



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



Organised in collaboration with Tate



国立新美術館
THE NATIONAL ART CENTER, TOKYO

ヴォルフガング・ティルマンス《ザ・コック(キス)》2002年

© Wolfgang Tillmans, courtesy Maureen Paley, London; Galerie Buchholz, Berlin/Cologne; David Zwirner, New York/Hong Kong

ABOUT THE EXHIBITION

YBA & BEYOND: BRITISH ART IN THE 90S FROM THE TATE COLLECTION

This exhibition is a survey of British art from the late 1980s to the new millennium. Framed by this period of great change, it reveals how artists working in the aftermath of Margaret Thatcher's Britain (1979-90) began to dissolve traditional forms of artmaking and foster new forms of creativity. It presents key works by many of the so-called Young British Artists (YBAs), a loosely affiliated group who received significant media attention and debate for their openness to new materials, shock tactics and entrepreneurial attitude, as part of a wider story of internationally renowned figures living and working in Britain.

Telling a story of lived experience through these artists' engagement with everyday subjects and common materials, 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'.

Addressing the cultural complexity of this era at the dawn of the digital age, from identity and migration, public health, social change and the urban environment, the exhibition reveals how this generation defined the energy and spirit of the time that continues to resonate today.



Damien Hirst, *The Acquired Inability to Escape*, 1991

Photographed by Prudence Cuming Associates © Damien Hirst and Science Ltd. All rights reserved, DACS/Artimage 2026

Exhibition Chapters:

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PREFACE: FROM BACON TO BRITPOP

Francis Bacon (1909–1992) is one of the most important painters in the history of 20th-century art. At a time when abstract painting was gaining international prominence, he pursued a deeply personal path, devoted to exploring the human body in visceral and uncompromising ways. His *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.

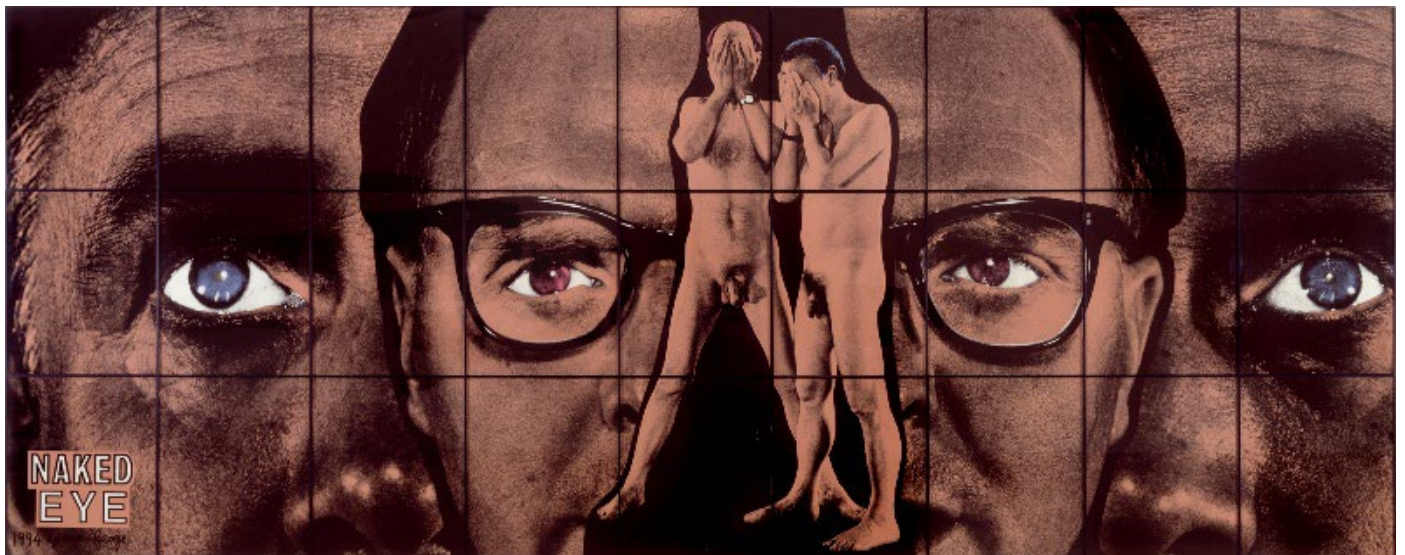


Francis Bacon, *Second Version of Triptych 1944*, 1988

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

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. In one Damien Hirst's key works, he placed cigarette butts in a life-sized office environment and sealed the space inside a glass case—visually evoking themes of existence and mortality in contemporary society.



Gilbert & George, *Naked Eye*, 1994 Photo: Tate © Gilbert & George



Lubaina Himid, *Between the Two My Heart is Balanced*, 1991

Photo: Tate © Lubaina Himid, courtesy Hollybush Gardens and Greene Naftali

This transgressive attitude was shared by Gilbert & George, who had been working since the 1960s. In response to the AIDS crisis in the late '80s and early '90s, they confronted the politics of sexuality by exposing their own bodies in their work. During the same period, the question of identity became a key theme for artists based in Britain and with Caribbean, Asian, or African roots. Lubaina Himid's work, for instance, often portrays migrant Black women to ask questions about how history, conflict and relationships shape our lives and sense of belonging.

