SERPENTINE

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2026 EXHIBITION PROGRAMME HIGHLIGHTS

Solo exhibitions of DAVID HOCKNEY, CECILY BROWN, AMAR KANWAR, will be presented in the galleries.

Next year, Serpentine will stage the 25th Pavilion, celebrating a commission that began with Dame Zaha Hadid's inaugural structure in Hyde Park in 2000.

In 2026, Serpentine will present landmark solo exhibitions by intergenerational artists whose practices challenge and expand the definitions of media, responding to technological innovation and building new connections between artists and audiences. With its unique position in The Royal Parks, Serpentine will continue to bring art into daily life.

EXHIBITION | DAVID HOCKNEY | SERPENTINE NORTH | 12 MARCH – 23 AUGUST 2026



Serpentine is honoured to announce an exhibition of new and recent works by David Hockney. Presented at Serpentine North from 12th March to 23rd August 2026, the exhibition will include seminal works, shown in the UK for the first time. Admission will be free to the exhibition which is the artist's first at Serpentine.

David Hockney said: "I'm excited to present an exhibition at Serpentine in 2026 on such a momentous year for the Bayeux Tapestry, one of the oldest and most remarkable artworks."

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Bettina Korek, CEO, and Hans Ulrich Obrist, Artistic Director, Serpentine said: “We are thrilled that David Hockney has accepted our invitation to present new works at Serpentine North in 2026. As a highlight of our Spring/Summer season, the exhibition promises to be a landmark cultural moment. Serpentine is free and open to all, and we look forward to welcoming audiences from near and far.”

The exhibition is conceived in close collaboration with the artist and brings Hockney’s celebrated ninety-metre-long frieze *A Year in Normandy* to London for the first time. Inspired by the Bayeux Tapestry, which will be on display at the British Museum in 2026, this monumental work captures the changing seasons at the artist’s former studio in Normandy. In the context of the exhibition at Serpentine, it opens a dialogue with the surrounding nature of Kensington Gardens.

David Hockney is interested in how art and technology can come together in new ways. Inviting viewers to slow down and notice the extraordinary within the everyday, Hockney’s new paintings extend his lifelong fascination with the act of looking, affirming his belief that simple beauty is worth celebrating.

Image: David Hockney, *A Year in Normandy* (detail), 2020-2021, Composite iPad painting © David Hockney

EXHIBITION | CECILY BROWN | SERPENTINE SOUTH | 27 MARCH – 6 SEPTEMBER 2026



Serpentine will present a major solo exhibition by painter Cecily Brown. For over three decades the artist has gained a reputation for her vigorous brushwork, vivid sense of colour and dynamic all-over compositions that hold the viewer in an active space of looking. Brown borrows motifs from wide-ranging visual sources, including art history, commenting ‘I look at *everything* and everything finds a way into the work’. She plays a game of ‘hide and seek’ with imagery that is at once familiar, dislocated from context and often on the verge of being

subsumed back into the paint. For Brown ‘paint can carry or contain a sort of life of its own. Paint traps energy.’

Serpentine’s exhibition, featuring many new paintings, brings together works inspired by the galleries’ unique location in Kensington Gardens, which has personal resonances for the artist. Themes of nature and park life have recurred as vehicles for her formal experimentations and, here, she returns to familiar subjects including amorous couples, woodland settings and uncanny nature walks. Presented alongside the paintings, a selection of the artist’s monotypes and drawings gestures to Brown's early memories of the English landscape, her ongoing interest in children’s book illustrations and the darker implications of cautionary tales.

Cecily Brown: Picture Making will be Brown’s first solo exhibition of paintings in a UK institution since her exhibition at Modern Art Oxford in 2005, and follows her presentation at Blenheim Palace, Woodstock in 2020.

The exhibition at Serpentine South marks a ‘homecoming’ for the British artist who has been based in New York for the past thirty years.

Serpentine will publish a catalogue to accompany the exhibition with new contributions and interviews that shed fresh light on Brown’s practice. Designed by internationally renowned graphic designer Irma Boom, the publication will include excerpts from a personal email correspondence between Cecily Brown and British painter Celia Paul, reflecting on their shared points of inspiration and respective practices, as well as an in-depth interview between Brown and Serpentine’s Artistic Director Hans Ulrich Obrist.

