Radio Ballads

Sonia Boyce, Helen Cammock, Rory Pilgrim, Ilona Sagar

Serpentine North
31 March – 29 May

Barking Town Hall and Learning Centre
2 – 17 April

Radio Ballads is commissioned by Serpentine in partnership with New Town Culture
What are the sounds of care, and how do we listen and hold them?

*Radio Ballads*, showing simultaneously at Serpentine and the London Borough of Barking and Dagenham (LBBD), shares a series of collaborative commissions which explore stories about labour and who cares for whom, and in what way. Over the past three years, artists Sonia Boyce, Helen Cammock, Rory Pilgrim, and Ilona Sagar have collaborated with social workers, carers, organisers, and communities across LBBD. Four films and bodies of research have emerged from these long-term artistic processes.

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.
AN INVITATION TO TAKE CARE

The works in this exhibition explore vulnerability and brave resilience often in the face of deep pain and difficulty. It may awaken your own needs for care and courage in the context of journeys you have experienced, navigated, or witnessed. We encourage you to honour these needs as we share and celebrate this work together. This could look like: taking a deep breath; pausing to drink water; finding a comforting colour to focus on; stepping outside to sit on the benches at the front of the Serpentine North gallery; sitting in the rest zone in The Magazine restaurant; taking a walk in the park or Barking Town Square. You can also find a grounding exercise at the end of this guide to help orientate yourself within the exhibition or afterwards.

This invitation to care was developed through guidance from Meenadchi, a Decolonising Non-Violent Communication educator and Family Constellations facilitator.

SHARED STORIES, SHARED SONGS

Ballads can describe poems or narratives set to song, which were traditionally passed on from person to person, meaning they were usually changeable and lost individual authorship. Emerging in medieval Europe, for centuries ballads were a primary and highly accessible source of information, sharing newsworthy events across divisions of class, education, gender, and age. Ballads were closely linked to the process of grieving and sharing grief publicly. They were usually written or performed in the first-person, offering a framework for their singers to interpret the world around them.

Radio Ballads asks how we can again start to understand, listen, learn, and heal through collective storytelling. In a time of multiple crises, the project explores how voices – individual and collective – can illuminate structures of care and allow us to reflect on conditions of life and the effects of labour in our communities. Singing has transformed the experience of work and change since history began – but what kind of collective songs are needed now? Developed through years of
relationship-building, and the generosity of many collaborators, the works in Radio Ballads feature the voices of the people whose work and care keeps many of us afloat.

LINEAGES OF LISTENING

Radio Ballads takes its name from a revolutionary series of radio programmes, broadcast on the BBC from 1957-64: a time of rapid change across the UK. Created by Ewan MacColl, Peggy Seeger, and Charles Parker, these eight programmes combined song, music and sound effects with the stories of communities. Each original Ballad focussed on the lived experiences and resistance of workers and groups whose voices were rarely or never heard in the media. The four new Radio Ballads commissions build on this history. Produced in the wake of twelve years of austerity and amid the ongoing dismantling of the UK care sector, the projects were sustained through multiple national and global crises, and against the backdrop of continued systemic racism and ableism.

The urgency of the stories within Radio Ballads has only increased as the COVID-19 pandemic compounded social inequity and underlined how those who do the work of care are often undervalued and insufficiently supported. Centring the voices and experiences of social care workers – and of people receiving and giving care through more informal networks – the artworks in the Radio Ballads exhibition share complex and intimate stories of living and working in our current moment.

Presented in a time of ongoing recovery, Radio Ballads considers how artistic practices, and creating space for imagination and joy, can support people to reflect on and process different experiences, including social care, mental health, domestic abuse, terminal illness, end of life care, and loss. The four projects work with questions of what resources we need and what keeps us connected. Radio Ballads listens to testimonies; reflects on complex issues involving trauma, accountability and systems that perpetuate harm; and contemplates new possibilities for us to navigate the future together with care.
Each project draws on the methods and technologies used in the original Radio Ballads; listening deeply to the testimony of those with lived experience, discerning different registers and qualities of voice, collaborative songwriting and storytelling, and techniques of audio stitching or montage.

