THE 90s: ART AND FASHION

8 OCT 2026 – 14 FEB 2027

LARGE PRINT GUIDE

Please return after use

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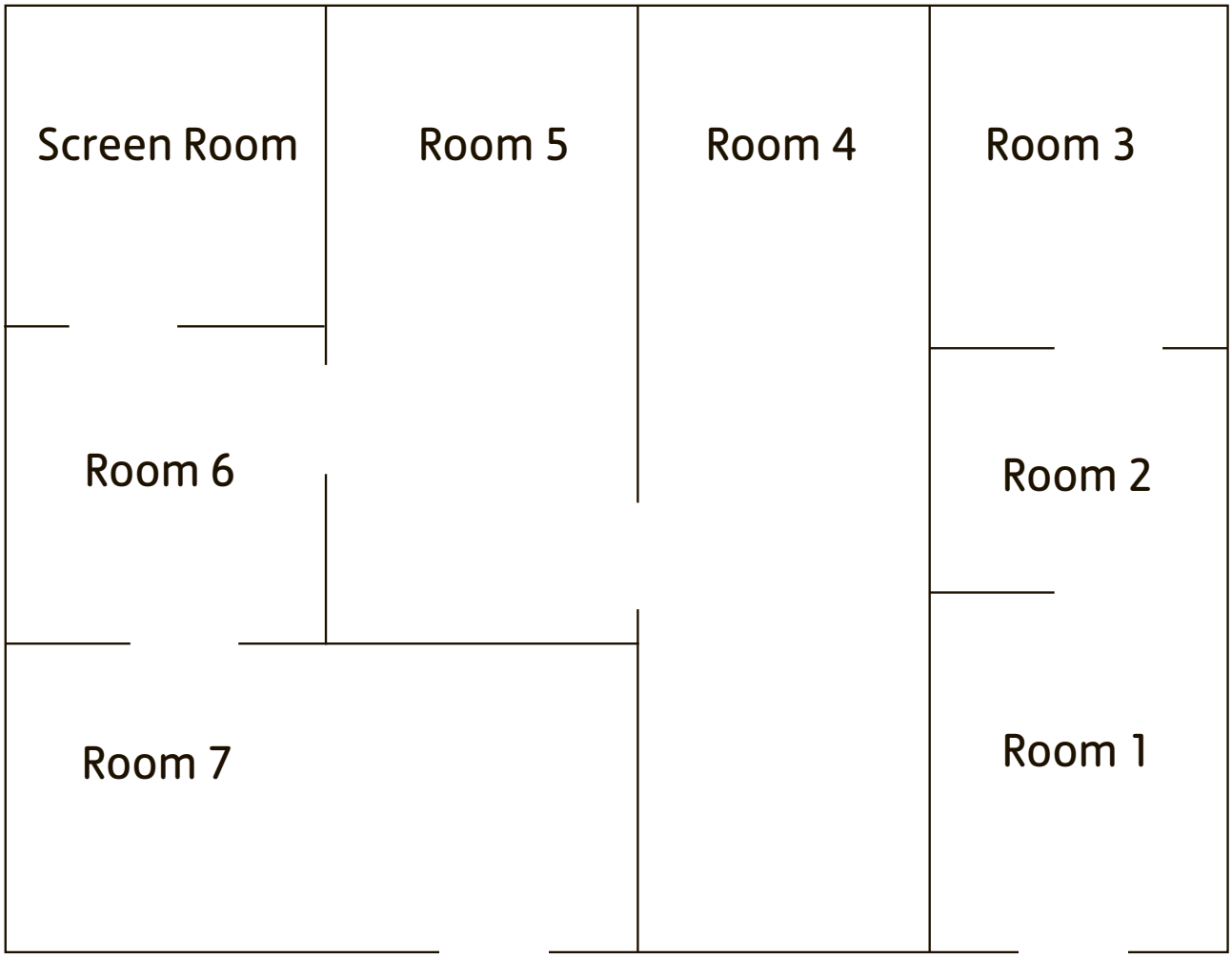
All information is correct at the time of publicaton.

CONTENT GUIDANCE

This exhibition contains strong language and references to drug use. One room includes a graphic representation of violent death.

EXHIBITION MAP



CONCOURSE

CLOCKWISE FROM THE CREDITS

[WALL TEXT]

EXHIBITION CREDITS

CURATORIAL TEAM
Edward Enninful OBE
Jessica Vaughan
Helen Little
Dominique Heyse-Moore
Alex Farquharson OBE
Celeste McEvoy
Bethany Husband
EXHIBITION REGISTRAR
Marisa Perrucci
EXHIBITION PRODUCTION AND INSTALLATION
Mikei Hall, Kwai Lau, Andy Shiel,
Rose Stuart-Smith, Liam Tebbs,
Dale Wilson
ART HANDLING
Lilian Baldwi, Grace Blamey,
William Cunningham, Paul Duncan,
Alfred Golding, Alex Goodall,
Victoria Grenier, Gabriel Harris,
Patrick Higgs, Sanchez Lee Nelson,
Maja Quille, Lucas Reynes-Matter,

Georgia Steel, Max Whitelegg &
Art Handling Collection Care team
INTERPRETATION
Hannah McGivern, Jackson Mount
GRAPHIC DESIGN
Bethan Bowers, Paul Neicho,
Chiara Garcia Melchiorri,
Vangeli Moschopoulos
COLLECTION & DISPLAYS REGISTRAR
Giulia Caverni
PAPER & PHOTOGRAPH CONSERVATION
Arantza Dobbels Busto, Ibby Doherty,
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Gates Sofer
CONSERVATION SCIENCE & PREVENTIVE CONSERVATION
Sarah Bashir
TIME-BASED MEDIA CONSERVATION
Pierre Bouvier Patron,
Alexandra Nichols, Jake van Dugteren
AUDIO VISUAL
Adnan Abdullahi, Gareth Fox,
Pete Triggs

EXHIBITION DESIGN

Gainsbury and Whiting

Creative Consultant and Designer:

Sam Gainsbury

Creative Consultant Team:

Anna Whiting, Alex Granville,

Rufus Wilkinson, Hermione Fenton

Lighting Advisor:

Raiden Studios

Sound Design:

John Gosling

Fashion and Music films Editor:

Benny Trickett

FASHION CONSERVATION

Sarah Glenn

BUILD

MCD Heritage Ltd

GRAPHICS PRINTING & INSTALLATION

Albemarle Graphics

LIGHTING

Dalkia UK

ADDITIONAL THANKS

Aliya Al-Nakeeb, Emma Forsyth,

Issie Tovey, Litsa Yiatros

[WALL TEXT]

EVENTS

Public events coinciding with **The 90s: Art and Fashion** include talks, tours, film screenings and more.
Join leading voices from fashion, journalism and popular culture as we explore the impact of a defining decade.

EDWARD ENNINFUL AND AFUA HIRSCH:
LONDON IN THE 90s
9 October 2026
18.30–20.00
Clore Auditorium

THE 90s ON SCREEN
Revisit the changing face of British culture through a series of iconic films which defined the 1990s.

TRAINSPOTTING
10 October 2026

ORLANDO
5 December 2026

BHAJI ON THE BEACH
30 January 2027

BABYMOTHER
13 February 2027
All screenings
15.00–17.00
Clore Auditorium

TALK 90s TO ME: MIRANDA SAWYER,NORMSKI,
POULOMI DESAI& VINCA PETERSEN
Dive into a wild decade of chaos, creativity and hedonism at an exclusive live podcast recording.
22 October 2026
19.00–20.30
Clore Auditorium

LATE AT TATE BRITAIN: THE 90s
Discover after-hours workshops, music and installations bringing the spirit of the 1990s to life.
13 November 2026
18.00–22.00
Across the gallery

To find out more, visit tate.org.uk/whats-on/nineties-exhibition-events

[WALL TEXT]

THE 90S: ART & FASHION
8 October 2026 – 14 February 2027

Supported by

M@UEEN

Alexander McQueen, founded by Lee Alexander McQueen in London in 1992, emerged during a defining decade in British fashion and culture: the 1990s. Having trained on London's Savile Row and at Central Saint Martins, Lee Alexander McQueen united the precision of British tailoring and craftsmanship with a subversive and uncompromising creative vision. His work challenged convention and resonated far beyond fashion, reflecting the rich dialogue between art, culture and creative expression that characterised the 1990s.

Today, Alexander McQueen continues to uphold its foundational values through its celebration of British craft and creativity. The house is honoured to support **The 90s: Art and Fashion**, a landmark exhibition at Tate Britain curated by Edward Enninful OBE, whose unique perspective examines an era that reshaped art, fashion and contemporary culture.

With additional support from The 90s Exhibition Supporters Circle:

George and Ashley Tabor-King

Mrs Natasha Poonawalla

Amanda Gowing

Tate International Council, Tate Patrons,
Tate Members and Tate Americas Foundation

Media partner

DAZED

On behalf of Tate, the curatorial team of **The 90s: Art and Fashion** offer special thanks to Henrik and Marika Kielland, Hartfield Foundation for their commitment to this exhibition

Curated by Edward Enninful, OBE; with Jessica Vaughan, Curator, Contemporary British Art; Helen Little, Curator, Contemporary British Art; Dominique Heyse-Moore, Senior Curator, Contemporary British Art; Alex Farquharson, Director, Tate Britain; and Celeste McEvoy, Assistant Curator, Contemporary British Art, Tate Britain

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 Culture, Media and Sport and Arts Council England for arranging the indemnity

INTRODUCTION

I was 18 when I became fashion director at i-D magazine in 1991. London felt raw, restless and open to reinvention. Profound cultural changes were unfolding across the country. Art, fashion, music and nightlife collided – and a new creative language began to emerge.

The 1990s was not defined by a single movement but by a shared impulse to break down boundaries and open things up. Magazines, photography and an increasingly connected creative community meant ideas travelled more freely than ever before. Image-making moved between the gallery, the runway and the street.

That's the energy I want to capture in this exhibition. This

isn't an exercise in nostalgia. It's a chance to reflect critically on a decade that reshaped the relationship between art and fashion, and whose influence is still with us today. The old divide between high and low culture began to collapse. Style and image became more political.

Many makers from the 1990s are iconic, but they were only part of the story. This exhibition brings together a broader range of artists, designers and photographers whose work pushed the possibilities of culture. I hope this exhibition celebrates not only the era's remarkable creativity, but also the many voices that defined it.

