names) moderated by Alex Thorp, Serpentine Education Curator. Loewe and Joyce are creators of *Power Pack: Climate Emergency*, a toolkit for young people that platforms BIPOC (Black/Indigenous/People of Colour) climate activists. Copies of the toolkit were made available throughout the day alongside a new website featuring five videos that offered ways to activate the pack.

140 ARTISTS' IDEAS FOR PLANET EARTH, BOOK LAUNCH

Serpentine Pavilion

Online

140 Artists' Ideas for Planet Earth - book launch of the first Back to Earth publication in collaboration with Penguin, featuring Hilary Cottam, Es Devlin, Sumayya Vally and The Otolith Group who shared instructions, ideas, rituals and gestures.

COOKING SECTIONS, CLIMAVORE HOW DO WE EAT AS PEOPLE CHANGE CLIMATES?

Online, Offsite, International, Ongoing

Spatial practitioners *Cooking Sections* continued their ongoing research project, *CLIMAVORE*. Working with scientists, chefs, farmers, policymakers and practitioners from several other disciplines, CLIMAVORE proposes an adaptive, regenerative form of eating – a shift in the economy and ecology of how we consume, interact with and produce food, towards environmental well-being in the climate emergency. Restaurants in museums across the UK are *Becoming CLIMAVORE*, removing farmed salmon from their menus and replacing it with ingredients that improve water quality and cultivate marine habitats like seaweeds, sea vegetables and bivalves. The cafe at Serpentine has introduced a CLIMAVORE menu, which includes seaweed soda bread, rope grown mussels and an agar panna cotta. By Becoming CLIMAVORE, cultural institutions worldwide can be at the forefront of a collective effort to re-imagine existing food justice models and create new ones in the face of the climate emergency.

CLIMAVORE, A CONVERSATION

Serpentine Pavilion

Online

A conversation with spatial practitioners Cooking Sections and Shane Kavanagh, Commercial Director of Benugo, on Cooking Sections' long-term project, CLIMAVORE and their Back to Earth initiative, moderated by Lucia Pietroiusti, Serpentine Curator of General Ecology.

BLACK ATLANTIC: SENSING THE PLANET

Dartington

Sensing the Planet, a three-day gathering at Dartington from 29-31 October, saw leading UK cultural institutions Serpentine, the Royal Court Theatre, UCL's Sarah Parker Remond Centre for the study of racism and racialisation and Dartington Trust launch Black Atlantic, a new decolonial arts partnership that aims to strengthen the role of arts and culture in advancing social and climate justice.

Attendance	300
Online attendees - Day 1	260
Online attendees - Day 2	280

WEBS OF LIFE, INTRODUCTION

Daniel Birnbaum, Director of Acute Art, introduced *Webs of Life* by Tomás Saraceno, a Serpentine Back to Earth project presented in collaboration with Acute Art.

WEBS OF LIFE, A WALK

Kensington Gardens

A guided walk about spiders in Kensington Gardens by Peter Lawrence, Biodiversity Manager at The Royal Parks and Charlie Linton, Learning Assistant on Mission: Invertebrate at The Royal Parks on the occasion of the launch of Tomás Saraceno's AR app, Webs of Life.

TOMÁS SARACENO: WEBS OF LIFE

Serpentine Pavilion & Kensington Gardens

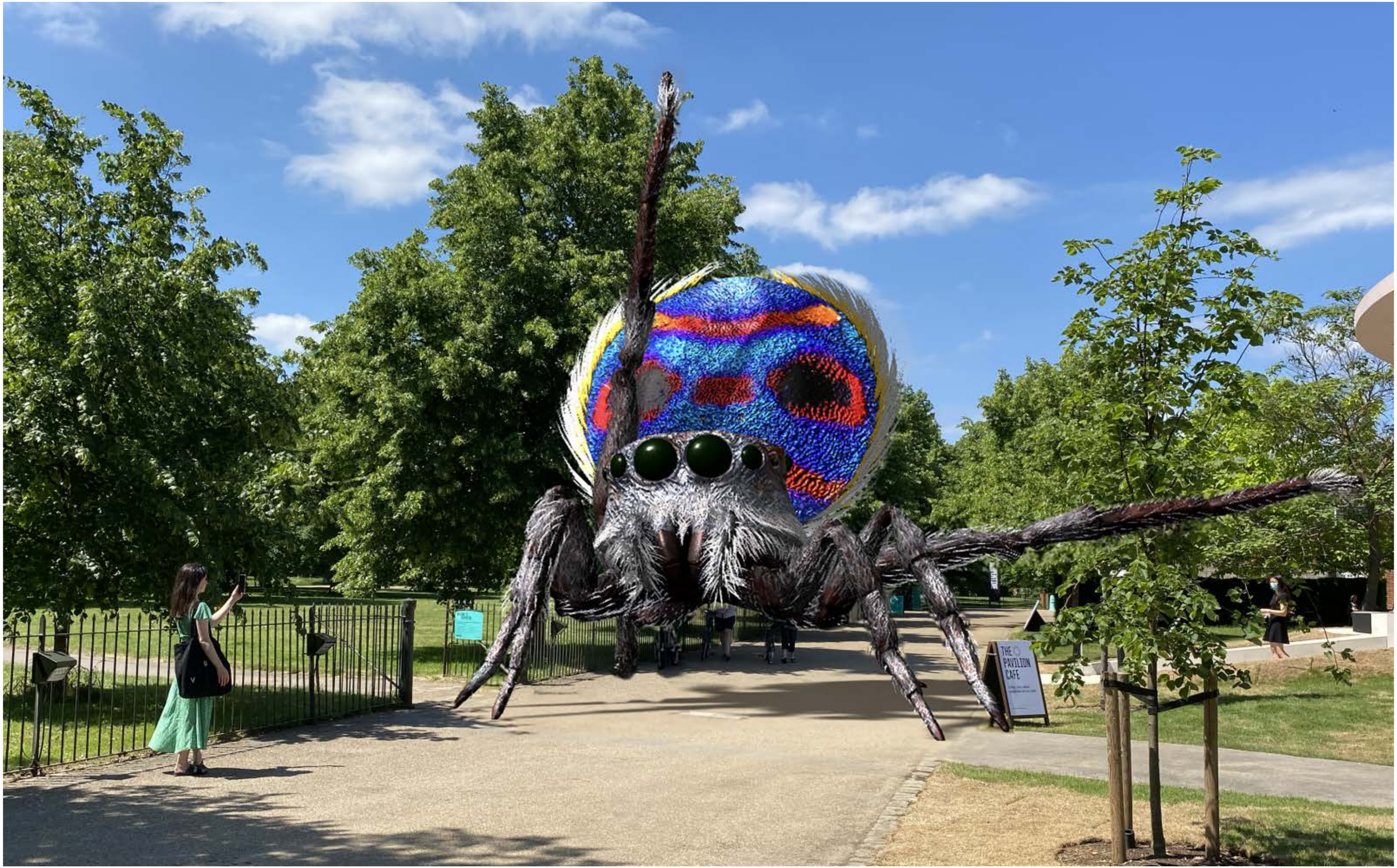
A new Augmented Reality app, *Webs of Life*, by Tomás Saraceno with Acute Art, introduced audiences to the extraordinary physicality of spiders, their reading of the world through the webs they weave, and encouraging greater awareness and protection of their habitats.

BRIAN ENO SOUND COMMISSION

Serpentine Pavilion

Brian Eno's Back to Earth sound commission, was a work devised site-specifically for the Serpentine Pavilion 2020+1 by Counterspace. Eno composed a layered, stratified construction of sonic material that moved through the structure, from the earth beneath visitors' feet to the space above their heads.

Tomás Saraceno, Maratus speciosus, Augmented Reality, 2021. Courtesy Tomás Saraceno and Acute Art



ARTIST CAMPAIGN, PROJECT

TABITHA REZAIRE, AMAKABA

Offsite, International, Ongoing

As part of Back to Earth, artist, yogi and doula Tabita Rezaire developed *AMAKABA*, a centre for the arts and science of the earth, the body and sky, combining spiritual and ancestral philosophy with an agroecological cacao farm and yoga centre. In Rezaire's words, *"'AMAKABA' is a vision for a space where one can connect with a journey into the depths of themselves, guided by the wisdom of the Amazonian forest. The ambition is to contribute to a more conscious and responsible way of living and being, and to respond creatively to the many challenges we face."*

KARRABING FILM COLLECTIVE

Offsite, International, Ongoing

Also part of Back to Earth, Karrabing Film Collective has developed *The Family*, a new film commission and cross-artform project aimed at enhancing ancestral Emmi narratives about the southern coastal region of the Anson Bay (Northern Territories, Australia), and specifically about the ecologically fragile Cape Ford region. The ultimate goal of the project is the creation of a cultural heritage area. The Family includes two artistic outputs and a comprehensive digital mapping of an extensive network of rock weirs and shell middens with the ultimate goal of creating a cultural heritage area around the Mabuluk (Cape Ford) region. The two artistic outputs are a film, The Family, which Serpentine's Back to Earth project co-commissioned, and of a series of locally situated large-scale wood-based graffiti maps.

HIMALI SINGH SOIN: STATIC RANGE

2021 – 2022

Online, International

As part of Back to Earth, writer and artist Himali Singh Soin presented *static range*, a multi-disciplinary and multi-limbed project using a real-life spy-story in the Indian Himalayas as a springboard for speculations and reflections about invisibility, leakages, spiritual entanglements, nuclear culture, socio-political marginalisation and Icarian delusions. This series of transmissions that made up 'static range', included an adapted stamp, letters, an animation, music, embroidery, healing, planting and a performance installation.

JUDY CHICAGO, JANE FONDA & SWOON: CREATE ART FOR EARTH

Online, Ongoing

Artists Judy Chicago and Swoon teamed up with Jane Fonda and her environmental initiative *Fire Drill Friday* - a partnership with Greenpeace USA, the Women, Arts and Social Change initiative of National Museum of Women in the Arts (NMWA) in Washington, D.C. and Serpentine Galleries, London.

Together they launched *#CreateArtforEarth*, a global creative campaign to encourage art that addresses the climate crisis and inspires action. #CreateArtforEarth has been conceived as part of Serpentine's Back to Earth, a new multi-year project that invites artists to propose campaigns that respond to the environmental crisis, with the support of partner organisations and networks.

The #CreateArtForEarth campaign is an open call for all to submit art or messages addressing climate justice and post them to social media using the hashtag #CreateArtForEarth. Submissions can be in any form: paintings, photographs, sculptures, images, texts, poems, symbols, or any other visual representation that carries an environmental message. Find out more on our Instagram, Twitter and Facebook. Launched in April 2020, during a time of uncertainty and social distancing, #CreateArtforEarth became a call to make protest visible and create art that reflects our mutual commitment to stop the climate crisis and protect our planet.

"We can get through this health crisis and return to normal, or we can realise that 'normal' was the problem and choose a better path. Normal meant melting ice sheets, extinct species, millions of climate refugees. That is why we are inviting you to participate in this global art project in which artists offer an alternative vision to normal, one that honours the planet and all living creatures, one that promotes equity and justice for all; one that offers hope in a world that is on the wrong track."

Jane Fonda

"The most pressing issue for us today are the conditions out of which these dire occurrences have happened, which artists can help illuminate if they start addressing what matters in understandable modes."

Judy Chicago

MOSS MATTERS A 2020-2021 METABOLIC SELVES CAMPAIGN, PART OF BACK TO EARTH

27 August 2021

Online, Offsite

This year marked the second instalment of *Metabolic Selves*, an initiative devised by students of the Royal College of Art School of Architecture, studio ADS3: *Refuse Trespassing Our Bodies*, for Back to Earth. Its current campaign, *Moss Matters*, explores the urban ecology of London's moss species, revealing what these resilient organisms can teach us about the life of the city.

Moss Matters takes the form of a public audio walk that invites participants to discover London's mosses along the length of Regent's Canal. Amongst the ruins of the city's industrial past, this narrated journey makes use of moss as a witness to recount the chemical, biological and socio-natural interactions that take place between the metropolis and its non-human inhabitants. Moss Matters teaches us how to read moss and see the city from the perspective of its most overlooked species. Moss Matters is released on the Serpentine's podcast feed. Visit Moss Matters' homepage to download the map for the audio walk. While Moss Matters was composed site-specifically, it can be listened to from anywhere.

VIVIENNE WESTWOOD: SWITCH ACT FAST, SLOW DOWN, STOP CLIMATE CHANGE

Late 2021

Online, Offsite, International

As part of Back to Earth, fashion designer and activist Vivienne Westwood developed her campaign *SWITCH*. Westwood's long history of fighting for climate justice today has culminated in her campaign for Back to Earth, asking and encouraging us to SWITCH to green energy, a moment of calling to action together with partner organisations, with whom she has developed strong and crucial relationships with over the years.

Westwood's call is for clear change: *"First step to save the environment: SWITCH to Green Energy."* We must change our energy source, we must do it quickly, and then we must reflect on our behaviours to commit to and make long term difference. Westwood encourages us to make changes now that will translate into a significant impact in the environmental effort and reminds us that the consumer has the agency. *"We've got five years to fix it"*, Westwood declares.

MARIA THEREZA ALVES: TO SEE THE FOREST STANDING

Online, Ongoing

To See The Forest Standing is an ongoing research-based artwork and campaign by Maria Thereza Alves to bring awareness to the protection, care and preservation of the forest by the AMAAIAC, the Association of the Movement of Indigenous Agroforestry Agents of the State of Acre, Brazil, as well as the threats to this stewardship posed by the aggressive extractive activities of agrobusiness and government alike.

"The forest agents are not recognised by the Brazilian government and receive no regular income for their labour and yet they are the front line for ensuring the possibility that Brazil and the larger world might have a future."

Maria Thereza Alves

In July and August of 2017, Alves interviewed 34 agroforestry agents who are members of AMAAIAC in Acre, Brazil. AMAAIAC's mandate is to preserve forested areas on indigenous lands and provide training for more efficient agro-forestry methods, particularly for areas which have been heavily deforested and destroyed by settlers. The forest agents are elected by their community and are responsible through community consensus for managing reforestation, sustainable farming, overseeing animal life, the protection of water sources, environmental education program, promoting biodiversity of fauna and flora and caring for archaeological sites.

CAROLINA CAYCEDO: FROM RIVER RIGHTS TO JUST FAIR ENERGY TRANSITION

Online, Ongoing

How can communities work together to dismantle oppressive infrastructures which harm our land, air and rivers? Drawing on her own Colombian-American roots, multidisciplinary artist Carolina Caycedo is researching community-led alternative energy production across the Americas. The basis of her campaign for Back to Earth is her long-running investigation into human interaction with rivers, from access to clean water supplies to toxicity levels and the impact of dams.

"Infrastructure as we know it has been constructed with a climate pattern in place, but under the current uncertain and changing climate conditions, we have seen an increase of infrastructure damage and collapse, in the likes of bursting dam spillways, falling bridges, leaking pipelines, and mine-tailing dam collapses. We are so vulnerable, depending on an energy grid we have absolutely no control over!"

Carolina Caycedo

TAI SHANI: UNTITLED HIEROGLYPHS

2021

Online

The building of a house we will never live in, a house for our ghosts, where the gothic and the hallucinatory collide…

As part of Back to Earth, artist Tai Shani developed *Untitled Hieroglyphs*, a film and sound art project emerging from the artist's research into psychedelics, feminism and myth, unfolding throughout 2021. The project's first release was a film emerging from an interview between Shani and Serpentine Curator of General Ecology, Lucia Pietroiusti, developed through collaboration between Serpentine and the Archaeological Park of Pompeii's contemporary art platform, *Pompeii Commitment. Archaeological Matters*.

Untitled Hieroglyphs weaves together a series of poetic considerations on a feminist history of Ergot, a fungus that grows on rye and other common grains from which the hallucinogenic drug LSD is derived. Shani's investigation spans many fields – from the cellular to the galactic, from Palaeolithic cave markings to the optic markings left by drone photography in our internal eye, dancing plagues, communist psychedelic witches, hyper-sexual fungi, descents and ascents. In the artist's words, through Untitled Hieroglyphs Shani addresses *"the building of a house we will never live in, a house for our ghosts, where the gothic and the hallucinatory collide, where gothic affects, and fractal dread form a mausoleum for psychedelic spectres. Also the sun! Sun is a ghost that haunts the night!"* The expansion of consciousness and hallucinatory qualities of psychedelic experiences thus offers both a hypothesis and an access point to multiple histories and alternative forms of knowledge.

REVITAL COHEN & TUUR VAN BALEN: HEAVENS

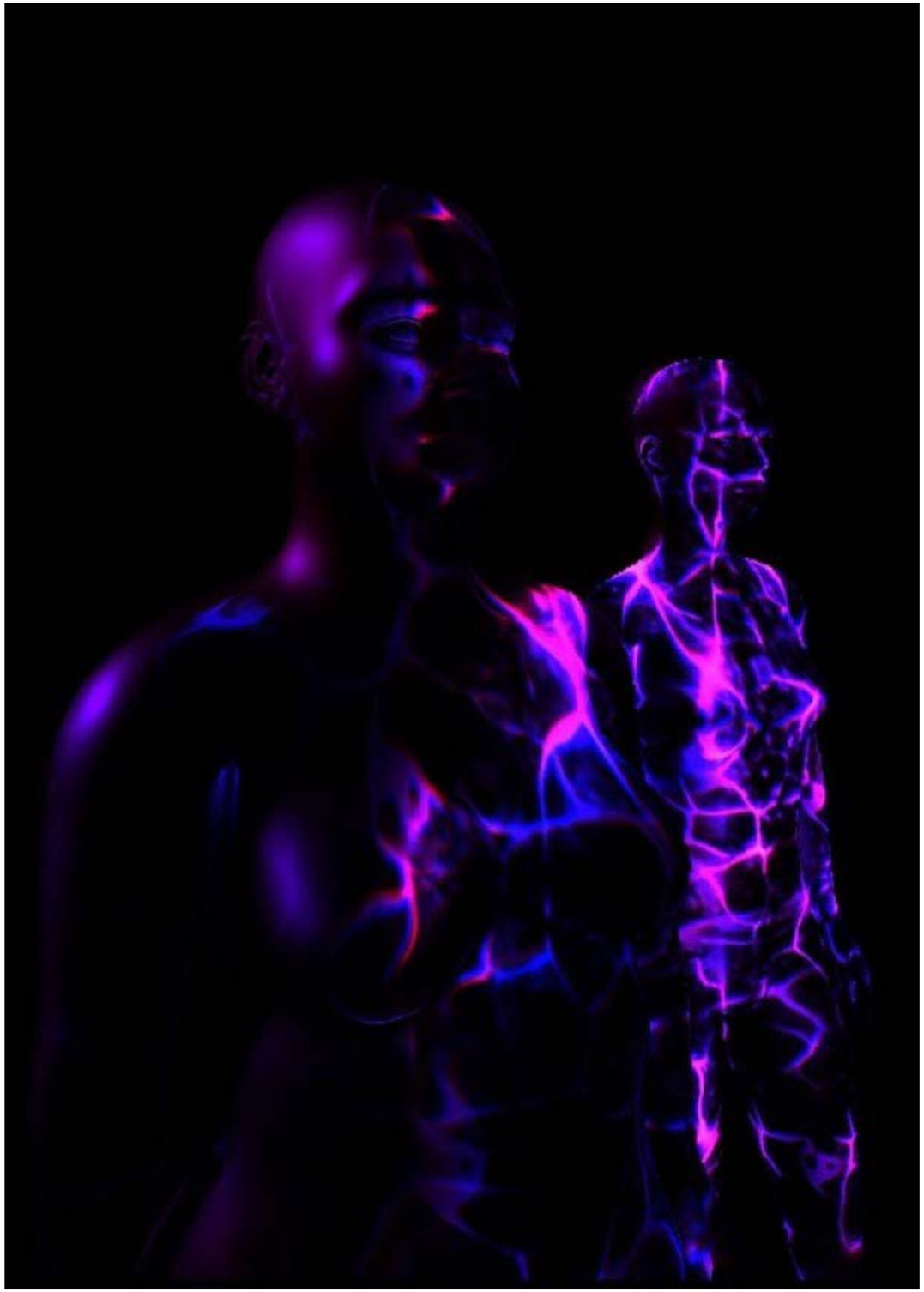
12 – 17 October 2021

Offsite: The Swiss Church, WC2

Looking up to look down. Looking up to look back. Looking down to look forwards.

This new moving image installation, titled *Heavens*, began from the theory that the octopus evolved from a virus originating in outer space, expanding our perception of ecology as a network of interplanetary relationships. Emerging from conversations with a philosopher, a writer, a psychiatrist, an astrobiologist, an astronomer and an escape artist, Heavens comprised a constellation of text, sounds and images. The piece looked to the physiology and behaviours of the octopus to reflect on human and non-human attempts to escape through acts of communal ritual, or through leaks and spill overs. Composition by Pan Daijing featured vocals of Anna Davidson and Marie Gailey. Heavens was co-commissioned by Serpentine and Malevich. io as part of Back to Earth, Serpentine's long-term multidisciplinary project dedicated to the environment and the climate crisis

Still from Marguerite Hemmings and LaJune McMillian, Antidote (2020), digital video.



SERPENTINE PODCAST

Serpentine Podcast is a hybrid publishing and commissioning platform for audio. Over its evolution, it has supported a nomadic live broadcast radio station and acted as a living archive of our programme. As an editorial platform, the Podcast now responds to a wider cultural and socio-political context while expanding upon the research and knowledge generated by Serpentine's programme.

The platform was launched during the *Transformation Marathon* in 2015. It has become a permanent fixture of Serpentine's programme and now brings together over ten years of audio experiments and commissions from our archives. As part of our Back to Earth campaign in 2020-21, a series of podcasts explored the scientific, artistic and spiritual in wide-ranging conversations about how creativity can help in the fight against the destruction of our planet.

In 2021-2022, the Podcast released two new series – one led by Serpentine Arts Technologies and one activating the book *140 Ideas for Planet Earth* – and continued the existing Back to Earth series. Over the year, there were 46,114 listens to the Podcast from over 110 countries. More than two-thirds of episodes were downloaded outside the UK, meaning audiences across the world are engaging with the ideas, artworks, and conversations that the platform presents.

140 IDEAS

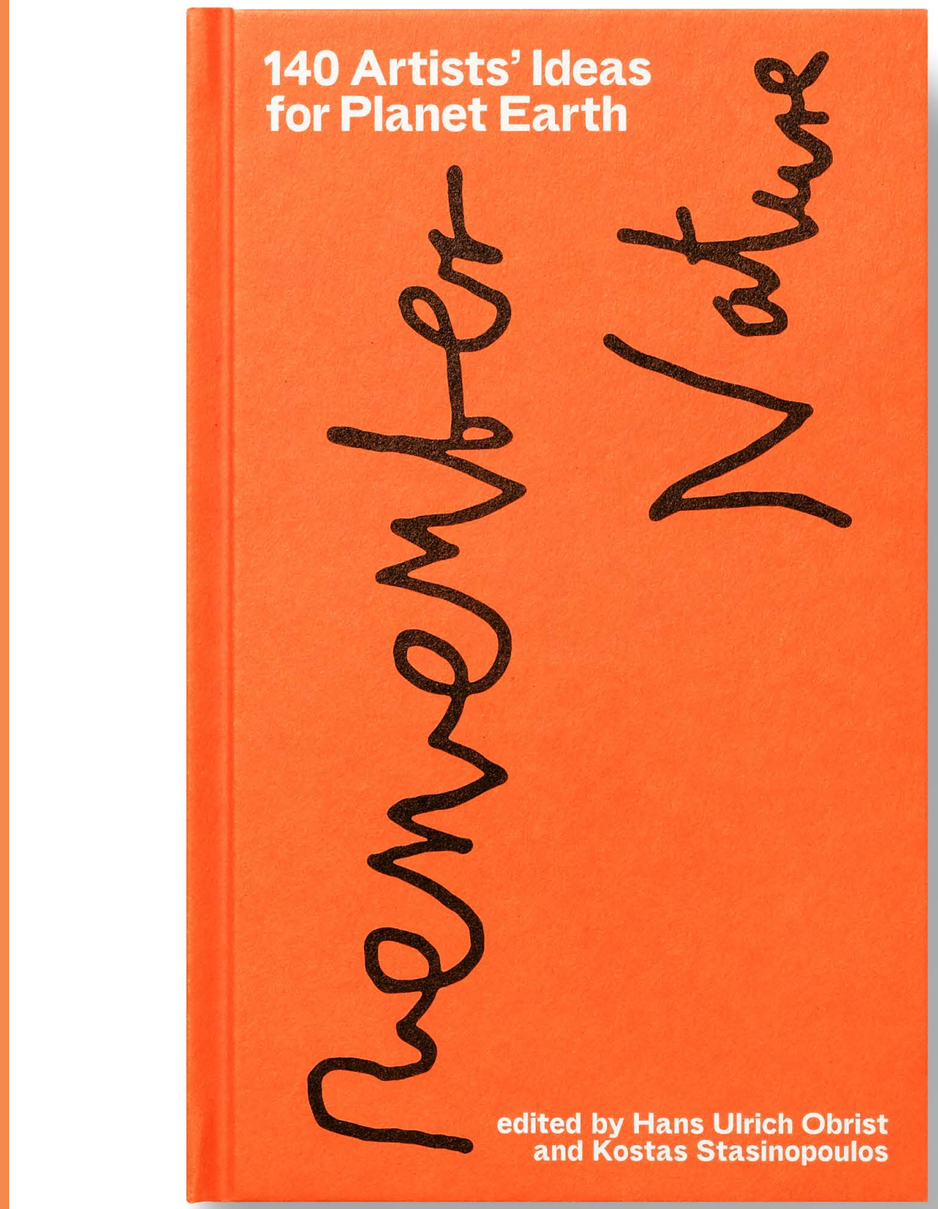
June – July 2021

Back to Earth presented a new mini-podcast series inspired by the publication of *140 Artists' Ideas for Planet Earth*, a collaboration between Serpentine and Penguin and edited by Hans Ulrich Obrist and Kostas Stasinopoulos. For this podcast series, we invited five artists from the book to share their contributions and take us on a journey through actions and thoughts their instructions might inspire.

Number of listeners in 2021–2022:

140 Ideas: Introduction	2.3k
140 Ideas: Tomás Saraceno	2.8k
140 Ideas: Nahum	1.7k
140 Ideas: Cauleen Smith	1.7k
140 Ideas: Bhanu Kapil	1.8k
140 Ideas: Maya Lin	2.1k

140 Artists' Ideas for Planet Earth edited by Hans Ulrich Obrist and Kostas Stasinopoulos book cover. Imprint: Penguin. Published: 03/06/2021.



140 IDEAS: TOMÁS SARACENO

Tomás Saraceno invited us to listen to the spider playing its web at night inside our homes. We were encouraged to move away from a fear of spiders (arachnophobia) and towards a love of spiders (arachnophilia), both here and in Webs of Life, presented by Serpentine and AcuteArt. With vibrations from the Arachnophilia community: *Nephila senegalensis, Pardosa lugubris, Cyrtophora citricola, Habronattus dossenus from the Arachnophilia* Archives recorded at Studio Tomás Saraceno.

140 IDEAS: NAHUM

Artist and musician Nahum invited us to experience intimacy with our planet and our galaxy. Exploring earthbound existence, through visible and invisible connections, Nahum encouraged listeners to open their mouths when it's raining, swallow a piece of cloud and travel to outer space.

140 IDEAS: BHANU KAPIL

Poet Bhanu Kapil shared a creative gesture to link cosmic energy to the earthly domain and an instruction for all those fighting for climate justice focusing on the question: What do you never want to experience in this space?

140 IDEAS: MAYA LIN

Artist and environmentalist Maya Lin invited us to give half our yard back to nature and explored how implementing nature-based solutions in agriculture and forestry has a substantial effect in the climate emergency.

PLAYTESTING

15 July 2021

Podcast

Serpentine Arts Technologies programme launched a series of two specially-conceived episodes of Serpentine Podcast alongside their publication *Future Art Ecosystems: Art x Metaverse (FAE2)*. The *Playtesting* podcasts invited artists, technologists and thinkers to share their insights, methodologies and working practices with advanced and emerging technologies, and virtual worldbuilding. From building counter archives, datasets and repositories for liberation, to working with antecedent frameworks, together we embrace more decentralised, community-focused and emancipatory visions for the future.

Number of listeners in 2021-2022:

Playtesting: Counter-Archives	2.1k
Playtesting: Co-Creation	2.9k

BACK TO EARTH: MOSS MATTERS

27 August 2021

Podcast

Moss Matters is a sound work devised by students of the Royal College of Art's School of Architecture studio ADS3 for Serpentine's Back to Earth project. Moss Matters explores the urban ecology of London's moss species, revealing what these resilient organisms can teach us about the life of the city.

Number of listeners in 2021-2022:

Back to Earth: Moss Matters	4.5k

PUBLIC ART

SOPHIA AL-MARIA → TARAXOS

Serpentine x Modern Forms Sculpture Commission

Kensington Gardens, Serpentine South Gallery

21 June 2021 - 24 April 2022

Sophia Al-Maria is a Qatari-American artist who lives in London. Though her work spans many disciplines including drawing, film and screenwriting for TV, it is united by a preoccupation with the power of storytelling and myth, and in particular with imagining revisionist histories and alternative futures. Her work has been exhibited and published internationally and collaboration remains a fundamental principle of her expansive practice.

"Every asterisk a star. Every star a clock. Every clock a chime. Every chime a warning. Waking a cell, then a seed, then the germ of a weed getting ready to flower."

Sophia Al-Maria

Sophia Al-Maria, taraxos, 2021 Serpentine x Modern Forms Sculpture Commission 21 June 2021 – 24 April 2022. Photo: Hugo Glendinning

Sophia was the co-curator of the Serpentine Miracle Marathon in 2016, participated in the 2014 Extinction and 2015 Transformation Marathons and her films have been screened widely at Serpentine Cinemas and symposia, most recently as part of the General Ecology programme.

Sophia Al-Maria considers the dandelion an emblem of freedom and resistance, as each seed has the potential to become an agent of resilience and change. Inspired by the life cycle and geometry of the dandelion (taraxacum officinale), the sculpture taraxos was a model for understanding and listening to the world..

taraxos was a meditative place for anyone to slow down time for themselves. Visitors were able to sit beneath and stand amongst a constellation of twelve metal achenes, which took the form of futuristic dandelion 'seeds', and listen to the sculpture. Activated by the wind, the sculpture could also be played by touching the stems which were covered in copper, a material selected for its antimicrobial qualities. At the top of each achene the asterisk* appeared as shorthand symbolising a dandelion seed's bracts, while below it was inscribed into the ground in reference to the navigational tool of a meteorological wind rose. The punctuation mark of the asterisk* is a motif in Al-Maria's work which emerged from her screenwriting practice in which the asterisk indicates rewriting and revision. The central node of taraxos is a piece of reclaimed titanium from an airplane. This durable yet light material, ideal for air and space travel mirrors that ofthe seemingly fragile airborne dandelion seed.

The Serpentine x Modern Forms Sculpture Commission focused on Serpentine's immediate environment as a space for artists to engage with the landscape of the park. Sophia Al-Maria was selected for this new public sculpture commission by Hans Ulrich Obrist, Artistic Director, Melissa Blanchflower, Curator, Exhibitions and Public Art, Serpentine and Nick Hackworth, Director, Modern Forms. It is the artist's first public art commission, and it will be part of the Geneva Sculpture Garden Biennale in summer 2022.

Audience Figures:	16.1k

In addition to the sculpture commission, the following events were programmed alongside taraxos:

- Sophia Al-Maria, Tosh Basco and Kelsey Lu, *Tarax'sup?*
- Sophia Al-Maria and Leila Dear, *A Wish is a Form of Travel*
- Digital presence on 21 December 2020 and 21 March 2021 before public sculpture installed on 21 June 2021

"I love the sound of the piece. And its windy today so you can hear them move in the wind. London is full of surprises you get to stumble on, little gems like this sculpture."

Sophia Al-Maria, Tosh Basco and Kelsey Lu: tarax'sup?

21 December 2020 - Ongoing

Online

tarax'sup? is a collaborative project between Sophia Al-Maria, Tosh Basco, Kelsey Lu and more to come. Launching on the Winter Solstice, 21 December 2020, tarax'sup? - a short meditative audio exercise inspired by the common dandelion (taraxacum officinale) was written and performed by Sophia Al-Maria, with a musical score by Kelsey Lu and cover artwork by Tosh Basco (boychild) developed collaboratively throughout late 2020.

The work took the image of the dandelion at its centre to explore the 'seeding' of ideas, kinship, our connection to nature and abolitionist thinking through breathwork, deep listening and the principles of guided meditation imagery. tarax'sup? can be used at home as a means to access a different kind of space or used in different environments such as on a daily walk as a way to connect to one's surroundings. tarax'sup? is a moment of first seeding, a prelude to Sophia Al-Maria's ongoing project with the Serpentine, *Taraxos*, which ruminates on the dandelion.

For part two of Taraxos, on the Spring Equinox, *A Wish is a Form of Travel*, Al-Maria chatted with artist Leila Dear about the mathematics of flowers, the healing power of geometry and float through the new series of drawings Dear produced for the project based on the structure of a dandelion blowball.

ARCHITECTURE

SERPENTINE PAVILION 2021

Designed by Sumayya Vally, Counterspace

11 June – 17 October 2021

Pavilion

The 20th Serpentine Pavilion was designed by Johannesburg-based Sumayya Vally, Counterspace. A TIME100 Next List honouree, Vally is the youngest architect to be commissioned for this internationally renowned architecture programme. Counterspace's design was based on gathering spaces and community places around the city, folding London into the Pavilion structure in Kensington Gardens.

The shapes of the Pavilion were created from a process of addition, superimposition, subtraction and splicing of architectural forms, directly transcribed from existing spaces with particular relevance to migrant and other peripheral communities in London, including Brixton, Edgware Road, Barking and Dagenham and Hoxton.

Located on the grounds of Serpentine in Kensington Gardens, the Pavilion's design was based on past and present places of meeting, organising and belonging across several London neighbourhoods significant to diasporic and cross-cultural communities. The forms in the Pavilion were a result of abstracting, superimposing and splicing elements from architectures that varied in scales of intimacy, translating the shapes of London into the Pavilion structure.

For the first time since the annual architecture programme was founded in 2000, the Pavilion was extended into a two-year commission to allow a greater period of planning and outreach. Also for the first time, four *Fragments* of the Serpentine Pavilion were placed in partner organisations across London whose work had inspired its design.

Since its inception, the Pavilion has become an established home for Serpentine's Live Programmes.

This year the Pavilion also hosted a specially commissioned sound programme *Listening to the City* that featured work by artists including Ain Bailey and Jay Bernard, connecting visitors to the stories and sounds of selected London neighbourhoods.

It also saw the return of the *Park Nights* series of live encounters and a mini festival of *Back to Earth* activations, marking the progress of Serpentine's long term environmental programme, including sound commissions from Brian Eno and Torkwase Dyson.

Due to restrictions brought on by the pandemic, capacity was limited for the programmes that took place in the Pavilion.

Audience Figures:	64.4k

"A sophisticated chimera of light and depth"

Rowan Moore, The Guardian

"A deeply satisfying architectural richness"

Will Wiles, Art Review

Serpentine Pavilion 2021 designed by Sumayya Vally, Counterspace, Exterior View © Counterspace. Photo: Iwan Baan

ARCHITECTURE

SERPENTINE PAVILION 2021

FRAGMENTS

Designed by Sumayya Vally, Counterspace

11 June – 31 October 2021

Public Art, Pavilion

For the first time in the history of the Serpentine Pavilion commission, four Fragments of the Serpentine Pavilion 2021 designed by Sumayya Vally, Counterspace were placed in partner organisations whose work has inspired its design. These were located in New Beacon Books in Finsbury Park, one of the first Black publishers and booksellers in the UK; a multi-purpose venue and community hub The Tabernacle in Notting Hill; arts centre the Albany in Deptford, and the new Becontree Forever Arts and Culture Hub at Valence Library in Barking and Dagenham, which was established this year to commemorate the centenary of the UK's largest council housing estate.

Fragment of Serpentine Pavilion 2021 designed by Sumayya Vally, Counterspace for The Albany © Counterspace, Photo: George Darrell

The Fragments supported the everyday operations of these organisations while enabling and honouring gatherings of local communities they have supported for years. A gesture of decentralising architecture to include a multitude of voices, the Fragments extended out into the city the principals on which the Pavilion was designed.

The Fragment at New Beacon Books offered an additional space for customers to browse the books on display. Additionally, it could be used as a stage for a reading, lecture or spoken-word performance. At the Albany, the Fragment extended the seating area in the garden for quiet reflection and could also function as a stage for intimate performances. The Fragment at the Tabernacle offered an additional seating area for people to enjoy and share a meal from the Tabernacle restaurant. Additionally, it could be used as a stage for small performances. At Valence Library the Fragment was designed to be used flexibly, as one structure or divided into smaller sections to respond to the needs of recordings made for the new radio station Becontree Broadcasting. It also became part of the daily operations of the Valence Library.

An additional Fragment was temporarily on view in Regent's Park from 14 September to 31 October 2021 as part of Frieze Sculpture. The Fragment's design responded to the surrounding park and facilitated different types of gatherings.

"The stage may be demure in size, but the gesture is huge."

Yuki Sumner, Azure Magazine

ARCHITECTS TALK

SUMAYYA VALLY & HANS ULRICH OBRIST

9 June 2021

Online event, Live Stream in partnership with Dezeen

Serpentine teamed up with DEZEEN to livestream a conversation with Sumayya Vally, Director of Counterspace and Hans Ulrich Obrist, Artistic Director at Serpentine.

Portrait of Sumaya Vally in Serpentine Pavilion 2021 designed by Sumayya Vally, Counterspace, Interior View © Counterspace Photo: John Offenbach

TOURING PROGRAMME

FAITH RINGGOLD

8 April 2021 – 24 October 2021

Glenstone, Potomac, Maryland USA

Glenstone Museum was the only US museum to host a major monographic exhibition of more than 70 works by American artist Faith Ringgold (b. 1930, Harlem, NY), including nine from the Glenstone collection, as part of a two-year international tour organised by Serpentine.

FORMAFANTASMA

3 December 2021 – 8 May 2022

Centro Pecci, Prato, Italy: 15 May – 24 October 2021

Museum fur Gestaltung, Zurich, Switzerland

Cambio, from the medieval Latin cambium, 'change, exchange', is an ongoing investigation into the governance of the timber industry. The evolution of this form of commerce over time, and its tentacular expansion across the globe, has made it difficult to regulate. It grew out of the bioprospecting that took place throughout colonial territories during the 19th century, becoming one of the largest industries in the world both in terms of the revenue it generates and the impact it has on the planet's biosphere.

ARTHUR JAFA

6 November 2021 – 21 February 2022

A series of utterly improbable, yet extraordinary renditions

Centre Pompidou-Metz

Jafa creates work that approximates the radical alienation of Black life in the West while seeking to make visible or emancipate the power embedded in modes of African expression. With reference points ranging from Fang sculpture to Mississippi juke joints, Duchamp's urinal to jazz, he is a filmmaker with a unique understanding of how to cut and juxtapose a sequence to draw out maximum visceral effect.

JENNIFER PACKER THE EYE IS NOT SATISFIED WITH SEEING

30 October 2021 – 17 April 2022

Whitney Museum of American Art, New York

Following the Serpentine exhibition, The Eye Is Not Satisfied With Seeing toured to The Whitney Museum of American Art, New York.

JAMES BARNOR ACCRA/LONDON: A RETROSPECTIVE

MASI, Lugano: 13 March – 19 June 2022

Detroit Institute of Arts, Michigan: 28 May – 1 October 2023

Following the presentation at Serpentine, the James Barnor exhibition travelled to MASI, Lugano and will travel onto the Detroit Institute of Arts in 2023. A major survey of British-Ghanaian photographer James Barnor, whose career as a studio portraitist, photojournalist and Black lifestyle photographer spans six decades and records major social and political changes in London and Accra.

Island Social Club, Photo: Chiron Cole Photography

ART & IDEAS

Art & Ideas provides an in-depth exploration of the ideas behind our programmes and invites audiences to find out more about the artists we work with.

Engagement:

Total visitors to A+I (up 34% on 2020/21)	46k
Returning visitors (up 19% on 2020/21)	11.3k
Total visits to A+I homepage	31.2k
Annual pageviews to A+I posts	83.6k

EVERYTHING I SAY IS TRUE: POETIC BIBLIOGRAPHY

23 April 2021

Performance artist *Kite* used family ephemera and historical documents to consider truth in relation to Oglála Lakȟóta knowledge systems.

Total number of reads 909

FOREST DREAMING WITH ALVA AALTO

18 May 2021

Eeva-Liisa Pelkonen explored the complex relationship between the wood designs of Alvar Aalto and the forests of his native Finland.

Total number of reads 1.1k

JAMES BARNOR THROUGH THE LENS OF A NEW GENERATION

8 July 2021

On the occasion of James Barnor's retrospective at Serpentine, curator and writer Bianca Manu spoke to young artists and photographers from West Africa and the diaspora about the enduring influence and legacy of the 92-year-old British-Ghanaian photographer.

Total number of reads 853

BELONGING & UNBELONGING: SUMAYYA VALLY & ADRIAN LAHOUD IN CONVERSATION

17 August 2021

Adrian Lahoud, Artistic Director of the inaugural Sharjah Architecture Triennial in 2019 and Dean of the School of Architecture at the Royal College of Art in London sat down with this year's Pavilion architect, Sumayya Vally, to explore their shared focus on hybridity as a way to expand the definitions of architecture and this year's Pavilion design as a site of reclamation and refusal. The conversation began with a simple prompt: How do you see the city as a site of inspiration?

Total number of reads 523

Amal Khalaf, Serpentine Civic Curator, Civic Projects Community Welcome Morning, July 2021.

RECIPES AS ARCHIVE

October – September 2021

We spoke to three chefs based in London, Johannesburg and New York City for whom cooking and communion are closely linked - Angela Dimayuga, Maria Mitchell and Sanza Sandile.

Number of readers in 2021-2022:

Angela Dimayuga	450
Maria Mitchell	346
Sanza Sandile	564

COUNTERIMAGE EMANUEL ADMASSU

15 October 2021

A founding partner of AD—WO and Assistant Professor at Columbia GSAPP, Emanuel Admassu's teaching, research, and design practices examine international constellations of Afrodiasporic spaces. Inspired by Serpentine's 2021 Pavilion, designed by Sumayya Vally, Counterspace, Admassu constructed a response drawing and essay reflecting on the ubiquitous and ephemeral nature of representation and constructing diasporic spaces.

Total number of reads	342

EXCAVATING THE SOCIAL LAYERS OF LONDON

16 October 2021

Sociologist, archivist and documentary filmmaker Colin Prescod has lived at the same address in West London since 1958. He has focused on Black British community struggles against racism and for belonging for over two decades. Here he mined Sumayya Vally's extensive research into diasporic sites of meeting, organising and belonging across London, with particular focus on West London and Carnival.

Total number of reads	580

HOLDING SPACE ACROSS CRIP TIME LEAH CLEMENTS

Holding Space Across Crip Time was a series of interviews between Leah Clements and other artists, curators and art workers, for whom navigating disability and intersectional struggles within an art context is an integral part of their practice. These conversations explored each person's work, alongside a common thread of holding space for one another across 'crip time.' Asking the question, 'How do we hold space for one another through crip time?' involved enacting relationships within a flexible and responsive timeframe. The three-part series featured Leah Clements in conversation with:

Number of readers in 2021-2022:

Rebekah Ubuntu	614
Taraneh Fazeli and K MacBride	508
Kyla Harris	480

INTERSPECIES COMMUNICATION RESEARCH INITIATIVE (ISCRI): A CEPHALOPOD MACHINE ENCOUNTER

25 January 2022

How can an octopus, in an encounter with artificial intelligence, transform our understanding of technological development? Alasdair Milne, a PhD researcher with Serpentine's Creative AI Lab and the Department of Digital Humanities at King's College London dived into the possibilities for creative interspecies collaboration between artists, AI and octopi.

Total number of reads over 7 weeks	517

INVITATION TO LISTEN: SOPHIA AL-MARIA AND MELISSA BLANCHFLOWER WITH NICK HACKWORTH

22 February 2022

Al-Maria and Melissa Blanchflower, Serpentine Curator of Exhibitions and Public Art, discussed Al-Maria's taraxos commission with Nick Hackworth, Director of Modern Forms. Having first appeared online with Modern Forms in July 2021, the conversation was republished to celebrate the coming of Spring, and the announcement that Sophia Al-Maria would go on to participate in the 2022 Venice Biennale.

Total number of reads over 5 weeks	108

JENNIFER PACKER: THE HEAVY LIGHTNESS OF BLACK BREATH TINA M.CAMPT

23 February 2022

Renowned Black feminist theorist of visual culture and contemporary art, Tina M. Campt, recounted her time suspended in the immersive paintings of Jennifer Packer visiting the exhibition The Eye Is Not Satisfied With Seeing at Serpentine and The Whitney Museum of American Art

Total number of reads	832

SERPENTINE CONSTELLATION VIRTUAL TALK SERIES LEAH CLEMENTS

The Serpentine Constellation virtual talk series continued into 2021, with the introduction of virtual tours and studio visits:

Number of readers in 2021-2022:

Virtual Tour of John Stezaker: The Edge of Pictures	26 January
Private Tour of Cecily Brown at Blenheim Palace	4 February
Rikrit Tiravanija X Hans Ulrich Obrist	11 March
Lauren Halsey X Hans Ulrich Obrist	18 March

LIVE PROGRAMMES

R&D LABYRINTHS FOLLOW THE ARTIST

5 May 2021

Live, Online, Event

Serpentine R&D platform and long-time collaborators *Trust* launched a new series of short videos: *R&D Labyrinths*. In each video, artists working with advanced technologies guided visitors through the back-end of the software interfaces they use to make their work. They revealed key technological and operational infrastructures. In this series, we discovered machine learning algorithms that allow for collaborative music composition, poetry machines and new spaces for consensus building.

Engagement:

Twitch	376
YouTube	2.6k
Cygnet feature	1k
Ricardo Saavedra	498
Rindon Johnson	597
Total	3k

AIN BAILEY: ATLANTIC RAILTON PART OF LISTENING TO THE CITY

26 August – 24 September 2021

Serpentine Pavilion

A new sound work by the artist Ain Bailey, Atlantic Railton takes its name from Atlantic Road and Railton Road in Brixton, South London. Home to significant Black British intellectuals and activists including C.L.R James and Olive Morris, both locations were also the meeting points for various social movements and community groups including the Black Panthers, Brixton Black Women's Group, and where the Brixton uprising took place in 1981. Bailey drew on these histories, weaving familial and personal relationships with different sites of community organising that were active between the early 1970s to the early 2000s, including Brixton Neighbourhood Community Association, Big Up and Lambeth Women's Project.

The piece brought together a series of intimate conversations led by the artist's collaborators Sharon Elliott, Claudette Parry, Ego Ahaiwe Sowinksi and Marc Thompson that sonically reflected on the memories, actions and relationships held in these sites of community care and resistance. The sound composition was a constellation of the collaborator's voices, new field recordings from the sites referenced, archival sounds of protest and traditional steel-pan songs played by Matthew Phillip from Mangrove Steelband. Atlantic Railton was a dedication to people and places no longer with us, tenderly evidencing the experiences of belonging and connection held in these spaces, which communities continue to feel the effects of today.

Total engagement	17.8k

LAUNCH EVENT: CRYSTALS OF THIS SOCIAL SUBSTANCE PART OF LISTENING TO THE CITY

23 July 2021

Serpentine Pavilion

Artist Jay Bernard was in conversation with participants from the fields of games design, economics, philosophy and writing for a playful and engaging group conversation about our relationships to money. Each of the participants were invited to present a proposition for a game about money in the 21st century, as a way to open up an imaginative discussion about our present economic reality and possible alternative futures. Contributors included Jay Bernard, Lola Olufemi, Marijam Didžgalvytė and Mijke van der Drift. The sound piece was subsequently installed in the Pavilion for visitors to listen to from July to August 2022.

Total number of attendees (in-person)	34

JAY BERNARD: CRYSTALS OF THIS SOCIAL SUBSTANCE PART OF LISTENING TO THE CITY

25 July – 25 August 2021

Serpentine Pavilion

How does money affect our present day lives and how will it shape our future? Crystals of this Social Substance was a sound work by the artist Jay Bernard, commissioned by Serpentine Education for Listening to the City. The work was developed through a series of intimate workshops staged during summer 2021, in which the artist invited eight young people to talk about money. Bernard located the piece in the specific triangle of London's Tulse Hill, Brixton and Herne Hill neighbourhoods, an area where they grew up, currently live, and situate as 'a curious mix of deprivation and hyper-privilege.'

Together they played the ubiquitous capitalist board game *Monopoly*, and the cult 1978 socialist board game *Class Struggle*, to reflect on and question the world views the games propose. The afternoon workshops, which also encompassed visioning and free writing exercises created space for the young people to describe how it feels to live in their neighbourhood and think about how their experiences are mediated by global economic forces.

The conversations, which revolved around class, economics and inequality, resulted in a new sound commission for the Serpentine's Listening to the City programme. *Crystals of this Social Substance* featured the voices of young people as they found the language to articulate their personal relationships to money and grapple with how and why it is unevenly distributed across the city. Crystals of this Social Substance was developed with young people from Alleyn's School, The Baytree Centre, Brixton Youth Theatre, Dulwich College, High Trees Community Development Trust, and ML Community Enterprise. The young people were paid for their time.

AIN BAILEY & IMANI MASON JORDAN: ATLANTIC RAILTON PART OF LISTENING TO THE CITY

10 September 2021

Serpentine Pavilion

This live programme was an extension of Bailey's sound work, Atlantic Railton. Mason Jordan performed a lyrical response that draws on transcripts from Bailey's commission, bringing in new reflections from spatial politics, architecture and Black geographies, alongside a constellation of voices, sounds and music from Bailey's original composition.

Following the performance there was a live DJ set by Rabz Lansiquot.

Total number of attendees (in-person)	30

LUCKY JIM'S CONCERT PARTY

11 September 2021

Serpentine North Gallery

Live

An afternoon of music and activities that celebrated Barnor's enduring creativity. Affectionately called *Lucky Jim*, James Barnor radiates optimism. At 92, he swears by a regimen of maintaining good relationships and listening to music for his 'ever young' outlook. While photographing Ghana's high society, comedians, yogis and aspiring musicians, Barnor managed bands and hosted concerts until dawn at his studio in Jamestown, Accra. The afternoon featured an acoustic tribute to the Ghanaian band and cultural troupe Fɛɛ Hii, which Barnor managed for over twenty years performed by UK based west African drummers. British-Somali authors Amina Jama and Samatar Elmi recited poetic responses to historic images taken by James Barnor in the gallery, presented in collaboration with flipped eye publishing.