SPOTLIGHT: HANDSWORTH SONGS



Black Audio Film Collective (John Akomfrah; Reece Auguiste; Edward George; Lina Gopaul; Avril Johnson; David Lawson; Trevor Mathison), *Handsworth Songs*, 1986

© Smoking Dogs Films; Courtesy Smoking Dogs Films and Lisson Gallery.

Black Audio Film Collective was founded in 1982 by students of sociology, psychology, and art, including John Akomfrah. Influenced by postcolonial theory, they responded to the turmoil of British society in the 1980s by creating experimental films that used documentary methods to express the experiences of Black communities in the UK. *Handsworth Songs* was produced in response to riots that erupted in Birmingham's Handsworth district in 1985, following tension related to inequality and perceptions of police bias against minority (and particularly Black) communities. Broadcast as part of Channel 4's series *Britain: The Lie of the Land*, the film blends sound and image in a layered, poetic fusion of documentary and experimental cinema that invites multiple interpretations.

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.

Rachel Whiteread focused on the impact of Thatcher's policies on housing and homelessness. She created a photographic series documenting the demolition of tower blocks in Hackney, East London—images that remain powerfully resonant decades later. Gillian Wearing's *Dancing in Peckham* shows the artist dancing alone in a shopping mall in South London. Her uninhibited movements in a public space, juxtaposed with the reactions of passersby—some confused, others indifferent—raise questions about the boundaries between public and private life in the urban landscape.



