

SERPENTINE

A photograph of the Serpentine Gallery building at dusk. The building is a two-story structure with a dark, gabled roof and a central cupola. The ground floor features a series of large, multi-paned glass doors and windows, which are brightly lit from within, revealing art installations. Above the glass section is a balcony with a white balustrade. The building is flanked by brick walls. The sky is a deep blue, and the foreground is a dark, grassy lawn.

ANNUAL REPORT AND FINANCIAL STATEMENTS
2021 – 2022

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)

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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
Monica Varriale – Chief Operating and Financial Officer

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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





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.



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





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.



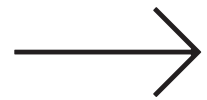
IMPROVED DIGITAL ACCESSIBILITY

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.



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.





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.

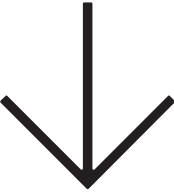
Frieze Week 2021 at Serpentine included exhibitions, live events, architecture and performances from Hervé Télémaque, Tosh Basco, Sophia Al-Maria, Torkwase Dyson, Revital Cohen & Tuur Van Balen, James Barnor and Sumayya Vally, Counterspace.

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.



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





JAMES BARNOR

Accra/London – A Retrospective

Serpentine North Gallery

19 May – 24 October 2021

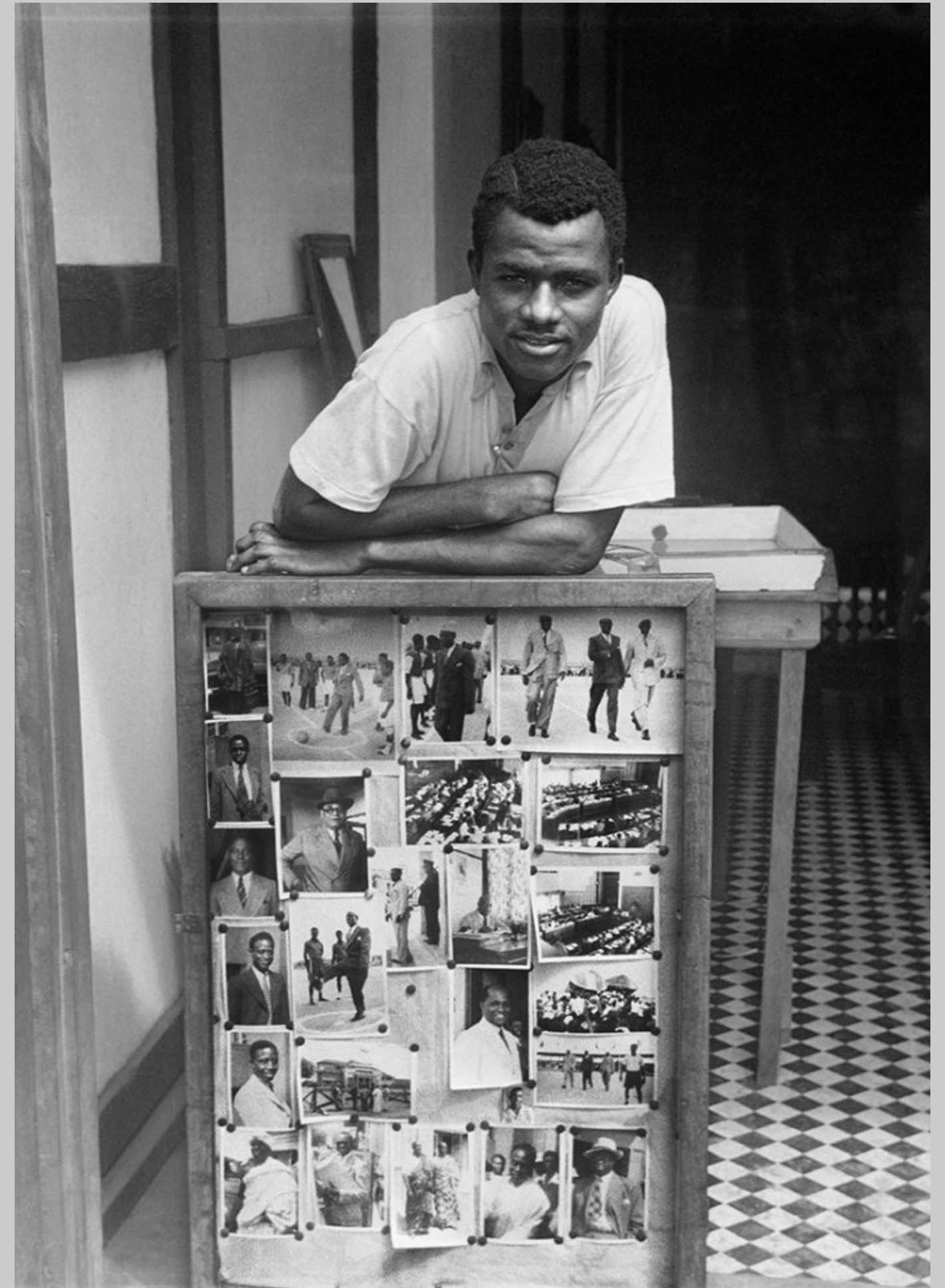
Exhibition

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

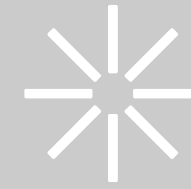
“This constantly surprising – and uplifting – exhibition is a map of a restless creative life lived between two countries, two cities and two cultures.”