Engagement:

Pavilion	329
James Barnor at Serpentine North	535

NO SIGNAL PRESENTS: AFTER HOURS

11 September 2021

Serpentine Pavilion

Live

No Signal aimed to paint a map of sounds from across the Black diaspora. The British online radio station has been one of the few success stories amid the difficulties of the Covid-19 lockdown. Labelling themselves #blackradio, they play music from across the African diaspora that folds into the diverse spectrum of black British identity and are creating a space of community and relief for black Britons at a traumatic yet galvanising historical moment. For this event, each DJ played a set responding to some of James Barnor's favourite songs, including Hi-life highflyers King Bruce, The Black Beats, E. T. Mensah, and South African sensation, Master KG amongst others. Included Afro beat and Afrobeats, Ampiano and Hip Life.

Total number of attendees (in-person)	130

Park Nights 2021: aga ujma. Photo: Holly Whitaker

PARK NIGHTS

PARK NIGHTS 2021

27 September – 16 October 2021

Serpentine Pavilion

Live (limited capacity, Covid-19 restrictions)

Boiler Room

Park Nights is Serpentine's experimental, interdisciplinary, live platform sited within the Galleries' annual architectural commission, the Serpentine Pavilion. Since 2002, Park Nights has presented new works across art, music, film, theatre, dance, literature, philosophy, fashion and technology. Each year's commissions are conceived in response to the Pavilion and offer audiences unique ways to experience architecture and performance. The programme has supported many artists in the early stages of their careers as well as pioneering writers and thinkers from around the world.

Serpentine partnered with Boiler Room to live stream performances due to social distancing regulations remaining in place from the pandemic and therefore reducing capacity.

Devised during a period when rights to movement were restricted and the relationship to our bodies were being reconfigured, Park Nights 2021 reimagined what it meant to come together, witness and share through performance. Building upon Counterspace's Pavilion design, based on gathering and community spaces throughout London, Park Nights unfolded as a series of intimate encounters within this structure. Through Serpentine's unique position in the park, the programme offered a space for practitioners to engage audiences within a live context once again.

Park Nights 2021 comprised a series of five commissions that took place in the Serpentine Pavilion 2021, designed by Sumayya Vally, Counterspace.

AGA UJMA

Friday 9 July

For Park Nights 2021, multi-instrumentalist, singer-songwriter and composer, Aga Ujma, presented a new performance titled 'sun was glazed in rainbow' based on personal stories, poems, traditional Indonesian musical pieces, and compositions inspired by the Serpentine Pavilion and its character. Conceived as a transformative movement across two chapters, the performance shifted from an intimate solo set written for *sasando*, an Indonesian 32-string bamboo zither and harp, to a more expanded Javanese ensemble of intricate gamelan instruments, including bronze xylophones, gongs, rebab – a bowed fiddle – and other various traditional and non-traditional percussion instruments.

Based in London, Aga Ujma was recently signed to Slow Dance label and announced her debut EP 'songs of innocence and experience' via CLASH Magazine. Using an experimental approach to singing and composing songs, ujma mixes her classical music upbringing and folk influences from Poland with traditional music studies at the Indonesian Institute of the Arts in Surakarta, Central Java and SOAS University of London.

Total number of attendees (in-person)	24

JOTA MOMBAÇA

Friday 16 July

For Park Nights 2021, Jota Mombaça presented 'Can you sound like two thousand?', a performative, experimental collective reading session. The piece encompassed an immersive installation in which the audience is encouraged to engage with a cacophonic reading programme designed by the artist that reflects upon the elemental agency of fire. The session was accompanied by a newly-devised sonic composition by Mombaça and sonic producer and researcher, Anti Ribeiro.

Jota Mombaça is an interdisciplinary artist whose work derives from poetry, critical theory, and performance. The sonic and visual matter of words plays an important role in their practice, which often relates to anti-colonial critique and gender disobedience. Through performance, visionary fiction, and situational strategies of knowledge production, they intend to rehearse the end of the world as we know it and the figuration of what comes after we dislodge the Modern-Colonial subject off its podium.

Total number of attendees (in-person)	29

JOHN GLACIER

Friday 27 August

London born John Glacier has become an almost totemic figure within London's underground music scene. Widely regarded as one of the UK's most exciting and elusive talents, John's officially released output is scarce. Despite scene-stealing features for Dean Blunt's Babyfather project, Ragz Originale, and a handful of extremely well received online releases, her talents are somewhat of an urban legend. However, this is all due to change this summer with the release of her debut project.

Total number of attendees (in-person)	63

RHEA DILLON

Friday 17 September

For Park Nights 2021, Rhea Dillon presented Catgut – The Opera. Dillon's libretto ruminates on the conditions and capaciousness of Black performance as experienced through the Black operatic. Taking its departure from The Masque of Blackness by Ben Jonson, a masque commissioned in the early 17th century by Queen Anne of Denmark, the queen consort of King James I, Catgut convened three orators in classic soapboxing fashion. Throughout the opera's three acts — the essay, the poem, and the poethic — Dillon denounced the idea that the Black performing artist should or could ever exist in the mundane. The performance is accompanied by sound direction by James William Blades and includes an original composition by TWEAKS. Costumes designed by Jawara Alleyne.

Rhea Dillon is an artist, writer and poet based in London. Through her practice she examines and abstracts her intrigue of the 'rules of representation' as a device to undermine contemporary Western culture, seeking to continually question what constitutes the ontology of Blackness versus the ontic. Recent exhibitions include Peak Gallery, London; Almine Rech, London; Drawing A Blank, Paris; External Pages, Online net artwork; Division of Labour, UK and Soft Opening, London.

Total number of attendees (in-person)	19

Social Media Reach via Boiler Room:

Facebook	278.4k
Instagram	180.4k
Twitter	46.2k
BR.TV	9k
YouTube	826.9k
Total Reach	**1.3M**

OTHER LIVE PROGRAMMES

NO SKY WITH TOSH BASCO

Saturday 16 October

NO SKY was a durational performance by artist Tosh Basco. Named after the poem 'No Sky' by Etel Adnan from her book *TIME*, the piece used poetry as a portal. Performed over the course of a half-day, NO SKY was a simple meditation on Time.

Much of Basco's work quietly frames performance as ritual. NO SKY invited audiences to slow down and enter a state of heightened attention where the body is a time travel machine; it slips and spins as the hours are lost, bleeding into one another. Basco conceived this performance as a gift in response to Sophia Al-Maria's sculpture, taraxos, which centred the dandelion as an emblem of freedom and resistance. Throughout No SKY simple movements scaled between the macro and micro and small gestures became epic and grand events mundane.

"A dandelion seed contains the whole cosmos. A wish is a form of travel. We are all a long way from home." – Tosh Basco

Total number of attendees (in-person)	19

SOUND SYSTEM SUNDAYS AT THE TABERNACLE

10 October 2021 and 17 October 2021

In collaboration with Sumayya Vally of Counterspace, throughout September and October a series of live events took place at partner venues where the Fragments of the Serpentine Pavilion 2021 were placed. The series at the Tabernacle featured six sound systems played on selected Sundays co-programmed together with artist Alvaro Barrington and CEO of Notting Hill Carnival Matthew Phillip.

Total number of attendees (in-person)	29

BLACK ATLANTIC: SENSING THE PLANET, DARTINGTON

29 – 31 October 2021

Panel Discussion, Online Event, Live

A gathering on climate justice and the intersections of race, art and ecology, part of the Black Atlantic project. Leading thinkers, artists and activists gathered to launch Black Atlantic: a new decolonial cultural project at the intersections of race, art, ecology and climate justice. Timed to take place just before the intergovernmental climate conference COP26, Sensing the Planet highlighted issues of race and environmental harm as well as the role played by the UK, most prominently the south-west of England, in histories of slavery, empire and climate breakdown. It also championed the role of interdisciplinary artists in imagining new futures built on principles of sustainability and justice.

Total number of attendees (in-person)	300
Listeners via Soundart Radio Day 1	260
Listeners via Soundart Radio Day 2	280

BEACONTREE BROADCASTING STATION LAUNCH: LISTENING WITH BRIAN ENO, SUMAYYA VALLY, JOE NAMY AND DJ TATI (PART OF RADIO BALLADS)

6 November 2021

Online, Live

To celebrate the launch of Becontree Broadcasting Station, an online community radio station serving the Becontree Estate and Borough of Barking and Dagenham, Serpentine 2021 Pavilion architect Sumayya Vally, artists Brian Eno and Joe Namy, and DJ Tati hosted a listening session at Valence Library. Featuring a selection of tracks, archival recordings and sound works that create alternative ways of experiencing changing cities through collective listening. Eno, Vally and Namy presented a variety of music, sound archives and broadcasts, to create alternative narratives of the city and unravel layers of sonic histories. Becontree's DJ Tati played sound mixes throughout the session.

RADIO RAFTS PREMIERE

5 October 2020

An online premiere of sound pieces created by Rory Pilgrim with members from their RAFTS workshops for Radio Ballads. Introduced by Rory Pilgrim and Serpentine Civic Curator Amal Khalaf.

Park Nights 2021: Jota Mombaca. Photo: Hugo Glendinning

NEW PARTNERSHIPS

Partnerships with other organisations play an important role in bringing about new artworks and collaborations and expanding the reach of contemporary art to new audiences globally as well as supporting artists and exploring new artforms. A new series of programming partnerships were created that follow Serpentine's series of unique collaborations bringing artists together with the latest technology which it launched with BTS in 2020.

KAWS: NEW FICTION SERPENTINE X ACUTE ART X FORTNITE

18 January – 27 February 2022

Serpentine started 2022 with a multi-layered global project with the internationally acclaimed artist KAWS developed in collaboration with Acute Art and the online video game Fortnite.

In his first major solo exhibition in London, NEW FICTION, KAWS (Brian Donnelly b.1974) presented new and recent works in physical and augmented reality at Serpentine North. The exhibition was presented in collaboration with Acute Art and curated by Acute Art's Artistic Director, Daniel Birnbaum. A parallel digital version of the show launched simultaneously in Fortnite; a video game developed by Epic Games.

Fortnite

A virtual recreation of the show was available in Fortnite, allowing millions of players from all over the world to experience the exhibition from anywhere. All built by the Fornite Creative community, players were able to explore the Serpentine gardens, interact with KAWS' artworks and experience his iconic sculptures in a completely new way.

Acute Art App

In addition to the Fortnite collaboration, the Acute Art app offered a bridge between each of the different worlds. All the paintings and sculptures in the exhibition as well as a miniature version of the entire show existed as AR works on the Acute Art app and could be placed and viewed at home by viewers globally. They could also be shared on social media, making KAWS' art visible across the world.

Serpentine gratefully acknowledges the support of the Skarstedt Gallery, Acute Art and a number of project partners.

KAWS: NEW FICTION at Serpentine. GETTING THE CALL (2018) and WHAT PARTY (2020). © Jonty Wilde (courtesy KAWS)

Power Pack: Climate Emergency, by Jacob V Joyce and Rudy Loewe, 2021. Design by Shining Studio. Serpentine Education. Photo: Mike Din

LEADING A PIONEERING EDUCATIONAL PROGRAMME

EDUCATION & CIVIC PROJECTS

Serpentine Education and Civic Projects redefine the role of the arts during periods of transition and social change. We connect communities, artists and activists to generate responses to pressing social issues. The programme is guided by four questions:

- How can we work in solidarity with those facing struggles around racism and migration?
- How do we care in times of austerity?
- How can we survive an increasingly competitive schools system?
- How do we navigate an increasingly surveilled and gentrified city?

We believe arts education is a necessity for children and adults alike. Collaborations between artists and our diverse communities can make positive changes to those communities and to society at large. Serpentine Education and Civic Projects programme seeks to redefine the role of the arts in times of transition and social change, addressing issues such as migrant rights, care, schooling and labour with individuals and groups excluded from the decision-making processes that shape the places where they live and work. The programme is grounded in a long-term study of radical pedagogy and is made up of ongoing commissions and workshops series, alongside toolkits and resources for change.

Between April 2020 and March 2022, our Civic and Education teams supported 61,680 educational encounters, distributed 2192 resources and produced podcasts that were listened to 14332 times. We define encounters as everyone with whom we make personal contact at workshops and events plus the number of activity packs or toolkits distributed in person.

EDUCATION

During 2020/21 and 2021/22, our Education team responded to the needs of children, young people and educators across the city. We co-produced a decolonial resource for educators, *Sweet Rebellion*, responding to the issue of digital poverty by creating and sharing bespoke artist produced printed resources with 10,000 young people living with food insecurity across the city. We also commissioned a sound piece developed with young people for the 2020/21 Pavilion and translated our work with families newly arrived in the country and those experiencing the impacts of the housing crisis to an online format. The Education team supported 30,265 educational encounters in total.

Jasleen Kaur with the Portman Early Childhood Centre Everyday Resistance 2019 A Changing Play commission by the Serpentine Galleries Design: Cecilia Serafini Photograph: Lucy Parakhina

CRACKS IN THE CURRICULUM

#4 SWEET REBELLION

Cracks in the Curriculum is a workshop series and publishing platform for teachers that aims to bring artists and educators together to think about how to address pressing social issues in the classroom.

In October 2020, Serpentine launched *Sweet Rebellion*, the fourth resource in the series, offering a series of activities looking at the histories of rebellion on British Caribbean plantations through drawing, discussion, group investigations and further study. The resource features an illustration by Rudy Loewe and Jacob V Joyce, depicting people who have resisted British colonial rule and injustice.

The resource is available to download from Serpentine's website and an A2 printed classroom poster is also freely available for teachers to request and we shared via a social media campaign and mail out to 9000 teachers across the UK. In total, 1000 Cracks in the Curriculum resources were downloaded or requested by post during this period. Sweet Rebellion was launched with an in-conversation event with Jacob V Joyce and Rudy Loewe, which is available online. The conversation has so far had 304 YouTube views.

"History often ignores people who fought for their own freedom and instead focuses on the idea of a saviour or hero who comes to the rescue. This takes away the importance and power of key figures, some of whom this resource aims to celebrate."

Jacob V Joyce and Rudy Loewe

CHANGING PLAY

We continue to develop multi-year embedded artist commissions in partnership with the Portman Early Childhood Centre, a place that provides education, care and family support services for young children and their families living in an area of Westminster where over 50% of children live in poverty.

EVERYDAY RESISTANCE

Since 2018, mothers and children from the Portman Early Childhood Centre have worked with artist Jasleen Kaur, using the micro-politics of cooking and eating together to collectively consider and respond to issues facing the local community. Adults and children make bread together, learning a culturally significant recipe from a different group member each week.

Through the project, the group asks: *'How can cooking and eating be an act of resistance?', 'How can we create a network of care to support ourselves and others?'* and *'How can we take up space and make our voices heard when the government is systematically working on the removal of us?'*

In September 2019, mothers and children met at Speakers' Corner in Hyde Park to celebrate the project with a picnic using specially designed blankets, featuring words and images from workshops. Following the event, the blankets were shared with the Portman and participants.

Emerging from this process, the group produced a booklet designed to create a network of support for POC and migrant new mothers in Westminster who feel ill-equipped in dominant culture. The booklet centres the experiences of women of colour and provides sources of support. It was distributed via health visitors in NHS new parent packs throughout Westminster in September.

We hope the booklet will support new mothers to:

- Understand the services that are available and how to access them
- Feel empowered to access services and ask for support
- Identify strategies to support themselves through a difficult life transition
- Feel less isolated by reading the experiences of other women

WHICH WAY NOW

Artist Sam Curtis has been working with children and early years workers from the Portman Early Childhood Centre, North Westminster since June 2018.

Inviting children to lead a series of walks through the neighbourhood, the project addresses a number of questions: *What do child-led walks tell us about children's experience of the city and their relationship to it? How does managed risk open up children's experience of the world? Can we learn to re-think the city by listening to children as they navigate the local area?* Findings from the project plan to be presented as a full colour book and toolkit developed in partnership with educators across the UK in Spring 2022.

Changing Play is an ongoing partnership with the Portman Early Childhood Centre in Westminster, which brings together artists, children, families and educators to critically reconsider early years education and care.

Sam Curtis is an artist and curator based in London. Collaborating with a range of people from diverse areas of work and life, he develops projects that provoke, question or subvert our ideas around creativity, economy and labour. Building relationships and trust are key to the conversations he fosters; from which unexpected collaborations grow. For over ten years he has used his day jobs as platforms or starting points from which to develop practice and projects. This has been a useful way to navigate precarity and has become a vehicle for inhabiting the grey areas and permeable boundaries between art and life. Informed by two years working as a fishmonger in Harrods, he now runs the Centre for Innovative and Radical Fishmongery, an organisation that explores how fishmongery intersects with art, individuals and society.

During a six-year period working in education as an outreach tutor within the homeless sector, he co-founded and facilitated Seymour Art Collective (2009-on-going), a group of artists who have experienced homelessness. He currently works as a curator at the Bethlem Gallery situated within the Bethlem Royal Hospital, the gallery supports artists with lived experience of mental illness. Sam graduated from Goldsmiths MFA programme in 2008 and has exhibited across the UK, Europe and the USA. His work is represented by Division of Labour.

The Portman Early Childhood Centre provides education, care and family support services for young children and their families living in the Church Street area of Westminster, North London. These include a nursery school, adult education classes, family support, employment services, parenting groups and workshops.

LIKE COMING HOME

Families from the Portman have been taking part in online workshops with writer and filmmaker Ed Webb-Ingall, exploring relationships to ideas of the home. The UK is experiencing a housing crisis, with entrenched issues such as overcrowding and insecure temporary accommodation, exacerbated and made visible by the Covid-19 pandemic. The project centres the lived and everyday experiences of people who feel the impacts of changes in housing policy and bureaucracy most acutely and asks: *'Who is the housing system benefitting?'* and *'Who makes the rules and decisions about the way we live?'*

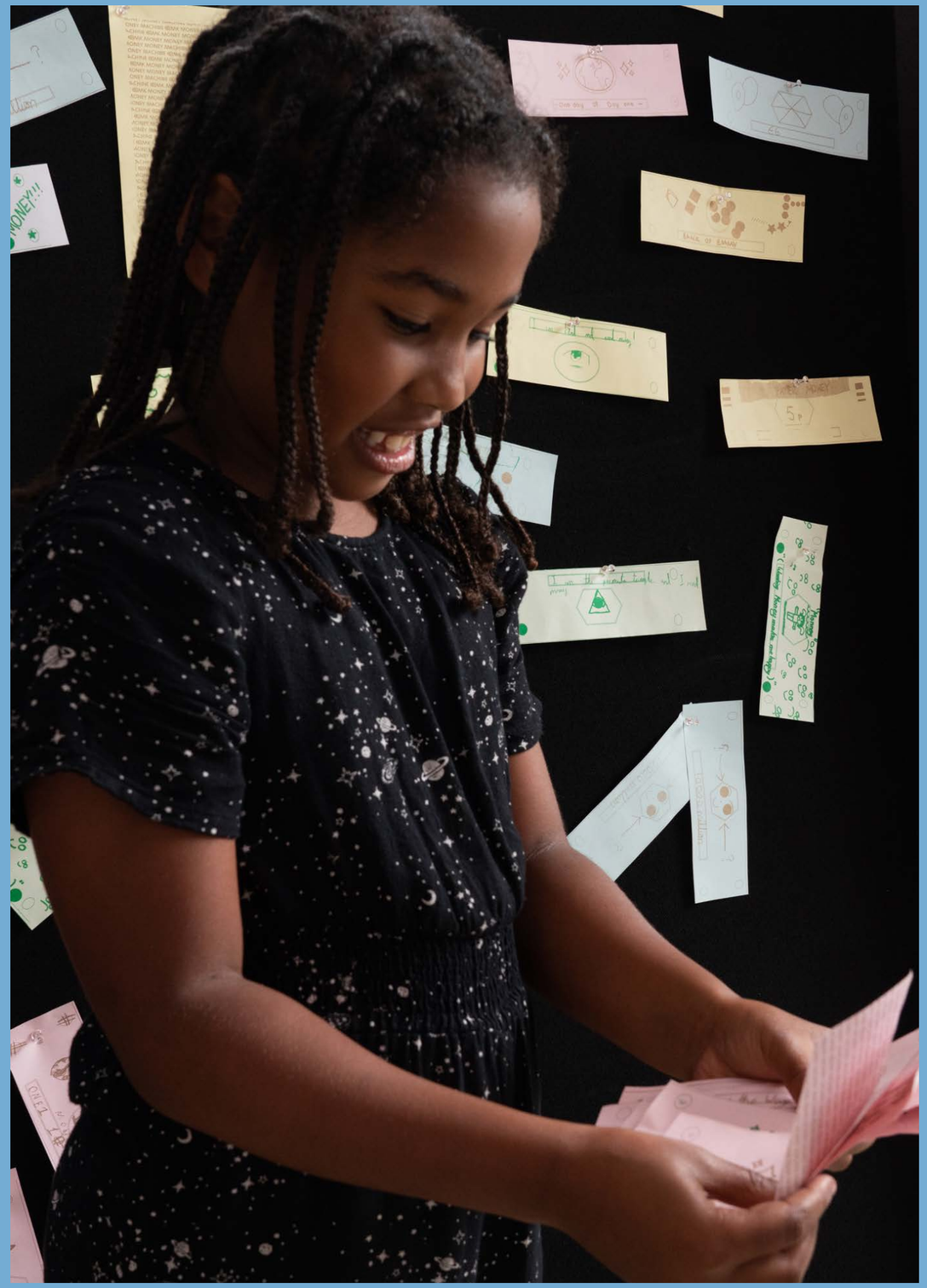
FAMILY PROGRAMME

Artists Jacob V Joyce and Rudy Loewe are the Serpentine Families Artists in Residence commissioned to develop a pack for children in alignment with *Back to Earth*, the Serpentine's multi-year programme that invites practitioners to respond to the climate emergency.

The artists created *Power Pack: Climate Emergency*, a pack that centres and amplifies BIPOC (Black, Indigenous People of Colour) environmental campaigners from around the world and invites young people from London and beyond to respond with environmental issues that are personal and local to them. It features illustrations of the activists and drawing activities that support children and young people (aged 7-14) to think of the actions they can take in response to the climate.

The pack was developed during the pandemic and responded to the growing digital exclusion that many young people experience, meaning they have limited or no access to internet, laptops or other smart devices. The team partnered with *Kitchen Social*, a Mayor's Fund for London Project, which responds to the growing issue of food insecurity in the capital, supports community groups already working with children and young people to provide healthy food and a range of social development activities and lobbies for system change. The pack was distributed via Kitchen Social in April 2021 and a further 2000 people in the Pavilion.

One of My Kind (OOMK) Family Day: Money Machine, Serpentine Education, Photograph: Manuela Barczewski



CIVIC PROJECTS

Our Civic team were incredibly busy throughout 2021 – 22. We managed an inaugural fellowship for ten artists and collectives through Support Structures for Support Structures, a listening commission as part of Listening to the City and worked towards the creation of an exhibition across two sites, working with a dozen community partners and over 500 community stakeholders through four distinct workshop series and production sessions for Radio Ballads.

Serpentine Civic supported 22,896 encounters and 90 workshops and through our Radio Ballads project in two boroughs. We shared our work with the wider public and cemented our position as a sector leader in commissioning community-based collaborative art projects with a social impact. Exhibition visitors numbered a further 8427 at both sites at Barking Town Hall and Serpentine North, demonstrating the impact of the work travelling beyond our stakeholders who were part of the in-depth workshop processes.

Rory Pilgrim, RAFTS, Barking and Dagenham Youth Dance, Production Still, 2021. Photo: Matthew Ritson

RADIO BALLADS

In the lead up to the Radio Ballad's exhibition (opened 31 March 2022), Serpentine and the London Borough of Barking and Dagenham continued to partner to commission artists Helen Cammock, Rory Pilgrim, Ilona Sagar and Sonia Boyce to lead participatory projects examining the future and histories of care and work. Comprising workshops and production that lead to the creation of four films that would make up the exhibition at the Serpentine and in Barking, between April 2021 and March 2022, the Radio Ballads artists led 81 in-depth workshops, and six public events about the project and the launch of the exhibition at Serpentine North and in Barking Town Hall. The workshops connected social workers, care workers and informal carers with those receiving care, and a focus of the workshops was to think about how we can be a part of changing social work practice and fostering genuine exchanges with those caring for our city and with artists.

The programme included:

- Workshop series by all four artists at various sites across Barking and Dagenham, including the Boathouse Studios, Barking Learning Centre, Valence Library, Becontree Broadcasting Station and Ripple Road Community Centre amongst others.
- Collaboration with the London Contemporary Orchestra and initiating three choir groups as part of Radio Ballads.
- Civic Curator and Associate Civic Curator taught four courses as part of Goldsmiths' College CPD in Creative Social Work as part of Department of Social Therapeutic and Community Studies.
- Launching a community radio station in partnership with Barking and Dagenham Council and supporting nine training events for the local community, building capacity at a community level to develop more cultural activity made by and for the local community.
- Creation of four films about mental health, grief, domestic abuse, asbestosis and bodily risk as well as a focus on carers, and who cares for whom.

"We had a practice visit yesterday with our Pause National lead, we spent the afternoon reflecting on our journey with you all, highlighting the richness of the experience and everything that we learnt about ourselves and our women. Thank you for working so sensitively with our women and for helping them to rediscover their voices and to feel empowered. The whole experience has been amazing, and I'm pleased to hear that it's not the end of our time together."

Georgia, social worker, Pause, March 2022

"Following our workshops, having the conversation with A today , about how her voice will impact on mental health services in Barking and Dagenham meant a lot to her. That her journey which was made into a case study presented at a strategic level meeting and to a wider public, which featured the lack of access of services and the circular nature of recommendations to women to "heal thyself". When we heard the impact of her case study on the heads of service and a subsequent change in procedure, I cried. Through this project, A's voice and the legacy of her voice the legacy of one of my other women D, who died last year will have an impact. Their pain , their journey , in D's case – her death , will open doors for future women."

Sarah Boosey, Pause Practitioner, March 2022

SUPPORT STRUCTURES FOR SUPPORT STRUCTURES

May 2021 – April 2022

Support Structures for Support Structures is a new fellowship programme initiated by Serpentine, supporting up to ten artists and collectives working at the intersection of art, spatial politics and community practice. The fellowship consisted of an unrestricted grant of £10k to develop creative ideas. It will also invite grantees to join an interdisciplinary network for support, development workshops and mentoring. It is conceived in collaboration with Sumayya Vally, the architect behind this year's Serpentine Pavilion Designed by Sumayya Vally, Counterspace, and Serpentine's Civic Projects programme.

The fellowship was awarded through a nomination process and a selection panel selected fellows in July 2021: Sepake Angiama, Director, Iniva; Pooja Agrawal, CEO, Public Practice; Leopold Lambert, Editor in Chief, The Funambulist; Rita Keegan, Artist and Sumayya Vally, Counterspace. The panel was chaired by Amal Khalaf, Civic Curator, Serpentine. The awarded fellows were:

BARBY ASANTE

An artist, curator, educator and healer in training. Her practice is concerned with the politics of place, space and the ever-present histories and legacies of slavery and colonialism. Her work explores memory and archival injustice through re-collecting, collating, excavating and mapping stories and narratives, through collective writing, re-enactment and creating spaces for transformation, ritual and healing. With a deep interest in Black feminist and decolonial methodologies, Barby also embeds within her work notions of collective study, countless ways of knowing and dialogical practices that embrace being and breathing together.

BEVERLEY BENNETT

An artist-filmmaker whose work revolves around the possibilities of drawing, performance and collaborative experiments with sound. Her practice is connected to multiple ways of making. The first of these is a concern with the importance of sound in art, the second is an investigation into the idea of The Archive and the third is collaboration. Frequently through socially political work with other creatives, fine artists, community members, young children, and their families, Bennett's practice provides spaces for participants to become collaborators. She provides a point of focus from where to unpack ideas around what constitutes an art practice and for whom art is generated.

JACOB V JOYCE

Jacob V Joyce is a non-binary artist with a community facing practice that amplifies and nourishes both historical and emerging queer and decolonial narratives. Joyce's work ranges from afro-futurist world building workshops to mural painting, comic books, performance art and punk music with their band Screaming Toenail. Joyce has self-published a number of books and illustrated international human rights campaigns for Amnesty International and Global Justice Now. Their work has been published by Penguin Books, BBC News as well as in national newspapers. They have completed residencies at Gasworks, Tate Galleries Education department, Nottingham Contemporary and Serpentine Gallery. In 2019 they were awarded TFL Arts Grant to paint a radical Black women's history mural in Marcus Garvey Park Hammersmith and Fulham which is now a learning resource for two local schools.

ABBAS ZAHEDI

An interdisciplinary artist whose practice blends contemporary philosophy, poetics, and social dynamics with performance, sound, sculpture, and moving-image. With an emphasis on how personal and collective histories interweave, Zahedi makes connections whenever possible with people involved in the particular situations which he focuses upon, inviting these others into the conversation in his work.

BLAK OUTSIDE

A multidisciplinary creative collective providing culturally diverse and inclusive events. The annual Blak Outside Festival is a grass roots, intergenerational event supportive of working-class social housing residents and the QTIBIPOC (queer, trans, intersex, Black, indigenous, people of colour) community. Carole Wright, founding member of Blak Outside, is a creative urban activist and community gardener. Blak Outside builds on thirty years of Carole's community work serving underserved communities.

FERARTS COLLECTIVE

An artist-led collective platforming underrepresented and socially-engaged creatives under 30. A growing community of 48 artists from across inner city London founded in 2014 by West London street photographer and curator Amanda Fernandez.

In the words of their founder Amanda Fernandez FerArts' *"work champions issues that have limited institutional support, where marginalised voices are in the minority. Creatively we platform these issues for wider audiences and invite open dialogue which manifests a momentum for change on a larger scale, we collaborate with advocates, community leaders, grass root organisations and change makers - making small changes for a step closer to justice, liberation, truth."*

Recent collaborative projects include 'Collecting Ends' for Curating London with Eddie Otchere 2020, 'Vent' for Vice and the Borough of Culture 2020, Shubbak Festival with Aicha Beloui 2019, 'LBG x Larache' with Hassan Hajjaj 2018 and 'Youth After Grenfell' with ID x Juergen Teller 2018.

The collective are also creative mentors for UAL and Goldsmiths University fieldwork placements, supporting final year students in community arts, anthropology and youth work.

NAWI COLLECTIVE

Nawi Collective is a London based Black women, gender queer and non-binary vocal collective, who sing for justice and to reclaim joy. They utilise song as a portal to preserve their traditions, praise their ancestors and to connect and commune with each other. The spaces they create together when they sing offer powerful healing amidst a world that does not care for or foster the innate power, love and radical possibility they each hold. The collective has become a community of artists, activists and creative beings who regularly collaborate to heal, learn and grow. Black liberation, disability justice, trans and/or queer liberation and housing rights are some of the guiding principles that form a key part of their politics and practices. You can find them singing at protests and lending support to local and global struggles for change. Their work also manifests in other ways, such as creating poetry together, communing with Black feminist elders, writing their own songs and fundraising through the Nawi 4 Malawi campaign.

OTHER CINEMAS

A multidisciplinary project focused on the transformational power of film; whether that is sharing Black and non-white films in ways and spaces that aren't alienating to their communities; creating networks for Black and non-white creatives to work, learn and collaborate; or using film to document the stories of Black and non-white communities locally and internationally. Other Cinemas was founded by Turab Shah and Arwa Aburawa, two filmmakers committed to the collective work of imagining and supporting collaborative and radical ways of making and sharing films. They are based in Brent, and host free film events in the community (and online) as well as organising discussions and debates. Other Cinemas also runs a film school for Black and non-white aspiring filmmakers which focuses as much on teaching as creating a space for mutual support. Turab and Arwa are currently working on two film projects: an upcoming project exploring the Pakistani migrant experience in Burnley and a project documenting the creation of Black-led community spaces in the context of gentrification, loss and austerity.

SKIN DEEP

Skin Deep makes space for Black creatives and creatives of colour to work towards justice through cultural production. Through their live events, online platform and print magazine, they build capacity for artists and activists in London and globally to think beyond crisis and survival, and dream of just futures. Predominantly Black and POC-led, Skin Deep has occupied a unique space in the media and arts landscape since 2015. They produce and curate work that centres hope, joy and lasting meaningful change. They always take the long view, tapping into deep currents that flow from generations past to worlds yet to come – both in the stories they facilitate and tell, and in the long-term relationships they build with contributors, partners and their wider community.

Their small team of producers, writers, filmmakers and editors deliver high-impact creative projects, with the help of their network of Black and POC artists, writers, musicians, dancers, poets, filmmakers, designers, architects, organisers and activists.

They've been commissioned to create work, run workshops and facilitate creative spaces by Bush Theatre, ICA, Southbank Centre, Autograph ABP, Counterpoints Arts / OKRE, Barbican, Tate Modern, Free Word Centre, Doc Martens, Toynbee Hall and Channel 4. They want the work we do to contribute to a different kind of scaffolding and support for their communities (both local and global), that will build capacity, redistribute resources, and contribute to a legacy of hope, justice and creativity. The Skin Deep team is Anu Henriques, Sylvia Hong, Nkenna Akunna, Georgie Johnson and Hannah Azuonye.

RESOLVE COLLECTIVE

An interdisciplinary design collective that combines architecture, engineering, technology and art to address social challenges. They have delivered numerous projects, workshops, publications, and talks in the UK and across Europe, all of which look toward realising just and equitable visions of change in our built environment.

Much of their work aims to provide platforms for the production of new knowledge and ideas, whilst collaborating and organising to help build resilience in our communities. An integral part of this way of working means designing with and for young people and under-represented groups in society.

Here, 'design' encompasses both physical and systemic intervention, exploring ways of using a project's site as a resource and working with different communities as stakeholders in the short and long-term management of projects. For us, design carries more than aesthetic value; it is also a mechanism for political and socio-economic change.

Three gatherings were organised between September 2021 and February 2022, alongside five workshops related to community care and trauma informed practice that were offered as options and were fully attended. Their intention was to create a space where fellows could get to know each other, share experiences and grow their networks as well as receiving mentorship and regular meetings and studio visits with Civic Curator Amal Khalaf.

"It's the words 'support structures'. You don't recognise how much you need that until you're actually in it and you're like "Whoa, that's what it feels like to be held for once. This fellowship has cultivated a new layer of resilience, confidence and energy to continue building our collective, to prove this structure of community can work, to make these spaces accessible and visions possible. We have been surrounded by incredible inspiration, and new connections that fortify our networks across London but also help build and create new opportunities for everyone involved. This is a major non - monetary element of the fellowship that brings great value to all the fellows, especially as we are all recognised for supporting structures in our own communities/ spaces. It's refreshing to be held, encouraged to rest and now take the next step with even more determination, passion and advocacy."

Amanda, FerArts

"One thing that I really liked about how the proramme was managed was [that] it felt like it evolved naturally with people's availability and interests. For the whole experience I think that way of management where it was left a bit like open ended and unfolding as we go it's a really useful thing to have."

Abbas Zahedi, artist

"It feels like we've gained so much in terms of people and places we can go to for advice, which is so necessary and [...] valuable for the work we're doing. It's so nice to tap into people who've been doing this for longer than us, who can share their experience. Because actually that's something that we feel like it's one of the scarcest resources that we face: [...] knowledge and experience."

Arwa Abu Rawa, Other Cinemas

Crystals of this Social Substance: the conversation, Jay Bernard and Lola Olufemi, 2021. Image Credit: Talie Rose-Eigeland

LISTENING TO THE CITY

"The Pavilion proposes a holding place – holding the ambition of a performative, political intervention, a pavilion which speaks of multiple acts of home; holding stories, energies and histories of movement – and the myriad ways in which people have made a city a place to take hold and, in turn, a place in which to be held."

Sumayya Vally, Counterspace

The Listening to the City programme engaged with a set of sonic landscapes from selected London neighbourhoods, paying attention to existing and lost spaces of gathering and belonging, with particular relevance to migrant communities across the city.

Conceived as a summer programme from July – September 2021 developed by Serpentine Education, Civic Projects and 2021 Pavilion architect Sumayya Vally, the programme of sound commissions, workshops, education packs and listening sessions offered ways of listening to the city. At a time when personal listening devices have become ubiquitous, shared spaces to listen are increasingly rare. If how we listen determines what we hear, this programme encouraged us to unplug, slow down, and embrace modes of active listening, making connections between histories of struggle, community care and organising.

As part of the programme we worked in collaboration with artists Ain Bailey, Jay Bernard, collaborative publishing practice OOMK, the Becontree Forever Arts and Culture Hub at Valence Library, Radio Ballad's partner New Town Culture, London Borough of Barking and Dagenham and young people's organisations in South London.

DOSH

August – 17 October 2021

Free onsite pack

Serpentine Pavilion

Developed by Jay Bernard in collaboration with OOMK and Serpentine Education, DOSH is a deck of cards about money and the way it shapes our world, for 7-14 year olds. 8000 copies were distributed in the Pavilion and through to young people experiencing food insecurity through a new partnership with Westminster and Kensington and Chelsea Council.

LISTENING TO THE CITY DAY

24 July 2021 and 14 August

Serpentine Pavilion

- Community Morning, Serpentine Pavilion was closed as we welcomed invited community groups to visit.
- Family Day: Money Machine, One of My Kind (OOMK) invited children and their families to design and print their own currency in the Serpentine Pavilion. Family Days were free, drop-in events suitable for families with children aged 7-14.

Total number of attendees (in-person)	120

SOUND COMMISSION, AIN BAILEY: ATLANTIC RAILTON

26 August – 24 September

Daily, Serpentine Pavilion, Designed by Sumayya Vally, Counterspace

A new site-specific sound piece by Ain Bailey, inside Serpentine Pavilion.

Engagement	17.8k

PERFORMANCE: AIN BAILEY AND IMANI ROBINSON JORDAN: ATLANTIC RAILTON

10 September

Serpentine Pavilion, Designed by Sumayya Vally, Counterspace

A site-specific performance in the 2021 Serpentine Pavilion.

Engagement	90

LISTENING SESSION: BECONTREE BROADCAST STATION

6 November

Valence Library

Live listening sessions with Sumayya Vally and invited artists.

Engagement 30

BECONTREE BROADCASTING STATION

Becontree Broadcasting Station was a partnership between Serpentine and London Borough of Barking and Dagenham as part of Radio Ballads. An open and inclusive radio platform for the local community, it offered free workshops, and a chance to develop your own radio show.

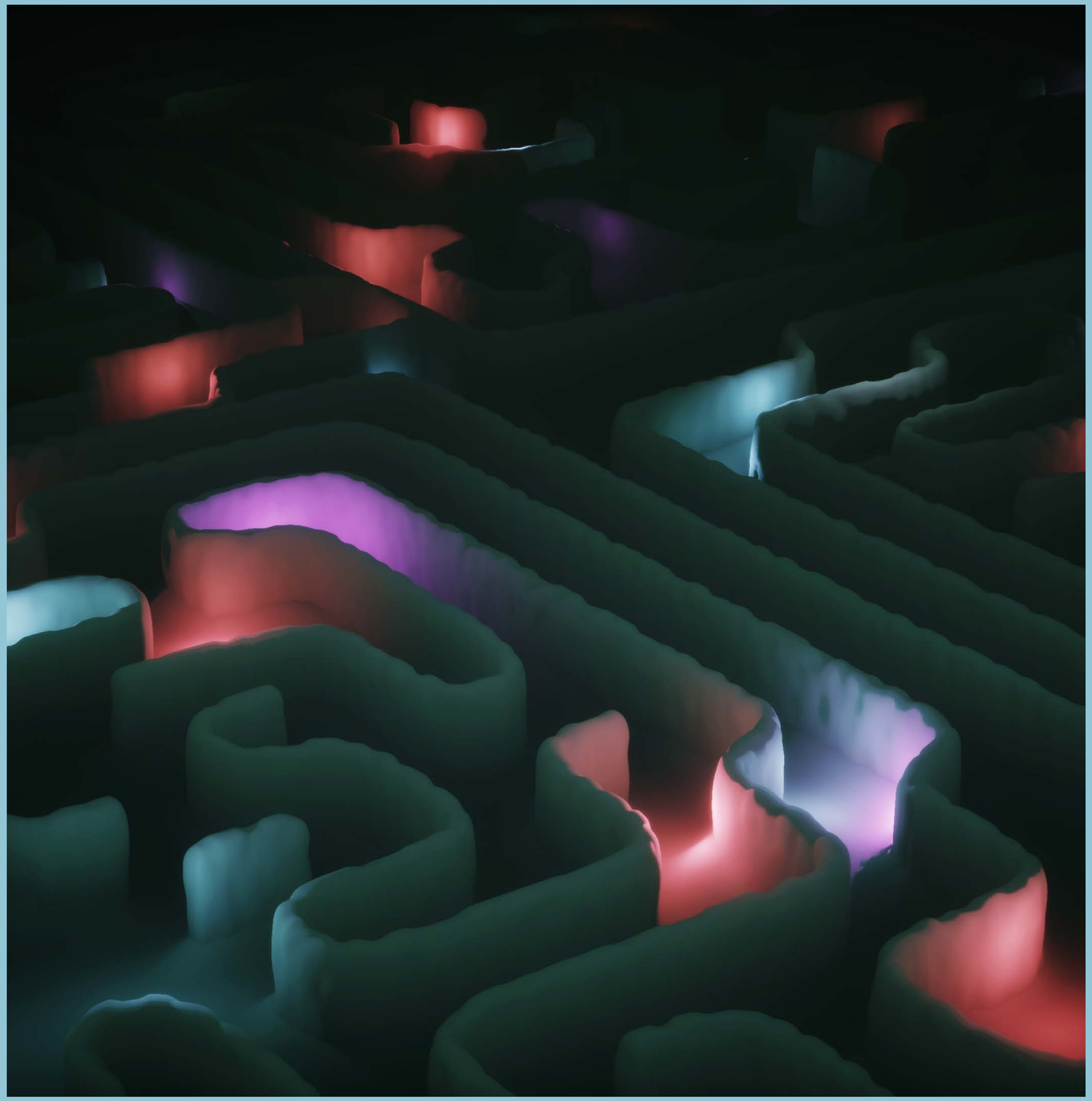
SERPENTINE CIVIC TEAM AND LONDON BOROUGH OF CULTURE / NEW TOWN CULTURE

Radio Ballads was commissioned in partnership with New Town Culture, a Cultural Impact Award-winning project, part of London Borough of Culture, a Mayor of London initiative. New Town Culture is a pioneering programme curated by the London Borough of Barking and Dagenham to develop artistic and cultural activity as a core part of social care services. The programme explores how artistic and cultural experience can reframe the work of social care and support adults and children using these services. By embedding art and culture in the core business of local authority services, New Town Culture proposes systemic change. New Town Culture encompasses research, projects, exhibitions, publications, tools for practitioners, residencies, workshops, training and knowledge exchange to bring together creative and social practitioners in their work.

Radio Ballads Project Partners:

- Barking Dagenham Youth Dance
- Barking and Dagenham Domestic Abuse Commission
- Clean Break
- Green Shoes Arts
- Hodge Jones and Allen Solicitors
- Interfaith Sanctuary Shelter
- Kitchen Social
- LBBD Children, Young People and Families Services
- LBBD Disability and Life Planning Services
- LBBD Temporary Accommodation and Hostel Services
- LBBD Integrated Care
- LBBD Pause
- Leigh Day Solicitors
- London Asbestos Awareness Group (LASAG)
- London Contemporary Orchestra
- PEARL (Person-Environment-Activity Research Laboratory)
- Radio Active
- The White House
- Westminster Council

Hivemind by Trust members Calum Bowden, Will Freudenheim and Joanna Pope, (In Game Still), 2021.



LEADING → ARTISTIC DIGITAL ※ TRANSFORMATION

This artist-led programme proposes critical and interdisciplinary perspectives on the role of emerging technologies. As we stand at the brink of the next technological revolution, Serpentine is committed to supporting new experiments in art and technology, challenging and shaping its role in our cultural and social landscape. We work with artists to realise new works that consider emerging technologies as a medium, a tool or a topic that can operate beyond the gallery walls. Through exploring artificial intelligence, blockchain, robotics and drones, biotechnology and immersive technologies, our Arts Technologies programme examines the critical impact of these innovations on the way we work, think and collaborate.

ARTS TECHNOLOGIES

Serpentine's Arts Technologies programme proposes critical and interdisciplinary perspectives on advanced technologies through artistic interventions. Challenging and reshaping the role that technologies can play in culture and society is part of our commitment to supporting new artistic experiments at what has now become an historical intersection. The programme initiates and supports artists in developing ambitious artworks that deploy advanced technologies as a medium, tool or topic, often operating beyond gallery walls. The foundation of the Arts Technologies programme sits within an evolving R&D Platform that supports the development of infrastructures for ongoing artistic exploration and interrogation of advanced and emerging technologies.

SERPENTINE R&D PLATFORM

Serpentine's Research and Development Platform is a space where our institution's 'back-end' (operations, protocols, in-built values) and 'front-end' (what we produce) are brought into experimental realignment. In today's environment of hyper-production and accelerated change, arts organisations need a reflexive space that allows for thoughtful and conscious advancement.

Historically, art has frequently taken the form of social risk-taking and thus an undercover engine of 'innovation', presenting a distinctly different paradigm for innovation to the fields of science and technology. Meanwhile, the importance of arts organisations as scalable sites for dedicated artist-led research and development is only now becoming apparent.

The R&D Platform at the Serpentine grows organically from the organisation's long-standing commitment to advancing new forms of cultural production. The R&D Platform is built on inter-operable modules that manifest themselves in capacity-building workshops for the wider sector, roundtables and summits bringing experts from different fields to develop an art-field specific view on innovation, and precedent-setting artworks that challenge conceptions of what art is and where the boundaries of art's impact lie.

Some of the questions guiding the development of the R&D Platform include:

- How can art institutions become better at identifying and harnessing their evolving capabilities?
- What will the core values of cultural production be in 2050?
- How can greater focus on infrastructural care and design help build a more resilient and socially significant cultural field?
- What can the full stack of contemporary artistic production (i.e., all stages of a project's development) teach arts organisations and other fields about innovation?
- What new organisational processes would be required for the art field to develop more meaningful and long-term relationships with other fields invested in seeking answers to today's most challenging questions?
- How does the art field claim an active position in shaping future technologies that yield significant impact on contemporary and future societies?

As a critical module for in-depth engagement with these questions, our R&D Labs provide infrastructural support for collaborative research, targeting specific questions and devising operational propositions. Current labs include *Legal Lab*, led by Alana Kushnir, Director of Guest Work Agency, *Blockchain Lab*, led by Ruth Catlow, Co-Founder and Co-Director of Furtherfield and *DECAL DeCentralised Arts Lab*; *Creative AI Lab*, led by Eva Jäger, Curator, Arts Technologies and Mercedes Bunz, Senior Lecturer in Digital Societies at King's College; Synthetic Ecologies Lab led by Yasaman Sheri, Creative Director & Designer. Although emerging from Serpentine, the R&D Platform is a constantly growing community of individuals and organisations without whom it would not be a reality.

R&D PLATFORM NEWSLETTER

Ongoing

The R&D Platform newsletter was initially launched in July 2020 with a growing subscriber base reaching 1.9k readers monthly. It is dedicated to communicating the Arts Technologies programme together with information from the wider sector.

CREATIVE R&D WORKING GROUP

Ongoing

Established in collaboration with *National Gallery X.*, the objective of our Creative R&D Working Group is to establish a UK-wide inter-organisational working group for advancing R&D in the cultural sector by bringing together cultural actors, technology fields, research institutions and policy to openly discuss and devise a path to action.

Its trajectory is to cement a common understanding of advanced technological development within the cultural sphere that supports the implementation of appropriate policy and the necessary incentives to sustain and mature this work.

DOCTORAL RESEARCH COLLABORATIONS

Ongoing

The Arts Technologies programme at the Serpentine supports and facilitates both practice-based and academic doctoral research projects in collaboration with leading research centres and universities in the UK and beyond. The programme is currently hosting two doctoral research projects:

- Victoria Ivanova (2018-21): *From Institution to Platform: Organisational Structures and Arts Practices in Network Cultures* is a partnership with the Centre for the Study of the Networked Image (CSNI) at the London South Bank University as part of the R&D Platform.
- Alasdair Milne (2020-23): LAHP/AHRC-funded Collaborative Doctoral Award at King's College London Department of Digital Humanities in collaboration with Serpentine's R&D Platform. This studentship commenced in October 2020 on the topic of creative AI as a medium in artistic and curatorial practice.

ARTS TECHNOLOGIES TWITCH

Ongoing

The Arts Technologies Twitch channel, launched in July 2021, hosts live, interactive conversations and projects with artists, thinkers, collaborators and co-conspirators from our R&D labs, Arts Technologies network and growing audience.

FUTURE ART ECOSYSTEMS: ART X METAVERSE (FAE2)

Future Art Ecosystems (FAE) is an annual strategic briefing that provides analytical and conceptual tools for the construction of 21st-century cultural infrastructure: the systems that support art and advanced technologies as a whole and respond to a broader societal agenda.

The advent of the metaverse—an always-online 'second' world and emerging internet megastructure—represents a fundamental shift in our notion of digital systems and physical presence. In this context, FAE2 outlines what is required from 21st century cultural infrastructure in order to shape the metaverse's evolution.

The second issue of Future Art Ecosystems (FAE2) is produced by the Serpentine R&D Platform in collaboration with Rival Strategy and Guest Producer, Luke Caspar Pearson. Engaging with over fifty practitioners and organisations across art, film, gaming, technology and wider cultural industries, FAE2 articulates the challenges and opportunities that institutions face in this landscape. Contributors to FAE2 include artists Larry Achiampong, David Blandy, Danielle Brathwaite-Shirley, Joey Holder, Rindon Johnson, Keiken; Dr Jo Twist OBE, CEO of UKIE; Andie Nordgren, Producer and Director of Unity Live Platforms; Lucy Sollitt, Curator; Jay-Ann Lopez, Founder of Black Girl Gamers; Trevor McFedries, Co-founder of Brud; Kadine James and Lucy Wheeler, Founders of Immersive Kind; Gabrielle Jenks, Digital Director, Manchester International Festival and many more.

The strategic briefing is organised into three chapters:

Chapter One explores user experience of art (UXA) as a model for reassessing the key touchstones of cultural institutions' digital strategy with the advent of advanced virtual environments—digitally produced 3D spaces.

Chapter Two surveys the emergence of 'metaverse-native' art in art-adjacent fields such as gaming, blockchain, film and architecture as a result of their openness to developing new skills, proficiencies and business models around emerging technologies.

As a planetary-scale infrastructural project, the metaverse represents a challenge to cultural institutions' role as public interest organisations. Cultural institutions can only continue to fulfil this role if they are advocating for and contributing to the construction of an open and accountable 21st-century cultural infrastructure.

Chapter Three proposes a set of vectors for a sector-wide effort to take active steps in that direction, which include:

- Greater interoperability between cultural institutions as well as with art adjacent fields;
- Investment in advanced production capabilities;
- Recognising and supporting expanded economic and distribution rationales;
- Harnessing new proficiencies that propel deeper engagement with users-as-stakeholders;
- Devising new systems of measurement.

Serpentine's Arts Technologies team is currently producing the third annual briefing, on art, public value and web 3, for release in Autumn 2022.