Simon Patterson, *The Great Bear*, 1992

© Simon Patterson and Transport for London



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

Photo: Tate © Rachel Whiteread

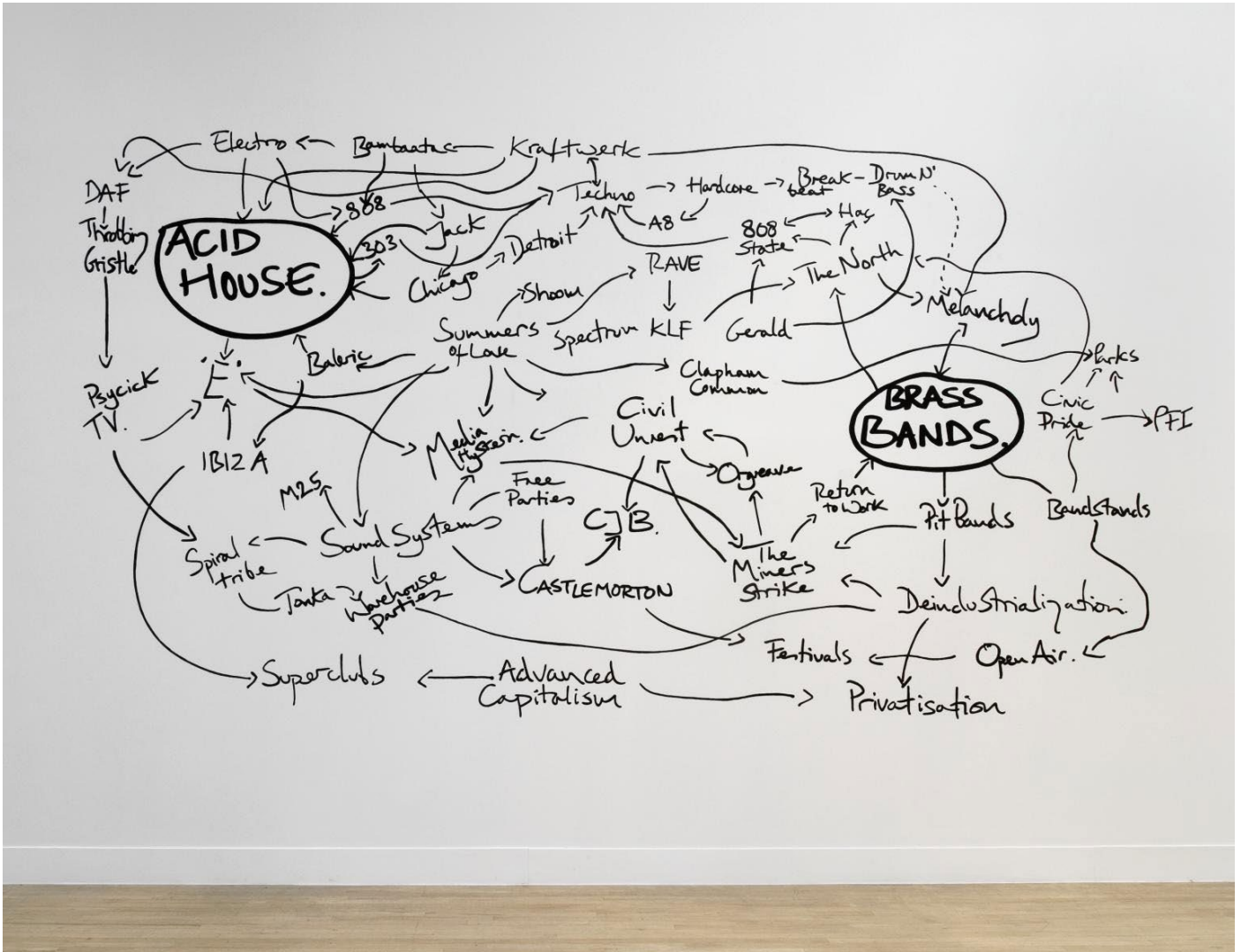


Gillian Wearing, *Dancing in Peckham*, 1994

© Gillian Wearing, courtesy Maureen Paley, London; Regen Projects, Los Angeles and Tanya Bonakdar, New York

CHAPTER 3

EVERYBODY IN THE PLACE: MUSIC, SUBCULTURE AND STYLE



Jeremy Deller, *The History of the World*, 1997–2004

Photo: Tate © Jeremy Deller, Courtesy of The Artist and The Modern Institute/ Toby Webster Ltd., Glasgow

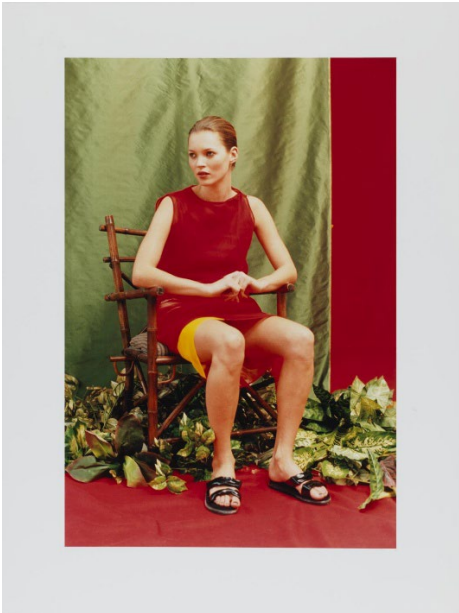
In a time marked by inequality and uncertainty, artists turned to the visual dynamism of magazines and advertisements, the liberating energy of music, and the expressive power of fashion as essential elements in capturing fleeting moments and forming social bonds. These intersections helped propel the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

Julian Opie became a key figure in this context. Starting in 1997, he began creating simplified, flattened portraits based on photographs of real people. His album cover design for Blur's 2000 *Best Of* compilation became an iconic image that transcended the boundaries between fine art and commercial design. In this exhibition, Opie's *Gary, Popstar* imagines a fictional celebrity—raising questions about what information constitutes identity.

Photographer Wolfgang Tillmans gained attention through his work in magazines like *i-D* and *The Face*, capturing the club scenes of cities like London and Berlin. His experimental approaches to printing and exhibiting photography are also notable. Works like *Kate Sitting*, featuring supermodel Kate Moss, and *The Cock (kiss)*, taken in a London club, form part of a distinctive photographic installation that vividly evokes the spirit of the era.

Jeremy Deller's *History of the World* connects coal miners' brass bands with rave culture, a youth movement that emerged in the late 1980s and '90s. Rendered as a dynamic wall drawing that changes with each exhibition, it reminds us of the deep links between sound culture and social structures.

Mark Leckey is known for his genre-crossing practice, bringing together underground music and club culture blending analog and digital, past and present, personal memory and historical narrative. His video *Fiorucci Made Me Hardcore* uses a sampling technique, stitching together found footage to trace the evolution of UK dance culture from the 1970s to the 1990s.



Wolfgang Tillmans, *Kate Sitting*, 1996
© Wolfgang Tillmans, Courtesy of Maureen Paley, London
Galerie Buchholz; David Zwirner, New York



Mark Leckey, *Fiorucci Made Me Hardcore*, 1999
© Mark Leckey Courtesy the Artist and Cabinet London