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.”

Exhibitor visitor





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

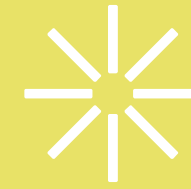
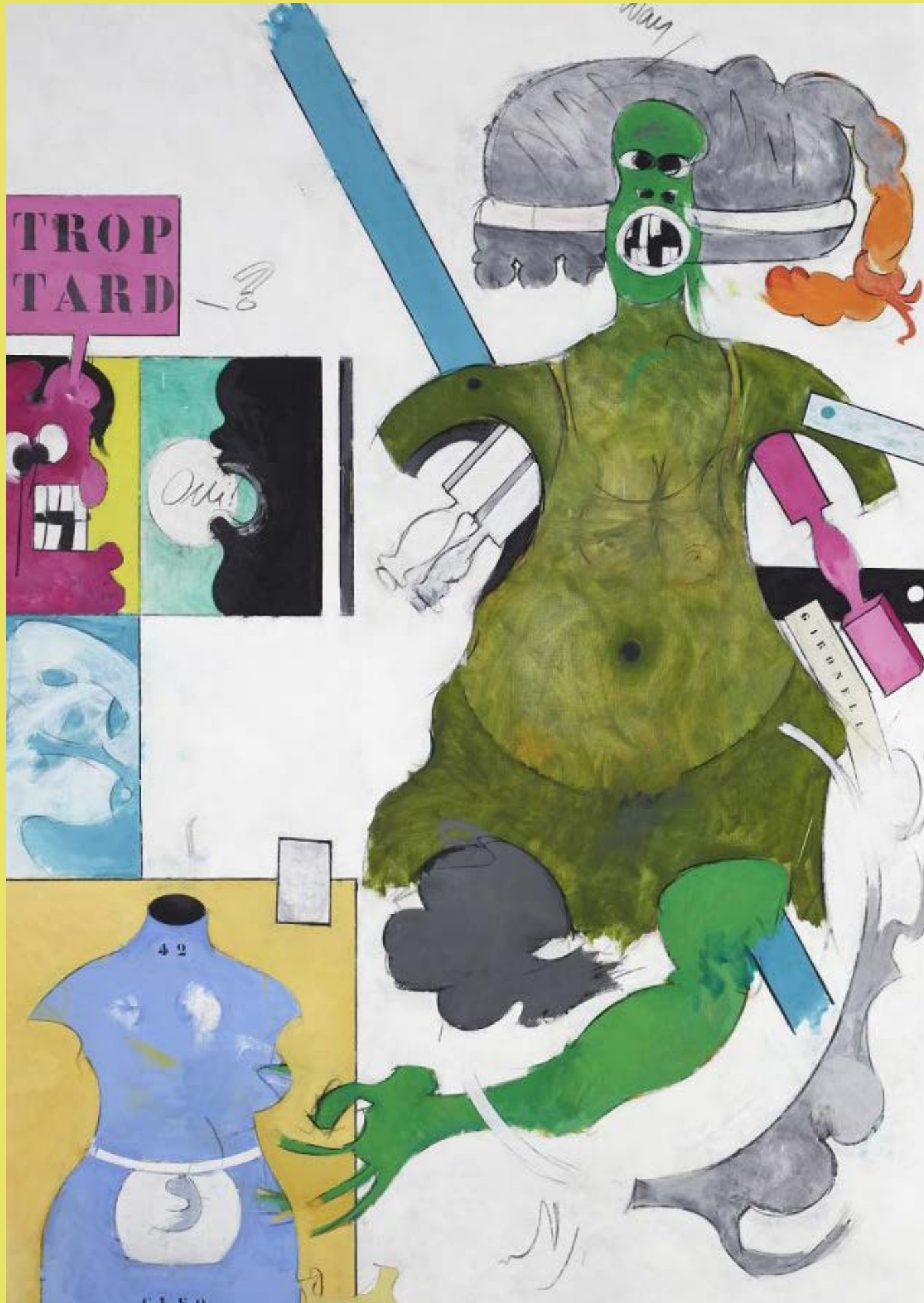
3.2k

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.





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 Gérard 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





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



RADIO BALLADS ✕

Serpentine North Gallery

31 March – 29 May 2022

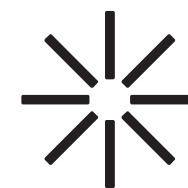
Exhibition

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.





