

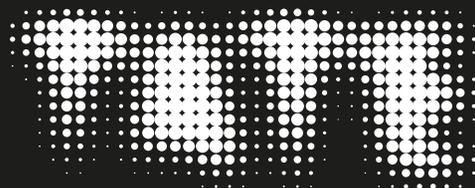
TRACEY EMIN

27 FEB – 31 AUG 2026

LARGE PRINT GUIDE



Please return after use



# CONTENT GUIDANCE

This exhibition includes artworks that explore Tracey Emin's life and personal experiences. It contains references to underage sex, sexual assault, abortion, miscarriage, and life-threatening illnesses.

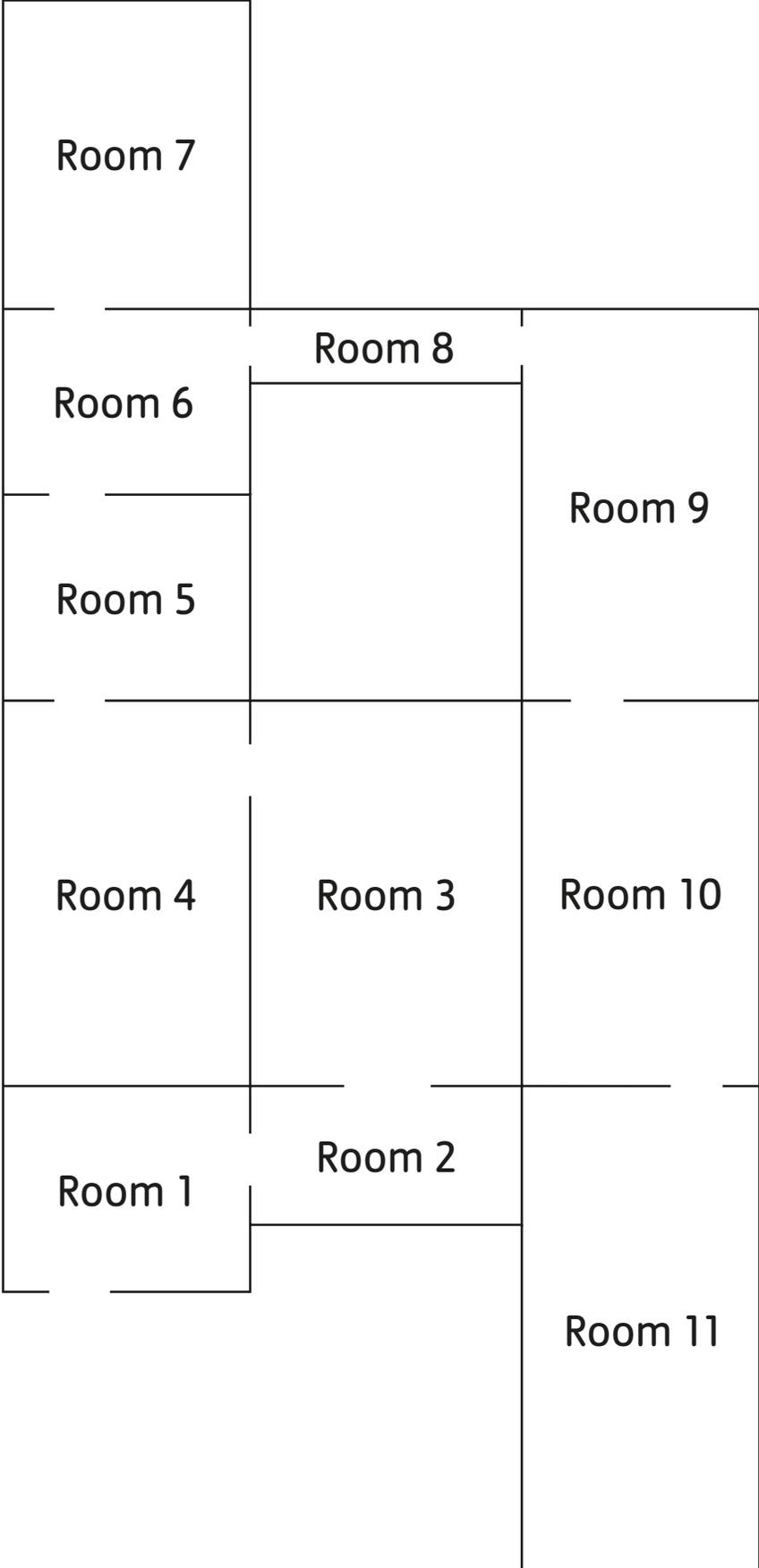
Please speak to our Visitor Engagement Assistants if you would like any further information.

