

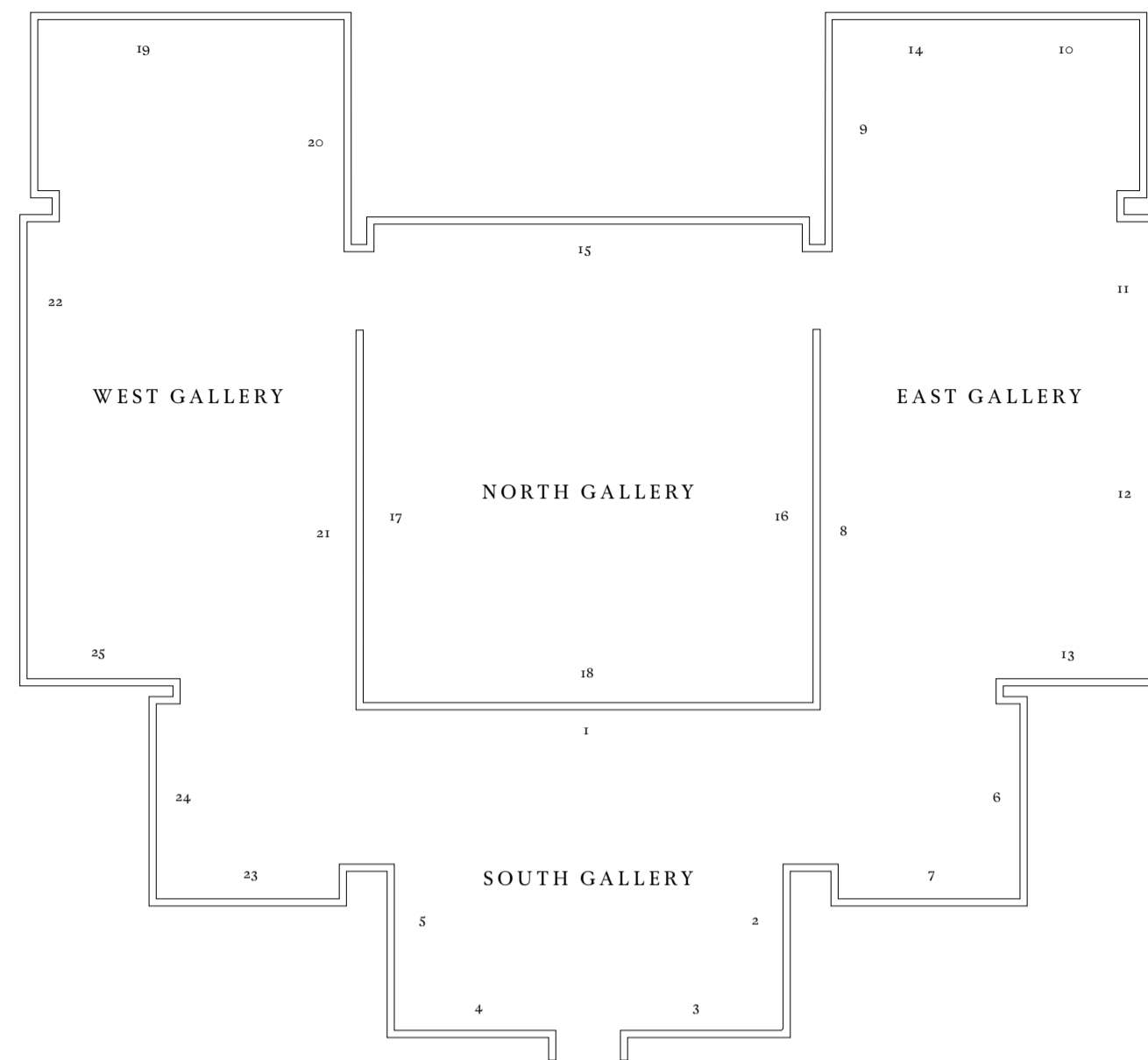
PETER DOIG

HOUSE
OF
MUSIC

10 OCT 2025 — 8 FEB 2026

SERPENTINE SOUTH

EXHIBITION PLAN



L I S T O F W O R K S

SOUTH GALLERY	EAST GALLERY	NORTH GALLERY	WEST GALLERY
1 PAINTING FOR WALL PAINTERS (PROSPERITY P.O.S.) 2010–2012 Distemper on linen 242 x 358 cm (unframed) 244 x 359 x 5.5 cm (framed) Private Collection	6 SPEAKER/GIRL, 2015 Oil on linen 295 x 199.5 cm Private Collection	15 LIONS (GHOST), 2024 Oil on linen 275 x 349.9 cm (unframed) 279 x 353.9 x 6 cm (framed) Private Collection	19 LION IN THE ROAD, 2015 Oil and distemper on linen 200 x 276 cm Private Collection, London
2 ENTER THE DRAGON, 2015 Oil on paper 84 x 59.5 cm (unframed) 87.5 x 63 x 3.5 cm (framed) Private Collection	7 FALL IN NEW YORK (CENTRAL PARK), 2002–2012 Oil on linen 120.5 x 98 cm (unframed) 128 x 101.5 x 5 cm (framed) Courtesy Roman Family Collection	16 PAINTING FOR A POET (DW), 2025 Oil on canvas 300 x 350 cm Private Collection	20 MUSIC (2 TREES), 2019 Distemper on linen 70 x 81.5 cm (unframed) 73 x 86 x 4.5 cm (framed) Private Collection
3 EMBAH IN PARIS, 2017 Oil on vellum mounted on board 157 x 89 cm (unframed) 162.5 x 94 x 4 cm (framed) Private Collection Courtesy Michael Werner Gallery	8 MUSIC OF THE FUTURE, 2002–2007 Oil on linen 201 x 330.5 x 7 cm (unframed) 205.5 x 336 x 7 cm (framed) Louisiana Museum of Modern Art, Humlebaek, Denmark. Acquired with the support of The Danish Ministry of Culture and The Augustinus Foundation	17 RAIN IN THE PORT OF SPAIN (WHITE OAK), 2015 Distemper on linen 501 x 352 cm (unframed) 509 x 360 x 6.5 cm (framed) Private Collection	21 HOUSE IN THE CLOUDS, 2025 Distemper on board mounted paper 202 x 304 cm (unframed) 207 x 309 x 9 cm (framed) Private Collection