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%



↓
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, 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

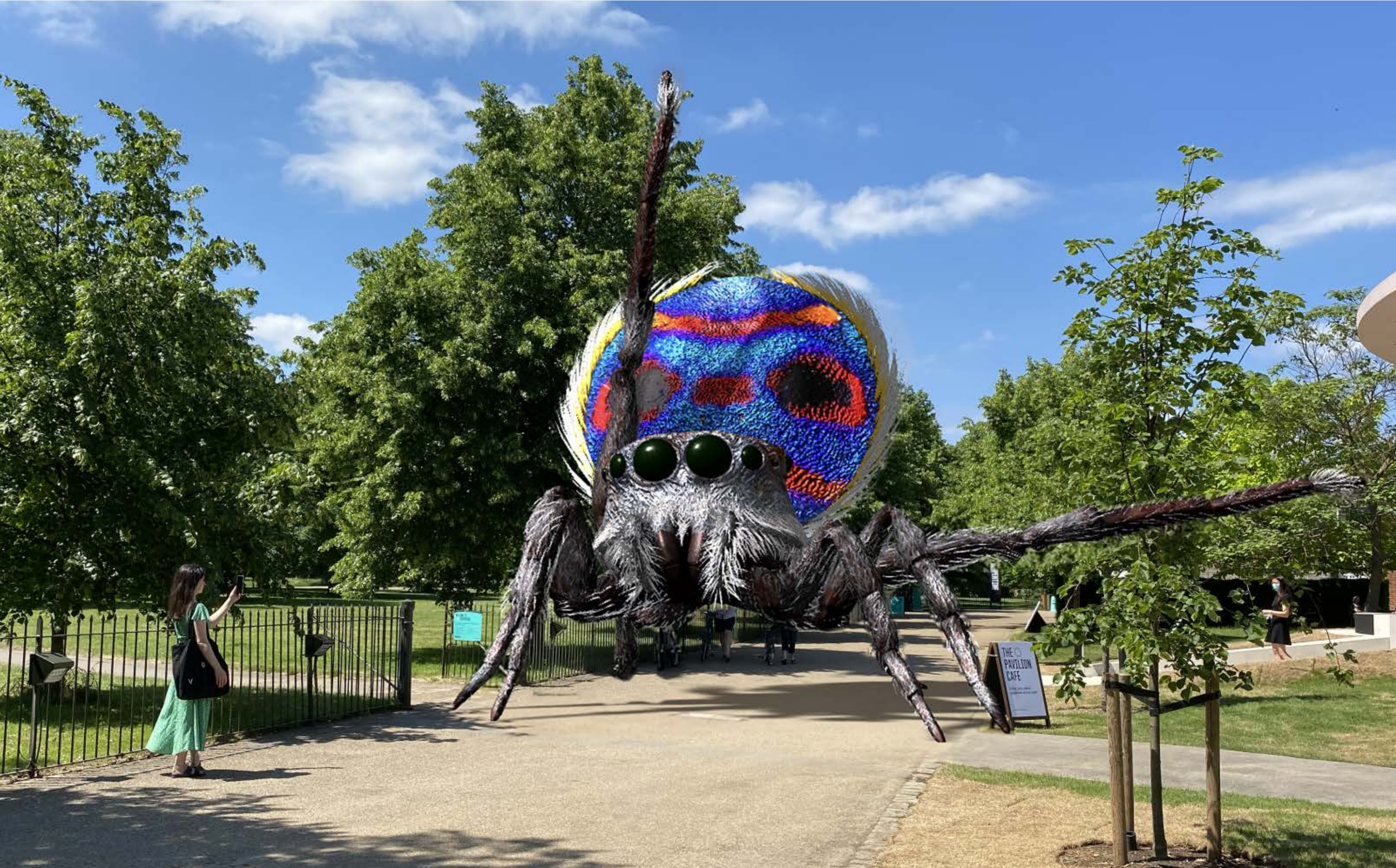
Serpentine Pavilion & Kensington Gardens

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.





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.

