

Chapter 1 : Sensation: Young British Artists From The Saatchi Gallery - The Royal Academy, London

Tracey Emin: Tracey Emin is a British artist and a member of the famed YBA's (Young British Artists). She is best known for her provocative and sexually-charged works, often in the form of personal traumatic events exhibited in an unapologetically and willfully to the public.

What is the Significance of the Young British Artists? Find out more about this 90s art movement and the people involved. The term Young British Artists (YBAs) is applied to a loose group of British artists who began to exhibit together in 1992, and became known for their openness to materials and processes, shock tactics, and entrepreneurial spirit. One of the key figures was Damien Hirst, who was still a student at Goldsmiths College of Art in London and the show included the work of his fellow students, including Sarah Lucas, Angus Fairhurst and Michael Landy – all of whom became leading artists associated with the YBA movement. For some years, it had been encouraging new forms of creativity through its courses by abolishing the traditional separation of media into painting, sculpture, printmaking, and the like, and instead fostering a cross-discipline, multi-material approach. Irish-British artist Michael Craig-Martin was a teacher at the time and is credited as being one of the most influential figures for the YBAs. The YBAs signified a new shift within the art world and the first use of the term "young British artists" to describe the work of Hirst and his peers was by Michael Corris in *Artforum* magazine in 1993. British art in general during the 1990s was able to jump on this cool and trendy bandwagon. For the exhibition Hirst gained sponsorship from the London Docklands Development Corporation and the property development firm Olympia and York and through them secured the loan of the empty Port of London Authority Building in Surrey Docks in southeast London. The artist turned the warehouse into an exhibition space by installing lighting and painting the walls with the help of Fairhurst. Through the sponsorship and high production values, the student exhibition felt fresh, new and exciting and led to a series of other ventures. These included *Pharmacy*, a Notting Hill restaurant that opened in 1993 and was backed by Hirst, and *The Shop*, set up in an empty shop in east London by Tracey Emin and Sarah Lucas where they could market their work. Rather the movement is marked by an openness towards materials and processes with which art can be made, as well as the form it takes. Some landmark pieces from the YBA movement gave the group a rebellious reputation and their activities highlighted a belief that they could get away with anything, which was viewed as both a positive and a negative at the time. *Psycho Slut* by Tracey Emin. From the collection of Hayward Gallery. The YBAs have received a lot of negative attention over the years, both for their final pieces and the materials used to create the work in the first place. In the past Hirst has used farm animals, sea creatures, winged creatures and a whole load of animal remains in his pieces. Similarly creating a media furor, though for a whole lot less compared to Hirst, is Tracey Emin. Her most iconic work is *My Bed*, conceived in 1993, which remains one of the most talked about contemporary pieces. The bed is presented in the state that Emin says it had been after languishing in it for several days after suffering a suicidal depression brought on by relationship difficulties. The bedsheets are stained with bodily secretions and the floor is strewn with condoms, underwear with menstrual blood stains and other everyday objects seen in a bedroom. The sales the group generated sparked a small boom in the art market and as a result new galleries were established during this time such as *White Cube*, *Sadie Coles HQ* and *Maureen Paley*. The YBAs offered an alternative career path for British artists; previously artists were expected to do their time, produce work for years and do small group shows before achieving big solo exhibitions. *Self-portrait with Fried Eggs* by Sarah Lucas. From the collection of British Council Today, many of the original YBAs are in their 50s and 60s and they continue to create work that remains popular and manages to pull in top prices at auction. The themes, the openness to materials, and the uninhibited approach is still present from the originals and is also emulated by contemporary artists today. It has encouraged students and burgeoning artists to curate and produce their own shows, experiment with techniques and materials and not wait to be picked up by a top London gallery.

Chapter 2 : Charles Saatchi: the man who reinvented art | Art and design | The Guardian

Young British Artists (YBAs) About A group primarily active during the s, although the labelâ€”which derives from a series of exhibitions mounted in the mid s at London's Saatchi Galleryâ€”is still applied to some of its major members, such as Damien Hirst, Tracey Emin, and Jake and Dinos Chapman.

