

ABOUT TRACEY EMIN

Tracey Emin was born in 1963 in London. She currently lives and works between London, the South of France, and Margate, UK.

Emin has exhibited extensively including major exhibitions at Munchmuseet, Oslo (2021); Royal Academy of Arts, London (2020); Musée d'Orsay, Paris (2019); Château La Coste, Aix-en-Provence, France (2017); Leopold Museum, Vienna (2015); Museum of Contemporary Art, Miami (2013); Museo de Arte Latinoamericano de Buenos Aires (2012); Turner Contemporary, Margate, UK (2012); Hayward Gallery, London (2011); Kunstmuseum Bern (2009); Scottish National Gallery of Modern Art, Edinburgh (2008); Centro de Arte Contemporáneo, Malaga, Spain (2008); Art Gallery of New South Wales, Sydney (2003); and Stedelijk Museum, Amsterdam (2002).

In 2007 Emin represented Great Britain at the 52nd Venice Biennale and her installation *My Bed* has been included in 'In Focus' displays at Tate Britain with Francis Bacon (2015), Tate Liverpool with William Blake and also at Turner Contemporary, Margate alongside JMW Turner (2017).

In 2011, Emin was appointed Professor of Drawing at the Royal Academy of Arts, London, and in 2012 was made Commander of the Most Excellent Order of the British Empire for her contributions to the visual arts.

Tracey Emin's expressive and visceral art is one of disclosure, dealing with personal experience and heightened states of emotion. Frank and intimate but universal in its relevance, her work draws on the fundamental themes of love, desire, loss and grief, unravelling in the process the nuanced constructs of 'woman' and 'self' through probing self-exploration. 'The most beautiful thing is honesty, even if it's really painful to look at', she has remarked.

Wide-ranging in scope, Emin's practice includes painting, drawing, film, photography, sewn appliqué, sculpture and neon, all of which are transformed into highly personalised mediums for her singular voice. The genres of self-portraiture and the nude run throughout, both intricately bound up with the emotional journey of her life and the travails of her own biography. In her early work, often characterised by unflinching personal revelation, Emin makes reference to her family, childhood, and chaotic teenage years growing up in the seaside town of Margate. Her relationships, pregnancies and abortions are recounted through drawings, photographs, found objects and videos in a manner that is neither tragic nor sentimental and which resonates deeply with the audience.