# CONTENTS

Exhibition map .....	4
Concourse .....	5
Room 1 .....	11
Room 2 .....	15
Room 3 .....	17
Room 4 .....	23
Room 5 .....	31
Room 6 .....	38
Room 7 .....	42
Room 8 .....	45
Room 9 .....	48
Room 10 .....	51
Room 11 .....	56

All information is correct at the time of publicaton.

# EXHIBITION MAP



CONCOURSE

**[SCULPTURE]**  
**Baby Things**

2008

Bronze

Courtesy of Tracey Emin

X102918

## TRACEY EMIN: A SECOND LIFE

27 February – 31 August 2026

This exhibition spans the entirety of Tracey Emin's career, from her earliest embroidered blankets, drawings and videos through her seminal installation, *My Bed*, to her most recent large-scale paintings and bronzes.

Emin draws directly on intimate experience in her art. She investigates the self and the very impulse to create. Raw and unabashed, her themes are love, desire, loss and grief in works that are disarmingly and candidly emotional.

'With my work, it was like climbing a mountain one step at a time, getting up there. And then finally, when I got to the top of the mountain, I stuck the flag in. The flag is the conviction and the focus that I have now because it flies higher than the mountain, it takes on the wind.' (Emin, 2025)

Dame Tracey Emin was born in 1963 in London. She currently lives and works between London, Margate, UK, and the South of France. She was nominated for the Turner Prize in 1999, and represented Great Britain at the 52nd Venice Biennale in 2007. In 2011, Emin was appointed Professor of Drawing at the Royal Academy of Arts, London. In 2012, she was made Commander of the Most Excellent Order of the British Empire and then, in 2024, honoured with a Damehood in the King's Birthday Honours for her services

to art. In 2025, she was awarded the prestigious Skowhegan Prize for Visual Arts. Her work is held in museum collections across the globe, including here at Tate.

Curated by

Maria Balshaw, Director, Tate;

Alvin Li, Curator, International Art, supported by Asymmetry, Tate Modern; Jess Baxter, Assistant Curator, International Art, Tate Modern

With special thanks to Harry Weller, Creative Director of the Tracey Emin Studio.

This exhibition has been made possible by the provision of insurance through the Government Indemnity Scheme. Tate would like to thank HM Government for providing Government Indemnity and the Department of Digital, Culture, Media and Sport and Arts Council England for arranging the indemnity.

*Tracey Emin: A Second Life* is presented in The Eyal Ofer Galleries

In partnership with

G U C C I

For over a century, Gucci has recognised the transformative power of art to inspire dialogue, broaden perspectives, and connect communities. In 2024, the House presented its Cruise collection at Tate Modern, marking the beginning of a three-year partnership with the institution, grounded in a shared vision to make art and creativity more accessible to all. Within this framework, Gucci is honoured to support Tracey Emin: A Second Life at Tate Modern, the most comprehensive exhibition of the artist's work to date.

Beyond exhibitions, the partnership also extends to the TateCollective Producers programme – a pioneering platform that empowers young people aged 16–25 to co-create and deliver cultural events across Tate Britain and Tate Modern. Led by Tate Learning, with the backing of Gucci Changemakers London, the programme is growing in scope and ambition, offering new pathways, mentoring opportunities, and creative experiences for the next generation.

Together, Gucci and Tate are shaping a legacy that celebrates creativity as a catalyst for change – empowering individuals' expression and inspiring current and future generations to build a more inclusive world, nurturing creative potential and collective cultural dialogue.

With additional support from the Tracey Emin Exhibition Supporters Circle:

The Christian Levett Collection and FAMM Mougins

Dina Liu

Lisa and Steve Tananbaum

Tate International Council, Tate Members  
and Tate Americas Foundation

Also supported by Farrow & Ball for the supply of paint

Media partner

**The  
Guardian**

On behalf of Tate, the curatorial team of *Tracey Emin: A Second Life* offer additional thanks to Geoff Ainsworth AM and Johanna Featherstone; Jay Jopling and White Cube; Amanda and Andrew Love; Galleria Lorcan O'Neill; The Taylor Family Collection; and Xavier Hufkens for their commitment to this exhibition.