Share via Email Charles Saatchi: James King for the Observer I am probably the only person who can truly say that Charles Saatchi saved my life. I got to drill the holes for hooks in the back of the wooden supports of Kiefer paintings. At the end of every day I swept the gallery clean of the straw that had fallen off these visceral, apocalyptic landscapes, where paint was mixed with earth, grass and photographs. These works are quite possibly the most important sculptures of the past 50 years, with their dramatic but abstracted sense of danger, built on the simplest arrangements of materials â€” leaning, propping and balancing. They could also be lethal: One day Charles came on a lightning tour of the gallery to see how the installation was going. I and a few "riggers" were holding upright one of the four slabs of One Ton Prop House of Cards which leant against each other. As Charles indicated some instant changes he wanted to the position of another work, the head of the installation team motioned the rest of his team to come over. For a moment I was faced with the prospect of holding a ton of lead on my own. I remember a number of stronger men rushing to my assistance. Once, he was invincible, but now that times have changed the empire appears too large and undefined. While the court poets still compose panegyrics beyond the walls of his palace, his power is fading. Charles can save his empire, but he will have to change his ways. Saatchi almost never gives interviews. The result is that his reputation is still shrouded in the myths of the s, when Charles was the only collector in town. He was the puppet master of contemporary artists. He made and broke reputations with his cheque book. The legend is that he ruined the career of the Italian neo-expressionist figurative painter Sandro Chia by peremptorily selling all the work he owned by him â€” something he denies. But the true story of the Saatchi gallery is epic. There are moments when friends fall out over fame and money â€” like the time when Charles threatened to dump a large number of his Damien Hirsts, including the shark, on the market, so that Hirst and his gallery were cornered into buying them back for millions of pounds more than they had sold them for. Behind these personal dramas Saatchi changed contemporary cultural history, three times. All these artists already had huge reputations abroad. Charles was certainly not making any of their names. He was an importer, but that is no criticism: London was nowhere near being a centre for contemporary art like Paris, New York or Berlin; Charles was one of the people who began to change all that. Then, in the s, he had an altogether more single-handed success. Hirst had a dramatic solo exhibition at the ICA in , and the buzz around these artists persuaded Norman Rosenthal to put on a show at the stuffy old Royal Academy, consisting entirely of their work, called Sensation. The show was a smash. The column inches became column miles. He invented a new movement â€” something every critic and curator dreams of doing. This was not an empty slogan. The YBAs created a new and accessible fusion of pop and conceptualism that had the distinctively British feel of an indie band. The YBAs made art that was simpler, punchier and more fun but not necessarily more interesting or original than what had gone before. The YBAs accelerated the trajectory of artistic style towards production line and brand identity. The most famous artist of the moment, Ai Weiwei, imprisoned and then released by the Chinese authorities, is another YBA-influenced figure with his huge studios in China, where a team of assistants follow his instructions delivered in mobile phone calls and occasional visits, and where scores of old Chinese earthenware vases half-dipped in random primary colours are arranged in large grids as installations. You can see these works at the Lisson Gallery in London right now. Having played a central role in inventing a new kind of art, Charles then led the way inventing a new kind of art economy. In the past, art collectors bought art and held on to it for 10 or 20 years, while dealers bought and sold it within a few months. But from the end of the s Saatchi started doing this with his collection of British and other artists in cycles of five years and less. In the Triumph of Painting , Saatchi put on wonderful exhibitions of paintings by Peter Doig, Martin Kippenberger and others, then a few months later sent the best of the work to be auctioned for a profit. Today there are handfuls of speccollectors, among whose American ranks are the Warhol-obsessed Mugrabi family