SPOTLIGHT: WHY I NEVER BECAME A DANCER



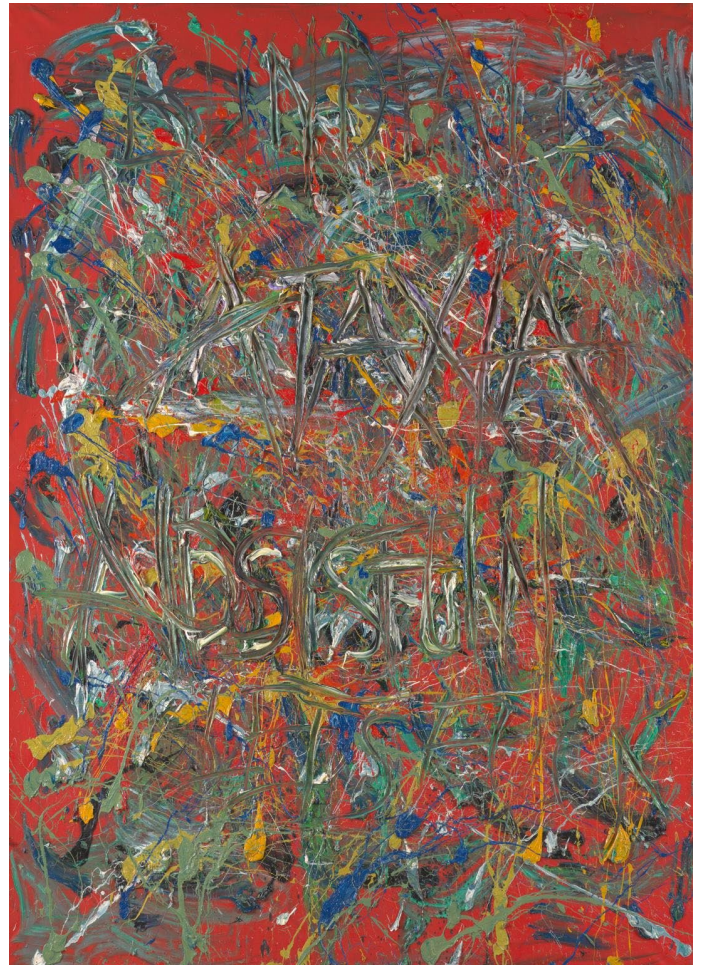
Tracey Emin, *Why I Never Became a Dancer*, 1995
© Tracey Emin

Personal confession plays a central role in the work of Tracey Emin, aligning with feminist goals of giving voice to those who have traditionally been silenced. 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.

CHAPTER 4

MODERN MEDICINE

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. Among these was Derek Jarman, a filmmaker and activist for LGBTQ+ rights. Though trained as a painter at the Slade School of Fine Art, he focused on cinema until returning to painting between 1990 and 1992. His *Queer* series of 44 works explored media portrayals of homosexuality and AIDS. One painting, *Ataxia – Aids is Fun*, created when his nervous system was deteriorating from HIV, uses vibrant colours and abstract gestures. Upon closer inspection, the provocative title is inscribed in the image—an act of resistance and irony in the face of stigma and homophobia.



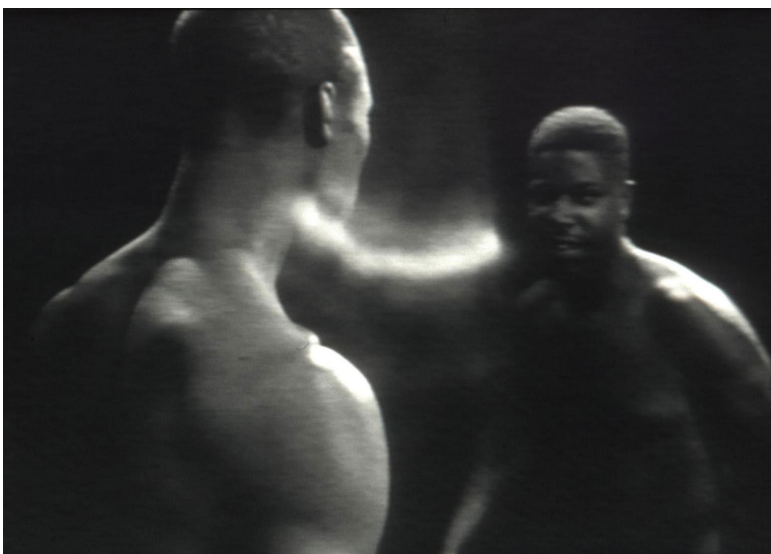
Derek Jarman, *Ataxia – Aids is Fun*, 1993

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

SPOTLIGHT: BEAR

Steve McQueen—now known globally for films like *12 Years a Slave* (2013), which won the Academy Award for Best Picture—first rose to prominence in the art world with video installations, sculpture, and photography. *Bear*, one of his early breakthrough works, is a silent black-and-white film shown in a darkened gallery on a large screen.

In the film, two naked Black men—one of them McQueen himself—engage in ambiguous gestures that oscillate between playfulness and confrontation. Although no explicit message is stated, the imagery evokes questions around race, desire, masculinity, and violence. The installation immerses the viewer, making them a participant in the unfolding tension.



Steve McQueen, *Bear*, 1993

© Steve McQueen. Courtesy the artist, Thomas Dane Gallery and Marian Goodman Gallery

CHAPTER 5

AT HOME: PERSONAL SPACES

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.

Mona Hatoum, born in Lebanon to Palestinian parents, was forced into exile in the UK during the Lebanese Civil War and later studied art in London. Her work often critiques systems of power and oppression—including the domestic sphere. In her installation *Home*, she reconstructs a kitchen environment, traditionally coded as a female space, surrounding it with wire and barriers and an electric current running through familiar household objects. The work speaks to both danger and pain in being confined by gender roles and domestic expectations.

Sarah Lucas also challenges gender norms and sexual stereotypes. Her work *Cigarette Tits (Idealized Smokers Chest II)* features a black bra stuffed with cigarettes, evoking a female torso. The title's use of the slang term "tits," common in tabloid media of the time, is a biting satire on the commodification and objectification of the female body.