Rory Pilgrim, RAF75 workshop with Green Shoes Arts and Project Well Being, October 2020
Only by listening to the stories of those who have experienced domestic abuse can we achieve change in how those affected are heard and supported. Sonia Boyce’s *Yes, I Hear You* is underpinned by processes of sharing testimony and engaging in deep listening, asking how different people and systems witness complexity in interpersonal relationships. Presented as a four-channel video installation accompanied by eight digital prints and wallpaper, *Yes, I Hear You* is the culmination of two years of research involving interviews, workshops, reviews, and performative sessions with people who identify as survivors of domestic abuse; those who have perpetrated harm; and care workers, harm reduction facilitators, and therapists who support people directly affected by domestic abuse.
An essential part of Sonia Boyce’s artistic process is gathering a variety of people to help conjure something tangible out of the immateriality of a conversation. The framework of the project was informed, as it evolved, by careful reflection on complex issues involving relationship dynamics, trauma, accountability, and the systems that perpetuate harm.

For Yes, I Hear You, Boyce invited groups of people, from social workers to academics, to listen to anonymised transcripts of people who had shared their experiences of coercive behaviour and abuse with the artist. Boyce later invited the four film performers to interpret these transcripts as well, connecting with their own responses. Throughout the project, Boyce and her collaborators asked who we listen as and who are we listening to, and what happens to stories of harm through acts of collective voicing, recording, and embodiment.

As the performers stand on stage in the film, Yes, I Hear You, the juxtaposition of their smiling veneer with the spoken stories that we hear underscores the discrepancies between public and private in cases of abuse. The work emphasises the impact of speaking out and asks viewers to listen deeply and become witnesses.

Film performers are Michelle Hamilton, Luke Christian, Jasmine Butterfly, and Amelia Grant.

Project partners are LBBD Domestic Abuse Commission and Survivors Panel, LBBD Social Care Services, and Clean Break.

“I’m interested in how resistance and resilience can be shared by people but be presented in different ways, and how they can be read differently because of a person’s experience, context and subject position.”

Artist Helen Cammock is interested in what resistance and resilience look and feel like, and the relationship between them. For *Bass Notes and SiteLines*, she asks how we use our bodies and voices to articulate what we feel, and how aware we are of these performances – both in a specific moment and throughout our lives.
As a former social worker, Cammock is conscious of the deep responsibilities that these workers hold for others, and the impact that this can have in people’s lives. Through sessions with both people receiving care and those who offer it through adult social care work and an organisation called Pause, Cammock explored these ideas and others using drawing, photography, film, and song. In their collaborative workshops, the groups sang together, considered gesture as a way to communicate through the body, and explored their connections through music and lyric writing – reflecting on how the voice can shift registers to express pain, joy, rage, and care, whether alone or surrounded and supported by other voices.

For the *Radio Ballads* exhibition, Cammock has shared the process of developing this project by presenting a film, a fabric banner, a reading table of reference materials, group drawings created through meditation exercises, and a live voice performance composed through collaborative songwriting and singing sessions. Throughout *Bass Notes and SiteLines*, Cammock and her collaborators explored the ways in which text, voice and body can come together to offer forms of care and demonstrate resistance and resilience.

Project partners are Pause, LBBD Adult Social Care Services, and InJOY Choir.

Thanks to all project collaborators: Tia Rose, Charlotte Marshall-Vale, Claire Martin, Amelia Grant, Amy Pope, Lois Otu Enwo, Paula Robinson, Petra Prince, Susan Cade, Georgia Scotland, Sarah Boosey, Aleecha, Jasmine, Lucy, Kellyanne, Sarah, Paige, Shannon, Kirsty, Deanna, Claire, Danielle, Gemma, Stacey, Wendy Pickles, Sandra Cammock, Tish Marble, Tamsin Hinton-Smith, Sam Griffiths, Georgia Barrington, Tracey Hayward, Joanne Vaughan, Sarah Foord and LBBD Community Solutions.

