

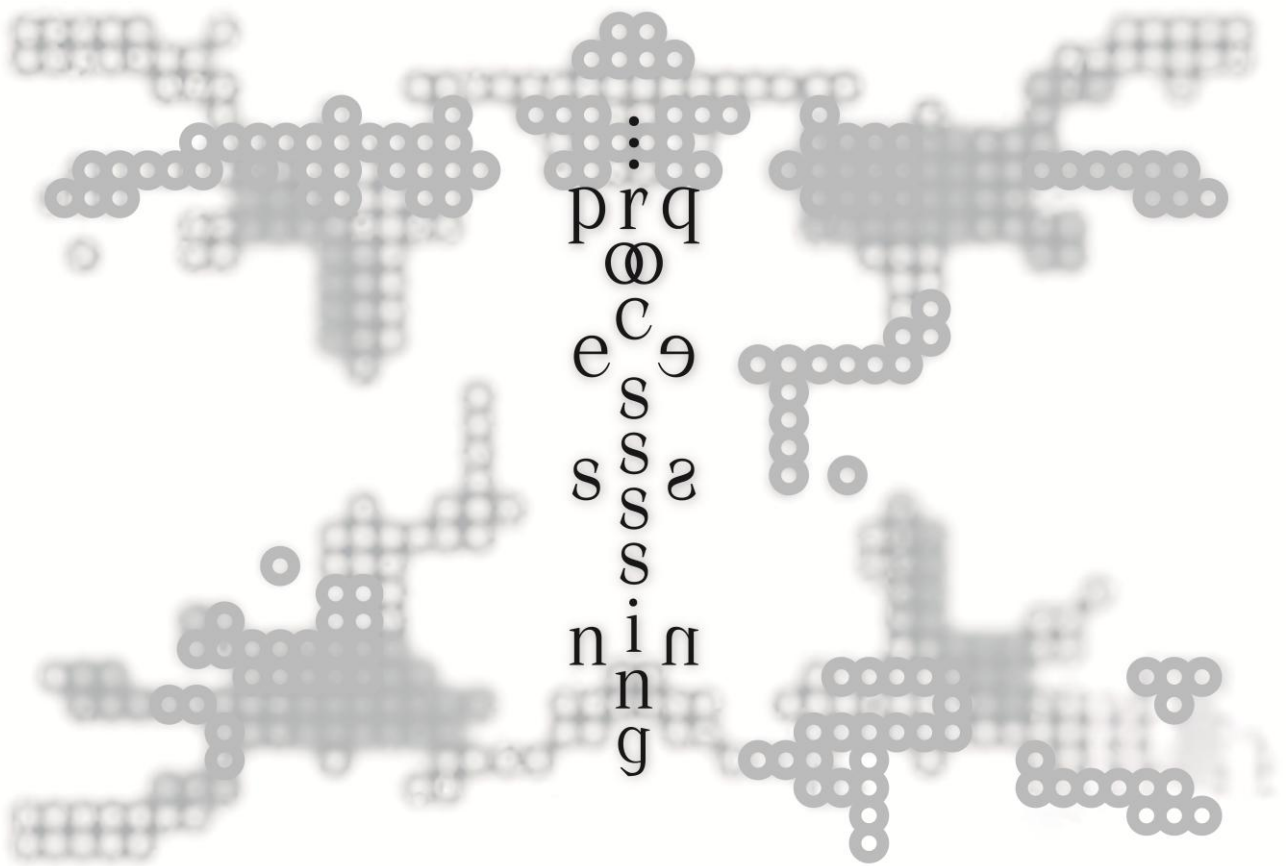
Press Release, 20 July 2026

PROCESSING... *ART AND ADVANCED TECHNOLOGIES AT SERPENTINE*

20 July – 6 September 2026

Serpentine South, Education space

Please RSVP to visit from 21 July to arrange a visit: press@serpentinegalleries.org



Images: *processing...Art and Advanced Technologies*, 2026. Image courtesy: Roxy Zeiher.

Serpentine is delighted to present *processing...* an open-access archive display, sharing the experimental methodologies and creative research and development (R&D) that has shaped its pioneering work at the intersection of art and advanced technologies. The display is presented in the Education Space, Serpentine South, from 20 July to 6



September 2026.

This summer, Serpentine's Education Space has been transformed into an active archive, listening room and research space. This display marks a significant moment in the preservation and activation of Serpentine's pioneering work with art and advanced technologies - which today includes artificial intelligence (AI), blockchain and game engines.

processing... takes its name from the familiar message shown during an in-progress computation, evoking a state of continual activity and change. Bringing together audio recordings, photographs, publications, digital commissions and other materials from across Serpentine's art and advanced technologies programming, the display reflects ongoing processes of exchange and experimentation.

The display references early exhibitions such as *The Video Show* (1975), a festival of independent video, and *Take Me [I'm Yours]* (1995), featuring *Absolut Access*, an early internet-based installation, alongside selected editions of the multi-disciplinary Serpentine Marathons (*89Plus* (2013), *GUEST*, *GHOST*, *HOST: MACHINE!* (2017) and *Work* (2018), which explored and anticipated timely questions such as the impact of networked society, AI, and automation, and share Serpentine's initial forays and dialogue with technology.