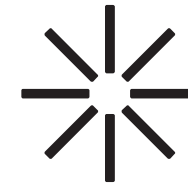
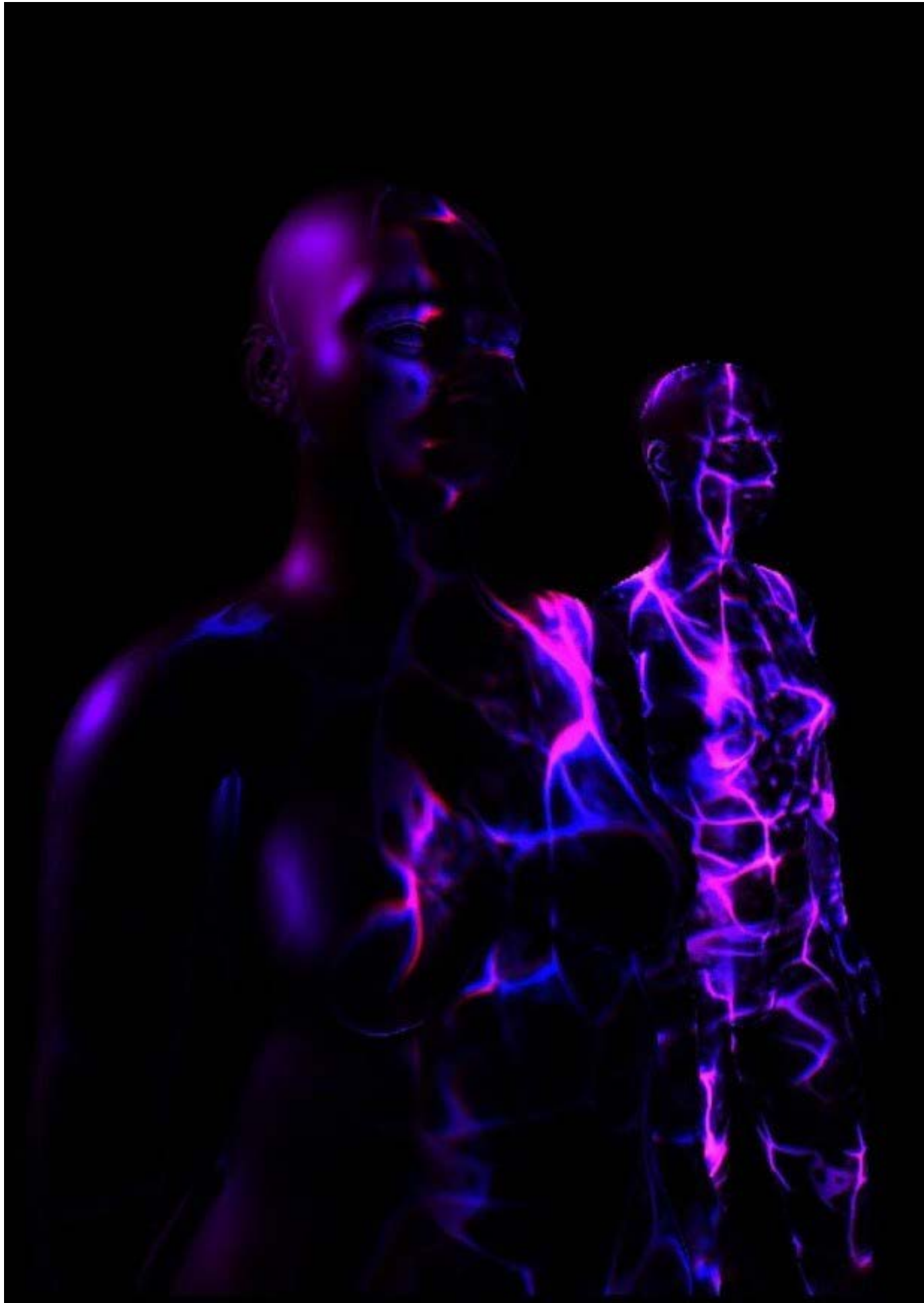
REVITAL COHEN & TUUR VAN BALEN: HEAVENS

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



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.