Edward Enninful OBE
Curator, Editor and Founder of EE72

AUDIO GUIDE
Hear stories about the exhibition from Edward Enninful, Tate curators and artists in our self-led audio guide, available on your smartphone. Scan to buy and start listening

From left to right:

Steven Klein

Naomi and Kate, 1994

© Steven Klein, Courtesy of Steven Klein

Rut Blees Luxemburg

A Modern Project (Highrise), 1995

© 2026 Rut Blees Luxemburg. All rights reserved, DACS Images

Normski

Goldie from Metalheadz at Blue Note, 1996

© N. Anderson, Norman Anderson / Normski Photography

Ellen von Unwerth

Alek and Edward Enninful, 1997

© Ellen von Unwerth, Courtesy of Ellen von Unwerth

John Shand Kydd

Mat Collishaw, Abigail Lane at St John
April 1996

P13867

From left to right:

Johnnie Shand Kydd

Sarah Lucas with Chris Ofili, Dick's Bar, The Atlantic, 1997

© 2026 Johnnie Shand Kydd. All Rights Reserved,
DACS Images

Gavin Bond

Vivienne Westwood, Finale of
'On Liberty', Paris, 1994

© Gavin Bond, Courtesy of Gavin Bond

Dave Bennett

Kate Moss at the 1993 Look of the Year Contest, 1993

Dave Benett Collection. Via Getty Images

Nigel Shafran

Spice Girls (Mel B; Geri Halliwell; Emma Bunton; Victoria Beckham; Mel C), 1997

© Nigel Shafran, Courtesy of Nigel Shafran

Johnnie Shand Kydd

Tracey Emin, Gillian Wearing and Georgina Starr, Whitstable, 1996

© 2026 Johnnie Shand Kydd. All Rights Reserved, DACS Images

Gavin Bond

Alexander McQueen and Sarah Burton, East End fitting, Spitalfields, London, 1995

© Gavin Bond, Courtesy of Gavin Bond

Jim Lambie born 1964
Born Airdrie (Scotland), works Glasgow

Zobop

1999, remade 2026
Vinyl tape

Zobop is an ongoing series of floor designs by Jim Lambie. Originally active as a DJ and musician, he explores music as a reference and a structural principle for his art. **Zobop** is site-specific and intends to transform everyday places into immersive, energetic experiences. The title recalls 'bebop', the fast-paced style of jazz. Lambie constructs each floor installation from strips of multi-coloured, industrial vinyl tape. Starting from the outer edge of a space, he traces its contours in concentric lines inward. The result is a psychedelic space pulsating with rhythm, movement and colour where the ground seems to shift beneath your feet.

Tate. Presented by Tate Members 2006
T12236

ROOM 1 + 2
BE REAL

ANTICLOCKWISE FROM THE WALL TEXT

[WALL TEXT]
1 + 2. BE REAL

Britain entered the 1990s in a state of flux. The 1980s had been a decade of social division and growing inequality. Soon after Margaret Thatcher resigned as prime minister in 1990, the UK economy fell into recession. Against this uncertain backdrop, a new generation of artists, photographers and designers emerged.

With youthful energy and a 'do it yourself' attitude, the artists in this room foreground the grittiness and creativity of everyday experience. Asking what it means to be Black, queer or a girl, they expand narrow definitions of beauty.

The decade's raw aesthetic found its way into fashion and youth culture magazines including i-D and The Face. Photographers told stories about life and friendship in a casual, unfiltered documentary style. They lifted their lenses to the people around them, challenging ideals of truth and perfection. The new realism was called 'grunge' or 'anti-fashion', mirroring the rebellious influence of grunge music.

The next room continues this connection between art, fashion and lived experience. It explores how artists

confronted taboos about sexuality and desire. Their works open up private thoughts, acts and spaces. The human body is boldly present. This section celebrates the importance of intimacy in turbulent times.

Wolfgang Tillmans born 1968
Born Remscheid (Germany), works in Berlin, London

Suzanne & Lutz, white dress, army skirt

1993, printed 2025
Photograph, inkjet print on paper, clips

Wolfgang Tillmans's photographs first appeared in spreads for **i-D** magazine. This double portrait is one of many 1990s works in which he profiled his immediate circle of friends. The pairing of a white dress and an army skirt typifies the era's penchant for subverting traditional gender and class codes. 'In those days I did actually style these photographs,' Tillmans recalls. 'I chose the clothes and made my observations or comments on ... the depiction of genders in the media.'

Courtesy Maureen Paley, London, Galerie Buchholz, Berlin, and David Zwirner, New York
X103128

Juergen Teller born 1964
Born Erlangen (Germany), works London

Rachel Shea, London, 23rd March
Mariacarla, London, 18th February
Samantha Johnson, 22nd September
Jan Dunning, London, 24th September
Lucy Gordon, London 14th May
Carmel, London, 10th September
Collette, London, 21st December
Domenique, London, 29th September
Sonia Rai, 26th September
Linda Burns, London, 8th May
Phoebe's mother, London, 24th September
Katy Braitman, London, 24th September
Lauren, London, 18th February
Sophie Dahl, London, 20th October
Gisele, London, 28th September
Keira, London, 30th March
Mebrak, London, 9th September
London, 29th October
Natalie Schnitzer, London, 19th February
Catherine Maurice, London, 30th March
Amy Bradbury, London, 1st April
Summer, 24th September
Gemma, London, 29th March
Jen Dawson, London, 3rd December

Yuko, London, 12th November
Desiree and Candice Neil, London, 22nd May
Penny Pickard, London, 9th April
Debra Shaw, 25th September
Maki, London, 24th March

1998, printed 2026
29 photographs, giclée print on paper

The 'go-see' is a fashion industry practice where models present their portfolios to photographers. For a year Juergen Teller documented these aspiring models, photographing every young woman who arrived at his studio door. The series highlights the harsh realities of the casting process and the teenage girls willing to endure scrutiny for a chance at success. Teller has commented on the industry: 'It's really shocking the way everybody is striving for this one thing, this ultimate beauty, but what is it?'

© Juergen Teller, All rights reserved Courtesy of Juergen Teller
X109787, X109777, X109801, X109782, X109794, X109776, X109774, X109778, X109799, X109790, X109784, X109783, X109795, X109796, X109779, X109789, X109791, X109785, X109798, X109786, X109788, X109802, X109780, X109775, X109793, X109797, X109792, X109800, X109781

Sam Taylor-Johnson born 1967
Born London, works Somerset

Fuck, Suck, Spank, Wank

1993, printed 2026
Photograph, c-print on paper

Sam Taylor-Johnson stands in an empty studio with her trousers around her ankles, wearing a borrowed T-shirt with the sexually explicit title words. Taylor-Johnson was among several women artists who engaged with the sexist messages of tabloid media in the 1990s on their own terms, exploring taboos around female sexuality and desire. She describes the impact the T-shirt's message had on her: 'All those things are constantly running around my head, my body – but not in a way that I want others to demand them of me. I need to own them.'

Courtesy of Sam Taylor-Johnson
X111335

Barbara Walker born 1964
Born and works Birmingham

Attitude

1998
Oil paint on canvas

This painting depicts the artist's daughter at the age of 14. Barbara Walker's work documents the African Caribbean community in Birmingham where she lives. Challenging media stereotypes, she portrays her subjects with intimacy and dignity. The figures appear in ordinary settings. Walker says the series captures moments 'where the rituals and ceremonies of everyday Black life occur'. She created this work at a time when themes of race and representation were overlooked by galleries and art collectors.

Courtesy of Nadine Walker
X102261

Eileen Perrier born 1974
Born and works London

Untitled, Afro Hair and Beauty Show

1998
4 photographs, c-print on paper

From the late 1990s to the early 2000s, Eileen Perrier photographed attendees of the annual Afro Hair and Beauty Show at Alexandra Palace in north London. The event celebrates the latest styles in African and Caribbean hair culture. Perrier placed her subjects against improvised backdrops, from the hoarding of a double-decker bus to a mural decorated with peacocks. These images capture the show's effervescent atmosphere. They present hair as an expression of empowerment, resistance and cultural pride.

© Eileen Perrier. Courtesy of Autograph, London. Supported by the National Lottery through the Heritage Lottery Fund.
X103137, X103139, X103140, X109815

[FILM]

Gillian Wearing born 1963
Born Birmingham, works London

Dancing in Peckham

1994
Video
Duration: 25 mins

Through video and photography, Gillian Wearing's work questions the nature and construction of identity. Here, she records herself dancing without music in a busy south London shopping centre. Her camera turns bewildered and indifferent passers-by into participants. Blurring the lines between public and private, the video questions what might be considered 'normal' behaviour. Wearing was inspired by the sight of someone dancing in public 'without feeling totally self-conscious'.

Item on loan from the South London Gallery Collection, in accordance with the South London Gallery Collection Trust management agreement between South London Gallery and Southwark Council© Gillian Wearing. Courtesy Maureen Paley, London
X103414

Roshini Kempadoo born 1959
Born Crawley (Sussex), works London

Impressions Passing

1992
Photograph, gelatin silver print on paper

Roshini Kempadoo's photographic series challenges beauty standards, consumerism
and media representations of Black women. She combined self-portraits with images collected from magazines, newspapers and adverts. The racist stereotypes in these materials became tools for resistance. 'I questioned how visible these kinds of persistent images needed to be,' Kempadoo says. 'There are times when you have
to create. When it becomes urgent to make something in response to what you are seeing, feeling, witnessing.'

Tate. Purchased with funds provided by Tate Patrons 2024
P82795, P82797

From left to right:
Corinne Day 1966–2010
Born and worked London

Rose watching TV topless in gold pants 56 Brewer St Soho London
Rose lying on orange sofa 56 Brewer St Soho London
Rose and George skinning up on orange sofa 56 Brewer St Soho London

1993, printed 2026
3 photographs, giclée print on paper

Corinne Day's unvarnished, snapshot style of photography rejected commercial perfection. Instead, her images celebrated youth and friendship. Working in urban and intimate spaces, including her own flat, Day photographed beauty found in mundane environments. This series was titled **England's Dreaming** when it was published in the August 1993 issue of **The Face** magazine. Day later said of the shoot: 'There was no hair, no makeup ... This is how I started to photograph and this is how I wanted to carry on.' Her images were featured in magazines including British **Vogue, The Face** and **i-D**, launching what came to be known as 'grunge' style.