ROOM 1

## CLOCKWISE FROM THE ROOM ENTRANCE

### [AUDIO GUIDE]

Hear insights and stories about the exhibition from Tracey Emin, curators, Emin's studio and collaborators on this free, self-guided audio guide on your smartphone



Scan here to listen



### Hotel International

1993

Appliquéd blanket

Private collection, courtesy of White Cube  
X30053

## **My Major Retrospective II 1982–1992**

2008

180 photographs, canvas, card, wooden shelves, ink

These tiny photographs, mounted on stitched fabric, document Emin's art school paintings. After an abortion in 1990, and experiencing what she has described as her 'emotional suicide', she destroyed the originals.

'After my first abortion, I learned more about the essence and knowledge of where things come from than any art college or lecture or anyone could tell me. I also knew intuitively as soon as I'd come round from my abortion that all the art I'd ever made was a real big bunch of crap and had to be destroyed immediately. I promised myself I wouldn't start making art or making things again until I could justify it, parallel, alongside my life. Which I do now.' (Emin, 1999)

The first version of the work was included in Emin's first ever solo exhibition. This was held at White Cube, then on Duke Street, London, between November 1993 and January 1994. 'I thought it would be my one and only exhibition so I decided to call it **My Major Retrospective.**' (Emin, 2001)

Collection of Scott Mueller

X101596

## **My Future**

1993

Passport, human tooth, ink on paper

Private collection, London

X101244

## **Tracey Emin C.V.**

1995

Ink on paper

Tate. Presented by Stuart and Margaret Evans 2000

T07632

ROOM 2

**[FILM]**

**Why I never became a dancer**

1995

Film, Super 8mm, shown as video, projection,  
colour and sound

Duration: 6 mins, 34 secs

Courtesy of Tracey Emin

X102435



This artwork is fitted with an Induction Loop

ROOM 3

## **CLOCKWISE FROM THE ROOM ENTRANCE**

### **Exploration of the Soul**

1994

Ink, graphite on 32 papers and 2 photographs, colour, chromogenic print on paper

Tate Purchased 2004

T11887

### **[SCULPTURE ON THE PLINTH]**

#### **There's a lot of money in chairs**

1994

Appliquéd armchair

'It's not what you inherit, it's what you do with your inheritance. I inherited my great-grandmother's armchair. My nan said to me "there's a lot of money in chairs" – she meant people stuffed money in chairs, not that the chair is money, but I took it like "yeah, it's my inheritance, what do I do with it?"... So what I decided to do was make it more than it is. I decorated it with my life story.' (Emin, 2018)

'That chair is what gave me the idea to travel around America.'

I used it as my spiritual starting point. I wrote the book *Exploration of the Soul*, went around America, with the chair and book, doing readings to American people. That chair got me round America, and gave me the confidence to be a different kind of artist.

The book is called *Exploration of the Soul* because I wanted to find out more about myself. By writing my life story, I did that. At times I was quite scared about what I was going to write.' (Emin, 1994)

Private Collection, London  
X102358

### **Mad Tracey from Margate. Everyone's been there**

1997

Appliquéd blanket

Emin started making these textile works in 1993.

'I have always called them blankets. They were most definitely blankets at the beginning because they were made with the intention of going on a bed... Quilt-making has always been considered a craft. It's never been held up in the realms of high art. But I hope, I feel, that my art has managed

to change some of these conceptions. I have always treated my blanket-making more like a painting in terms of building up layers and textures.’ (Emin, 2010)

‘Now when I think about calling myself “Mad Tracey from Margate”, it wasn’t what I called myself, it’s what other people called me. It’s quite cruel, really. And weirdly enough, using the word Margate in my work is something I’ll never let go of. I’ll never let go of where I grew up, even when it was cruel.’ (Emin, 2025)

Private Collection, London  
X101028

## **[FILM]**

### **Emin & Emin**

1996

Film, shown as video, projection, colour and sound

Duration: 2 mins, 22 secs

Courtesy of Tracey Emin

X101278



## **I needed you to love Me**

2023

Acrylic paint on canvas

Collection of Lisa and Steven Tananbaum  
X102020

## **[SCULPTURE]**

### **It's Not the Way I Want to Die**

2005

Reclaimed metal and timber

Courtesy of Tracey Emin  
X102019



### **No chance (WHAT A YEAR)**

1999

Appliquéd blanket

Private collection  
X102017

**[CONTENT GUIDANCE]**

This work contains racist slurs, which were used against the artist and her family.