4 MUSICAL EQUIPMENT LTD., 2019 Oil on linen 50 x 38 cm (unframed) 54 x 42 x 4.5 cm (framed) Private Collection	9 HOLOLO MOUNTAIN ROAD, 2019 Dispersion on linen 50 x 38 cm (unframed) 54 x 41.5 x 4.5 cm (framed) Private Collection	18 WESTERN ELECTRIC / BELL LABS SPEAKERS CA. 1920–1950S Courtesy Laurence Passera / dsp London Private Collection	22 PAINTING A CLOUD ON A WALL, 2015 Oil on linen 43 x 58.5 cm (unframed) 45 x 60 x 4 cm (framed) Private Collection
5 2 GIRLS, 2017 Oil on canvas 30 x 40 cm (unframed) 32.5 x 43 x 4 cm (framed) Private Collection	10 STUDIOFILM & ROLLER CLUB, 2025 Oil on linen 275 x 200 cm Private Collection		23 NIGHT BALCONY, 2015 Distemper on linen 129.5 x 80 cm Private Collection, Los Angeles
	11 SHADOW, 2019 Dispersion on linen 150 x 80 cm (unframed) 153.5 x 85.5 x 5 cm (framed) Private Collection		24 MARACAS, 2002–2008 Oil on canvas 290 x 190 cm (unframed) 294 x 194 x 3.5 cm (framed) Collection Charlotte Feng Ford
	12 I DO NOT SING BECAUSE I AM HAPPY. I SING THE SONG BECAUSE IT IS ABOUT HAPPINESS. EMBAH., 2017 Oil on paper, vellum and board 142 x 75.5 cm (unframed) 152.4 x 89 x 5 cm (framed) Private Collection		35 KLANGFILM EURONOR JUNIOR SPEAKER CA. 1950S Private Collection
	13 BLUE NUDE, 2015 Oil on linen 129 x 80 cm Courtesy Maja Hoffmann / Luma Foundation		
	14 KLANGFILM EURONOR JUNIOR SPEAKER CA. 1950S Private Collection		

Introduction

Music has often influenced my paintings. Songs can be very visual. I'm interested in what they conjure, and I've tried over the years to make paintings that are imagistic and atmospheric in the way music can be. Music, being an invisible art form, is open to interpretation within the mind's eye, and reflections from the mind's eye are often what I'm attempting to depict in my work. — PETER DOIG

Transforming the gallery into a listening space, *House of Music* explores the role of music, film, and communal gathering in Peter Doig's (b. 1959, Edinburgh, Scotland) practice. Spanning the last 25 years, the exhibition brings together the artist's paintings and sound for the first time.