© Corinne Day Estate. Courtesy of the Corinne Day Estate
X109870, X109869, X109871

[VITRINE BY THE WALL]

From left to right:

Urban Softwear, Elle UK, November 1991

1991
Magazine, print on paper

Tate Britain Curatorial
Z92526
Heaven is Real, The Face, February 1991

1991
Magazine, print on paper

Tate Britain Curatorial
Z92527

Grunge and Glory, Vogue US, December 1992

1992
Magazine, print on paper

Tate Britain Curatorial
Z92338

Corinne Day 1969–2010
Born and worked London

Kate Moss, Under Exposure

1993
Photograph, c-print on paper

Corinne Day photographed a 19-year-old Kate Moss in a tank top looking close to tears after a real-life argument with her boyfriend. The editorial provoked intense media outrage when it appeared in the June 1993 issue of British **Vogue**. Critics claimed the images were exploitative and glamorised thinness, labelling them 'heroin chic'. Day described her 1990s photographs of Moss as a deliberate rejection of the late 1980s supermodel era. 'Fashion magazines had been selling sex and glamour for far too long. I wanted to instil some reality into a world of fantasy.'

Victoria and Albert Museum. Copyright Corinne Day, courtesy Gimpel Fils.
X109816

[Please do not film]

Corinne Day 1969–2010
Born and worked London

Heaven is Real

1991
Photograph, gelatin silver print on paper

Models Kate Moss and Lorraine Pascale were little known when Corinne Day featured them in **The Face** in February 1991. Day, a former model and self-taught photographer, began working for the magazine in 1989. She remembered her first meeting with art director Phil Bicker: 'Phil asked what did I think I could bring to the magazine? I asked him if there were any girl photographers working for **The Face?** He said no. I said give me a job then.' Day scouted young women who could bring their own personalities to modelling, giving her images a sense of authenticity.

Courtesy of Edward Enninful
X109887

Nigel Shafran born 1964
Born and works London

Melanie Ward 1961–2025
Born and worked London

Teenage Precinct Shoppers

1990, printed 2010/2025
4 photographs, gelatin silver print on paper

Nigel Shafran is known for his quiet celebration of the ordinary. These portraits show suburban British teenagers dressed in their own clothes. Stylist Melanie Ward helped Shafran to scout the sitters and shoot the series in Ilford and Brent Cross shopping centres. It was first published in **i-D** magazine in 1990. Shafran rejects the artificial style of fashion photography with his honest, stripped-down aesthetic. The series evokes the tension between innocence and rebellion that defines teenage identity.

Courtesy of Nigel Shafran
X102763–65, X102766

[PLINTH IN THE CENTRE OF THE ROOM]

Sarah Lucas born 1962
Born London, works London, Suffolk

1-123-123-12-12

1991
Boots, razor blades

Sarah Lucas embedded razor blades into the toecaps of a pair of Dr. Martens boots. This brand was a symbol of British working-class identity and youth rebellion from the late 1960s. Lucas heightens the boots' confrontational edge. She describes her early sculptures as a response to street violence and her own sense of vulnerability at night. 'I'd go to a party and have to walk back on my own, and London was a much scarier place at that time. Just to walk around in some areas you had to be a bit tough.'

Private Collection
X103131

CONTINUE ANTICLOCKWISE FROM THE ROOM 2 ENTRANCE [ABOVE THE ENTRANCE]

Stella McCartney born 1971
Born and works London

Slip dress from Central Saint Martins graduate collection

1995
Silk satin camisole, antique lace overlayer

Stella McCartney presented her first collection at her graduate show at Central Saint Martins. The designs drew on her 'obsession' with vintage clothing. She mixed traditional tailoring with fluid garments that celebrated women's bodies. 'Am I brave enough to do what I actually want to do?' she later remembered of the moment in 1995. 'I designed a collection of modernised classic silhouettes – tailoring, shirting, lingerie-inspired slip dresses – pieces that were authentic to me.'

Courtesy of Stella McCartney
X110790

Ellen von Unwerth born 1954
Born Frankfurt, works New York

Baby Woman

1994, printed 2026
Photograph, bromide print on paper

A former model turned photographer, Ellen von Unwerth is known for subverting the traditional male gaze. Her work foregrounds women's personalities and joy. Here she captures model Naomi Campbell sitting on a toilet and shaving her legs. The playful image combines high-fashion glamour with everyday ritual. Campbell used it as the cover for her first and only album. She called the album **Babywoman** after designer Rifat Ozbek's affectionate nickname for her.

© Ellen von Unwerth, Courtesy of Ellen von Unwerth
X109868

Juergen Teller born 1964
Born Erlangen (Germany), works London

Young Pink Kate, London, 1998

1998, printed 2026
Photograph, giclée print on paper

This photograph captures model Kate Moss in her own bed, her pink hair sprawled across the white pillow. Teller highlights the vulnerability of a global superstar using his signature overexposed flash and unposed style. The rare glimpse of Moss at home closes the gap between the real person and her iconic image. Reflecting her deep trust and long-term friendship with Teller, Moss has described this picture as 'the most me'.

© Juergen Teller, all rights reserved Courtesy of Juergen Teller
X110499

Juergen Teller born 1964
Born Erlangen (Germany), works London

Kristen McMenamy No.3, London

1996, printed 2026
Photograph, giclée print on paper

Photographer Juergen Teller and model Kristen McMenamy created this image after McMenamy was dropped from a Versace campaign. The luxury brand's name was scrawled on her chest in red lipstick by fashion editor Edward Enninful. Teller was invited to produce a shoot on the theme of fashion and morality for a German magazine. His raw, unretouched aesthetic combined with McMenamy's defiant attitude shocked some in the fashion industry. The photograph critiques commercialism and the disposable treatment of models.

© Juergen Teller, all rights reserved Courtesy of Juergen Telle
X110498

Sarah Lucas born 1962
Born London, works London, Suffolk

Chicken Knickers

1997
Photograph, colour, on paper

This photographic self-portrait is one of Lucas's most confronting subversions of the female body. She lies in white underwear with a raw chicken placed on her groin. By replacing her vulva with the gaping orifice of the bird, Lucas satirises the objectification of women's bodies as if they were 'meat' for male consumption. She has described her use of base materials as an act of retaliation against sexism.

Tate. Purchased 1998
P78210

[PLINTH BY THE WALL]

Sarah Lucas born 1962
Born London, works London, Suffolk

Pauline Bunny

1997
Wooden chair, vinyl seat, tights, kapok, metal wire, stockings and metal clamp

Sarah Lucas stuffed coloured tights with cotton wadding to create the limp forms of these 'bunny girl' sculptures. The artist satirises the male gaze that views women as passive sexual objects. The works evoke the uniform worn by waitresses at gentlemen's clubs, featuring stockings and rabbit ears. But Lucas undercuts any sense of glamour. **Pauline Bunny** is named after Pauline Daly, a collaborator of the artist's gallerist Sadie Coles. The three have been friends since the 1990s.

Tate. Presented by the Patrons of New Art (Special Purchase Fund) through the Tate Gallery Foundation 1998
T07437

Steve McQueen born 1969
Born London, works London, Amsterdam

Pink Nails

1999
Silk screen print on paper

This print by Steve McQueen is a still of the artist's own hand from his film **Something Old, Something New, Something Borrowed, Something Blue** 1998. In the film, the image of a hand plays on a loop. McQueen adapted the black-and-white image, painting his nails bright pink. He gave one as a wedding gift to his friend Edward Enninful. **Pink Nails** playfully challenges gender norms. Enninful says, 'Steve and I have always been interested in what is masculinity, what is femininity, and we both navigated our careers in the 90s with this thought in mind.'

Courtesy of Edward Enninful & Alec Maxwell
X103083

Mona Hatoum born 1952
Born Beirut, works London

Van Gogh's Back

1995
Photograph, colour, on paper

In the 1990s, Mona Hatoum began using human hair in her art. Her work explores how a material associated with intimacy can be transformed into something uncanny. This playful photograph is a tightly cropped, close-up view of a man's wet, soapy back. Hatoum treats the human body as both a canvas and a sculpture. The intricately swirled spirals of hair resemble the brushstrokes of Vincent van Gogh's famous painting **The Starry Night** 1898.

Tate. Purchased 1996
P77899

[NEONS]

Tracey Emin born 1963
Born Croydon, works London, Margate

Is Anal Sex Legal

Is Legal Sex Anal

1998
Neon lights

These neon signs are among Tracey Emin's most famous text-based works. They use the aesthetic of commercial advertising to pose questions that confront society's taboos. By swapping the words 'legal' and 'anal', Emin interrogates perceptions of acceptable behaviour in sex and relationships. Her frank work rejects double standards that shame women's sexuality. She has observed that 'love isn't always gentle'.

Tate. Purchased 2004
T11890, T11889

Jenny Saville born 1970
Born Cambridge, works Oxford
Glen Luchford born 1968
Born Sussex, works Los Angeles

Closed Contact No. 4

1995–6
Photograph, c-type print mounted in Plexiglass box

Closed Contact is a series of portraits taken by photographer Glen Luchford of the painter Jenny Saville. She lies nude on a large sheet of Plexiglass and is photographed from below. The series blurs the line between the beautiful and the grotesque. It reflects Saville's fascination with the visceral transformations of plastic surgery. Here she uses her own body as a specimen for examination. Her contorted flesh challenges beauty ideals and depictions of women's bodies in art history.

Aberdeen City Council (Aberdeen Archives, Gallery & Museums collections). Purchased in 2003 with assistance from the National Fund for Acquisitions and the National Art Collections Fund.
X103081

Abigail Lane born 1967
Born Penzance, works Suffolk

Bottom Wallpaper

1992–7
Blue ink on lining paper

Abigail Lane covers the gallery wall with the repeated print of a female bottom. The artist's model sat on the nearby ink-pad chair and pressed her body on to wallpaper. The installation playfully subverts the idea of the unique autograph. Wallpaper, a comforting staple of the home, becomes an uncanny study of human anatomy. Lane refers to it as 'a kind of artistic mooning'. She described the process of wrapping a gallery with this intimate imagery as 'both joke and protest', bringing 'a kind of defiance to the gallery walls'.