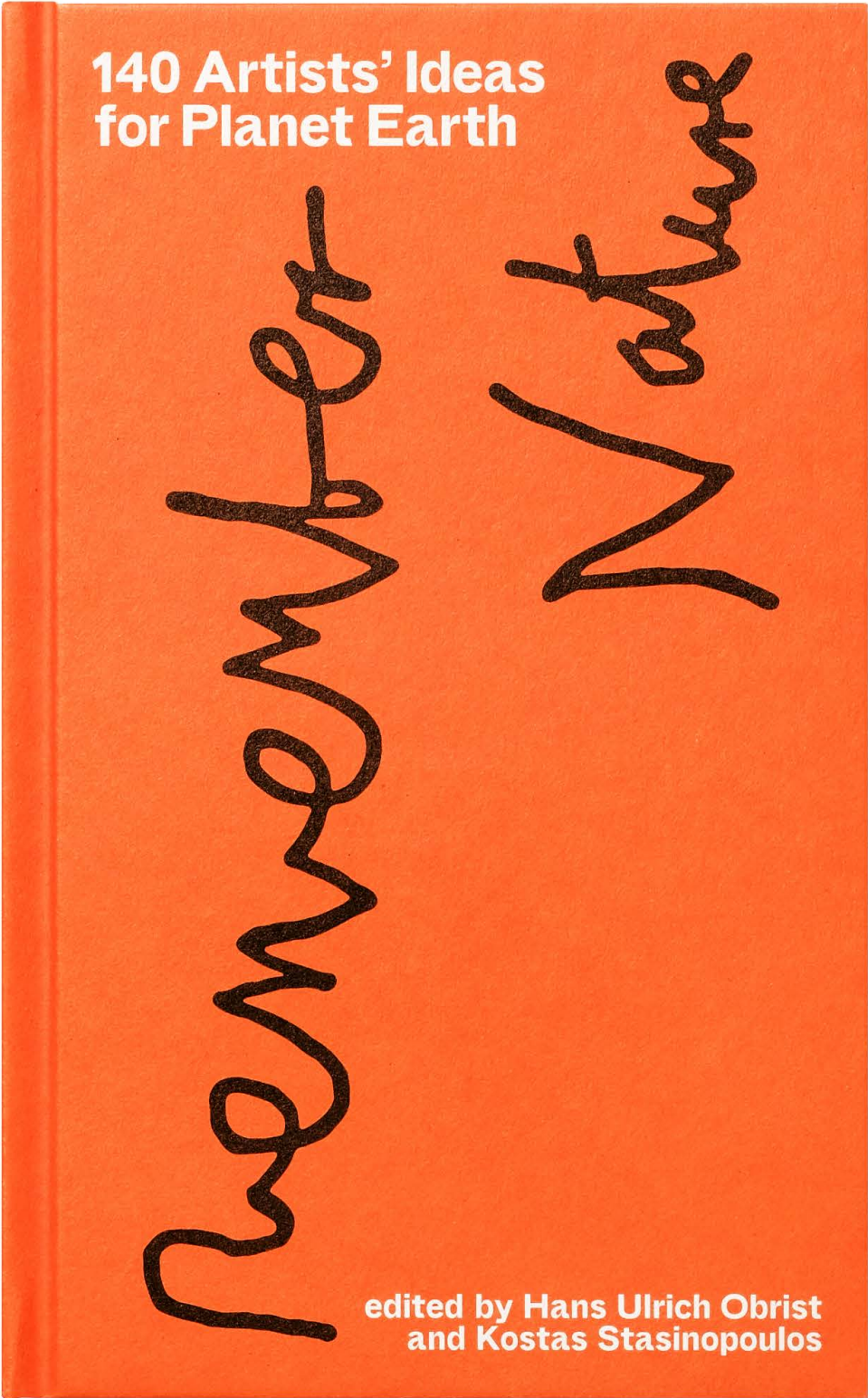
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140 IDEAS

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 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
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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 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 of the 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.

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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





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.

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



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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.





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.



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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 Lakȝóta knowledge systems.

Total number of reads909

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 reads1.1k

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 reads853

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 reads523



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
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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
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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
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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
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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
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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

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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
Cygnets 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 Ahaïwe Sowinski 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
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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
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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
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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
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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
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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 cacophonous 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
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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
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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
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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
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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
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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.





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)





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.





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

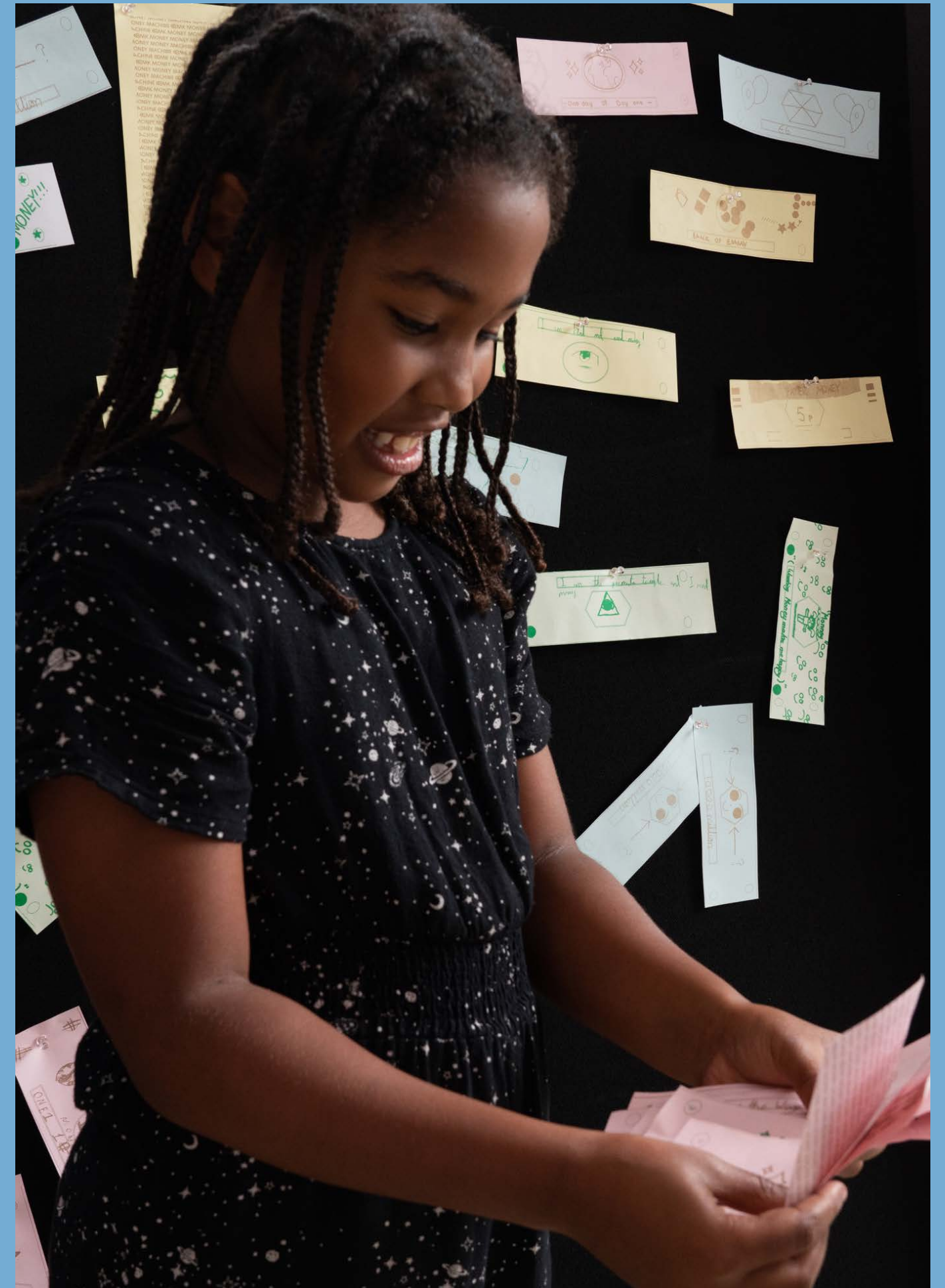
Families from the Portman have been taking part in online workshops with writer and filmmaker Ed Webb-Ingall, exploring relationships to ideas of the home. The UK is experiencing a housing crisis, with entrenched issues such as overcrowding and insecure temporary accommodation, exacerbated and made visible 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.