Several paintings were created during Doig's years in Trinidad (2002–21), a period that deepened his relationship with music through sound system culture and cinema. Blending personal memory, found photographs, imagined scenes, and drawing on Trinidadian culture, each painting explores the subject of music in a different way. Some depict spaces where music is heard and played, while others capture performers and dancers. The exhibition also includes new paintings made especially for this show in Doig's London studio. The exhibition's title, *House of Music*, references the lyrics of *Dat Soca Boat* by Shadow, a Trinidadian calypsonian musician who Doig admires and has portrayed in his works over the years.

At the core of the exhibition are two sets of rare, restored analogue speakers, originally designed for cinemas and large auditoriums in the early and mid-twentieth century. Music selected by the artist – from his vast archive of vinyl records and cassette tapes accumulated over decades – plays daily through a pair of original 'high fidelity' 1950s wooden Klangfilm Euronor speakers. A rare Western Electric and Bell Labs sound system, produced in the late 1920s and early 1930s to meet the demands of the first 'talking movies', is installed in the central gallery and activated by guest musicians.

Conceived as a multi-sensory environment, in which visitors are invited to linger, look, and listen, the gallery transforms into a space for contemplation, reflection and conversation. On Sundays, the space is activated by *Sound Service*, a series of live listening sessions where guest musicians and artists play from their own collections on the Western Electric and Bell Labs system. An integral part of the exhibition, *Sound Service* constructs a sonic portrait of London, fostering dialogues through shared listening while exploring sound as memory, listening as gathering, and the loudspeaker as sculpture and conduit.

MICHAEL BRACEWELL

You attended Saint Martin's School of Art in London from 1980 to 1983. I recall someone at Saint Martin's in the early 1980s saying he wanted his painting to have the power and urgency of the music being made at that time. Is this something that resonates with you, or that you recognise from your days as a student there?

PETER DOIG

There was a dilemma for me and some of my contemporaries in the painting department at Saint Martin's. How could you be a painter whose work was as vital as what you were hearing, what you loved? What was being talked about as 'good' or 'interesting' painting didn't seem to have much to do with what was going on outside. I would say that we all loved music and went to a lot of live shows. I'd arrived in London in late 1978; I was in my early twenties. I'd grown up in the North, and I'd spent some years in Canada; I guess you might describe me as 'post-Woodstock'. It's easy to forget how compacted those times were, certainly regarding music. The Sex Pistols formed in 1975 – so, only five years after Jimi Hendrix died. The two events were fairly close in time. And the early days of hip hop, at least as a recorded form, were only a few years later. In retrospect, that period was incredibly dense, musically. It was an exciting time, but also one that was expansive and diverse. There was post-punk and everything that had happened before that, and there was the stuff being played in clubs. I started going to nightclubs in Soho with friends and while they would play New Wave music, they were also playing funk and disco. There was all this sonic and lyrical content that was totally different to what was happening in our painting studios.

MB There were so many ideas flying around in music, especially from 1977 on, that quickly became multi-genre and cross-cultural.

PD We were lucky at Saint Martin's because the artist John Stezaker and the editor and art critic Rosetta Brooks were tutors there; they ran the arts and culture theory journal *ZG*. John was very influential, almost in an underground way, and *ZG* was covering artists like Richard Prince, David Salle, Robert Longo, and Cindy Sherman – artists now described as the Pictures Generation. These artists were being talked about in painting studios, but the powers-that-be were more attracted to painterly abstraction and 'the materiality of painting surface', more so than to subject matter. John and Rosetta were introducing us to these new artists from New York, and even though I didn't want to make work that looked like that, I was inspired by their work. It opened possibilities as to what type of paintings you could make and the imagery you could use.

MB In 1998, the artist and curator Matthew Higgs organised a solo exhibition of your work at the Whitechapel Gallery titled *Blizzard Seventy-Seven*. In the publication for the show, he compiled a catalogue of your music collection by format: cassettes, compact discs, 12-inch vinyl and 7-inch vinyl. It's a cool idea and very astute. There must now be several generations of visual artists for whom the history of rock and pop music is almost as important – or as important – as the history of art.