SKILLS FOR FUTURE ART ECOSYSTEMS

24 July – 18 September 2021

Online, workshop

Serpentine and arebyte partnered for a series of technical workshops focused on artmaking in the metaverse. Each workshop, led by an artist, offered participants the opportunity to learn and create live with a group of 20 other participants. Upon completion, attendees can expect to have tangible skills to apply in their own creative practice. The workshop videos were post-produced and published on YouTube.

Saturday 24 July: Interaction 101 with Danielle Brathwaite-Shirley

Saturday 28 August: Dynamic Environments in Unity with Christopher MacInnes

Saturday 18 September: Metahuman production with Keiken

Engagement:

Live online workshops capacity (people per workshop)	10
YouTube views	1.4k
Interaction 101 with Danielle Brathwaite-Shirley	314
Dynamic Environments in Unity with Christopher MacInnes	224
Metahuman production with Keiken:	614

Danielle Brathwaite-Shirley, WE CAN'T DO THIS ALONE, 2022

FUTURE ART ECOSYSTEMS 2 LIVE

A series of online talks emerged from the launch of Future Art Ecosystems 2: Art x Metaverse, where we discussed the metaverse and the opportunities and challenges facing artists, producers and cultural institutions within an increasingly virtual landscape

Engagement:

Future Art Ecosystems: Art x Metaverse: Launch Presentation	1.1k
Future Art Ecosystems 2 Live: Sam Rolfes x Alex Boyes	953
Future Art Ecosystems 2 Live: Amelia Winger-Bearskin x Tamar Clarke-Brown	258
Future Art Ecosystems 2 Live: David Blandy and Larry Achiampong x Kay Watson	269
Future Art Ecosystems 2 Live: Robin McNicholas x Alex Boyes	278

FUTURE ART ECOSYSTEMS: ART X METAVERSE: LAUNCH PRESENTATION

13 July 2021

Online

The launch presentation of Future Art Ecosystems: Art x Metaverse (FAE2) was presented by Victoria Ivanova, R&D Strategic Lead and Kay Watson, Interim Head of Arts Technologies, Serpentine.

FUTURE ART ECOSYSTEMS 2 LIVE: SAM ROLFES X ALEX BOYES

29 July 2021

Live, Online, Event

Interested in real-time virtual live performance? How about spending time within digital worlds flying around with avatars? Or maybe you've just always wanted to stage your own virtual live event in hopes of raising funds towards your own experimental musical physics game? Opportunities like these are accelerating via metaverse technologies including virtual reality, game engines, and motion-capture alike, and are part of shifts within creative experimentation and audience engagement that Future Art Ecosystems: Art x Metaverse (FAE2) explores.

FUTURE ART ECOSYSTEMS 2 LIVE: AMELIA WINGER-BEARSKIN X TAMAR CLARKE-BROWN

13 September 2021

Live, Online, Event

Serpentine Arts Technologies team and contributors to Future Art Ecosystems 2 discussed the metaverse and the opportunities and challenges facing artists, producers and cultural institutions within an increasingly virtual landscape.

FUTURE ART ECOSYSTEMS 2 LIVE: DAVID BLANDY AND LARRY ACHIAMPONG X ALEX BOYES

27 September 2021

Live, Online, Event

What is the role of the artist within the metaverse? How can they tell stories within increasingly virtual platforms whilst still critiquing relatively new mediums like game engines – what is good virtual art? With new technology comes new production techniques, but also new audience and user expectations that present risks but also opportunities that need to be balanced and responded to within these new user experiences.

FUTURE ART ECOSYSTEMS 2 LIVE: ROBIN MCNICHOLAS X ALEX BOYES

4 October 2021

Live, Online, Event

How do public arts organisations stay relevant within an increasingly virtualised landscape... from adopting production workflows, reporting on new measures for success, to satisfying latest audience and/or player expectations? What emphasis should organisations be placing upon research and development when considering metaverse technologies? Future Art Ecosystems 2: Art x Metaverse proposed a variety of solutions to these including adopting approaches from adjacent creative fields like performance, design, and science.

PERFORMING THE METAVERSE: PERFORMANCE X VIRTUAL WORLDS

17 March 2022

Online

A live conversation with Annette Mees (King's College London), Jo Scotcher (Current Rising), Theo Triantafyllidis, (Anti-Gone), and Kay Watson (Serpentine). This panel of artists, producers and directors explored the risks and potential of virtual performance, considering embodiment, liveness, shared experiences, and distribution channels. The event streamed live on Twitch (@serpentineuk) with conversation in real-time to pitch questions to our speakers.

CREATIVE AI LAB

Creative AI Lab is a collaboration between Serpentine R&D Platform and the Department of Digital Humanities, King's College London. New approaches to aspects of Artificial Intelligence/Machine Learning (AI/ML) including interface design, production and engagement have emerged from artistic practices. The aim of the lab is to surface this 'back-end' knowledge and link it to wider artistic and curatorial practices in order to overcome the existing 'black-box' narratives. Through the lens of artmaking, the Lab produces knowledge for cultural institutions, artists, engineers and researchers on how to engage AI/ML as a media. Additionally, the lab aims to develop institutional capacities to engage with this media for the benefit of the wider cultural sector.

Our research currently investigates:
- AI tools supporting by artistic practices
- The changing nature of artistic and curatorial practices as a result of working with AI/ML
- Creative AI as a critical practice
- Aesthetics of AI/ML

Cultural institutions offer a much-needed societal space to critically engage with advanced/deep machine learning technologies. To support this, the Creative AI Lab focuses on a range of research outputs that include:
- A growing Creative AI Tools & Resources Database
- Research workshops and papers
- A series of online tutorials that surface AI/ML infrastructures by exploring their interfaces.

A CEPHALOPOD ←→ MACHINE ENCOUNTER

Maggie Roberts of Orphan Drift and Serpentine Arts Technologies in conversation

11 October 2021

Online

How can an octopus, in an encounter with artificial intelligence, transform our understanding of technological development? Serpentine Arts Technologies in conversation with Maggie Roberts of 0rphan Drift (0D) guided us through a meditative exercise, we experienced the ocean floor as an octopus would. The live event continued with an in-conversation between Roberts, Alasdair Milne (Creative AI Lab researcher) and Eva Jäger (Associate Curator of Arts Technologies at Serpentine) as they discussed 0rphan Drift's latest project, ISCRI, an experiment in interspecies communication between an octopus and an AI, mediated by humans. ISCRI is a collaborative research initiative with technology/machine learning consultancy Etic Lab.

TACTICAL ENTANGLEMENTS: CREATIVE AI LAB IN CONVERSATION WITH MARTIN ZEILINGER

15 November 2021

Online

How do artistic experiments with artificial intelligence impact human-centred notions of creative agency, authorship and ownership? In his new book, Martin Zeilinger offers a wide-ranging discussion of contemporary digital art practices, and the philosophical and technical considerations of AI. Zeilinger explores post humanist thought as it relates to emerging issues of intellectual property and the commons. The book invites readers to consider new types of creative practice, rethink the role of the author or singular artist, as well as their originality and unique creative expression.

Engagement:

Aesthetics of new AI: Panel Discussion	680
A Cephalopod ←→ Machine Encounter	276
Aesthetics of New AI Interfaces	913
Tactical Entanglements: Creative AI Lab in conversation with Martin Zeilinger	350

EVERYTHING I SAY IS TRUE: POETIC BIBLIOGRAPHY

Suzanne Kite

Online Commission

Performance artist Kite presented her script for *Everything I Say Is True*, now annotated as part of the Creative AI Lab's database. The Oglála Lakȟóta artist, composer and scholar Suzanne Kite (aka Kite) was quick to point out that the groundwork for her contribution to Artificial Intelligence (AI) is not obviously about technology: *"I can't point to specific papers about AI that I'm building my work on top of because I'm not building it on a history of technology. I'm building it on this other history of knowledge."*

Kite and others in her network of thinkers are writing a theoretical framework for AI that isn't just a deviation from existing technological protocols, but a new one altogether, built on Oglála Lakȟóta and other indigenous knowledge systems.

Her commission for the Creative AI Lab, *Everything I Say Is True: Poetic Bibliography* takes the form of an annotated script from her 2017 performance, Everything I Say Is True, originally commissioned by the Walter Phillips Gallery in Banff. Kite borrows a four-part framework for building collective truth from her grandfather's sweat lodge ceremonies: first, teaching, then providing evidence, followed by the display of that truth, and finally an accusation to non-believers which introduces critical reflection. Using family ephemera and historical documents she considers truth in relation to Oglála Lakȟóta knowledge systems. These systems in turn signal an ethical method for the development of new advanced technologies.

LEGAL LAB

Serpentine's Legal Lab is a pioneering effort within the art field dedicated to the development of legal infrastructure for cross-industry collaborations, developed in collaboration with Alana Kushnir of *Guest Work Agency*. Our lab is focused on the sharing and development of new knowledge, and it relates to complexities emerging from new artistic fields of practice, particularly in relation to the intersection of art and advanced technologies.

Legal structures and tools, such as contracts, are crucial to structuring innovative enterprises and effective operational models. However, in the sphere of art, there is a tendency to shy away from legally onerous forms of arrangement. This has resulted in legal infrastructures being under-acknowledged for their multifaceted potential in supporting cutting-edge creative practice. These concerns are present in the internal organisation of the art field and the expanding realm of cross-disciplinary relationships between art actors and external fields.

LEGAL LAB REPORT 1: ART + TECH/ SCIENCE COLLABORATIONS

26 July 2021

Serpentine's Legal Lab, which investigates legal issues and prototypes accessible legal solutions for the art field, released Legal Lab Report 1: Art + Tech/Science Collaborations. The report surveys the legal issues faced by collaborators in art and technology/science projects.

The findings of the report are based on responses received from over 250 artists, technologists, cultural institutions, funders, academics and lawyers, as well as 30 in-depth interviews and social media polls, with the view of identifying and analysing legal issues that arise in art + tech/science collaborations. Some of the most critical pain points include the different working expectations of collaborators; limited access to specialist legal advice for contributors from the art field; ownership of and rights to use intellectual property arising from collaborations. The report includes action points to improve the working methods of such cross-sectoral projects.

LEGAL LAB REPORT 1: ART + TECH/ SCIENCE COLLABORATIONS: LAUNCH PRESENTATION

7 September 2021

Online

The launch presentation of the report with Alana Kushnir, Legal Lab's Principal Investigator, Marie Potel-Saville, founder of legal design agency Amurabi, and Victoria Ivanova, Serpentine R&D Strategic Lead.

Engagement:

Legal Lab Report 1: Art + Tech/Science Collaborations 269

NFTS AND THE LAW

The increased presence of digital assets within the art industry in the form of blockchain-based non-fungible tokens (NFTs) is posing new legal challenges as well as resurfacing existing ones.

In June 2021, in collaboration with Rhizome, Serpentine Legal Lab convened an event that brought together leading art lawyers to discuss the legal implications of NFTs for collectors and artistic collaborators alongside the release of a research paper by Alana Kushnir on the topic.

SYNTHETIC ECOLOGIES LAB

Ongoing

Led by designer and researcher Yasaman Sheri, Synthetic Ecologies Lab aims to support artists in the context of emerging biological technologies and ecology by strengthening the foundations for art's critical inquiry and intervention into these spaces. This is done by integrating insights derived from existing art-science collaborations as well as exploring the tools and models for collaboration in new artistic engagements with the sciences and lifeforms.

From ecological awareness around climate change to ethics of geo-engineering, to providing glimpses into techno-biological futures, to making with a multitude of species and living systems, there is a long history of artists and designers attempting to give shape to the invisible biological medium that is so hard to perceive and contextualise conceptually in everyday living. Synthetic Ecologies Lab is supported by a growing advisory panel:

- Dr. Elizabeth Henaff — Computational Biologist/ Artist, NYU Tandon School of Engineering, Laboratory for Living Interfaces
- Christina Agapakis — Creative Director at Ginkgo Bioworks
- Tega Brain — Artist, NYU Tandon School of Engineering
- Holly Jean Buck—Assistant Professor of Environment and Sustainability, University at Buffalo
- Erin Kim—Director of Communications at Geltor
- David Zilber—Chef, Scientist, Fermentation Expert, Author of The NOMA guide to Fermentation
- Aslak Aamot Kjærulff—Co-founder of Primer
- Charles Broskoski—Co-founder of Are.na

EMBODIED ECOLOGIES IN COLLABORATION WITH NEW INC

In 2021, the Lab began work on the *Compendium*, a collaborative web tool that supports iterative narrative and definitions within the field of Synthetic Ecologies by bringing artistic and scientific communities into experimental exchanges and providing a digital portal to more expansive cross-disciplinary networking and connecting to occur. The Compendium launched in Summer 2022 alongside a public programme seeking to:

- Open access for artists and scientists embedded within knowledge repositories
- Facilitate translation and communication across discipline, art, science, technology
- Build cross-disciplinary knowledge iteratively and without totality
- Sustainably build communities around synthetic ecologies for future collaboration in a one-to-many format to move beyond one-to-one opportunities
- Democratise access to cross-disciplinary knowledge for broader audiences, particularly those who are not embedded within existing networks
- Instigate collaborative exchange to seed partnerships without expectation

Presented in partnership with Serpentine's Synthetic Ecologies Lab, this evening program invited the members of NEW INC's Creative Science Track to present the ways their practice interacts with notions of ecology, nature, and embodiment. While Western culture distinguishes the natural world as external to humans, the speakers included in this program tell stories that expand our perception of ecology: That the natural world consists of an entangled series of interactions and relationships that humans are a part of, not separate from. The practice of embodying, in this case, reveals the hidden ways we participate in our ecologies while also making visible the ways our environments change us, our bodies, and the perception of our surroundings.

The evening was anchored by a keynote by designer and researcher Yasaman Sheri, followed by presentations by our Creative Science track members Ani Liu, Gal Nissim & Leslie Ruckman, Jiabao Li, Jonah King & Sue Huang, Nocturnal Medicine, and Trash Club. Having worked closely with the artists on this track, Mentor-in-Residence Fiona Raby acted as a respondent for the evening.

Engagement:

Embodied Ecologies physical event	150

BLOCKCHAIN LAB

Ongoing

Supporting network development between visionary artists, cultural workers, blockchain entrepreneurs, as well as local initiatives, communities, institutions and businesses to foster new translocal and transnational systems and an ethos of global cooperation within the arts.

Led by Ruth Catlow, co-founder of *Furtherfield* and *DECAL*, Serpentine's Blockchain Lab builds on the experiences of *DAOWO* - the award-winning blockchain programme for reinventing the arts. The first series of events ran in 2017-18 in collaboration with the *Goethe Institut* London, with international artists, engineers, crypto-economists, musicians, technologists, and theorists joining forces to understand how blockchain technologies - cryptocurrencies, distributed ledgers and smart contracts - could enable a critical, sustainable and empowered culture. This was later followed in 2019 by the *Blockchain & Art Knowledge Sharing Summit UK* in collaboration with *Digital Catapult*, which examined the cultural sector opportunities available for working with blockchain technologies.

ARTS TECHNOLOGIES COMMISSIONING

Digital Commission

The artist-led Digital Commissions programme develops contemporary artworks with artists that focus our attention on emerging technologies as a medium, a tool or a topic that can operate beyond the gallery walls through which the Arts Technologies team supports advanced production, development, distribution and engagement. Each commission aims to expand how we understand the effect of digital technologies on artistic and cultural practice today.

TRUST, HIVEMIND

Launched 29 March 2022

Drawing on the long and distributed histories of labyrinths as tools for storytelling, this year's Digital Commission by Trust, Hivemind, transformed the labyrinth framework, first developed for R&D Labyrinths, Series 1, into a game. Serpentine commissioned Trust members Calum Bowden, Will Freudenheim and Joanna Pope to transform the labyrinth into an open-source game they call Hivemind. The game allows for narrativised walkthroughs by artists of their back-end working environments. Bowden, Freudenheim and Pope have been experimenting with knowledge games as tools for exploring artistic research. They approached Hivemind's creation considering the question: *how can you build a game that allows artists to archive and share not only a finished artwork, but the tools, data and experiments they have built to bring their work into existence?* Taking a design-led approach, beginning with research into game logic, Hivemind's development included a series of design sprints that allowed collaborators to map the needs of the artist-players, turn limitations into guidelines and obstacles into opportunities, and engage in critical thinking around the playful potentiality of archives for artists and creative technologists.

Following its launch, Arts Technologies invited several artists to trial the game live on our Twitch stream during the Summer as part of R&D Labyrinths, Series 2.

R&D LABYRINTHS

R&D LABYRINTHS SERIES 1 FOLLOW THE ARTIST

5 May 2021

Online

The Serpentine R&D platform and long-time collaborators Trust launched a new series of short videos: R&D Labyrinths. In each video, artists working with advanced technologies guided us through the back-end of the software interfaces they use to make their work. They revealed key technological and operational infrastructures. In this series, we discovered machine learning algorithms that allow for collaborative music composition, poetry machines and new spaces for consensus building.

Episode 1: Rindon Johnson on D'Artagnan, poetry bot
Rindon Johnson takes us step-by-step through his writing process using a poetry machine called *D'Artagnan*.

Episode 2: Black Swan on Cygnet, consensus-building tool
Black Swan takes us step-by-step through *Cygnet*, a new tool for peer review and resource allocation that moves with the lunar cycle to disrupt archaic infrastructures in the Artworld.

Episode 3: Ricardo Saavedra on Gradient, music composition interface
Ricardo Saavedra takes us step-by-step through *Gradient*, an interface that allows composers to express their ideas by interacting with an algorithm that steers them toward novel outcomes.

Engagement:

Episode 1: Rindon Johnson on D'Artagnan, poetry bot	551
Episode 2: Black Swan on Cygnet, consensus-building tool	915
Episode 3: Ricardo Saavedra on Gradient, music composition interface	440

EARLY-STAGE ARTISTIC R&D: DANIELLE BRATHWAITE-SHIRLEY

Six-month artist-led R&D period, offers time, space, budget and resources to continue development of artistic practice, experimenting, prototyping and testing new directions in work & thinking. Included:

- Prototyping new technologies, ways of working and creative infrastructures
- Designing new protocols and rules of engagement against passive spectatorship
- Prototype games studio setup as new operational model to support sustainable and supported growth for artist
- Prototyping new legal frameworks (IP/governance) toward this
- Exploring eye-tracking and other surveillance technologies
- Embedding technological spaces with ethics and community-support structures
- Designing a gaming installation environment controlled by the unconscious movements of the audience-as-controller
- Developing a project and/or exhibition proposal

The project resulted in a public event in 2022 to test the prototypes developed during this period of R&D.

Danielle Brathwaite-Shirley, She Keeps Me Damn Alive 2021, video game still

Serpentine Studios with James Barnor in James Barnor: Accra/London - A Retrospective, 2021. Photo: Youssra Manlaykhaf

WELCOMING A BROAD AND DIVERSE » PUBLIC

Serpentine is committed to creating an inclusive and equitable space for all. We bring artists and audiences together in real time, in our galleries, gardens and across our global digital networks. Our aim is to bring people closer to art and ideas, and we strive constantly to expand our reach and engage new audiences with art and creativity.

We welcome a broad range of visitors by providing diverse activities, programmes and support. Our Visitor Experience team is strongly committed to delivering an exceptional service to the public, playing a vital role in bringing to life Serpentine's values of delivering an enriching and memorable experience, while guiding visitors through our exhibitions and encouraging dialogue. The team provides a crucial link between gallery presentation, artists' vision and visitor interpretation, and it has the mission of establishing Serpentine as an inclusive space for ideas, conversation and individual expression, making art accessible to all.

We ensure our communications are accessible through our on-site interpretative materials, our marketing collateral and our digital platforms, including offering alternative formats, and texts aimed at different audiences.

AUDIENCE DEVELOPMENT

In 2021/2 we began building a three-year audience development framework with Mel Larsen Associates, focused on three pillars:

Restore

Restore audience and strengthen connections

New

Attract new and diverse visitor profiles

Engage

Retain and develop type and depth of audience engagement

We refined Serpentine's brand, mission and vision statements and began our journey towards 360° visitor insight and planning.

HYPER-LOCAL MARKETING

With the decline of international visitors in 2021/2, we initiated a campaign to develop Serpentine's brand awareness, and local visibility of its summer 2021 programme.

Objectives:

Hyper local marketing strategy – leading with an audience-first approach in creating print design and creative concepts for signage and messaging around and close to Hyde Park and South Kensington.

Wider local marketing strategy – potential creation of flyers for local communities, educational organisations, local tourism plan, promoting our summer programme and events in London and target boroughs such as Barking & Dagenham.

Families – Promoting and communicating Serpentine as a cultural destination in the park for families.

YOUTH COLLECTIVE – SERPENTINE STUDIOS

In the summer of 2021, Serpentine worked with POCC Creative Agency and specialist youth engagement agency BREAK COMMS to create Serpentine Studios, a group of young artists, writers, photographers and technologists. The cohort came together to amplify young creative voices and reimagine Serpentine as a hub for passionate audiences to engage with art.

Under the mentorship of Serpentine, POCC and Break Comms, Serpentine Studios met with exhibiting artists and the wider Serpentine team to create original content responding to Serpentine's programmes. The collective launched Serpentine's first TikTok account and organised a special event for young people in the 2021 Serpentine Pavilion Designed by Sumayya Vally, Counterspace.

2021 Serpentine Studios participants were Jerome Andre, Asa Andrew, Kanesha Edwards, Eddie Zhang, Sivney Reynoso, Sophia Wee Blázquez, Bethany Peters, Sanchit Bembi, Bilel Azzez, Angel Ayomanor, Sudi Jama, Jai Toor, Mide Johnson, Hayleth Dawkins, Lucie Shackley, Alessandra Centorbi, Jennifer Metcalf, Victoria Moyosola, and Jadore Nicholas

SERPENTINE STUDIOS X COAL DROPS YARD

Kiosk N1C hosted Serpentine Studios' first public, two-part exhibition at Lower Stable Street in Coal Drops Yard, Kings Cross, London. Serpentine Studios x Coal Drops Yard Part 1 was a collection of original artworks inspired by James Barnor's timeless archive, running from 29 November to 17 January 2022.

Serpentine Studios x Coal Drops Yard Part 2 offered a new collection of original artistic responses to the exhibition Hervé Télémaque: A Hopscotch of the Mind from 17 January until the end of February 2022.

PRESS & MEDIA PROFILE

From April 2021 to March 2022, Serpentine's programming, encompassing exhibitions, architecture, digital and events, received extensive press attention across print, online and broadcast media. After the main duration of the pandemic, Serpentine reopened to the public on 19 May 2021 which allowed press to once more cover in-person exhibitions and events.

Focusing on engaging with a range of media to drive footfall and reach new audiences, the KAWS: NEW FICTION exhibition in January 2022 generated extensive coverage in media internationally, including across gaming and streaming platforms such as Discord, Twitch and YouTube. Traditional media coverage included broadcast features on ITV and Channel 4, alongside features and reviews with The Observer, The Times, France24, DAZED, Creative Review and GQ, demonstrating the wide range of lists and new contacts we were able to target for the campaign. Reflective of the wide-ranging coverage, The Observer sent their Gaming critic as opposed to their Arts critic to review the show.

Solo-artist led exhibitions also drove significant coverage with James Barnor: Accra/London – A Retrospective being highlighted across top-line media including BBC, The New York Times, The Guardian, The Telegraph and CNN International. Our Jennifer Packer exhibition was also reviewed in BBC with a 5-star review and significant features with The Observer, The Spectator and The Times. Hervé Télémaque: A Hopscotch of the Mind similarly received strong coverage such as interviews with DAZED and The Art Newspaper alongside features with Studio International, Wallpaper* and The Strand Magazine.

The Serpentine Pavilion 2021, designed by Sumayya Vally, Counterspace, was championed across international and national media including end-of-year round-ups with The Guardian and The Observer highlighting the structure as one of the best pieces of architecture of the year. Broadcast features ran with Sky for their Art and Architecture series and the Pavilion generated over 135 unique press hits including 4 and 5-star reviews with leading papers.

REACHING BEYOND THE GALLERY WALLS

Our website engagement increased by 63%, with 911k total visitors during the year. The largest spike in visitor traffic was 42k page views on 18 January on the launch of KAWS. KAWS drove over 91k visitors to the website between January-March 2022 and resulted in over 2k downloads of the Acute Art app. James Barnor drove 113k visitors to the website throughout the exhibition. The Serpentine Pavilion, Designed by Sumayya Vally, Counterspace drove 72k visitors and Jennifer Packer drove 64k visitors to the site. Our email mailing list grew by 38% to 42k, following the introduction of our ticketing system.

Engagement:

1 Apr 2021 to 31 Mar 2022	**16.4M***

**not including visitors to KAWS exhibition via Fortnite (400M user base).*

Success Factors 2021

A partnership with Fortnite and Acute Art for KAWS saw a virtual exhibition created and promoted to Fortnite's global user base of 400M users (details of visitor numbers to the virtual exhibition were not made available by Fortnite / EA Games). The partnership also resulted in 14.7k downloads of the Acute Art app during the KAWS exhibition.

The use of ticketing and implementation of Ticketure in December 2021 allowed us to collect data on 63k ticket bookers, with over 8.4k of ticket bookers opting-in to email communications.

We raised £6.6k of donations through the implementation of an optional donation to our ticket booking purchase pathway (implemented Dec 2021).

Digital accessibility of the Serpentine website was improved with the implementation of an accessibility plugin which has been accessed 4.8k times since launch

BLOOMBERG CONNECTS AND SOCIAL MEDIA

Platforms

1 April 2021 to 31 March 2022	(TY)

Website

Visitors	**911k (+63%)**
Page Views	**2.7M (+79%)**
Email Traffic	**5.5k**

Social

Serpentine social channels	**5K (+1%)**
Social to website	**26.8k**
Total impressions	**13.1M**

CRM/ticketing

Tickets booked via Eventbrite and Ticketure systems	**153k**
Increased opt in rate from 10% to 20%	**8.4k**
Opted-in to receive SMS communications	**1.5k**
Optional donations received with ticket booking	**£6.6k**

Content

YouTube video views	**343k**
Serpentine Podcast download	**46.1k**

Email

Email lists grew by	**11.6k to 42.1k (+38%)**
Open rates	**+32%**
Click through rates	**+2.4%**

Annual summary

Despite ongoing closures dictated by the pandemic, the James Barnor and Jennifer Packer exhibitions both saw strong engagement with Bloomberg Connects.

Video views

Instagram	**354k**
Twitter	**27k**
Facebook	**50k**
Total	**431k**

Serpentine social media followers

Instagram	**365k**
Twitter	**158k**
Facebook	**83k**
Total	**607k**

Sophia Al-Maria, taraxos, preview event. Photo: David Tett.

DEVELOPING DIVERSE, HIGH-PERFORMING & ENGAGED TEAMS

At the beginning of 2021, the galleries remained closed until May when we reopened and continued to operate under the restrictions of the COVID-19 pandemic. As we welcomed visitors back, we also reopened our offices allowing staff to return to more familiar routines. Looking forward, we are introducing hybrid working to balance the benefits of remote and home working with those of working collaboratively and productively at the gallery.

Promoting an Open, Collaborative, Supportive and Diverse Culture

Serpentine has pledged to promote anti-racism in all that we do: the content of our programmes, the culture of our workplace, the diversity of our staff and the experiences of our audiences. In 2020, we began our work with external diversity and inclusion consultants who are leading a programme of change that involves staff and leadership at all levels of the organisation. This change will be the result of sustained effort and everyone who engages with Serpentine learns and grows through taking part in this journey.

The programme involves:

- One-on-one interviews, staff surveys and listening circles with all staff
- Coaching, consulting and communications support with Directors and Senior Management Team
- A series of training modules for all staff at all levels

The Progress Project is a diverse and inclusive collective of staff at Serpentine who have come together to ensure that voices of our diverse colleagues continue to be included in all levels of decision making at Serpentine.

Their work includes:

- Ensuring the voices of our diverse colleagues are heard and integrated into the transformation process
- Reviewing and monitoring Serpentine's progress towards becoming fully anti-racist and identify any gaps in the programme hindering progress.

The Listening Circle provides a confidential, safe space for our people of all backgrounds to talk about their experiences, concerns, or to simply have open conversations about the things that matter to them. The sessions are run by members of the Progress Project who have been specially trained to run the sessions by our diversity and inclusion consultants.

Five Inclusion and Relevance Groups are responsible for meeting monthly to address our anti-racism culture across different areas of the organisation. Each team is chaired by a member of the Senior Management Team.

The teams are:
- Attracting and Recruiting a Diverse Talent Pool
- Audience Development Planning
- Diversifying our Artistic Programme
- HR Policies and Procedures
- Vision and Direction

Serpentine is committed to diversity, equity and inclusion, and is continuing its programme of training and support for staff at all levels.

Attracting and Retaining Qualified and Talented Employees

We recognise having a diverse, inclusive team with a variety of different perspectives and experiences will benefit Serpentine's strategic aims. We have continued to develop and implement an accessible, inclusive recruitment and retention strategy to attract a diverse range of the highest quality employees and we continue to introduce new initiatives to ensure an inclusive, supportive working environment to support their retention within the organisation.

Recognising and Rewarding Achievement and Performance Fairly

Serpentine continues to be an accredited Living Wage Employer. This commitment applies to directly employed staff as well as contractors providing services to Serpentine.

Equal Opportunity Policy

Serpentine is committed to encouraging and promoting equality and diversity throughout our workforce. Our aim is for our staff to be truly representative of all sections of society and to work in a positive and effective environment where everyone is respected, and for each employee to perform to the best of their ability.

Our policy is to provide equality and fairness for all in our employment and in our provision of services and not to discriminate on the grounds on age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion or belief, gender (sex) and/or sexual orientation.

We continue to report Equal Opportunity data annually in line with Arts Council England to monitor the diversity of the workforce and Board of Trustees. We believe all these activities promote a culture that engages happy, productive and empowered employees who support Serpentine's vision.

The current Serpentine staff is a diverse ensemble of national and international employees coming from both art and non-art backgrounds, made up of 68% women, 29% Black, Asian and Ethnically Diverse, 10% LGBTQ and 8% with a disability (March 2022).

We will also continue to work with a diverse range of practitioners across our programmes, in terms of age, sex, sexual orientation, race and religion. We are happy to report that in 2021/22, 82% practitioners were other than white British, 53% were classed as female and 55% were emerging or late career artists. These figures exceed our targets for the financial year and our Programming Guidelines.

By broadening the diversity of art and artists, we are also widening our reach. Improving accessibility and reception of individuals from varying backgrounds is being achieved through the training of Visitor Services personnel and more targeted communications.

The Board of Trustees continued with plans to diversify in 2021/22 with a review commissioned for year 2022/23.

Dominique Gonzalez-Foerster, Martial Galfione and Mike Gaughan, Metapanorama, 2022. Installation view, Alienarium 5 (Serpentine South, 14 April - 4 September 2022). Photo: Hugo Glendinning. © The artist and Serpentine, 2022.

FUTURE PLANS

Serpentine believes the arts inspire people, make communities more creative and strengthen economies. This unprecedented time in history has created uncharted realities and shifted our perspectives profoundly. The many challenges we've faced have given us renewed clarity of purpose for the future: Serpentine's mission is to amplify the work of artists engaging the urgent issues of today - ecology, technology and community - throughout the art world and beyond it.

Our overarching strategic objective for our 2021/22 business strategy is to be 'artist-led, audience-centric', for which we have developed six areas of emphasis:

1. Art for All

We aim to diversify our audiences and increase audience retention, through an emphasis on different visitor experiences informed by data. We will do this by strengthening our brand, vision and mission, implementing a three-year audience framework and diversifying media reach and creative partnerships.

2. 360o Artistic Production and Audience Engagement

We will connect artists to topical conversations and new audiences by integrating our physical and online programmes, and tap into our core pillars of ecology, technology and community. We will do this by creating a programme that champions and reflects diversity across all areas; cultivates a diverse audience and provides accessible content in person and virtually; addresses urgent issues of our time through the lens of ecology and community; and find new methods to deliver content and support school age children.

3. Sector Leadership

Serpentine will act as a convener among art, business, educational and governmental institutions - and in turn situate artists in these new, polyvalent contexts with increased agency. We will do this by championing sector convening initiatives on art and technology and build dedicated, diverse communities around arts technologies; extending our resilient models for innovative arts and technology work by creating a distributed model for network building, audience engagement and development opportunities, including experimentation with new commercial models; and continuing organisational transformation in light of new challenges brought on by COVID-19 through the consolidation of new team structure and embed arts technologies knowledge and capabilities at all levels of the organisation, including the board.

4. Inclusive Culture

We continue our commitment to anti-racism and inclusivity, which manifests in our public programmes as well as the internal culture and its further development. We foster a culture focused on diversity, inclusivity and positive staff engagement; creating a diversity, equality and inclusion plan for staff; and attracting and retaining the best talent and developing a high-performance culture, led by managers, in which staff can be supported, developed and managed effectively.

5. Engagement and Value Development

We will secure funding partners motivated by our core pillars as well as enhancing the appeal and value of donating to Serpentine for all supporters - both of which inform the goal of the 50+1 Anniversary Campaign. We will do this by creating new propositions for engagement and enhancing the value we deliver to our donors.

6. Entrepreneurial Leadership

We will focus on maintaining organisational flexibility, prioritising resources to ensure agility and sustainability, and testing new business models as we enter a new and fast evolving landscape.

Today we are uniquely positioned to take on the challenges and opportunities of this landscape. Against the backdrop of sectoral, political and pandemic disruption, Serpentine continues to be a global leader among cultural organisations, championing the artist's voice in society's biggest conversations. Last year hastened paradigm shifts in so many arenas of life. Our view is that it is no longer sustainable for art to exist above or to the side of society. We need to be at the forefront of it.

Serpentine must take on the challenges and topics that matter to everyone, everywhere. Serpentine is a physical platform and a digital one, where ground-breaking artists and luminaries from other fields exhibit and experiment on a world stage. Our 50+1 Anniversary is a once-in-a-lifetime opportunity to galvanize support around elevating and amplifying some of our lesser-known, long term research projects that have become increasingly relevant in light of world events: projects that engage ecology, technology and community. As we continue to produce ground-breaking exhibitions by artists who deserve recognition, the effects of these topical projects ripple out beyond the walls of the gallery and beyond the limits of the art world. Similarly, our commitment to Slow Programming, will go beyond the conventional temporal limits of museum initiatives, unfolding organically and demonstrating sustained investments in environmental issues and audiences.

James Barnor: Accra/London - A Retrospective (Installation view, 19 May – 24 October 2021, Serpentine) Photograph: Harry Richards @reportography

FORTHCOMING ACTIVITIES FOR 2022/23 WILL INCLUDE:

Serpentine Pavilion 2022
Black Chapel designed by Theaster Gates
Sponsored by Goldman Sachs

Architecture Commission

Designed by Chicago-based artist Theaster Gates with the architectural support of Adjaye Associates, the Serpentine Pavilion 2022: Black Chapel will draw inspiration from the architectural typologies of chapels and the great kilns of Stoke-on-Trent, England.

Set within Serpentine's grounds in Kensington Gardens, Black Chapel takes on sculptural qualities as it mirrors Gates' ongoing experimentation with fashioning clay objects in his studio practice, as well as reflecting the artist's interest in space-making through various urban revitalisation projects. The structure's circularity and volume will echo the form of a sacred space or a chapel that protects and gathers. A single source of light coming from an oculus will create a sanctuary-like setting for reflection and conviviality as the Pavilion once again becomes a platform for live performances and public convenings throughout Serpentine's dynamic summer programme.

Gates' Serpentine Pavilion 2022 will form part of *The Question of Clay*, a multi-institution project by the artist taking place in 2021 and 2022 across Whitechapel Gallery, White Cube, Serpentine and the V&A. The project will seek to investigate the making, labour and production of clay, as well its collecting history, through exhibitions, performance and live interventions. The Question of Clay aims to generate new knowledge, meaning and connections about this material

Radio Ballads
Serpentine North Gallery

31 March – 29 May 2022

Exhibition

The culmination of three years of work by artists Sonia Boyce, Helen Cammock, Rory Pilgrim and Ilona Sagar, Radio Ballads will present four bodies of work created through collaboration with social workers, carers, organisers and residents which will explore stories of labour, and who cares for who and in what way.

Over three years, artists Sonia Boyce, Helen Cammock, Rory Pilgrim and Ilona Sagar have been embedded in social care services and community settings in the London Borough of Barking and Dagenham, facilitated through the council's New Town Culture programme. On view at Serpentine (31 March - 29 May 2022) and Barking Town Hall and Learning Centre (2-17 April 2022), Radio Ballads presents new film commissions alongside paintings, drawings and contextual materials that share each project's collaborative research process.

Radio Ballads takes its name from a revolutionary series of eight radio plays broadcast on the BBC between 1957-64. Focusing on workers' experiences and struggles through a combination of song, music, sound effects and the voices of communities, each ballad presented lived experiences and stories of work and resistance in the UK, at a time of rapid growth and change. Building on this rich history, the four new ballads will have been produced in the aftermath of twelve years of austerity and dismantling of the UK care sector. The projects were developed and sustained throughout multiple global crises, amid the compounding issues of systemic racism, ableism and the COVID-19 pandemic, shedding light on the innumerable ways in which those who do the work of care are often unsupported and devalued.

Centring the voices and embodied experiences of social care workers, and those receiving and giving care in more informal networks, these artworks will share complex and intimate stories of living and working in the current moment. Radio Ballads will look at how artistic collaboration can create spaces to reflect on, and process, experiences of mental health, domestic abuse, terminal illness, grief and end of life care, as well as interdependence, and healing. Working with questions such as *'how can artistic processes support systemic change?'*, *'what resources do we need in moments of change and challenge?'* and *'what keeps us connected?'*, the four projects will build their own unique worlds. Radio Ballads will contemplate how to collectively imagine and navigate the future, demonstrating art's capacity to create new possibilities for how to care, gather and govern together.

Dominique Gonzalez-Foerster: Alienarium 5
Serpentine South Gallery

14 April – 4 September 2022

Exhibition

An immersive, supernatural and sensory environment by artist Dominique Gonzalez-Foerster.

What if aliens were in love with us? Would this change the relationship between humans and extra-terrestrials, or help to forge new connections among different species to the planet? Dominique Gonzalez-Foerster – friends & allies, will envision the Serpentine as *Alienarium 5*: an immersive, supernatural and multisensory environment. Through this transformation, Gonzalez-Foerster will invite us to experience how an Alienarium could become a space of and for reimagination, stimulating our sensory system in order to alter and expand our everyday experiences.

Presenting almost entirely new works commissioned specifically for the Serpentine, this ambitious project will include an outdoor sculpture made together with Paul B. Preciado, a soundscape developed with musician and long-time collaborator Perez, a 360-degree panorama, an olfactory collaboration made with Barnabé Fillion (Arpastudios) and a new VR experience produced by VIVE Arts.

Alienarium 5 has been conceptualised as an immersive environment that poses questions around the invention of new technologies of consciousness. Will this excursion into an extra-terrestrial space be speculative and/or visual fiction?

Gonzalez-Foerster will create a meeting point for friends and allies from the past, future, and time not yet named to gather and form a multispecies alliance. The interdisciplinary artist is known for innovating new artistic formats and the terminology to describe them, such as 'mise en espace', 'anticipations' and 'apparitions.' These artworks aim to invade the sensory domain of the viewer, facilitating intentional changes in memory and imagination. Alienarium 5 is an invitation for us to collectively experience a 'supernatural' environment in a new way: through altered visual, olfactory, tactile, and sonic encounters.

Back to Earth
Serpentine North Gallery

22 June – 18 September 2022

Exhibition

Back to Earth is Serpentine's long-term, interdisciplinary, artistic programme responding to the urgent climate crisis. The programme will feature an exhibition staged at Serpentine North from 22 June to 18 September 2022, with further works situated in Serpentine's restaurant The Magazine and further afield in Kensington Gardens. Back to Earth will also feature an extensive live programme with activations during the exhibition and for the next two years. Evoking responses to the climate emergency and spotlighting a multitude of durational perspectives from across the globe, Back to Earth will reflect how we can learn from diverse experiences to create change.

Kamala Ibrahim-Ishag
Serpentine South Gallery

7 October 2022 – 29 January 2023

Exhibition

This major exhibition of pioneering Sudanese artist Kamala Ibrahim Ishag (b. 1939) is organised with Sharjah Art Foundation in collaboration with The Africa Institute. Over the past seven decades, Ishag has forged a unique and expansive practice which is not defined by a singular style or movement. Her work embraces and expresses different earthly and spiritual landscapes and histories of Sudanese visual culture across many eras. She roots her practice around subjects including women, spiritualism, Zar ceremonies, plants and stories from her mother and grandmothers.

The exhibition will celebrate the breadth and importance of Ishag's work and offer London audiences insights into her worlds, featuring works spanning from the 1960s to today, including her time in London studying at the Royal College of Art (RCA) from 1964-66, in addition to new paintings created in her Khartoum studio that have previously never been presented.

Ishag was amongst the first women artists to graduate from the College of Fine and Applied Art in Khartoum in 1963. In the early to mid-1960s, she was considered part of the Khartoum School. Later, she became the leading figure of the conceptual Crystalist Group in Sudan during the 1970s and 1980s. Both a master modernist and innovative contemporary painter, Ishag continues to influence artists internationally and has been a prominent teacher and mentor to generations of practitioners, especially in her role as a professor of painting for over 30 years in Sudan.

Barbara Chase -Riboud: Infinite Folds
Serpentine North Gallery

11 October 2022 – 29 January 2023

Exhibition

The first UK solo exhibition of artist, novelist and poet Barbara Chase-Riboud (b. 1939, Philadelphia, USA, lives and works in Paris), Barbara Chase-Riboud: Infinite Folds will feature a focussed selection of large-scale sculptures alongside works on paper dating from the 1960s to the present day. The show will mark the UK debut presentation of some never-before-seen pieces, as well as some of the most celebrated works in the artist's expansive oeuvre.

With a career spanning over seven decades, Chase-Riboud's innovation in sculptural technique and materiality is characterised by the interplay between folds of cast bronze or aluminium and coils of wool and silk which are knotted, braided, looped, and woven. By combining materials with different qualities such as hard and soft, light against heavy, and tactile versus rigid, Chase-Riboud's works lend an aesthetic consideration to the sculptural base through the use of fibre 'skirts,' speaking to the artist's interest in crafting forms that unify opposing forces. Parallel to her sculptural practice, Chase-Riboud is a distinguished poet and writer of historical fiction. She gained literary success for her first novel Sally Hemings, published in 1979, that drew on the relationship and life of an enslaved woman who was owned by US President Thomas Jefferson. Since then, Chase-Riboud has published over ten novels and collections of poetry.

Committed to foregrounding transnational histories and cultures, Chase-Riboud draws inspiration from her experience living, working and travelling across Western and Eastern Europe, West Asia, North Africa and South-East Asia. Chase-Riboud's encounters with classical architecture and sculpture, and historical artefacts from Western and non-Western traditions, have informed her recurring fascination with the public monument. In her major series, *The Monument Drawings*, and across a selection of sculptures dating from the late 1960s, Chase-Riboud imagines edifices and memorials honouring various historical, cultural, artistic, and literary figures. These include, among others, Sarah Baartman, Malcolm X, Peter Paul Rubens' mother, Josephine Baker, the Queen of Sheba and King Solomon, Cleopatra, Anna Akhmatova, and Lady Macbeth. These monumental works consider notions of memory, legacy and power, prompting a consideration of which people and events are commemorated, and for whom. On view at Serpentine North in Kensington Gardens where public statues frame the landscape, Barbara Chase Riboud: Infinite Folds highlights the often-unacknowledged figures that continue to shape our impressions of the past and present.

Atta Kwami

Autumn 2022 and Spring 2023

Public Art

Serpentine and The Maria Lassnig Foundation awarded the 2021 Maria Lassnig Prize to the late Ghanaian artist Atta Kwami.

Kwami was known for his paintings, murals, kiosk and gateway sculptures that were conceived as expanded three-dimensional paintings within different landscapes, incorporating his signature vibrant palette and abstract painting style. His works play with the colour and form improvisations that are distinctive of Ghanaian architecture and African strip-woven textiles

Planned prior to the artist's passing, this project has two parts; a mural commission at Serpentine North Garden in 2022 and a comprehensive monograph published in 2023 exploring Kwami's prolific career, his impact on art history and his lasting legacy. The publication will feature Kwami's final interview with Hans Ulrich Obrist and will be designed by Mark El-khatib featuring new texts by Sir David Adjaye OBE, Clémentine Deliss, Ama Maisie Dogbe, Lisa Milroy and John Picton, amongst others, and will be edited by Serpentine curator, Melissa Blanchflower.

The Maria Lassnig Prize is awarded biennially to a mid-career artist in association with an international institutional partner. Atta Kwami is the third artist to be granted the Maria Lassnig Prize, following Cathy Wilkes, in partnership with MoMA PS1 (2017), and Sheela Gowda, in partnership with Lenbachhaus, Munich (2019).

Pavilion Breakfast Morning

June 2022

Civic Projects

Serpentine Civic will invite guests from Barking and Dagenham and other community partners for an annual picnic event in the 2022 Serpentine Pavilion by Theaster Gates. The event will offer curator-led tours of the Pavilion and exhibitions and food.

Guests to include recent Radio Ballads collaborators Green Shoes Arts, Barking and Dagenham Youth Dance, Progress Project, Barking and Dagenham Volunteers Network and community groups associated with Becontree Broadcasting Station, a legacy project of Radio Ballads.

Rehana Zaman and Hibiscus

In collaboration with women affected by the immigration system and who have experienced incarceration, Rehana Zaman's residency will examine the intersections of race, gender and class within the UK criminal justice system. Together, they will produce a collaborative film that asks questions about processes of racialisation bound by law, where UK jurisprudence is both constituted by and acts to entrench structures of racial domination.

Hibiscus Initiatives, established in 1986 (and previously known as FPWP Hibiscus), is a voluntary sector organisation with a track record of delivering high quality services over nearly 30 years. Hibiscus have developed a widely acknowledged specialist expertise in working with Foreign National (FN) and Black, Minority Ethnic and Refugee (BMER) offenders and detainees in custody, detention and the community. Their person-centred approach is a model that engages and works with clients to support and empower them in dealing with what are often multiple and complex needs and, importantly, addresses the additional disadvantage that language and cultural barriers present. Their specialist expertise and experience in reintegration and resettlement and supporting migrant offenders and those at risk of offending, posits Hibiscus Initiatives as one of the leading organisations supporting foreign nationals involved in the criminal justice system in the UK.

RAFTS: LIVE
Workshops and concert

November 2022

Radio Ballads

Project partners: Green Shoes Arts, Barking and Dagenham Youth Dance, Project Well Being (Interfaith Sanctuary, Boise, Idaho) and London Contemporary Orchestra.

RAFTS: LIVE is a concert that interweaves stories, poetry and reflections around a seven-song oratorio that makes connections between work, mental health, home, recovery, and our environment.

Amid the Covid-19 pandemic, artist and composer Rory Pilgrim developed RAFTS as the second chapter in a body of performance, film and sonic work exploring how the climate crisis relates to support structures in our everyday lives. The commission is narrated by the voices of eight residents of Barking and Dagenham from Green Shoes Arts: Hugh, Carina, Liam, Butterfly, Katy, Dee, Mark, and Eddie, who each in their own way reflect on what the symbol of a raft means to them. Further voices and people from near and far join the journey, including members of Barking and Dagenham Youth Dance, members of Project Well Being – a group for those experiencing homelessness in Idaho, USA – and solo singers Declan Rowe John, Robyn Haddon and Kayden Fearon.

Inspired by the original Radio Ballads as vessels of time, the RAFTS concert explores how we mark time and act to enable support and prevent harm in both the short- and long-term. Using tools of prophecy, reflection and creativity, the concert takes us on a journey that contemplates which 'rafts' could be needed to navigate the future in times of change and uncertainty.

RAFTS: LIVE brings together over forty collaborators from Pilgrim's *Radio Ballads'* commission and leading up to the live version, Rory and the Civic team will be working closely with the project partners to realise the piece on a large scale.

Radio Ballads Publication

The Radio Ballads publication will reflect on the four artists' commissions alongside sharing different bodies of research produced over three years of embedded work in social care services and community settings in the London Borough of Barking and Dagenham. The book will also include paintings, drawings and contextual materials that share each project's collaborative research process.

Centring the voices and embodied experiences of social care workers, and those receiving and giving care in more informal networks, the publication will share complex and intimate stories of living and working in the current moment. The publication will also look at how artistic collaboration can create spaces to reflect on, and process, experiences of mental health, domestic abuse, terminal illness, grief and end of life care, as well as interdependence, and healing.

Working with questions such as *'how can artistic processes support systemic change?'*, *'what resources do we need in moments of change and challenge?'* and *'what keeps us connected?'* - the Radio Ballads' publication contemplates how to collectively imagine and navigate the future, demonstrating art's capacity to create new possibilities for how to care, gather and govern together.

Civic Futures

Through workshops with existing partners and connecting with other organisations and individuals that are working around issues of transformative justice and community care, the Civic Projects team will undertake research, develop proposals and build relationships for future long-term commissions in London and nationally.

Artist and Practitioners:
- Helen Cammock
- Feminist Work for Change
- Camille Barton
- Clean Break

Pause Partnership

2022 – 2023

Civic Projects are continuing their work with LBBD partner Pause. The team will be building on the partnership developed during Radio Ballads by producing a recording of Pauses' collaboration with artist Helen Cammock, and their song 'Listening in Your Silence'. Following this we will work with practitioners to research and develop a series of workshops which will explore collaborative creative practices in this context.

Pause works with women who have experienced - or are at risk - of repeated pregnancies that result in children being removed from their care. Pause recognises the women with whom they work as individuals, rather than defining them by the issues and challenges they face. Every Pause Programme is driven by the woman and her needs. The relationship between the woman and her Pause Practitioner is key. It is one which is secure, consistent and predictable; a relationship where women are valued and respected for who they are. They are encouraged to discover or uncover their individual identity, needs and aspirations. Pause will encourage them to be actively involved in all parts of the programme, take supported risks to learn new skills and have fun too.

We Rise Domestic Abuse Hub Partnership

Autumn 2022 – 2023

Emerging from the Domestic Abuse Commission, LBBD, the Civic team will work with the We Rise hub, building on relationships established through the last three years of Sonia Boyce's commission. Through workshops, Civic will identify needs and desires of the group to scope possible collaborations and longer-term engagement around issues of domestic abuse and lived experience organising.

We Rise is a domestic abuse hub and committee in the borough of Barking and Dagenham made up of domestic abuse survivors and advocates. The hub's objective is to be able to provide a safe space for survivors of domestic abuse to meet like-minded people to share their stories and work towards improving confidence and wellbeing. To enhance survivors and their children's lifestyles either by providing education, employment or wellbeing sessions along with providing relevant advice for people exiting abusive relationships.

Support Structures for Support Structures

Autumn 2022 – 2023

After the success of the first year of Support Structures for Support Structures, a fellowship programme supporting artists working at the intersection of art, spatial politics and community practice, is being established for a second year.