Presented by Sarah Lucas 2026
X103082

Abigail Lane born 1967
Born Penzance, works Suffolk

Blueprint

1992
Chair with felt pad seat, blue ink, framed print

Presented by Glenn Scott Wright 2026
X109975

ROOM 3
I CAN’T GET NO SLEEP

CLOCKWISE FROM THE WALL TEXT [WALL TEXT]

3. I CAN'T GET NO SLEEP

Music soundtracked a cultural revolution in 1990s Britain. Young people across the country danced to everything from acid house and techno to bhangra, jungle and UK garage. Thousands joined underground raves in fields and warehouses. British Asian teens partied at 'daytimers' while queer events took over clubs on weeknights. Nightlife created vital spaces for experimentation and belonging, built around bass-heavy music, style and a sense of collective escape.

This room explores the diverse music scenes that shaped the decade. It brings together a group of photographers who documented the faces, fashion and energy of youth countercultures across Britain. Their images filled the pages of magazines such as i-D, Dazed & Confused and The Face.

The camera was an active participant in this UK-wide movement. It captured an insider's view of a generation that came together on the dance floor. Freed from conventions for a night, revellers are caught in states of euphoria, exhaustion and sweaty communion.

Listen to a playlist selected by the photographers in this room. Use the Spotify app to listen on your mobile. Go to ‘Search’, then tap the camera icon in the top-right corner. Scan this code

Peter J Walsh born 1964
Born Manchester, works London

Two girl ravers - The Haçienda
1990, printed 2026

Four ravers on the main stage - The Haçienda
1989, printed 2026

Flesh - The Haçienda

1991–2, printed 2026
3 photographs, giclée print on paper

Peter J Walsh's euphoric images capture the faces and fashions of acid house at The Haçienda in Manchester. As a clubber and photographer, Walsh witnessed the city's rise as a global centre for youth culture. Recreational drugs including ecstasy became closely associated with acid house, fuelling the social scene. 'There was all this creativity that was being spawned by the music and it was amazing,' Walsh remembers. 'Because of ecstasy arriving, people weren't fighting anymore but instead were chatting with people from different areas about how much they loved music.'

© Peter J Walsh, Courtesy of British Culture Archive
X103662, X103663, X103661

Tim Smith born 1959
Born Crawley (West Sussex), works London

Rani Kaur, aka DJ Radical Sister, cueing up a record at a daytimer in Bradford

Dancing at Maestro's nightclub in Manningham, Bradford

c.1990, printed 2026
2 photographs, bromide print on paper

Afternoon club events known as 'daytimers' turned empty venues across the UK into buzzing spaces for British Asian teenagers who may not have been allowed out during the evenings. Tim Smith spent several months capturing this emerging scene in Bradford. Rani Kaur, aka DJ Radical Sister, began playing at these events in 1990. 'I was the only female DJ there and it could be pretty isolating,' she says. 'Some of the guys could get intense, but they didn't mess around with me because I didn't take any crap ... that's how I got my DJ name.'

Courtesy of Tim Smith
X110603–04

David Swindells born 1961
Born Bath, works London

Kinky Gerlinky Voguing Ball, Balcony Stars, Cafe de Paris
1990, printed 2026

Ministry of Sound Guest List
1991, printed 2026

Bhangra event at the Hammersmith Palais
1992, printed 2026

Ministry of Sound Dancer and Logo
1991, printed 2026

Bhangra
1992, printed 2026
5 photographs, giclée print on paper

As nightlife editor for **Time Out** magazine from 1986 to 2009, David Swindells was one of the few photographers permitted inside many iconic London clubs. His work captures clubbers voguing at the queer night Kinky Gerlinky, euphoric dancing to bhangra at Hammersmith Palais and the secretive early days of the Ministry of Sound. 'Central London was the place where everyone met,' Swindells remembers. 'You didn't have to have heaps of money there either, there were all sorts of underground parties happening.'

Courtesy of David Swindells
X110612, X110605, X110616, X110606, X110615

Tony Davis born 1959
Born Nottingham, works Margate

Ravers at The Eclipse, Coventry
1991, printed 2026

Sandbach Services (Post Shelley's)
1991, printed 2026

Jazz Dancer, Southport Weekender, UK
1991, printed 2026

Clubbers, Motorway Services, UK
1992, printed 2026
4 photographs, giclée print on paper

Tony Davis photographed the 1990s rave scenes in the Midlands and the north of England. His images capture the communities that formed around legendary regional nightclubs like Venus in Nottingham, Shelley's Laserdome in Stoke-on-Trent and The Eclipse in Coventry. Davis's images of rave go beyond the parties, documenting moments of friendship and fun in the journeys to and from the club. He describes this as 'looking for what's in the shadows', explaining that 'what's just as interesting is not behind the scenes but outside the scene'.

© Tony Davis, Courtesy of British Culture Archive
X103715, X110570, X110568, X110569

Mark McNulty born 1966
Born Liverpool, works Conwy (Wales)

Sugar Shack at The Empire, Middlesbrough

Garlands, Liverpool

Bugged Out, Liverpool

Voodoo at Le Bateaux, Liverpool

c.1990, printed 2026
4 photographs, giclée print on paper

Mark McNulty's photographs of club culture for the music press took him across Britain. By the mid-1990s the UK clubbing scene had ballooned and DJs began to take on celebrity status. McNulty rejected what he calls the 'cult of the DJ', preferring to work inside the crowd, capturing candid moments on the dance floor. He says: 'People were dancing everywhere you looked – everybody was the star for the night.'

© Mark McNulty, Courtesy of British Culture Archive
X103686–X103689

Eddie Otchere born 1974
Born and works London

Untitled

c.1994, printed 2026

Metalheadz: Sunday Sessions at the Blue Note in Hoxton Square

c.1997, printed 2026

Metalheadz, Koko, London

1994–8, printed 2026

Metalheadz: Sunday Sessions at the Blue Note in Hoxton Square

1994–6, printed 2026
4 photographs, giclée print on paper

Eddie Otchere was the official photographer for jungle music label Metalheadz from 1994 to 1996. Founded by Kemistry, Storm and Goldie, the label was foundational to the UK drum and bass scene. Otchere's images document Metalheadz Sunday Sessions at the Blue Note in Hoxton, London. Goldie describes the importance of the community built around the music, saying, 'I think Blue Note, for me, was about a family, first and foremost, that I wanted to see every week.'

Courtesy of Eddie Otchere
X103682–X103685

Stuart Linden Rhodes born 1957
Born Halifax (West Yorkshire), works Harrogate (North Yorkshire)

Curzons, Derby

Milk & Honey, York

MGM, Nottingham

1994, printed 2026
3 photographs, giclée print on paper

Stuart Linden Rhodes chronicled queer nightlife in the north of England in his magazine column **Out & About with Linden**. A lecturer by day and photographer by night, he used the pseudonym Linden. In 1988 the Conservative government banned local authorities from 'promoting homosexuality' under Section 28. Queer clubs became havens for communities at a time of fear and self-censorship. 'There was safety in numbers, all of us coming together in one venue,' Linden says. 'There was a political element to going out.'

Courtesy of Stuart Linden Rhodes. X103672–74

Des Willie born 1963
Born Birmingham, works London

Carnival for many was Hip-hop

1996, printed 2026
2 photographs, giclée print on paper

Des Willie's photographs of Notting Hill Carnival are a record of Britain's evolving cultural identity. Activists from west London's Caribbean community founded the event in 1966 at a time of heightened racism and violence. By the 1990s it was an annual fixture drawing on Caribbean carnival traditions, soundtracked by soca, calypso, dub and reggae. While mainstream media framed it through a lens of civil friction and policing, Willie's images capture the joyful energy on the streets.

Courtesy of Des Willie
X110620, X110622

Poulomi Desai born 1965
Born and works London

Shakti Club Nights

1990–4, printed 2026
5 photographs, giclée print on paper

Poulomi Desai and Shivananda Khan founded Shakti, Europe's first South Asian LGBTQ+ campaigning group. Working across the UK in the 1990s, this organisation built a network of activism and support tackling sexuality, gender, race, religion, caste and family expectations. Services included counselling, housing advice, helplines, social meetings and cultural events, including bhangra and Asian discos. The original Shakti club nights at London's Lesbian and Gay Centre paved the way for modern South Asian queer visibility and intersectional nightlife spaces across the UK.

Shakti Club Nights © Poulomi Desai
X103722, X110890 - X110893

Jon Shard born 1972
Born Stockport, works Manchester

Flesh at The Haçienda
DJ Paulette, Flesh at The Haçienda
Flesh at The Haçienda
Flesh at The Haçienda
Flesh at The Haçienda

1993–5, printed 2026
5 photographs, giclée print on paper

Flesh was a boundary-pushing queer event at Manchester's Haçienda from 1991 to 1996. The club night welcomed everyone on the last Wednesday of every month. At a time of discrimination, it was a space where difference was celebrated rather than tolerated. Revellers could relax, safe from homophobic violence or intimidation. Straight out of college, Jon Shard captured Flesh in all its glory. 'My friends and the people around me would talk about it all month,' he says. 'It was one of the most important nights – probably the biggest gay night in Europe.'

© Jon Shard,Courtesy of British Culture Archive
X109931, X109933, X109935–37

Normski born 1966
Born and works London

Home boys BBOY - MONTAGE
1995, printed 2026

BBOY Head Spin 1990s
c.1990, printed 2026

Jungle Night in London 1990s
c.1990, printed 2026
3 photographs, bromide print on paper

Norman Anderson, better known as Normski, began working for **i-D** magazine by photographing Britain's emerging music scenes, including hip-hop, drum and bass and garage. He moved on to television in 1990, fronting prime time entertainment programme **Dance Energy** on BBC2. The show celebrated the sounds and styles emerging from DJ and club culture in the UK as well as abroad. Normski's photographs document the eclectic mix of faces and fashions which formed 1990s urban culture, in his words a 'generation who would go on to shape the future'.

Courtesy of Normski (Norman Anderson)
X103678, X103679, X103681

Elaine Constantine born 1965
Born Bury, works London

Northampton

1997, printed 2026
3 photographs, giclée print on paper

The 1990s boy racer scene represented a unique counterculture that turned UK town centres into catwalks of neon lights and revving engines. Elaine Constantine shot these images in an Asda supermarket car park in Northampton. A few years earlier, the Criminal Justice and Public Order Act had outlawed large gatherings of people. Constantine remembers her sense of 'trepidation' encountering a 300-strong crowd and over 100 cars, 'mostly hatch backs pimped to the max'.