Image: Cecily Brown, *The Serpentine Picture,* 2024, Oil on linen, 119.38 x 185.42 cm (47 x 73 in.), © Cecily Brown, 2025.

EXHIBITION | AMAR KANWAR | SERPENTINE NORTH | 23 SEPTEMBER 2026 – JANUARY 2027



From September 2026 to January 2027, Serpentine will present a major solo exhibition of New-Delhi based artist and filmmaker Amar Kanwar (b. 1964, New Delhi, India). For over two decades, Kanwar has developed a distinctive body of lyrical films that move between documentary, travelogue and visual essay to explore the specific conditions of the Indian subcontinent.

Having produced and directed several films and multi-video installations, Kanwar's works frequently trace the legacies of decolonialisation and the partition of India and Pakistan. Whilst charged with a regional specificity, Kanwar's work grapples with broader themes such as displacement, nationalism, violence, power, censorship and memory, ultimately revealing what unites us rather than differentiates us regardless of context. This exhibition, conceived in close collaboration with the artist, is a site-specific installation centred on new and existing films that will transform the building of Serpentine North into a meditative visual and sonic environment.

The exhibition continues Serpentine's ongoing dialogue with the artist that started with the group exhibition *Indian Highway* in 2008. Presented at Serpentine South, the exhibition was the culmination of extensive research across India that offered a snapshot of a vibrant generation of artists working across a range of media.

Since then, Kanwar contributed to Serpentine's *Map Marathon* in 2010, and in 2018 was included in *On Earth, Structure and Sadness*: a cinema programme that presented the work of artists who address machines, infrastructure and their impact on the biosphere and landscapes. His work has been the subject of numerous international solo exhibitions including, among others, the Metropolitan Museum of Art, New York (2022); Ishara Art Foundation, Dubai, UAE (2020); and Tate Modern, London (2018). Group exhibitions and biennales include Sharjah Biennial, UAE (2023); Kochi-Muziris Biennial, India (2022); and Documenta 11, 12, 13 and 14, Kassel, Germany (2002, 2007, 2012 and 2017).

To coincide with the exhibition, Serpentine will publish a catalogue bringing together previously unpublished writing by the artist. It will also feature an extensive interview between the artist and Serpentine's Artistic Director, Hans Ulrich Obrist.

Image: Amar Kanwar, *Such a Morning*, 2017. (Film still). Digital video, 4K, colour, sound, 85 min. Courtesy of the artist and Marian Goodman Gallery.

THE 25th SERPENTINE PAVILION | SERPENTINE SOUTH | 6 JUNE – 26 OCTOBER 2026



2026 will see the unveiling of the 25th Serpentine Pavilion and present a programme of talks to reflect on the commission, its history and its future in collaboration with the Zaha Hadid Foundation.

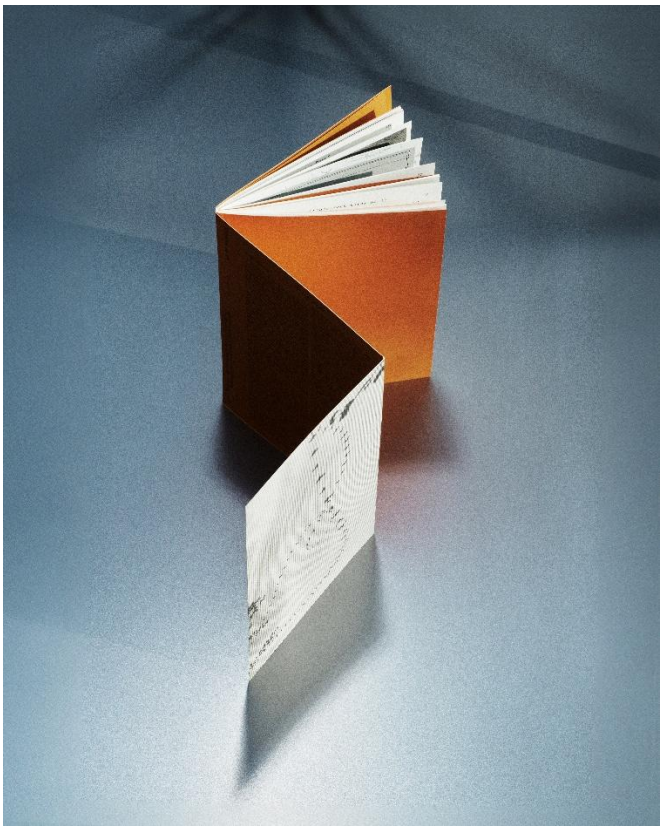
This groundbreaking commission, first launched in 2000 with Dame Zaha Hadid, has introduced the UK's inaugural structures by many of the most influential figures in international architecture.