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.





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



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.

Engagement30

BECONTREE BROADCASTING STATION

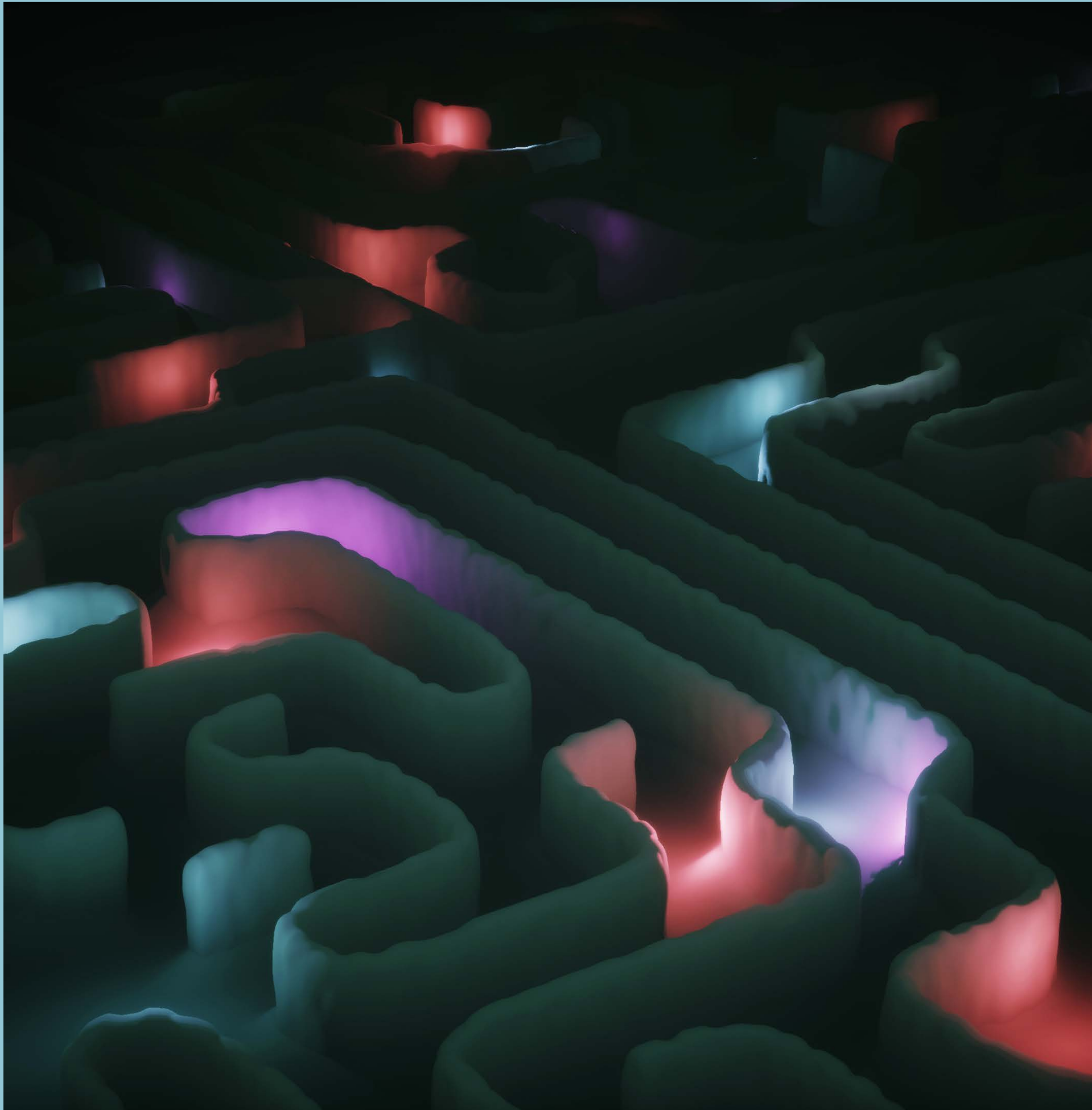
Becontree Broadcasting Station was a partnership between Serpentine and London Borough of Barking and Dagenham as part of Radio Ballads. An open and inclusive radio platform for the local community, it offered free workshops, and a chance to develop your own radio show.