The Face, 1997 © Elaine Constantine
X103716 - X103718

Mischa Haller born 1971
Born Wil (Switzerland), works London

5:45am, Brighton, Not Going Home
6:15am, Cardiff, Not Going Home

1998, printed 2026
2 photographs, giclée print on paper

Mischa Haller moved to London after discovering the city's nightlife in the mid-1990s. Having worked in Paris as a club photographer, in the summer of 1998 he began to travel across the UK to chronicle clubbers and partygoers. His images depict revellers spilling out onto the streets in the small hours of the morning. Inspired by the sunrise after a festival, he wanted to show what it felt like to be young, up all night and in a woozy, surreal state.

© Mischa Haller,Courtesy of British Culture Archive
X103719, X103720

Seana Gavin born 1977
Born and works London

Raver on Speaker, London
1999, printed 2026

Charlie at a Rave in a quarry, Brighton

2000, printed 2026
2 photographs, giclée print on paper

Seana Gavin discovered Britain's free party scene as a teenager. These massive underground events took place in disused industrial buildings and remote fields across the country. Gavin documents the journeys to unusual locations, the build-up and aftermath of parties and the nomadic community that grew up around them. The movement led the UK government to pass the Criminal Justice and Public Order Act in 1994. It targeted outdoor gatherings of over 100 people playing music defined by 'a succession of repetitive beats'.

Courtesy of Seana Gavin
X109946, X109955

Ewen Spencer born 1971
Born Newcastle, works Brighton

Twice as Nice, Ayia Napa, Cyprus
2001, printed 2026

Twice as Nice, Colosseum,
Vauxhall, London
1998, printed 2026

UK Garage Rave, London
1999, printed 2026

Girl with Fan, Twice as Nice, Ayia Napa
2000, printed 2026

Twice as Nice at The Colosseum, Vauxhall, London
1998, printed 2026
5 photographs, giclée print on paper

Ewen Spencer first discovered UK garage on a commission photographing club night Twice as Nice. He was drawn to the scene's focus on fashion, describing how it was 'very much about showing off, looking sharp and appearing to be moneyed'. Spencer found parallels between garage and the Northern Soul counterculture he grew up with. His images reflect the breadth of youth culture, as he explains: 'We can all find something we recognise in images of adolescence ... We've been there, one way or another, and know it's an exciting time.'

Courtesy of Ewen Spencer
X110566, X110567, X110562, X110563, X110617

Vinca Petersen born 1973
Born Seoul, works Isle of Skye

Subversive Joy (Constellation 005)

2026
Photographs, digital C-print on paper and ephemera on paper

Throughout the early 1990s Vinca Petersen lived in squats in London, attending raves, free parties and festivals. In 1994 the Criminal Justice and Public Order Act cracked down on Britain's rave scene, banning the unlicensed gatherings. Ravers responded by creating nomadic 'sound systems', groups with all the skills and equipment to start a party, who travelled in convoys across Europe. This constellation of diaristic photographs and journals documents Petersen's circle of friends, their lives on the road and the parties that ensued.

Courtesy of Vinca Petersen
X109966

[FILM, IN THE CENTRE OF THE ROOM]

Mark Leckey born 1964
Born Birkenhead, works London

Fiorucci Made Me Hardcore

1999
Video, colour and sound (dual mono)
Duration: 14 mins, 45 secs

Fiorucci Made Me Hardcore traces British dance music culture from the 1970s to the 1990s. Crowds of devotees lose themselves on the dance floor, from legendary Northern Soul clubs to acid house warehouse raves. Mark Leckey's compilation of found videotape footage explores nostalgia and self-expression against a backdrop of class and cultural transformation. Leckey has described it as a 'ghost film' in which grainy VHS clips evoke 'the end of the analogue age'.

Tate. Purchased from funds provided by the Film and Video Special Acquisitions Fund 2003
T11817

ROOM 4
BODY SHOCK

CLOCKWISE FROM THE WALL TEXT

4. BODY SHOCK

1990s art and fashion pushed the body to extremes. Amid the ongoing impact of the HIV/AIDS pandemic, the human form became a powerful symbol of fragility, desire and resilience.

The artists and designers in this room suggest bodies in states of crisis and transformation. Artists such as Hamad Butt and Helen Chadwick drew on the visual language of medicine and science, confronting viewers with clinical materials and images of decay. Cathy de Monchaux crafted sculptures with metal and velvet, combining seductive and threatening qualities.

Some artists embraced provocation as a creative strategy. The ability to shock captured attention in a media landscape that was hungry for controversy. Boundary-pushing cultural figures like Jake and Dinos Chapman and Alexander McQueen gained celebrity and notoriety in equal measure. Their dark imagery often drew on gothic horror.

In fashion, photographers, stylists and designers staged the body as both armoured and exposed. Dramatic catwalk shows and photo shoots subverted conventional glamour,

combining fantasy with brutality. This room suggests that life and death, attraction and repulsion are inseparable rather than opposing forces.

Steven Meisel born 1954
Born and works New York

Isabella Blow in Philip Treacy

1993, printed 2025
2 photographs, modern pigment print

Photographer Steven Meisel captures the larger-than-life persona of fashion editor Isabella Blow in this shoot for **Vogue Italia**. Blow discovered milliner Philip Treacy while he was a student at the Royal College of Art. She invited him to set up a studio in her Belgravia home and made his dramatic hats a trademark of her personal style. She later said: 'I don't use a hat as a prop, I use it as a part of me. If I am feeling really low, I go and see Philip, cover my face, and feel fantastic.'

Courtesy of Steven Meisel
X103156, X103157

Sophy Rickett born 1970
Born and works London

Vauxhall Bridge from the series Pissing Women

1995, printed 2026
Photograph, silver bromide print

This photograph depicts the artist in formal office wear urinating on London's Vauxhall Bridge. Sophy Rickett worked at night to create the series **Pissing Women** in locations across the city. She and her collaborators performed a male-coded act in public spaces associated with the 1990s corporate boom. Rickett set out to challenge the policing of women's bodies and the gendered behaviours she observed in the workplace. '**Pissing Women** became a means of exploring my own complicity, while at the same time testing strategies of resistance,' she says.

Courtesy of Sophy Rickett
X110004

Fergus Greer born 1961
Born Hampshire, works London

Session VII, Look 38, June 1994

1994, printed 2025
Photograph, giclée print on paper mounted on aluminium

Fergus Greer used a large-format camera to document performance artist Leigh Bowery's increasingly extreme looks in the late 1980s and early 1990s. An icon of the London underground club scene, Bowery transformed himself in outfits that functioned more as living sculptures than clothing. Here he takes on an otherworldly cyborg character. The bodysuit was inspired by London's S&M fetish club nights. 'He was very much about breaking up conventional viewpoints of the body,' Greer remembers.

Presented by the artist 2026
P21070

Helen Chadwick 1953–1996
Born and worked London

Nostalgie de la Boue

1990
Cibachrome transparencies, rosewood, plywood, glass, electrical apparatus

Helen Chadwick's constructed photographs of human and animal forms have an unsettling symmetry. A circle of earthworms is placed above a human scalp with a hole at its centre. The worms, symbolic of decay, mirror the shape of the head wound or orifice below. **Nostalgie de la Boue** means 'nostalgia for mud' in French. Helen Chadwick described this as the 'craving for a debased physical life without civilised refinements'. Flesh, bodily fluids and cellular structures were recurring themes in the artist's work. Her visceral images often played with the tension between beauty and disgust.

Courtesy the Estate of Helen Chadwick and Richard Saltoun Gallery, London, Rome, New York
X103155

Hamad Butt 1962–1994
Born Lahore, worked London

Familiars

1992
Vacuum-sealed glass, crystal iodine, liquid bromine, chlorine gas, water and steel

Familiars explores the threat of disease and the complex emotions around it. Hamad Butt made this three-part work at the height of the HIV/AIDS pandemic and shortly after his own diagnosis. He used toxic materials in his work to create a visceral sense of danger. Here, highly reactive chemical elements – chlorine gas, liquid bromine and iodine crystals – are sealed inside fragile glass bulbs and tubes. These volatile structures evoke the vulnerability of the body, the fear of contamination and the homophobia of the time.

Tate. Presented by Jamal Butt 2015
T14779

[FILM]

Alexander McQueen 1969-2010
Born and worked London

Runway footage from Joan collection, autumn/winter 1998

Video
Duration: 1 min, 11 secs
Courtesy of Alexander McQueen

Sean Ellis born 1970
Born Brighton, works London
Isabella Blow 1958–2007
Born and worked London

The Dark Knight Returns

1998
8 photographs, giclée print on paper

Fashion, cinematic fantasy and medieval myth collide in these images, published in **The Face** magazine in August 1998. Alexander McQueen made a rare appearance in front of the camera for the shoot. It was photographed by Sean Ellis and styled by Isabella Blow. McQueen's portrait in armour channels his rebellious spirit and raw creative energy. Through his use of dramatic lighting, Ellis portrays the designer as a defiant fashion warrior.

Courtesy of Sean Ellis
X103234 - X103239, X103241, X103242

Cathy de Monchaux born 1960
Born and works London

Wandering about in the future, looking forward to the past

1994
Glass, velvet, ribbon and metal

Cathy de Monchaux's sculptures are a seductive combination of materials. Two panes of glass are criss-crossed with soft velvet ribbons and ornate metal buckles. This sequence of gothic, corset-like forms evokes pleasure together with discomfort. De Monchaux often works with contrasts and opposites. She describes this as a metaphor for the internal conflict between 'all those opposing sides of the human psyche'.

Tate. Purchased 1994
T06963

[VITRINE BY THE WALL]

Anglo-Saxon Attitude, Vogue UK, December 1993

1993
Magazine, print on paper

Tate Britain Curatorial
Z92529

All in the Best Possible Taste, Dazed & Confused, Issue 9

1994
Magazine, print on paper

Tate Britain Curatorial
Z92528

[IN THE CENTRE OF THE ROOM]

[SCULPTURE]

Jake Chapman born 1966
Born Cheltenham, works Oxfordshire
Dinos Chapman born 1962
Born Cheltenham, works London

Great Deeds Against the Dead

1994
Fibreglass, resin, paint and wigs

Jake and Dinos Chapman were fascinated by Francisco de Goya's depictions of Napoleonic war atrocities, **Disasters of War** 1810–20. This sculpture reconstructs a scene of extreme violence from Goya's etchings at life-size scale. Three shop mannequins appear as mutilated bodies tied to a tree. The work confronts audiences with Goya's timeless themes – the horrors of war and the finality of death. 'When our sculptures work they achieve the position of reducing the viewer to a state of absolute moral panic,' the artists observed.