The Pavilion is realised with the support of technical advisors AECOM. In recent years it has grown into a highly anticipated showcase for emerging talents, from Sumayya Vally, Counterspace (South Africa), the youngest architect to be commissioned, and Frida Escobedo (Mexico), to Diébédo Francis Kéré (Burkina Faso) and Bjarke Ingels (Denmark). In 2022, *Black Chapel* was designed by Theaster Gates (US), in 2023 *À table* was designed by Lina Ghotmeh — Architecture (France and Lebanon), in 2024 *Archipelagic Void* was designed by Minsuk Cho, Mass Studies (South Korea) and in 2025 *A Capsule in Time* was designed by Marina Tabassum (Bangladesh).

Each year's commissions respond to the unique architecture of the Pavilion, inviting audiences to experience the activated space. Once opened, the Pavilion becomes a stage for live activations.

Image: *Serpentine Pavilion 2025 A Capsule in Time, designed by Marina Tabassum, Marina Tabassum Architects (MTA). Exterior view. © Marina Tabassum Architects (MTA), Photo Iwan Baan, Courtesy: Serpentine.*

SERPENTINE EDITORIAL | *SERPENTINE READER ISSUE II: I HOPE THIS FINDS YOU WELL*



This spring, Serpentine is please to present the second annual issue of the *Serpentine Reader*. In Issue I: *Circulation*, Hanna Pera Aoke wrote in her essay *Rivers/Water*:

Ka ora te awa. Ka ora te iwi.
If the river is well, the people are well.

She explored how, for the Māori, rivers carry *mauri*, a life force. In contrast, London's polluted waterways now serve as poisoned arteries of a broken system. If the world's water systems are unwell, how do we understand wellness itself?

As events feel increasingly apocalyptic, self-help is mutating into something more collective, and perhaps more desperate. In a time of collapsing systems, it becomes not only a balm but a form of modern myth-making: stories we tell ourselves (and sell to each other) about survival, worth and possibility. We are more interconnected than ever, bound by global networks of capital, media and crisis, yet this hyperconnection often leaves us lonelier,

stranded inside the performance of being rather than its lived experience. We speak to each other through polished language of polite detachment, the automated gestures of care we pass between screens. Hope arrives pre-packaged in email greetings and DMs, a kind of tenderness worn thin by repetition. We bear witness to distant grief and shared catastrophe through posts, stories, and feeds, tracing the outlines of loss without ever leaving our rooms. All of it folds into a soft, shimmering surface, a stew of aspirational aesthetics masking a quieter kind of ache.

Serpentine Reader, Issue II invites writers to reimagine the genre of self-help, probing its possibilities and contradictions and what it means to be “well” in the current climate. Is it a path to liberation, or just another marketable neoliberal illusion? And in a time when hope itself can feel naïve, or dangerously unrealistic, how do we continue to imagine futures worth living in?

Essays, experimental guides, critiques, fictions, and poetry sit alongside satirical takes and philosophical reflections on what it means to "help oneself" in an interconnected, unravelling world. At its core, the issue asks: what do we owe ourselves versus others? How does the pursuit of self-betterment intersect with, or distract from, the failures of capitalism, climate collapse and social upheaval?

Contributors include Asa Seresin, David Lisbon, Eliot Haworth, Stephanie Wambugu, Alex Quicho, Anahid Nersessian. Serpentine Reader is organised and edited by Hanna Girma, Senior Editor and Curator of Editorial Projects.

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

CURRENT PROGRAMME

SERPENTINE ARTS TECHNOLOGIES EXHIBITION | DANIELLE BRATHWAITE-SHIRLEY | SERPENTINE NORTH | 30 SEPTEMBER 2025 - 18 JANUARY 2026



Serpentine is delighted to present *THE DELUSION*, the most ambitious project to date by London and Berlin-based British artist and game designer Danielle Brathwaite-Shirley.