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



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 AILab*, 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





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.

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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 Orphan Drift (OD) 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 Orphan 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
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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
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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.

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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.





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, Kanisha 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*
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**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]
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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



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).

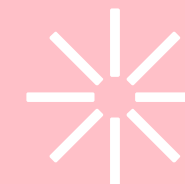
We will also continue to work with a diverse range of practitioners across our programmes, in terms of age, sex, sexual orientation, race and religion. We are happy to report that in 2021/22, 82% practitioners were other than white British, 53% were classed as female and 55% were emerging or late career 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.



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.





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?



IMPROVING ORGANISATIONAL RESILIENCE AND SUSTAINABILITY





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

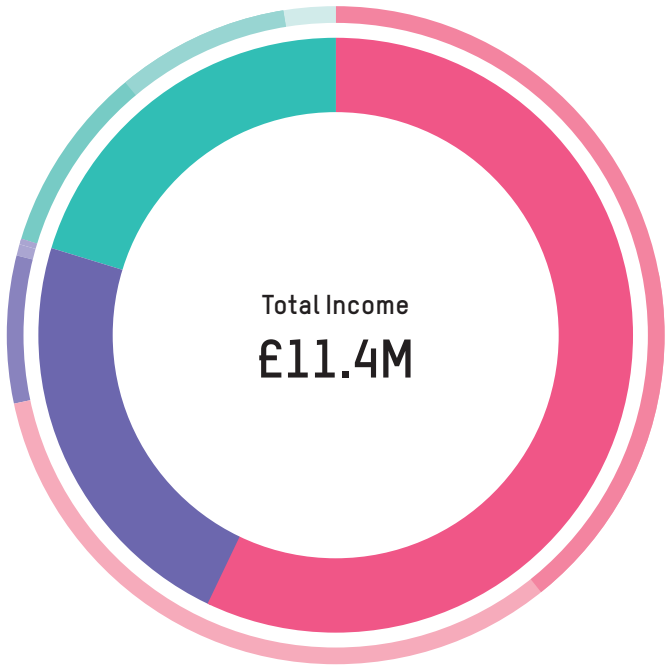
Total income for the year was £11,428k (2021: £6,950k) and total expenditure was £11,452k (2021: £6,761k), resulting in a deficit for the year of £24k (2021: £190k surplus). In a year marked by uncertainty and increasing inflation, Serpentine was able to deliver the planned annual programme of exhibitions 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).

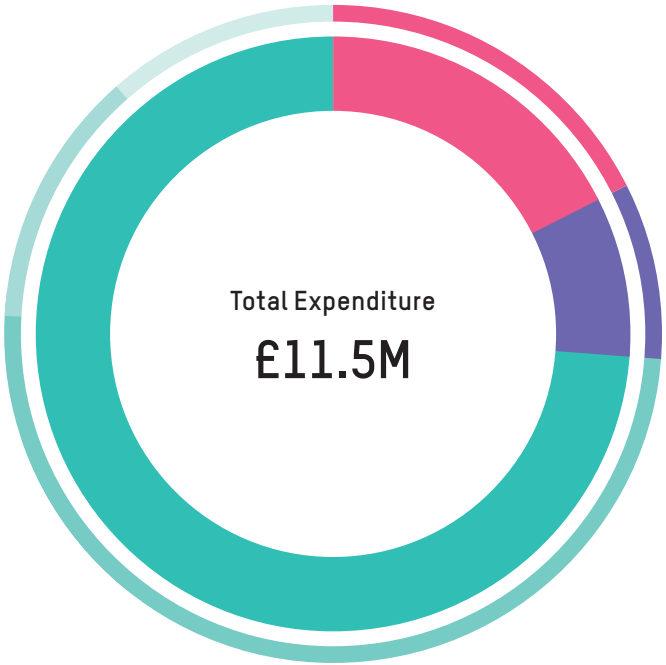
Overall expenditure on charitable activities has increased to £8,459k (2021: £4,834k), in line with an increase in income.