PD In my case, music was always there, but I don't think that's unique. I thought Matthew was going to write an essay, but instead he made a list. It's interesting because it's a time capsule. Those were the records in my studio at that time. I had other records elsewhere: some at home, some in Trinidad, and some in storage in New York. But it was an accurate reflection of the things I was listening

to then. He just did it: there was no order in it or taking stuff out.

MB Which is why it works so well, in my opinion. In the early days, Andy Warhol worked in his loft studio, The Factory, with the TV and the radio on, while also repeatedly playing the same record. The writer Jon Savage told me that his favourite record was probably 'Sally, Go 'Round the Roses', by the girl-group The Jaynetts (Tuff, 1963). If it wasn't, it should be; it's a compelling and mysterious song, and not a little sinister. Richard Hamilton loved Little Eva's 'The Loco-motion' (London, 1962), which was also big at lunch-hour discos in Newcastle. Do you listen to music while you work?

PD I can't work without it. Impossible.

MB What guides your choice of what to play?

PD It's just my current interests. Sometimes I put on something for background noise; other times I am obsessively interested in a particular artist. Recently I've been listening to a podcast called *Cocaine & Rhinestones*, presented by Tyler Mahan Coe. Have you heard of it? It's about country music. There was an episode on Bobbie Gentry, who I remembered from her single 'Ode to Billie Joe' (Capitol, 1967), and my mum and dad had an album of her singing with Glen Campbell (Bobbie Gentry and Glen Campbell, Capitol, 1968). I hadn't paid any attention to her since I was a young teenager. The podcast filled in so much I didn't know about her; she's a fascinating figure. She ended up in Las Vegas with a Levi's jeans-and-jacket combo covered in diamonds. They were worth an incredible amount and were kept in a vault. And she did Elvis Presley impersonations while Elvis was still around. But she also wrote incredible ballads that are almost like movies, and that are not really country at all. She was very boundary-pushing, using orchestration and incredible production. I ended up buying all of her records. I'm just using her as an example, but that's the way it works.

MB Do you ever make a direct connection between what you are listening to and the work you are making?

PD I don't think it's that specific. But if you asked me that question at a particular moment, when I was making something, I might say there was.

MB There are some artists – Bridget Riley, for example – for whom 'tempo' and 'musicality' are very important to their work, and inform its 'mood', for want of a better word. Does that relate in any way to your painting?

PD Making paintings in the studio is probably like going into the studio and recording music. You are a one-man band, producer, and engineer, all in one. Recording music also involves so many chance elements. You hear stories of The Beatles recording a track and something happening quite accidentally, like someone drops a drumstick – something you might never actually hear, but which ends up affecting the recorded song. I think the same thing is true of making a painting.

MB When Hans Ulrich Obrist wrote to me about the *House of Music* project I was intrigued. It seems like a radical idea, to have people playing records through a sound system within an exhibition of paintings. It's almost like breaking one of the great curatorial taboos. How did the idea come about?

PD *House of Music* is borrowed from a lyric from a song, 'Dat Soca Boat' (Tackle, ca. 1978) by Winston Bailey, known as Shadow, one of my favourite Trinidadian singers. When we met at Serpentine, Hans Ulrich had just returned from Korea, where he had visited the Audeum, a 'sound museum' in Seoul designed by Kengo Kuma for Michael Chung, which

houses vintage cinema sound equipment. When I was living in Trinidad and running a cinema club, I started off with a basic little projector on a table with two borrowed speakers hooked up to it. But as the club became more popular, I decided that I wanted to make it a bit more unique – to have better sound and visuals.

I knew about these phenomenal cinema sound speakers through friends who were into them. If you look at the back cover of Kraftwerk's album Ralf & Florian (Philips, 1973), they are sitting surrounded by old cinema sound speakers. A friend in Trinidad suggested we get an old sound system from Germany and helped me find one from an old cinema in Heidelberg. Then, of course, it needed to be worked on, because it hadn't been used in decades. Two German guys came down to Trinidad for a week and got the whole thing up and running. In the meantime, we scoured old cinemas in Port of Spain and found a huge, old Altec speaker that we basically got for nothing. We added that to the system and it became the foundation for our new cinema sound system.