THE DELUSION debuts a groundbreaking video game commission, a multiplayer immersive experience run on game engines that explores themes of polarisation, censorship and social connection. It runs at Serpentine North from 30 September 2025 to 18 January 2026.

THE DELUSION combines satire and absurd humour with cooperative gaming and participatory theatre to explore the real-world impacts of societal division.

Placing the audience at the heart of the experience, the project invites participants to pause, discuss, and reconnect. Conceived as a live “community play” and meeting space, the exhibition encourages open discussions, shared reflections, and ways to engage with some of the most challenging sociopolitical issues we face today.

THE DELUSION brings together artists, researchers, technologists and members of Brathwaite-Shirley's Black Trans and Queer community. The project combines advanced technologies with older or ‘obsolete’ techniques, including 2D and 3D sprite animation and the open-source, community-built game engine UPBGE (Uchronia Project Blender Game Engine).

This project continues Serpentine’s engagement and support of Danielle Brathwaite-Shirley’s practice, including a significant period of R&D in 2021, developing prototypes and experimental hybrid gaming projects including *WE CAN’T DO THIS ALONE, YOUR PRESENCE ALONE CHANGES HOW OTHERS BREATHE*, and *THE LACK*, co-commissioned by Art Night, NeON Digital Arts and Serpentine Arts Technologies for Art Night Dundee 2023.

Blending fact with speculative fiction, the original narrative concept for the project was a zine developed by the artist, called *'Below the Blue Line'*, set in a post-apocalyptic fictional world at a moment of great turmoil: a new era called 'Peace by Isolation'.

The project marks the continuation of Serpentine Arts Technologies' ongoing commitment to exploring the creative and civic potential of video game technologies. An area of focus for the department is game engines and expanded forms of gaming that exist between both digital and physical contexts. Previous projects have included: Ian Cheng, *Bad Corgi* (2015) and *B.O.B.* (2018), Jakob Kudsk Steensen, *Catharsis* (2020); Trust, *Hivemind* (2022), and Gabriel Massan & Collaborators, *Third World: The Bottom Dimension* (2023) that has been touring since its first presentation at Serpentine North in 2023.

Image: *THE DELUSION,* Danielle Brathwaite-Shirley, 2025. Commissioned and produced by Serpentine Arts Technologies. © Danielle Brathwaite-Shirley, photography: Talie Rose Eigeland.

EXHIBITION | PETER DOIG | SERPENTINE SOUTH | 10 OCTOBER 2025 – 8 FEBRUARY 2026



Serpentine is honoured to present *House of Music*, a new project by one of today's leading British artists: Peter Doig. The exhibition runs from 10 October 2025 to 8 February 2026 and marks a return to Serpentine South for Doig who first exhibited at the gallery in 1991 as a finalist in the Barclays Young Artist Award.

Transforming the gallery into a listening space, *House of Music* explores the role of music, film, and communal gathering in Doig's practice and feature new and recent works. Accompanying Doig's paintings with sound for the first time, the exhibition highlights the

significance of other disciplines to the artist's practice, including music and film, alongside the importance of sites of communal gathering and creative exchange.

Envisaged as a multi-sensory environment, visitors are invited to pause and linger as they look and listen. *House of Music* transforms the gallery into a listening space, bringing together recent paintings by Doig and sound broadcast through two sets of rare, restored analogue speakers, originally designed for cinemas and large auditoriums. Music selected by the artist, from his substantial archive of vinyl records and cassette tapes accumulated over decades, will play through a set of 'high fidelity' 1950s wooden Klangfilm Euronor speakers.

At the centre of the exhibition is an original Western Electric / Bell Labs sound system, produced in the late 1920s and early 1930s. This extremely rare 'loud speaking telephone' consists of valve amplifiers and mains-energised field-coil loudspeakers, which were designed specifically to herald in the new era of 'talking movies'. These speakers were salvaged from derelict cinemas across the UK by Laurence Passera, with whom Doig has collaborated closely on this project. Passera is a London-based expert and devoted enthusiast of cinematic sound systems. His study of 'class A triode' sound technology ultimately led him to the early pioneering cinematic sound systems. 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. Doig says: "I invited Laurence to be part of the exhibition because of his long-running project to rescue and restore Western Electric sound systems. His labour has resulted in one of the most important systems of its kind in the world. This has been hidden away at his studio in Silvertown, only to be heard by a select few, up until now."