Support Structures for Support Structures is a fellowship programme initiated by Serpentine Civic, that supports up to ten artists and collectives working at the intersection of art, spatial politics and community practice. The fellowship consists of an unrestricted grant of at least £10,000 to develop creative ideas. It will also invite grantees to join an interdisciplinary network for support, development workshops and mentoring.

Support Structures for Support Structures is conceived in collaboration with Sumayya Vally, the architect behind this year's Serpentine Pavilion designed by Sumayya Vally, Counterspace, and Serpentine's Civic Projects programme. The initiative is grounded in the history and current work of the Civic and Education programme, which for over a decade, has been supporting artists to work with people and communities across London to respond to the complexities of social change.

The fellowship recognises that many practitioners that work across art, spatial politics and community practice are often not supported by grant programmes or institutions in a sustainable way. Support Structures for Support Structures aims to bridge this gap by nurturing and supporting emerging and existing practitioners, and creating pathways for learning, exchange and contemplation amongst the fellowship cohort.

In 2022/23 a series of workshops with the first cohort of fellows will shape the future iterations of the fellowship. The workshops will prepare and engage the initial cohort, to begin a process of planning, improving and running the second round of the fellowship.

Civic and Education Book

Launch Spring 2023

A (work) book for arts educators, organisers and those who are interested in working relationally with others, who want to use creative practice to disrupt the status quo and work towards social change.

The book reflects on Serpentine Education and Civic's work with artists and communities, responding to political and social urgencies. Through long term, collective processes, we centre embodied ways of learning, knowing and being that respond to the world and create spaces for people to imagine alternative visions for the future and collectively move towards liberation.

Serpentine Education and Civic address issues such as migrant rights, care, schooling, police and prisons with individuals and groups excluded from the decision-making processes that shape the places where they live and work. Four research questions guide the programme; *how do we care in times of austerity? How do we navigate an increasingly surveilled and gentrified city? How do we stand in solidarity with people's struggles around migration and racism? How do we survive an increasingly competitive schooling system?* The programme is grounded in a long-term study of radical pedagogy and is made up of ongoing artist commissions alongside toolkits and resources for change.

The book is designed to use in and against organisations, to support dissenting and oppositional conversations. It offers challenges to neoliberal and colonial models of education in museums, arts organisations and other institutions, through commissioned texts, documentation of projects and practical exercises alongside socio-political timelines that outline a decade of crisis.

- What are the most pressing social and political issues today and how can we collectively respond to them?
- How can we challenge colonial and neoliberal models of education in museums, arts organisations and other institutions?
- What is the role of artistic practice in working towards social change?
- What are the possibilities for art education in a post pandemic world?

Park Nights 2021: Jota Mombaca. Image credit: Hugo Glendinning

IMPROVING ORGANISATIONAL RESILIENCE AND SUSTAINABILITY

The Magazine, Zaha Hadid Architects expansion. Image credit: Harry Richards

FINANCIAL REVIEW

Overview

2021/22 saw a gradual return to a new normal as Serpentine reopened to the public. We continued to adapt our policies, processes, and buildings to ensure safe and effective operations and hybrid working for staff. Income was higher than 2020/21 chiefly due to sponsorship of the 2021 Pavilion, higher commercial revenues and further support from Arts Council England's Culture Recovery Fund. The generosity of donors enabled us to continue supporting artists, develop a varied programmes of activities and invest in our operational infrastructure in another challenging year. Like other cultural institutions, our expenditure has been adversely impacted by inflationary pressures particularly in energy prices, and staff and materials shortages. Whilst we ended 2021/22 with a modest deficit, we are optimistic about the organisation's financial outlook because of Serpentine's continuing innovative and exciting public programmes.

Summary of Performance

Total income for the year was £11,428k (2021: £6,950k) and total expenditure was £11,452k (2021: £6,761k), resulting in a deficit for the year of £24k (2021: £190k surplus).

In a year marked by uncertainty and increasing inflation, Serpentine was able to deliver the planned annual programme of exhibitions and activities including the new James Barnor, Hervé Télémaque and KAWS exhibition as well as the 2021 Pavilion. This rich and varied programme of exhibitions and activities had an impact on the unrestricted deficit which is £218k (2021: £142k).

Principal Sources of Funding

As in previous years, the majority of Serpentine's income is from donations. These totalled £6,471k (2021: £4,989k), which accounts for 57% (2021: 72%) of total funds.

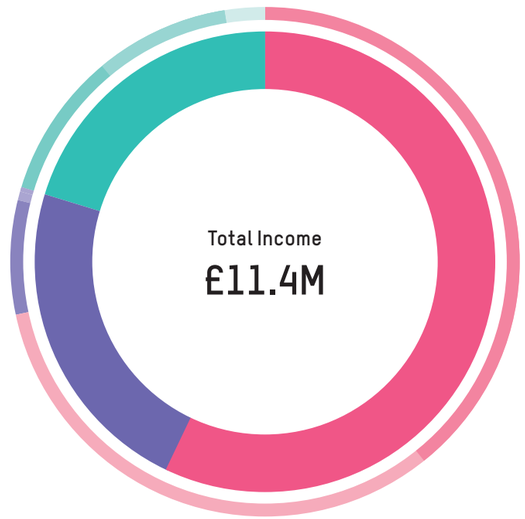
Serpentine's grant allocation of £3,125k (2021: £1,216k) from Arts Council England accounts for 27% of income. The total grant income includes an annual National Portfolio Organisation grant of £1,216k, and additional non-recurring Culture Recovery Fund grant of £1,909k.

Trading income of £2,117k (2021: £565k) was significantly higher than the previous year due to increases in sales of limited editions, gallery hire, a return of Mystery Nights, and additional internationally held events such as Art Basel Miami and Frieze LA.

Income from charitable activities was £2,840k, an increase of 103% (2021: £1,397k). This is largely due to a return of the Pavilion in 2021 which raised £1,068k (2021: £0), touring income and increased support towards education, digital and civic programmes.

Income 2021/22

Donations and Legacies	**£6.5M**
Grants	*£3.2M*
Donations & Support	*£3.3M*
Fundraising Trading Activities	**£2.1M**
Merchandise	*£1.7M*
Other Commercial Activities	*£0.4M*
Income From Charitable Activities	**£2.8M**
Exhibitions	*£1.3M*
Education	*£0.4M*
Architectural Commission	*£1.1M*



Expenditure

In 2021/22, Serpentine was able to reopen the gallery spaces from May 2021, and delivered an interdisciplinary programme of work including exhibitions, the Pavilion, education programmes and digital projects.

Expenditure on:

- Exhibitions was £5,950k (2021: £4,076k) and represented 52% (2021: 60%) of total expenditure for the year;
- Education was £1,294k (2021: £739k); and
- The Pavilion totalled £1,215k (2021: £18k).

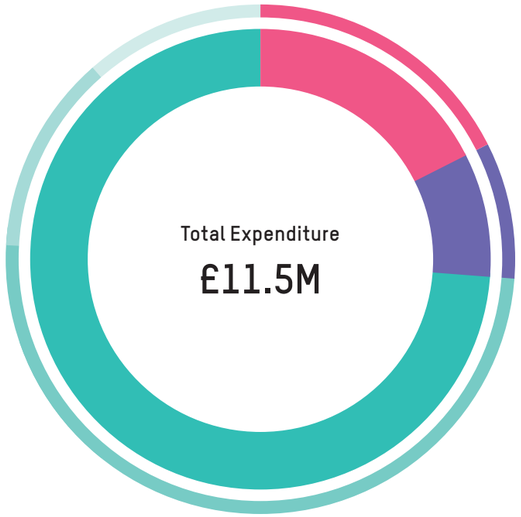
Overall expenditure on charitable activities has increased to £8,459k (2021: £4,834k), in line with an increase in income.

Fundraising costs of £1,869k (2021: £1,589k) are higher than last year due to regulatory and compliance pressures and a tougher fundraising environment.

A more detailed analysis of income and expenditure is reported in notes 3 - 8 to the Financial Statements.

Expenditure 2021/22

Raising Funds	**£1.9M**
Fundraising Trading Costs	**£1.1M**
Charitable Activities	**£8.5M**
Exhibitions	*£6.0M*
Education	*£1.3M*
Architectural Commission	*£1.2M*



ANNUAL FUNDRAISING ACTIVITIES

Fundraising Practices

Serpentine's Development team is structured to focus on different income streams, namely: Corporate and Partnerships, Individual Giving, Major Gifts, Trusts and Foundations, and Trading.

Each area adheres to relevant rules and regulations and works within best-practice guidelines of the Charity Commission, the Fundraising Regulator, and the Institute of Fundraising, as well as Serpentine's own policies, such as the Ethical Fundraising Policy.

Serpentine's fundraising activities are monitored by the senior management team, and additionally overseen and approved by the Board of Trustees. The Charity does not employ third parties to fundraise on its behalf. The Ethics Sub-Committee also monitors fundraising activities to ensure adherence to due diligence processes. Complaints are dealt with through Serpentine's complaints and feedback procedures. In 2021/22 Serpentine received no fundraising complaints.

The fundraising approach undertaken by the Development team is to take reasonable steps to understand the circumstances of each donor, including taking into consideration whether the donor is vulnerable or requires additional care or support to make informed decisions. Serpentine has complied with all data processing requirements in accordance with GDPR legislation and updated our privacy policy. A clear opt-out process is available on all electronic mailings and communication.

FUNDRAISING PERFORMANCE

Under the leadership of the CEO and Artistic Director, the fundraising team had a positive year given the challenging circumstances. The significant contribution from the department has been key to Serpentine's financial sustainability during this period.

Corporate fundraising totalled £1,210k (2021: £292k), which is a significant increase from the previous year as we were successful in renewing or extending contracts with a number of high-profile partners. Individual Giving schemes break down into several levels of engagement and financial support. Despite another challenging year, the ongoing commitment of our supporters led to a membership group totalling 244 (2021: 225), with a combined income to the Charity of £918k (2021: £847k).

We engage closely with our members through several committees including the Exhibitions Committee, the Education Committee, Cultural and Social Affairs Committee, and Future Contemporaries Committee. In 2021/22, as we come out of the pandemic, we were able to successfully organise a number of curated trips and events, which provided opportunity to re-engage with our members in person.

Major gifts were all accepted in accordance with the Charity's Ethical Fundraising Policy and following due diligence processes. The Development team carry out risk assessments on all new prospective donations or sponsorship opportunities of £10k or more. Major gifts totalled £2,907k (2021: £2,884k) over the financial year, including £1,950k from the Future Funds campaign.

All funding achieved through grants from UK and international Trusts and Foundations - £91k (2021: £123k), followed the protocols and guidance of specific funder.

FUNDRAISING EVENTS

The Summer Party

The Summer Party, the most important fundraising gala for the Serpentine, did not take place in 2021/22 for a second consecutive year as we continued to adhere to social distancing restrictions. However, Mystery Nights, a fundraising initiative to raise awareness of our young supporters' membership scheme, was organised as planned in the last quarter of the financial year, generating revenues of £107k (2021: £0).

OTHER INCOME GENERATING ACTIVITIES

SG Commerce Limited

The Serpentine Trust owns 100% of the issued share capital of SG Commerce Limited, a company incorporated in England and Wales under registered number 8052071. Its financial performance has been consolidated into the Trust's group accounts.

The company carried out non-charitable commercial trading activities for the Trust, primarily for the sale of limited editions prints, catalogues and other merchandise. In 2021/22, its annual turnover was £1,856k (2021: £522k), with profits of £985k (2021: £179k). The profit will be gifted to the Serpentine Trust.

Serpentine Online Shop

Serpentine's shop and website offer a range of Serpentine limited editions, exhibition catalogues and merchandise, and titles released in parallel to the Serpentine programme.

Limited Editions

Serpentine commissions limited edition prints in conjunction with its exhibition programme. In 2021/22 there was an expansion of our 50+1 portfolio, which was successfully launched in the previous year to celebrate the organisation's 50th anniversary. Revenue for the year was £1,361k (2021: £417k), which represent a significant increase of 227% when compared to 2020/21. This was primarily due to strong sales of the *KAWS: NEW FICTION* prints.

Publications

Serpentine produces exhibition catalogues and journals to accompany the programmes. James Barnor, Jennifer Packer, Serpentine Pavilion 2021 and Hervé Télémaque's catalogues were produced in 2021/22 in conjunction with each exhibition. Sales for the year were £183k (2021: £42k).

Gallery Hire

Serpentine offers a unique event space for hire which attracts businesses and individuals. Gallery hire income in 2021/22 increased to £108k (2021: £17k) due to the gradual reduction of coronavirus restrictions.

Magazine Restaurant

Benugo took over operation of The Magazine in the summer of 2021. Total income generated from the Magazine was £31k (2021: £0).

Koenig Bookshop

Koenig Books continues to act as the main co-producer and distributor of Serpentine's exhibition catalogues which are sold in the on-site bookshop which is the main London branch of Walther Koenig Books Ltd, Europe's largest independent bookshop. It also stocks a broad range of artists' books, monographs, and international titles relating to art, photography, architecture and design.

Americas Foundation

The Serpentine Americas Foundation was launched in 2014 and is an independent charity which brings together supporters from across the Americas to serve as ambassadors for Serpentine. Americas Foundation members' generous support, which in 2021/22 amounted to £209k (2021: £189k), helps showcase the work of North and South American artists at Serpentine. Members receive access to a range of special events and programmes throughout the year, including two annual meetings in New York featuring noted artists, architects and global leaders. There is also a programme in October to coincide with Frieze London, gatherings at major international art events (such as Art Basel Miami Beach) and access to Serpentine's International Art Study trips with fellow supporters.

RISK STATEMENT

The Board of Trustees is responsible for ensuring that there are effective and adequate risk management and internal control systems in place. It discharges this responsibility through the Finance Sub-Committee and Operating Committee, which lead the review and management of the Trust's risk management framework.

The Trustees have assessed all major risks to which the Charity is exposed. Risk areas reviewed include strategy, operations, financial performance, fraud, knowledge management, compliance, reputational and business continuity. For each, a programme of action or review has been developed, which is updated twice yearly.

Although the possibility of another pandemic continues to be of concern, the greater risks for Serpentine arise from the current global political uncertainty. The impact is likely to be twofold: our ability to fundraise if our donors are affected by significant market volatility; and cost inflation.

In response to the continued threat of worldwide public health, ecological, and economic crises, the Trustees continued to take actions to ensure organisational resilience whilst reviewing and monitoring the evolving impact of external factors through more frequent board reporting. The specific actions included a revised strategy and income diversification plan and a risk-based review of reserves requirements. Serpentine developed and implemented a fraud risk register and an integrated data strategy to align audience development with fundraising. The organisation continued to champion equality, diversity and inclusion among staff, artists and audiences.

GOING CONCERN

Serpentine's unrestricted (including designated) reserves were £2,892k at 1 April 2021 and £2,674k at 31 March 2022. Cash balances at 1 April 2021 were £3,727k and £3,491k at 31 March 2022.

The expected decrease in reserves and cash was as a consequence of increased gallery staff and Pavilion costs in addition to the costs of implementing health and safety measures as staff returned to the offices. Furthermore, cash balances were impacted by the brought forward restricted funds of £114k being spent in 2021/22.

The Serpentine Trust has considered its ability to continue as a going concern for the 12 months following the signing of the financial statements. Detailed budgets and cash flow estimates for 2023 and 2024 have been prepared, taking into account current national and global uncertainties and high inflation, and the Trust's ability to manage the risks arising from these.

After reviewing these and considering potential short and mid-term opportunities and risks, the Trustees have a reasonable expectation that the Trust has adequate resources to continue its activities for the foreseeable future.

Accordingly, they continue to adopt the going concern basis in preparing the financial statements.

RESERVES

The Trustees regularly review the reserves of the Charity. This review encompasses the nature of and risks to income and expenditure streams, the need to match variable income with predominantly fixed expenditure commitments and the different types of reserves held by the Trust.

In the past the policy has been to progressively build reserves with a target of between £2.7m and £3m of total unrestricted reserves to create greater flexibility and resilience, which was successfully achieved with unrestricted funds of £3,034k in 2019/20. The £3,034k comprises £2,567 free reserves, £195k designated funds and £272k fixed assets reserves.

However, as expected, during the pandemic the unrestricted reserves decreased. The unrestricted funds of £2,674k at 31st March 2022 (2021: £2,892k) comprises £1,742k free reserves, £635k designated funds and £297k fixed assets reserves.

The reserves thresholds were revised in 2021/22 to acknowledge the adverse impact of the pandemic on the organisation. Trustees recommended that, given the uncertainties, unrestricted reserves should be maintained between £2.5m and £2.7m. Trustees recognise that although the unrestricted reserves are within this range, as the organisation recovers from the pandemic, it will only be able to build up its free reserves to this level over the period of years.

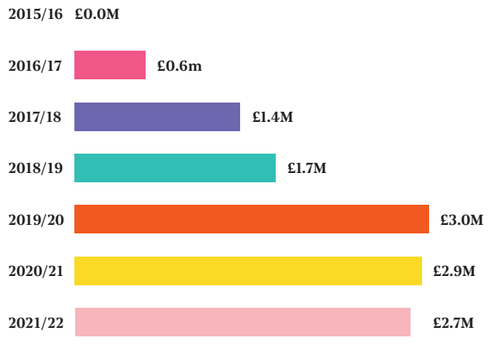
At 1st April 2021, the designated fund for the replacement of vital climate-control plant was £570k. During the year, the Trustees designated a further £65k towards this project, which now brings the total designated fund to £635k.

Restricted funds, representing remaining funds donated to support specific education and exhibition programmes, have reduced from £114k to £0 as we utilised these funds to cover the relevant expenditure in the year.

Endowment funds have increased from £10,842k to £11,150k thanks to the Future Funds campaign. The majority of this balance is the net present value of the North Gallery building (£7,954k) with the remaining expendable endowment funds held as capital.

Total funds amount to £13,825k (2021: £13,848k).

Unrestricted reserves / General Fund: closing balances at year-end



STRUCTURE, GOVERNANCE AND MANAGEMENT

GOVERNANCE

The charity is a charitable company limited by guarantee. It was founded in 1970 and was incorporated as a company in 1987. It is governed by Memorandum and Articles of Association, which were last amended in November 2015. The primary charitable objective is to promote, improve, develop and maintain public education in all forms of the arts and music.

The Board members, as charitable Trustees and Company Directors, have the legal responsibility for the effective use of resources in accordance with the objectives of the Serpentine Trust and for providing effective leadership and direction.

Directors delegate certain financial and operational functions to the Finance Sub-Committee and Operating Committee, which operate under specific Terms of Reference. The committees meet on a regular basis and their decisions are ratified by the full Board.

Responsibility for strategy, planning and day-to-day management of operations is delegated to the executive team, who are considered to be the key management team, led by the Chief Executive Officer, Artistic Director and Chief Operating and Financial Officer. Formal reporting to the Trustees takes place regularly throughout the year.

The Trustees are aware of the Charity Governance Code published in 2017, which sets out the principles and recommended practice for good governance within the sector. The Trustees are satisfied that the Charity applies the principles of the code within its current Governance arrangements.

BOARD OF TRUSTEES

The Board of Trustees meets quarterly and is responsible for the Serpentine's management and administration. The following is a list of the Trustees of the Serpentine Trust who served for all or part of the year to 31 March 2022.

Michael R. Bloomberg	Chairman
Barry Townsley CBE	Co-Vice Chairman
The Hon Felicity Waley-Cohen CBE	Co-Vice Chairman
Marcus Boyle	Treasurer
Jonathan Wood	
Lynette Yiadom-Boakye	
Sir David Adjaye OBE	
Amanda Sharp OBE	
Ruth Mackenzie CBE	
Maja Hoffman	
Aditya Mittal	
Robert Rosenkranz	
Nicoletta Fiorucci Off. OSI	
Andrew Cohen	

FINANCE SUB-COMMITTEE

The Finance Sub-Committee meets quarterly and is responsible for audit, finance, operations and remuneration.

Salaries, including those of the Executive team, are reviewed annually and any increases take effect from 1 April of the following financial year. Increases are based on benchmarking of average pay awards in the UK combined with the Trust's ability to pay. The Trust is committed to ensuring that salaries are market competitive and fair, offering the London Living Wage as a minimum to all staff.

The Committee members are:

Michael R. Bloomberg	Chairman
Barry Townsley CBE	Co-Vice Chairman
The Hon Felicity Waley-Cohen CBE	Co-Vice Chairman
Marcus Boyle	Treasurer
Jonathan Wood	

OPERATING COMMITTEE

The Operating Committee usually meets every fortnight and is responsible for monitoring finances and operations.

The Committee members are:

Barry Townsley CBE	Co-Vice Chairman
Marcus Boyle	Treasurer
Jonathan Wood	

ETHICS COMMITTEE

The Ethics Committee meets quarterly and is responsible for developing and promoting Serpentine's ethical principles. It safeguards and oversees the overall ethical health of the organisation, as well as the embedding equality, inclusion, and relevance values. The committee ensures that all corporate policies, practices, and decisions reflect the mission of the Serpentine and adhere to the highest ethical standards. It also promotes the debate and resolution of ethical situations that may arise. Additionally, it is responsible for the organisation's ethical fundraising practices.

The Committee members are:

Marcus Boyle	Treasurer
Andrew Cohen	
Amanda Sharp OBE	
Jonathan Wood	Chair
Lynette Yiadom-Boakye	

RECRUITMENT AND TRAINING OF TRUSTEES

The Serpentine Trust periodically reviews its Board of Trustees to ensure that the range of skills required by the organisation is assessed and provided for. The recruitment process is an opportunity to improve the effectiveness of the Board, which provides invaluable expertise to Serpentine members of staff, who, at a senior level, are in contact with the Trustees on a regular basis. This collaborative working relationship is of immeasurable value to the organisation and ensures a transparent model of governance.

Each Trustee undertakes an induction programme that includes meetings with the Chair, the Chief Executive Officer and members of the executive team as appropriate. Trustees do not exercise a management function but are encouraged to engage with areas of particular interest through close involvement with management and staff. Trustees give their time freely and no remuneration is paid, except for direct reimbursement of travel expenses.

PUBLIC BENEFIT STATEMENT

The Trustees confirm that they have complied with the duty in section 17 of the Charity Act 2011 to have due regard to the Charity Commission's general guidance on public benefit, 'Charities and Public Benefit'.

The Trustees believe that all the Serpentine Trust's charitable service delivery is for public benefit and note that the great majority is made available to the public without charge. This includes its world-renowned Exhibitions and Education programmes, as well as its architectural commission.

Park Nights 2021, NO SKY with Tosh Basco, Sophia Al-Maria: Taraxos. Serpentine x Modern Forms Sculpture Commission. Image credit: David Tett

ENVIRONMENTAL SUSTAINABILITY POLICY

Serpentine acknowledges the climate emergency and recognises it as the most urgent issue of our time. We are a public institution committed to supporting artists and their visions of the future; we pledge ourselves to new ways of thinking and acting.

As a central pillar of our programming, we have embedded environmental and ecological concerns across the galleries' programmes, infrastructure and networks. We are committed to reducing our environmental impact and proud of our commitment to environmental sustainability. Serpentine is part of the Arts Council England Sustainability Spotlight Programme 2018-2022 delivered by Julie's Bicycle, striving to reduce the environmental impacts of Band 3 National Portfolio Organisations to achieve measurable carbon reductions through the development of environmental management practice.

Our environmental policy takes a prominent place in all our operations, from procurement and staff travel to cleaning products and energy consumption. This includes using a renewable electricity supplier, Green IT, waste recycling, using recycled and environmentally friendly products where possible and moving towards 'paperless'. Serpentine is also committed to pooling knowledge and convening its networks to share best practice.

Areas of focus for 2022/23 include:

- Working with Julie's Bicycle who are supporting Serpentine in its progression towards net zero greenhouse gas emissions by 2050;
- Now entering RIBA stage 4 to replace the existing air handling units, enabling us to reduce our carbon emissions to 2.5 times lower than our currents heating installation.
- Extending the length of our exhibition runs and reducing exhibition turnover;
- Analysing trends in the institution's energy output to identify energy saving measures, and identifying new energy saving measures to reduce overall energy consumption;
- Working to implement measures as outlined in the Serpentine Sustainability Action Plan;
- Increasing staff and artist engagement with environmental issues as active participants in reducing the institution's impact on the environment;
- Continuing our use of 100% renewable electricity suppliers;
- Highlighting ecological concerns through our programme;
- Further exploring sustainable ways of making exhibitions at planning stage;
- Encouraging caterers and other third-party event suppliers to use sustainable and environmentally friendly produce and to recycle to the highest standards.
- Proactively reducing the environmental footprint of our annual Architectural programme

ENVIRONMENTAL ACTION PLAN

Objective 1:

Analyse trends in the institution's energy output to identify energy saving measures:

- Work with energy management company, Auditel, to measure and report on energy and water consumption using the online Carbon Calculator; and
- Compile statistics to discuss ongoing improvements that can be made with the Head of Buildings and the Facilities team.

Objective 2:

Implement energy-saving measures to reduce overall energy consumption over the three-year period:

- Use the energy-consumption statistics to inform changes that will be made to Serpentine's heat, light, water and air conditioning outputs; and
- Review practices on a quarterly basis.

Objective 3:

Increase staff engagement with environmental issues ensuring they are active participants in Serpentine's work to reduce the institution's impacts on the environment:

- Continue to increase staff awareness of the environmental work at staff meetings, in regular communications with staff and through a green working group, encouraging suggestions and improvements
- Promote environmentally-friendly office practices – switching off computers, lights and fans when not in use and economising where possible on printing and use of paper and other office materials; and
- Promote green travel and the cycle-to-work scheme among staff

The objectives outlined will aim to reduce:

- Electricity: Current electricity is 1.3kWh, the aim is to reduce this figure 3% year-on-year
- Water: Current water use is measured at 7,500m³, the aim is to reduce this by 2% year-on-year; and
- Carbon footprint:
  2019/20: >5% reduction from baseline
  2020/21: >6% reduction from baseline
  2021/22: >7% reduction from baseline

SERPENTINE ENVIRONMENTAL POLICIES

We are dedicated to significantly reducing our environmental impact and proud of our commitment to environmental sustainability, through energy conservation, waste reduction and recycling.

Our Environmental Policy takes a prominent place in all our operations, leading with replacement of the air handling units delivering a significant reduction in energy consumption, procurement and staff travel to cleaning products.

NEW INITIATIVES ACROSS THE ORGANISATION

We have switched to eco window cleaning: our cleaning methods incorporate a Purified Water Fed Pole System attaining excellent results and reaching heights up to 65ft. We do not use environmentally damaging products, only 100% purified heated water. All products used by our window cleaners for interior cleans are 76 certified plant-based solutions with added mineral ingredients to gently cut through any dirt and grime. We now use Green IT waste, which recycles all our old computers, etc: greenitdisposal.co.uk/about-us Serpentine green committee.

SERPENTINE GREEN TEAM

Headed by the Head of Building and Operations, the committee meets quarterly with a representative from each department (Facilities, Programmes, Visitor Services, Communications, Development, Operations & Leadership Team) and discusses environmental performance, setting SMART (Specific, Measurable, Achievable, Realistic and Timing-agreed) targets.

Our policy addresses the following:

1. Lighting

Artificial lighting accounts for 44% of the electricity use in the buildings. We have committed to buy Energy Star-rated light bulbs and fixtures, which use at least two-thirds less energy than regular lighting and have installed timers or motion sensors that automatically shut off lights when they're not needed within all offices.

2. Maximising Computer Efficiency

We commit to:

- Investing in energy-saving computers, monitors and printers and making sure that old equipment is properly recycled. We use recyclers that have pledged not to export hazardous e-waste and to follow other safety guidelines; and
- Donating old computers that still work, and are less than five years old, to organisations that will refurbish them and find them new homes

3. Print Smarter

We commit to:

- Recycling toner and ink cartridges and buying remanufactured ones.
- Setting every computer to mono-printing by default; and

4. Move towards 'paperless' where possible

We will:

- Post employee manuals and similar materials online, rather than distributing print copies. This has already been adopted by payroll for pay slips and benefactor invites / information; and
- Significantly reduce the design and print run of Christmas cards to avoid wastage, sending these online where possible.

5. Our Recycling

We have placed recycling bins in accessible, high-traffic areas and provided clear information about what can and cannot be recycled.

Serpentine South Gallery – 49.68%
general: 56.32% recycled

Serpentine North Gallery – 81.08%
general: 18.92% recycled

An initial consultation with staff suggests that the implementation of extra bins and signage will have an immediate improvement on the above figures and a greater balancing with Serpentine ratio.

6. Using recycled and environmentally friendly products wherever possible

We will:

- Purchase office supplies and furniture made from recycled materials wherever possible
- Purchase chlorine-free paper with a higher percentage of recycled paper content; and
- Consider switching to lighter paper stock, hemp, cotton, etc.

We commit to:

- Providing reusable dishes, cutlery and glasses
- Switching to Fair Trade and organic coffee and tea, and buying as much organic and local food as possible for parties and other events
- Providing filtered drinking water only, removing bottled-water waste
- Asking that third-party providers and contractors abide by the above criteria, including carbon footprint off-setting when non-recyclables are unavoidable
- Using nontoxic cleaning products; and
- Purchasing furniture, carpeting and paint that are free of volatile organic compounds (VOCs) toxic chemicals

7. Travel

We invest in videoconferencing and other technological solutions that can reduce the amount of employee travel, where appropriate. When travel is unavoidable, we take the train, bus or tube instead of a rental car.

When renting is unavoidable, we choose rental agencies that offer hybrids and other high-mileage vehicles.

Fragment of Serpentine Pavilion 2021 designed by Sumayya Vally, Counterspace for Frieze Sculpture Park © Counterspace, Courtesy Linda Nylind/Frieze.

FINANCIAL STATEMENTS

James Barnor: Accra/London - A Retrospective (Installation view, 19 May – 24 October 2021, Serpentine) Photograph: Harry Richards @reportography

STATEMENT OF TRUSTEES' RESPONSIBILITIES

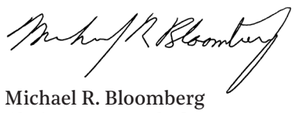
The Trustees, who are also Directors of the Serpentine Trust for the purposes of company law, are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards).

Company law requires the Trustees to prepare financial statements for each financial year. Under company law, the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure of the charitable company for that period. In preparing these financial statements, the Trustees are required to:

- Select suitable accounting policies and then apply them consistently
- Observe the methods and principles in the Charities SORP
- Make judgments and estimates that are reasonable and prudent
- State whether applicable UK accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business. The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions, disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006 and the provisions of the charity's constitution. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Insofar as each of the Trustees of the company at the date of approval of this report is aware, there is no relevant audit information (information needed by the company's auditor in connection with preparing the audit report) of which the company's auditor is unaware. Each Trustee has taken all the steps that he/she should have taken as a Trustee in order to make himself/herself aware of any relevant audit information and to establish that the company's auditor is aware of that information.

Crowe U.K. LLP has indicated its willingness to be reappointed as statutory auditor. The Trustees' Report, including the Strategic Report, was approved by the Trustees at their meeting on 11 October 2022 and signed on their behalf by:



Michael R. Bloomberg
Chairman, Board of Trustees
11 October 2022

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF THE SERPENTINE TRUST

Opinion

We have audited the financial statements of The Serpentine Trust ('the charitable company') and its subsidiary ('the group') for the year ended 31 March 2022 which comprise the Consolidated Statement of Financial Activities, the Group and Charity Balance Sheets, the Consolidated Statement of Cash Flow and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the group's and the charitable company's affairs as at 31 March 2022 and of the group's income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for Opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the group in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's or the group's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other Information

The trustees are responsible for the other information contained within the annual report. The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion based on the work undertaken in the course of our audit

- the information given in the trustees' report, which includes the directors' report and the strategic report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the strategic report and the directors' report included within the trustees' report have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In light of the knowledge and understanding of the group and charitable company and their environment obtained in the course of the audit, we have not identified material misstatements in the strategic report or the directors' report included within the trustees' report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate and proper accounting records have not been kept; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of Trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of Trustees

As explained more fully in the trustees' responsibilities statement set out on page 195 the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Details of the extent to which the audit was considered capable of detecting irregularities, including fraud and non-compliance with laws and regulations are set out below.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Extent to which the audit was considered capable of detecting irregularities, including fraud

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We identified and assessed the risks of material misstatement of the financial statements from irregularities, whether due to fraud or error, and discussed these between our audit team members. We then designed and performed audit procedures responsive to those risks, including obtaining audit evidence sufficient and appropriate to provide a basis for our opinion.

We obtained an understanding of the legal and regulatory frameworks within which the charitable company and group operates, focusing on those laws and regulations that have a direct effect on the determination of material amounts and disclosures in the financial statements. The laws and regulations we considered in this context were the Companies Act 2006, the Charities Act 2011, together with the Charities SORP (FRS 102). We assessed the required compliance with these laws and regulations as part of our audit procedures on the related financial statement items.

In addition, we considered provisions of other laws and regulations that do not have a direct effect on the financial statements but compliance with which might be fundamental to the charitable company's and the group's ability to operate or to avoid a material penalty. We also considered the opportunities and incentives that may exist within the charitable company and the group for fraud. The laws and regulations we considered in this context for the UK operations were General Data Protection Regulation (GDPR), Taxation legislation, and Employment legislation.

Auditing standards limit the required audit procedures to identify non-compliance with these laws and regulations to enquiry of the Trustees and other management and inspection of regulatory and legal correspondence, if any.

We identified the greatest risk of material impact on the financial statements from irregularities, including fraud, to be within the timing of recognition of income, and the override of controls by management. Our audit procedures to respond to these risks included enquiries of management, and the Finance Sub-Committee about their own identification and assessment of the risks of irregularities, sample testing on the posting of journals, reviewing accounting estimates for biases, reviewing regulatory correspondence with the Charity Commission, and reading minutes of meetings of those charged with governance.

Owing to the inherent limitations of an audit, there is an unavoidable risk that we may not have detected some material misstatements in the financial statements, even though we have properly planned and performed our audit in accordance with auditing standards. For example, the further removed non-compliance with laws and regulations (irregularities) is from the events and transactions reflected in the financial statements, the less likely the inherently limited procedures required by auditing standards would identify it. In addition, as with any audit, there remained a higher risk of non-detection of irregularities, as these may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal controls. We are not responsible for preventing non-compliance and cannot be expected to detect non-compliance with all laws and regulations.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Tim Redwood
Senior Statutory Auditor
For and on behalf of
Crowe U.K. LLP
Statutory Auditor
London

29th November 2022

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES

For the year ended 31 March 2022
(including income and expenditure accounts)

	Note	Unrestricted General Fund £	Restricted Fund £	Endowment Fund £	Total 2022 £	Total 2021 £
Income and Endowments from:						
Donations and Legacies						
Grants	3	3,142,204	–	-	3,142,204	1,576,717
Donations & Support	4	2,328,805	–	1,000,000	3,328,805	3,412,128
Total Donations and Legacies		**5,471,009**	**–**	**1,000,000**	**6,471,009**	**4,988,845**
Fundraising Trading Activities						
Merchandise		1,716,608	–	–	1,716,608	505,177
Special Fundraising Events		237,145	–	–	237,145	32,000
Gallery Hire and Other Commercial Activities		159,214	–	–	159,214	17,300
Interest		4,044	–	–	4,044	10,166
Total Fundraising Trading Activities		**2,117,011**	**–**	**–**	**2,117,011**	**564,643**
Income from Charitable Activities						
Exhibitions	5	150,000	1,170,348	–	1,320,348	1,029,501
Education	5	-	450,960	–	450,960	367,500
Architectural Commission	5	525,000	543,316	–	1,068,316	–
Total Income from Charitable Activities		**675,000**	**2,164,624**	**–**	**2,839,624**	**1,397,001**
Total Income		**8,263,020**	**2,164,624**	**1,000,000**	**11,427,644**	**6,950,489**
Expenditure on:						
Raising Funds	6	1,868,806	–	–	1,868,806	1,588,779
Fundraising Trading Costs						
Merchandise		765,473	–	–	765,473	288,445
Special Fundraising Events		305,932	–	–	305,932	43,013
Gallery Hire		52,437	–	–	52,437	6,802
Total Fundraising Trading Costs		**1,123,842**	**–**	**–**	**1,123,842**	**338,260**
Total Costs of Raising Funds		**2,992,648**	**–**	**–**	**2,992,648**	**1,927,039**
Net Income Available for Charitable Activities		**5,270,372**	**2,164,624**	**1,000,000**	**8,434,996**	**5,023,450**
Charitable Activities						
Exhibitions	7	4,032,634	1,225,348	691,655	5,949,637	4,075,704
Education	7	784,353	509,960	-	1,294,313	739,488
Architectural Commission	7	671,665	543,316	-	1,214,981	18,448
Total Expenditure on Charitable Activities		**5,488,652**	**2,278,624**	**691,655**	**8,458,931**	**4,833,640**
Total Expenditure		**8,481,300**	**2,278,624**	**691,655**	**11,451,579**	**6,760,679**
Net (Expenditure) / Income		**(218,280)**	**(114,000)**	**308,345**	**(23,935)**	**189,810**
NET MOVEMENT IN FUNDS		**(218,280)**	**(114,000)**	**308,345**	**(23,935)**	**189,810**
Reconciliation of Funds:						
Fund Balances Brought Forward at 1 April 2021		2,892,430	114,000	10,842,009	13,848,439	13,658,629
Fund Balances Carried Forward at 31 March 2022		**2,674,150**	**–**	**11,150,354**	**13,824,504**	**13,848,439**

All recognised gains and losses are included above and all activities are continuing.*

** The notes on pages 203 to 214 form part of these financial statements.*

BALANCE SHEET

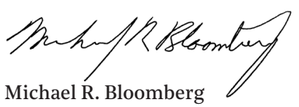
For the year ended 31 March 2022

		Group		Charity	
		2022	2021	2022	2021
Fixed Assets	Note	£	£	£	£
Intangible assets	13	**109,112**	146,837	**109,112**	146,837
Tangible assets	14	**8,142,475**	8,667,329	**8,142,475**	8,667,329
Investment	15	**3,259,691**	2,255,900	**3,259,791**	2,256,000
Total Fixed Assets		**11,511,278**	11,070,066	**11,511,378**	11,070,166
Current Assets					
Debtors and Prepayments	16	**1,172,610**	2,254,833	**2,481,812**	2,667,578
Cash at Bank and In-hand		**3,491,033**	3,727,019	**2,052,250**	3,228,245
Total Current Assets		**4,663,643**	5,981,852	**4,534,062**	5,895,823
Liabilities					
Creditors: Amounts Falling Due Within 1 Year	17	**(2,350,417)**	(3,203,479)	**(2,220,936)**	(3,117,550)
Net Current Assets		**2,313,226**	2,778,373	**2,313,126**	2,778,273
Total Assets Less Current Liabilities		**13,824,504**	13,848,439	**13,824,504**	13,848,439
TOTAL NET ASSETS		**13,824,504**	13,848,439	**13,824,504**	13,848,439
The Funds of the Charity:					
Unrestricted Funds		**2,674,150**	2,892,430	**2,674,150**	2,892,430
Restricted Income Funds		**-**	114,000	**-**	114,000
		2,674,150	3,006,430	**2,674,150**	3,006,430
Endowment Funds		**11,150,354**	10,842,009	**11,150,354**	10,842,009
	18 & 19	**13,824,504**	13,848,439	**13,824,504**	13,848,439

The unconsolidated deficit of The Serpentine Trust for the year ending 31 March 2022 was £1,009k (2021: £11k surplus).

** The notes on pages 203 to 214 form part of these financial statements.*

These Financial Statements were approved by the Trustees, authorised for issue on 11 October 2022 and signed on their behalf by



Michael R. Bloomberg
Chairman, Board of Trustees
11 October 2022

CONSOLIDATED STATEMENT OF CASH FLOW

FOR THE YEAR ENDED 31 MARCH 2022

		2022	2021
Cash flows from operating activities:	**Note**	**£**	**£**
Net cash provided by operating activities	A	**1,039,121**	975,513
Cash flows from investing activities:			
Interest on investments		**4,044**	10,166
Investment additions		**(1,003,791)**	(2,255,900)
Purchase of property, plant and equipment		**(275,360)**	(46,911)
Net cash used in investing activities		**(1,275,107)**	(2,292,645)
Cash flows from financing activities:			
Decrease in borrowing		–	–
Net cash used in by financing activities		–	–
Change in cash in hand in the reporting period		**(235,986)**	(1,317,132)
Cash in hand at the beginning of the reporting period	B	**3,727,019**	5,044,151
Cash in hand at the end of the reporting period	B	**3,491,033**	3,727,019

Note A: Reconciliation of cash flows from operating activities	2022	2021
	£	**£**
Net (expenditure) / income for the operating period (As per the Statement of Financial Activities)	**(23,935)**	189,810
Adjusted for:		
Interest income	**(4,044)**	(10,166)
Depreciation charges	**837,939**	842,190
Decrease / (Increase) in debtors	**1,082,223**	(461,421)
(Decrease) / Increase in creditors	**(853,062)**	415,100
Net cash provided by operating activities	**1,039,121**	975,513

Note B: Notice of cash and cash equivalents	1 April 2021	Cash Flow	31 March 2022
	£	**£**	**£**
Cash	3,727,019	(235,986)	3,491,033
Net cash and cash equivalents	**3,727,019**	**(235,986)**	**3,491,033**

NOTES TO THE FINANCIAL STATEMENTS

1 Principal accounting policies

a) Company Information

The Serpentine Trust is a Public Benefit Entity registered as a charity in England and Wales and a company limited by guarantee. It was incorporated on 24 July 1987 (company number: 2150221) and registered as a charity on 21 March 1988 (charity number: 298809).

The company was established under a Memorandum of Association, which established the objects and powers of the charitable company and is governed under its Articles of Association.

The registered address is Kensington Gardens, London W2 3XA.

b) Basis of Accounting

The consolidated financial statements have been prepared under the historical cost convention in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102), the Companies Act 2006 and the Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) - effective 1 January 2015.

The financial statements have been prepared consolidating the results of the Trust and its subsidiary SG Commerce Limited (company number: 8052071).

The functional currency of the Trust and its subsidiary is considered to be GBP because that is the currency of the primary economic environment in which the group operates. The consolidated financial statements are also presented in GBP.

The Trust has taken exemption from preparing its Statement of Financial Activities under section 408 of the Companies Act 2006. The unconsolidated deficit for the Serpentine Trust in 2022 was £1,009k (2021: £11k surplus).

As disclosed in the Trustees' Annual Report, the Trust is largely dependent on the generosity of supporters therefore there is a level of uncertainty in the longer-term forecasts. However, considering future plans, budgets, cash flows and reserve levels as well as the risks and uncertainties, the Trustees have a reasonable expectation that the Trust has adequate resources and facilities in place to continue its activities for the foreseeable future. This is supported by regular reviews of organisation's risk register and potential opportunities by the Senior Management Team and the Trustees in order to facilitates timely decision making, and to ensure that the organisation meets its obligations. Accordingly, the Trust continues to adopt the going concern basis in preparing the financial statements as outlined in the Trustees' Report.

c) Critical accounting judgements and key sources of estimation uncertainty

In the application of the charity's accounting policies, which are described in this note, Trustees are required to make judgements, estimates, and assumptions about the carrying values of assets and liabilities that are not readily apparent from other sources. The estimates and underlying assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an on-going basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects the current and future periods.

In the view of the Trustees, no assumptions concerning the future or estimation uncertainty affecting assets and liabilities at the balance sheet date are likely to result in a material adjustment to their carrying amounts in the next financial year.

Critical judgments in applying the entity's accounting policies:

(i) Impairment of debtors
The organisation makes an estimate of the recoverable value of trade debtors. When assessing impairment, management considers factors such as the ageing profile of debtors and historical experience.

(ii) Useful life and impairment of assets
Assets are reviewed annually to assess that their useful life and carrying value are still appropriate.

d) Income

All incoming resources are included in the Statement of Financial Activities, which the Trust is entitled to the income and receipt is probable and the amount can be quantified with reasonable accuracy.

Gifts in Kind: Goods and services received at no costs for which the Serpentine Trust would otherwise have to pay for are recognised in the financial statements at the value to the charity where this can be reasonably quantified.

Voluntary income: Donations and grants are accounted for on a receivable basis unless they are given for a future specified period in which case they are deferred.

Grants: Grant income is recognised in the statement of financial activities when received or when the charity becomes entitled to receipt. Grants that have been received will be treated as deferred income where there are specific requirements in the terms of the grant that the income recognition is dependent on certain activities being completed in a future accounting period.

Trading income: Income received from the provision of goods or services is recognised in the year in which the good or service is provided, and so entitlement earned.

e) Expenditure

Charitable activities and support costs comprise direct charitable expenditure including direct staff costs attributable to a particular activity. Where costs cannot be directly attributed, they have been allocated to activities on a basis consistent with the use of resources. This has been assessed by using an estimation of staff time spent on each activity as an average throughout the year.

Governance costs are those incurred in compliance with constitutional and statutory requirements and are allocated across charitable activities as a separate component of support costs.

All exhibition costs directly attributable to opening an exhibition are recognised in the year which the expenditure is incurred. Where appropriate, consideration around whether the expenditure meets the definition of an asset or liability will be made to ensure appropriate accounting treatment has been adopted.

Other costs including the salaries of gallery assistants and similar costs incurred once the exhibition is opened are recognised once a third party has provided a service.

f) Fund Accounting

The General Unrestricted Fund is available for use at the discretion of the Trustees in furtherance of the general objectives of the Gallery. Designated Funds are those unrestricted funds set aside by the Trustees for specific purposes or projects.

Restricted Funds are subject to specific restriction imposed by donors or by the purpose of the appeal. The Refurbishment Funds are restricted funds.

Permanent endowment funds are funds where the donors have stated that the funds are to be held as capital and only the interest may be spent. Expendable endowment funds are held as capital but are able to be converted into expendable income with the authorisation of the Trustees.

g) Depreciation

Depreciation is recognised in the statement of financial activities as part of expenditure and is allocated across the expenditure headings on the same basis as Support & Governance costs.

Capital expenditure in excess of £500 is capitalised and depreciated over its estimated useful life or the length of the lease. Current estimated useful lives for the major categories of fixed assets are:

Systems and Software	4 years
Assets in the Course of Construction	Nil
Furniture and Equipment	4 years
Computer Related Equipment	3 years
Building Improvements	4 years
Leasehold Property	20 years

h) Operating Leases

Rentals under operating leases are charged to the income and expenditure account as incurred.

i) Foreign Currency Translation

Transactions in foreign currencies are translated at the exchange rate on the date of the transaction. Balances held in foreign currencies at the year-end are translated at the exchange rate at the balance sheet date.

j) Financial Instruments

Financial assets and financial liabilities are recognised when the Trust becomes a party to the contractual provisions of the instrument. Additionally, all financial assets and liabilities are classified according to the substance of the contractual arrangements entered into.

Financial assets and liabilities are initially measured at transaction price (including transaction costs) and are subsequently re-measured where applicable at amortised cost. Assets and liabilities held in foreign currency are translated to GBP at the balance sheet date at an appropriate year-end exchange rate.

2 Liability of the members

The Company is limited by guarantee. In the event of its winding up due to insufficient funds, the maximum liability of each member is £1. As at 31 March 2022, the company had 14 members, all of whom were Trustees.

3 Revenue Grants

		2022	2021
		£	£
Arts Council England	General Fund	**1,215,690**	1,215,690
Arts Council Funding: Culture Recovery Fund	General Fund	**1,909,249**	-
Coronavirus Job Retention Scheme	General Fund	**17,265**	361,027
		3,142,204	1,576,717

4 Donations & Support

All general individual contributions provided to Serpentine are accounted for as unrestricted funds.

	2022	2021
	£	£
Funds provided by Serpentine Benefactors	**2,006,475**	1,793,908
General Donations to Serpentine	**58,126**	3,703
American Friends	**208,862**	188,732
Future Funds endowment	**1,000,000**	1,000,000
Museum, Galleries and Exhibition Tax Relief	**55,342**	425,785
Total Donations & Support	**3,328,805**	3,412,128

5 Income from Charitable Activities

		2022	2021
Unrestricted	Grant From:	£	£
Exhibitions:			
Tour Income	Various	**150,000**	15,000
		150,000	15,000
Architectural Commission:			
Pavilion Sale	Various	**525,000**	–
		525,000	–
Total Unrestricted		**675,000**	15,000
Restricted	Grant From:	£	£
Exhibitions programme	Various Exhibition Patrons	**1,170,348**	1,014,501
Education programme	Various Education Patrons	**450,960**	367,500
Architectural Commission	Various Architectural Patrons	**543,316**	–
Total Restricted		**2,164,624**	1,382,001

6 Expenditure on Raising Funds

	2022	2021
	£	£
Staff Costs	**796,071**	779,501
Direct Costs	**122,136**	23,096
Support Costs	**950,599**	786,182
	1,868,806	1,588,779

7 Charitable Activities

	Unrestricted	Restricted Fund	Expendable Endowment	2022	2021
	£	£	£	£	£
Exhibition Costs					
Installation & Materials	304,743	89,754	-	**394,497**	46,397
Transport	112,448	33,118	-	**145,566**	36,866
Organising Costs	1,040,269	306,380	-	**1,346,649**	330,404
Insurance Costs	260	76	-	**336**	-
Printing Material & Publicity Costs	92,900	27,361	-	**120,261**	66,839
Development Costs	21,167	6,234	-	**27,401**	5,674
Staff Costs	793,755	233,777	-	**1,027,532**	892,901
Support Costs	1,667,092	528,648	-	**2,195,740**	2,004,968
Depreciation	-	-	691,655	**691,655**	691,655
	4,032,634	**1,225,348**	**691,655**	**5,949,637**	4,075,704
Education Costs					
Education Programme Costs	328,110	206,930	-	**535,040**	142,885
Staff Costs	214,154	135,060	-	**349,214**	257,753
Support Costs	242,089	167,970	-	**410,059**	338,850
	784,353	**509,960**	-	**1,294,313**	739,488
Architectural Commission					
Direct Build Costs	432,771	343,312	-	**776,083**	-
Indirect Build Costs	100,210	79,496	-	**179,706**	18,448
Staff Costs	15,484	12,283	-	**27,767**	-
Support Costs	123,200	108,225	-	**231,425**	-
	671,665	**543,316**	-	**1,214,981**	18,448
Total	**5,488,652**	**2,278,624**	**691,655**	**8,458,931**	4,833,640

8 Support Costs

	Fundraising	Exhibitions	Education	Architecture	2022	2021
	£	£	£	£	£	£
Marketing Staff Costs	42,559	98,737	17,024	11,916	**170,236**	311,162
Support Staff Costs	236,225	548,041	103,939	56,694	**944,899**	829,238
General Marketing	82,922	192,380	33,169	23,218	**331,689**	109,016
General Overheads	571,053	1,324,843	251,263	137,053	**2,284,212**	1,832,006
Governance Costs:						
Audit Costs	7,428	17,232	3,268	1,783	**29,711**	28,296
Staff Costs	7,239	7,146	-	-	**14,385**	11,344
Support Staff Costs	3,173	7,361	1,396	761	**12,691**	8,938
	950,599	**2,195,740**	**410,059**	**231,425**	**3,787,823**	3,130,000

9 Net Income

	2022	2021
Net Income is stated after:	£	£
Auditor's remuneration:		
Statutory audit	**29,711**	28,296
Tax & advisory services	**5,565**	4,900
Depreciation	**837,939**	842,190
Operating Lease Charges:		
Land and Buildings	**746,335**	727,208
Other	**12,620**	4,063

10 Remuneration of Trustees

No Trustees received any reimbursed expenses or remuneration during the year (2021: £750).