Sarah Lucas, *Cigarette Tits (Idealized Smokers Chest II)*, 1999

© Sarah Lucas. Courtesy Sadie Coles HQ, London



Grayson Perry, *My Gods*, 1994

© Grayson Perry. Courtesy the artist and Victoria Miro

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.

To Parker, the shed symbolizes a space of memory and possibility, a repository for forgotten but treasured things. The explosion signifies both obliteration and transformation, and in this weightless sculpture, Parker captures a moment where destruction gives birth to a new world.



Cornelia Parker, *Cold Dark Matter: An Exploded View*, 1991

Photo: Tate © Cornelia Parker Courtesy Frith Street Gallery, London

CHAPTER 6

SOMETHING FROM NOTHING: THE QUOTIDIAN OBJECT

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.

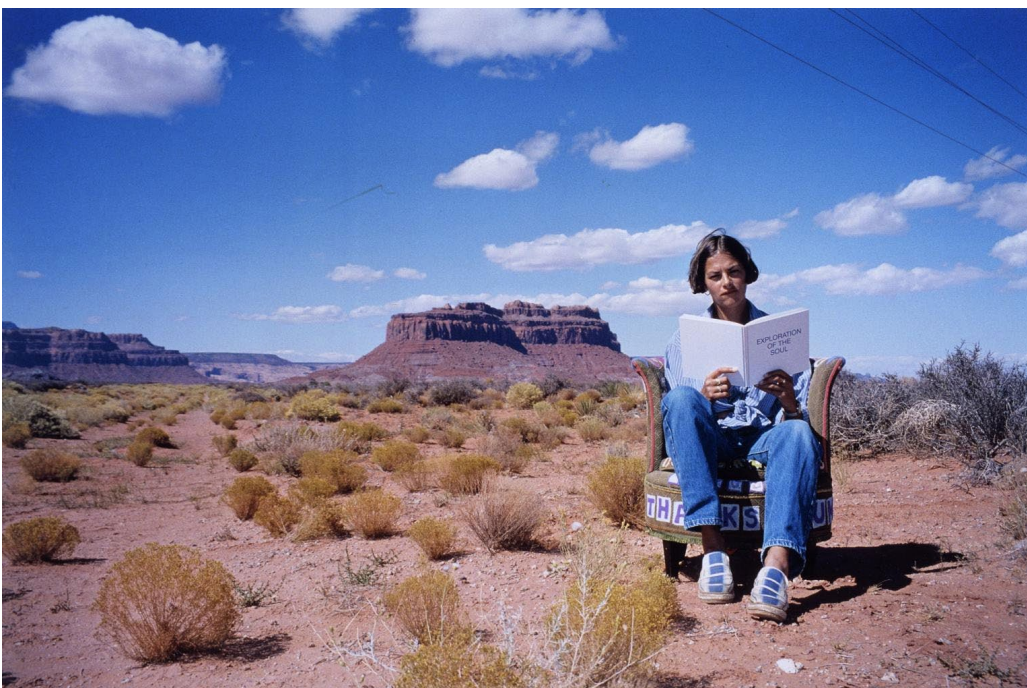
Michael Craig-Martin's *Knowing* is a vivid painting that invites viewers to see familiar items from new perspectives. Objects such as ladders, fire extinguishers, and flashlights are depicted in inverted scales, defying expectations. A longtime professor at Goldsmiths, University of London, Craig-Martin mentored many YBA artists, encouraging them to question conventions.



Michael Craig-Martin, *Knowing*, 1996

© Michael Craig-Martin. Courtesy the artist and Gagosian

Tracey Emin's *Monument Valley (Grand Scale)* is a photograph taken during a 1994 road trip across the US with her then-partner, artist and curator Carl Freedman. She sits in a fabric chair inherited from her grandmother, reading a book. Emin uses intimate relationships and objects left behind to reflect on emotional bonds and their lasting value.



Tracey Emin, *Monument Valley (Grand Scale)*, 1995-97 Photo: Tate © Tracey Emin

SPOTLIGHT: THRESHOLD TO THE KINGDOM

Mark Wallinger consistently interrogates the concept of national identity and the symbols that shape it. 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.

Created in 2000—the year Tate Modern opened as a major hub for global contemporary art—this piece resonates powerfully today, in an era marked by deep political division. It compels viewers to reflect anew on identity, belonging, and borders.