On Sundays, the space will be activated by *Sound Service*, a series of live, in-person listening sessions. Musicians and artists including Nihal El Aasar, Olukemi Lijadu, Ed Ruscha, Samuel Strang and Duval Timothy, will play a special selection of tracks from their music collections on the analogue systems.

Sound Service is imagined as an integral component of the project that aims to expand the registers of experience in *House of Music*, foster dialogues through the act of shared listening, and construct a sonic landscape of London. These informal residencies extend the themes of the exhibition: sound as memory, shared listening as gathering, the speaker as both sculpture and conduit.

Sound Service evenings will invite special guests to share their selected tracks and audio samples responding to one another in new and unexpected acoustic exchanges in front of a live audience. Participants will include Lizzi Bougatsos, Dennis Bovell, Brian Eno, Andrew Hale, Linton Kwesi Johnson, Cat Power, Roger Robinson, and more to be announced.

Image: Peter Doig, *House of Music,* installation view © Peter Doig. All Rights Reserved. Courtesy of the artist and Serpentine

PUBLIC ART | ESTHER MAHLANGU'S FIRST PUBLIC MURAL IN THE UK | SERPENTINE NORTH | ON VIEW UNTIL 31 MARCH 2026



Serpentine features a new site-specific mural by artist Esther Mahlangu. On view in the garden at Serpentine North from 4th October 2024 to 28th September 2025, the monumental painting celebrates concepts of community and unity. *Umuntu ngumuntu ngabantu*, which translates directly from Ndebele as 'I am because you are' marks her first public artwork in the UK.

Celebrated for her brightly coloured geometric paintings rooted in matrilineal Ndebele culture, Dr Esther Mahlangu (b. 1935, South Africa) has been creating large-scale and site-specific works for over eight decades. She began painting at the age of ten, learning the traditional Ndebele techniques and visual language of covering houses in bold patterns from her mother and grandmother.

Mahlangu uses natural pigments mixed with clay, soil and cow dung to paint directly on the exteriors of structures in her village. Rather than using stencils and tape to achieve lines and shapes, she paints by hand with chicken feathers and an array of different brushes. The artist also works with acrylic paints on canvas, which allows her to explore different scales and a broader colour palette.

Umuntu ngumuntu ngabantu, presented in the garden at Serpentine North, is the artist's first public mural in the UK. Painted over sixteen wooden panels, the work depicts Ndebele shapes and patterns outlined with a black border.

Image: Esther Mahlangu, *Umuntu ngumuntu ngabantu*, 2024. Serpentine North Garden. Courtesy Serpentine and The Melrose Gallery. Photo: George Darrell

PUBLIC ART | GIUSEPPE PENONE | ON VIEW UNTIL 9th NOVEMBER 2026



Expanding on the significance of trees as a recurring motif throughout Penone's work and enabling the artist to "perceive the space of Serpentine as a continuum with the nature of the park that surrounds it", an outdoor monumental sculptures is presented on the plinth opposite the gallery.

Albero folgorato (Thunderstruck Tree, 2012) is based on a hundred-year-old willow that grew in Belgium, the sculpture depicts a willow tree struck by lightning with its wounds decorated with gold. Penone cast the tree in bronze and lined its pulp with gold leaf, capturing the invisible force of nature that sculpts its splintered shape and complex internal structure.

Image: Giuseppe Penone, *Albero folgorato* (Thunderstruck Tree), 2012. Bronze and gold. ©Photo: George Darrell. Courtesy Giuseppe Penone and Serpentine.

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 presented *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 *In remembrance of the coming alien (Alienor)*, (2022), Alexandra Daisy Ginsberg's *Pollinator Pathmaker* (2022 - 2023), Gerhard Richter's *STRIP-TOWER* (2023), Yayoi Kusama's *Pumpkin (2024)* and Esther Mahlangu's mural *Umuntu 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.

For further details, please contact

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