Later, when I was travelling regularly to Düsseldorf – I was Professor of Painting at Düsseldorf Fine Arts Academy between 2002–17 – I got to know the co-founder of Kraftwerk, Florian Schneider, through a mutual friend, and obtained other sound equipment from him. Subsequently, I needed a technical person to help me, and met Laurence Passera, who has been rebuilding and renovating these old cinema sound systems. He has one from the late 1920s and early 1930s that came from a cinema in Wales that had been turned into a bingo hall. Apparently, it's where the Welsh singer Tom Jones first heard Elvis singing on-screen. Laurence is an artist, really, and I like the idea of making his sound system public. It's something that should be heard; it has a unique and extraordinary sound. There's a reason why people collect this stuff.

MB I love those kinds of stories. Gilbert, of Gilbert & George, first heard Elvis on a staircase in Munich. Someone was playing 'Love Me Tender' in their room.

PD Hans Ulrich's tour of the sound museum made me propose, 'why don't we bring a sound system into the exhibition?' He got excited and the idea evolved. There would be an exhibition of my paintings, and a sound system playing music. To begin with, we thought it would be a kind of soundtrack. Then it seemed more interesting to explore the idea of recorded music more broadly. Like we were saying, musicians go into a studio and spend all this time recording music, and most of us don't have the opportunity to listen to that music on these extraordinary sound systems. The cinema sound systems, like those made by Western Electric in America and Klangfilm in Germany, were designed to fill huge halls, so they use low amplification but have a big warm sound. Then we had the idea of inviting people in to play records – musicians, artists and record collectors. Most artists I know have got interesting tastes in music.

MB Are you at all nervous about how the music may affect the experience of looking at your paintings?

PD No, not really. But I hope that some of the music will reflect the times. If someone wants to come and play their favourite disco records, that's not a problem.

MB Will you play some records?

PD I've selected about 300 records for the show. I'll have them there and people who work at the gallery can play them as they like over the course of the exhibition. There will always be music playing.

PETER DOIG

in conversation with

MICHAEL BRACEWELL

TALKING ABOUT MUSIC, ART, AMPLIFICATION, AND THE *HOUSE OF MUSIC*

SELECTED WORKS

PAINTING FOR WALL PAINTERS
(PROSPERITY P.O.S.), 2010–12



This painting depicts a mural near the entrance of The Prosperity Club, a music venue the artist frequented while he was living in Port of Spain, Trinidad.

The work pays homage to spaces for listening and discovering music, and to Trinidad's hand-painted murals and signs. As Doig explains: 'In the early 2000s, most bars, clubs, and shops in Port of Spain had hand-painted signs and fronts. A lot of them were old, faded, or unfinished. There was this club we used to go to up in the hills above Port of Spain called The Prosperity Club. They played mostly Jamaican music; it was a great spot. By the entrance was a wall with a mural that looked like the painter had never finished it. I took photos because I wanted to capture it as it was. That's why some of the flags are incomplete. There are no stars or stripes on what otherwise indicates an American flag, and most of the others are pan-African flags. It felt like an interesting perspective, and I think it reflected the feelings of the people there and the artist who made it.'

As the exhibition's gateway, *Painting for Wall Painters (Prosperity P.o.S.)* encapsulates Doig's long-standing fascination with music, place, and image.

MARACAS, 2002–08
SPEAKER/GIRL, 2015

In 2000, Doig began an artist's residency in Trinidad alongside fellow artists Lisa Brice, Chris Ofili, and Andrew Miller. During this period, he immersed himself in the island's music culture, where sound often spilled into streets, beaches,

and open-air gatherings. The artist recalls: 'I remember very clearly going to Maracas Bay, the public bathing spot closest to Port of Spain. A huge sound system was set up at the far end of the beach with towering black speakers that became the model for my imaginary sound system.'

Central to Caribbean culture, sound systems are a recurring motif in Doig's work. He co-founded STUDIOFILMCLUB with Trinidadian artist Che Lovelace, a weekly film night held in an empty warehouse behind Doig's studio, in 2003. As the club grew, he sourced theatre speakers from an old cinema nearby and later acquired a pair of mid-century German Klangfilm cinema speakers. Sound systems remain central to Doig's practice, providing the soundtrack to his studio painting process and featuring in many of his works.