and collector-commentator Adam Lindemann, while the entire Chinese art market is driven by Chinese speculators who Charles inspired. He is now overshadowed by impulsive enthusiasts with far more money than himself. And so it has come to be that Saatchi has become the victim of his own success. Charles once invited me to dinner in Kensington. What I really wanted to know was: Instead, Charles seemed more interested in getting stuff out of me – he particularly wanted to see the tattoo which the Belgian artist Wim Delvoye had inscribed on my back. That had been my big prank in my TV series *Art Safari*. Charles, I realised, was still a bit of a schoolboy, who enjoyed winding people up. He liked to say or create art, and then see what reactions people had to it. In his silences I finally understood the secret of YBA phenomenon. But there was no crime in that. He was adaptable, quick-witted and convincing. But he was also a have-a-go merchant. *New Art From China*. Much of the time, Charles was following a few years behind the trend a whole room full of Zhang Xiaogang's? The descriptions were floridly meaningless. Exciting but somewhat illogical whole-room pieces like rows of praying burqas made from silver foil, and the waxworks of world leaders in motorised wheelchairs in his basement. Exhibitions today need more complicated thematic stories, and more scholarly descriptions and cataloguing. The age of curating is upon us, but Charles has so far been unwilling to embrace this change, as other London collectors with private foundations – Anita Zabludowicz, David Roberts and Alex Sainsbury – have wisely been doing. Some marvellous work, but far too flashily installed. Charles is too withdrawn for the socially networked age we live in. He made a mistake not appearing in his TV series. In an age of tweets and blogs, and in which "curating" is the in-word even DJs are now rechristened music curators, no one buys the mysterious Svengali image any more. There was no rhyme or reason to the prices he wanted to pay. The students asked me anxiously: Would he sell it all one day and destroy their careers? His exhibitions have failed to make a big impact, while the gallery, insiders say, is incredibly expensive to run. That is probably why last year he surprised everyone, including his own staff, by announcing he was going to give his museum to the nation. A large number of works of art would be donated for free, but discussions with the Arts Council and Ministry of Culture suggested the taxpayer could end up footing the bill for running the gallery. So, a year on, there is no Tate Saatchi as of yet. Jeremy Hunt is still saying no, albeit in the politest terms: But I hope that is not the case. Charles has rewritten cultural history three times already. He just needs to hire a few curators and reinvent his acquisitions strategy. Then perhaps he could change the art world again.

Chapter 3 : Gallery - YOUNG BRITISH ART

Given that the adjective 'young' has followed the late s 'Freeze' generation of British artists around for over two decades now like a wheezing, albeit increasingly well-groomed dog, it's perhaps unsurprising that few surveys of fresh UK talent have employed it in their titles over recent years.

Introduction During the late s and 90s, postmodernist art in Britain was revitalized by the emergence of a confident new generation of postmodernist artists , later dubbed Young British Artists. Their work is often called Britart. YBAs came to notice because of three art exhibitions: From onwards, the principal YBA sponsor was the millionaire collector Charles Saatchi , whose patronage helped to make London the European capital of postmodernism. The term Young British Artists comes from the title of six exhibitions of that name held at the Saatchi Gallery in London, during the period Now very much part of the British arts establishment, YBAs have featured as regular winners of the Turner Prize , and have been elected members of the London Royal Academy. They have been exhibited in many of the best galleries of contemporary art in Europe. For a comparison with avant-garde art from an earlier era, see: Strictly speaking, it includes only those artists who showed at Freeze, or Sensation. However, the name is also used in a broader sense to embrace all progressive, avant-garde British artists who achieved recognition during the late s and 90s. Characteristics of YBA Style of Art Works by Young British Artists include all forms of painting , a wide range of sculpture and assemblage , contemporary video and installation art , a variety of photography , and conceptual art. If they have anything in common, it is probably an anything-goes attitude to materials and the creative process. Thus famous works of Britart have included: Yet others have taken conceptual art to its limits. Impact on UK Art YBAs have been heavily criticized for their lack of craftsmanship and other artistic qualities, by numerous art critics as well as such luminaries as the composer Simon Rattle, and the playwright Tom Stoppard. Yet others, including the British public have given Britart a very enthusiastic reception, as has - in general - the visual arts establishment. One reason for this, is that Young British Artists have refreshed and revitalised almost every medium of contemporary art, visibly raising museum attendance figures in the process. Early acquisitions were in the area of Minimalism and Neo-Expressionism , along with a substantial holding of works by Andy Warhol. Although the event did not achieve any significant press exposure, it attracted a number of prestigious visitors, including Charles Saatchi, who purchased the majority of the exhibits. Saatchi immediately bought the piece thus initiating a long and fruitful business relationship with the young artist. Now he turned his attention to the new upcoming group of YBAs. Although overall visitor attendance figures remained low, the show captured the attention of critics and some collectors, and signalled the coming rise of Britart. Among them was the Anglo-Cypriot artist Tracey Emin b. Staged during the period , these shows not only established the label "Young British Artists", which turned out to be a very potent marketing tool, but also generated massive media coverage for many late 20th century painters and contemporary artists from Britain, thus helping them to establish their reputations at home and abroad. Thus for example, in , Britart crossed the Atlantic with its large-scale group show entitled Brilliant! Finally, in , in a show of official recognition of the movement, Saatchi was permitted to co-curate the Sensation exhibition at the Royal Academy of Arts in London , which featured works by 42 YBAs from his private collection. Turner Prize Winners Further recognition followed. In the same year, Saatchi declared that most YBAs would proved "nothing but footnotes" in history, and proceeded to sell a large number of YBA works - many of which at a huge profit. Here is a short selected list of works. All works are held by the Saatchi Gallery London, unless indicated. Jake and Dinos Chapman b.