Project Assistant: Becky Warnock
Singing Facilitator and Singing Group Leader: Katie Slaymaker
In moments of change and transition, what supports us and keeps us afloat? A raft is the simplest and most fragile vehicle of survival on open water. Ancient as human language, rafts are still needed during urgent crossings. From the Abrahamic story of Noah’s Arc to the idea of Earth as a lonely life raft floating in space, the symbol of a raft has often represented the ultimate preserver of life.

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.
At the heart of RAFTS is a concert broadcast that interweaves stories, poetry and reflections around a seven-song oratorio that makes connections between work, mental health, home, recovery, and our environment. 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.

Alongside the film, Pilgrim and collaborators are showing paintings, drawings and specially-made objects that share visual and embodied tools for building personal rafts.

Project partners are Green Shoes Arts, Barking and Dagenham Youth Dance, Project Well Being (Interfaith Sanctuary, Boise, Idaho) and London Contemporary Orchestra.

Thanks to all project collaborators: Eddie Paggett, Hugh Prior, Dee Pessoa, Carina Murray, Liam O Connell, Mark Jones, Emily Butterfly Khoury, Catherina Rowland, Vicki Busfield, Sam Miller, Nikki Watson, Kevin Walton, Melissa Bell, Marcos Ramos, Geoffrey McCauley, Janet Kauffman, Nicki Vogel, Jeffrey Doroto, Jacob Heiter, Tina Logsdon, Tina Cartwright, Scott Cramer, Sarah Kemper

The Body Blow
Ilona Sagar

Due to the presence of docks and heavy industries, Barking and Dagenham has the highest level of asbestos-related cancers and mesothelioma in London. The Body Blow is a two-channel film work developed through Ilona Sagar’s long-term research and collaboration with people with lived experience of these diseases, London Asbestos Support Awareness Group (LASAG), social workers, end-of-life carers, asbestos removal experts, campaigners, and medical and legal professionals. The Body Blow takes its name from the only original Radio Ballad which focussed on an absence of work by voicing the experiences of people paralysed by polio. Considering ideas of ‘acceptable bodily risk’, the film asks what risk means in the context of care, work and health.

Asbestos is considered a historical concern, but it still has devastating effects today and is etched alarmingly on to our future. Carcinogenic fibres can lie dormant in the lungs for 20 to 50 years before symptoms appear. Sagar’s film navigates the layers of legal and bureaucratic paperwork in which people who have been exposed to asbestos are often trapped. Work Capability Assessments, litigation and legal statistical scientific measurements become controls by which a person is chained to notions of ‘usefulness’, framed by the value of their economic and domestic labour. Who is allowed to be exposed to risk and how is risk quantified? Whose bodies matter and how do they matter?
The film’s collaborative script, made during a series of workshops and discussions, provokes consideration of the language that permeates the legacy of asbestos. Text and speech can be used to protect, create boundaries, and to support, but on the other hand language is leaky, defensive, frustrating, and obstructive. As deaths from asbestos in Britain continue to rise, this work demonstrates how we all pay the price of historic failings by industry and government.

*The Body Blow* is in remembrance of Robert Kett, Gladys Goodman, Vicky Kaye, Joseph Terrell, Fred Laws.

Project partners are London Asbestos Support Awareness Group (LASAG) and LBBD Adult Social Care Services.

