

TRACEY EMIN

instillation



SPACE in Emin's work is interactive, a tent to enter, a bed that is out of place, a room in which she is inclosed.

exorcism of the last painting I ever made (detail)

Her work acts as a **TIME**line or a record of **TIME** past "my bed" is a record of weeks passed in depression, the tent of **TIME** and intimacy (etc etc).

The artists **EXPERIENCE/ROLE** is a confessional one, she throws her secrets at us!

The visitors **EXPERIENCE/ROLE** is to hear Emin, to be receptive to her radical intimacy, and then to reflect on our own experiences and how we guard them.

CONCEPTUALLY Emin reflects on the human experience through the lens of her own humanity.

We are **SURPRISED** by the shockingly personal confessions in Emin's art, but then **SURPRISED** again by the depth to her confession (her tent is not only people she has had sex with, but also those she has slept next to, tenderly, platonically).

Emin's work is very detailed, we must spend **TIME** with her work, between the sheets of her literal and metaphoric bed, to see all its details.

Emin works with **THEMES** of confession, of shock, and of intimacy, and layers of subverted expectations.

And **DEDICATION** towards an evolution of her work and herself. She'll lock herself in a studio for two weeks to exercise her paintings and her artistic method. Narcissistic? probably! Interesting? Maybe!



everyone i have ever
slept with 1963-1995

**“It pleases me
that people can
be interactive”**

-TRACEY EMIN