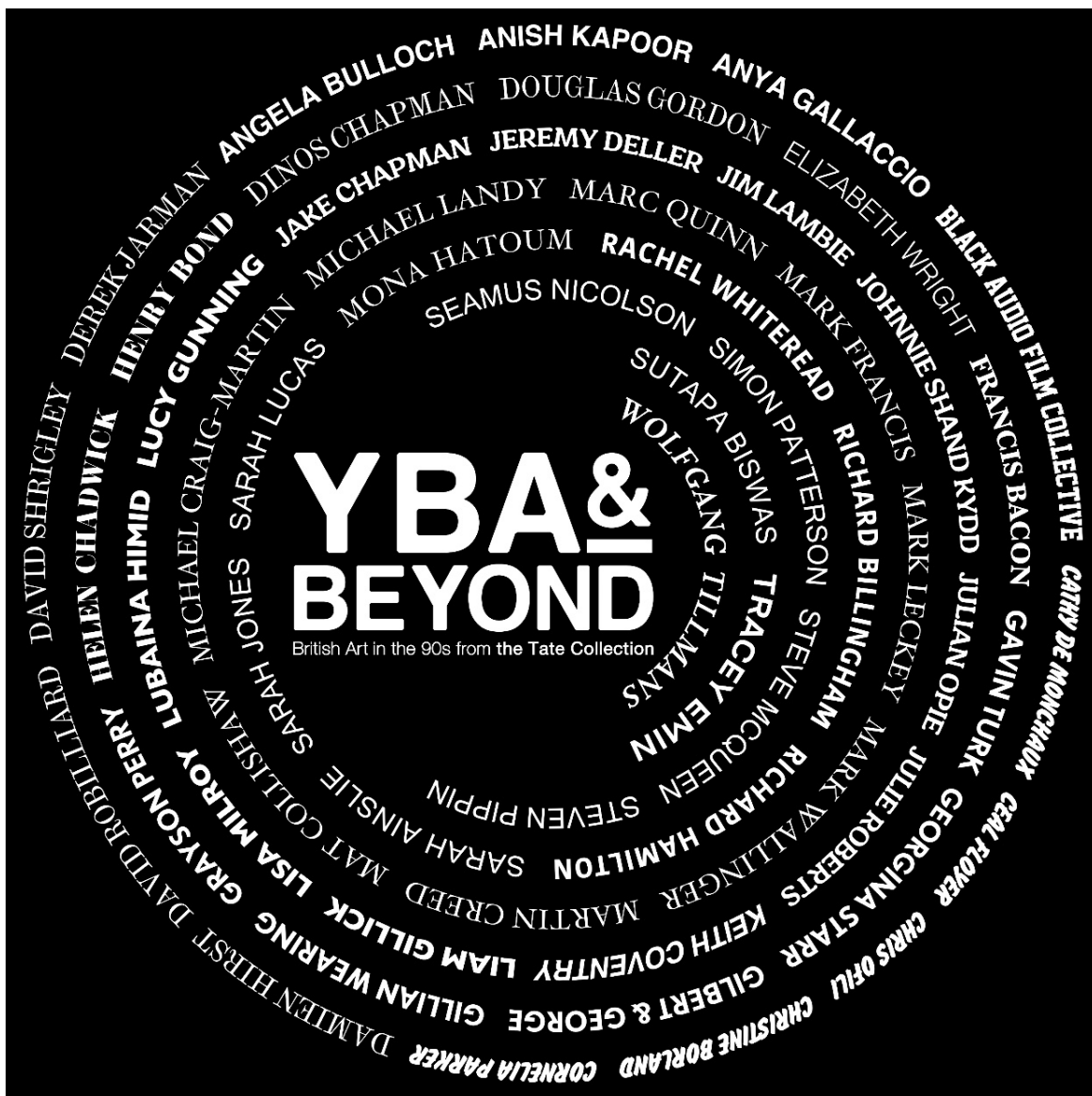


Mark Wallinger, *Threshold to the Kingdom*, 2000

© Mark Wallinger. Courtesy of the artist.

LIST OF ARTISTS

ANGELA BULLOCH	ELIZABETH WRIGHT	JULIE ROBERTS	RACHEL WHITEREAD
ANISH KAPOOR	FRANCIS BACON	KEITH COVENTRY	RICHARD BILLINGHAM
ANYA GALLACCIO	GARY HUME	LIAM GILLOCK	RICHARD HAMILTON
BLACK AUDIO FILM COLLECTIVE	GAVIN TURK	LISA MILROY	SARAH AINSLIE
CATHY DE MONCHAUX	GEORGINA STARR	LUBAINA HIMID	SARAH JONES
CEAL FLOYER	GILBERT & GEORGE	LUCY GUNNING	SARAH LUCAS
CHRIS OFILI	GILLIAN WEARING	MARC QUINN	SEAMUS NICOLSON
CHRISTINE BORLAND	GRAYSON PERRY	MARK FRANCIS	SIMON PATTERSON
CORNELIA PARKER	HELEN CHADWICK	MARK LECKEY	STEVE MCQUEEN
DAMIEN HIRST	HENRY BOND	MARK WALLINGER	STEVEN PIPPIN
DAVID ROBILLIARD	JAKE CHAPMAN	MARTIN CREED	SUTAPA BISWAS
DAVID SHRIGLEY	JEREMY DELLER	MAT COLLISHAW	TRACEY EMIN
DEREK JARMAN	JIM LAMBIE	MICHAEL CRAIG-MARTIN	WOLFGANG TILLMANS
DINOS CHAPMAN	JOHNNIE SHAND KYDD	MICHAEL LANDY	
DOUGLAS GORDON	JULIAN OPIE	MONA HATOUM	



MESSAGES FROM THE CURATORS

GREGOR MUIR

"All of us at Tate are delighted that our first ever survey of British Art in the '90s will begin its tour in Japan, in highly-respected venues in Tokyo and Kyoto. The 1990s were a pivotal time in Britain, marked by profound shifts in politics, economics, and culture. These conditions inspired artists to exciting new forms of expression and inquiry. We hope that audiences will gain a deeper understanding of the spirit of the period, from historical backdrop to the lives and art it shaped, all of which remain highly relevant in the fast-changing world of today."