Thanks to all project collaborators: Yvonne Miah, Jim Reynolds, Gwendoline Green, Bonnie Thompson, David Thompson, Robert Kett, Gladys Goodman, Cally Islam, Moriom Zaman, Ruth Crossley, Felicia Behan, Isobel Lovett, Lorna Webster, Hodge Jones and Allen Richard Meeran, Leigh Day Solicitors, Rebecca Campbell Jones, St George’s University Hospitals, Prof. Robert Rintoul, Sam Edwards, Dr Nagmi Qureshi, Dr Doris Rassl, Charlotte Miller, Georgia Moule, Mr Giuseppe Aresu, Trudi Bircham, Uchechi Nzedi, Lulasz Kiszka, Royal Papworth Hospital & Mick Knighton Mesothelioma Tissue Bank MesobanK, Dr Johanna Feary, Zander Williams, Mathew Johnson, Lungs at Work Imperial College and Royal Brompton Hospital, Matt Barritt, Mitchell Ryan, Reece Kingston, Jody Robinson, Craig Warner, Aleam Environmental Services, Professor John Brodholt, UCL Rock Room, Dept. of Earth Sciences, University College London, Valence House Archives and Local Studies Centre, The Wellcome Collection, London Hazard Centre.

Project Assistant: Martha Horn

Ilona Sagar, *The Body Blow*, Film Still, 2022
New Town Culture is a curatorial initiative led by the Culture & Heritage Service of London Borough of Barking and Dagenham. Through their work embedding art, culture and creative confidence in the practices and systems of social care services, they yield powerful positive outcomes for service users.

Out of their work, a new vision for ‘creative social work’ has emerged which proposes shifts in social care practice to support more relational and rewarding public services. The impulse to create positive social change is shared by many artists and social care practitioners. Creative social work sets up an alliance between the two.

New Town Culture works with local and national arts partners including Arc Theatre, Barking and Dagenham Youth Dance, Barking and Dagenham College, Company Drinks, Serpentine, South London Gallery, Tate, and The White House, Dagenham.

It encompasses an ambitious programme in Adult and Children's Care and Support services. People can be referred by their social care worker to take part in creative projects. Young people can be matched with a creative mentor. Staff in social care can take part in an accredited MA course in Creative Social Work led by Goldsmiths, University of London, or participate in creative group reflection sessions.

The New Town Culture creative social work approach is embodied in radical hospitality, hopeful disruption, ceremony and celebration, and not knowing.

You can access all New Town Culture’s tools, podcasts and projects at www.newtownculture.org
ARTIST BIOGRAPHIES

SONIA BOYCE

Artist and academic Sonia Boyce OBE RA (b. London, 1962) came to prominence in the early 1980s as a key figure in the Black Arts Movement with her figurative pastel drawings and photo collages addressing issues of race and gender. In 1987, she became first Black-British female artist to enter the Tate’s collection.

Since the 1990s, Boyce’s practice has taken a significant multi-media and improvisational turn, bringing people together in a dynamic, social practice that encourages others to speak, sing or move in relation to the past and the present. Incorporating film, photography, print and sound in multi-media installations, Boyce’s practice is collaborative and inclusive, fostering a participatory approach that questions artistic authorship and cultural difference.

Since 2014, Boyce has been Professor at University of the Arts London, where she holds the inaugural Chair in Black Art & Design. She has had numerous solo shows and retrospectives across the UK and beyond. Boyce has been selected to represent the UK at the 59th Venice Biennale in 2022, making history as the first Black woman to do so.

HELEN CAMMOCK

Helen Cammock (b. Staffordshire, 1970) is based between Brighton and London. She works across film, photography, performance, and print. Characterised by its fragmented, non-linear nature, her practice questions mainstream historical narratives around Blackness, gender, wealth, power, poverty, and vulnerability. Mining her own biography in addition to histories of oppression and resistance – forming multiple and layered narratives – Cammock reveals the cyclical nature of history. Her work makes leaps between different places, times and contexts, asking us to acknowledge complex global relations and the inextricable connection between the individual and society.
Cammock was the joint recipient of The Turner Prize 2019 and winner of the 7th Max Mara Art Prize for Women. Over the past three years, she has had solo shows at Kestner Gesellschaft, Hannover; Touchstones Gallery, Rochdale; The Photographers’ Gallery, London; STUK, Belgium; Wysing Arts Centre, Cambridge; and Turner Contemporary, Margate. Cammock has staged performances at institutions including Turner Contemporary, Whitechapel Gallery, London and the ICA, London.