11 Staff Costs

	2022	2021
	£	£
Wages and Salaries	**2,951,215**	2,727,221
Social Security Costs	**303,105**	282,010
Pension Contributions	**88,476**	81,606
	3,342,796	3,090,837

The following number of employees earned more than £60,000 during the year:

	2022	2021
	Number	Number
Employees earning £60,001 – £70,000	**1**	1
Employees earning £70,001 – £80,000	**1**	1
Employees earning £80,001 – £90,000	**–**	3
Employees earning £90,001 – £100,000	**–**	–
Employees earning £100,001 – £110,000	**2**	–
Employees earning £110,001 – £120,000	**–**	1
Employees earning £120,001 – £130,000	**2**	–

Pension contributions of £19,624 (2021: £15,312) were made in respect of employees paid over £60,000.

Average monthly number of full-time equivalent employees, analysed by function:

	2022	2021
	Number	Number
Exhibitions	**21**	22
Education	**7**	6
Fundraising	**17**	15
Support	**19**	16
Marketing	**5**	6
Total	**69**	65

Average number of employees during the year was 75 (2021: 78).
The total aggregate cost of key management employee considerations for 2022 was £414,620 (2021: £365,660).
Key management personnel were the CEO, Artistic Director and COFO.
Redundancy costs during the year were £0 (2021: £7,038).

12 Operating Lease Commitments

During the next year, the Trust is committed to making the following annual payments on leasehold properties and plant and equipment under operating leases which expire:

	2022	2021
Land and Buildings	£	£
Within one year	**779,783**	768,557
Within two to five years	**3,306,454**	3,240,018
After five years	**4,635,181**	5,481,400
	8,721,418	9,489,975
Plant and Equipment	£	£
Within one year	**6,911**	4,063
Within two to five years	**5,709**	-
After five years	-	-
	12,620	4,063

13 Intangible Fixed Assets – Group and Charity

	Systems and Software
	£
Cost at 1 April 2021	374,856
Additions	30,577
At 31 March 2022	**405,433**
Depreciation at 1 April 2021	228,019
Charge for the year	68,302
At 31 March 2022	**296,321**
Net Book Value at 31 March 2022	**109,112**
At 31 March 2021	146,837

14 Tangible Fixed Assets – Group And Charity

	Furniture and Equipment	Building Improvements	Leasehold Buildings	Total
	£	£	£	£
Cost at 1 April 2021	476,969	4,747,375	13,833,094	**19,057,438**
Additions	119,483	125,300	–	**244,783**
Disposals	(14,837)	(4,629)	–	**(19,466)**
At 31 March 2022	581,615	4,868,046	13,833,094	**19,282,755**
Depreciation at 1 April 2021	468,964	4,733,738	5,187,407	**10,390,109**
Charge for the year	34,932	43,050	691,655	**769,637**
Disposals	(14,837)	(4,629)	-	**(19,466)**
At 31 March 2022	489,059	4,772,159	5,879,062	**11,140,280**
Net Book Value at 31 March 2022	**92,556**	**95,887**	**7,954,032**	**8,142,475**
At 31 March 2021	8,005	13,637	8,645,687	8,667,329

15 Investments

	2022	2021
	£	£
At start of the year	**2,255,900**	–
Additions	**1,003,791**	2,255,900
Disposals	–	–
Net gains/losses	–	–
At end of the year	**3,259,691**	2,255,900

All investments are held in short term cash deposits.

16 Debtors

	Group		Charity	
	2022	2021	2022	2021
	£	£	£	£
Trade Debtors	**147,178**	1,212,246	**103,976**	1,210,041
Amount due from Subsidiary Company	-	-	**1,292,004**	404,591
Sundry Debtors	**18,391**	1,509	**18,391**	1,509
Prepayments	**845,598**	499,581	**845,598**	498,826
Taxation and Social Security	**106,253**	93,323	**168,487**	104,437
Accrued Income	**55,190**	448,174	**53,356**	448,174
Total	**1,172,610**	2,254,833	**2,481,812**	2,667,578

17 Creditors: Amounts Falling Due Within One Year

	Group		Charity	
	2022	2021	2022	2021
	£	£	£	£
Trade Creditors	**656,694**	251,768	**622,985**	222,886
Other Creditors	-	1,088,003	-	1,078,168
Accruals	**793,000**	632,578	**727,936**	589,346
Taxation and Social Security	-	77,832	-	77,832
Deferred Income	**810,222**	1,062,797	**779,514**	1,058,817
Provisions	**90,501**	90,501	**90,501**	90,501
Total	**2,350,417**	3,203,479	**2,220,936**	3,117,550

Deferred income relates to annual Individual Giving memberships paid for future years £89k (2021: £146k), sponsorship received for future exhibitions and projects £657k (2021: £913k), corporate memberships for next financial year £33k (2021: £0) and income related to future booked events £31k (2021: £4k).

The Other Creditors balance in 2021 relates to a loan guarantee of £1m which was provided by a Trustee in 2018 as security against a contractual receipt. This was repaid to the Trustee in full during 2022.

	£
Deferred Income b/fwd	1,062,797
Deferred in the year	810,222
Released to income from prior year	(1,062,797)
Deferred Income c/fwd	**810,222**

18 Funds – Group and Charity

	General Fund	Designated Fund	Restricted Income Fund	Permanent Endowment Fund	Expendable Endowment Fund	Total
	£	£	£	£	£	£
Total Fund Balances at 1 April 2021	2,322,544	569,886	114,000	255,900	10,586,109	**13,848,439**
Income Received	8,263,020	–	2,164,624	–	1,000,000	**11,427,644**
Expenditure Incurred	(8,481,300)	–	(2,278,624)	–	(691,655)	**(11,451,579)**
Funds Transferred	(65,000)	65,000	–	_	–	–
Total Fund Balances at 31 March 2022	**2,039,264**	**634,886**	**–**	**255,900**	**10,894,454**	**13,824,504**

	At 1 April 2021	Income Received	Expenditure Incurred	At 31 March 2022
	£	£	£	£
Various programmes	55,000	1,214,624	(1,269,624)	–
Future Funds	–	950,000	(950,000)	–
Radio Ballads	59,000	–	(59,000)	–
	114,000	**2,164,624**	**(2,278,624)**	**–**

Designated Funds

The designated fund is for the replacement of vital climate-control plant. During the year, the Trustees designated a further £65k towards this project which now brings the total designated fund to £635k.

Expendable Endowment

Expendable endowment funds have increased from £10,586k to £10,894k thanks to the Future Funds campaign. The majority of this balance is the net present value of the North Gallery building (£8m) with the remaining expendable endowment funds held as a long-term capital.

Future Funds

The Future Funds campaign is an initiative to recognise the vision and ambition associated with the Serpentine's 50th anniversary. It looks to support the development of the live, education, digital and civic programmes in a more sustainable way, whilst also engaging supporters with our mission to promote, improve and develop public education in all forms of the arts.

19 Analysis of Net Assets between Funds

	Fixed Assets	Net Current Assets	Net Assets
	£	£	£
Unrestricted Funds:			
General Funds	297,555	1,741,709	2,039,264
Designated Funds	-	634,886	634,886
	297,555	2,376,595	2,674,150
Restricted Funds	-	-	-
Endowment Funds	7,954,032	3,196,322	11,150,354
	8,251,587	**5,572,917**	**13,824,504**

20 Capital Commitments

At 31 March 2022, there were no capital commitments authorised or contracted for.

21 Related Party Transactions

No related party transactions were entered into during the year to 31 March 2022 with exception of those with regards to SG Commerce, the Trust's subsidiary. At 31 March 2022, SG Commerce Limited owed the Trust a net balance of £1,292k (2021: £405k) which includes gift aid of £985k (2021: £179k). Management recharges of £220k (2021: £120k) were charged to SG Commerce Limited in the year by the Trust.

The Serpentine Trust received £571k (2021: £787k) of donations from Trustees and a £1,950k (2021: £1,950k) donation from a Trustee's family foundation during 2021/22. One Trustee was Chair of Arts Council England's London Area Council throughout 2021/22, see note 3 for income received from Arts Council in 2021/22.

In 2018, a loan guarantee of £1m was provided by a Trustee as security against a contractual receipt. This was repaid to the Trustee in full during 2021/22.

21 Subsidiary Undertaking: SG Commerce Limited

The Serpentine Trust owns 100% of the issued share capital of SG Commerce Limited, a company incorporated in England and Wales. The company carried out non-charitable trading activities for the Trust, primarily as licensor of The Magazine restaurant, gallery hire and the sale of limited-edition prints and other merchandise. A summary of the results for the year are shown below:

	2022	2021
	£	£
Turnover	**1,855,630**	522,477
Expenditure	**(870,363)**	(343,335)
Operating Surplus	**985,267**	179,142
Gift Aid to The Serpentine Trust	**985,267**	179,142
Profit Before and After Tax	**–**	–

The Aggregate of the Assets, Liabilities and Funds was:	2022	2021
	£	£
Current Assets		
Debtors and Prepayments	**45,036**	2,959
Cash at Bank and In-Hand	**1,438,783**	498,774
	1,483,819	501,733
Creditors		
Amounts Falling Due Within 1 Year	**(1,483,719)**	(501,633)
Net Current Assets	**100**	100
	100	100
Net Assets		
Shareholders' Funds		
Share Capital	**100**	100
Profit & Loss for the year	**–**	–
	100	100

The subsidiary is part of a VAT Group comprising The Serpentine Trust and SG Commerce Limited.

23 Prior Year Comparatives

2021 Statement Of Financial Activities	Unrestricted General Fund	Restricted Fund	Endowment Fund	Total 2021
Income and Endowments from:	£	£	£	£
Donations and Legacies				
Grants	1,576,717	–	–	1,576,717
Donations & Support	2,412,128	–	1,000,000	3,412,128
Total Donations and Legacies	**3,988,845**	–	**1,000,000**	**4,988,845**
Fundraising Trading Activities				
Merchandise	505,177	–	–	505,177
Special Fundraising Events	32,000	–	–	32,000
Gallery Hire and Other Commercial Activities	17,300	–	–	17,300
Interest	10,166	–	–	10,166
Total Fundraising Trading Activities	**564,643**	–	–	**564,643**
Income from Charitable Activities				
Exhibitions	15,000	1,014,501	–	1,029,501
Education	–	367,500	–	367,500
Architectural Commission	–	–	–	–
Total Income from Charitable Activities	**15,000**	**1,382,001**	–	**1,397,001**
Total Income	**4,568,488**	**1,382,001**	**1,000,000**	**6,950,489**
Expenditure on:				
Raising Funds	1,588,779	–	–	1,588,779
Fundraising Trading Costs				
Merchandise	288,445	–	–	288,445
Special Fundraising Events	43,013	–	–	43,013
Gallery Hire	6,802	–	–	6,802
Total Fundraising Trading Costs	**338,260**	–	–	**338,260**
Total Costs of Raising Funds	**1,927,039**	–	–	**2,555,353**
Net Income Available for Charitable Activities	**2,641,449**	**1,382,001**	**1,000,000**	**5,023,450**
Expenditure on Charitable Activities				
Exhibitions	2,406,548	977,501	691,655	4,075,704
Education	358,004	381,484	–	739,488
Architectural Commission	18,448	–	–	18,448
Total Expenditure on Charitable Activities	**2,783,000**	**1,358,985**	**691,655**	**4,833,640**
Total Expenditure	**4,710,039**	**1,358,985**	**691,655**	**6,760,679**
Net Income / (Expenditure)	**(141,551)**	**23,016**	**308,345**	**189,810**
Reconciliation of Funds:				
Fund Balances Brought Forward at 1 April 2020	3,033,981	90,984	10,533,644	13,658,629
Fund Balances Carried Forward at 31 March 2021	**2,892,430**	**114,000**	**10,842,009**	**13,848,439**

2021 Funds – Group	General Fund	Designated Fund	Restricted Income Fund	Permanent Endowment Fund	Expendable Endowment Fund	Total
	£	£	£	£	£	£
Total Fund Balances at 1 April 2020	2,838,981	195,000	90,984	255,900	10,277,764	**13,658,629**
Income Received	4,568,488	–	1,382,001	–	1,000,000	**6,950,489**
Expenditure Incurred	(4,710,039)	–	(1,358,985)	–	(691,655)	**(6,760,679)**
Funds Transferred	(374,886)	374,886	–	–	–	–
Total Fund Balances at 31 March 2021	**2,322,544**	**569,886**	**114,000**	**255,900**	**10,586,109**	**13,848,439**

2021 Restricted Fund Analysis	At 1 April 2020	Income Received	Expenditure Incurred	At 31 March 2021
	£	£	£	£
Creativity Funds	38,000	–	(38,000)	–
Various Programmes	–	390,001	(335,001)	55,000
Future Funds	18,000	950,000	(968,000)	–
Radio Ballads	34,984	42,000	(17,984)	59,000
	90,984	**1,382,001**	**(1,358,985)**	**114,000**

2021 Analysis of Net Assets between Funds	Fixed Assets	Net Current Assets	Net Assets
	£	£	£
Unrestricted Funds:			
General Funds	168,480	2,154,064	2,322,544
Designated Funds	–	569,886	569,886
	168,480	2,723,950	2,892,430
Restricted Funds	–	114,000	114,000
Endowment Funds	8,645,687	2,196,322	10,842,009
	8,814,167	**5,034,272**	**13,848,439**

Civic Projects Community Welcome Morning, July 2021. Photo: Matthew Ritson

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A view of Serpentine South from Serpentine Pavilion 2021 designed by Sumayya Vally, Counterspace, © Counterspace. Photo: John Offenbach

THE SERPENTINE TRUST

England & Wales - Charity number 298809

Accounts

SERPENTINE GALLERIES

Annual Report and Financial Statements
The Serpentine Trust
(A Company Limited by Guarantee)

Annual Report and Financial Statements
For the year ended 31 March 2021

Charity Commission Number:	**298809**
Company Number:	**2150221**

CONTENTS

References and Administration Details 4

Letter from the Chair, Michael R. Bloomberg 5

Letter from the Chief Executive, Bettina Korek 6

Executive Summary 8

Trustees' Report 2020/21 10

About Serpentine *10*
A Brief History of Serpentine 10
Championing art since 1970 10
Looking forward to the next 50 years 11
Mission and Aims 11
Organisation Objectives 12

Strategic Report 2020/21 13

Summary of our Activities, Achievements and Performance *13*

Championing an Integrated, Interdisciplinary and Diverse World-Class Programme *14*
A Time to Reflect 14
World-Class Programming 14

Exhibition, Live, General Ecology, Civic and Education Programme *17*
Exhibitions 17
Back to Earth 25
Serpentine Podcast 30
Groundwork 30
General Ecology 31
Public Art 33
Architecture Programme 34
International Touring Programme 35
Online Programmes 37
Live Programmes 38
Partnerships 39

Leading a Pioneering and Educational Programme *40*
Education & Civic Projects 40
Cracks in the Curriculum 40
Radio Ballads 42

Leading Artistic and Digital Transformation *45*
Arts Technologies 45
Serpentine R&D Platform 45
Future Art Ecosystems (FAE) 46
Creative AI Lab 48
Legal Lab 49

Synthetic Ecologies Lab 51
Blockchain Lab 51
Digital Commissions 53
Artist Worlds 54

Welcoming a Broad & Diverse Public *55*
Serpentine Rebrand 55
Local and Global Audiences 55
Reaching Beyond the Gallery Walls 55
Media Reach 56

Developing Diverse, High-Performing & Engaged Teams *58*
Promoting an Open, Collaborative, Supportive and Diverse Culture 58
Recognising and Rewarding Achievement and Performance Fairly 59
Equal Opportunity Policy 59

Future Plans *61*

Financial Review *65*

Improving organisational resilience and sustainability *65*
Summary of Performance 65
Principal Sources of Funding 66
Expenditure 66
Annual Fundraising Activities 66
Other Income Generating Activities 68
Risk Statement 69
Going Concern 70
Reserves 70

Structure, Governance & Management *71*
Governance 71
Board of Trustees 71
Finance Sub-Committee 72
Operating Committee 72
Ethics Committee 72

Public Benefit Statement *73*

Environmental Sustainability Policy *73*

Environmental Action Plan *75*

Statement of Trustees' Responsibilities *78*

Independent Auditor's Report *79*

Consolidated Statement Of Financial Activities *82*

Balance Sheet *83*

Consolidated Statement Of Cash Flow *84*

Notes To The Financial Statements *85*

Our Supporters *103*

References and Administration Details

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Governing Document
Memorandum and Articles of Association

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Hans Ulrich Obrist - Artistic Director
Monica Varriale - Chief Operating and Financial Officer

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Letter from the Chair, Michael R. Bloomberg

Dear Friends,

While the last year has presented unprecedented challenges, the Serpentine's culture of bold reinvention and adaptability has enabled it to continue to provide an ambitious platform for artists to respond to urgent contemporary issues around the world.

With a renewed focus on ecology, technology and community, the Serpentine has embraced new opportunities to significantly expand its innovative digital programme, and to reach audiences across the globe, regardless of their background or location.

Serpentine also continued its long history of championing diverse voices in the arts, working to elevate the kind of perspectives that offer critical insight into complex social issues that require both deep reflection and bold action. And through the 2021 Pavilion, the institution will work to highlight the role cultural institutions can play in providing a space for dialogue and reflecting the communities that make London so special.

The success of our programme this year has been made possible through the generosity of our supporters, the talent of our artists and architects and the vision of our leadership team. I'd like to give a special thanks to our remarkable artistic director, Hans Ulrich Obrist and to our CEO, Bettina Korek, who together with their team, have allowed the Serpentine to thrive during such challenging times. I'd also like to thank our Board of Trustees for their guidance and all of our colleagues for the hard work and flexibility that has enabled Serpentine to deliver against an ever-changing set of circumstances. Our impact would not be possible without your dedication.

We now have our sights set firmly on the future. As we emerge from the pandemic, we will continue to explore new ambitious, long-term projects as we work with artists to open up new and exciting possibilities for the future.

Sincerely,
Michael R. Bloomberg

Letter from the Chief Executive, Bettina Korek

Dear Friends,

In a year like no other, when physical visits to Serpentine were limited, we pivoted towards enhanced online engagement to bring contemporary art to the world. While our galleries were closed this year, our online reach grew enormously. Visits to Serpentine's website alone grew to 1.6 million visits. With a dynamic programme of talks, visits, and environmental artist campaigns from our ongoing Back to Earth initiative, we were able to continue introducing local and global audiences alike to new artists, year-round. Looking back, we're proud of 2020/21's artist-led, varied and socially engaged digital programme, which has democratised access to art.

On 4 August 2020, we began a phased reopening of our landmark show with long-term Serpentine collaborator Cao Fei, a Chinese artist working with video and virtual reality. Her immersive, site-specific installation *Blueprints* explored aspects of Beijing's social history and rapid urban transformation over recent years. For the re-opening, the original exhibition's virtual reality artwork, *The Eternal Wave*, was reconfigured as *The Eternal Wave AR*. Working with augmented reality technology for the first time, Cao Fei created a version of the work that audiences could safely interact with through their smartphones instead of virtual reality headsets.

Formafantasma's exhibition*, Cambio*, examining fundamental global sustainability issues in the timber industry, reopened on 29 September 2020 and highlighted the crucial role that design can play in our environment. In what turned out to be a prescient decision, Formafantasma created a website, which is simply *Cambio.website*, to accompany the exhibition, giving greater insight into their research and activities for the ongoing project. This website gave the exhibition a second life during lockdown, connecting us to so many visitors who otherwise would have been unable to engage with Serpentine at the time.

In December 2020, we opened our first new exhibition since pandemic lockdowns began: Jennifer Packer's *The Eye Is Not Satisfied With Seeing*. Combining observation, improvisation and memory, Packer's intimate portraits of friends, family members and flower still lifes recalibrate art historical approaches to painting, casting the medium in a contemporary political light and deeply personal context. During the first three-week period in December when the show was open, it received five-star reviews and all tickets were booked. Packer's first exhibition in the UK was a highlight of London's cultural calendar throughout Summer 2021, and now it is about to travel to The Whitney in New York where it will open at the end of October.

Alongside exhibitions, Serpentine responded to a global society in flux with a sharp focus on programmes addressing issues of ecology, technology and community. *Back to Earth*, our multi-year project inviting artists to respond to the environmental crisis, released powerful campaigns throughout the year by, among others, Olafur Eliasson, Alexandra Daisy Ginsberg, Yoko Ono and Vivienne Westwood. Our General Ecology initiative unites Serpentine's efforts around humanism and environmentalism with those of collaborators from art, design, science, literature, anthropology and other fields. General Ecology's annual symposium moved online this year. Titled *The Shape of a Circle in the Mind of a Fish: The Understory of the Understory*, it attracted a

bigger audience than ever before, with more than 6000 people tuning in over the course of its two-day duration.
In terms of technology, this year we published our first annual strategic briefing for the arts sector, *Future Art Ecosystems*, which provided concepts, references, language, and arguments that can be integrated into operational agendas for the construction of 21st century cultural infrastructure. Future Art Ecosystems Vol.1 addressed the implications of artistic engagements with advanced technologies in terms of the infrastructural redesign that they, by default, enable within and in parallel to existing art ecosystems. The second briefing, on art and the metaverse, was released in July 2021.

As our artistic programme moved online, so did our participatory workshops with communities around London. We continued to produce artist-designed resources for educators through our *Cracks in the Curriculum* programme and deliver workshops to participants in Barking and Dagenham through our Radio Ballads project, which has brought artists into social service organisations to explore the topic and history of work.

We were so pleased to share the incredible work of James Barnor and Jennifer Packer when we were finally able to open again in Summer 2021. After more than a year of uncertainty, separation and loss, we have a renewed perspective on our arts institution as a site for connection and discovery.

Along with other organisations, when Serpentine closed to prevent the spread of COVID-19, the lives of our staff changed overnight and we quickly had to adjust to a new way of working. In a short period of time, we rolled out processes to allow us to continue working together remotely. The health, safety and wellbeing of our colleagues was our priority and we worked hard to stay connected, encourage self-care and promote active discourse on the changes to our working environment. We are proud of how our colleagues have adapted and supported one another.

Sincerely,
Bettina Korek

Executive Summary

The financial year 2020/21 was the year of the global COVID-19 pandemic. Spring 2020 was among the most challenging times across every aspect of Serpentine's activities, with the impacts of the pandemic being felt across all industries. Having opened two exhibitions by Cao Fei and Formafantasma on 4 March 2020, just 13 days later, on 19 March, we were forced to close our doors to visitors and our employees. With meticulous planning and preparation, much of it starting long before the pandemic was declared, we upgraded our systems and moved to an agile working environment, to ensure remote working was possible. This allowed the majority of our team to continue to work and deliver on our objectives and mission. As a result, Serpentine was able to quickly pivot to accommodate the 'new normal' with virtual event programmes and engagement plans. When we were able to open again, we implemented strict safety protocols under the government guidelines to create a safe environment for visitors, staff, contractors and artists.
We began a phased reopening of our galleries on 4 August 2020 with our landmark show by long-term Serpentine collaborator, Cao Fei. Her immersive, site-specific installation, *Blueprints*, explored our interactions with technology and each other. In line with the UK government's guidance on social distancing, the exhibition re-opened with set limitations on visitor numbers. To manage these and to capture visitor data, we implemented a new online free ticket booking system.

Formafantasma's exhibition, *Cambio*, examining fundamental global sustainability issues in the design industry, reopened on the 29 September and ran until 4 November 2020 (another early closure due to the second national lockdown), welcoming nearly 5k visitors during this time.

During the first period of the closure, both exhibiting artists created new online elements. *Out of Blueprints* with NOWNESS and K11 was a moving image programme that brought together East Asia based artists, with a new film added each week for eight weeks. *Antenna Fantasma* was a weekly live program of conversations around design, ecology and sustainability hosted by Formafantasma with guests including Paola Antonelli (MoMA), Stefano Boeri (Architect), Rebecca Lewin (Serpentine) and more. Serpentine's *Radio Ballads* project in Barking and Dagenham and online campaigns for *Back to Earth* continued and remain ongoing.

As we adapted to restrictions through the year, the Autumn/Winter season saw programmes across the galleries benefit from a deeper understanding of how to create meaningful audience experiences online. While our doors may have been closed for much of the season, the varied and politically prescient virtual programme broadened our audience reach and democratised access to art at a time when the imagination and inspiration of artists are more vital than ever.

Whether through artist-led campaigns highlighting the global effects of the climate crisis, educational resources addressing gaps in the national curriculum, or our boundary-pushing arts ecology festival, Serpentine has harnessed the power of digital to engage audiences with the most urgent issues of our time.

In December, we presented American artist Jennifer Packer's exhibition, *The Eye Is Not Satisfied With Seeing,* which was open for approximately three weeks before the third national lockdown commenced. Featuring 34 works dated from 2011 to 2020 - portraits of artists from Packer's New York circle, monochromatic paintings, intimate interiors and flower still lifes - the show reopened in Summer 2021. British-Ghanaian

photographer James Barnor's exhibition was similarly postponed from Summer 2020 to Summer 2021 and will present a long-awaited retrospective of his career spanning more than six decades.

Several of Serpentine's exhibitions toured internationally, including Jenna Sutela's *I Magma* at the Kunsthall Trondheim in Norway in March 2020, Luchita Hurtado's *I Live I Die I Will Be Reborn* at LACMA, Los Angeles in February 2020, and Faith Ringgold's retrospective at the Bildmuseet in Switzerland in August 2020.

In response to the public health and ecological crises, we look to artists for guidance on how to shape the future. *Back to Earth*, a multi-year project that invites over sixty-five leading artists, architects, poets, filmmakers, scientists, thinkers and designers to devise artist-led campaigns, protocols and initiatives, responds to the environmental crisis with the support of partner organisations and networks. Interdisciplinary at its very core, Back to Earth manifests through Serpentine's programmes onsite, offsite and online, sharing its resource to amplify ongoing projects and campaigns and to develop new ones.

We endeavour to broaden our reach further by addressing pressing issues, including ecology, technological advancements, housing, civil liberties and the ageing population and by working with groups and communities that relate to these concerns.

Challenging and reshaping the role that technologies can play in culture and society is part of Serpentine's commitment to supporting new artistic experiments at what has now become a historical intersection. Our Arts Technologies Programme sits within an evolving R&D Platform that supports the development of infrastructures for ongoing artistic exploration and interrogation of advanced and emerging technologies.

Trustees' Report 2020/21

The Trustees, who are also Directors of the Serpentine Trust for the purposes of the Companies Act 2006, have pleasure in submitting their annual report and the audited financial statements for the year ended 31 March 2021.

About Serpentine

Championing the possibilities of new ideas in contemporary art, Serpentine has presented pioneering exhibitions for over half a century from a wide range of emerging practitioners to the most internationally recognised artists of our time. In 2021, Serpentine looks to the future with a programme that responds to the urgent issues of today. Key themes include ecology and the climate emergency, equality and education and the impact of digital and new technologies.

Uniquely situated across two sites in London's Kensington Gardens, Serpentine presents a year-round, free programme of exhibitions, education, live events and technological innovation, in the park and beyond.

A Brief History of Serpentine

Serpentine's story is the story of contemporary art in Britain. Since its low-key launch in 1970 within a central London lakeside former teahouse, Serpentine has grown in scope, scale and ambition to become one of the most innovative, influential and important arts venues in the world. It is a crucible for artistic daring and audacity that crosses disciplines, blurs boundaries and continues to redefine what an arts institution can be and should do in the 21st century.

Defined by its commitment to remain open, accessible and free for all, Serpentine has shaped and defined the last 50 years of art in Europe. Opening at a time when contemporary art was a niche interest without a permanent London outpost, Serpentine has transformed how the public at large sees, understands and connects with the art, artists and ideas of our time – democratising work that had long been seen as difficult, while simultaneously reinventing and promoting contemporary art for tomorrow's world today.

Championing art since 1970

A champion for art and artists, Serpentine hosted the first major UK shows by John Baldessari, Louise Bourgeois, Yayoi Kusama, Ed Ruscha, Richard Serra, Gillian Wearing and Rachel Whiteread, and introduced major international artists and movements to the UK through group shows dedicated to everything from American minimalism to video art (as far back as 1972, the first such show to be presented in Europe). Major exhibitions and retrospectives from the likes of Prunella Clough, Antony Gormley, Richard Hamilton, Howard Hodgkin, Jasper Johns, Willem de Kooning, Maria Lassnig, Henry Moore, Mariko Mori, Claes Oldenburg, Tom Philips, Paula Rego, Gerhard Richter, Alison Wilding and Rose Wylie with trailblazing shows that have brought the likes of Anya Gallaccio, Damien Hirst, Gary Hume and Chris Ofili to public attention. And throughout its half-century, Serpentine has consistently led by championing women artists and British artists of every style and stripe.

But perhaps Serpentine's defining vision has been that the boundaries of art can – indeed, must – extend far beyond the gallery walls. To the grounds of Kensington Gardens, which have housed numerous unforgettable exhibitions of sculpture along with monumental environmental incursions such as Christo and Jeanne-Claude's *The London Mastaba*. To the digital realm – Serpentine is near-unique in having a Chief Technology Officer to commission and curate new digital work.

To performance, including such genre-breaking shows as Cornelia Parker and Tilda Swinton's *The Maybe* and Marina Abramović's *512 Hours*. To discussions and lectures, as seen through and at such pioneering initiatives as *The Shape of a Circle in the Mind of a Fish* series and summer's *Park Nights*. To fashion, most recently with the likes of Grace Wales Bonner's dazzling *A Time for New Dreams*. To Gloucester Road tube station, via a 2003 collaboration with Cindy Sherman and London Underground. And, perhaps most famously, to the peerless Pavilion programme, which has seen pioneering architects such as Zaha Hadid, Oscar Niemeyer and Rem Koolhaas and emerging architects such as Frida Escobedo, Smiljan Radić and Francis Keré design and construct a new temporary building from scratch in Kensington Gardens every summer since 2000.

Looking forward to the next 50 years

Guided by CEO Bettina Korek and Artistic Director Hans Ulrich Obrist, Serpentine enters its second half-century. With two galleries in Kensington Gardens, following Zaha Hadid's 2013 conversion of a Grade II* listed gunpowder store into the Serpentine North Gallery, it is as urgent and vital as ever. Working under the pillars of *Ecology, Technology and Community*, Serpentine is dedicated to exploring, commissioning and promoting the work and the ideas of the most innovative, prescient and exciting artists in our world today.

Mission and Aims

- Exhibit and commission pioneering work from emerging and celebrated visual arts practitioners from a truly diverse range of backgrounds
- Promote free art and free thinking, remaining open, accessible, and inclusive to all
- Challenge expectations of how art can be encountered and by whom
- Bring artists and audiences together in real time, in our galleries, gardens and across our global digital networks
- Help artists and their work play a crucial role in society, education and an open democracy
- Stay relevant, flexible and responsive to the wider cultural and social context
- Develop, connect and champion diverse talent and innovation both inside and outside our organisation
- Convene people and ideas across disciplines and communities, sharing research and distributing knowledge
- Experiment and evolve beyond our walls, bridging the gap between local and global, established and emerging, young and old

Organisation Objectives

Our aims for the four years from 2018-2022 include:

1. Championing an integrated, interdisciplinary and diverse world-class programme
2. Leading artistic digital transformation
3. Leading a pioneering Education Programme and redefining the role of arts in society
4. Welcoming a broad and diverse public
5. Developing a diverse, high-performing and engaged team; and
6. Improving organisational resilience and sustainability

Strategic Report 2020/21

Summary of our Activities, Achievements and Performance

- Our focus during 2020/21 despite reduced resources was on staff wellbeing and safety. We ensured the majority of staff could work remotely, establishing a strong on-line community and culture based on collaboration. Many roles were enriched and expanded to adapt to the environment which provided a great opportunity to learn new skills and get involved in many cross-organisational projects
- Against the backdrop of three national lockdowns, Serpentine was able to display three physical exhibitions in the UK and four touring exhibitions internationally
- Brought the work of significant under-represented artists, including Cao Fei, James Barnor and Jennifer Packer, to the UK with critically acclaimed 5-star and four 4-star exhibitions
- Expanded our digital presence, ensuring we reached a global audience 24/7 365 days a year with: 1.5M visits to Serpentine website, increased newsletter subscription to 30k, Facebook, Twitter, Instagram and YouTube followers increased to 590.8k
- Further established our commitment to ecology through artist-led programming that addresses the future of our planet
- *Our Earth Perspectives* campaign created by multidisciplinary artist, Olafur Eliasson was shared by 6.7M people around the world on Earth Day in 2020
- More than 6k people tuned into our symposium on humanism and climate, *The Shape of a Circle in the Mind of a Fish: The Understory of the Understory*
- Published our first annual strategic briefing for the arts sector, *Future Art Ecosystem*
- Engaged with 9k teachers across the UK through our *Cracks in the Curriculum* programme
- Created 2.2k educational encounters, produced resources that were downloaded 1.3k times and podcasts that were listened to 7.7k times
- From September 2019 to December 2020, Radio Ballads artists and curatorial staff delivered a total of 98 workshops
- Currently hosting two doctoral researchers investigating organisational models and artistic practices with advanced technologies including AI

Maintained a financial operating model that addressed the challenges the organisation faced, enabling both agility and fast responsiveness to the evolving environment

Championing an Integrated, Interdisciplinary and Diverse World-Class Programme

A Time to Reflect

In 2020, our plans for our physical galleries were curtailed. Our doors closed and we accelerated new and existing plans to bring our programming online. We worked with new artists and contributors to expand our work further into the digital realm, specifically with *Antenna Fantasma*, *Out of Blueprints* and later with our *Back to Earth* campaigns and Civic Projects workshops.

We worked hard throughout the year to create an inclusive environment for our team and for our visitors. The museum closures during lockdown were challenging but we were able to maintain a connection to visitors online with digital commissions, podcasts, virtual events and tours, and through online outreach and workshops via our civic and education programmes. Once we were able to welcome visitors in person again, we made structural changes to better enable us to build bridges with audiences.

The pandemic created opportunities for us to learn and deepen our engagement with our audiences. We did this by creating more digital initiatives and public programmes around the art we present and slowing down our programme to provide visitors with more time to experience the exhibitions and reflect. We sought to remind everyone of what we are most passionate about - our audiences and supporting artists to explore the boldest and brightest visions of the future.

World-Class Programming

Serpentine presents pioneering exhibitions from a wide range of emerging practitioners to the most internationally recognised artists of our time. Each year, we invite artists from around the world to create an ambitious, innovative and world-class programme.

We welcome a broad and diverse audience from local communities and around the world to inspire and challenge them with the urgency of art and architecture today. Our programme is designed to be thought-provoking, exciting and stimulating for our audiences while remaining relevant and responsive to a wider cultural, social and political context. We are committed to broadening our research, deepening our relationships with artists over time and establishing meaningful partnerships with other institutions. Every event we present seeks to respond to the questions: *Why here? Why now?*

We develop long-term and supportive relationships with the artists we commission, as well as nurturing their conversation with our audiences. Emerging and celebrated artists and architects are given an open landscape for experimentation and creative collaboration. Our curators carry out regular studio visits, offer constructive critique and provide references and introductions for artists at all levels to encourage the creation of new artistic partnerships, networks, commissions and educational opportunities. We embrace the increasingly interdisciplinary approaches of practitioners and create an environment in which the artists we work with can engage with different media, spaces and forms. We work predominantly with living artists, with around one-third of our programme comprising brand new commissions.

We are committed to programming exhibitions that reflect the diversity of contemporary England. We ensure selected artists come from a range of economic and educational backgrounds while supporting new talent, both UK and international, and engaging new audiences. Each exhibition is carefully conceived in relation to both the scale and architecture of the gallery buildings and their unique location in London's Kensington Gardens.

We are proud of the work our Education and Civic curators have facilitated over the last decade, inviting artists to listen to communities before making work with them. This work has sought to answer how an institution can hold a process that explores the relationship between art and pressing social issues. From Radio Ballads in the London Borough of Barking and Dagenham to our Cracks in the Curriculum programme, this work focuses our attention on periods of transition and change in contemporary society.

Each year since 2000, landmark buildings are created for the Serpentine lawn by internationally acclaimed architects who have not yet completed a structure in England at the time of invitation. The Pavilion creates a context for a live programme of discussions, conversations and gatherings around ideas. It also provides a platform for more experimental, interdisciplinary work, including the annual *Park Nights* series.

Due to the pandemic, our 2020 Pavilion was extended into a two-year project. Designed by Johannesburg-based practice Counterspace, the additional time created space for detailed planning and an exploration of the community aspect of the design. The physical building was built in 2021.

General Ecology is the Serpentine's long-term and ongoing project, researching complexity, more-than-humanism, climate justice and environmental balance. Founded in 2018, General Ecology is a strategic effort to embed environmental subjects and methods throughout Serpentine's outputs, structures and networks. General Ecology concerns itself simultaneously with environmental and organisational ecologies.

Launched in March 2020, *Back to Earth* invites leading artists, musicians, architects, poets, filmmakers, scientists, thinkers and designers to contribute artworks and projects that call to action in response to the climate emergency. A long-term project, Back to Earth is both a programme about change and a catalyst for change, and addresses the key environmental threats facing our world, such as land rights, water and toxicity, fishing, farming and the limits of consumption.

Our ambition to improve quality, engage with our audiences and establish meaningful collaborations with partner organisations has resulted in our pioneering integrated Exhibitions, Live, General Ecology, Civic and Education programme.

The Arts Technologies programme at Serpentine proposes critical and interdisciplinary perspectives on advanced technologies through artistic interventions. Challenging and reshaping the role that technologies can play in culture and society is part of Serpentine's commitment to supporting new artistic experiments at what has now become an historical intersection. The programme initiates and supports artists in developing ambitious artworks that deploy advanced technologies as a medium, tool or topic, often operating beyond gallery walls. The foundation of the Arts Technologies programme

The Serpentine Education and Civic Projects programme seeks to redefine the role of the arts in times of transition and social change, addressing issues such as migrant rights, care, schooling and labour with

individuals and groups excluded from the decision-making processes that shape the places where they live and work. The programme is grounded in a long-term study of radical pedagogy and is made up of ongoing commissions and workshops series, alongside toolkits and resources for change. The Education and Civic Projects team continued this year to serve under-represented communities, supporting thousands of educational encounters and producing downloadable resources and podcasts.

Exhibition, Live, General Ecology, Civic and Education Programme

Exhibitions

Successive national COVID-19 lockdowns gave Serpentine an opportunity to consider how we could adjust our content to the unfolding challenges and provide enhanced content virtually to an expanding online audience.

Blueprints, by Chinese artist Cao Fei, and *Cambio,* by design duo Formafantasma had to close shortly after opening in Spring 2020. Both exhibitions moved online with *Out of Blueprints*, a special moving image programme hosted by Nowness that brought together East Asian practitioners, and Antenna Fantasma, a weekly live programme of conversations around design, ecology and sustainability hosted by Formafantasma.

Summer/Autumn/Winter saw the reopening of Blueprints on 4 August and Formafantasma reopen on 29 September, though the latter closed early due to a second national lockdown. The brief opening of *Jennifer Packer: The Eye Is Not Satisfied With Seeing* on 4 December took place before the third national lockdown commenced on 21 December. Online, our programmes benefitted from a deeper understanding of how to create meaningful digital audience experiences, ensuring that we were able to reach a global audience 24/7 365 days a year. While our doors may have been closed for much of the season and the first half of 2021, this varied, and politically prescient virtual programme broadened our audience reach and democratised access to art at a time when the imagination and inspiration of artists became more vital than ever.

Whether through artist-led campaigns highlighting the global effects of the climate crisis, educational resources addressing gaps in the national curriculum, or our boundary-pushing arts ecology festival, Serpentine harnessed the power of digital across the seasons to engage audiences with the most urgent issues of our time.

Cao Fei
Blueprints
4 - 19 March 2020
4 August - 13 September 2020
Exhibition

Born in 1978 in Guangzhou, Cao Fei is one of the most innovative young Chinese artists to have emerged on the international scene. Currently living in Beijing, she mixes social commentary, popular aesthetics, references to Surrealism, and documentary conventions in her films and installations. Her works reflect on the rapid and chaotic changes occurring in Chinese society today. *Blueprints* brought together new and existing works in an immersive, site-specific installation, expanding the themes of automation, virtuality and technology that she continuously draws upon.

We opened the exhibition to the public on 4 March and had to close on 19 March due to the global COVID-19 pandemic. We were able to reopen the exhibition on 4 August with a strict limitation on visitor numbers due to the UK governmental regulations on social distancing and issued free, timed tickets to control visitor numbers.

To extend the reach of the exhibition during its closure period, we created a series in collaboration with Cao Fei, Nowness and K11 Art Foundation called *Out of Blueprints* which featured several artists from East Asia, including Zheng Yuan, Kim Heecheon, Hsu Che Yu, Sinae Yoo, Wang Tuo, Everyday Holiday Squad (aka Side Core) and Ma Qiusha.

This exhibition was Cao Fei's first large-scale institutional solo exhibition in the UK, and is the third time that she has participated in Serpentine's artistic programme: firstly, as part of *China Power Station: Part 1*, an offsite Serpentine exhibition at Battersea Power Station in 2006, where the artist presented her film, *Whose Utopia?*, and then in 2008, with the installation of RMB City in the gallery's entrance space, where visitors could access a fictional city constructed in the online virtual world of Second Life.

Blueprints included the world premiere of the virtual reality work, *The Eternal Wave*, produced in collaboration with Acute Art. This site-specific installation brought together collected archival material and furniture based on elements of Cao Fei's Beijing studio, and her latest film, *Nova*.

In response to the global COVID-19 pandemic, Acute Art developed an augmented reality version of *The Eternal Wave* for the re-opening of the exhibition in August. This new artwork, visible through visitors' smartphones, represented the second chapter in Cao Fei's recent exploration of virtual possibilities. These three interconnected works marked the culmination of her extensive research in Beijing over the previous five years, examining the social history and urban transformation of the city's Jiuxianqiao ('Hong Xia') district where she lives and works. This new body of work was presented within an installation that brought together a selection of the artist's previous film works to expand the themes of automation, virtuality and technology, giving visitors an introduction to her wider practice.

Audience Figures:

4 - 19 March	9.8k
4 August - 13 September	4.5k
Total Visitors	**14.3k**

Cao Fei
Out of Blueprints
4 April - 4 August 2020
Online Exhibition

Out of Blueprints was an online exhibition of moving image work produced in response to the closure of the *Blueprints* exhibition due to the COVID-19 crisis. Artists featured were Cao Fei, Zheng Yuan, Kim Heecheon, Hsu Che Yu, Sinae Yoo, Wang Tuo, Everyday Holiday Squad (aka Side Core) and Ma Qiusha.

In partnership with the NOWNESS and K11 Art Foundation, this new programme illustrated how artists and institutions turned closure into creation, and adversity into innovation, as each week an East Asia-based practitioner released a moving image work on NOWNESS. Standing in solidarity with artists affected by the outbreak, *Out of Blueprints* traversed borders to make thought provoking art freely accessible to audiences around the world.

'Out of Blueprints come new realities.' This was a statement and situation we grappled with after Cao Fei's exhibition was forced to close, but it also marked a starting point to be productive rather than resolute. At a moment when travel restrictions closed borders internationally, and our sense of physical stasis never felt more apparent, the exhibition questioned what it means to 'discover the universal' again, to find connections in other spaces, and to travel to other places and times.

This online programme began by responding to the sense of a universal experience created by COVID-19, but more importantly it was concerned with providing a small but hopefully meaningful platform for artists and audiences through a series of works freely accessible digitally around the world, to show support and solidarity with artists affected by the virus borders to make thought-provoking art that was freely accessible to audiences around the world.

Out of Blueprints – Nowness Partnership
Cao Fei's film *Same Old, Brand New*, documenting the artist's 2015 video installation which transformed Hong Kong's tallest building into a Pacman game received an impressive 400k views.

Publication and Limited Edition
To coincide with the showing of *Blueprints*, Serpentine co-published *HX*. This publication forms part of the artist's extensive research project of the same name developed over several years and will be a lasting asset long after the show.

HX takes Cao Fei's studio, the former Hongxia Theatre, as a starting point, and expands out into neighbouring Jiuxianqiao and Dashanzi Districts. The theatre was built during a period of intense industrial development throughout the 1940s, 50s and 60s fuelled by the assistance of communist allies in the USSR and DDR. During this period Jiuxianqiao changed from a rural area into a conglomerate of factory infrastructures as part of China's development of advanced electronics. It was here that the first Chinese computer was invented. The Hongxia Theatre was located at the heart of this activity, functioning as a social space until its permanent closure in 2008 in the run-up to the Beijing Olympics. In 2015, following the demolition of her previous studio, Cao Fei came across the theatre and moved in, initiating what would become a five-year research project mining the social and economic histories of this charged space and its surrounding neighbourhood.

The two limited editions, *Nova 15a* and *Nova 18a,* are two film stills from Cao Fei's new video work, *Nova*, a 'retro-Sci-Fi', produced as part of the HX research project. The film tells the story of a computer scientist working on a secret international project that attempts to turn humans into digital mediums. A failed attempt to use his son as a test case results in a young man becoming lost in cyberspace, a spectre haunting the past, present and future worlds that continuously interact and overlap throughout the film. By mining the history of her immediate context, Cao Fei takes us on a 'retro-futurist' journey that goes beyond chronological time and hovers between reality and fantasy.

Audience Figures:

Instagram followers increased by	14.1k
Twitter follower increase	1.4k
Facebook likes increase	394

Exhibition web page hits to June 2020	9.3k
Exhibition web page hits June to Sept 2020	22.8k

Serpentine sent out approximately 2,000 press releases about the Spring season with a press page available to access freely on the website. A newsletter announcing the opening of the Cao Fei exhibition reached 26k for the first preview and 25.2k for the re-opening announcement. Cao Fei received a glowing five-star review from *The Guardian*, four stars in Timeout and four stars in *The Telegraph*. *Blueprints* was also listed in *The Observer's* 'Cultural Highlights' in the opening week.

"An immaculately crafted exhibition...this latest in the Serpentine's exploration of VR and AI is exceptional both in engaging so critically with the 'century of progress' that precedes it, and in suggesting that redemption lies not in new technology, but human contact."
Hettie Judah, The Guardian ***

Formafantasma
Cambio
4 March - 19 March 2020
9 September - 4 November 2020
Exhibition

Andrea Trimarchi (b. 1983) and Simone Farresin (b. 1980) are the Amsterdam-based Italian designers behind *Formafantasma*. Since meeting at Design Academy Eindhoven over ten years ago, their practice – characterised by experimental material investigations – has explored the history and implications of turning natural resources into commodities. Bridging craft, industry, object and user, their research-based practice remains relevant to the design industry at large.

The studio's work has been presented, published and acquired by international institutions including New York's MoMA and Metropolitan Museum, London's V&A and Centre Pompidou in Paris. In March 2011, Paola Antonelli of the Museum of Modern Art in New York and esteemed design critic Alice Rawsthorn included Formafantasma in a shortlist of practices that would shape the future of design.

Cambio, from the medieval Latin *cambium*, 'change, exchange', was an investigation into the governance of the timber industry. The evolution of this form of commerce over time, and its tentacular expansion across the globe, has made it difficult to regulate. The industry grew out of the bioprospecting that took place throughout colonial territories during the 19th century, becoming one of the largest industries in the world both in terms of the revenue it generates and the impact it has on the planet's biosphere. The earliest objects in the exhibition were samples of rare hardwoods first exhibited in the Great Exhibition of 1851, a few hundred metres from the Serpentine Galleries, which represented trees logged to the point of extinction. The newest were the exhibition display furniture and seating designed by Formafantasma, all of which were made from a single tree blown over in a storm in northern Italy in 2018. Contained in every piece of wood was an archive of climatic change and the movement of natural materials around the world.

We opened the exhibition to the public on 4 March and closed on 19 March due to the global pandemic. While the show was closed, we collaborated with Formafantasma on the live series *Antenna Fantasma* as a way of exploring ideas of ecology and design examined in the show through conversations with designers,

architects, academics, scientists and curators. We were able to reopen on 29 September with a strict limitation on visitor numbers due to the UK government's regulations on social distancing. During this second run we issued free, timed tickets and welcomed 4,728 visitors.

Publication & Limited Edition

The Cambio catalogue presented the research at the core of the exhibition and was extremely popular with visitors, selling out two print runs. The publication gathered a range of texts, interviews and visual materials that posed questions about the role that design can play in translating emerging environmental awareness into informed, collaborative responses. A limited-edition stool was created by Formafantasma for the exhibition. Like all display and seating in the exhibition, it was made from a single tree blown over in a storm in northern Italy in 2018.

Livestream with Dezeen

To launch the exhibition on 3 March, Dezeen's chief content officer Benedict Hobson spoke to Andrea Trimarchi and Simone Farresin of Formafantasma about their new exhibition Cambio with an exclusive talk livestreamed to Dezeen's online audience. Introduced by Rebecca Lewin, Curator of Exhibitions and Design, Serpentine.

Attendance Figures:

4 March - 19 March	8.8k
29 September - 4 November	4,7k
Total Visitors	**13.5k**
Guide starts downloaded Oct to Dec	**3.3k**

"Elegantly presented, rich in detail and broad but concentrated in view, the exhibition is an adept demonstration of design's usefulness in spaces and formats more usually given over to art…Cambio is also quite brave… If designers are to have any role in sparing our world from climate catastrophe, Formafantasma must be heeded."

Joe Lloyd, Icon

Antenna Fantasma

Formafantasma

Weekly Live Programme

Antenna Fantasma was a weekly live program of conversations around design, ecology and sustainability hosted by Formafantasma. It was produced during lockdown in response to the temporary closure of Formafantasma's

Cambio exhibition as a way of exploring ideas of ecology and design examined in the show through conversations with designers, architects, academics, scientists and curators who contributed. Guests included Paola Antonelli (MoMA), Stefano Boeri (Architect), Rebecca Lewin (Serpentine Galleries) and more.

Formafantasma (Andrea Trimarchi and Simone Farresin) are designers who dissect the ecological and political responsibilities of their discipline. Their holistic approach reaches back into the history of a particular material used by humans, out towards the patterns of supply chains that have developed to

support and expand its use, and forward to the future of that material's survival in relation to human consumption.

