The Serpentine announces the exhibition programme for the Galleries in 2021 and into spring 2022.

Solo shows include a major new site-specific commission from Dominique Gonzalez-Foerster in 2022, and a first UK survey for the playful, expansive work of Hervé Télémaque. New York-based painter Jennifer Packer’s 5* exhibition runs until March 2021; photographer James Barnor’s retrospective, capturing major social and cultural changes in London and Accra, will run March-August 2021.

The Back to Earth group exhibition, asking artists to respond to climate emergency, will occupy the Serpentine Gallery from summer 2021 until the end of the year, changing and growing over the period. The 20th Serpentine Pavilion, designed by Counterspace, has been extended over two years and will be realised on the Serpentine lawn in Summer 2021.

“The year 2020 has taught us so much. One thing we have relearned this year is the privilege of simply opening our doors to the public and being a platform for sharing groundbreaking exhibitions by artists who are imagining new futures. We are able to do this thanks to the support of our visionary patrons and collaborators. We are grateful to be presenting a programme over the next eighteen months that explores the Serpentine’s core themes of ecology, technology and community, and shows what profound innovations are possible when art intersects with these matters that matter most.”

Hans Ulrich Obrist, Artistic Director, and Bettina Korek, Chief Executive

New commissions and projects across arts technologies, education and live programmes will be announced in 2021.
JENNIFER PACKER: THE EYE IS NOT SATISFIED WITH SEEING  
5 DECEMBER 2020 – 14 MARCH 2021  
SERPENTINE GALLERY

Jennifer Packer  
_Transfiguration (He’s No Saint), 2017_  
Oil on canvas  
182.8 x 91.4 cm  
Collection of Igor DaCosta and James Rondeau  
Photo: Jason Wyche

From intimate portraiture centring contemporary Black lives to politically charged still lifes and an investigative use of drawing, Jennifer Packer’s work presents a tireless exploration of the power and potential of painting.

This survey exhibition, the artist’s first in a European institution, includes paintings and drawings from the past decade alongside new work created in her Bronx studio over the last twelve months.

JAMES BARNOR  
30 MARCH – 30 AUGUST 2021  
SERPENTINE SACKLER GALLERY

James Barnor  
_Drum Cover Girl, ErnⅠ Ibreqe, at Trafalgar Square, London, 1966_  
Courtesy Galerie Clémentine de la Feronnière
A major retrospective for British-Ghanaian photographer James Barnor, whose career as a studio portraitist, photojournalist and impromptu Black lifestyle photographer spans six decades, records major historical and cultural moments in both Ghana and the UK, and is driven by his interest in people. Born in 1929 in Ghana, Barnor experienced first-hand his country’s independence in 1957 before moving to London to further his studies and continue assignments for the influential anti-apartheid South African magazine Drum.

Barnor returned to Accra in 1970 to establish the first colour processing lab, while continuing his private and editorial commissions and immersing himself in the music scene. This show will be the most comprehensive survey of his images to date and continues Serpentine’s strand of programming celebrating artists achieving wider international recognition later in their careers, whose work continues to resonate with new generations.

BACK TO EARTH
OPENING SUMMER 2021 – end of 2021
SERPENTINE GALLERY

Karrabing Film Collective
The Mermaids, or Aiden in Wonderland (still), 2018

The Back to Earth exhibition will open in June 2021, and run until the end of the year, bringing together art, architecture, campaigns, research, science and sound. This group show will grow and change over the course of the second half of the year, responding to seasonal shifts, welcoming new voices and foregrounding different responses to environmental crises.

The exhibition emerges out of the wider Back to Earth project, a multi-year initiative that invites more than sixty leading artists, architects, poets, filmmakers, scientists, thinkers and designers, to devise campaigns, protocols and actions responding to climate change, with the support of partner organisations and networks. The project is already active, with current campaigns being added regularly to our website at serpentinegalleries.org/backtoearth
COUNTERSPACE PAVILION
SUMMER 2021

Since 2000, the Serpentine has commissioned internationally renowned and emerging architects to create their first built structure in England, offering audiences the opportunity to engage with their work first-hand. The Pavilion commission has become an international site for architectural experimentation.

The 20th Serpentine Pavilion is designed by Johannesburg-based practice Counterspace, directed by Sumayya Vally. Counterspace’s design will be based on gathering spaces and community places around the city, folding London into the Pavilion structure in Kensington Gardens.

HERVÉ TÉLÉMAQUE
AUTUMN 2021

Since the early 1960s, Hervé Télémaque has created an expansive body of work with a unique and playful visual vocabulary. Born in 1937 in Port-au-Prince, Haiti, Télémaque left for New York in 1957,
eventually settling in Paris in 1961. Through painting, drawing, collage, objects and assemblage, he consistently draws a line between the realms of personal and political experience and the complex relationships between image and language. This survey exhibition, Télémique’s first in the UK, will highlight the enduring themes of the artist’s work through his multi-faceted practice.

DOMINIQUE GONZALEZ-FOERSTER
SPRING 2022

Dominique Gonzalez-Foerster imagines a Sensodrome for the Serpentine. Will it be speculative and visual fiction? What if an astrobule became a Sensodrome in the middle of Hyde Park in 2022? Is a Sensodrome a place to stimulate our somatosensory system - a maison de rendez-vous? - a meeting point? Is it a mutant place contributing to the invention of new technologies of consciousness? What if aliens were in love with us? Would it change our relation to our planet and its lifeforms? As Gonzalez-Foerster’s Sensodrome takes form over the coming months, hints of its construction process will be revealed through fragments of music, sound, text, scent, and video.