MUSIC OF THE FUTURE,
2002–07



Trinidad is the birthplace of the steelpan, a musical instrument invented in the early twentieth century from discarded oil barrels and biscuit tins. Once an emblem of creativity and resistance, steelpan bands are now central to Carnival celebrations across the Caribbean. This painting is inspired by a scene Doig witnessed in The Savannah, a park in Port of Spain where he heard a steel band playing one evening shortly before Carnival. The light was low, and the sound of people practicing was so intense that it had an almost physical presence. The painting merges this memory with a found photograph of a lake and surrounding landscape in Tamil Nadu, India.

Weaving together personal memories, photography, musical traditions, and disparate colonial landscapes, this work captures the cultural spirit and legacy of Trinidad.

Doig explains: 'I wanted to capture [in a painting] the contrast between the lively activity and the near-total absence of light. The title, *Music of the Future*, is a nod to the steel band, an iconic invention of Trinidad. There's a rich history behind it tied to this region and modern Trinidad. [...] The sound of the steel drum is magical. It fills the air in a way that's hypnotic, especially in open, outdoor spaces. If that painting had a soundtrack, it would be a steel band.'

EMBAH IN PARIS, 2017
SHADOW, 2019

Several works in this exhibition portray musicians and artists playing instruments. For fourteen years, Doig shared a studio with the Trinidadian poet and artist Emheyo Bahabba (also known as Embah, 1937–2015), who had a profound influence on his practice. Embah took a cuatro, a four-string guitar, with him almost everywhere he went, playing and singing songs he wrote. Doig's paintings of Embah depict him performing against vivid, dreamy landscapes.

Shadow is likewise inspired by a musician, the calypso and soca performer Winston 'Shadow' Bailey (1941–2018). The exhibition's title, *House of Music*, is derived from the lyrics of Shadow's 1979 song "Dat Soca Boat". Doig said of Shadow: 'He's



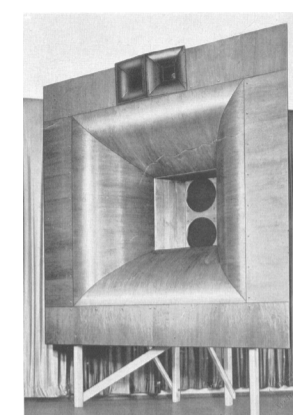
HOUSE OF MUSIC

I DO NOT SING BECAUSE I AM HAPPY. I SING THE SONG
BECAUSE IT IS ABOUT HAPPINESS. EMBAH., 2017



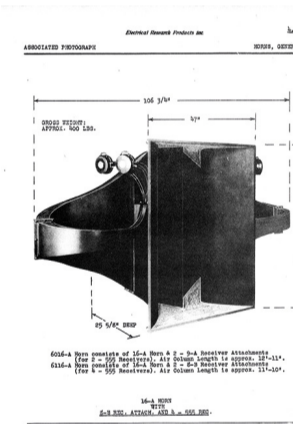
arguably one of the most important soca singers after Lord Kitchener and Mighty Sparrow. He performed in a skeleton costume, but what set him apart was the emotional range of his music, which is unusual for soca, as it often centres around the carnival. His songs carried real pathos. He wrote about ordinary people, poverty, rural life, and love. He was a people's musician and a great artist.'

KLANGFILM EURONOR
JUNIOR SPEAKERS, CA. 1950S



Klangfilm was a German company that, like Western Electric in America, specialised in cinema sound and sound-film technology. The Klangfilm Euronor speakers were used widely in mid-twentieth-century cinemas across Germany and Western Europe. They are celebrated to this day for their high-quality sound and outstanding design.

WESTERN ELECTRIC
AND BELL LABS SPEAKERS,
CA. 1920S–30S



At the centre of the exhibition is an original Western Electric and Bell Labs sound system, developed in the late 1920s and early 1930s to meet the demands of early 'talking pictures.' This extremely rare system – known at the time as a 'loud speaking telephone' – consists of valve amplifiers and highly sensitive 'mains-energised field-coil' loudspeakers. These speakers were salvaged from derelict cinemas across the UK by Laurence Passera, Doig's collaborator on this project and a London-based expert in historic sound technology. The speakers provide a distinctive listening experience thanks to the technical excellence of their design, which positions them as the forebears of modern high-end audio.