**Emin - it's more than a name - it's hereditary**

1963–93

Photographs, ink on paper

Courtesy of Tracey Emin

X101279

ROOM 4

## CLOCKWISE FROM THE ROOM ENTRANCE

### **Why -**

2009

Embroidered cotton

Andreas Hellwig

Courtesy Galleria Lorcan O'Neill

X102118

### **Rape -**

2018

Acrylic paint on canvas

Ståhl Collection

X101261



## **Trinity Hill**

2019

Acrylic paint on canvas

Tomas & Åsa Eklöf

X102032

## **You Keep Fucking me**

2024

Acrylic paint on canvas

Private collection, c/o Xavier Hufkens

X101393

## **You heard me Scream**

2022

Acrylic paint on canvas

Grażyna Kulczyk Collection

X102030

## **Just Like Nothing**

2009

Embroidered cotton

Private Collection Nikolaus & Martina Hensel

X102028

## **Is This a Joke**

2009

Embroidered blanket

Courtesy of Tracey Emin

X101593

## **[NEON]**

**I could have Loved my Innocence**

2007

Neon

Courtesy of Tracey Emin

X102185

## **Keep your Darkness Away**

2011

Embroidered cotton

Private collection, Hong Kong

X102188

## **[TABLE IN THE MIDDLE OF THE ROOM] FROM LEFT TO RIGHT**

### **1. I held your heart**

2017

Bronze

Courtesy of Tracey Emin

X102575

### **2. Wanting**

2014

Bronze

Courtesy of Tracey Emin

X102086

3. **Mother**

2014

Bronze

Courtesy of Tracey Emin

X102091

4. **Funeral Pyre**

2014

Bronze

Courtesy of Tracey Emin

X102088

5. **Being Without You**

2014

Bronze

Courtesy of Tracey Emin

X102

6. **She knelt before him**

2016

Bronze

Courtesy of Tracey Emin

X102574

7. **Thinking of you again**

2014

Bronze

Courtesy of Tracey Emin

X102090

8. **I want you because I can't have you**

2014

Bronze

Courtesy of Tracey Emin

X102083

9. **Because I love you**

2016

Bronze

Courtesy of Tracey Emin

X102084

10. **Crying for you**

2014

Bronze

Mr Malcolm Paton

X102087

11. **Tormented reason**

2016

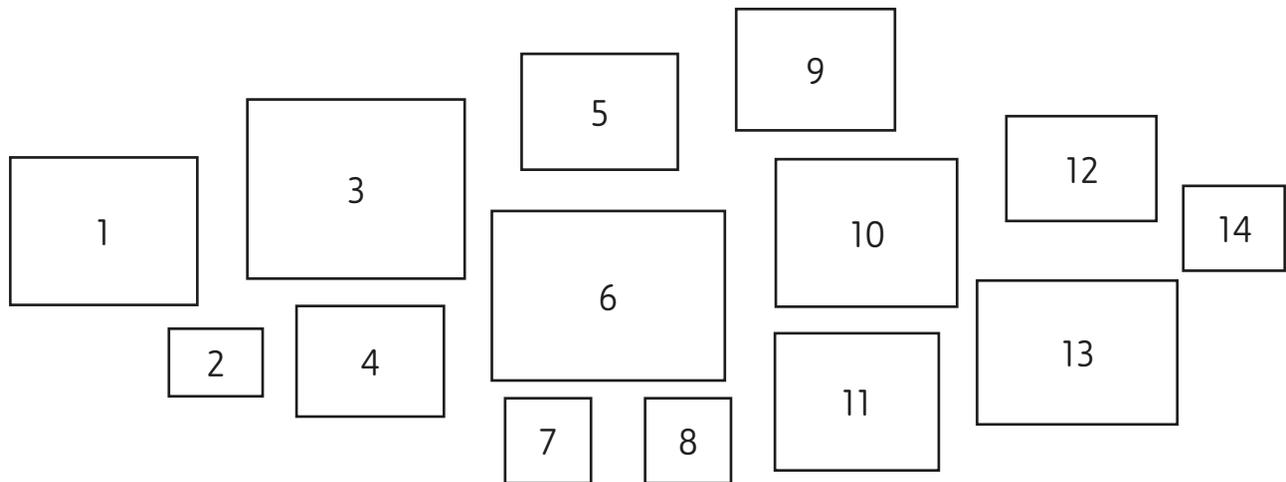
Bronze

Private Collection, Austria

X102085

ROOM 5

## CLOCKWISE FROM THE ROOM ENTRANCE



### 1. **Transfer of energy – 1990**

1995

Monoprint on paper

Trustees of the British Museum

X101009

### 2. **Get out from living inside me**

2008

Monoprint on paper

Private collection

X102502

3. **Harder**

1995

Monoprint on paper

The Artist Courtesy Galleria Lorcan O'Neill

X102055

4. **Abortion I**

1995

Monoprint on paper

Collezione Massimo Antichi Courtesy Galleria

Lorcan O'Neill

X102062

5. **Illustration From memory of you 1992**

1995

Monoprint on paper

Courtesy of Tracey Emin

X103396

6. **Terribly wrong**

1997

Monoprint on paper

Presented by the Patrons of New Art  
(Special Purchase Fund) through  
the Tate Gallery Foundation 1999

P11565

7. **Nowhere**

2010

Embroidered cotton

Michael Hawker AM, Sydney Australia

X102099

8. **No time left**

2010

Embroidered cotton

Michael Hawker AM, Sydney Australia

X102092

9. **And Then you left me – left me cold and naked – 1977**

1994

Monoprint on paper

Trustees of the British Museum. Presented  
by the British Museum Friends  
(as the British Museum Society)

X101007

10. **If I could just go back + start again**

1995

Monoprint on paper

Private Collection

X102060

11. **Broken World**

2009

Embroidered cotton