Bettina Korek, CEO, Serpentine, and Hans Ulrich Obrist, Artistic Director, Serpentine, say: "For over a decade, Serpentine has worked at the frontier of art and advanced technologies, not only exhibiting this work but pioneering how institutions, artists and society engage with it. *processing...* reflects on the achievements of this innovative research. As these technologies reshape culture and civic life, understanding where we have been has never been more important to imagining where we go next. This display is both a reflection and a beginning: we will soon announce a new initiative to support the artists defining this field's future."

Originally founded by Ben Vickers, the gallery's now dedicated Serpentine's Arts Technologies department has since established a sustained and long-term commitment to exploring the intersection of art and advanced technologies. Commencing with its first online commission Cecile B Evans' *AGNES* (2014), a benevolent spambot, alongside Ian Cheng's two-part exhibition *BOB* (2018) and *Emissaries* (2018) exploring artificial life and consciousness. Through to major recent commissions namely, Gabriel Massan *Third World: The Bottom Dimension* (2023), and Danielle Brathwaite-Shirley's, *The Delusion*



(2025). As well as providing sector guidance and organisational innovation through the Future Art Ecosystems (FAE) publications.

Reconfiguring many times over its history, the department maintains a recursive sensibility that acknowledges the critical role of the past in shaping the future. In recognition of this, the display will grow as further materials and reflections are processed alongside our audiences over the summer.

Visitors are invited to begin their journey at the computer terminal and explore the forthcoming Future Art Ecosystems (FAE) website; Serpentine's initiative to support organisational innovation in the arts, which focuses on new cultural and institutional models for art and advanced technologies.

An intervention by Artdao, in collaboration with writer Henry Bruce-Jones will transform participants' digital journeys into a personalised, receipt-style printout. Part data-poem, part divination, this printout can guide the rest of their experience or contribute to a growing archive of audience-generated materials.

Alternatively, visitors can gather materials from the archive unit; a mobile framework temporarily tethered to the gallery through suspended cables. The unit is fabricated from clear and blue-light-tinted Perspex with interchangeable mirrored facias reflecting views of the surrounding park.

Visitors can explore these materials; publications, dedicated readers and ephemera, at the communal table while listening to a curated playlist of archival recordings. Here, selected projects are also accessible on mobile through QR codes, and the department's latest commission; Danielle Brathwaite-Shirley's digital game *I DIDN'T REALISE YOU THOUGHT LIKE THAT* (2026) on iPads.

processing... is the first public programme of *Activating Serpentine's Archive*, an ongoing initiative supported by The National Lottery Heritage Fund. Dedicated to preserving and sharing Serpentine's archive and institutional memory, the initiative enables new modes of audience access, future-oriented research and keeps the archive open to new questions.

About Serpentine Arts Technologies

The Serpentine's Arts Technologies department was founded by Ben Vickers (Serpentine CTO, 2013-20). Its establishment was critical in shaping and cementing the gallery's present-day commitments and pioneering work at the intersection of art and advanced



technologies. For over a decade, the department has championed artist-led experimentation through groundbreaking commissions, experimental cultural projects, and research.

Building on this legacy, today's team has expanded to enable a sustained and increasingly ambitious programme of artist-led commissions, creative research and development (R&D), and collaborative projects supporting an unwavering commitment to the continued exploration of this discipline.

By bringing artists and audiences together, it explores how advanced technologies can become tools for new possibilities. Operating as both a studio and a research lab, Arts Technologies' production-led model enables artists, curators, producers, researchers, strategists, and technologists to experiment with emerging systems as pathways for world-building and critical inquiry. Working with technology in real time, the department asks and tests the urgent questions of our era.

Notes to Editors

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) and Dominique Gonzalez-Foerster's *In remembrance of the coming alien* (Alienor) (2022), Gerhard Richter's *STRIP-TOWER* (2023), Yayoi Kusama's *Pumpkin* (2024), Esther Mahlangu's mural *Umntu ngumuntu ngabantu* (2024) and Giuseppe Penone's *Albero folgorato* (*Thunderstruck Tree*), 2012 and *Idee di pietra* (*Ideas of Stone*), 2010 - 2024 in 2025. *Pénétrable BBL Jaune* (1999; 2023 Edition), a public art installation by artist Jesús Rafael SOTO is on view at Serpentine South until 25 October 2026.



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

In 2026, Suneil Setiya joins the Board of Serpentine with significant expertise in philanthropy, governance, and long-term institutional sustainability. With a strong interest in arts and technology, he has supported Serpentine's recent exhibition by Danielle Brathwaite-Shirley and Arts Technologies Research & Development work.

A curated selection of merchandise, including T-shirts by Danielle Brathwaite-Shirley, FAE accessories, Arts Technologies publications, and an archival edition from Pierre Huyghe: *Umwelt* will be available to purchase within the display space. Proceeds directly support Serpentine's future exhibitions and public programme, helping to sustain free access for all.

About National Lottery Heritage Fund

Our vision is for heritage to be valued, cared for and sustained for everyone, now and in the future. That's why as the largest funder for the UK's heritage we are dedicated to supporting projects that connect people and communities to heritage, as set out in our strategic plan, Heritage 2033. Heritage can be anything from the past that people value and want to pass on to future generations. We believe in the power of heritage to ignite the imagination, offer joy and inspiration, and to build pride in place and connection to the past.

Over the next 10 years, we aim to invest £3.6billion raised for good causes by National Lottery players to make a decisive difference for people, places and communities.

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