RAIN IN THE PORT OF SPAIN
(WHITE OAK), 2015

Surrounding the Western Electric and Bell Labs sound system are three large-scale paintings depicting lions roaming through the city streets of Port of Spain. They reference the Lion of Judah, a Rastafarian symbol of pride, resistance, and spiritual force – a figure seen frequently in mural and fence paintings in Trinidad. In this series of paintings, which are based on the artist's photographs from the zoo in Port of Spain and omnipresent imagery throughout Trinidad, Doig reimagines the zoo's caged lions as

freed creatures. Doig has returned often to this motif since 2015, using it to explore themes of collective identity and iconography.

Some of these works, including *Rain in the Port of Spain (White Oak)* and *Street Scene (2017)*, also included in this exhibition, portray this lion figure against bright yellow walls derived from a well-known prison in Port of Spain's city centre, and thereby explore freedom, state control, danger, and power. The artist explains: 'Some of the lion paintings... have been a critical reflection not only on Trinidad but also on the residue of imperialism – the vice grip of power.'



B I O G R A P H I E S

PETER DOIG

(b. 1959, Edinburgh, Scotland) grew up in Trinidad and Canada before moving to London to study at Saint Martin's School of Art and Chelsea School of Art. Since 2002, he has divided his time between London and Trinidad where he set up STUDIO-FILMCLUB, an influential repertoire cinema club he hosted in his studio in Laventille.

Major survey exhibitions include Tate Britain, London (2008, travelled to ARC/Musée d'Art Moderne de la Ville de Paris and Schirn Kunsthalle Frankfurt, Frankfurt am Main, Germany, 2008–09); *No Foreign Lands*, National Gallery of Scotland, Edinburgh (2015, travelled to Musée des beaux-arts de Montréal, 2014); Fondation Beyeler, Riehen/Basel (2014–15); National Museum of Modern Art, Tokyo (2020); and Courtauld Gallery, London (2023). In 2023–24, he curated the exhibition *Reflections of the Century* at Musée d'Orsay, Paris, which placed his works in dialogue with selections from the mu-

P R O G R A M M E S

SOUND SERVICE

Each week, Doig's friends and special guests play records from their collections, adding to and expanding the sonic aspect of the exhibition.

On Sundays, the space is activated by *Sound Service*, a series of live listening sessions where guest musicians and artists play tracks from their own music collections on the Western Electric and Bell Labs system.

On select evenings, visitors will encounter new and unexpected acoustic exchanges between invited guests. An integral part of the exhibition, *Sound Service* fosters sonic dialogues while exploring sound as memory, listening as gathering, and the loudspeaker as sculpture and conduit.

Sunday *Sound Service* participants include: Actress, Dare Balogun, Cafe OTO, Jarvis Cocker, Jerald Cooper, Anthony Collymore, Andrew Cranston with John MacLean, Brian DeGraw, Dominic Dyson, Nihal El Asaar, Danny Fitzgerald, Lloyd Foster, Cyrus Goberville, David Harrison, Arthur Jafa, Behrang Karimi, Ruby Khaira, Mark Leckey, Olukemi Lijadu, Santiago Mostyn, Sean O'Hagan, Basma Osman, Radio AlHara, James Righton, Ed Ruscha, Sam Strang, Soul Jazz Records, Duval Timothy, Gladly Wax and more soon to be announced.

Evening *Sound Service* participants include: Lizzi Bougatsos, Dennis Bovell, Brian Eno, Bobby Gillespie, Andrew Hale, Linton Kwesi Johnson, Cat Power, Roger Robinson, and more soon to be announced.

For more information, full list of dates, participants and to book tickets, please visit serpentinegalleries.org.

SATURDAY TALKS

Learn more about Peter Doig:

HOUSE OF MUSIC ON SATURDAY TALKS

Free, booking required

1 NOVEMBER 2025, 3 PM
Natalia Grabowska with Laurence Passera

6 DECEMBER 2025, 3 PM
Lizzie Carey-Thomas

31 JANUARY 2026, 3 PM
Alexa Chow

British Sign Language (BSL) is available upon request for all our Saturday Talks.

seum's collection. Doig taught for many years, notably at the Kunstakademie Düsseldorf, Germany, where he held a professorship from 2004 to 2017. He was nominated for the Turner Prize in 1994, and in 2008 was awarded the Wolfgang Hahn Prize by the Gesellschaft für Moderne Kunst of the Museum Ludwig in Cologne, Germany. Doig was awarded the Praemium Imperiale Prize for Painting in 2025.