Audience Figures:

Rebecca Lewin, Curator of Exhibitions and Design at Serpentine	13.5k
Paola Antonelli, Senior Curator of Architecture and Design, and Director of R&D at MoMA	12k
Stefano Boeri, Architect, professor and Chairman of Fondazione La Triennale in Milan	8.1k
Paulo Tavares, Architect, Writer & Researcher	7.5k
Phillip Pattberg, Professor of Transnational Environmental Governance & Policy at VU, Amsterdam	6.5k
Mauro Agnoletti, Director of the Laboratory for Landscape & Cultural Heritage, University of Florence	4.7k
Total Viewers	**52.4k**
Total Instagram Live Views:	**65k**

Jennifer Packer
The Eye Is Not Satisfied With Seeing
5 - 21 December 2020, due to reopen 19 May - 22 Aug 2021
Exhibition

Jennifer Packer (b. 1984, Philadelphia) is known for painting intimate portraits of friends and family members and funerary bouquet still lifes. Working from a combination of observation, improvisation and memory, Packer's expressionistic paintings and large-scale drawings reveal the emotional and physical fragility of life. Characterised by a vibrant approach to colour and a powerful play of scale, she layers, obscures and reveals her subjects through constant shifts between the foreground and background, and figuration and abstraction.

"My inclination to paint, especially from life, is a completely political one. We belong here. We deserve to be seen and acknowledged in real time. We deserve to be heard and to be imaged with shameless generosity and accuracy."
Jennifer Packer

This exhibition, the artist's first outside of the US, included paintings and drawings from the past decade alongside recent work. Combining observation, improvisation and memory, Packer's intimate portraits of friends and family members and flower still paintings insist on the emotional and physical essence of the contemporary Black lives she depicts. While the casual repose of her portraits is the result of her care for the sitters, Packer acknowledges her choice to paint figures as political, stating: *'representation and particularly, observation from life, are ways of bearing witness and sharing testimony'.*

Jennifer Packer's paintings recalibrate art historical approaches to these enduring genres, casting them in a political and contemporary light, while rooted in a deeply personal context. On occasion, Packer describes her flower compositions as funerary bouquets and vessels of personal grief; these paintings about loss are often made in response to tragedies of state and institutional violence against Black Americans.

Featuring 34 works dated from 2011 to 2020, the exhibition presented portraits of artists from Packer's New York circle, monochromatic paintings, intimate interiors and flower still lifes including *Say Her Name* (2017),

painted in response to the suspicious death of Sandra Bland, a Black American woman who is largely believed to have been murdered while in police custody in 2015. The exhibition also includes drawings which for Packer are rarely just a study but hold a weight of their own that differs from paintings.

Audience Figures:
Total visitors 5-15 December: 1.7k

During the first week of Jennifer Packer's exhibition opening in December 2020, Serpentine's digital engagement saw a huge boost:

- The Serpentine website received 75k visitors, representing an increase of 30k and the second highest spike in traffic in the site's history
- A film made to promote the exhibition was viewed c. 35k times
- Instagram impressions increased by 139% and engagement by 255%
- Twitter impressions increased by 454% and engagement by 406%

"I cannot recommend this exhibition highly enough. There are a lot of good painting shows on in London at the moment…but if you only have time to visit one, go to the Serpentine Gallery to see this outstanding Jennifer Packer exhibition. It really is as good as art gets."
★★★★★ Will Gompertz, BBC Arts

"Packer seems to be asking who is looking, and what it is you are looking for. Painting is a good medium for such questions, which feel endless and unanswerable."
★★★★ Adrian Searle, The Guardian

A Celebration of James Barnor
Portraits of the Future
31 March 2021
Online

In anticipation of the Summer 2021 opening of the long-awaited retrospective of pioneering British-Ghanaian photographer James Barnor, whose career as a studio portraitist, photojournalist and Black lifestyle photographer spans six decades, Serpentine ran a fundraiser to go beyond the walls of the gallery. All funds raised were dedicated to bringing this landmark exhibition to life with a free public programme of activity. After a year of social distancing, the aim was to connect with audiences online and later in-person, sharing Barnor's wonderful work and support a summer-long calendar of photography, poetry, music and more.

Hosted by Clara Amfo, the event featured Barnor in conversation with photographer Tyler Mitchell and Hans Ulrich Obrist; music by Ebo Taylor; poetry by Nii Ayikwei Parkes; a look through the archives with Black in the Day; contributions from Sir David Adjaye, Naomi Campbell and British Vogue Editor-In-Chief Edward Enninful; plus instructions, reflections and tips from some of the most exciting photographers working today, including Liz Johnson Artur, Samuel Fosso, Eric Gyamfi, Zohra Opoku, Dayanita Singh, Ming Smith and Tourmaline.

"Enjoying this event. First time (shamefully!) I've come across James Barnor's work #PortraitsForTheFuture."
Diane Apeah-Kubi via Twitter

Jakob Kudsk Steensen
Catharsis
14 January - 31 May 2020
Exhibition, Digital
Serpentine presented *Catharsis* by Danish artist Jakob Kudsk Steensen as part of global public art project, CONNECT, BTS, a series of major art projects open free to the public in five cities on four continents initiated by South Korean pop group BTS.

Jakob Kudsk Steensen (b. 1987) is a Danish artist based in New York concerned with how imagination, technology and ecology intertwine. His works range from immersive VR ecosystems to mixed reality installations bridging physical and digital worlds, which invite audiences to enter new ecological realities.

Catharsis immersed audiences within a digital simulation of a re-imagined old-growth forest, a forest that has developed undisturbed over hundreds of years. Based on field work undertaken by Kudsk Steensen and his primary collaborator Matt McCorkle, the work's virtual ecosystem and synchronised audio comprised 3D textures and sounds gathered from several North American forests.

Jakob Kudsk Steensen
The Deep Listener
12 July 2019 - 31 December 2020
Augmented Architecture
The Deep Listener was an augmented reality commission that immersed visitors within the complex ecosystems that circulate the Serpentine's Park setting, providing as it has throughout history, the architectural backdrop to access the natural world that exists within the city. Designed as an augmented reality and spatial audio work downloadable as an app for mobile devices, it provided an audio-visual ecological trail through the park to see and hear five of London's species: London plane trees, bats, parakeets, azure blue damselflies and reedbeds. The work was both a site-specific public artwork and a digital archive of these species. The work was presented by the Serpentine in collaboration with Google Arts & Culture and Sir David Adjaye OBE.

Back to Earth

Back to Earth is a multi-year project that invites over sixty leading artists, architects, poets, filmmakers, scientists, thinkers and designers, to devise artist-led campaigns, protocols and initiatives responding to the environmental crisis, with the support of partner organisations and networks. Interdisciplinary at its very core, Back to Earth manifests throughout our programmes onsite, offsite and online, sharing its resources to amplify ongoing projects or campaigns, or develop new ones.

The project continued to grow in 2021, with five new campaigns launched in January, February and March. A collaboration with *WePresent* saw Back to Earth projects take on new formats and reach ever broader audiences, while a partnership with the Archaeological Park of Pompeii is raising artist-led questions around archaeology, archaeobotany and archaeozoology.

Audience Figures WePresent:

Average readers per feature	500k
Impressions for artists' chosen charities	10M
Boost in visits to Back to Earth web pages	500%

Back to Earth
Earth Perspectives
Olafur Eliasson
22 April 2020
Artist Campaign/Project

A multidisciplinary artist, Olafur Eliasson has long been using art to bring the public's attention to the climate crisis: His work *Ice Watch* brought melting icebergs from Greenland to Copenhagen in 2014 and to Paris on the occasion of the COP21 Climate Conference in 2015. Eliasson is also the co-founder of *Little Sun*, a company that provides clean, affordable energy to communities without access to electricity.

A participatory project that invited the public to discover a new world view, Earth perspectives was shared by millions around the world on Earth Day 2020. A series of nine world views over Earth, the project encapsulates how maps, space, and the earth itself are human constructs, which we have the power to see from other perspectives, whether individually or collectively. The piece, which includes views of earth from the Great Barrier Reef, the Ganges River, Chernobyl, and the Greenland ice sheet, seeks to provoke the viewer into recalibrating their relationship with how they see the world.

Audience Figures:

Instagram	5M
Instagram Live	12k
Twitter	1.5M
Facebook	18k
Total social media reach	**6.7M**

Create Art for Earth
Judy Chicago, Jane Fonda and Swoon
Dates: 22 April 2020 - ongoing
Artist Campaign, Project

The Serpentine teamed up with artists Judy Chicago and Swoon, Jane Fonda, Greenpeace USA and the Women, Arts and Social Change initiative of National Museum of Women in the Arts (NMWA) in Washington, D.C. to launch *#CreateArtForEarth*.

#CreateArtForEarth is a global creative campaign to encourage art that addresses the climate crisis and inspires action. #CreateArtForEarth is conceived as part of Serpentine's Back to Earth campaign.
During this period of uncertainty and social distancing, while the streets and empty and in-person demonstrations were suspended, #CreateArtForEarth was an open call to make protest visible and create art that reflects our mutual commitment to stop the climate crisis and protect the planet.

Audience Figures:

Social Media #CreateArtforEarth	11.5k
Instagram Stories	11.1k
#CreateArtforEarth hashtag on Instagram	4k
Swoon Zoom class for Earth Day on Instagram	19k

Refuse Trespassing Our Bodies, Metabolic Selves
1 October 2020
Metabolic Selves is an initiative designed by the Royal College of Art's Architecture studio *ADS3: Refuse Trespassing our Bodies*, led by spatial practitioners *Cooking Sections*. The campaign looks afresh at our relationship with metabolism, considering the microscopic agents and materials, from microplastics to formaldehyde, that traverse our bodies and through them our environments.

Over the course of 2019/20, each researcher in the collective focused on a particular material or substance to consider the metabolic processes that have emerged from human activity and geopolitical systems. This research was gathered on an online platform, *Metabolic Selves*, which invites audiences to engage in a three-dimensional environment with the outcomes of this research.

The platform was launched on 1 October 2020 with an online in-conversation event featuring sociologist Hannah Landecker, human rights and environmental activist Kumi Naidoo and artist researcher and writer Susan Schuppli. The talk was viewed over 500 times.

Karrabing Film Collective, The Family
15 October 2020
Karrabing Film Collective is an indigenous media group who use filmmaking to retain connections to their land and ancestors and interrogate the conditions of inequality for Aboriginal people in Australia.

The Collective creates films through 'improvisational realism' that open a space beyond binaries of fiction and documentary, past and present.

The campaign amplifies ancestral Emmi narratives, rooted in the ecologically fragile *Mabuluk* (Cape Ford) region of Southern Australia. *The Family* comprised two artistic outputs as well as the comprehensive digital mapping of an extensive network of rock weirs and shell middens in the Mabuluk region. The artistic outputs comprised a film - The Family - co commissioned by Serpentine, and a series of locally situated large scale wood-based graffiti maps. While the campaign initially centred on these artistic outputs, its ultimate goal is the creation of a Mabuluk region cultural heritage area.

Manthia Diawara
15 October 2020
Manthia Diawara (b. 1953) is a writer, filmmaker, cultural theorist, scholar and art historian. He holds the title of University Professor at New York University, where he is Director of the Institute of African American Affairs. For Back to Earth, Diawara made a new film emerging from conversations with the community in which he lives for part of the year in the seaside town of Yene, Senegal. The film connects local economies in Yene with philosophical approaches to climate change drawn from Édouard Glissant.

Retracing the Roots: Formafantasma, Anab Jain and Mantha Diawara
15 October 2020
Following on from *Tracing the Roots*, a podcast episode recorded earlier in 2020, Back to Earth artists Manthia Diawara and Anab Jain (Superflux) met Formafantasma in an online discussion to consider how art, design and philosophy can affect long term change in the face of ecological crisis.

Connecting Formafantasma's exhibition Cambio and Serpentine's ongoing environmental project Back to Earth, this discussion brought together artists and practices that span multiple continents, perspectives and media, but which share key concerns such as *'how can we do better by learning more about the systems of which we are a part?*', or *'How do we go about changing these systems, and our own behaviours as a result?'* Manthia Diawara spoke about his new film for Back to Earth, Anab Jain described her studio's process of introducing audiences to possible futures through multimedia installations, films, objects, systems and technologies, and Formafantasma focused on what they have learnt from Cambio and from the pandemic as designers and as teachers.

Revital Cohen & Tuur van Balen, Heavens
28 January 2021
In its completed version, forthcoming in late 2021, *Heavens* will be a moving-image work and installation. Created using planetarium projection methods to overlay planetary footage with deep sea imagery, Heavens looks at deep space to see deep into the ocean, or perhaps the other way around. A multi-channel sound installation will form a choir of voices (human and non), unravelling a creation myth based on the hypothesis of a cosmic cause to the Cambrian explosion.

Over time, the work will be developed and produced through a series of encounters with multiple experts (marine and evolutionary scientists, astronomers, ministers, a sexologist, a psychotherapist, an escape artist and a representative of SpaceX, among others). These conversations will follow cultural narratives and scientific observations inspired by octopuses' behaviour, anatomy and mythology: its complex mating

strategies, self-cannibalism, the erotic iconography that surrounds this animal, as well as its function in oracle rituals. The octopus, an invisible yet ghostly presence in the final work, will thus act as a facilitator of deep encounters, guiding the research and narrative while remaining absent.

Tai Shani, Untitled Hieroglyphs
11 February 2021
The Archaeological Park of Pompeii, Italy and Serpentine's Back to Earth project have teamed up in the context of Pompeii's first contemporary art programme, *Pompeii Commitment. Archaeological Matters*, inviting three artists involved in the Serpentine's Back to Earth project to share insights from their ongoing research which intersects with questions connected to archaeology, archaeobotany and archaeozoology. As part of this collaboration, artist Tai Shani developed *Untitled Hieroglyphs*, a film and sound art project emerging from the artist's research into psychedelics, feminism and myth and unfolding throughout 2021.

Untitled Hieroglyphs weaves together a series of poetic considerations on a feminist history of Ergot, a fungus that grows on rye and other common grains from which the hallucinogenic drug LSD is derived. Shani's investigation spans many fields – from the cellular to the galactic, from Palaeolithic cave markings to the optic markings left by drone photography in our internal eye, dancing plagues, communist psychedelic witches, hyper-sexual fungi, descents and ascents. In the artist's words, through Untitled Hieroglyphs Shani addresses *'the building of a house we will never live in, a house for our ghosts, where the gothic and the hallucinatory collide, where gothic affects and fractal dread form a mausoleum for psychedelic spectres. Also the sun! Sun is a ghost that haunts the night!'* The expansion of consciousness and hallucinatory qualities of psychedelic experiences thus offers both a hypothesis and an access point to multiple histories and alternative forms of knowledge.

Alexandra Daisy Ginsberg
18 February 2021
Developed in response to the Eden Project's three-year project, *Create a Buzz*, which focuses on telling the story of UK's native pollinators, Alexandra Daisy Ginsberg has developed a special algorithm that optimises garden designs – including plant species and layout – for pollinators rather than humans. This resulted in a new outdoor garden commission onsite in Cornwall as well as a new website through which audiences can develop their own garden design using the same algorithm.

As part of Back to Earth, Serpentine will work with the Eden Project and Alexandra Daisy Ginsberg to investigate the possibility of a London garden optimised for pollinators, and to disseminate the website to its audiences and networks, with the aim of multiplying the number of pollinator-optimised gardens worldwide.

As a first release within the Back to Earth framework, Ginsberg had a conversation with Serpentine's Curator of Exhibition and Design, Rebecca Lewin, in a discussion jointly produced for a collaboration between Serpentine and the Archaeological Park of Pompeii's contemporary art platform, *Pompeii Commitment. Archaeological Matters.*

"I want to make an artwork for pollinators, not about them."
Alexandra Daisy Ginsberg

Vivienne Westwood, SWITCH
23 February 2021
Vivienne Westwood is calling for clear change: *'First step to save the environment: SWITCH to Green Energy.'* We must change our energy source, we must do it quickly, and then we must reflect on our behaviours to commit to and make long term difference. Westwood is encouraging us to make changes now that will translate into a significant impact in the environmental effort and reminds us that the consumer has the agency. Westwood's campaign for Back to Earth, specifically focuses on switching to green energy. *'We've got five years to fix it'*, as Westwood declares.

In September 2017, Vivienne Westwood, along with the British Fashion Council, and support from the London Mayor's office, launched the SWITCH to Green campaign to encourage the fashion industry to switch all UK offices and stores to a green energy supplier. Concurrently, Westwood has been developing a long-term relationship with *Cool Earth*, a charity that works alongside communities to reduce deforestation and its impact on climate change. Everything is connected, as Vivienne says: '*Tropical rainforests are the lungs of the world – they breathe for us, they give life. We need to cultivate and respect nature. We must rely on cooperation and collaboration to maximise our impact: we must act now! What's good for the planet is good for the economy.'*

For the second issue of Groundwork with WePresent, Vivienne Westwood shared her call to action for the planet: SWITCH to Green Energy, supported by punk visuals and her history as an environmental activist. Westwood has nominated Cool Earth as her chosen charity.

Himali Singh Soin, Static Range
29 March 2021
Static range is a multi-disciplinary and multi-limbed project using a real-life spy-story in the Indian Himalayas as a springboard for speculations and reflections about invisibility, leakages, spiritual entanglements, nuclear culture, socio-political marginalisation and Icarian delusions. The series of transmissions that make up static range included an adapted stamp, letters, an animation, music, embroidery, healing, planting and a performance installation.

'Dear mountain, how does one move you. shift you, but also elicit emotion, make you cry because something was too beautiful or it hurt.'

Serpentine Podcast

The Serpentine Podcast is a hybrid publishing and commissioning platform for audio. It supports a nomadic live broadcast radio station and a living archive of our programme. As an editorial platform, it responds to a wider cultural and socio-political context while expanding upon the research and knowledge generated by Serpentine's programme.

The platform was initiated on the occasion of the *Transformation Marathon* in 2015. It has become a permanent fixture of Serpentine's programme and now brings together over 10 years of audio experiments and commissions from our archives.

As part of the Back to Earth campaign, a series of podcasts aimed to answer the questions; *How are artists developing campaigns for the Earth? How can an artwork reconnect us with the environment? Can we 'feel' the speed of climate change, or hear the sounds of a seed?*

Each week, hosts Victoria Sin and Lucia Pietroiusti, interviewed artists including Ayesha Tan Jones, James Bridle, Cecilia Vicuña & Brian Eno along with climate change campaigners, botanists and other experts. They explored the scientific, artistic and spiritual in wide ranging conversations about how creativity can help in the fight against the destruction of our planet.

Back to Earth Podcasts:

How Do We Get There?	3 April
Sowing the Seeds	17 April
Drops Make an Ocean	1 May
By Leaves We Listen	19 June
Tracing the Roots	26 June
Systems and Sprouts	8 July
Standing with the Forest	7 August
Queer Currents	21 August
Total Streams	**50k**

Groundwork
WePresent Partnership for Back to Earth

Groundwork is a collaboration between Serpentine Galleries and WePresent (WeTransfer). It explores the extensive research behind five artists' proposals for Back To Earth: Serpentine's multi-year exhibition focused on instigating change regarding the climate crisis.

Groundwork acted as a series of accessible mini-encyclopaedias with all the research and references artists use to come to a final artwork. They will go behind-the-scenes on the research the artists have done, in a bid to reveal their processes and inform how the viewer sees their project as a whole when it's finished. It will involve diving deep into the research of artists such as Karrabing Film Collective, Revital & Tuur, Vivienne Westwood, Tabita Rezaire and Himali Singh Soin.

Groundwork campaign by WePresent x Serpentine won the **Communication Arts (CommArts) Design Awards** - **Public Service** category. It has been selected by the 2021 jury to appear in Design Annual 62, the September/October 2021 issue of *Communication Arts.*

Engagement with WePresent Wallpapers:

Rev & Tuur
Impressions: 30.26m
Clicks: 264.96k
CTR: 0.88%

Vivienne Westwood
Impressions: 23.00m
Clicks: 88.78k
CTR: 0.39%

Himali Singh Soin
Impressions: 30.28m
Clicks: 112.67k

General Ecology

General Ecology is Serpentine's long-term and ongoing project researching complexity, more-than-humanism, climate justice and environmental balance. Founded in 2018, it is a strategic effort to embed environmental subjects and methods throughout our outputs, structures and networks.

General Ecology concerns itself simultaneously with environmental and organisational ecologies. It manifests through publications, exhibitions, study programmes, radio, symposia and live events as well as structural and systemic initiatives, bringing together practitioners from the fields of art, design, science, literature and anthropology, among many others.

In 2014, Serpentine collaborated with artist Gustav Metzger on the *Extinction Marathon*, hailed by The Guardian as *'The artworld's bid to save the world'*. Since this pivotal event, the Serpentine has continued its research around ecology, climate change, animality, human and artificial consciousness, wellbeing, extinction, technology and multi-scale complexity.

The Long Time Sessions
1 October 2020
The Long Time Sessions were a fortnightly Zoom talk series centred around the question of how we can cultivate care for the world beyond our own lifetimes. Bringing together leading thinkers from varied fields to explore how the long term can change the way we act in the short term, the series was organised by The Long Time Project, in collaboration with the RSA and the General Ecology Network at the Serpentine Galleries.

In the fifth session of the series, speakers from around the world considered the ways in which present day inequalities will shape the future, explored how we can decolonise the future, and questioned who has access to shaping and imagining futures. Participants included designer and futurist Anab Jain, writer and activist Yasnaya Elena Aguilar and filmmaker and activist Caterina Coppel.

About Place: A Conversation
22 October 2020
As part of Thanks for Nothing's third annual symposium, on Art, Sustainability and Commitment, in partnership with Serpentine's General Ecology Network and ArtReview, Serpentine convened *About Place*, a conversation between artists Fernando García Dory and Isabel Lewis, chaired by Serpentine General Ecology curator Lucia Pietroiusti. The artists reflected on their practices' shared profound commitment to place and discussed ecological work, situated knowledges and rooted practice.

The Shape of a Circle in the Mind of a Fish: The Understory of the Understory
5 - 6 December 2020
The Shape of a Circle in the Mind of a Fish is an ongoing research project and series of festivals dedicated to unpicking the assumptions we make about the centrality and exceptionalism of humanity. In December, Serpentine took the latest in this series online for the first time at *themind.fish*. Attracting 6000 visitors digitally across the two-day event, the festival facilitated dynamic interdisciplinary discussion with contributions from artists, anthropologists, architects, scientists, ecologists and writers from all over the world.

By considering *The Understory of the Understory*, participants took us into the ground to explore a universe where lichens and mycelium, vertebrates and invertebrates, bacteria and pathogens, roots and soil come together and constitute one another. Drawing on the digital convening experience necessitated by the pandemic, Serpentine curators were able to meaningfully build on this series, with its most international and accessible programme to date. All festival talks are now available to watch on Serpentine's YouTube channel.

Public Art

Sophia al-Maria, Tosh Basco and Kelsey Lu, Tarax'sup?
Digital presence on 21 December 2020 and 21 March before public sculpture installed on 21 June

Sophia Al-Maria is a Qatari-American artist who lives in London. Though her work spans many disciplines including drawing, film and screenwriting for TV, it is united by a preoccupation with the power of storytelling and myth, and in particular with imagining revisionist histories and alternative futures. Her work has been exhibited and published internationally and collaboration remains a fundamental principle of her expansive practice. Sophia was the co-curator of the Serpentine *Miracle Marathon* in 2016, participated in the 2014 Extinction and 2015 Transformation Marathons and her films have been screened widely at Serpentine Cinemas and symposia, most recently as part of the General Ecology programme.

tarax'sup? is a collaborative project between Sophia Al-Maria, Tosh Basco, Kelsey Lu and more to come. Launching on the Winter Solstice, 21 December 2020, tarax'sup? - a short meditative audio exercise inspired by the common dandelion (taraxacum officinale) was written and performed by Sophia Al-Maria, with a musical score by Kelsey Lu and cover artwork by Tosh Basco (boychild) developed collaboratively throughout late 2020.

The work took the image of the dandelion at its centre to explore the 'seeding' of ideas, kinship, our connection to nature and abolitionist thinking through breathwork, deep listening and the principles of guided meditation imagery. tarax'sup? can be used at home as a means to access a different kind of space or used in different environments such as on a daily walk as a way to connect to one's surroundings. tarax'sup? is a moment of first seeding, a prelude to Sophia Al-Maria's ongoing project with the Serpentine, *Taraxos*, which ruminates on the dandelion.

For part two of Taraxos, on the Spring Equinox, *A Wish is a Form of Travel*, Al-Maria chatted with artist Leila Dear about the mathematics of flowers, the healing power of geometry and float through the new series of drawings Dear produced for the project based on the structure of a dandelion blowball. Part three of Taraxos, a physical portal, will flower on the Summer Solstice outside Serpentine.

Architecture Programme

Serpentine Pavilion 2021
Designed by Counterspace
11 June - 17 October 2021
Pavilion

The 20th Serpentine Pavilion was designed by Johannesburg-based practice Counterspace, directed by Sumayya Vally. A TIME100 Next List honoree, Vally is the youngest architect to be commissioned for this internationally renowned architecture programme. Counterspace's design was based on gathering spaces and community places around the city, folding London into the Pavilion structure in Kensington Gardens. The shapes of the Pavilion have been created from a process of addition, superimposition, subtraction and splicing of architectural forms, directly transcribed from existing spaces with particular relevance to migrant and other peripheral communities in London, including Brixton, Edgware Road, Barking and Dagenham and Hoxton.

For the first time since the annual architecture programme was founded in 2000, the Pavilion was extended into a two-year commission to allow a greater period of planning and outreach.
For the first time in the history of the Serpentine Pavilion commission, four Fragments of the Serpentine Pavilion 2021 designed by Counterspace are placed in partner organisations whose work has inspired its design. They are located in New Beacon Books in Finsbury Park, one of the first Black publishers and booksellers in the UK; a multi-purpose venue and community hub The Tabernacle in Notting Hill; arts centre the Albany in Deptford, and the new Becontree Forever Arts and Culture Hub at Valence Library in Barking and Dagenham, which was established this year to commemorate the centenary of the UK's largest council housing estate. The Fragments support the everyday operations of these organisations while enabling and honouring gatherings of local communities that they have supported for years.

Since its inception, the Pavilion has become an established home for Serpentine's Live Programmes.
This year the Pavilion will also host a specially commissioned sound programme Listening to the City that features work by artists including Ain Bailey and Jay Bernard, connecting visitors to the stories and sounds of selected London neighbourhoods.
It also sees the return of the Park Night series of live encounters and a mini festival of *Back to Earth* activations, marking the progress of Serpentine's long term environmental programme, including sound commissions from Brian Eno and Torkwase Dyson.

International Touring Programme

Despite the global pandemic, several of Serpentine's exhibitions toured internationally:

Luchita Hurtado: I Live I Die I Will Be Reborn
LACMA, Los Angeles, USA
16 February - 20 November 2020

Luchita Hurtado: I Live I Die I Will Be Reborn presented the first career survey of paintings and works on paper by multifaceted artist Luchita Hurtado (Venezuela, b. 1920). Prior to 2016, the remarkable breadth of Hurtado's eight-decade career was virtually unknown, as her works were kept in storage and out of public view for most of her life. This exhibition introduced museum audiences to several distinct bodies of work, including Hurtado's early forays into abstraction, her consistent use of the body as a subject, her experiments with language, and her recent engagement with issues of environment and ecology. Hurtado lived and worked in Santa Monica from the early 1950s until her death in 2020. In 2019 she was named to the *Time 100* list of most influential people. This exhibition was organised by Serpentine, in association with the Los Angeles County Museum of Art.

Faith Ringgold
Bildmuseet Umeå, Sweden
27 August 2020 - 10 January 2021

As an artist, activist and author, Faith Ringgold has challenged injustices and prejudices about Afro-American identity for five decades. In this large retrospective exhibition created by Serpentine, Bildmuseet presented her paintings, graphics and textile works from the 1960s to the 2000s.

Ringgold was born in Harlem, New York in 1930 and grew up during the creative and intellectual era known as the Harlem Renaissance. Throughout her artistic life, which began in the early 1960s, she has been in the centre of contemporary debate, with paintings inspired by the American civil rights movement and feminism, as well as with autobiographical textile stories. In her work, she draws inspiration from several visual and cultural sources, early European modernism as well as traditional quilts and their place in the history of slavery.

She lives in New Jersey, USA, and is represented at the Guggenheim, MoMA and the Metropolitan Museum of Art in New York. Her first retrospective in the Nordic countries, this exhibition was initiated by Serpentine, London, and curated by Hans Ulrich Obrist and Melissa Blanchflower. For its presentation at Bildmuseet, it was curated by Anders Jansson.

Arthur Jafa: A Series of Utterly Improbable, Yet Extraordinary Renditions (Featuring Ming Smith, Frida Orupabo and Missylanyus)
Serralves Museum, Porto, Portugal
21 February - 27 September 2020

Known as a cinematographer and filmmaker, Arthur Jafa presented in this exhibition works he has made as a visual artist for the past two decades. Using film, photography and sculpture, Jafa explored the role of race, gender and class in mainstream popular culture and social media in the United States and beyond.

From Spike Lee and Stanley Kubrick to Beyoncé and Solange, Jafa has collaborated with a long list of noteworthy filmmakers, artists and musicians. For the exhibition, Jafa invited photographer Ming Smith and visual artist Frida Orupabo, and incorporated material from Missylanyus's YouTube channel, to create an audio-visual experience that was both politically reflective and visionary. Curated by Amira Gad and Hans Ulrich Obrist and presented in partnership with Serpentine.

Online Programmes

do It (Around the World)
do it is an ever-expanding set of creative instructions by leading artists – simple enough for anyone to do. The project first started in Paris in 1993 with Serpentine Artistic Director Hans Ulrich Obrist and artists Bertrand Lavier and Christian Boltanski.

In 2020, 30 artists from around the world made brand new instructions for people to do at home, with do its from creative figures from the fields of art, music, poetry, fashion and design, including Virgil Abloh, Chino Amobi, Arca, BTS, Korakrit Arunanondchai, Alvaro Barrington, Grace Wales Bonner, Ian Cheng, Matt Copson, Shawanda Corbett, Counterspace, Jesse Darling, Aria Dean, Es Devlin, Demna Gvasalia, Aurelia Guo, Max Hawkins, Evan Ifeokya, Arthur Jafa, Carla Juaçaba, Dozie Kanu, Ligia Lewis, Kelsey Lu, Total Luxury Spa, James Massiah, Oscar Murillo, Jeremy O'Harris, Precious Okoyomon, Nisha Ramayya, Megan Rooney, Rachel Rose, Lorenzo Senni, Solange, Patrick Staff, Jenna Sutela, FKA twigs, Jan Vorisek, Leilah Weinraub and Hsu Che Yu.

Hans Ulrich Obrist, Serpentine's Artistic Director, initiated do its in Paris in 1993 with artists Christian Boltanski and Bertrand Lavier, gathering recipes for artworks from twelve artists. Since then, more than 400 artists have contributed instructions, including founders Boltanksi and Lavier, plus Yoko Ono, Gilbert and George, Louise Bourgeois, Adrian Piper, Tracey Emin and Félix González-Torres - an eclectic mix of things that range from the active to the absurd and the philosophical. Over the nearly three-decade life of the project, more than 150 art spaces in over 15 countries have exhibited do it exhibitions and many new versions have appeared, such as do it (museum), do it (tv) and do it (in school).

The idea for do it (around the world) began when people quarantined due to the COVID-19 outbreak in Italian cities and elsewhere began making and sharing do its via social media in March 2020. ICI launched do it (home), a selection of artists' instructions especially suited to be realized from home and shared across ICI's global network of collaborators. Kaldor Public Art Projects, the world's longest-running public art organisation launched do it (Australia) in 2020.

Serpentine Constellation Virtual Talk Series
The Serpentine Constellation virtual talk series was a collection of live and pre-recorded in-conversations with artists, practitioners, architects, musicians and more with the Artistic Director of the Serpentine, Hans Ulrich Obrist. The virtual events were shared with Serpentine's valued supporters and provided insight into some of the greatest creative minds of our time. A selection of the virtual talks is also shared with the public via the Serpentine's Vimeo page:

Alia Al Senussi and Nicholas Kirkwood at Art Basel	24 September
'A Focus on Painting' tour and discussion with Bettina Korek and Julia Peyton-Jones	24 September
Agnes Gund X Hans Ulrich Obrist	28 September
Francis Sultana X Amy Astley	8 October
Back to Earth Roundtable discussion with David de Rothschild	23 October
The Art of Documentary Filmmaking with Kim Longinotto	30 October
Marina Abramovic, Todd Eckhertt X Hans Ulrich Obrist	12 November
Zadie Xa X Kostas Stasinopoulous	16 November
Sumayya Vally X Amal Khalaf	3 December

The Serpentine Constellation virtual talk series continued into 2021, with the introduction of virtual tours and studio visits:

Virtual Tour of John Stezaker: The Edge of Pictures	26 January
Private Tour of Cecily Brown at Blenheim Palace	4 February
Rikrit Tiravanija X Hans Ulrich Obrist	11 March
Lauren Halsey X Hans Ulrich Obrist	18 March

Live Programmes

The Long Time Sessions
Ongoing
Online
A fortnightly online talk series on cultivating care for the world beyond our lifetimes. 2020 was a poignant reminder that we need longer-term thinking now to tackle the existential risks we face and create a better world for future generations. *The Long Time Sessions* was a fortnightly online talk series on cultivating care for the world beyond our lifetimes. It brought together leading thinkers and doers from art, culture, philosophy, science, technology, law, finance and politics to take a longer view.

Speakers explored how engaging with the long-term can change the way we act in the short term. The Long Time Sessions were organised by The Long Time Project, in collaboration with the RSA and the General Ecology Network at Serpentine.

Recorded sessions:
- Deep Time Culture: Future Art Ecosystems
- Timefulness: Deep Time & Geological Thinking
- Toby Ord on Existential Risk & the Future of Humanity
- Operationalising Long-Termism, with Roman Krznaric, Sophie Howe and Indy Johar
- Whose Futures?
- Art and the Distant Edges of Time

Partnerships

Partnerships with other organisations play an important role in bringing about new artworks and collaborations and expanding the reach of contemporary art to new audiences globally as well as supporting artists and exploring new artforms.

Christo and Jeanne-Claude's London Mastaba in AR
Serpentine and Acute Art
8 July 2020 - ongoing

Christo's final large-scale public artwork was recreated in Augmented Reality in collaboration with Acute Art. Visitors to Hyde Park could virtually summon one of the best loved public artworks of recent years, Christo and Jeanne-Claude's The London Mastaba on their smartphones. The launch of *The London Mastaba AR* (Hyde Park) (2020) brought this iconic sculpture back to Serpentine via the free Acute Art app and is an exact virtual replica of the physical sculpture installed in 2018.

The London Mastaba, Serpentine Lake, Hyde Park, 2016-2018, a temporary sculpture made of colourful stacked barrels, was the artists' first major public work in the UK. The London Mastaba AR (Hyde Park) evoked the memory of the sculpture, which floated on the Serpentine Lake for just over three months in 2018 and was accompanied by an exhibition of the artists' work. Planned before Christo's death in May 2020, this was an opportunity to share the last public work realised in Christo's lifetime with a global audience and celebrate the memory of his and Jeanne-Claude's visionary projects.

The translation of the London Mastaba into Augmented Reality gave audiences a chance to play at being the artist, placing the sculpture within the landscapes of Kensington Gardens and beyond. Viewers were able to explore a virtual version of the installation through their smartphones when they visited the Serpentine Lake.
In addition to the site-specific AR work, Acute Art also developed The London Mastaba AR (2020) as a version that users could place at home or wherever they are.

Total number of downloads of Acute AR London Mastaba App: 7k

Rolls Royce Muse Dream Commission
February 2021

Fondation Beyeler and Serpentine hosted an online presentation of moving-image artworks for the biennial Dream Commission, the flagship initiative of Muse, the Rolls-Royce Art Programme. The Dream Commission strives to support a spirit of innovation at a time when it has never been more vital. Recognising the growing importance of new technologies in contemporary art, it provides a platform to emerging and mid-career artists working in the medium of moving image.

Leading a Pioneering and Educational Programme

Education & Civic Projects

Serpentine Education and Civic Projects redefines the role of the arts during periods of transition and social change. We connect communities, artists and activists to generate responses to pressing social issues. The programme is guided by four questions:

- How can we work in solidarity with those facing struggles around racism and migration?
- How do we care in times of austerity?
- How can we survive an increasingly competitive schools system?
- How do we navigate an increasingly surveilled and gentrified city?

We believe arts education is a necessity for children and adults alike. Collaborations between artists and our diverse communities can make positive changes to those communities and to society at large and increase arts engagement. The Serpentine Education and Civic Projects programme seeks to redefine the role of the arts in times of transition and social change, addressing issues such as migrant rights, care, schooling and labour with individuals and groups excluded from the decision-making processes that shape the places where they live and work. The programme is grounded in a long-term study of radical pedagogy and is made up of ongoing commissions and workshops series, alongside toolkits and resources for change.

In 2020/21, our team supported 2,264 educational encounters, produced resources that were downloaded 1382 times and podcasts that were listened to 7,739 times. We define encounters as everyone with whom we make personal contact at workshops and events plus the number of activity packs or toolkits distributed in person.

Cracks in the Curriculum

#4 Sweet Rebellion
October 2020

Cracks in the Curriculum is a workshop series and publishing platform for teachers that aims to bring artists and educators together to think about how to address pressing social issues in the classroom.

In October 2020, Serpentine launched *Sweet Rebellion*, the fourth resource in the series, offering a series of activities looking at the histories of rebellion on British Caribbean plantations through drawing, discussion, group investigations and further study. The resource features an illustration by Rudy Loewe and Jacob V Joyce, depicting people who have resisted British colonial rule and injustice.

The resource is available to download from Serpentine's website and an A2 printed classroom poster is also freely available for teachers to request and we shared via a social media campaign and mail out to 9000 teachers across the UK. In total, 1000 Cracks in the Curriculum resources were downloaded or requested by post during this period. Sweet Rebellion was launched with an in-conversation event with Jacob V Joyce and Rudy Loewe, which is available online. The conversation has so far had 304 YouTube views.

"History often ignores people who fought for their own freedom and instead focuses on the idea of a saviour or hero who comes to the rescue. This takes away the importance and power of key figures, some of whom this resource aims to celebrate."
Jacob V Joyce and Rudy Loewe

Changing Play
We continue to develop multi-year embedded artist commissions in partnership with the Portman Early Childhood Centre, a place that provides education, care and family support services for young children and their families living in an area of Westminster where over 50% of children live in poverty.

Everyday Resistance
Since 2018, mothers and children from the Portman Early Childhood Centre have worked with artist Jasleen Kaur, using the micro-politics of cooking and eating together to collectively consider and respond to issues facing the local community. Adults and children make bread together, learning a culturally significant recipe from a different group member each week.

Through the project, the group asks: *'How can cooking and eating be an act of resistance?'*, *'How can we create a network of care to support ourselves and others?'* and *'How can we take up space and make our voices heard when the government is systematically working on the removal of us?'*

In September 2019, mothers and children met at Speakers' Corner in Hyde Park to celebrate the project with a picnic using specially designed blankets, featuring words and images from workshops. Following the event, the blankets were shared with the Portman and participants.

Emerging from this process, the group produced a booklet designed to create a network of support for POC and migrant new mothers in Westminster who feel ill-equipped in dominant culture. The booklet centres the experiences of women of colour and provides sources of support. It will be distributed via health visitors in NHS new parent packs through a pilot phase in NE Westminster in the summer and throughout Westminster in September.

We hope that the booklet will support new mothers to:
- Understand the services that are available and how to access them
- Feel empowered to access services and ask for support
- Can identify strategies to support themselves through a difficult life transition
- Feel less isolated by reading the experiences of other women

Which Way Now
Artist Sam Curtis invited children aged three and four years old from the Portman Early Childhood Centre to lead a series of walks through the Church Street neighbourhood. Each child was given a digital camera to capture the objects, places and people that interested them. Curtis collated the images and facilitated editing sessions where each child selected the photographs they preferred and talked about their choice.

The project aimed to address the following questions: *'What do child led walks tell us about children's experience of the city and their relationship to it?', 'How does managed risk open up children's experience of the world?'*, and *'Can we learn to re-think the city by listening to children as they navigate the local area?'* A full colour book presents documentation from the project as a series of visual essays exploring children's experience of the neighbourhood, revealing the barriers that inhibit their movement through the city alongside the poetry and wonder of the everyday.

The accompanying toolkit is a practice-based guide for early years and primary settings who have an interest in exploring the potential of child-led walks as a regular practice. Aimed at practitioners who work with children aged 3-7, the toolkit supports investigations of local urban environments and reflections on how to bring settings into closer conversation with their neighbourhood. The book and toolkit were developed during 2020/21and will launch in Autumn 2021.

Like Coming Home
Families from the Portman have been taking part in online workshops with writer and filmmaker Ed Webb-Ingall, exploring relationships to ideas of the home. The UK is experiencing a housing crisis, with entrenched issues such as overcrowding and insecure temporary accommodation, exacerbated and made visible by the COVID-19 pandemic. The project centres the lived and everyday experiences of people who feel the impacts of changes in housing policy and bureaucracy most acutely and asks: *'Who is the housing system benefitting?'* and *'Who makes the rules and decisions about the way we live?'*

Family Programme
Artists Jacob V Joyce and Rudy Loewe are the Serpentine Families Artists in Residence and have been commissioned to develop a pack for children in alignment with *Back to Earth,* the Serpentine's multi-year programme that invites practitioners to respond to the climate emergency.

The artists have created *Power Pack: Climate Emergency, a* pack that centres and amplifies BIPOC (Black, Indigenous People of Colour) environmental campaigners from around the world and invites young people from London and beyond to respond with environmental issues that are personal and local to them. It features illustrations of the activists and drawing activities that support children and young people (aged 7-14) to think of the actions they can take in response to the climate.

The pack was developed during the pandemic and responds to the growing digital exclusion that many young people experience, meaning they have limited or no access to internet, laptops or other smart devices. The team partnered with *Kitchen Social*, a Mayor's Fund for London Project, which responds to the growing issue of food insecurity in the capital, supports community groups already working with children and young people to provide healthy food and a range of social development activities and lobbies for system change. The pack will be distributed via Kitchen Social in April 2021 and launched onsite and online in June 2021.

Radio Ballads

To mark the anniversary of the 1970 Equal Pay Act and the momentum for change created by the Dagenham Ford sewing machinist strike of 1969, Serpentine and the London Borough of Barking and Dagenham partnered to commission artists Helen Cammock, Rory Pilgrim, Ilona Sagar and Sonia Boyce to lead participatory projects examining the future and histories of care and work. Between October and December

2020, the Radio Ballads artists led 29 in-depth workshops, and three public events were held about the project:

- A workshop led by artist Rory Pilgrim
- A special Frieze Week preview of Rory Pilgrim's commission *RAFTS*, featuring excerpts from two Radio RAFTS, sound pieces made with members of Green Shoes Arts in Barking & Dagenham and Project Well Being in Boise, Idaho. These Radio RAFTS explored how to maintain connection during a pandemic and ask what supports us and keeps us afloat in times of change.
- A showcase and public workshop that brought together members of Green Shoes Arts and Project Wellbeing for a public presentation of RAFTS
- An event with the Royal Drawing School, which saw Rory Pilgrim discussing RAFTS with Serpentine Artistic Director Hans Ulrich Obrist and Civic Curator Amal Khalaf.

Overall Radio Ballads Engagement to date March 2021:

- From September 2019 to December 2020, Radio Ballads artists and curatorial staff have delivered a total of 98 workshops
- Of which, 66 workshops were delivered specifically for service users in the borough, reaching 1.2k services users
- A total of 29 workshops were delivered for social care staff in the borough
- Newsletters were sent to 227 social care staff
- 2 x study days for social workers in association with Creative Social Work Module, Goldsmiths University
- A total number of 2.6k contacts have been made through the project's 15 current partnerships

"For me the session has been really insightful […] I'm going to leave behind the feeling of hopelessness because there is always something we can do, always."
Tolu, social worker, Radio Ballads workshop led by Sonia Boyce, December 2020

Ain Bailey and Micro-Rainbow International, Sonic Stories
Ongoing
Ain Bailey is a sound artist and DJ whose practice involves an exploration of sonic autobiographies, architectural acoustics, live performance and collaborations. During October and November, in partnership with Micro Rainbow International – an organisation that supports LGBTQI asylum seekers and refugees – we transferred Bailey's Sonic Stories Serpentine residency online.

Through a series of ongoing deep listening sessions exploring the role sound plays in identity formation, Bailey created an open space for sharing memories of times, places, people or events. By addressing acts of listening as a critical register of social, emotional and political life, Sonic Stories created a collective transitional space for mourning, resting, healing and dreaming.

Alongside the Sonic Stories listening sessions, the workshops with Micro Rainbow International engaged with other artists working in sound, including Pauline Oliveros and her philosophy of Deep Listening, poet Belinda Zhwai and voice practitioner Elaine Mitchner.

"In the listening sessions you become intimate, and I think that within itself, with people that you don't necessarily know, is a political act."

Ain Bailey

Rehana Zaman
Ongoing
In collaboration with *Hibiscus Initiatives* and women affected by incarceration, Rehana Zaman's residency examined the intersections of race, gender and class within the UK criminal justice system. Together they engaged with processes of racialisation bound by law, where UK jurisprudence is both constituted by and acts to entrench structures of racial domination. Hibiscus Initiatives, established in 1986, is a leading voluntary organisation that supports foreign nationals involved in the criminal justice system in the UK.

Podcast, on Practice
5 March 2021
Over the last year through the pandemic, we've seen more than ever how our individual actions impact others and how we're all interdependent. This three-part podcast series, hosted by Serpentine Education Curator Alex Thorp and Civic Curator Amal Khalaf, explored the practices that can sustain us individually and collectively - Cooking, Listening and Walking - and how they can be used to bring people together to work towards change.

Across the three episodes, Alex and Amal welcomed artists, collaborators and friends to explore ideas and projects developed as part of Serpentine's Education and Civic programme, which connect communities, artists and activists to generate responses to pressing social issues.

All three episodes were launched on 5 March and reached over 1.6k downloads in their first day, marking Serpentine's most successful podcast launch to date. On Practice was produced by Reduced Listening.

Leading Artistic and Digital Transformation

This artist-led programme proposes critical and interdisciplinary perspectives on the role of emerging technologies. As we stand at the brink of the next technological revolution, Serpentine is committed to supporting new experiments in art and technology, challenging and shaping its role in our cultural and social landscape. Under the guidance of Europe's first Chief Technology Officer at an arts institution, we work with artists to realise new works that consider emerging technologies as a medium, a tool or a topic that can operate beyond the gallery walls. Through exploring artificial intelligence, blockchain, robotics and drones, biotechnology and immersive technologies, our digital programme examines the critical impact of these innovations on the way we work, think and collaborate.

Arts Technologies

Serpentine's Arts Technologies programme proposes critical and interdisciplinary perspectives on advanced technologies through artistic interventions. Challenging and reshaping the role that technologies can play in culture and society is part of our commitment to supporting new artistic experiments at what has now become an historical intersection. The programme initiates and supports artists in developing ambitious artworks that deploy advanced technologies as a medium, tool or topic, often operating beyond gallery walls.The foundation of the Arts Technologies programme sits within an evolving R&D Platform that supports the development of infrastructures for ongoing artistic exploration and interrogation of advanced and emerging technologies.

Serpentine R&D Platform

Serpentine's Research and Development Platform is a space where our institution's 'back-end' (operations, protocols, in-built values) and 'front-end' (what we produce) are brought into experimental realignment. In today's environment of hyper-production and accelerated change, arts organisations need a reflexive space that allows for thoughtful and conscious advancement.

Historically, art has frequently taken the form of social risk-taking and thus an undercover engine of 'innovation', presenting a distinctly different paradigm for innovation to the fields of science and technology. Meanwhile, the importance of arts organisations as scalable sites for dedicated artist-led research and development is only now becoming apparent.

The R&D Platform at the Serpentine grows organically from the organisation's long-standing commitment to advancing new forms of cultural production. The R&D Platform is built on inter-operable modules that manifest themselves in capacity-building workshops for the wider sector, roundtables and summits bringing experts from different fields to develop an art-field specific view on innovation, and precedent-setting artworks that challenge conceptions of what art is and where the boundaries of art's impact lie.

Some of the questions guiding the development of the R&D Platform include:

- How can art institutions become better at identifying and harnessing their evolving capabilities?
- What will the core values of cultural production be in 2050?
- How can greater focus on infrastructural care and design help build a more resilient and socially significant cultural field?

- What can the full stack of contemporary artistic production (i.e., all stages of a project's development) teach arts organisations and other fields about innovation?
- What new organisational processes would be required for the art field to develop more meaningful and long-term relationships with other fields invested in seeking answers to today's most challenging questions?
- How does the art field claim an active position in shaping future technologies that yield significant impact on contemporary and future societies?

As a critical module for in-depth engagement with these questions, our R&D Labs provide infrastructural support for collaborative research, targeting specific questions and devising operational propositions. Current labs include *Legal Lab*, led by Alana Kushnir, Director of Guest Work Agency, *Blockchain Lab*, led by Ruth Catlow, Co-Founder and Co-Director of Furtherfield and *DECAL DeCentralised Arts Lab; Creative AI Interfaces Lab*, led by Mercedes Bunz, Senior Lecturer in Digital Societies at King's College. Although emerging from Serpentine, the R&D Platform is a constantly growing community of individuals and organisations without whom it would not be a reality.

R&D Platform Newsletter
The R&D Platform newsletter was launched in July 2020 and gathered more than 1.5k subscribers in five months and is a dedicated to communicating the Arts Technologies programme together with information from the wider sector.

Workshops and Forums
Serpentine R&D hosts both public facing and private events to generate new knowledge for the sector. Our programme has been designed to ensure an evolution in understanding technological tools in creative practice. We bring together practice-based workshops that examine the use of specific technologies in the arts, with an annual conference that platforms digital practice and practitioners inside cultural institutions. These forums are complemented by summits that consider specific technological impact on the arts. Each of the research events are documented and the content published online, distributing findings globally as a resource for industry and an entry point for knowledge-sharing.

Creative R&D Working Group
Established in collaboration with *National Gallery X.*, the objective of our Creative R&D Working Group is to establish a UK-wide inter-organisational working group for advancing R&D in the cultural sector by bringing together cultural actors, technology fields, research institutions and policy to openly discuss and devise a path to action. Its trajectory is to cement a common understanding of advanced technological development within the cultural sphere that supports the implementation of appropriate policy and the necessary incentives to sustain and mature this work.

Future Art Ecosystems (FAE)

"The Serpentine Galleries in London are quickly making a name for thinking through the art world's relationship to new technologies. Future Art Ecosystems 1: Art and Advanced Technologies [is] a wide-ranging report surveying trends in art and tech… It's exciting to see an institution taking on these issues with such clarity, intelligence, and insight."
Brian Droitcour, Art in America, July 2020

Central to the mission of advancing innovation for future art ecosystems is the publication of an annual strategic briefing that analyses current and future impacts of advanced technology on the art sector. Developed through primary research and case-studies, the strategic briefing offers key stakeholders important insights and sets an annual agenda for different forms of investment in and by cultural institutions, to address the impact of this emerging field.