Courtesy of White Cube
X103089

[VITRINES]

Alexander McQueen 1969–2010
Born and worked London

Jacket from It's A Jungle Out There collection, autumn/winter 1997

1997
Calf skin with impala horns

This jacket combines animal skins and horns, styling its wearer like a creature in a hostile environment. McQueen's designs often highlighted the brutality of nature. His autumn/winter 1997 collection **It's A Jungle Out There** was inspired by the Thomson's gazelle. McQueen was fascinated by the animal's vulnerability to predators. He described a parallel with the human experience. 'You know, we can all be discarded quite easily ... You're there, you're gone, it's a jungle out there!'

Courtesy of Alexander McQueen
X103646

Alexander McQueen 1969–2010
Born and worked London
Sarah Harmarnee born 1970
Born Kent, works Victoria (Australia)

Armour from Joan collection, autumn/winter 1998

1998
Aluminium

Courtesy of Alexander McQueen
X103644

Alexander McQueen 1969–2010
Born and worked London

Rose corset for Givenchy, look 45, haute couture spring/summer 2000

2000
Resin, silver-plated metal

McQueen's designs from the late 1990s often took the form of armour. This gothic-inspired silver corset transforms the female body into something formidable. It reflects the designer's fusion of dark and romantic elements. His dramatic catwalk shows drew controversy for their portrayal of trauma and violent themes. But McQueen said his fierce looks empowered women: 'I want people to be afraid of the women I dress.'

Courtesy of Givenchy
X103643

Alexander McQueen 1969–2010
Born and worked London

Coiled corset from The Overlook collection, autumn/winter 1999

1999
Aluminium

Jeweller Shaun Leane's collaboration with Alexander McQueen pushed them both to experiment with materials. For this collection McQueen challenged Leane to create a piece of metalware to cover the entire female torso. This coiled corset was a gruelling feat of engineering. Model Laura Morgan had to be screwed into the rigid metal bodice using tiny custom bolts. The corset restricted her upper hips and neck, forcing an imposing, statuesque silhouette. It symbolised McQueen's idea of 'vulnerable strength'.

Courtesy of Alexander McQueen
X103642

[ON THE PLYNTH]

Alexander McQueen 1969–2010
Born and worked London

Dress from Joan collection, autumn/ winter 1998

1998
Tulle embroidered with glass bugle beads

Shoes from Joan collection, autumn/ winter 1998

1998
Snakeskin and leather

Alexander McQueen's collection Joan explored themes of martyrdom, religious persecution and women's resilience. Model Svetlana Kochits stood at the centre of the stage for the runway show's grand finale. A ring of fire ignited around her in a direct re-enactment of the burning of Joan of Arc at the stake. This red, beaded dress and matching mask were designed to suggest dripping blood and flayed flesh. Joan reflected McQueen's 'everywoman', a survivor of trauma who turns her suffering into a form of armoured strength.

Courtesy of Alexander McQueen
X109766, X110020

ROOM 5
LESS EXCESS

CLOCKWISE FROM THE WALL TEXT

5. LESS EXCESS

While some artists embraced spectacle and provocation, others made bold statements through simplicity and restraint. A sleek new visual language stripped away decoration and reduced forms to their essentials, creating intense and sometimes uncanny effects. This room examines the influence of minimalism on art and fashion in the 1990s.

Fashion photography turned away from the youthful grunge rebellion of the start of the decade. Photographers such as Nick Knight, Craig McDean and David Sims placed androgynous models in otherworldly settings, free from familiar cultural markers. These stark images presented new visions of beauty, gender and identity.

A group known as the Young British Artists (YBAs) revived conceptual art and brought it into the mainstream. Their work emphasised ideas and transformed lo-fi materials to challenge audiences. They showed that simple forms combined with striking imagery could raise profound questions about art, life and mortality.

Designers like Hussein Chalayan pushed the boundaries of minimalist fashion. He created garments that changed shape

on the runway, inspired by architecture and technology. These innovative looks explored concepts such as migration and memory.

As the 1990s advanced, new uses of conceptual art and minimalist aesthetics opened up fresh ways of imagining everyday life and the future.

Wolfgang Tillmans born 1968
Born Remscheid (Germany), works London, Berlin

Concorde Grid

1997
56 photographs, c-print on paper

In 1997, Wolfgang Tillmans photographed Concorde planes taking off and landing at London's Heathrow Airport. Concorde was the first supersonic passenger-carrying commercial aeroplane, launched in 1976. It could fly at twice the speed of sound. Tillmans describes it as 'a super modern anachronism and an image of the desire to overcome time and distance through technology.' By the 1990s, the faith that technology would transform life had begun to dissipate. For Tillmans, Concorde was 'the only remaining bridge ... to an age when there was a completely different optimism about the future.'

Tate. Presented by Poju and Anita Zabludowicz 2000
P11674

Mark Mattock born 1961
Born Kenilworth (Warwickshire), works London

Alek Wek

1996, printed 2026
Photograph, giclée print on paper

Mark Mattock's portraits of Alek Wek were revolutionary for their time. In this portrait, Wek wears a latex dress designed by Stephen Fuller. **i-D** magazine named Wek 'model of the decade' in 1997. The Sudanese British model was scouted as an 18-year-old in London, a few years after fleeing the civil war in South Sudan. Her presence on magazine covers and on high-fashion runways was a milestone for Black models, expanding beauty standards in the industry. 'I feel proud of the fact that I've helped people shift their judgements on the way a model can look,' Wek says.

© Mark Mattock, Courtesy of Mark Mattock
X103413

[VITRINE ON THE WALL]

Rachel Whiteread born 1963
Born and works London

Torso

1988
Plaster

Rachel Whiteread's approach to sculpture has been described as 'minimalism with a heart'. Despite their stark forms, her cast objects often have an intimate relationship to the body and the home. **Torso** is one of Whiteread's earliest works. It was created by pouring plaster into a hot-water bottle, then peeling away the rubber shell to reveal the cast. By sculpting the negative space inside the bottle, Whiteread transforms a familiar household object into something strange and ghostly.

Tate. Presented by the artist in honour of
Sir Nicholas Serota 2018
T15485

[SCULPTURE ON THE WALL]

Cerith Wyn Evans born 1958
Born Llanelli (Wales), works London

Inverse Reverse Perverse

1996
Perspex and acrylic

Cerith Wyn Evans uses minimalist geometry to trigger disorienting experiences. This concave mirror radically distorts reality. It is engineered to mimic the spherical arc of the human eye. This makes it impossible to pin down actual physical surfaces. Evans shifts the focus onto the viewer's body. He suggests that identity is not a fixed truth. Instead, it is a fragile construction, warped by memory and perspective.

Tate. Purchased 2002
T07935

Hussein Chalayan born 1970
Born Nicosia (Cyprus), works London, Athens, Berlin

Airmail Dress

1999 (framed edition 2025)
Tyvek

Hussein Chalayan created this dress using Tyvek, a synthetic, tear-proof material that mimics the texture of paper. The garment was sold folded flat inside a matching envelope, complete with pre-printed address fields and stamp placements. The buyer could write a message directly onto the dress, seal it, and send it through the global postal system. The recipient unfolded the letter to reveal a wearable garment. Addressing the emotional distance between loved ones in different parts of the world, Chalayan's clothing became a vessel for longing and connection.

Courtesy of Hussein Chalayan
X110291

Gary Hume born 1962
Born Kent, works London, New York

Kate

1996
Gloss paint and paper on aluminium panel

Gary Hume's *Kate* subverts traditional portraiture. He merges celebrity with a cool, industrial aesthetic. Hume traced an image of Kate Moss onto a sheet of aluminium, rejecting the depth and realism of classical portraits. In doing so, he reduces one of the world's most famous models to an anonymous outline. She appears as an eerie, blank void.

Private Collection
X103086

[PLINTH BY THE WALL]

Hussein Chalayan born 1970
Born Nicosia (Cyprus), works London, Athens, Berlin

Table Skirt from After Words collection, autumn/winter 2000

2000
Mahogany wood

This skirt formed the spectacular finale of Hussein Chalayan's collection After Words. On stage, a model stepped into the middle of what appeared to be a round, wooden coffee table. She lifted its concentric design upwards to transform it into a tiered skirt.

Courtesy of Hussein Chalayan
X109812

[FILM]
Hussein Chalayan born 1970
Born Nicosia (Cyprus), works London, Athens, Berlin

After Words

2000
Video, colour and sound
Duration: 18 mins, 20 secs

Hussein Chalayan's collection **After Words** was presented at London's Sadler's Wells Theatre. It opened as a sparse, 1950s-style living room. The models disassembled the furniture, transforming it into wearable garments and suitcases. The collection was rooted in Chalayan's childhood memories of conflict and the forced displacement of people during the division of Cyprus. His experimental designs considered refugees who must use their bodies to carry their entire domestic world.

Courtesy of Hussein Chalayan

Craig McDean born 1964
Born Cheshire, works New York

Jil Sander advertising campaign, spring/summer 1996

1996, printed 2026
3 photographs, digital c-print on paper

Craig McDean's images focused on tonal effects through lighting and subdued colour palettes. This campaign for designer Jil Sander introduced a hyper-realist aesthetic. McDean frequently worked with makeup artist Pat McGrath to shadow and highlight models' faces. The duo developed a signature style that gave their subjects the appearance of having translucent, metallic skin. McDean described this approach as 'almost like sculpture'.

Courtesy of Craig McDean, © Craig McDean
X109750, X109752, X109753

David Sims born 1966
Born Sheffield, works London

‘Karen’ for The Face magazine
1998, printed 2026

‘Kai’ for Helmut Lang advertising
1993, printed 2026

‘Werner’ from the series Heads: Hair by Guido
1999–2000, printed 2026

‘Stella’ for The Face magazine
1994, printed 2026

Ashley
1994, printed 2026

‘Bart’ from the series Isolated Heroes
1999–2000, printed 2026
6 photographs, Archival pigment print on paper

David Sims became a defining voice of the anti-glamour movement. His stripped-back portraits broke with 1980s excess. Sims developed a raw and psychologically charged realism. His work rejected the theatrical lighting, airbrushing and exotic locations then typical of fashion photography.

Instead, he often isolated subjects against plain studio backdrops, leading the viewer to focus on their form and attitude.