RORY PILGRIM

Rory Pilgrim (b. Bristol, 1988) works in a wide range of media including film, text, drawing, songwriting, music composition, and live performance. Focussed on emancipatory concerns, Pilgrim aims to challenge the nature of how we come together, speak, listen, and strive for social change through sharing and voicing personal experience. Strongly influenced by the origins of activist, feminist and socially-engaged art, Pilgrim works with others using different methods of dialogue, collaboration and workshops. In an age of increasingly technological interaction, Pilgrim’s work creates connections between activism, spirituality, music, and the ways in which communities form locally and globally from beyond and behind screens.

Pilgrim’s recent solo shows include: Badischer Kunstverein, Karlsruhe (2020); Between Bridges, Berlin (2019); Andriesse-Eyck Gallery, Amsterdam NL (2018); South London Gallery (2018); Plymouth Art Centre, Plymouth (2017); Flat Time House, London (2016); Site Gallery, Sheffield (2016); and sic! Raum für Kunst, Luzern CH (2014). In 2019, Pilgrim was the winner of the Prix de Rome.

ILONA SAGAR

Ilona Sagar (b. London, 1985) lives and works in London. Using media spanning moving image, text, performance, and assemblage, her work responds to the social and historic context of the public and private spaces we inhabit. Through instrumentalising archives and their institutions –
not as safely sealed records of our past, but as something current and unstable that speaks urgently to our present condition – Sagar explores links between language, surface, technologies, and the body through our increasingly mediated encounters in social, political and experiential space. Central to her practice is broad dialogue and collaboration with artistic and scientific disciplines including dance, architecture and neurology.

Ilona Sagar was the Stanley Picker Arts Fellow 2021 and is artist in residence for the Saastamoinen Foundation Helsinki for 2022. In 2018 she won Research in Film Award at BAFTA HQ. She has recently created projects and shows for: S1 ArtSpace, Sheffield; Wellcome Collection, London; CCA and GOMA as part of Glasgow International; South London Gallery; and Pump House Gallery, London.
Serpentine’s Civic Projects programme is grounded in the legacy of *The Edgware Road Project’s Centre for Possible Studies*. The team carries out ongoing research into the role artistic processes can play in building regenerative relationships that challenge and undo oppression. Through long-term projects, Serpentine’s Civic Projects highlighting practices that sit at the intersection of art, spatial politics and community practice, and support artists to work with people across London.

Over the past decade, the Civic Projects team has developed over 60 long-term collaborative commissions and collective imaginings that test and practice the possibilities of art’s role in the complexities of social change. The projects commissioned demonstrate the transformative power of collaborations with communities, centre embodied ways of knowing and being, and create spaces for people to imagine alternative visions for the future and collectively move towards liberation.

Recent Civic Projects include: **Support Structures for Support Structures**, a fellowship programme that supports ten artists and collectives working at the intersection of art, spatial politics and community practice; **Rights to the City**, a six-month series of public workshops and events, which brought together artists, organisations and practitioners from around the world to explore how arts education might contest the increasingly privatised and commodified social and public space of our cities.

Serpentine Civic Projects is Amal Khalaf, Elizabeth Graham and Layla Gatens.
In 2016, Serpentine’s Civic Projects Curator Amal Khalaf worked with political theatre-maker Frances Rifkin and composer Patrick Farmer to produce *Towards a Radio Ballad: Songs of the Journey* with members of the Hotel Worker branch of Unite the Union. This sound work used months of interviews with migrant hotel workers, drawing its approach from the BBC’s original Radio Ballads, where artists and musicians spent time listening to people who were rarely represented in mainstream narratives.