After a soft launch in March 2020, the inaugural strategic briefing launched publicly on 9 July 2020, the first issue on art and advanced technologies and is produced by the Serpentine R&D Platform and Rival Strategy.

The inaugural issue of FAE focuses on the new infrastructures being built around artistic practices engaging with advanced technologies. The view presented is based on Serpentine's experience and desire to share insights from working with artists including Hito Steyerl, James Bridle, Cécile B. Evans, Ian Cheng and Jakob Kudsk Steensen, ongoing conversations across broader networks, and insights derived from a series of interviews conducted with artists Alexandra Daisy Ginsberg, Holly Herndon, Rebecca Allen and Refik Anadol; Ece Tankal and Carmen Aguilar y Wedge of *Hyphen-Labs*; journalist and technologist Jonathan Ledgard; Julia Kaganskiy, founding director *NEW Inc*; Kenric McDowell from the *Artists + Machine Intelligence* programme at Google Research; Liz Rosenthal, *Power to the Pixel*; futurist Noah Raford; Rachel Armstrong, Professor of Experimental Architecture, Newcastle University; Takashi Kudo of *teamLab*.

The strategic briefing is organised into three chapters. Chapter 1: *Art x Advanced Technologies*, describes some of the core features of the artistic practices emerging in this domain. Chapter 2: *Infrastructure for AxAT*, documents particular types of infrastructure demanded by these practices, and cases in which various actors - including artists themselves - are now beginning to construct. Chapter 3: *Strategies for an Art-Industrial Revolution*, documents potential ways in which nascent infrastructural plays may be integrated into much broader strategies that will have far-ranging impacts on the art industry.

The briefing asks questions such as:

- What would a major public art institution look like without physical exhibition or performance spaces?
- How can cultural institutions support the development of technologies that do not satisfy the contemporary funding conditions of the tech industry?

Serpentine's Arts Technologies team is currently producing the second annual briefing, on art and the metaverse, for release in 2021.

"***It's like you are a painter, but you also have to invent paint."***
Takashi Kudo, teamlab

Future Art Ecosystems Live

A series of online talks emerging from the launch of Serpentine's inaugural Future Art Ecosystems report. The first issue of Future Art Ecosystems, produced by Serpentine R&D Platform in collaboration with *Rival Strategy*, addresses the impact of technologies on the arts and focuses on the new infrastructures being built around artistic practices engaging with these advanced technologies. In the spirit of FAE, these conversations aim to make visible the invisible infrastructures and systems behind artists' work, as the report itself considers the future of art and technology from an infrastructural perspective.

Audience Figures:

Ben Vickers x Takashi Kudo Instagram Live	7k
Kay Watson x Refik Anadol Instagram Live	10k
Benedict Singleton x Rachael Armstrong YouTube	450

Creative AI Lab

Creative AI Lab is a collaboration between Serpentine R&D Platform and the Department of Digital Humanities, King's College London. New approaches to aspects of Artificial Intelligence/Machine Learning (AI/ML) including interface design, production and engagement have emerged from artistic practices. The aim of the lab is to surface this 'back-end' knowledge and link it to wider artistic and curatorial practices in order to overcome the existing 'black-box' narratives. Through the lens of artmaking, the lab produces knowledge for cultural institutions, artists, engineers and researchers on how to engage AI/ML as a media. Additionally, the lab aims to develop institutional capacities to engage with this media for the benefit of the wider cultural sector.

Our research currently investigates:

- AI tools supporting by artistic practices
- The changing nature of artistic and curatorial practices as a result of working with AI/ML
- Creative AI as a critical practice
- Aesthetics of AI/ML

Cultural institutions offer a much-needed societal space to critically engage with advanced/deep machine learning technologies. To support this, the Creative AI Lab focuses on a range of research outputs that include:

- A growing Creative AI Tools & Resources Database
- Research workshops and papers
- A series of online tutorials that surface AI/ML infrastructures by exploring their interfaces.

Aesthetics of new AI: Panel Discussion
Creative AI Lab in collaboration with NYU Digital Theory H-Lab
9 October 2020

A panel discussion on machine learning and its aesthetic capacity with Mercedes Bunz, Leif Weatherby, Nora Khan, Joanna Zylinska & Murad Khan Machine learning technology (a subset study of Artificial Intelligence) has profoundly advanced in the past few years and is becoming a mainstay in artistic practices. Through a discussion on machine learning and its aesthetic capacity, we sought to answer: *'What new aspects does the technical framework of machine learning bring to artmaking?'* And conversely, *'What can artworks that use AI point to in AI research and development?'*

Aesthetics of New AI Interfaces
Creative AI Lab
12 February 2021

Hosted by the Creative AI Lab, a collaboration between Serpentine R&D Platform and Kings College London, this panel discussion was attended by 180 people and explored machine learning's art-making interfaces. Panellists included:

- Christian Ulrik Andersen, Associate Professor in Digital Design at Aarhus University who works with aesthetics, software, and interface criticism. He is co-author of The Metainterface, MIT Press 2018
- Mercedes Bunz, the Creative AI Lab's Principal Investigator and Senior Lecturer in Digital Society at the Department of Digital Humanities, King's College London. Her research explores how digital technology transforms knowledge and power
- Agnes Cameron, a hardware and software developer, with an interest in complex systems and simulation. She is currently in residence at Somerset House Studios
- Rebecca Fiebrink, a Reader at the Creative Computing Institute at University of the Arts London. Her research develops new technologies to enable new forms of human expression, creativity, and embodied interaction. In 2009 she developed Wekinator, a free, open-source software for real-time, interactive machine learning
- Eva Jäger, the Creative AI Lab Co-Investigator and Associate Curator of Arts Technologies at Serpentine Galleries

Legal Lab

The Serpentine's Legal Lab is a pioneering effort within the art field dedicated to the development of legal infrastructure for cross-industry collaborations, developed in collaboration with Alana Kushnir of *Guest Work Agency*. Our lab is focused on the sharing and development of new knowledge, and it relates to complexities emerging from new artistic fields of practice, particularly in relation to the intersection of art and advanced technologies.

Legal structures and tools, such as contracts, are crucial to structuring innovative enterprises and effective operational models. However, in the sphere of art, there is a tendency to shy away from legally onerous forms of arrangement. This has resulted in legal infrastructures being under-acknowledged for their multifaceted potential in supporting cutting-edge creative practice. These concerns are present in the internal organisation of the art field and the expanding realm of cross-disciplinary relationships between art actors and external fields.

The work of the Legal Lab is guided by a cross-disciplinary Advisory Panel:

- Astrid Kohlmeier, a lawyer and designer for legal design and legal tech
- Connal Parsley, Senior Lecturer in Law at Kent Law School, UK
- Daniel McClean, art lawyer and partner at Cypress LLP
- Ivaylo Getov, Technical Director for Fine Art projects, Co-founder and Creative Director at Luxloop
- James Wreford, Member of Black Shuck Cooperative
- Kathleen E. Kim, art lawyer at Liwu Law Group South Korea
- Lauren van Haaften-Schick, curator, writer and PhD Candidate in the History of Art and Visual Studies at Cornell University
- Marie Potel-Saville, founder of Amurabi, a legal innovation by design agency
- Rita Arrigo, Chief Digital Advisor at Microsoft, AI Ambassador
- Sara Rayment, founder of Inkling Legal Design, a consultancy that reimagines legal services through design, law and emerging technology and Conjoint Associate Professor at the University of Newcastle

- Sophie Netchaef, curator and former Strategic Projects Manager, Serpentine Galleries
- Yayoi Shionoiri, art lawyer and Executive Director to the Estate of Chris Burden and the Studio of Nancy Rubins based in New York
- Safiya Ahmed, IP and technology lawyer at Russells UK
- Roxanne Peters, Creative and Cultural IP Rights Specialist, University of the Arts London

Throughout 2020, the Legal Lab conducted research to map the legal issues from the perspectives of different types of users (artists, technologists, scientists, curators, lawyers, legal academics, arts organisations, galleries, tech companies, etc), analysed the trends and distilled a series of action points, this will be released as a report in July 2021.

Synthetic Ecologies Lab

Ongoing

Led by designer and researcher Yasaman Sheri, Synthetic Ecologies Lab aims to support artists in the context of emerging biological technologies and ecology by strengthening the foundations for art's critical inquiry and intervention into these spaces. This is done by integrating insights derived from existing art-science collaborations as well as exploring the tools and models for collaboration in new artistic engagements with the sciences and lifeforms.

From ecological awareness around climate change to ethics of geo-engineering, to providing glimpses into techno-biological futures, to making with a multitude of species and living systems, there is a long history of artists and designers attempting to give shape to the invisible biological medium that is so hard to perceive and contextualise conceptually in everyday living.

2020 marks an entry into a new decade and signifies a powerful moment to support aesthetic and political engagements in life sciences and ecology. With rapid advances being made in biotechnologies and other tools of life sciences, artists and designers are an increasingly important voice in shaping how such technologies get rendered at societal level.

Blockchain Lab

Ongoing

Supporting network development between visionary artists, cultural workers, blockchain entrepreneurs, as well as local initiatives, communities, institutions and businesses to foster new translocal and transnational systems and an ethos of global cooperation within the arts.

Led by Ruth Catlow, co-founder of *Furtherfield* and *DECAL*, Serpentine's Blockchain Lab builds on the experiences of *DAOWO* - the award-winning blockchain programme for reinventing the arts. The first series of events ran in 2017-18 in collaboration with the *Goethe Institut* London, with international artists, engineers, crypto-economists, musicians, technologists, and theorists joining forces to understand how blockchain technologies - cryptocurrencies, distributed ledgers and smart contracts - could enable a critical, sustainable and empowered culture. This was later followed in 2019 by the *Blockchain & Art Knowledge Sharing Summit UK* in collaboration with *Digital Catapult*, which examined the cultural sector opportunities available for working with blockchain technologies.

The DAOWO Sessions: Artworld Prototypes
28 January – 4 March 2021
Online events

This series explored the possibilities for the future of the artworld with blockchain by investigating what can be learned from DAOs (Decentralised Autonomous Organisations) working with Others (-WO). Each session was an eye-opening presentation and conversation around active experimentation that aims to hack, deconstruct and reinvent the arts in the emerging crypto space in response to people and their local contexts.

The events provided a unique opportunity for cultural practitioners, representatives of arts, technology organisations, communities and anyone interested in the potential of blockchain to come together and question the future of art and society.

Doctoral Research Collaborations
Ongoing
The Arts Technologies programme at the Serpentine supports and facilitates both practice-based and academic doctoral research projects in collaboration with leading research centres and universities in the UK and beyond.

The programme is currently hosting two doctoral research projects:

- Victoria Ivanova (2018-21): *From Institution to Platform: Organisational Structures and Arts Practices in Network Cultures* is a partnership with the Centre for the Study of the Networked Image (CSNI) at the London South Bank University as part of the R&D Platform.
- Alasdair Milne (2020-23): LAHP/AHRC-funded Collaborative Doctoral Award at King's College London Department of Digital Humanities in collaboration with Serpentine's R&D Platform. This studentship commenced in October 2020 on the topic of creative AI as a medium in artistic and curatorial practice.

Hidden Patterns, A Conversation about Networks and Art
8 April 2021
In April, Serpentine Artistic Director Hans Ulrich Obrist, physicist and Director of BarabásiLab Albert Lászlo Barabási , ideas collective *CAMP*, and artist Burak came together to discuss how network effects and big data are poised to shift our understanding of the dynamics of the contemporary art world.

Network effects pervade the art world, determining the success of individual artists, their access to exhibition opportunities. Big data and network science allow us to increasingly map out and quantify these effects, bringing out hidden connections that shape artistic careers. Meanwhile, network visualisations are themselves emerging as a new form of artistic practice. The goal of the event was to start an important conversation about the role of networks in art.

This talk followed the launch of *Hidden Patterns*, at the Ludwig Museum of Contemporary Art, Budapest. The exhibition presented 25 years of research by Albert László Barabási that uses state of the artnetwork diagrams, visualisations and data sculptures to capture underlying structures and relationships that can help us better understand both art and society.

Audience Figures:
Live viewers 458

Digital Commissions

Serpentine's Digital Commission is a programme that develops new digital works through a variety of emerging media, transforming our website into a new forward-thinking space for exhibiting art. Each commission aims to expand how we understand the effect of digital technologies on artistic and cultural practice today.

Suzanne Treister, From Survivor (F) to The Escapist BHST (Black Hole Spacetime)
Ongoing

Utilising various media, including video, the internet, interactive technologies, photography, drawing, painting and watercolour, Suzanne Treister explores emerging technologies, alternative belief systems and potential human futures through a newly commissioned book and web-based augmented reality work.

Treister's (b.1958, London UK) multi-part commission comprises an artist's book and a web-based augmented reality work. The book *From SURVIVOR (F)* to *The Escapist BHST* (Black Hole Spacetime) brings together two interconnected projects, SURVIVOR (F), a potential human/non-human survivor of human civilisation, and the newly commissioned *The Escapist BHST* (Black Hole Spacetime), which follows an inter-dimensional entity journeying through event horizons and spacetime.

Suzanne Treister, The Museum of Black Hole Spacetime Séance
29 October 2020

Originating from Treister's 2019 project, *The Escapist BHST* (Black Hole Spacetime), Serpentine digital commission, this event attracted 226 RSVPs and took audiences to a hypothetical museum in the cosmos through a virtual séance. The participants questioned the museum's function, its contents, its origin and what it had to say about the mysteries of the cosmos, producing drawings and texts describing their visions.

Jenna Sutela, I Magma & I Magma App
Ongoing

Jenna Sutela is a Finnish-born, Berlin-based artist who creates experimental installations and performances that bring together biology, technology and cosmology. Her work, *I Magma*, exists in two related parts: an app for mobile devices developed with the Serpentine in collaboration with Memo Akten and Allison Parrish and an installation exhibited at Moderna Museet, Stockholm. The installation features a series of custom-made, head-shaped lava lamps whose movements act as a 'seed' in generating the app's visuals and language. Using live camera footage of the lava flow in combination with the routes of app users, it allows users to receive divinatory readings based on collectively formed shapes. The commission expanded Sutela's research into alternative forms of intelligence by applying chemical and digital processes in the creation of an oracle.

The work toured to Kunsthall Trondheim in Norway in March 2020 for Sutela's first major solo show at an international institution.

Jenna Sutela x Stefanie Hessler, Live Q&A
19 August 2020

Artist Jenna Sutela and Kunsthall Trondheim director Stefanie Hessler came together to discuss the ideas explored in *NO NO NSE NSE*, a new publication about Sutela's work. The event attracted 400 live viewers, and focused on Sutela's work *I Magma*, which explored the notion of an oracle through alternative forms of intelligence and the application of machinic and chemical processes. Serpentine also published one of the book's featured texts for free on our website: *The umbra of an imago: Writing under control of machine learning*.

Artist Worlds

Artist Worlds is an ongoing series of commissions and events that support artistic practices that engage with simulated realities, immersive storytelling and virtual world building that invites audiences into these worlds to explore and offer insights into these advancing technologies and associated practices, processes simulating nature, immersive storytelling, and multi-player game worlds.

Live conversation with Jakob Kudsk Steensen and Ben Vickers
UBS and Serpentine
24 February 2021
This was the first part of a two-part project, in which Ben Vickers, Senior Strategist at Large, was in conversation with artist Jakob Kudsk Steensen to discuss simulating nature, immersive story-telling and multi-player game worlds. Ben and Jakob discussed immersive experiences, advanced technologies and the creative concepts that power new digital art works. The discussion also explored some of the simulated natural worlds that Steensen has developed in projects like *Catharsis* (2019-20), *The Deep Listener* (2019) and *Reanimated* (2018).

Audience Figures:

Live viewers on the UBS Hub:	321
Facebook Livestream:	5.2k
LinkedIn Livestream:	2.8k

Artists Worlds, Primal Tourism
Jakob Kudsk Steensen with Alenda Chang, Rindon Johnson, Mikkel Rosengaard
16 March 2021
Jakob returned in March to take online audiences on an immersive tour of a virtual island modelled on Bora Bora in French Polynesia, initially developed for his work *Primal Tourism* (2016). This experimental live multiplayer virtual event focused on the interrelationship between ecology, sustainability and advancing technologies. Crash landing, audiences navigated between an abandoned airport, a flooded beach resort, a deserted workers town, an old colonial office, and an overgrown forest, floor strewn with tsunami warning signs from a past future. Along the way we met some of his close collaborators: academic Alenda Chang, artist Rindon Johnson and writer Mikkel Rosengaard, and experienced live readings that spoke to our ecological present and the 'reimagination of nature' through technology

Audience Figures:

Total viewers on Twitch	861

Welcoming a Broad & Diverse Public

Serpentine brings artists and audiences together in real time, in our galleries, gardens and across our global digital networks. Our aim is to bring people closer to art and ideas, and we strive constantly to expand our reach and engage new audiences with art and creativity.

A Memorable Experience

We welcome a broad range of visitors by providing diverse activities, programmes and support. Our Visitor Experience team is strongly committed to delivering an exceptional service to the public, playing a vital role in bringing to life Serpentine's values of delivering an enriching and memorable experience, while guiding visitors through our exhibitions and encouraging dialogue. The team provides a crucial link between gallery presentation, artists' vision and visitor interpretation, and it has the mission of establishing Serpentine as an inclusive space for ideas, conversation and individual expression, making art accessible to all.

Serpentine Rebrand

Ahead of our 50th anniversary, we worked closely with Hingston Studio to build a bold and dynamic new voice for our next chapter. With a growing impetus on art that can be experienced across new platforms and beyond the physical walls of a gallery, the brief was to deliver a future-facing, digital-first identity. Launched in June 2020, the new Serpentine brand is rooted in three central ideas: an urgent voice, the fluid exchange of thought and experience, and the surrounding environment of the park. More than a logo, the identity supports our continued outreach to new audiences with endless capabilities, across multiple platforms.

Local and Global Audiences

In 2020, due to the COVID-19 pandemic, international travel restrictions and the resulting closure of our gallery spaces, we were unable to welcome overseas visitors for much of the year and focused instead on digital engagement.

Audience Figures:

Total attendance for onsite Serpentine exhibitions in London 1 April 2020 and 31 March 2021

10.9k

Reaching Beyond the Gallery Walls

Serpentine Website

Our website attracted over 1.5M visits in the financial year 2020/2021, with Jennifer Packer's exhibition proving to be the most popular programme page with 38k page views.

Serpentine's new editorial platform, *Art & Ideas*, launched in June 2020 and garnered a total of 24k page views across 2020/2021. The most popular pages were the *On Practice* podcasts, an introductory piece on Jennifer Packer and the *Understory of the Understory* podcast.

Aligned closely with Serpentine's audience strategy, Art & Ideas aims to resonate with new and broader audiences, while championing wider Serpentine themes such as ecology, technology and equality in the arts. As well as being an important channel to delve deeper into the programme, Art & Ideas gives Serpentine an opportunity to develop a more accessible tone-of-voice and clearer narrative for a range of audiences. Additionally, the Serpentine e-newsletter had 30,452 subscribers at the end of March 2021.

Digital Communications
20202/21 has seen a new approach to digital communications, including a new content strategy, new social media activity and the planning for a major new audience-focused website. Our social media presence has continued to expand across Facebook, Twitter, Instagram and YouTube.

Followers increased on Instagram to	352k
Follower increase on Twitter to	157.4k
Likes increased on Facebook to	84.1k
Facebook followers increased to	83.7k by the end of March 2021

Media Reach

The galleries closed on 17 March 2020 due to COVID-19, but while Live and Exhibition programmes were suspended, media could still engage with Serpentine's work online.

Partnerships with media platforms gave us increased audience reach: our collaboration with NOWNESS, Out of Blueprints, on the occasion of Cao Fei's exhibition at Serpentine, had total views of 400k. Back to Earth online campaigns and partnerships also attracted significant audiences and media: Olafur Eliasson's Earth Perspectives, a new participatory artwork conceived for Earth Day 2020, gained a collective estimated reach of 6.7 million across social media and was featured or shared by *Art Newspaper*, *Design Boom*, *Flash Art Mag*, *System Mag*, *Vogue* and many more.

The fourth edition of our festival on consciousness and intelligence across life forms, *The Shape of a Circle in the Mind of a Fish*, was the first to take place online. Over two days 4000 visitors convened at specially created platform - themind.fish - for discussions, presentations and performances on the subject of soil, earth, land and ground and we had coverage in publications including *Tank Magazine*, *Emergence Magazine* and *ArtNet*.

Media also noted the new incarnation of the world's biggest participatory art project, *do it*, presented by Serpentine Galleries, Google Arts & Culture, Independent Curators International & Kaldor Public Art Projects. Coverage included art and listings titles around the world and an appearance on Radio 4's flagship news outlet the *Today Programme* for Hans Ulrich Obrist and designer and do it contributor Es Devlin. Korean superstars BTS also provided a do it which gained 174k likes on Serpentine's Instagram, as well as 264k tweets, 65k retweets and an additional 5k comments.

Serpentine's Arts Technologies programme continued to make an impact; the publication of annual report *Future Art Ecosystems* was reflected via a series of features and media appearances, including BBC World Service *Cultural Frontline* programme, *ArtNet*, *Hyperallergic* and *Art in America*.

Archive exhibitions continued to bring attention: Sky TV broadcast documentary *512 Hours* with Marina Abramović, made during her Serpentine show in 2018, which led to Serpentine featuring on TV pages in *The Sun*, *The Daily Mail* and every UK broadsheet.

The Directors maintained media profiles with opinion pieces and features. Bettina Korek was featured in LALA Magazine (US), Elle Magazine (UK), Harper's Bazaar (UK) and London's Evening Standard: '*It's this accessibility - serious art and ideas expressed with a sense of fun - that Korek aims to keep up at the Serpentine.'*

Hans Ulrich's call for support for the arts post COVID-19 - *a New New Deal.* - was picked up in prominent news and culture outlets including *The Art Newspaper*, *The Guardian* and *ArtNet* and in international publications including Telerama, Frankfurter Allemeigne Zeitung and Corriere della Sera.

The announcement of the appointment of Yesomi Umolu as Director of Curatorial Affairs and Public Practice gathered coverage across arts titles, with news items in *Artforum*, *ArtNews*, *Surface Magazine* and more. The Serpentine team was also featured across a wide spectrum of media outlets: the hard work that goes in to installing a show in a pandemic was noted with a great piece in *Elephant Magazine* on how COVID-19 has transformed the way curators approach exhibition making, built round an interview with Melissa Blanchflower. Lucia Pietroiusti featured in *la Republicca*, in an interview headlined *'Green is the Colour of Art'*, and Claude Adjil was featured in *Vogue* as part of its *'New Creatives'* feature.

When the galleries opened with our first new exhibition post-lockdown, Jennifer Packer *The Eye Is Not Satisfied With Seeing*, the response from media was effusive. We had a socially distanced and specially extended press view attended by BBC Arts, *The Daily Telegraph*, *Elephant Magazine*, Apollo, *The Art Newspaper*, *The Guardian*, *i* paper, *Nowness* and more. Previews, features, reviews and news pieces ran internationally in titles including *Airmail*, BBC Radio London, *Elle Decoration*, *The Art Newspaper*, *RA Magazine*, *Cultured* and *Artforum*. The first review was 5* from the BBC's Will Gompertz on bbc.co.uk (1.5 billion monthly page views):

"I cannot recommend this exhibition highly enough. There are a lot of good painting shows on in London at the moment - Titian and Gentileschi at the National Gallery, Tracey Emin at The Royal Academy, Lynette Yiadom-Boakye at Tate Britain - but if you only have time to visit one, go to the Serpentine Gallery to see this outstanding Jennifer Packer exhibition. It really is as good as art gets.'

Looking forward to the 2021 summer programme, TIME Magazine selected Pavilion architect Sumayya Vally for the *TIME100 Next List*, an honour that highlights 100 emerging leaders shaping the future, and the announcement of the James Barnor Portraits for the Future virtual event was the kick-off for the James Barnor season with major coverage in *The Guardian*, *Vogue.com*, *Hero Magazine*, *Nataal.com* and many more.

Developing Diverse, High-Performing & Engaged Teams

During 2020 along with other organisations, when Serpentine closed to prevent the spread of COVID-19, the lives of our staff changed overnight and we quickly had to adjust to a new way of working. In a short period of time, we rolled out Microsoft Teams and upskilled to allow us to continue working together remotely. The health, safety and wellbeing of our colleagues was our priority and it was important for us to stay connected. We provided regular updates on COVID-19 along with advice for home working and practising selfcare. We found different ways to keep staff motivated and engaged and when we were ready to reopen, we asked for feedback on practical matters, worries and suggestions so we could understand what would help make staff feel safe to return to work. Throughout this challenging time, we are proud of how our colleagues adapted to the changes so quickly and supported each other in such a meaningful way.

Promoting an Open, Collaborative, Supportive and Diverse Culture

Serpentine has pledged to promote anti-racism in all that we do: the content of our programmes, the culture of our workplace, the diversity of our staff and the experiences of our audiences. Since 2020, we have been working with diversity and inclusion consultants who are leading a programme of change that involves staff and leadership at all levels of the organisation and will be sustained for the foreseeable future. This has allowed us to develop a structured approach to monitoring our progress and accountability in becoming anti-racist at Serpentine and to listen to the opinions and experience of all our staff.

The programme involves:

- One-on-one interviews, staff surveys and listening circles with all staff
- Coaching, consulting and communications support with Directors and Senior Management Team
- A series of training modules for all staff at all levels

In September 2020, we established *The Progress Project*, a diverse and inclusive collective of staff at Serpentine who have come together to ensure the voices of our diverse colleagues are included in Serpentine's transformation into an anti-racist organisation.

The Progress Project's work includes:

- Ensuring the voice of our diverse colleagues is heard and integrated into the transformation process
- Developing, contributing to and leading a number of staff working groups to focus on specific areas of change
- Supporting Serpentine's internal and external communications strategy
- Improving accessibility for audiences around Serpentine programming

Since October 2020, nine Race Resolutions Teams have also been established at Serpentine involving all staff across all levels. These teams are responsible for meeting monthly to address our anti-racism culture across different areas of the organisation:

- Vision and direction
- Attracting and recruiting a diverse talent pool
- HR policies and procedures
- Nurturing and developing diverse talent
- Changing attitudes and behaviours

- Maintaining a diverse, artist-led programme
- Diverse audience development
- Visibility and reputation; and
- Ensuring a successful transformation process

Serpentine is committed to diversity, equity and inclusion, and is continuing its programme of training and support for staff at all levels.

Attracting and Retaining Qualified and Talented Employees

We recognise having a diverse, inclusive team with a variety of different perspectives and experiences will benefit Serpentine's strategic aims. We have continued to develop and implement an accessible, inclusive recruitment and retention strategy to attract a diverse range of the highest quality employees and have introduced new initiatives to ensure an inclusive, supportive working environment to support their retention within the organisation.

Recognising and Rewarding Achievement and Performance Fairly

Serpentine has been paying staff the London Living Wage for several years and in 2020 we became officially recognised by the Living Wage Foundation as an accredited Living Wage Employer. This commitment applies to directly employed staff as well as contractors providing services to Serpentine.

Equal Opportunity Policy

Serpentine is committed to encouraging and promoting equality and diversity throughout our workforce. Our aim is for our staff to be truly representative of all sections of society and to work in a positive and effective environment where everyone is respected, and for each employee to perform to the best of their ability.

Our policy is to provide equality and fairness for all in our employment and in our provision of services and not to discriminate on the grounds on age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion or belief, gender (sex) and/or sexual orientation.

We continue to report Equal Opportunity data annually in line with Arts Council England to monitor the diversity of the workforce and Board of Trustees. We believe all these activities promote a culture that engages happy, productive and empowered employees who support Serpentine's vision.

The current Serpentine staff is a diverse ensemble of national and international employees coming from both art and non-art backgrounds, made up of 74% women, 23% Black, Asian and Ethnically Diverse, 3% LGBT and 7% with a disability (March 2021).

We will also continue to work with a diverse range of practitioners across our programmes, in terms of age, sex, sexual orientation, race and religion. We are happy to report that in 2020/21, 76% practitioners were other than white British, 52% were female, 4% were non-binary and 31% were emerging artists. These figures exceed our targets for the financial year and our Programming Guidelines.

By broadening the diversity of art and artists, we are also widening our reach. Improving accessibility and reception of individuals from varying backgrounds is being achieved through the training of Visitor Services personnel and more targeted communications.

The Board of Trustees continues with plans to diversify in 2020/21 with a review commissioned for year 2021/22.

Future Plans

Serpentine believes that the arts inspire people, make communities more creative and strengthen economies. This unprecedented time in history has created uncharted realities and shifted our perspectives profoundly. The many challenges we've faced have given us renewed clarity of purpose for the future: Serpentine's mission is to amplify the work of artists engaging the urgent issues of today - ecology, technology and community - throughout the art world and beyond it.

Our overarching strategic objective for our 2021/22 business planning is to be *'artist-led, audience-centric'*, for which we have developed six areas of emphasis that remain relevant as we progress toward the launch of the SerpentineLAB Campaign. These are:

1. Art for All

We aim to diversify our audiences and increase audience retention, through an emphasis on different visitor experiences informed by data. We will do this by strengthening our brand, vision and mission; enhancing audience development; and diversifying media reach and creative partnerships.

2. 360º Artistic Production and Audience Engagement

We will connect artists to topical conversations and new audiences by integrating our physical and online programmes, and tap into our core pillars of ecology, technology and community. We will do this by creating a programme that champions and reflects diversity across all areas; cultivates a diverse audience and provides accessible content in person and virtually; addresses urgent issues of our time through the lens of ecology and community; and find new methods to deliver content and support school age children.

3. Sector Leadership

Serpentine will act as a convener among art, business, educational and governmental institutions - and in turn situate artists in these new, polyvalent contexts with increased agency. We will do this by championing sector convening initiatives on art and technology and build dedicated, diverse communities around arts technologies; extending our resilient models for innovative arts and technology work by creating a distributed model for network building, audience engagement and development opportunities, including experimentation with new commercial models; and continuing organisational transformation in light of new challenges brought on by COVID-19 through the consolidation of new team structure and embed arts technologies knowledge and capabilities at all levels of the organisation, including the board.

4. Inclusive Culture

We continue our commitment to anti-racism and inclusivity, which manifests in our public programmes as well as the internal culture and its further development. We foster a culture focused on diversity, inclusivity and positive staff engagement; creating a diversity, equality and inclusion plan for staff; and attracting and retaining the best talent and developing a high-performance culture, led by managers, in which staff can be supported, developed and managed effectively.

5. Engagement and Value Development

We will secure funding partners motivated by our core pillars as well as enhancing the appeal and value of donating to Serpentine for all supporters - both of which inform the goal of the 50+1 Anniversary Campaign. We will do this by creating new propositions for engagement and enhancing the value we deliver to our donors.

6. Entrepreneurial Leadership

We will focus on maintaining organisational flexibility, prioritising resources to ensure agility and sustainability, and testing new business models as we enter a new and fast evolving landscape.

Today we are uniquely positioned to take on the challenges and opportunities of this landscape. Against the backdrop of sectoral, political and pandemic disruption, Serpentine continues to be a global leader among cultural organisations, championing the artist's voice in society's biggest conversations. Last year hastened paradigm shifts in so many arenas of life. Our view is that it is no longer sustainable for art to exist above or to the side of society. We need to be at the forefront of it.

Serpentine must take on the challenges and topics that matter to everyone, everywhere. Serpentine is a physical platform and a digital one, where ground-breaking artists and luminaries from other fields exhibit and experiment on a world stage. Our 50+1 Anniversary is a once-in-a-lifetime opportunity to galvanize support around elevating and amplifying some of our lesser-known, long term research projects that have become increasingly relevant in light of world events: projects that engage ecology, technology and community. As we continue to produce ground-breaking exhibitions by artists who deserve recognition, the effects of these topical projects ripple out beyond the walls of the gallery and beyond the limits of the art world. Similarly, our commitment to Slow Programming, will go beyond the conventional temporal limits of museum initiatives, unfolding organically and demonstrating sustained investments in issues and audiences.

Forthcoming activities for 2021/22 will include:

Exhibition: James Barnor
Accra/London – A Retrospective
19 May - 24 October 2021

Serpentine will open on 19 May 2021 with a major new retrospective for photographer James Barnor. His career as a studio portraitist, photojournalist and Black lifestyle photographer spans six decades, recording major social and political changes in London and Accra. His Serpentine exhibition will focus on the period 1950-1980, selecting from more than 40k available images, all distinguished by his unmistakable eye and indelible connection to his sitters.

Exhibition: Jennifer Packer
The Eye Is Not Satisfied With Seeing
Reopens 19 May – 22 August 2021

New-York based painter Jennifer Packer creates intimate portraiture centring contemporary Black lives to politically charged still lives and an investigative use of drawing. The extension to her acclaimed exhibition will include paintings and drawings from the past decade alongside new work created in her Bronx studio

over the last year. *The Eye Is Not Satisfied With Seeing* will travel to the Whitney Museum of American Art in New York in autumn 2021, where the presentation will be organised by Rujeko Hockley, assistant curator.

Architecture Commission: Serpentine Pavilion 2021 designed by Counterspace
11 June – 17 October 2021
The 20th Serpentine Pavilion is designed by Johannesburg-based practice Counterspace, directed by Sumayya Vally, recently named to the TIME100 Next list, celebrating 100 emerging leaders shaping the future. Opening in June 2021, Counterspace's design will reference gathering and community spaces around the city, folding London into the Pavilion structure within Kensington Gardens. The structure will be accompanied by a full programme of activations throughout the summer, including the *Listening to the City* programme, which engages with a set of sonic landscapes from selected London neighbourhoods, paying attention to existing and lost spaces of gathering and belonging, with relevance to migrant communities across the city.

Back to Earth Publication: 140 Artists' Ideas for Planet Earth
Beyond the galleries, 3 June sees the publication of *140 Artists' Ideas for Planet Earth*, published with Penguin as part of the Serpentine's major environmental programme Back to Earth. This urgent guide to re-thinking the climate emergency will be a 'do-it-yourself' manual on how to shape a more ecological and equitable future, with contributions from 140 of the most creative minds of our generation.

Future Art Ecosystems
In July, the latest report from Serpentine's pioneering Arts Technologies department, *Future Art Ecosystems Vol. 2* (FAE2) will be released. Future Art Ecosystems is an annual strategic briefing, launched in 2020, that provides concepts, references, language, and arguments for the construction of 21st century cultural infrastructure.

Vol. 1 addresses the implications of artistic engagements with advanced technologies in terms of the infrastructural redesign that they enable; FAE2 focuses on the larger stakes involved in revamping digital strategy at cultural institutions. The advent of the *'Metaverse'* - an always-online, persistent, spatial 'second' world – represents a fundamental shift in our notion of digital infrastructure and presence, requiring new technological and organisational vocabularies to understand its implications.

Education and Civic Projects: Listening to the City
July - September 2021
The Listening to the City programme will engage with a set of sonic landscapes from selected London neighbourhoods, paying attention to existing and lost spaces of gathering and belonging, with particular relevance to migrant communities across the city. Conceived as a free summer programme from July to September 2021 developed by Serpentine Education, Civic Projects and 2021 Pavilion architect Sumayya Vally, the programme of sound commissions, workshops, education packs and listening sessions will offer ways of listening to the city. At a time when personal listening devices have become ubiquitous, shared spaces to listen are increasingly rare. If how we listen determines what we hear, this programme encourages us to unplug, slow down, and embrace modes of active listening, making connections between histories of struggle, community care and organising.

Education and Civic Projects: Publication
Launch February 2022
A book for arts educators, organisers and those who are interested in working relationally with others, who want to use creative practice to disrupt the status quo and work towards social change. This book will reflect on Serpentine Education and Civic's work with artists and communities, responding to political and social urgencies. It will be designed to support dissenting and oppositional conversations and offer challenges to neoliberal and colonial models of education in museums, arts organisations and other institutions, through commissioned texts, documentation of projects and practical exercises alongside socio-political timelines that outline a decade of crisis.

Education and Civic Projects: Support Structures for Support Structures
May 2022 – Ongoing
A new fellowship programme that will support artists working at the intersection of art, spatial politics and community practice. *Support Structures for Support Structures* is a new fellowship programme initiated by Serpentine, that will support up to ten artists and collectives working at the intersection of art, spatial politics and community practice. The fellowship will consist of an unrestricted grant of at least £10,000 to develop creative ideas. It will also invite grantees to join an interdisciplinary network for support, development workshops and mentoring. It is conceived in collaboration with Sumayya Vally, the architect behind this year's Serpentine Pavilion designed by Counterspace, and Serpentine's Civic Projects programme.

The fellowship will be awarded through a nomination process and a selection panel will select fellows in July 2021, consisting of: Sepake Angiama, Director, Iniva; Pooja Agrawal, CEO, Public Practice; Leopold Lambert, Editor in Chief, The Funambulist; Rita Keegan, Artist and Sumayya Vally, Counterspace. The panel will be chaired by Amal Khalaf, Civic Curator, Serpentine.

Exhibition: Radio Ballads
March – May 2022
Serpentine exhibition and public presentations in Barking and Dagenham
Serpentine and the London Borough of Barking and Dagenham (LBBD) have partnered to develop a series of collaborative artist residencies and commissions that will examine the future and histories of work and care, called Radio Ballads. Four artists, Sonia Boyce, Helen Cammock, Rory Pilgrim and Ilona Sagar, work within the social care sector in the borough, with social workers and communities, to make new work over three years. These commissions, produced in the aftermath of ten years of dismantling the care sector and sustained throughout a period of multiple global crises, will be shared with audiences and communities in Barking and Dagenham as well as at the Serpentine in an exhibition and series of presentations in Spring 2022.

Alongside the artworks, there will be opportunities to access perspectives from people working in and accessing social care, through workshops and research developed with Goldsmiths University, which explore the possibility of exchange between artists and care workers, and the role of art in creating practices that are relational rather than transactional. Radio Ballads is part of New Town Culture, a Cultural Impact Award project led by the London Borough of Barking and Dagenham for the London Borough of Culture, a Mayor of London initiative.

Financial Review

IMPROVING ORGANISATIONAL RESILIENCE AND SUSTAINABILITY

Overview

Like so many other art organisations throughout the world, Serpentine has had to explore innovative ways to navigate this period of unprecedented uncertainty.

The financial statements show that organisational resilience and sustainability has been significantly impacted with considerable financial and operational challenges faced throughout the year.

Our income levels were significantly reduced as a result of gallery closures throughout 2020/21 and therefore, we have had to draw on our free reserves. The reduction in income was primarily driven by the postponement of our flagship architectural Pavilion commission and the cancellation of the Summer Party, our primary fundraising gala, which usually attracts significant corporate sponsorship and reduced commercial activity.

We continued however, to benefit from the generous support from our individual members, whose numbers and donations, albeit reduced, continued to support Serpentine's artists, the development of programmes of activities and our operational infrastructure in this difficult year.

By building on our digital heritage, we have been able to successfully deliver various artist-led, interactive digital programmes, significantly expanded our online reach, and have further developed organisational capabilities in this area.

Looking ahead, we enter a period of slow economic recovery and a gradual return to normality, with tourism not expected to return to pre-pandemic levels until 2024/25. The return to full visitor capacity will most likely build over a longer period as we continue to adhere to vital social distancing measures, even when lockdown is lifted.

Given the current economic climate, we anticipate our free reserves will continue to decrease as the fundraising landscape remains uncertain. We also acknowledge a need for essential repairs and maintenance to our listed buildings due to the prolonged lockdown. We are continuing to adapt our policies, processes, and physical environment to ensure we can continue to operate safely, effectively, and efficiently in a hybrid working system post-pandemic.

However, with the successful bid to Arts Council England's Culture Recovery Fund and our most ambitious summer programme to date, we remain modestly optimistic about the organisation's financial outlook; and we are certain of Serpentine's continuing leadership in presenting pioneering exhibitions and new ideas in contemporary art.

Summary of Performance

Overall, the 2020/21 financial performance has been impacted by the pandemic, primarily due to reduction in income. Total income amounted to £6,950k (2020: £12,206k) and total expenditure was £6,761k (2020: £10,504k), resulting in a modest surplus for the year of £190k (2020: £1,701k).

The unrestricted deficit of £142k was due to Serpentine's unwavering resolve to fulfil our commitments to our employees, artists, and community projects during this period. In a year marked by isolation, it has been

more important than ever for us to find innovative approaches to further our mission and support artists, visitors, and employees in connecting with one another and with themselves. As such, spend was focused on digital projects such as our Back to Earth podcast, Cao Fei's *Out of Blueprints* online exhibition and Formafantasma's live conversations.

Principal Sources of Funding

Serpentine's sources of income have been severely reduced as a result of the pandemic, with overall income declining by 43% when compared to 2019/20 results; with income generated from programmes, fundraising events and commercial activities being the most adversely affected by COVID-19 restrictions.

As in previous years, the greatest proportion of income is from donations and other general support £4,989k (2020: £6,162k), which accounts for 72% (2020: 50%) of total funds. Serpentine's grant allocation of £1,216k from Arts Council England includes an inflationary increase from the previous year, accounting for 17% of all income.

Fundraising trading activities of £565k (2020: £2,055k) decreased from the prior year due to there being no Summer Party or Mystery Nights fundraising events (2020: £856k), as well as a decline of 96% of gallery hire and commercial income (2020: £456k).

Income from charitable activities decreased by 65% to £1,397k (2020: £3,989k). This is largely due to there being no Pavilion in 2020/21 (2020: £889k) and reduced sponsorship opportunities for live, education, digital and civic programmes.

Expenditure

In 2020/21, Serpentine had to quickly adapt to the new environment and was able to deliver an interdisciplinary programme of digital projects and online initiatives while also reopening the physical gallery space for parts of the year. Expenditure on:

- Exhibitions totaled £4,076k (2020: £5,603k) and represented 60% (2020: 53%) of total expenditure for the year;
- Education totaled £739k (2020: £1,095k); and
- The Pavilion totaled £18k (2020: £1,251k), as the project was postponed due to COVID-19.

Overall expenditure on charitable activities has decreased to £4,834k (2020: £7,949k), in line with a reduction in income, however we have still delivered a high-quality body of work (albeit reduced) with which to engage our audiences and establish meaningful collaborations with global partners.

Fundraising costs of £1,589k (2020: £1,560k) are slightly higher than last year due to pressure from the regulatory environment and macro-economic challenges.

A more detailed analysis of income and expenditure is reported in notes 3 - 8 to the Financial Statements.

ANNUAL FUNDRAISING ACTIVITIES

Fundraising Practices

Serpentine employs a Development team structured into different income generating areas, namely: Corporate and Partnerships, Individual Giving, Major Gifts, Trusts and Foundations, and Trading.

In line with the organisation's 2018-2022 Business Plan, each division of the department adheres to relevant rules and regulations, offering an exemplary fundraising service to the Charity while working within best practice guidelines of the Charity Commission, Fundraising Regulator, and the Institute of Fundraising, as well as Serpentine's corporate policies, such as the Ethical Fundraising Policy, and with full support of the Arts Council England.

Serpentine's fundraising activities are monitored by the senior management team, and additionally overseen and approved by the Board of Trustees. The Charity does not employ third parties to fundraise on its behalf. The Ethics Sub-Committee also monitors fundraising activities to ensure adherence to due diligence processes.

We received no fundraising complaints in 2020/21. Should a complaint have been received, this would have been dealt with following our complaints and feedback procedures.

The fundraising approach undertaken by the Development team is not unreasonably intrusive or persistent. This approach is bespoke, and defined in the induction of new staff, on-going team development and overall monitoring by the Director of Development. The team takes reasonable steps to understand the circumstances of each donor, including taking into consideration whether the donor is vulnerable or requires additional care or support to make informed decisions.

Serpentine has complied with all data processing requirements in accordance with GDPR legislation and updated our privacy policy. A clear opt-out process is available on all electronic mailings and communication.

Fundraising Performance

Under the leadership of the CEO and Artistic Director, the fundraising team had a positive year given the challenging circumstances. The significant contribution from the department has been important in supporting Serpentine's resilience and sustainability during this period.

Due to the absence of the Pavilion and Summer Party in 2020/21, which generally draw a major level of sponsorship, corporate fundraising earned a total income of £292k (2020: £1,749k), a significant decline from the previous year. Nonetheless, successful renewal or extended contracts were secured with Goldman Sachs, Chanel, and Pictet, amongst others. All agreements have fallen within the legal remit of the Charity and commercial partners.

Individual Giving schemes break down into several levels of engagement and financial support. Despite this difficult year, the ongoing commitment of our supporters led to a membership group totalling 225 (2020: 364), with a combined income to the Charity of £847k (2020: £1,262k). There were no complaints with charity communications in issues of language, persistence, or any other inappropriate nature.

We engage closely with our members through several committees including the Exhibitions Committee, the Education Committee, Cultural and Social Affairs Committee, and Future Contemporaries Committee. In 2020/21, we introduced many virtual events and talks to maintain engagement with members and smaller online salon events galvanised a more bespoke relationship with members, allowing us to present our fundraising needs clearly and solicit further support.

Major gifts were all accepted in accordance with the Charity's Ethical Fundraising Policy and following a due diligence process. The Development team carry out a risk assessment on all new prospective donations or sponsorship opportunities of £10k or more. This assessment is carried out at the earliest possible stage. Major gifts totalled £2,884k (2020: £4,322k) over the financial year, including £2,000k from the Future Funds campaign.

All funding achieved through grants from Trusts and Foundations, both from the UK and internationally, followed protocol and guidance by each specific funder. As per grant terms, reporting has been timely and specific as required. This business area accounted for £123k (2020: £326k) over 2020/21.

Fundraising Events

The Summer Party is the foremost fundraising gala for the Serpentine which was unable to take place in 2020/21 due to the pandemic, resulting in a loss of income from the previous year (2020**:** £690k). *Mystery Nights*, a fundraising initiative to raise awareness of our young supporters' membership scheme, was also cancelled (2020: £166k).

OTHER INCOME GENERATING ACTIVITIES

SG Commerce Limited

The Serpentine Trust owns 100% of the issued share capital of SG Commerce Limited, a company incorporated in England and Wales under registered number 8052071. Its financial performance has been consolidated into the Trust's group accounts.

The company carried out non-charitable commercial trading activities for the Trust, primarily for the sale of limited editions prints, catalogues and other merchandise. In 2020/21, its annual turnover was £522k (2020: £1,162k), with profit of £179k (2020: £535k), showing a margin of 34% (2020: 46%). The profit will be gifted to the Serpentine Trust.

Serpentine Online Shop

Serpentine's shop and website offer a full range of available past and present Serpentine limited editions, Serpentine exhibition products and merchandise, and exhibition catalogues and titles released in parallel to the Serpentine programme.

Limited Editions

Serpentine aims to commission limited edition prints in conjunction with each exhibition. 2020/21 also saw the launch of our 50+1 portfolio to celebrate the organisation's 50th anniversary. Revenue for the year was £417k (2020: £461k).

Publications

Serpentine produces exhibition catalogues and journals to accompany the programmes. Second editions of the Formafantasma and Cao Fei catalogues and two new publications focusing on Jenna Sutela and Future Art Ecosystems were produced in 2020/21. Sales for the year were £42k (2020: £119k).

Gallery Hire

The Serpentine offers a unique event space for hire on a commercial basis, with a predominant business-to-business model, as well as regular private hires. Gallery hire income in 2020/21 was reduced to £17k (2020: £273k) due to the government's coronavirus restrictions.

Magazine Restaurant

COVID-19 presented a plethora of challenges to the hospitality industry and, as a result, The Magazine restaurant was forced to close before the end of the 2019/20 fiscal year, and the space remained unoccupied for 2020/21. Benugo will take over operation of the site in the summer of 2021.

Koenig Bookshop

The Koenig Bookshop stocks all Serpentine's catalogues, past and present, for which Koenig Books continues to act as the main co-producer and distributor. Specialising in artists' books, monographs and catalogues, the bookshop offers broad-ranging international titles relating to art, photography, architecture and design. It is the main London branch of *Walther Koenig Books Ltd*, Europe's largest independent bookshop. The Bookshop was closed alongside the galleries during the pandemic.

AMERICAS FOUNDATION

The Americas Foundation of the Serpentine Galleries was launched in 2014 and is an independent charity that brings together supporters from across the Americas to serve as ambassadors for Serpentine. Americas Foundation members' generous support, which in 2020/21 amounted to £189k (2020: £175k), helps showcase the work of North and South American artists at Serpentine. Members receive access to a range of special events and programmes throughout the year, including two annual meetings in New York featuring noted artists, architects and global leaders. There is also a programme in October to coincide with Frieze London, gatherings at major international art events (such as Art Basel Miami Beach) and access to Serpentine's International Art Study trips with fellow supporters.

RISK STATEMENT

The Board of Trustees is responsible for ensuring that there are effective and adequate risk management and internal control systems in place. It discharges this responsibility through the Finance Sub-Committee and Operating Committee, which lead the review and management of the Trust's risk management framework.

The Trustees have assessed all major risks to which the Charity is exposed. Risk areas reviewed include strategy, operations, financial performance, fraud, knowledge management, compliance, reputational and business continuity. For each, a programme of action or review has been developed, which is updated twice yearly.

The impact of COVID-19 has been broad and widespread and presented unprecedented challenges, including risk to our business model, an increasing cost base, and the pressure on available funding to drive organisational change and support our ambitious programme. The Trustees manage this uncertainty by meticulous evaluation of possible scenarios and robust review of business plans so that the Serpentine is proactive, fluid and agile in how we deploy our resources.

In response to the continued threat of a worldwide public health, ecological, and economic crisis, the Trustees are taking actions to ensure organisational resilience. This includes:

- Review and monitor the evolving impact of COVID-19 via scenario planning and the introduction of more frequent board reporting;
- Revised strategy;
- Income diversification plan;
- Risk-based review of reserves requirement;
- Fraud risk register;
- Integrated departmental strategic planning;

- Plans to develop, retain and increase diversity among staff; and
- Integrated data strategy to further integrate audience development and fundraising plans.

The overarching focus for the Serpentine remains to provide free art and free thinking, by remaining open and accessible to all.

GOING CONCERN

The Serpentine Trust has considered its ability to continue as a going concern for the 12 months following the signing of the financial statements. Detailed budgets and cash flow estimates for 2022 and 2023 have been prepared, taking into account the probable prolonged implications of COVID-19 on the Trust's activities and the organisation's recovery strategy.

Prior to the pandemic, the Trust's financial sustainability had significantly improved which was instrumental in our ability to manoeuvre through this unchartered economic environment. Although unrestricted reserves had decreased by the end of 2021 and we expect them to fall further in 2022, thanks to the generosity of our supporters, to whom we are immensely grateful, as well as Arts Council England and the Future Funds campaign, we are able to ensure the organisation is sustainable in the current climate.

After considering the risks and uncertainties, the Trustees have a reasonable expectation that the Trust has adequate resources and facilities in place to continue its activities for the foreseeable future. Accordingly, they continue to adopt the going concern basis in preparing the financial statements.