Courtesy of David Sims
X109754, X109757, X110561, X109755, X109759, X110560

Nick Knight born 1958
Born and works London

Aimee Mullins

1998, printed 2026
Photograph, dye destruction print on paper

David Toole

1998, printed 2026
Photograph, hand coated pigment print

Courtesy of Nick Knight
X111871, X111872

[VITRINE BY THE WALL]

From left to right:

The Girl Who Fell to Earth,
i-D, no. 136

1995
Magazine, print on paper

Tate Britain Curatorial
Z92358

Once You Start You Just Can't Stop, Dazed & Confused, Issue 46

1998
Magazine, print on paper

Tate Britain Curatorial
Z92563

Mario Sorrenti born 1971
Born Naples, works New York

‘Obsession’, Kate Moss for Calvin Klein, L’Equipe, no. 723

1997
Magazine, print on paper

Tate Britain Curatorial
Z92530

[IN THE CENTRE OF THE ROOM]

Damien Hirst born 1965
Born Bristol, works London, Gloucestershire

Two Similar Swimming Forms in Infinite Flight

1993
Acrylic, painted aluminium, sharks and formaldehyde solution

Two preserved sharks are fixed to a circular metal ring that resembles a playground roundabout. Sealed in glass tanks of formaldehyde, the predators appear trapped, as if swimming in circles forever. Damien Hirst's early works often expressed the idea of human beings caught in the inevitable cycle of life and death. This sculpture is part of his **Natural History** series. These formaldehyde sculptures represent a 'zoo of dead animals', he says. 'There is a kind of tragedy with all those pieces.'

Private Collection
X109813

ROOM 6
NATION’S FINEST

CLOCKWISE FROM THE ROOM ENTRANCE

[FILM]

Joe Casely-Hayford 1956–2019
Born Kent, worked London

Runway footage from:

autumn/winter 1991

autumn/winter 1996

spring/summer 1997

autumn/winter 1997

autumn/winter 1998

Video, colour and sound
Duration: 30 mins, 25 secs
Joe Casely-Hayford began his training as a tailor's apprentice on Savile Row. His own label became known for blending traditional tailoring with elements of British countercultures. With fluid silhouettes, unconventional fabrics and skirt-like garments, his collections subverted rigid ideas of menswear. At a time when Fashion Weeks lacked diversity, his 1990s catwalk shows celebrated multicultural British identity. 'Generally my influences are drawn from just being in London,' Casely-Hayford said. 'It's one of the few cities where the individual is allowed to blossom and there are lots of fantastic eccentrics walking around.'

Courtesy of Maria, Charlie and Alice Casely-Hayford

[FILM]

Keith Piper born 1960
Born Malta, works London

The Nation's Finest

1990
Digital film
Duration: 6 mins, 54 secs

Keith Piper's video essay explores questions of race and belonging when Black sportspeople are chosen to represent their country. Two young Black athletes appear in front of a collage of imagery which evokes British national identity. The voiceover reflects on the scrutiny faced by sporting heroes who are celebrated as 'our nation's finest'. Piper created the film for the Manchester Olympic Festival, and it later aired on television on Channel 4.

Courtesy of Keith Piper
X110513

[VITRINE BY THE WALL]

From left to right:

Positive: we haven't stopped dancing yet, i-D, no. 100

1992
Magazine, print on paper

Tate Britain Curatorial
Z92531

London Swings! Again!, Vanity Fair,

March 1997

1997
Magazine, print on paper

Tate Britain Curatorial
Z92532

Donald Rodney 1961–1998
Born Birmingham, worked London

In the House of My Father

1996–7
Photograph, c-print on paper, mounted on aluminium

In his outstretched palm, Donald Rodney cradles a miniature house made from pieces of his own skin. They were removed during surgery he underwent for sickle cell anaemia, a disease primarily affecting people of African and Caribbean descent. This photograph was taken while the artist was in hospital. He pays tribute to his father, who had died two years earlier. Rodney was in hospital at the time and unable to attend his father's bedside. The fragile structure expresses his sense of home, family and Black British life.

Presented by the Patrons of New Art
(Special Purchase Fund) 2001
P78529

[WALL TEXT]

6. NATION'S FINEST

Black British artists, photographers and designers transformed images of masculinity in the 1990s. Exploring themes of pride, grief, belonging and selfhood, the artworks and fashion designs in this room foreground the Black experience in Britain.

Many of these artists responded to seismic social and political change during the decade. The murder of 18-year-old Stephen Lawrence in 1993 and the public inquiry that followed exposed deep-rooted racism in the police and British institutions.

These alternative views of Black life disrupt the stereotypes imposed by mainstream media. They complicate the patriotic myth of 'Cool Britannia'. The new Labour government used the phrase to champion a boom in British art, fashion, music and design on a global stage. Yet this optimistic vision of national identity remained overwhelmingly white. It failed to represent the inequality experienced by many Britons.

This room presents a more profound story of the 1990s. From tailoring to sport, these makers both celebrate Black excellence and reckon with the pressure to perform. Together they show how Black British artists reshaped the visual language of the decade.

Chris Ofili born 1968
Born Manchester, works London

No Woman, No Cry

1998
Oil paint, acrylic paint, graphite, polyester resin, printed paper, glitter, map pins and elephant dung
on canvas

No Woman, No Cry is a tribute to Stephen Lawrence, a Black British teenager who was murdered in a racist attack in 1993. He was studying for his A-Levels and had ambitions to become an architect. Chris Ofili depicts Lawrence's mother Doreen, who cries tears filled with collaged images of her son's face. After his death Lawrence's parents led a historic campaign for police reforms. Beyond this specific reference, the artist intended the painting to be read as a universal portrayal of grief. It reflects on the systemic injustice experienced by Black families in Britain.

Tate. Purchased 1999
T07502

Koto Bolofo born 1959
Born Lesotho, works Vendée (France)

‘Chopper Mark II’ from BLACK BRITAIN for L’UOMO Vogue

‘Muslims’ from BLACK BRITAIN for L’UOMO Vogue

‘Martin Luther King’ from BLACK BRITAIN for L’UOMO Vogue

2001, printed 2026

RUDE BOYS for i-D

1998, printed 2026
4 photographs, bromide print on paper

Koto Bolofo was one of a handful of Black photographers to break into the world of high fashion in the mid-1980s. His ‘Black Britain’ images for the men’s edition of Italian **Vogue** work against media stereotypes of the time. Male fashion models were often instructed to look detached. Yet Bolofo brings a spontaneous energy to his subjects. This shoot pairs unpolished street style with naturalistic outdoor photography. Bolofo describes his self-taught approach as ‘what you see is what you get’.

Courtesy of Koto Bolofo
X103144, X103143, X103149, X103150

Craig McDean born 1964
Born Cheshire, works New York

Naomi Campbell for Vogue Nippon, November 1999

1999, printed 2026
Photograph, digital c-print on paper

© Craig McDean, Courtesy of Craig McDean
X109825

Jason Evans born 1968
Born Holyhead, works Ramsgate
Simon Foxton born 1961
Born Berwick-upon-Tweed, works London

Untitled from Strictly

1991
4 photographs, c-print on paper

Photographer Jason Evans and stylist Simon Foxton's shoot for **i-D** features young Black models, including Edward Enninful, posing on suburban streets in west London. The locations evoke white, middle-class Britain. Some models are styled like upper-class country gentlemen. Evans describes the impact of using this aesthetic on a shoot with Black models: 'The syntax of clothes was completely upside down, and then, worn by Black people, it was a new vision of Britain. We were trying to break down stereotypes.'

Tate. Presented anonymously 2001
P11783, P11785, P11788, P11789

[PLINTH IN THE CENTRE OF THE ROOM]

Ozwald Boateng born 1967
Born and works London

Red mohair single-breasted one-button suit jacket, shirt and tie

Teal mohair single-breasted one-button suit jacket, shirt and tie

2024
Mohair jacket, silk shirt, silk woven tie

At 28 years old, Ozwald Boateng became the first Black tailor to open a boutique on London's Savile Row in 1995. Boateng abandoned the broad, boxy power suits that characterised 1980s menswear. His ultra-streamlined, slim-cut suits fused the structure of classic British tailoring with vibrant colours inspired by his Ghanaian heritage. Boateng was credited with reviving Savile Row for a younger generation. Images of him dressed in his own bespoke suits became iconic, helping to build the brand.

Courtesy of the Ozwald Boateng
X103628, X110494-5, X103629, X110492-3

CONTINUE TO THE SCREEN ROOM

[FILM]

Steve McQueen born 1969
Born London, works London, Amsterdam

Bear

1993
Film, 16mm, shown as video, projection, black and white
Duration: 10 mins, 35 secs

Bear is a silent film featuring two naked Black men, one of whom is the artist. The camerawork is disorientating, tracking the hypnotic movements of their bodies. They confront each other in an ambiguous encounter that fluctuates between aggression and tenderness. The film's unsettling psychological tension subverts racialised media narratives about Black men. **Bear** was Steve McQueen's first film. He describes making the work as a 'risk' he took to 'go where the pain is'.

Tate. Presented by the Patrons of New Art (Special Purchase Fund) through the Tate Gallery Foundation 1996
T07073

ROOM 7
THE SWING OF HISTORY

CLOCKWISE FROM THE WALL TEXT

[WALL TEXT]

7. THE SWING OF HISTORY

As Britain reimagined its place in the world at the end of the 20th century, artists and designers turned a critical eye to the past. They playfully remixed history to interrogate ideas about class, race and power.

Spectacular looks by Vivienne Westwood and John Galliano freely blended cultural references, from corsetry and Highland tartan to the Japanese kimono. These designers treated history as a raw material from which to construct theatrical fantasies and satirise the establishment. A fascination with the 18th century played on the era's associations with aristocratic luxury and the violence of empire.

The artists in this room subverted the visual traditions of art history to create a broader narrative on their own terms. Maud Sulter reclaimed agency for marginalised people by placing Black women at the centre of her images. Through photography and textiles, Yinka Shonibare highlighted the complex colonial histories connecting Africa and Europe.

By rethinking the past, art and fashion held up a mirror to a changing society on the threshold of a new millennium. From catwalk rebellion to postcolonial critique, their work shows us that history is not fixed. It is actively rewritten by those who choose to contest it.

Maud Sulter 1960–2008
Born Glasgow, worked London, Manchester

Clio (Portrait of Dorothea Smartt)

1989
Photograph, cibachrome print

Terpischore (Portrait of Delta Streete)

1989–90
Photograph, dye destruction print on paper

Maud Sulter's series Zabat depicts creative Black women as the nine classical Greek muses. Performance artist Delta Streete embodies Terpsichore, the goddess of dance and choral song, wearing a dress she made for her 1989 performance Quizzing Glass. Poet Dorothea Smartt represents Clio, the muse of history. Drawing on the style of traditional European portraiture, the series challenges the omission of Black women from art history and cultural institutions. Sulter stated that her photographs 'put Black women back in the centre of the frame'.