This framework became a powerful and lasting influence on the direction of Serpentine’s Civic Projects commissions. The BBC Radio Ballads’ combination of individual oral testimony with song, spoken word and collective voice, and their collaborative methodology, echoed the frameworks of social practice. By partnering with New Town Culture in Barking and Dagenham in 2019 to produce these new *Radio Ballads*, Serpentine’s Civic Projects further extended their engagement with the legacy of the original Ballads. Bringing together significant learnings from Serpentine Civic Projects’ multi-year residencies, *Radio Ballads* tests the potential for artists to engage deeply in civic life, helping to build political power, create life-sustaining relationships, and enact community and systems change.

PARTNER BIOGRAPHIES

**Barking Dagenham Youth Dance** is one of London’s leading providers of youth dance workshops, community arts events and career pathway activities, offering weekly dance and fitness sessions for hundreds of children and young people. BDYD also runs Bar-Ham Leaders, a youth action programme, that encourages teenagers to learn the skills to communicate their views and suggestions, with the aim of influencing policy and government.

**Barking and Dagenham Domestic Abuse Commission** brings together the thinking of 11 national experts to explore the attitudes around domestic abuse in Barking and Dagenham and look at the borough’s response to domestic abuse. The Commission has made a series of recommendations which will improve the borough’s long-term response to domestic abuse. The report is structured around 7 survivor-based outcomes and their work is led by survivors of domestic abuse.

**Becontree Broadcast Station** is an online community radio station, serving the Becontree Estate and the whole of Barking and Dagenham. Initiated through Radio Ballads, BBS is an open and inclusive radio platform for the local community, and offers free workshops, and gives people a chance to develop their own radio show, with no experience necessary.

**Clean Break** uses theatre to keep the subject of women in prison on the cultural radar, helping to reveal the damage caused by the failures of the criminal justice system. Through their unique work, they raise difficult questions, inspire debate, and help to effect profound and positive change in the lives of women with experience of the criminal justice system.

**Green Shoes Arts** exists to inspire local people to make positive changes through the arts. Their team of arts facilitators work with people of all age groups from all communities living in Barking and Dagenham. Green Shoes seeks to make arts
accessible to all and promotes the many benefits that being involved in the arts can bring.

**Hodge Jones and Allen Solicitors** are a nationwide firm with offices in London and Liverpool. Backed by well over four decades, their specialist lawyers deal with personal injury cases, medical negligence incidents, social housing issues, family law, civil liberties and human rights infringements, environmental claims, dispute resolution, wills and probate, deputyships, employment law, asbestos claims, and criminal defence cases.

**Interfaith Sanctuary Shelter** in Boise, Idaho, serves people of all genders, races, religions, and sexual orientation, as well as families with children, by providing safe overnight emergency shelter and practical services to transition out of homelessness. The Shelter’s *Project Well Being* offers a safe place for acceptance, stability, and growth. Connection, support, and well-being are its foundations.

**LBBD Children, Young People and Families Services** provide support for children, young people and families, including childcare, the SEND local offer and early help services.

**LBBD Disability and Life Planning Services** aim to help people with disabilities live as independently as possible by planning ahead early, and to remove some of the barriers that affect people transferring between children and adults social care services.

**LBBD Temporary Accommodation and Hostel Services** team provides accommodation and support for nearly 200 families and single people. They also assist with the transition to a permanent home in the private sector. Making the most of the services provided by both the council and voluntary sector, they ensure families can access services to maintain their financial and personal well-being.

**LBBD Integrated Care** ensures patients over the age of 18 with complex health and social care needs receive the right care, in the right place and at the
right time. The team works with health and social care providers to co-ordinate and offer multi-disciplinary quality care to vulnerable adults. This integrated care team is divided into six clusters across Barking and Dagenham. The integrated care team in Barking and Dagenham is part of the Community Health and Social Care Services (CHSCS).