RESERVES

The Trustees regularly review the reserves of the Charity. This review encompasses the nature and risk of the income and expenditure streams, the need to match variable income with fixed expenditure commitments and the different types of reserves held by the Trust.

Over the past strategy period, the policy was to progressively build reserves with a target of between £2.7m and £3m to create greater flexibility and resilience, which was successfully achieved with unrestricted funds of £3,034k in 2020. However, as expected, in response to the uncertainties caused by COVID-19, the unrestricted reserves decreased in 2021 to £2,892k. We expect them to decrease further to £2,600k by the end of 2022.

The Trustees designated a further £65k towards the replacement of vital climate-control plants serving Serpentine, which will need to be substituted within the next two years at a cost of £325k. They also acknowledge the importance of essential repairs and maintenance to our listed buildings as a result of the protracted closure. While compliance maintenance was carried out throughout the year, the beautiful venues required extensive work since they were unoccupied for much of the year. This work will be carried out in 2021/22, thus unrestricted reserves will be further affected. Additionally, a designated reserve of £310k has been established to cover those expenses throughout the course of the two leases. The value of the transfer was determined by evaluating the yearly rolling programme and the Serpentine's capacity to sustain the anticipated improvements. This brought designated reserves to £570k.

Restricted funds, representing remaining funds donated to support specific education and exhibition programmes, have increased from £91k to £114k.

Endowment funds have increased from £10,534k to £10,842k thanks to the Future Funds campaign. The majority of this balance is the net present value of the North Gallery building (£8.6m) with the remaining expendable endowment funds held as capital.

Total funds amount to £13,848k (2020: £13,659k). After making allowances for unrestricted fixed assets of £168k, designated funds £570k, restricted funds of £114k, and endowment funds of £10,842k, the amount of free reserves is £2,154k (2020: £2,567k).

Structure, Governance & Management

Governance

The charity is a charitable company limited by guarantee. It was founded in 1970 and was incorporated as a company in 1987. It is governed by Memorandum and Articles of Association, which were last amended in November 2015.

The primary charitable objective is to promote, improve, develop and maintain public education in all forms of the arts and music.

The Board members, as charitable Trustees and Company Directors, have the legal responsibility for the effective use of resources in accordance with the objectives of the Serpentine Trust and for providing effective leadership and direction.

The Trustees delegate various financial and operational responsibilities, as well as the evaluation of ethical issues, to the Finance Sub-Committee, the Operating Committee and the Ethics Committee, which operate under their specific Terms of Reference. The committees meet on a regular basis and their decisions are ratified by the full Board.

Responsibility for strategy, planning and day-to-day management of operations is delegated to the executive team, who are considered to be the key management team, led by the Chief Executive Officer, Artistic Director and Chief Operating and Financial Officer. Formal reporting to the Trustees takes place regularly throughout the year.

The trustees are aware of the Charity Governance Code published in 2017, which sets out the principles and recommended practice for good governance within the sector. The trustees are satisfied that the Charity applies the principles of the code within its current Governance arrangements.

Board of Trustees

The Board of Trustees meets quarterly and is responsible for the Serpentine's management and administration. The following is a list of the Trustees of the Serpentine Trust who served for all or part of the year to 31 March 2021.

Michael R. Bloomberg	Chairman
Barry Townsley CBE	Co-Vice Chairman
Felicity Waley-Cohen	Co-Vice Chairman

Marcus Boyle	Treasurer
Sir David Adjaye OBE	
Andrew Cohen	
Nicoletta Fiorucci Russo, Off. OSI	Appointed 10 December 2019
Maja Hoffmann	
Ruth Mackenzie CBE	
Aditya Mittal	Appointed 3 October 2019
Robert Rosenkranz	Appointed 10 December 2019
Amanda Sharp OBE	
Michael Sherwood	Resigned 18 September 2019
Jonathan Wood	
Lynette Yiadom-Boakye	

Finance Sub-Committee

The Finance Sub-Committee meets quarterly to consider the Serpentine's strategy, business, and financial planning in order to ensure organisational sustainability and growth. It focuses on major areas of change, including innovation and development. It is responsible for audits, finances, operations and salary reviews

Salaries, including those of the Executive team, are reviewed annually and any increases take effect from 1 April of the following financial year. Increases are based on benchmarking of average pay awards in the UK combined with the Trust's ability to pay. The Trust is committed to ensuring that salaries are market competitive and fair, offering the London Living Wage as a minimum to all staff.

The committee is instrumental in ensuring that all members of the Board and Senior Officers maintain an appropriate level of knowledge and understanding of key financial issues.

The Committee members are:

Michael R. Bloomberg	Chairman
Barry Townsley CBE	Co-Vice Chairman
Felicity Waley-Cohen	Co-Vice Chairman
Marcus Boyle	Treasurer
Jonathan Wood	Secretary

Operating Committee

The Operating Committee meets fortnightly and oversees ongoing operational and financial performance, as well as assessing short-term risks and opportunities. Trustees consider the financial implications of all new significant strategic developments and projects undertaken by the Gallery, in particular the capital expenditure and cash flow requirements of such activities.

The Committee members are:

Barry Townsley CBE	Co-Vice Chairman
Marcus Boyle	Treasurer
Jonathan Wood	Secretary

Ethics Committee

The Ethics Committee meets quarterly and is responsible for developing and promoting Serpentine's ethical principles. It safeguards and oversees the overall ethical health of the organisation, as well as the embedding equality, inclusion, and relevance values. The committee ensures that all corporate policies, practices, and decisions reflect the mission of the gallery and adhere to the highest ethical standards. It also promotes the debate and resolution of ethical situations that may arise. Additionally, it is responsible for the organization's ethical fundraising practises.

The Committee members are:

Marcus Boyle	Treasurer
Andrew Cohen	
Amanda Sharp OBE	
Jonathan Wood	
Lynette Yiadom-Boakye	

Recruitment and Training of Trustees

The Serpentine Trust periodically reviews its Board of Trustees to ensure that the range of skills required by the organisation is assessed and provided for. The recruitment process is an opportunity to improve the effectiveness of the Board, which provides invaluable expertise to Serpentine members of staff, who, at a senior level, are in contact with the Trustees on a regular basis. This collaborative working relationship is of immeasurable value to the organisation and ensures a transparent model of governance.

Each Trustee undertakes an induction programme that includes meetings with the Chair, the Chief Executive Officer and members of the executive team as appropriate. Trustees do not exercise a management function but are encouraged to engage with areas of particular interest through close involvement with management and staff. Trustees give their time freely and no remuneration is paid, except for direct reimbursement of travel expenses.

Public Benefit Statement

The Trustees confirm that they have complied with the duty in section 17 of the Charity Act 2011 to have due regard to the Charity Commission's general guidance on public benefit, 'Charities and Public Benefit'.

The Trustees believe that all the Serpentine Trust's charitable service delivery is for public benefit and note that the great majority is made available to the public without charge. This includes its world-renowned Exhibitions and Education programmes, as well as its architectural commission.

Environmental Sustainability Policy

Serpentine acknowledges the climate emergency and recognises it as the most urgent issue of our time. We are a public institution committed to supporting artists and their visions of the future; we pledge ourselves to new ways of thinking and acting.

As a central pillar of our programming, we have embedded environmental and ecological concerns across the galleries' programmes, infrastructure and networks. We are committed to reducing our environmental

impact and proud of our commitment to environmental sustainability. Serpentine is part of the Arts Council England Sustainability Spotlight Programme 2018-2022 delivered by Julie's Bicycle, striving to reduce the environmental impacts of Band 3 National Portfolio Organisations to achieve measurable carbon reductions through the development of environmental management practice.

Our environmental policy takes a prominent place in all our operations, from procurement and staff travel to cleaning products and energy consumption. This includes using a renewable electricity supplier, Green IT, waste recycling, using recycled and environmentally friendly products where possible and moving towards 'paperless'. Serpentine is also committed to pooling knowledge and convening its networks to share best practice.

Areas of focus for 2020/21 include:

- Working with AECOM, an infrastructure consulting firm, and Julie's Bicycle who are supporting Serpentine in its progression towards net zero greenhouse gas emissions by 2050;
- Working towards the replacement of Serpentine's existing air handling units enabling us to reduce our carbon footprint, starting with a feasibility study begun earlier this year to inform the process;
- Extending the length of our exhibition runs and reducing exhibition turnover;
- Analysing trends in the institution's energy output to identify energy saving measures, and identifying new energy saving measures to reduce overall energy consumption;
- Working to implement measures as outlined in the Serpentine Sustainability Action Plan;
- Increasing staff and artist engagement with environmental issues as active participants in reducing the institution's impact on the environment;
- Continuing our use of 100% renewable electricity suppliers
- Highlighting ecological concerns through our programme;
- Working to deliver a more sustainable model for future Pavilions;
- Further exploring sustainable ways of making exhibitions at planning stage;
- Encouraging caterers and other third-party event suppliers to use sustainable and environmentally friendly produce and to recycle to the highest standards.

Environmental Action Plan

Objective 1:
Analyse trends in the institution's energy output to identify energy saving measures:
- Work with energy management company, Auditel, to measure and report on energy and water consumption using the online Carbon Calculator; and
- Compile statistics to discuss improvements that can be made with the Head of Construction and Buildings and the Facilities team.

Objective 2:
Implement energy-saving measures to reduce overall energy consumption over the three-year period:
- Use the energy-consumption statistics to inform changes that can be made to the Serpentine's heat, light, water and air conditioning outputs; and
- Review practices on a quarterly basis.

Objective 3:
Increase staff engagement with environmental issues and make them active participants in the Serpentine's work to reduce the institution's impacts on the environment:
- Continue to increase staff awareness of the environmental work at staff meetings, in regular communications with staff and through a green working group, encouraging suggestions and improvements
- Promote environmentally-friendly office practices – switching off computers, lights and fans when not in use and economising where possible on printing and use of paper and other office materials; and
- Promote green travel and the cycle-to-work scheme among staff

The objectives outlined above will aim to reduce:
- Electricity: Current electricity is 1.3kWh, the aim is to reduce this figure 3% year-on-year
- Water: Current water use is measured at 7,500m³, the aim is to reduce this by 2% year-on-year; and
- Carbon footprint:
  2019/20: >5% reduction from baseline
  2020/21: >6% reduction from baseline
  2021/22: >7% reduction from baseline

Serpentine Environmental Policies
We are dedicated to reducing our environmental impact and proud of our commitment to environmental sustainability, through energy conservation, waste reduction and recycling. Our Environmental Policy takes a prominent place in all our operations, from procurement and staff travel to cleaning products and energy consumption.

New initiatives across the organisation
We have switched to eco window cleaning: our cleaning methods incorporate a Purified Water Fed Pole System attaining excellent results and reaching heights up to 65ft. We do not use environmentally damaging products, only 100% purified heated water. All products used by our window cleaners for interior cleans are

certified plant-based solutions with added mineral ingredients to gently cut through any dirt and grime. We now use Green IT waste, which recycles all our old computers, etc: greenitdisposal.co.uk/about-us

Serpentine green committee
Headed by Julie Burnell, Head of Construction and Buildings, the committee meets quarterly with a representative from each department (Facilities, Programmes, Visitor Services, Communications, Development, Operations & Leadership Team) and discusses environmental performance, setting SMART (Specific, Measurable, Achievable, Realistic and Timing-agreed) targets.

Our policy addresses the following:

1. Lighting
Artificial lighting accounts for 44% of the electricity use in the buildings. We commit to buy Energy Star-rated light bulbs and fixtures, which use at least two-thirds less energy than regular lighting and install timers or motion sensors that automatically shut off lights when they're not needed.

2. Maximising computer efficiency
Computers in the business sector unnecessarily waste £100 million worth of electricity a year.
We commit to:
- Investing in energy-saving computers, monitors and printers and making sure that old equipment is properly recycled. We use recyclers that have pledged not to export hazardous e-waste and to follow other safety guidelines; and
- Donating old computers that still work, and are less than five years old, to organisations that will refurbish them and find them new homes

3. Print smarter
The average UK office worker goes through 10,000 sheets of copy paper a year.
We commit to:
- Recycling toner and ink cartridges and buying remanufactured ones. According to Office Depot, each remanufactured toner cartridge 'keeps approximately 2.5 pounds of metal and plastic out of landfills and conserves about a half-gallon of oil'
- Setting every computer to mono-printing by default; and
- Investing in printer cards so that a work pass is required to activate a printout, thereby saving wastage and duplication

4. Move towards 'paperless' where possible
We will:
- Post employee manuals and similar materials online, rather than distributing print copies. This has already been adopted by payroll for pay slips and benefactor invites / information; and
- Significantly reduce the design and print run of Christmas cards to avoid wastage

5. Our recycling
We have placed recycling bins in accessible, high-traffic areas and provided clear information about what can and cannot be recycled.
Serpentine South Gallery – 49.68% general: 56.32% Recycled

Serpentine North Gallery – 81.08% general: 18.92% Recycled
An initial consultation with staff suggests that the implementation of extra bins and signage will have an immediate improvement on the above figures and a greater balancing with Serpentine ratio.

6. Using recycled and environmentally friendly products wherever possible
We will:
- Purchase office supplies and furniture made from recycled materials wherever possible
- Purchase chlorine-free paper with a higher percentage of recycled paper content; and
- Consider switching to lighter paper stock, hemp, cotton, etc.

We commit to:
- Providing reusable dishes, silverware and glasses
- Switching to Fair Trade and organic coffee and tea, and buying as much organic and local food as possible for parties and other events
- Providing filtered drinking water to reduce bottled-water waste
- Asking that third-party providers and contractors abide by the above criteria, including carbon footprint off-setting when non-recyclables are unavoidable
- Using nontoxic cleaning products; and
- Purchasing furniture, carpeting and paint that are free of volatile organic compounds (VOCs) toxic chemicals

7. Travel
We invest in videoconferencing and other technological solutions that can reduce the amount of employee travel, where appropriate. When travel is unavoidable, we take the train, bus or tube instead of a rental car. When renting is unavoidable, we choose rental agencies that offer hybrids and other high-mileage vehicles.

Statement of Trustees' Responsibilities

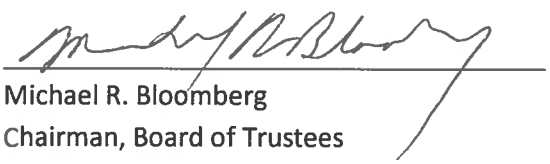
The Trustees, who are also Directors of the Serpentine Trust for the purposes of company law, are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards).

Company law requires the Trustees to prepare financial statements for each financial year. Under company law, the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure of the charitable company for that period. In preparing these financial statements, the Trustees are required to:

- Select suitable accounting policies and then apply them consistently
- Observe the methods and principles in the Charities SORP
- Make judgments and estimates that are reasonable and prudent
- State whether applicable UK accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business. The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions, disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006 and the provisions of the charity's constitution. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Insofar as each of the Trustees of the company at the date of approval of this report is aware, there is no relevant audit information (information needed by the company's auditor in connection with preparing the audit report) of which the company's auditor is unaware. Each Trustee has taken all the steps that he/she should have taken as a Trustee in order to make himself/herself aware of any relevant audit information and to establish that the company's auditor is aware of that information.

Crowe U.K. LLP has indicated its willingness to be reappointed as statutory auditor. The Trustees' Report, including the Strategic Report, was approved by the Trustees at their meeting on 13th October 2021 and signed on their behalf by:



Michael R. Bloomberg
Chairman, Board of Trustees
13th October 2021

Independent Auditor's Report to the Members of The Serpentine Trust

Opinion

We have audited the financial statements of The Serpentine Trust ('the charitable company') and its subsidiary ('the group') for the year ended 31 March 2021 which comprise the Consolidated Statement of Financial Activities, the Group and Charity Balance Sheets, the Consolidated Statement of Cash Flow and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the group's and the charitable company's affairs as at 31 March 2021 and of the group's income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the group in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's or the group's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The trustees are responsible for the other information contained within the annual report. The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion based on the work undertaken in the course of our audit

- the information given in the trustees' report, which includes the directors' report and the strategic report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the strategic report and the directors' report included within the trustees' report have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In light of the knowledge and understanding of the group and charitable company and their environment obtained in the course of the audit, we have not identified material misstatements in the strategic report or the directors' report included within the trustees' report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate and proper accounting records have not been kept; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement set out on page 78, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Details of the extent to which the audit was considered capable of detecting irregularities, including fraud and non-compliance with laws and regulations are set out below.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Extent to which the audit was considered capable of detecting irregularities, including fraud

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We identified and assessed the risks of material misstatement of the financial statements from irregularities, whether due to fraud or error, and discussed these between our audit team members. We then designed and performed

audit procedures responsive to those risks, including obtaining audit evidence sufficient and appropriate to provide a basis for our opinion.

We obtained an understanding of the legal and regulatory frameworks within which the charitable company and group operates, focusing on those laws and regulations that have a direct effect on the determination of material amounts and disclosures in the financial statements. The laws and regulations we considered in this context were the Companies Act 2006, the Charities Act 2011, together with the Charities SORP (FRS 102). We assessed the required compliance with these laws and regulations as part of our audit procedures on the related financial statement items.

In addition, we considered provisions of other laws and regulations that do not have a direct effect on the financial statements but compliance with which might be fundamental to the charitable company's and the group's ability to operate or to avoid a material penalty. We also considered the opportunities and incentives that may exist within the charitable company and the group for fraud. The laws and regulations we considered in this context for the UK operations were General Data Protection Regulation (GDPR), Taxation legislation, and Employment legislation.

Auditing standards limit the required audit procedures to identify non-compliance with these laws and regulations to enquiry of the Trustees and other management and inspection of regulatory and legal correspondence, if any.

We identified the greatest risk of material impact on the financial statements from irregularities, including fraud, to be within the timing of recognition of income, and the override of controls by management. Our audit procedures to respond to these risks included enquiries of management, and the Finance Sub-Committee about their own identification and assessment of the risks of irregularities, sample testing on the posting of journals, reviewing accounting estimates for biases, reviewing regulatory correspondence with the Charity Commission, and reading minutes of meetings of those charged with governance.

Owing to the inherent limitations of an audit, there is an unavoidable risk that we may not have detected some material misstatements in the financial statements, even though we have properly planned and performed our audit in accordance with auditing standards. For example, the further removed non-compliance with laws and regulations (irregularities) is from the events and transactions reflected in the financial statements, the less likely the inherently limited procedures required by auditing standards would identify it. In addition, as with any audit, there remained a higher risk of non-detection of irregularities, as these may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal controls. We are not responsible for preventing non-compliance and cannot be expected to detect non-compliance with all laws and regulations.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed

Tina Allison, Senior Statutory Auditor
For and on behalf of
Crowe U.K. LLP
Statutory Auditor

London

Date: 9 December 2021

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2021

(INCLUDING INCOME AND EXPENDITURE ACCOUNTS)

Consolidated Statement of Financial Activities (including income and expenditure accounts)		**Unrestricted General Fund**	**Restricted Fund**	**Endowment Fund**	**Total 2021**	Total 2020
Income and Endowments from:	**Note**	**£**	**£**	**£**	**£**	£
Donations and Legacies						
Grants	3	1,576,717	-	-	**1,576,717**	1,202,300
Donations & Support	4	2,412,128	-	1,000,000	**3,412,128**	4,959,964
Total Donations and Legacies		**3,988,845**	**-**	**1,000,000**	**4,988,845**	6,162,264
Fundraising Trading Activities						
Merchandise		505,177	-	-	**505,177**	733,622
Special Fundraising Events		32,000	-	-	**32,000**	855,745
Gallery Hire and Other Commercial Activities		17,300	-	-	**17,300**	456,474
Interest		10,166	-	-	**10,166**	8,720
Total Fundraising Trading Activities		**564,643**	**-**	**-**	**564,643**	2,054,561
Income from Charitable Activities						
Exhibitions	5	15,000	1,014,501	-	**1,029,501**	2,366,128
Education	5	-	367,500	-	**367,500**	733,873
Architectural Commission	5	-	-	-	**-**	888,875
Total Income from Charitable Activities		**15,000**	**1,382,001**	**-**	**1,397,001**	3,988,876
Total Income		**4,568,488**	**1,382,001**	**1,000,000**	**6,950,489**	12,205,701
Expenditure on:						
Raising Funds	6	1,588,779	-	-	**1,588,779**	1,560,282
Fundraising Trading Costs						
Merchandise		288,445	-	-	**288,445**	557,642
Special Fundraising Events		43,013	-	-	**43,013**	400,227
Gallery Hire		6,802	-	-	**6,802**	37,202
Total Fundraising Trading Costs		338,260	-	-	**338,260**	995,071
Total Costs of Raising Funds		**1,927,039**	**-**	**-**	**1,927,039**	2,555,353
Net Income Available for Charitable Activities		**2,641,449**	**1,382,001**	**1,000,000**	**5,023,450**	9,650,348
Charitable Activities						
Exhibitions	7	2,406,548	977,501	691,655	**4,075,704**	5,602,833
Education	7	358,004	381,484	-	**739,488**	1,095,187
Architectural Commission	7	18,448	-	-	**18,448**	1,251,053
Total Expenditure on Charitable Activities		**2,783,000**	**1,358,985**	**691,655**	**4,833,640**	7,949,073
Total Expenditure		**4,710,039**	**1,358,985**	**691,655**	**6,760,679**	10,504,426
Net (Expenditure) / Income		**(141,551)**	**23,016**	**308,345**	**189,810**	1,701,275
NET MOVEMENT IN FUNDS		**(141,551)**	**23,016**	**308,345**	**189,810**	1,701,275
Reconciliation of Funds:						
Fund Balances Brought Forward at 1 April 2020		3,033,981	90,984	10,533,664	**13,658,629**	11,957,354
Fund Balances Carried Forward at 31 March 2021		**2,892,430**	**114,000**	**10,842,009**	**13,848,439**	13,658,629

All recognised gains and losses are included above and all activities are continuing.*

The notes on pages 85 to 101 form part of these financial statements.

BALANCE SHEET FOR THE YEAR ENDED 31 MARCH 2021

	Note	GROUP 2021 £	GROUP 2020 £	CHARITY 2021 £	CHARITY 2020 £
FIXED ASSETS					
Intangible assets	13	**146,837**	170,540	**146,837**	170,540
Tangible assets	14	**8,667,329**	9,438,905	**8,667,329**	9,438,905
Investment		**2,255,900**	-	**2,256,000**	100
Total Fixed Assets		**11,070,066**	9,609,445	**11,070,166**	9,609,545
CURRENT ASSETS					
Debtors and Prepayments	15	**2,254,833**	1,793,412	**2,667,578**	2,504,976
Cash at Bank and In-hand		**3,727,019**	5,044,151	**3,228,245**	4,234,340
Total Current Assets		**5,981,852**	6,837,563	**5,895,823**	6,739,316
LIABILITIES					
Creditors: Amounts Falling Due Within 1 Year	16	**(3,203,479)**	(2,788,379)	**(3,117,550)**	(2,690,232)
NET CURRENT ASSETS		**2,778,373**	4,049,184	**2,778,273**	4,049,084
TOTAL ASSETS LESS CURRENT LIABILITIES		**13,848,439**	13,658,629	**13,848,439**	13,658,629
TOTAL NET ASSETS		**13,848,439**	13,658,629	**13,848,439**	13,658,629
THE FUNDS OF THE CHARITY:					
Unrestricted Funds		**2,892,430**	3,033,981	**2,892,430**	3,033,981
Restricted Income Funds		**114,000**	90,984	**114,000**	90,984
		3,006,430	3,124,965	**3,006,430**	3,124,965
Endowment Funds		**10,842,009**	10,533,664	**10,842,009**	10,533,664
	17 & 18	**13,848,439**	13,658,629	**13,848,439**	13,658,629

The unconsolidated surplus of the Serpentine Trust for the year ending 31 March 2021 was £11k (2020: £1,166k surplus).

** The notes on pages 85 to 101 form part of these financial statements.*

These Financial Statements were approved by the Trustees, authorised for issue on 13th October 2021 and signed on their behalf by

Michael R. Bloomberg
Chairman, Board of Trustees
13th October 2021

CONSOLIDATED STATEMENT OF CASH FLOW
FOR THE YEAR ENDED 31 MARCH 2021

	Note	2021 £	2020 £
Cash flows from operating activities:			
Net cash provided by operating activities	A	**975,513**	2,402,525
Cash flows from investing activities:			
Interest on investments		**10,166**	8,720
Investment transfer		**(2,255,900)**	-
Purchase of property, plant and equipment		**(46,911)**	(161,247)
Net cash used in investing activities		**(2,292,645)**	(152,527)
Cash flows from financing activities:			
Decrease in borrowing		-	(750,000)
Net cash used in by financing activities		-	(750,000)
Change in cash in hand in the reporting period		**(1,317,132)**	1,499,998
Cash in hand at the beginning of the reporting period	B	**5,044,151**	3,544,153
Cash in hand at the end of the reporting period	B	**3,727,019**	5,044,151

NOTE A: RECONCILIATION OF CASH FLOWS FROM OPERATING ACTIVITIES	2021 £	2020 £
Net incoming for the operating period (As per the Statement of Financial Activities)	**189,810**	1,701,275
Adjusted for:		
Interest income	**(10,166)**	(8,720)
Depreciation charges	**842,190**	854,887
(Increase) / Decrease in debtors	**(461,421)**	97,405
Increase / (Decrease) in creditors	**415,100**	(242,322)
Net cash provided by operating activities	**975,513**	2,402,525

NOTE B: NOTICE OF CASH AND CASH EQUIVALENTS	1 April 2020 £	Cash Flow £	31 March 2021 £
Cash	5,044,151	(1,317,132)	3,727,019
Net cash and cash equivalents	5,044,151	(1,317,132)	3,727,019

1 PRINCIPAL ACCOUNTING POLICIES

a) Company Information

The Serpentine Trust is a Public Benefit Entity registered as a charity in England and Wales and a company limited by guarantee. It was incorporated on 24 July 1987 (company number: 2150221) and registered as a charity on 21 March 1988 (charity number: 298809).

The company was established under a Memorandum of Association, which established the objects and powers of the charitable company and is governed under its Articles of Association.

The registered address is Kensington Gardens, London W2 3XA.

b) Basis of Accounting

The consolidated financial statements have been prepared under the historical cost convention in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102), the Companies Act 2006 and the Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) - effective 1 January 2015.

The financial statements have been prepared consolidating the results of the Trust and its subsidiary SG Commerce Limited (company number: 8052071).

The functional currency of the Trust and its subsidiary is considered to be GBP because that is the currency of the primary economic environment in which the group operates. The consolidated financial statements are also presented in GBP.

The Trust has taken exemption from preparing its Statement of Financial Activities under section 408 of the Companies Act 2006. The unconsolidated surplus for the Serpentine Trust in 2021 was £11k (2020: £1,166k surplus).

As disclosed in the Trustees' Annual Report, the Trust is largely dependent on the generosity of supporters therefore there is a level of uncertainty in the longer-term forecasts. After considering future plans, budgets, cash flows and reserve levels as well as the risks and uncertainties, the Trustees have a reasonable expectation that the Trust has adequate resources and facilities in place to continue its activities for the foreseeable future. Accordingly, the Trust continues to adopt the going concern basis in preparing the financial statements as outlined in the Trustees' Report.

c) Critical accounting judgements and key sources of estimation uncertainty

In the application of the charity's accounting policies, which are described in this note, Trustees are required to make judgements, estimates, and assumptions about the carrying values of assets and liabilities that are not readily apparent from other sources. The estimates and underlying assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an on-going basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects the current and future periods.

In the view of the Trustees, no assumptions concerning the future or estimation uncertainty affecting assets and liabilities at the balance sheet date are likely to result in a material adjustment to their carrying amounts in the next financial year.

Critical judgments in applying the entity's accounting policies:

(i) Impairment of debtors

The organisation makes an estimate of the recoverable value of trade debtors. When assessing impairment, management considers factors such as the ageing profile of debtors and historical experience.

(ii) Useful life and impairment of assets

Assets are reviewed annually to assess that their useful life and carrying value are still appropriate.

d) Income

All incoming resources are included in the Statement of Financial Activities, which the Trust is entitled to the income and receipt is probable and the amount can be quantified with reasonable accuracy.

Gifts in Kind: Goods and services received at no costs for which the Serpentine Trust would otherwise have to pay for are recognised in the financial statements at the value to the charity where this can be reasonably quantified.

Voluntary income: Donations and grants are accounted for on a receivable basis unless they are given for a future specified period in which case they are deferred.

Grants: Grant income is recognised in the statement of financial activities when received or when the charity becomes entitled to receipt. Grants that have been received will be treated as deferred income where there are specific requirements in the terms of the grant that the income recognition is dependent on certain activities being completed in a future accounting period.

Trading income: Income received from the provision of goods or services is recognised in the year in which the good or service is provided, and so entitlement earned.

e) Expenditure

Charitable activities and support costs comprise direct charitable expenditure including direct staff costs attributable to a particular activity. Where costs cannot be directly attributed, they have been allocated to activities on a basis consistent with the use of resources. This has been assessed by using an estimation of staff time spent on each activity as an average throughout the year.

Governance costs are those incurred in compliance with constitutional and statutory requirements and are allocated across charitable activities as a separate component of support costs.

All exhibition costs directly attributable to opening an exhibition are recognised in the year which the expenditure is incurred. Where appropriate, consideration around whether the expenditure meets the definition of an asset or liability will be made to ensure appropriate accounting treatment has been adopted.

Other costs including the salaries of gallery assistants and similar costs incurred once the exhibition is opened are recognised once a third party has provided a service.

f) Fund Accounting

The General Unrestricted Fund is available for use at the discretion of the Trustees in furtherance of the general objectives of the Gallery. Designated Funds are those unrestricted funds set aside by the Trustees for specific purposes or projects.

Restricted Funds are subject to specific restriction imposed by donors or by the purpose of the appeal. The Refurbishment Funds are restricted funds. Permanent endowment funds are funds where the donors have stated that the funds are to be held as capital and only the interest may be spent. Expendable endowment funds are held as capital but are able to be converted into expendable income with the authorisation of the Trustees.

g) Depreciation

Depreciation is recognised in the statement of financial activities as part of expenditure and is allocated across the expenditure headings on the same basis as Support & Governance costs.

Capital expenditure in excess of £500 is capitalised and depreciated over its estimated useful life or the length of the lease. Current estimated useful lives for the major categories of fixed assets are:

Systems and Software	4 years
Assets in the Course of Construction	Nil
Furniture and Equipment	4 years
Computer related equipment	3 years
Building Improvements	4 years
Leasehold Property	20 years

h) Operating Leases

Rentals under operating leases are charged to the income and expenditure account as incurred.

i) Foreign Currency Translation

Transactions in foreign currencies are translated at the exchange rate on the date of the transaction. Balances held in foreign currencies at the year-end are translated at the exchange rate at the balance sheet date.

j) Financial Instruments

Financial assets and financial liabilities are recognised when the Trust becomes a party to the contractual provisions of the instrument. Additionally, all financial assets and liabilities are classified according to the substance of the contractual arrangements entered into.

Financial assets and liabilities are initially measured at transaction price (including transaction costs) and are subsequently re-measured where applicable at amortised cost. Assets and liabilities held in foreign currency are translated to GBP at the balance sheet date at an appropriate year-end exchange rate.

2 LIABILITY OF THE MEMBERS

The Company is limited by guarantee. In the event of its winding up due to insufficient funds, the maximum liability of each member is £1. As at 31 March 2021, the company had 14 members, all of whom were Trustees.

3 REVENUE GRANTS

		2021	2020
		£	£
Arts Council England	General Fund	**1,215,690**	1,193,725
Coronavirus Job Retention Scheme	General Fund	**361,027**	8,575
		1,576,717	1,202,300

4 DONATIONS & SUPPORT

All general individual contributions provided to the Gallery are accounted for as unrestricted funds.

	2021	2020
	£	£
Funds provided by Gallery Benefactors	**1,793,908**	3,192,402
General Donations to the Gallery	**3,703**	50,746
American Friends	**188,732**	175,330
Donations for Serpentine Sackler Gallery	**-**	60,422
Future Funds endowment	**1,000,000**	1,000,000
Museum, Galleries and Exhibition Tax Relief	**425,785**	481,064
Total Donations & Support	**3,412,128**	4,959,964

5 INCOME FROM CHARITABLE ACTIVITIES

UNRESTRICTED	Grant From:	2021 £	2020 £
Exhibitions:			
Sponsorship	Various	**-**	-
Ticket Income	Various	**-**	3,870
Tour Income	Various	**15,000**	95,000
		15,000	98,870
Education:			
Ticket Income	Various	**-**	13,651
		-	13,651
Architectural Commission:			
Pavilion Sale	Various	**-**	525,000
Overseas Pavilion		**-**	-
		-	525,000
Total Unrestricted		**15,000**	637,521

RESTRICTED	Grant From:	2021 £	2020 £
Exhibitions programme	Various Exhibition Patrons	**1,014,501**	2,267,258
Education programme	Various Education Patrons	**367,500**	720,222
Architectural Commission	Various Architectural Patrons	**-**	363,875
Total Restricted		**1,382,001**	3,351,355

6 EXPENDITURE ON RAISING FUNDS

	2021 £	2020 £
Staff Costs	**779,501**	604,135
Direct Costs	**23,096**	91,554
Support Costs	**786,182**	864,593
	1,588,779	1,560,282

7 CHARITABLE ACTIVITIES

	Unrestricted	Restricted Fund	Expendable Endowment	2021	2020
	£	£	£	£	£
EXHIBITION COSTS					
Installation & Materials	32,995	13,402	-	**46,397**	563,947
Transport	26,217	10,649	-	**36,866**	59,018
Organising Costs	234,965	95,439	-	**330,404**	430,307
Security	-	-	-	-	152
Insurance Costs	-	-	-	**-**	94,838
Printing Material & Publicity Costs	47,532	19,307	-	**66,839**	518,447
Development Costs	4,035	1,639	-	**5,674**	61,350
Staff Costs	634,982	257,919	-	**892,901**	1,173,870
Support Costs	1,425,822	579,146	-	**2,004,968**	2,009,249
Depreciation	-	-	691,655	**691,655**	691,655
	2,406,548	**977,501**	**691,655**	**4,075,704**	5,602,833
EDUCATION COSTS					
Education Programme Costs	69,174	73,711	-	**142,885**	476,804
Staff Costs	124,784	132,969	-	**257,753**	244,123
Support Costs	164,046	174,804	-	**338,850**	374,260
	358,004	**381,484**	**-**	**739,488**	1,095,187
ARCHITECTURAL COMMISSION					
Direct Build Costs	-	-	-	-	**904,911**
Indirect Build Costs	18,448	-	-	**18,448**	**130,597**
Staff Costs	-	-	-	-	**3,599**
Support Costs	-	-	-	-	**211,946**
	18,448	**-**	**-**	**18,448**	**1,251,053**
Total	**2,783,000**	**1,358,985**	**691,655**	**4,833,640**	**7,949,073**

8 SUPPORT COSTS

	Fundraising	Exhibitions	Education	Architecture	2021	2020
	£	£	£	£	£	£
Marketing Staff Costs	77,791	202,256	31,115	**-**	**311,162**	305,857
Support Staff Costs	207,310	530,712	91,216	**-**	**829,238**	849,690
General Marketing	27,254	70,860	10,902	**-**	**109,016**	199,137
General Overheads	458,000	1,172,485	201,521	**-**	**1,832,006**	2,054,513
Governance Costs:						
Audit Costs	7,074	18,109	3,113	**-**	**28,296**	26,600
Staff Costs	6,518	4,826	**-**	**-**	**11,344**	11,773
Support Staff Costs	2,235	5,720	983	**-**	**8,938**	12,478
	786,182	**2,004,968**	**338,850**	**-**	**3,130,000**	3,460,048

9 NET INCOMING RESOURCES

Net Incoming Resources is stated after:	**2021** **£**	2020 £
Auditor's remuneration:		
Statutory audit	**28,296**	26,600
Tax & advisory services	**4,900**	4,900
Depreciation	**842,190**	854,887
Operating Lease charges:		
Land and Buildings	**727,208**	717,118
Other	**4,063**	12,626

10 REMUNERATION OF TRUSTEES

No Trustees received any reimbursed expenses or remuneration during the year, however one Trustee was paid £750 for providing a service by writing an essay contribution for an exhibition publication (2020: £0).

11 STAFF COSTS

	2021	2020
	£	£
Wages and Salaries	**2,727,221**	2,843,391
Social Security Costs	**282,010**	278,985
Pension Contributions	**81,606**	83,148
	3,090,837	3,205,524

The following number of employees earned more than £60,000 during the year:

	2020	2019
	Number	Number
Employees earning £60,001 - £70,000	**1**	2
Employees earning £70,001 - £80,000	**1**	2
Employees earning £80,001 - £90,000	**3**	-
Employees earning £90,001 - £100,000	**-**	-
Employees earning £100,001 - £110,000	**-**	1
Employees earning £110,001 - £120,000	**1**	-
Employees earning £120,001 - £130,000	**-**	1

Pension contributions of £15,312 (2020: £14,661) were made in respect of employees paid over £60,000.

Average monthly number of full-time equivalent employees, analysed by function:

	2021	2020
	Number	Number
Exhibitions	**22**	32
Education	**6**	7
Fundraising	**15**	15
Support	**16**	17
Marketing	**6**	5
Total	**65**	76

Average number of employees during the year was 78 (2020: 93).

The total aggregate cost of key management employee considerations was £365,660 in 2021 (2020: £312,820).

Redundancy costs during the year were £7,038 (2020: £12,884).

12 OPERATING LEASE COMMITMENTS

During the next year, the Trust is committed to making the following annual payments on leasehold properties and plant and equipment under operating leases which expire:

	2021	2020
Land and Buildings	**£**	£
Within one year	768,557	757,634
Within two to five years	3,240,018	3,174,888
After five years	5,481,400	6,315,087
	9,489,975	10,247,609

	2021	2020
Plant and Equipment	**£**	£
Within one year	**4,063**	12,626
Within two to five years	**-**	2,855
After five years	**-**	-
	4,063	15,481

13 INTANGIBLE FIXED ASSETS - GROUP AND CHARITY

	Systems and Software
	£
Cost at 1 April 2020	337,251
Additions	37,605
At 31 March 2021	**374,856**
Depreciation at 1 April 2020	166,711
Charge for the year	61,308
At 31 March 2021	**228,019**
Net Book Value at 31 March 2021	**146,837**
At 31 March 2020	170,540

14 TANGIBLE FIXED ASSETS - GROUP AND CHARITY

	Furniture and Equipment	Building Improvements	Leasehold Buildings	Total
	£	£	£	£
Cost at 1 April 2020	482,256	4,751,865	13,833,094	**19,067,215**
Additions	5,485	3,821	-	**9,306**
Disposals	(10,772)	(8,311)	-	**(19,083)**
At 31 March 2021	476,969	4,747,375	13,833,094	**19,057,438**
Depreciation at 1 April 2020	415,103	4,717,455	4,495,752	**9,628,310**
Charge for the year	64,633	24,594	691,655	**780,882**
Disposals	(10,772)	(8,311)	-	**(19,083)**
At 31 March 2021	468,964	4,733,738	5,187,407	**10,390,109**
Net Book Value at 31 March 2021	**8,005**	**13,637**	**8,645,687**	**8,667,329**
At 31 March 2020	67,153	34,410	9,337,342	9,438,905

15 DEBTORS

	Group		Charity	
	2021	2020	**2021**	2020
	£	£	**£**	£
Trade Debtors	**1,212,246**	1,214,469	**1,210,041**	1,184,188
Amount due from Subsidiary Company	**-**	-	**404,591**	711,123
Sundry Debtors	**1,509**	21,957	**1,509**	21,957
Prepayments	**499,581**	187,761	**498,826**	186,701
Taxation and Social Security	**93,323**	103,170	**104,437**	138,668
Accrued Income	**448,174**	266,055	**448,174**	262,339
Total	**2,254,833**	**1,793,412**	**2,667,578**	**2,504,976**

16 CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	Group		Charity	
	2021	2020	**2021**	2020
	£	£	**£**	£
Trade Creditors	**251,768**	347,970	**222,886**	332,927
Other Creditors	**1,088,003**	1,000,482	**1,078,168**	1,000,482
Accruals	**632,578**	741,541	**589,346**	696,098
Taxation and Social Security	**77,832**	-	**77,832**	-
Deferred Income	**1,062,797**	607,885	**1,058,817**	570,224
Provisions	**90,501**	90,501	**90,501**	90,501
Total	**3,203,479**	2,788,379	**3,117,550**	2,690,232

Deferred income relates to annual Individual Giving memberships paid for future years £146k (2020: £113k), sponsorship received for future exhibitions and projects £913k (2020: £424k), corporate memberships for next financial year £0k (2020: £33k) and income related to future booked events £4k (2020: £38k).

	£
Deferred Income b/fwd	607,885
Deferred in the year	1,062,797
Released to income from prior year	(607,885)
Deferred Income c/fwd	**1,062,797**

17 FUNDS – GROUP AND CHARITY

	General Fund	Designated Fund	Restricted Income Fund	Permanent Endowment Fund	Expendable Endowment Fund	Total
	£	£	£	£	£	£
Total Fund Balances at 1 April 2020	2,838,981	195,000	90,984	255,900	10,277,764	**13,658,629**
Income Received	4,568,488	-	1,382,001	-	1,000,000	**6,950,489**
Expenditure Incurred	(4,710,039)	-	(1,358,985)	-	(691,655)	**(6,760,679)**
Funds Transferred	(374,886)	374,886	-	-	-	**-**
Total Fund Balances at 31 March 2021	**2,322,544**	**569,886**	**114,000**	**255,900**	**10,586,109**	**13,848,439**

	At 1 April 2020	Income Received	Expenditure Incurred	At 31 March 2021
	£	£	£	£
Creativity Funds	38,000	-	(38,000)	-
Various programmes	-	390,001	(335,001)	55,000
Future Funds	18,000	950,000	(968,000)	-
Radio Ballads	34,984	42,000	(17,984)	59,000
	90,984	**1,382,001**	**(1,358,985)**	**114,000**

DESIGNATED FUNDS

In 2017/18, the Trustees agreed to designate £65k per year for five years towards the replacement of vital climate-control plants serving Serpentine, which will need to be substituted at a cost of £325k. A further £65k was therefore added to this fund in 2020/21.

Additionally, designated reserve of £310k has been established to cover essential repairs and maintenance expenses throughout the course of the two leases. The value of the transfer was determined by evaluating the yearly rolling programme and the Serpentine's capacity to sustain the anticipated improvements.

EXPENDABLE ENDOWMENT

Expendable endowment funds have increased from £10,278k to £10,586k thanks to the Future Funds campaign. The majority of this balance is the net present value of the North Gallery building (£8.6m) with the remaining expendable endowment funds held as a long-term capital.

FUTURE FUNDS

The Future Funds campaign is an initiative to recognise the vision and ambition associated with the Serpentine’s 50th anniversary. It looks to support the development of the live, education, digital and civic programmes in a more sustainable way, whilst also engaging supporters with our mission to promote, improve and develop public education in all forms of the arts.

RADIO BALLADS

Radio Ballads is part of New Town Culture – a pioneering programme of artistic and cultural activity taking place in adult and children's social care across the London Borough of Barking and Dagenham. The programme focuses on workshops, exhibitions, radio broadcasts, live performances and courses targeted at people using social care services in the borough.

18 ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Fixed Assets	Net Current Assets	Net Assets
	£	£	£
Unrestricted Funds:			
General Funds	168,480	2,154,064	2,322,544
Designated Funds	-	569,886	569,886
	168,480	2,723,950	2,892,430
Restricted Funds	-	114,000	114,000
Endowment Funds	8,645,687	2,196,322	10,842,009
	8,814,167	**5,034,272**	**13,848,439**

19 CAPITAL COMMITMENTS

At 31 March 2021, there were no capital commitments authorised or contracted for.

20 RELATED PARTY TRANSACTIONS

No related party transactions were entered into during the year to 31 March 2021 with exception of those with regards to SG Commerce, the Trust's subsidiary. At 31 March 2021, SG Commerce Limited owed the Trust a net balance of £405k (2020: £711k) which includes gift aid of £179k (2020: £535k). Management recharges of £120k (2020: £169k) were charged to SG Commerce Limited in the year by the Trust.

The Serpentine Trust received £787k (2020: £651k) of donations from Trustees and a £1,950k (2020: £2,000k) donation from a Trustee's family foundation during 2020/21. One Trustee was Chair of Arts Council England's London Area Council throughout 2020/21, see note 3 for income received from Arts Council in 2020/21.

In 2018, a loan guarantee of £1m was provided by a Trustee as security against a contractual receipt, which has been received in 2021/22.

21 SUBSIDIARY UNDERTAKING: SG Commerce Limited

The Serpentine Trust owns 100% of the issued share capital of SG Commerce Limited, a company incorporated in England and Wales. The company carried out non-charitable trading activities for the Trust, primarily as licensor of The Magazine restaurant, gallery hire and the sale of limited edition prints and other merchandise. A summary of the results for the year are shown below:

	2021	2020
	£	£
Turnover	**522,477**	1,161,937
Expenditure	**(343,335)**	(626,974)
Operating Surplus	**179,142**	534,963
Gift Aid to The Serpentine Trust	**179,142**	534,963
Profit Before and After Tax	**-**	-

The Aggregate of the Assets, Liabilities and Funds was:	**2021**	2020
	£	£
CURRENT ASSETS		
Debtors and Prepayments	**2,959**	35,057
Cash at Bank and In-Hand	**498,774**	809,812
	501,733	844,869
CREDITORS		
Amounts Falling Due Within 1 Year	**(501,633)**	(844,769)
NET CURRENT ASSETS	**100**	100
	100	100
NET ASSETS		
Shareholders' Funds		
Share Capital	**100**	100
Profit & Loss for the year	**-**	-
	100	100

The subsidiary is part of a VAT Group comprising of the Serpentine Trust and SG Commerce Limited.

22 PRIOR YEAR COMPARATIVES

2020 STATEMENT OF FINANCIAL ACTIVITIES	Unrestricted General Fund	Restricted Fund	Endowment Fund	Total 2020
	£	£	£	£
Income and Endowments from:				
Donations and Legacies				
Grants	1,202,300	-	-	1,202,300
Donations & Support	3,899,542	-	1,060,422	4,959,964
Total Donations and Legacies	**5,101,842**	**-**	**1,060,422**	**6,162,264**
Fundraising Trading Activities				
Merchandise	733,622	-	-	733,622
Special Fundraising Events	855,745	-	-	855,745
Gallery Hire and Other Commercial Activities	456,474	-	-	450,591
Interest	8,720	-	-	8,720
Total Fundraising Trading Activities	**2,054,561**	**-**	**-**	**2,054,561**
Income from Charitable activities				
Exhibitions	98,870	2,267,258	-	2,366,128
Education	13,651	720,222	-	733,873
Architectural Commission	525,000	363,875	-	888,875
Total Income from Charitable activities	**637,521**	**3,351,355**	**-**	**3,988,876**
Total Income	**7,793,924**	**3,351,355**	**1,060,422**	**12,205,701**
Expenditure on:				
Raising Funds	1,560,282	-	-	1,560,282
Fundraising Trading Costs				
Merchandise	557,642	-	-	557,642
Special Fundraising Events	400,227	-	-	400,227
Gallery Hire	37,202	-	-	37,202
Total Fundraising Trading Costs	**995,071**	**-**	**-**	**995,071**
Total Costs of Raising Funds	**2,555,353**	**-**	**-**	**2,555,353**
Net Income Available for Charitable Activities	**5,238,571**	**3,351,355**	**1,060,422**	**9,650,348**
Expenditure on Charitable Activities				
Exhibitions	2,641,921	2,269,257	691,655	5,602,833
Education	362,948	732,239	-	1,095,187
Architectural Commission	887,178	363,875	-	1,251,053
Total Expenditure on Charitable Activities	**3,892,047**	**3,365,371**	**691,655**	**7,949,073**
Total Expenditure	**6,447,400**	**3,365,371**	**691,655**	**10,504,426**
Net income/(expenditure)	**1,346,524**	**(14,016)**	**368,767**	**1,701,275**
Reconciliation of funds:				
Fund Balances Brought Forward at 1 April 2019	1,687,457	105,000	10,164,897	11,957,354
Fund Balances Carried Forward at 31 March 2020	**3,033,981**	**90,984**	**10,533,644**	**13,658,629**

2020 FUNDS – GROUP	General Fund	Designated Fund	Restricted Income Fund	Permanent Endowment Fund	Expendable Endowment Fund	Total
	£	£	£	£	£	£
Total Fund Balances at 1 April 2019	1,557,457	130,000	105,000	245,900	9,918,997	11,957,354
Income Received	7,793,924	-	3,351,355	-	1,060,422	**12,205,701**
Expenditure Incurred	(6,447,400)	-	(3,365,371)	-	(691,655)	**(10,504,426)**
Funds Transferred	(65,000)	65,000	-	10,000	(10,000)	**-**
Total Fund Balances at 31 March 2020	**2,838,981**	**195,000**	**90,984**	**255,900**	**10,277,764**	**13,658,629**

2020 RESTRICTED FUND ANALYSIS	At 1 April 2019	Income Received	Expenditure Incurred	At 31 March 2020
	£	£	£	£
Creativity Funds	75,000	-	(37,000)	38,000
Various programmes	30,000	2,275,590	(2,305,590)	-
Future Funds	-	1,000,000	(982,000)	18,000
Radio Ballads	-	75,765	(40,781)	34,984
	105,000	**3,351,355**	**(3,365,371)**	**90,984**

2020 ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Fixed Assets	Net Current Assets	Net Assets
	£	£	£
Unrestricted Funds:			
General Funds	272,103	2,566,878	2,838,981
Designated Funds	-	195,000	195,000
	272,103	2,761,878	3,033,981
Restricted Funds	-	90,984	90,984
Endowment Funds	9,337,342	1,196,322	10,533,664
	9,609,445	**4,049,184**	**13,658,629**

Our Supporters

Thank You

Trustees of Serpentine
Michael R. Bloomberg Chairman
The Hon Felicity Waley-Cohen CBE and
Barry Townsley CBE Co-Vice Chairmen
Marcus Boyle Treasurer
Sir David Adjaye OBE
Andrew Cohen
Nicoletta Fiorucci Russo Off. OSI
Maja Hoffmann
Ruth Mackenzie CBE
Aditya Mittal
Robert Rosenkranz
Amanda Sharp OBE
Jonathan Wood
Lynette Yiadom-Boakye

Council of Serpentine
Lady Elena Foster *Chair*
Narmina Marandi and Francis Sultana
Co-Heads of Cultural and Social Affairs Committee
The Hon Felicity Waley-Cohen CBE *Head of Education Committee*
Iwan Wirth Head of Exhibitions Committee
Nina Fialkow and Kristín Ólafsdóttir *Co-Heads of Film Committee*
Tatyana Akhmedova
Petr Aven
Sofia Barattieri-Weinstein and Brian Weinstein
Erin Bell and Michael Cohen
Mrs Laurence Bet-Mansour
Marcus Boyle
Ivor and Kristen Braka
Nicolas Berggruen
Blavatnik Family Foundation
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