Collection of Dorothy Berwin

X102025

12. **Abortion Illustration from Life**

1995

Monoprint on paper

Swiss Private Collection

X102061

13. **From The Week of Hell '94**

1995

Monoprint on paper

Presented by the Patrons of New Art  
(Special Purchase Fund) through  
the Tate Gallery Foundation 1999

P11568

14. **There is NO MORE**

2011

Embroidered cotton

Property of a Private Collection, Boston

X102022

## [FILM]

### How it feels

1996

Film

Duration: 23 mins, 33 secs

'This is a film about how it feels to have an abortion. I thought it would be quite useful because a lot of women go to work in the morning, they have an abortion in the afternoon, and they go back to work the next day. They say they just had really bad period pains or something, and they never tell anyone they had an abortion. And later on, it catches up with them.' (Emin, 2012)

'Every May the first, I always think "oh, this is my anniversary. This is my abortion anniversary." And then in the autumn, when I see all the leaves on the ground, I always think, "Oh, this is when I would have had a baby, in the autumn. This would have been its birthday." And nothing ever changes those anniversaries for me.' (Emin, 1996)

Courtesy of Tracey Emin

X101240



This artwork is fitted with an Induction Loop

ROOM 6

## CLOCKWISE FROM THE ROOM ENTRANCE

### The Last of the Gold

2002

Embroidered blanket

'This blanket is the "A-Z" of abortion. It tells you what to do and what not to do. It is titled The Last of the Gold because the gold fabric was the last piece I had from my mum's curtains. These curtains were from the house we lived in when I was a baby.

When my mum was pregnant with me and my twin brother, she planned to have an abortion, but changed her mind at the last minute. I have never had children, and I never will, so I am the last of the gold in my family. There is no more after me. I myself had two abortions. One was horrific and nearly killed me, and the other one possibly saved my life. Abortion is different for every single woman and every single individual, and unless you have had an abortion, you have no idea what you are talking about.' (Emin, 2022)

The Levett Collection / FАMM (Female Artists of the Mougins Museum), France

X101471

## **The Abortion Waiting Room 1990**

2018

Acrylic paint on canvas

Mr A Meijer/Sola

X102046

## **My Abortion**

1990

Watercolour and ink on paper, medicine bottle, wristband  
and other materials

Private collection, courtesy of White Cube

X101558

**[FILM]**

## **Conversation with my Mum**

2001

Video, colour and sound, two children's chairs, table and television

Duration: 34 mins, 52 secs

Courtesy of Tracey Emin

X102043



Visitor may sit on the chairs at their own risk

## **Feeling Pregnant II**

1999–2002

Children's shoes and ink on paper

Private collection, Southeast Asia

X102035



ROOM 7

## FROM THE ROOM ENTRANCE, MOVE CLOCKWISE AROUND THE INSTALLATION

### [WALL GRAPHIC]

I stopped painting when I was pregnant.  
The smell of the oil paints and the turps made me  
feel physically sick, and even after my termination,  
I couldn't paint. Its like I needed to punish myself  
by stopping the thing I loved doing the most.