Profile:

Gregor Muir is a curator and Director of Collection at Tate, where he leads the development of Tate's collections of British and international art. In roles at Tate, the ICA, Hauser & Wirth, and Lux Gallery, a space he founded in 1997, Muir has played a key role in British and international contemporary art. During the early to mid-1990s, he curated a number of pioneering video programmes and group shows featuring artists such as Jake & Dinos Chapman, Cerith Wyn Evans, Gary Hume and Sam Taylor-Wood. Muir has a significant and well-documented relationship with the Young British Artist (YBAs), having become a friend and chronicler of the movement in the 1990s. He has written extensively on contemporary art and artists, as well as releasing a book documenting the 90s London art scene.



HELEN LITTLE

"We are so pleased that this exhibition will be opening in Japan, which was so connected to the art scene in Britain during the 1990s. It was in the process of curating the show that we found many points of connection, with many of the artists included exhibiting in Japan and finding creative inspiration there. It has been a pleasure to delve into this period of British history, moving beyond the standard art historical narratives, to tell a story about artists and their output across the country. We hope that audiences will sense that connection between locations, as well as a sense of that period of great change and creative innovation."



Profile:

Helen Little is a curator with a special interest in twentieth century and contemporary British art. She is currently Curator, Contemporary Art at Tate Britain and also contributes to Tate's International programme. Over the course of her career at Tate, Helen has developed critically acclaimed exhibitions from the Turner Prize to a recent survey of photography in 80s Britain and has organised major retrospectives on artists including David Hockney and Chris Ofili. In addition to her curatorial work, Helen has edited and contributed to a number of books and exhibition catalogues on modern and contemporary British art.

EXHIBITION AMBASSADORS

Haruomi Hosono and Asuka Saito have been appointed as exhibition ambassadors. They will guide visitors through the multifaceted appeal of 90s art in Britain, including through the official audio guide and more.

HARUOMI HOSONO

I spent some truly unforgettable times in London during the New Wave and New Romantic era. But when I returned in the late '80s, the atmosphere of the city and the people had completely changed.

I really felt the shift of the times. I've always been drawn to Francis Bacon's paintings, with their unsettling undertones, and I still remember seeing an exhibition that recreated his studio.

On my recent visit to London, I made sure to stop by Tate again. This exhibition is a chance to revisit that pivotal moment in time and see how British art has evolved from that turning point through the '90s and into today. I'm really looking forward to experiencing that journey.



Profile: Born in Tokyo in 1947. Musician. Debuted in 1969 with “April Fool.” Formed “Happy End” in 1970. Began solo activities in 1973, simultaneously active as “Tin Pan Alley.” Formed Yellow Magic Orchestra (YMO) in 1978. Provided songs for the pop music scene while also working as a producer and label owner. After YMO disbanded, explored world music, ambient, and electronica, engaging in diverse activities including composition, production, and film scores.

ASUKA SAITO

“To be honest, even though we use the word “art” so casually, I’ve never really been sure where art begins or ends. I always felt it was a bit hard to approach, and that made me hesitate to engage with it.

What changed everything for me was a visit to Tate Modern in London. I still remember stepping inside for the first time without understanding the meaning or context of the works, I nonetheless felt an inexplicable pull toward them.

That’s why I’m so thrilled that so many works from Tate are coming to Japan for this exhibition. To me, Britain is a country with a fascinating history of respecting tradition while embracing new cultures. Its dry wit, beautifully melancholy music, and fashion that feels both classic and modern, relaxed yet refined, all hold a special charm.

If all of these things can be embraced under the word “art,” then art is already a part of our everyday lives, and perhaps that sense of distance I once felt was never really there at all. It means a great deal to me to witness this exhibition—almost as a way of making sense of that realisation. I truly can’t wait to see how this exhibition unfolds.”



Profile: Born August 10, 1998, in Tokyo. Passed the Nogizaka46 audition in 2011, joining the group as the youngest member of the first generation. Served as a regular model for fashion magazine “sweet” and hosted EX’s “Hamasuka Broadcasting Club” (2021–), leading the group as its ace. After graduating from the group in May 2023, she is now active as an actress and model. Major works include: Drama “Lion’s Hideaway” (2024) as Mio Makimura Drama “My Favorite Child” / Film “My Favorite Child - The Final Act-” (2024) as Ai Drama “Love is Darkness” (2025) as Mikuru Shitara Winner of the 48th Japan Academy Prize for Newcomer of the Year (2025).