Rochdale Art Gallery
X103084

On loan from City Art Centre, City of Edinburgh Museums & Galleries
X90164

Sonia Boyce born 1962
Born and works London

Black Female Hairstyles

1995
Printed paper on coloured paper

Sonia Boyce collages images of Black women's hairstyles onto a grid of vibrant coloured paper. Her work at this time explored a sense of 'surveillance' placed on Black women's bodies. She describes how 'complete strangers would come up to me and want to touch my hair'. Working with found images from magazines, this series presents hair as a material that can be braided, pinned and sculpted into intricate shapes. Boyce celebrates the 'glorious creativity' of reinventing your hairstyle.

Wolverhampton Art Gallery
X103085

[VITRINE]

Philip Treacy born 1967
Born Ahascragh (Ireland), works London

The Ship

1994
Silk duchess satin, straw, chicken feathers and spines

Philip Treacy's celebrated hat design interprets the extravagant court fashions of 18th-century France. Aristocratic women adorned their towering hairstyles with model ships to celebrate naval victories. Treacy created this dark and dramatic silhouette using black feathers and netting. He designed it for his mentor and muse Isabella Blow, who was known for her passion for statement headwear. This hat was a personal favourite of Blow's, and it was placed on her coffin at her funeral in 2007.

Courtesy of Philip Treacy
X109763

[INSTALLATION BY THE WALL]

Yinka Shonibare born 1962
Born and works London

The Swing (after Fragonard)

2001
Mannequin, cotton costume, 2 slippers, swing seat, 2 ropes, oak twig and artificial foliage

Yinka Shonibare reimagines Jean-Honoré Fragonard's 18th-century painting **The Swing**. In this version, the woman is headless and her opulent gown is made of brightly patterned Dutch wax fabric. The textile is a product of colonial trade routes between Indonesia, the Netherlands, the UK and West Africa, where it became associated with African style. Shonibare connects these complex histories of colonialism to European art. He invites us to look again at **The Swing** and consider how Fragonard's scene of aristocratic leisure and luxury was made possible by imperial wealth.

Tate. Purchased 2001
T07952

Yinka Shonibare born 1962
Born and works London

Diary of a Victorian Dandy:
11.00 hours

Diary of a Victorian Dandy:
14.00 hours

Diary of a Victorian Dandy:
17.00 hours

Diary of a Victorian Dandy:
19.00 hours

Diary of a Victorian Dandy:
03.00 hours

1998, Printed in 2012
5 photographs, c-print on paper

Yinka Shonibare performs the role of an aristocratic 'dandy' in Victorian England in this series of staged photographs. We follow the fictional protagonist's indulgent life among the British upper classes. By inserting himself as a Black figure into these scenes, Shonibare challenges the racial hierarchies of the past. 'If I want to put Victoriana in my work, it's a statement

of freedom,' he says. The work responds to William Hogarth's cautionary tale of privilege and corruption in the 18th-century series of paintings, **A Rake's Progress** c.1733–5.

Victoria and Albert Museum. Purchased with the support of the National Lottery Heritage Fund and the Photographs Acquisition Group
X103151, X103152, X11068, X11070, X103153

[Please do not film]

[PLINTH BY THE WALL]

John Galliano born 1960
Born Gibraltar, works Paris

Ensemble from Princess Lucretia collection, spring/summer 1994

1994
Silk, cotton and marabou feathers

John Galliano's spring/summer 1994 collection told the story of a fictional Russian princess called Lucretia. The heroine flees an arranged marriage, crossing Europe to reach the Scottish Highlands. This iconic look was worn by Kate Moss. Galliano instructed her to run rather than walk, evoking Lucretia's escape in billowing taffeta. The success of the collection led to Galliano's appointment as creative director of Givenchy in 1995. He was the first British designer to head a French haute couture house.

John Galliano Archive, Courtesy of Christian Dior Couture
X110005, X111342, X111343

John Galliano born 1960
Born Gibraltar, works Paris

'Cavaliere Greensleeves' for Dior, A Voyage on the Diorient Express collection, autumn/winter 1998

1998
Lambskin leather, silk

John Galliano became creative director of Dior in 1996. His collection **A Voyage on the Diorient Express** was presented at a railway station in Paris. Models stepped off a train in fantastical styles inspired by global cultures and historical periods. This look blends elements of military and courtly dress from Tudor England and Renaissance Europe. Galliano described the 'dialogue between past and present' in his designs: 'The starting point is usually factual, but we allow our imaginations to run riot.'

Dior Héritage collection, Paris - Inv. 1999.11
X110006, X111340, X111341

John Galliano born 1960
Born Gibraltar, works Paris

Minimono from Black collection, autumn/winter 1994

1994
Wool and silk satin

John Galliano drew wide-ranging influences from global cultures and historical periods. His autumn/winter 1994 collection was inspired by Japonisme, the European craze for Japanese art and design in the late 19th and early 20th century. With little budget for materials, Galliano made nearly all the looks from a single roll of black satin crepe fabric. This 'minimono' dress combines a sharp, 1940s-style tuxedo jacket with the batwing sleeves of a Japanese kimono. For the original runway presentation, dresses were cinched at the waist with vintage silk obis.

Stephen Jones born 1957
Born Cheshire, works London

Hat from Black collection, autumn/winter 1994

1994, remade 2026
Cotton

Manolo Blahnik born 1942
Born Santa Cruz de La Palma (Spain), works London,
Santa Cruz de La Palma

NARO shoes from Black collection, autumn/winter 1994

1994, remade 2026
Crepe de Chine

Courtesy of Alexander Fury
X110007, X110008, X111336

[FILM ABOVE THE PLINTH BY THE WALL]

John Galliano born 1960
Born Gibraltar, works Paris

Runway footage from:

A Voyage on the Diorient Express collection, autumn/winter 1998

Princess Lucretia collection, spring/summer 1994

Black collection, autumn/winter 1994

1994
Video
Duration: 1 min, 3 secs

Courtesy of Ilius Ahmed, Unforgettable Runway, filmed by La Mode en Images
Courtesy Videofashion Library

Postscript

John Galliano emerged as one of the most influential figures in 1990s fashion. Yet his later career has been profoundly affected by his personal conduct. In 2011, he was dismissed from his role as creative director of Dior and from his own label after making antisemitic and anti-Asian racist remarks in a Paris café. He was convicted by a French court of making public insults based on origin, religion, race or ethnicity. Galliano has acknowledged the hurt his words have caused to the Jewish and Asian communities.

[PLINTH IN THE CENTRE OF THE ROOM]

Vivienne Westwood 1941–2022
Born Derbyshire, worked London

'Madame Pompadour' from Vive la Cocotte collection, autumn/winter 1995

1995
Coat dress, corset with bows, skirt, leather boots with block heel and gold buckle, skeleton necklace

Vivienne Westwood described the 18th century as 'the high point of art and culture'. She took inspiration from the opulence of French Rococo paintings and decorative arts at the Wallace Collection in London. This dress is a tribute to François Boucher's 1759 portrait of Madame de Pompadour, the mistress and advisor to King Louis XV. Westwood found a textile manufacturer to replicate the silk dress worn by Madame de Pompadour in the painting. Her design reimagines the corset as a symbol of female empowerment.

Courtesy of Vivienne Westwood Heritage
X103633, X110980-3, X111424, X111542, X111543

Vivienne Westwood 1941–2022
Born Derbyshire, worked London

Ensemble from Anglomania collection autumn/winter 1993

1993
Hat of wool and feather, jacket of wool, shirt of silk, waistcoat of silk, shirt of silk, scarf, skirt of wool, kilt of wool, sporran of leather and fur, legwarmers of wool, scarf, shoes of calf leather

Super Elevated Ghillie from Anglomania collection, autumn/winter 1993

1993
Leather, silk ribbon

In the 18th century, French elites were caught up in a craze for all things English. This historical trend inspired Vivienne Westwood's autumn/winter 1993 collection **Anglomania**. This tartan look blends references to upper-class English and Scottish country attire – heavy wool, kilts and riding hats – with 18th-century French silhouettes. Reimagining heritage fashion was vital to Westwood. She explained: 'All my ideas come from studying the ideas of the past ... I design clothes in the hope of breaking convention.'

Courtesy of Vivienne Westwood Heritage
X103631, X110971-9, X111937

Vivienne Westwood 1941–2022
Born Derbyshire, worked London

Ensemble from On Liberty collection, autumn/winter 1994

1994
Hat, corset dress and mini kilt of wool, waist bustle of fur and wool, sporran of leather and fur, legwarmers of wool, tartan golf shoes

Vivienne Westwood's **On Liberty** collection was named after an essay by the 19th-century English philosopher John Stuart Mill. Inspired by the concept of individual freedom, Westwood experimented with a blend of gender codes, historical and cultural references. Throughout the 1990s she explored combinations of global draping traditions. This look features Scottish tartan, an African head wrap and a bustle, merging these histories to form a new hybrid style.

Courtesy of Vivienne Westwood Heritage
X103632, X110984-9

[FILM ABOVE THE PLINTH IN THE CENTRE OF THE ROOM]

Vivienne Westwood 1941–2022
Born Derbyshire, worked London

Runway footage from:

Anglomania collection,
autumn/winter 1993

On Liberty collection,
autumn/winter 1994

Vive la Cocotte collection,
autumn/winter 1995

Video
Duration: 1 min, 17 secs

Courtesy of Videofashion Library

CONCOURSE

Jim Lambie born 1964
Born Airdrie (Scotland), works Glasgow

Zobop

1999, remade 2026
Vinyl tape

Zobop is an ongoing series of floor designs by Jim Lambie. Originally active as a DJ and musician, he explores music as a reference and a structural principle for his art. **Zobop** is site-specific and intends to transform everyday places into immersive, energetic experiences. The titlerecalls ‘bebop’, the fast-paced style of jazz. Lambie constructs each floor installation from strips of multi-coloured, industrial vinyl tape. Starting from the outer edge of a space, he traces its contours in concentric lines inward. The result is a psychedelic space pulsating with rhythm, movement and colour where the ground seems to shift beneath your feet.

Tate. Presented by Tate Members 2006
T12236