Chapter 4 : A Movement in a Moment: Young British Artists | Art | Agenda | Phaidon

Young British Art is a platform that presents the most exciting British Artists aged

This is generally taken as the foundation of the art movement that by the s got the label "YBA". Promoted by exhibitions such as Brilliant! A Damien Hirst spin painting closed the Olympics. If we are all Thatcherites now, our artists are definitely all YBAs. Except for David Hockney. And where has that left us? Where is British art, after 25 years of being young? None of the artists who exploded on to the scene back then were as exciting and promising as Damien Hirst. He orchestrated the whole idea of a movement, and really it was a backdrop for his own daring imagination. He spun pop art in a new, visceral direction. Today he is a national shame – our most famous artist has become a hack painter and kitsch sculptor who goes to inordinate lengths to demonstrate his lack of talent. Never has promise been more spectacularly misleading. And what of the mood he created? Some of the artists who appeared in Freeze, such as Mat Collishaw, still make excellent work. But as for enduring masterpieces that will stand the test of time – how many of those has British art produced since? Well – the art of Sarah Lucas is acridly memorable. That of Rachel Whiteread is profound. The works of Jake and Dinos Chapman will keep scholars chortling in the library a century or two from now. What is an artistic masterpiece anyway? Britain has never been good at creating sublime works in marble. But consider the collection of Georgian satirical prints in the Prints and Drawings room at the British Museum. Artists such as Gillray and Rowlandson are our heritage: Think about Hogarth too – an edgy artist critics snootily dismiss as a so-so painter. Face it, all ye who rail at modern British art: YBA art and its living aftermath, from pickled fish to David Shrigley, fits beautifully into the Great British tradition of Hogarthian hilarity. The difference is that while Hogarth had a chip on his shoulder about European art lording it over local talent, the YBA revolution made London world-famous as an art city, with Glasgow coming up in the side lane. Warts and all, this has been the best 25 years in the history of British art. It never mattered more.

Chapter 5 : Young British Artists | art movement | theinnatdunvilla.com

development of the YBAs (Young British Artists). Saatchi exhibited the YBA works he had collected in the Sensations exhibition, which caused a twofold scandal when it was displayed at the Brooklyn Museum of Art in New York in

Chapter 6 : Young British Artists (YBAs), Britart

During the late s and 90s, postmodernist art in Britain was revitalized by the emergence of a confident new generation of postmodernist artists, later dubbed Young British Artists. Belonging to no particular movement, or style of art, they included a diverse mix of painters, sculptors, video.

Chapter 7 : What is the Significance of the Young British Artists? – Google Arts & Culture

Young British Art. likes. Young British Art is a platform that presents the most exciting British Artists aged

Chapter 8 : Here's to the YBAs, and the best 25 years in British art history | Art and design | The Guardian

Young British Artists Many of the Young British Artists (YBAs) studied at Goldsmiths College of Art in London, where an interdisciplinary approach to art making and teaching helped to foster experimentation and new forms of creativity.

Chapter 9 : Young British Artists – Google Arts & Culture

The term Young British Artists (YBAs) is applied to a loose group of British artists who began to exhibit together in , and became known for their openness to materials and processes, shock tactics, and entrepreneurial spirit.