I hated my body; I was scared of the dark;  
I was scared of being asleep.  
I was suffering from guilt and punishing myself,  
so I threw myself in a box and gave myself three  
and a half weeks to sort it out. And I did.

My only regret about this project was that  
I didn't carry on painting from that moment.  
It took me another five years before  
I started painting again.

Tracey Emin

## **Naked Photos - Life Model Goes Mad I - III**

1996

Photographs, inkjet prints on paper

Courtesy of Tracey Emin

X103592-4

## **[INSTALLATION IN THE MIDDLE OF THE ROOM]**

**Exorcism of the last painting I ever made**

1996

Performance and multimedia installation

Courtesy of Schroeder Collection and Faurschou Collection

X101026



ROOM 8

## **CLOCKWISE FROM THE ROOM ENTRANCE**

### **[CONTENT GUIDANCE]**

This corridor includes self-portraits of the artist's body post-surgery, including her stoma and images of blood.

### **[VITRINE 1]**

#### **Self-portraits**

2020–5

Photographs, digital C-prints on paper

Courtesy of Tracey Emin

X103279-X103302, X103304, X103306



**[VITRINE 2]**  
**Self-portraits**

2001

Photographs, Polaroid prints

Courtesy of Tracey Emin

X102260, X102645, X102647, X102648, X102650–X102653,  
X102655, X102657–X102663, X102665–X102669, X109803,  
X109806–X109808, X109810



ROOM 9

## **CLOCKWISE FROM THE ROOM ENTRANCE**

### **[SCULPTURE ON THE WALL]**

**Ascension**

2024

Bronze

Courtesy of Tracey Emin

X102191



**I never Asked to Fall in Love - You made me Feel like This**

2018

Acrylic paint on canvas

Private collection c/o Xavier Hufkens Gallery

X101486

**[NEON]**

**Its Not me Thats Crying its my Soul**

2011

Neon

Courtesy of Tracey Emin

X102195

**[SCULPTURE]**

**My Bed**

1998

Box frame, mattress, linens, pillows  
and various objects

Tate. Lent by The Duerckheim Collection 2015

On long term loan.

L03662



ROOM 10

## CLOCKWISE FROM THE ROOM ENTRANCE

### [EXTENDED CAPTION]

'This room is about painting and feeling alive again. There are universal themes of love, loss, desire, sex, death.'  
(Emin, 2026)

Harry Weller, Creative Director of Tracey Emin Studio, has been a close witness of her painting process since 2010. He observes: 'The early stages of a painting can sit untouched for years, only for Tracey to return to it when it resonates. A successful painting must reveal itself as a secret to her... If an image fails to surprise her or lacks the weight of its subject, it is considered unworthy and risks being disregarded or destroyed – not through slashing but by overpainting, usually in white. This act of erasure holds equal importance to the act of painting. To further disrupt previous narratives, we flip the canvases round or upside down.' (Weller, 2023)

## **You kept it coming**

2019

Acrylic paint on canvas

Private collection, c/o Xavier Hufkens  
X102395

## **The End of Love**

2024

Acrylic paint on canvas

Tate. Purchased with funds provided  
by A4 Arts Foundation 2025  
T16416



## **Not Fuckable**

2024

Acrylic paint on canvas

The George Economou Collection

X102106

## **[NEON]**

**Meet Me In Heaven I Will Wait For You**

2004

Neon

Courtesy of Tracey Emin

X102258

## **[SCULPTURE]**

**I Will Not Be Alone**

2025

Bronze

Courtesy of Tracey Emin

X102359

## **I went home**

2023

Acrylic paint on canvas

San Francisco Museum of Modern Art Purchase through  
a gift of a private collection

X102108



## **The Bridge**

2024

Acrylic paint on canvas

Allemann Collection

X102109

ROOM 11

## **CLOCKWISE FROM THE ROOM ENTRANCE**

### **You Came**

2018

Acrylic paint on canvas

Alex & Gabriela Davidoff Courtesy Galleria Lorcan O'Neill  
X102360

### **I Did Nothing Wrong**

2024

Acrylic paint on canvas

Mark Couling  
X102112

### **You were still There**

2018

Acrylic paint on canvas

Private collection, London  
X102037

## **The Crucifixion**

2022

Acrylic paint on canvas

Courtesy of Tracey Emin

X102111

## **I Followed you to the end**

2024

Acrylic paint on canvas

Yale Center for British Art. Purchased with a gift from  
The George Economou Collection