<Audio Guide> Available for purchase at the exhibition entrance

Fee: ¥650 (tax included)

EXHIBITION THEME SONG



Vaundy, who delivered a vocal performance at Tate Modern in 2025, has written an original song, *Singularity*, as the official theme for the exhibition.

The cover art features a painting by Michael Craig-Martin, whose work is also included in the exhibition and who played a pivotal role in shaping British contemporary art of the 1990s, mentoring and influencing generations of younger artists. Accompanied by visuals where art and music intersect, the track is scheduled for digital release on 11 February 2026, the opening day of the exhibition.

Artist: Vaundy

Title: *Singularity*

Digital release date: 11 February 2026

<https://lnk.to/singularity>

Message from Vaundy

“During my time in the UK, I often visited Tate Modern. It was one of the places where I could spend calm, comfortable moments—sometimes quietly drawing on my own. Experiencing the museum’s vast collection and the richness of artistic expression within it was sometimes overwhelming, but it also gave me tremendous inspiration.

‘Singularity’ is a song that expresses a love for creation that transcends time and place. It is about journeying toward a singular point through the act of making. I feel it truly lives up to its title.”



Vaundy official website: <https://vaundy.jp/>

RELATED EVENTS

Opening Curator’s Talk

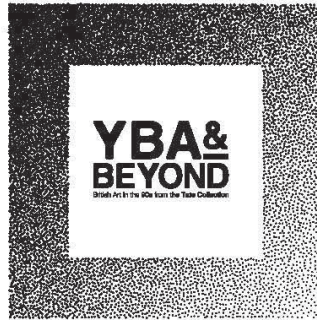
To celebrate the opening, curators from Tate will host a talk event.

- Date: 11 February, 2026 (Wed, national holiday)
- Time: 14:00-15:30
- Venue: National Art Center, Tokyo – 3rd Floor Auditorium
- Speakers: Gregor Muir (Director of Collection, Tate), Helen Little (Curator, Contemporary Art, Tate Britain)
- Moderator: Yukako Yamada (Curator, The National Arts Center, Tokyo)
- Capacity: 240 people
- Admission: Free admission for YBA & BEYOND exhibition ticket holders (first come, first served). Please present your same-day exhibition ticket stub.
- Organised by: The National Art Center, Tokyo; Tate; Sony Music Entertainment (Japan) Inc.; The Asahi Shimbun; Japan Arts Council; Agency for Cultural Affairs, Government of Japan

Guided Tours by National Art Center Curator

Enjoy deeper insights into the exhibition with guided tours by NACT curator. (Japanese only)

- Date: 20 Feb, 6 Mar, 27 Mar, 10 Apr, 24 Apr (all Fridays)
- Time: 18:30–19:15
- Venue: National Art Center, Tokyo – Special Exhibition Gallery 2E
- Capacity: 15 people per session
- Admission: Free admission for YBA & BEYOND exhibition ticket holders (first come, first served).



[TOKYO VENUE]

YBA & BEYOND : British Art in the 90s from the Tate Collection

Period | February 11 (Wed., public holiday) - May 11 (Mon.), 2026
Closed on Tuesdays (open on May 5 (Tue.))

Opening Hours | 10:00-18:00
Fridays and Saturdays during the exhibition period: open until 20:00.
Last admission 30 minutes before closing.

Venue | The National Art Center, Tokyo - Special Exhibition Gallery 2E
7-22-2 Roppongi, Minato-ku, Tokyo

ACCESS

By train
Tokyo Metro Chiyoda Line Nogizaka Station (Direct access from Exit 6)
Tokyo Metro Hibiya Line Roppongi Station (Approx. 5-minute walk from Exit 4a)
Toei Oedo Subway Line Roppongi Station (Approx. 4-minute walk from Exit 7)
*No parking



ADMISSION

Adults ¥2,300 (2,100), College students ¥1,500 (1,300), High school students ¥900 (700)

*Tax included

*() for Advance tickets

*Visitors who are under junior high school students and disabled people with ID booklets (along with one assistant) will be admitted for free.

*Free entrance to the exhibition for high school students from March 25 (Wed.) to March 27 (Fri.), 2026, upon presenting students ID.

For the latest updates, please check the official website and social media channels.

Official Exhibition Website | <https://ybabeyond.jp/>
X | Instagram | Facebook | @ybabeyond
Inquiries | 050-5541-8600 / +81-47-316-2772 (Hello Dial)
Museum website | <https://www.nact.jp/english/>



Organised by:

The National Art Center, Tokyo; Sony Music Entertainment (Japan) Inc.; The Asahi Shimbun in collaboration with Tate
With the cooperation of: Japan Airlines, Yamato Transport Co., Ltd.
With the support of: British Council, J-WAVE

[KYOTO VENUE]

Period | 3 June (Wed.) - 6 September (Sun.), 2026
Venue | Kyoto City KYOCERA Museum of Art

Please note that the Kyoto exhibition will differ in part from the Tokyo exhibition.