

YBA & BEYOND

British Art in the 90s from the Tate Collection

テート美術館 YBA & BEYOND
世界を変えた90s英国アート

3 June - 6 September 2026

京都市京セラ美術館
Kyoto City KYOCERA Museum of Art

The exhibition unfolds through a series of thematic sections of painting, sculpture, photography, film and video linked by immersive installations by single artists presented as 'spotlights'.

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Francis Bacon's *Three Studies for Figures at the Base of a Crucifixion* (1944, Tate) depicts part man, part beast creatures howling—a powerful image that resonated at the time as a reflection of the horrors of war. Forty-four years later, he revisited the same theme in *Second Version of Triptych 1944* (1988), this time replacing the orange background with a deep, blood-red hue. Painted in the waning years of the Cold War, the work came to symbolize the sense of change, confusion and anxiety that a new generation of artists was beginning to acutely sense at the end of the 1980s.



Francis Bacon *Second Version of Triptych 1944* 1988

Photo: Tate © Estate of Francis Bacon. All rights reserved. DACS & JASPAR 2025 G3928

CHAPTER 1 BROKEN ENGLISH: A NEW GENERATION

In the late 1980s, the social gap in the UK widened due to the neoliberal economic policies promoted by the Thatcher government since 1979. Against this backdrop, a new generation of artists emerged, sharply critiquing notions of "Britishness" by drawing on mass media and popular culture.



Damien Hirst

The Acquired Inability to Escape 1991

Photographed by Prudence Cuming Associates

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Lubaina Himid

Between the Two My Heart is Balanced 1991

Photo: Tate © Lubaina Himid. Courtesy Hollybush Gardens and Greene Nafai

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CHAPTER 2 THE GREAT BEAR: PICTURING THE CITY

By the early 1990s, economic disparity had resulted in a growing number of unfinished buildings and the displacement of communities through gentrification. For young artists, these were familiar, everyday scenes—and also sources of inspiration to confront the urgent realities around them.



Simon Patterson
The Great Bear 1992

Photo: Tate © Simon Patterson and Transport for London

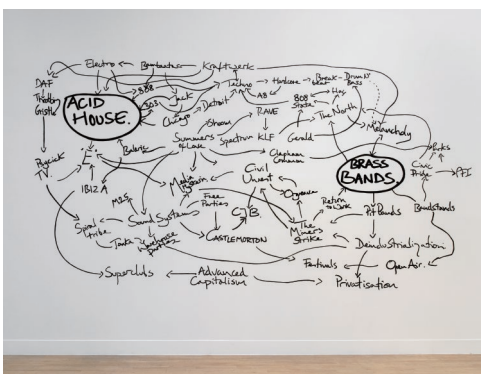


Rachel Whiteread
A: Clapton Park Estate, Mandeville Street, London E5; Ambergate Court; Norbury Court; October 1993 1996

Photo: Tate © Rachel Whiteread

CHAPTER 3 EVERYBODY IN THE PLACE: MUSIC, SUBCULTURE AND STYLE

In a time marked by inequality and uncertainty, artists turned to the visual dynamism of magazines and advertisements, the liberating energy of music, and the expressive power of fashion as essential elements in capturing fleeting moments and forming social bonds. These intersections helped propel the international visibility of British art in the 1990s.



Jeremy Deller
The History of the World 1997-2004

Photo: Tate © Jeremy Deller



Mark Leckey
Fiorucci Made Me Hardcore 1999

© Mark Leckey. Courtesy the artist and Cabinet, London

SPOTLIGHT

WHY I NEVER BECAME A DANCER

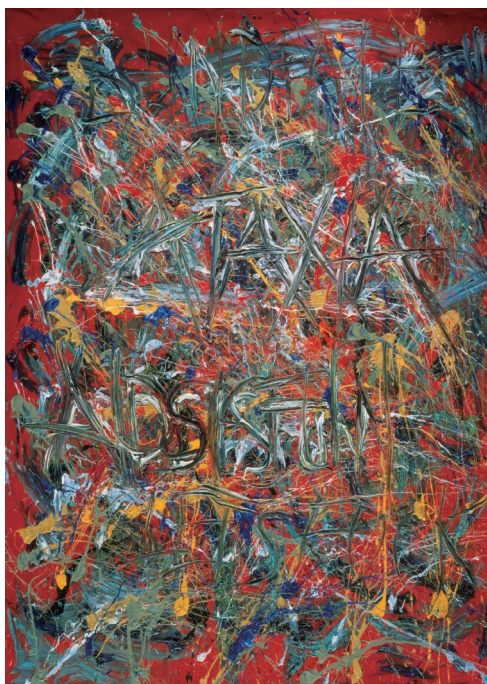
The first section of this video piece is set in Margate, the seaside town where Emin grew up, and recounts her painful teenage years in the late 1970s. Her candid reflections on humiliation and vulnerability offer deep emotional resonance—particularly for young women whose sense of dignity has been threatened. The second part shows an adult Emin dancing joyously to a well-known disco song by the recording artist Sylvester, powerfully suggesting her triumph over the pain experienced in her earlier life.



Tracey Emin
Why I Never Became a Dancer 1995
© Tracey Emin

CHAPTER 4

MODERN MEDICINE



Derek Jarman
Ataxia - Aids is Fun 1993

Photo: Tate © The estate of Derek Jarman. Courtesy of The Keith Collins Will Trust

For artists of the 1990s, advances in science, medicine and healthcare became pressing themes. Concerns ranged from trust in pharmaceuticals and the regulation of bodies within medical systems. The spread of HIV and the rise of AIDS-related deaths generated widespread fear, anger, and resistance—fuelling artistic responses across the UK.

SPOTLIGHT COLD DARK MATTER: AN EXPLODED VIEW

This early work by Cornelia Parker consists of everyday objects—dishes, bricks, instruments—suspended from the ceiling. To create the piece, she enlisted the British Army to blow up a garden shed. She then collected the fragments, hung them from wires, and installed a bright light at the centre of a darkened gallery space. The result is a three-dimensional "exploded view"—a freeze-frame of destruction and suspension.



Cornelia Parker
Cold Dark Matter: An Exploded View 1991

Photo: © Tate © Cornelia Parker Courtesy Frith Street Gallery

CHAPTER 5

AT HOME: PERSONAL SPACES



Sarah Lucas
Cigarette Tits [Idealized Smokers Chest II] 1999

© Sarah Lucas. Courtesy Sadie Coles HQ London

For many young artists, the private realm of the home became a politically charged site. Family relationships and personal identity were central themes, explored through works that expose domestic violence, social power imbalances, and resistance to patriarchy—resonating powerfully with contemporary viewers.



Grayson Perry
My Gods 1994

© Grayson Perry Courtesy the artist and Victoria Miro

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Many artists in the 1990s turned their attention to the material world, incorporating fragile and ephemeral objects from daily life into their work. This shift was, in part, a reaction against the large-scale minimalism of 1980s conceptual art, which seemed ill-equipped to capture the subtleties of contemporary life.



Michael Craig-Martin
Knowing 1996

© Michael Craig-Martin. Courtesy the artist and Gagosian

In *Threshold to the Kingdom*, filmed in slow motion at the arrivals gate of London City Airport, the soundtrack features *Miserere*, a choral piece composed by Gregorio Allegri based on Psalm 51. Wallinger's video casts the airport as a space loaded with political and symbolic meaning, as the border zone of an actual kingdom (the UK) and the threshold to a symbolic kingdom.



Mark Wallinger
Threshold to the Kingdom 2000

© Mark Wallinger. Courtesy of the artist.