**LBBD Pause** works with women who have experienced, or are at risk of, repeat removals of children from their care. Through an intense programme of support, it aims to break this cycle and give women the opportunity to reflect, tackle destructive patterns of behaviour, and to develop new skills and responses that can help them create a more positive future. In doing so, they aim to prevent the damaging consequences of thousands more children being taken into care.

**Leigh Day Solicitors** deal with all aspects of personal injury and human rights law, with a particular strength in representing those who have suffered injury against national and local government authorities and services, powerful commercial organisations and institutions.

**London Asbestos Awareness Group (LASAG) is** an independent charity providing practical and emotional support for anyone affected by mesothelioma and other asbestos-related diseases across London and the South-East, including Essex, Kent and Hertfordshire. All their services are free.

**London Contemporary Orchestra** is a leading global orchestral group focused on playing, commissioning and developing new music and artistic output. Alongside working with well-known artists, LCO focus on developing a diverse next generation of players, conductors and composers by creating opportunities for them to work at the highest professional level. LCO has collaborated with a wide array of musicians, artists, creative figures, platforms, and venues, such as: Frank Ocean, Thom Yorke, NTS, Boiler Room, DAZED, Barbican, Southbank Centre, Roundhouse, Printworks, Tate Modern, and BBC Proms.
PEARL (Person-Environment-Activity Research Laboratory) is a unique facility in which life-sized environments can be created under controlled conditions to examine how people interact with them. PEARL can manipulate the ground, simulate different lighting conditions, create soundscapes, and concoct smells. PEARL aims to help create a world in which people and the environment can thrive in a mutually beneficial way.

Radio Active provide equipment, training and technical assistance to set up radio stations around the world. Radio Active believe in the power of radio as a tool for communication, sharing information, and, when it is in the right hands, positive change.
MAP OF SERPENTINE NORTH

MAP OF BARKING TOWN HALL
MAP OF LEARNING CENTRE - CONFERENCE ROOM

Helen Cammock, Bass Notes and SiteLines: The Voice as a Site of Resistance and The Body as a Site of Resilience, Production Still, 2022

Ilona Sagar, The Body Blou, Film Still, 2022
You can access a series of sound pieces designed to allow reflection on *Radio Ballads* on Bloomberg Connects, the arts and culture app, which is free to download and use at any time and from anywhere. Scan this QR code using your phone, or search 'Bloomberg Connects' in Google Play or the App Store. At Serpentine, visitors can join our free public WiFi.

The audio guide created for *Radio Ballads* highlights recordings made over four years of collaboration. Weaving together the perspectives of artists, collaborators, and curators around questions which guided the project, these sound pieces explore themes including connection, dreaming, listening and support.
Radio Ballads curated and produced by: Amal Khalaf, Elizabeth Graham and Layla Gatens. The exhibition is co-curated with Natalia Grabowska.

Radio Ballads exhibition production team
Mike Gaughan, Kit Withnail, Joel Bunn, Beyond Surface: Anthony Williams, Oliver Chambers, Jack Evans, David Northedge, Kit Bolton, Richard Thomas, ADI: Mark Wayman, Ant Marlow, Jamie Maule, Chris McKinnes, Josh Love, Charles Stanton-Jones and Clem Routledge; Technicians: Kenji Takahashi, Timo Kube, Mike Ditchburn, Dwayne Coleman, Anthony Silvester.

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Barking & Dagenham

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BLOOMBERG CONNECTS

Download our free digital guide to explore Radio Ballads.

Join the free Serpentine Public WiFi and visit Google Play or the App store and search for “Bloomberg Connects”, or scan the QR code.

Serpentine is a charity and we need your help more than ever to continue our work. Please donate today to help keep our programmes free and open to all.

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