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.

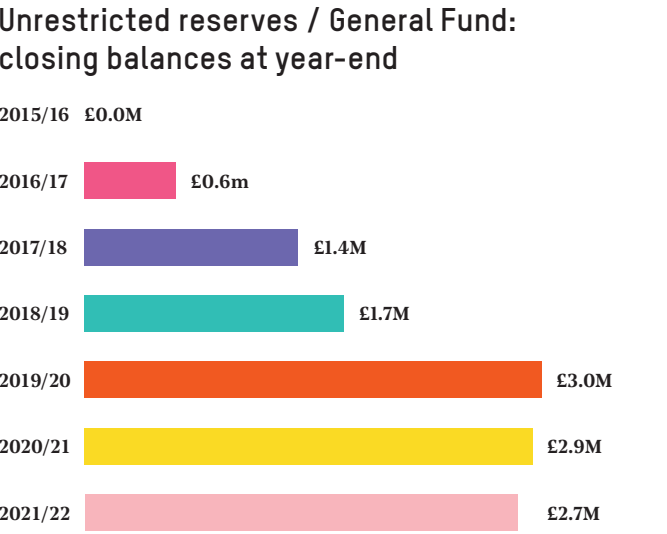
The reserves thresholds were revised in 2021/22 to acknowledge the adverse impact of the pandemic on the organisation. Trustees recommended that, given the uncertainties, unrestricted reserves should be maintained between £2.5m and £2.7m. Trustees recognise that although the unrestricted reserves are 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).





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	

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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	

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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	

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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:

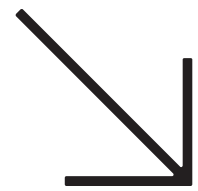
Marcus Boyle	Treasurer
Andrew Cohen	
Amanda Sharp OBE	
Jonathan Wood	Chair
Lynette Yiadom-Boakye	

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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 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 current 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.

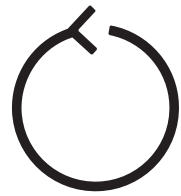
When renting is unavoidable, we choose rental agencies that offer hybrids and other high-mileage vehicles.





FINANCIAL STATEMENTS





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)

		Unrestricted General Fund	Restricted Fund	Endowment Fund	Total 2022	Total 2021
Income and Endowments from:	Note	£	£	£	£	£
<i>Donations and Legacies</i>						
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
<i>Total Donations and Legacies</i>		5,471,009	–	1,000,000	6,471,009	4,988,845
<i>Fundraising Trading Activities</i>						
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
<i>Total Fundraising Trading Activities</i>		2,117,011	–	–	2,117,011	564,643
<i>Income from Charitable Activities</i>						
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	–
<i>Total Income from Charitable Activities</i>		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
<i>Fundraising Trading Costs</i>						
Merchandise		765,473	–	–	765,473	288,445
Special Fundraising Events		305,932	–	–	305,932	43,013
Gallery Hire		52,437	–	–	52,437	6,802
<i>Total Fundraising Trading Costs</i>		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
<i>Charitable Activities</i>						
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
<i>Total Expenditure on Charitable Activities</i>		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
<i>Total Fixed Assets</i>		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
<i>Total Current Assets</i>		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.

		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

		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

		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
<i>Gift Aid to The Serpentine Trust</i>	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:	£	£	£	£
<i>Donations and Legacies</i>				
Grants	1,576,717	–	–	1,576,717
Donations & Support	2,412,128	–	1,000,000	3,412,128
<i>Total Donations and Legacies</i>	3,988,845	–	1,000,000	4,988,845
<i>Fundraising Trading Activities</i>				
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
<i>Total Fundraising Trading Activities</i>	564,643	–	–	564,643
<i>Income from Charitable Activities</i>				
Exhibitions	15,000	1,014,501	–	1,029,501
Education	–	367,500	–	367,500
Architectural Commission	–	–	–	–
<i>Total Income from Charitable Activities</i>	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
<i>Fundraising Trading Costs</i>				
Merchandise	288,445	–	–	288,445
Special Fundraising Events	43,013	–	–	43,013
Gallery Hire	6,802	–	–	6,802
<i>Total Fundraising Trading Costs</i>	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
<i>Expenditure on Charitable Activities</i>				
Exhibitions	2,406,548	977,501	691,655	4,075,704
Education	358,004	381,484	–	739,488
Architectural Commission	18,448	–	–	18,448
<i>Total Expenditure on Charitable Activities</i>	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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