

Announcement

RADIO BALLADS

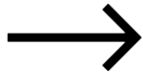
Serpentine Civic Projects and K. Verlag presents a new publication: *Radio Ballads: Songs for Change* as the critically-acclaimed project is included in the 24th Triennale Milano International Exhibition



Images: Radio Ballads: Songs for Change © Serpentine

Serpentine Civic Projects and K.Verlagis are delighted to present a new publication: *Radio Ballads: New Songs for Change*. The new book accompanies a presentation of the project at the 24th Triennale Milano International Exhibition (13 May – 9 November 2025).

In 2022, Serpentine and the London Borough of Barking and Dagenham partnered to present *Radio Ballads*, an exhibition showcasing a ground-breaking project that embedded artists within core social care services and community settings across the borough. Over three years, four artists, **Helen Cammock** (Turner Prize winner 2019), **Rory Pilgrim** (Prix de Rome 2020), **Ilona Sagar** (Stanley Picker Fellow 2021, Saastamoinen Foundation 2022) and **Sonia Boyce** (Golden Lion Laureate at the Venice Biennale in 2022) worked with social workers, carers, organisers and communities to produce four new films and bodies of



research, facilitated through the council's *New Town Culture* programme. The pioneering, collaborative artworks shared stories about labour and care, exploring who cares for who, and in what way. *Radio Ballads* built on legacies of projects like the Artist Placement Group.

Radio Ballads is featured at the 24th Triennale Milano International Exhibition (13 May – 9 November 2025) as a special project. Triennale was founded in 1923 and has since become one of the most important international platforms for exhibitions, conferences, and events related to design and innovation.

The new book takes inspiration from the revolutionary *Radio Ballads* series that were broadcast on the BBC from 1957–64, a time of rapid change across the UK. Combining song, music and sound effects with the voices and stories of communities, each original Ballad focused on the lived experiences of workers and groups whose voices were rarely, or never, heard in the media.

Over sixty years later, *Radio Ballads: Songs for Change* (2019—2023), builds on these histories of collective song and storytelling. The publication shares the process of creating four new Radio Ballads (2019 – 2023), with the artists and in collaboration with carers, organisers, social workers and residents in the London Borough of Barking and Dagenham. This new publication accompanies *How We Hold: Rehearsals in Art and Social Change* published by Serpentine and Koenig released in 2023.

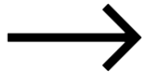
The release of *Radio Ballads: Songs for Change* also marks the public release of music and songs from the original commissions including; *RAFTS* (Rory Pilgrim) and *BassNotes and SiteLines* (Helen Cammock). A selection of *RAFTS* soundtrack and songs from the live performance will be available to stream wherever you get your music, and accompanying book is a newly recorded vinyl of *Listening In Your Silence*, a beautiful song written and sung by Helen Cammock, LBBD Pause and social workers from Adult Social Care.

In 2023, Rory Pilgrim was nominated for the Turner Prize for their Serpentine Civic project *RAFTS*. Created over three years with residents of the London Borough of Barking and Dagenham, *RAFTS* was made for the exhibition *Radio Ballads* at Serpentine North (31 March – 29 May 2022) and Barking Town Hall (2-17 April 2022). *RAFTS: Live* was performed live in 2022, at Cadogan Hall.

Notes to Editors

Sonia Boyce, *Yes I Hear You*

Underpinned by a series of interviews that trace experiences of domestic abuse and recorded through a partnership with Barking and Dagenham's Domestic Abuse commission which was set up in response to the Borough having the highest reported rates of domestic abuse in the UK. The work carefully reflects on complex issues including relationship dynamics, trauma, accountability and systems that perpetrate harm.



Helen Cammock, *Bass Notes and SiteLines: The Voice as a Site of Resistance. The Body as a Site of Resistance*

This project explores individual and collective power, asking viewers to consider where we sit within the social and political spaces we inhabit. It is a conversation between social care staff and an organisation called Pause, who work holistically with those affected by the social care system and the removal of children, to consider how we use our voice and bodies to find resistance and resilience to navigate our lives.

Rory Pilgrim, *RAFTS*

Taking inspiration from a raft as a preserver of life whilst also being the most fragile vehicle of survival at sea or upon open water, Pilgrim's commission explores connections between work, mental health, home and care in a time of crises, particularly the climate crisis, and the ongoing recovery needed. With the climate crisis threatening increased displacement, homelessness and our support structures, the project explores ideas around interdependence and what keeps us afloat with collaborators from Green Shoes Arts, Barking and Dagenham Youth Dance, and Project Wellbeing in Idaho.

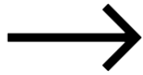
Ilona Sagar, *The Body Blow*

This project explores the difficult, and until recently untold, legacy of asbestos that is central to the history of work in the area. Those who suffer from asbestos exposure are stuck between layers of legal and bureaucratic paperwork. Work Capability Assessments, litigation and statistical scientific measurements have become controls by which the individual can be mediated, chained to notions of usefulness, framed by economic and domestic labour. Working with London Asbestos Support Awareness Group, campaigners, social workers, end of life carers, lawyers, and those with lived experience of asbestos related health conditions, the work focuses on ideas around risk, care, and the body and the relationship between them.

Radio Ballads is part of *New Town Culture*, a pioneering programme curated by the London Borough of Barking and Dagenham's Culture Service and funded by the Mayor of London to develop artistic and cultural activity as a core part of social care services. The programme explores how artistic and cultural experience can reframe the work of social care and support adults and children using services. By embedding art and culture in the core business of local authority services, *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.

About Serpentine

Building new connections between artists and audiences, Serpentine presents pioneering contemporary art exhibitions and cultural events with a legacy that stretches back over half a century, from a wide range of emerging practitioners to the most internationally recognised artists, writers, scientists, thinkers, and cultural thought leaders of our time.



Based in London's Kensington Gardens, across two sites, Serpentine North and Serpentine South, Serpentine features a year-round, free programme of exhibitions, architectural showcases, education, live events, and technological activations, in the park and beyond the gallery walls.

The Serpentine Pavilion is a yearly pioneering commission, which began in 2000 with Dame Zaha Hadid. It features the first UK structures by some of the biggest names in international architecture.

Public art has emerged as a central strand of Serpentine's programme. Major presentations include a collection of Eduardo Paolozzi's sculptures (1987), Anish Kapoor's *Turning the World Upside Down* (2010), Lee Ufan's *Relatum – Stage* (2018-19), Christo and Jeanne-Claude's *London Mastaba* in the Serpentine Lake (2018), *I LOVE YOU EARTH* by Yoko Ono (2021), Dominique Gonzalez-Foerster's *In remembrance of the coming alien (Alienor)* (2022), Atta Kwami's *Dzidzɔ kple amenuveve* (Joy and Grace) (2021-22), Gerhard Richter's *STRIP-TOWER* (2023), Yayoi Kusama's *Pumpkin* (2024) and Esther Mahlangu's mural *Umntu ngumuntu ngabantu* (2024).

Proud to maintain free access for all visitors, Serpentine reaches an exceptionally broad audience and maintains a profound connection with its local community.

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