X102040

## **I watched Myself die and come alive**

2023

Acrylic paint on canvas

National Gallery of Australia, Canberra. Purchased 2024

X101034

## **Your Beautiful Soul**

2024

Acrylic paint on canvas

Private collection

X102110

## **I am The Last of my Kind**

2019

Acrylic paint on canvas

The Artist Courtesy Galleria Lorcan O'Neill

X102036

## **I was too young to be carrying your Ashes**

2017–18

Acrylic paint and graphite on canvas

Private collection, Sydney

X101398

## **And So It Felt Like This**

2018

Acrylic paint on canvas

AAA Foundation

X102038

## **You Should have Saved me**

2023

Acrylic paint on canvas

Robert & Paula Fentener van Vlissingen

Courtsey Galleria Lorcan O'Neill

X102115

## **[NEON]**

**I whisper to My Past Do I have Another Choice**

2010

Neon

Courtesy of Tracey Emin

X103694

## [SCULPTURE IN THE MIDDLE OF THE ROOM]

### Death Mask

2002

Distressed bronze cast with gold plating

Lent by the National Portrait Gallery, London.

Purchased with support of the Art Fund,

White Cube and the Artist, 2017

X101017



### [EXTENDED CAPTION]

*I am The Last of my Kind* sets the emotional tone of this final room of paintings from Emin's second life, turning around the fulcrum of a single small sculpture, *Death Mask*, which Emin made when she was only 39. To cast one's own death mask – the face is instantly recognisable as Emin – might seem bleak but there is a defiance, blurring the distinctions between life and death.

Emin's painting is urgent and strong when her physical strength allows. When this is not possible, her method becomes more intricate and detailed, inspired by sacred geometry and patterns rooted in the art of her Turkish-

Cypriot heritage. These can be seen in her treatment of the rug in *I watched myself die and come alive* (2023) – a painting depicting triumph over death and offering hope for the future.

From the perspective of an artist who has survived a near-death illness, the works in this room are about transcendence. There are references to spirituality and the afterlife, such as in *The Crucifixion*, or *I was too young to be carrying your Ashes*, which depicts Emin carrying her mother's ashes.

TATE MODERN  
NORTH LANDSCAPE

This exhibition continues outdoors. This work is free to view on the Tate Modern North Landscape.

**[SCULPTURE]**

Tracey Emin born 1963

**I Followed You To The End**

2024

Bronze

See more of Tracey Emin's artwork in the exhibition Tracey Emin: A Second Life, open at Tate Modern until 31 August 2026

Please do not touch

Please do not climb on the structure

Private Collection, London

X102048

# CONCOURSE

The artworks in this exhibition explore many strong feelings and sensitive issues drawn from Tracey Emin's life and experiences. The artist invites us to feel our own emotions in response to the works, as well as think about their content. If you need a space to reflect on your time in the exhibition, Tate Visitor Engagement Assistants can show you to a quiet place nearby.

If you need further support in relation to any of the experiences explored in the works, we recommend reaching out to the following skilled support organisations:

### **CANCER RESEARCH UK**

Cancer Research UK provides easy to understand information to anyone affected or concerned about cancer.

Talk with or ask cancer nurses.

Phone: 0808 800 4040

### **MACMILLAN CANCER SUPPORT**

Macmillan does whatever it takes to help everyone living with cancer. Whatever your question, Macmillan can support. For information, support or just someone to talk to, call.

Phone: 0808 808 00 00

## **MIND**

Mind provides information and useful resources on a range of topics, along with details of local help and support.

Phone: 0300 123 3393

## **THE 24/7 RAPE & SEXUAL ABUSE SUPPORT LINE**

The 24/7 Rape & Sexual Abuse Support Line is run by Rape Crisis England & Wales and offers support to anyone aged 16+ in England and Wales who have experienced any form of unwanted sexual behaviour, no matter when or where it happened.

Phone: 0808 500 2222

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Setworks

## GRAPHICS PRINTING AND INSTALLATION

Albemarle Graphics

## LIGHTING

Sanford Lighting

## WITH ADDITIONAL THANKS TO

Tate Library

Visit and revisit all Tate shows  
for free as a Member

#TraceyEmin

Leave us your comments