MICHAEL BRACEWELL

(b.1958) is the author of seven novels and four works of non-fiction, including more recently: *Re-make/Re-model: The Art School Roots of Roxy Music* (new edition 2020), *The Rise of David Bowie* (with Mick Rock and Barney Hoskyns (2015), *Modern World: The Art of Richard Hamilton* (2020) and *Souvenir: London 1979–1986* (2021). His writing is included in *The Faber Book of Pop* (Ed. Jon Savage and Hanif Kureishi (1995)) and his selected writings on visual art, *The Space Between* (Ed. Doro Globus) were published in 2011.

C A T A L O G U E

Designed by the Paris-based studio Faye and Gina, a publication accompanies this exhibition. It features a newly commissioned text by Michael Bracewell exploring the intersection of music and visual arts; a short history of the development of sound systems for theatres by Laurence Passera; poems by Linton Kwesi Johnson and Derek Walcott and an in-depth interview between the artist and Serpentine's Artistic Director Hans Ulrich Obrist. Alongside these contributions, the publication also features reproductions of paintings and installation images, archival materials, and engineering diagrams of the speakers featured in the exhibition.

Order your copy at shop.serpentinegalleries.org.

T H A N K Y O U

THE EXHIBITION IS CURATED BY

Natalia Grabowska, *Curator at Large, Architecture and Site-Specific Projects* with Lizzie Carey-Thomas, *Director of Programmes and Chief Curator*, Alexa Chow, *Assistant Exhibitions Curator* and Hans Ulrich Obrist, *Artistic Director*

THE LIVE PROGRAMME IS CO-CURATED WITH Kostas Stasinopoulos, *Curator, Live Programmes* and Daisy Gould, *Assistant Curator, Live Programmes*

PRODUCED BY

Isobel Peyton Jones, *Producer, Live Programmes*

SOUND SYSTEM Laurence Passera / dsp London

GRAPHIC DESIGN Faye and Gina

PRODUCTION TEAM

Richard Install, *Head of Production*, Zsuzsa Benke, *Production Manager* and Alice Houghton, *Registrar*

SERPENTINE TECHNICIANS

Anthony Silvester, Kenji Takahashi, Dave Miles, Giacomo Layet, Isabel Pina Ferreira, Maja Quille, Ben Victor Wagett, Yaakov Gueta, Joel Peers and Carl Richardson

BEYOND SURFACE LTD TECHNICIANS

Anthony Williams, Jack Evans, Guillaume Klein, Kit Bolton and Rolo

LEGGE STUDIO

Langa Langa, Robert McLeod and Julian Tapales

SPECIAL THANKS TO

Andrew Forkes, John Dyrus, Alex Horne, Charl Oberholster and Davide Solari

THE ARTIST WOULD LIKE TO EXTEND

A VERY SPECIAL THANKS TO

Parinaz Mogadassi, Peter Eliewsky aka P6 aka Sound Peter, Laurence Passera, Henry Pearson, Helena Kadji, Rocío Ortiz, Jasper Sharp, Celeste Kennedy Doig, Lewis Fullarton and Charles Wisniec

PAINTINGS CONSERVATION

Pictor Conservation: Nancy Wade, Rachel Carey-Thomas, Rebecca Leathley

SCULPTURE CONSERVATION

India Carpenter

His interviews with Nina Simone, Yoko Ono, Patti Smith, The Velvet Underground and Lisa Marie Presley were originally published in *The Guardian* and *The Times*. His most recent book is a novel, *Unfinished Business* (2025).

LAURENCE PASSERA

Drawn from a young age to London subculture, Laurence Passera was immersed in both music and fashion through assisting iconic 'Buffalo' stylist Ray Petri. Whilst developing his love of image and technique as a fashion photographer, he committed equally to researching 'audio' in what he saw as a harmonious beauty of music and machine.

His study of 'class A triode' sound technology ultimately led him to the early pioneering cinematic sound systems, of which he has become an authority. This in turn, inspired his extensive search and rescue mission across the UK to locate and restore these rare surviving examples of this majestic equipment.

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