

Tracey Istanbulda

24 September – 13 November 2004

Having shown her work extensively in Britain and on an international level for over ten years, ***Tracey Istanbulda*** at Platform Garanti Contemporary Art Center will be Tracey Emin's first solo exhibition in Turkey.

Her father is Turkish Cypriot, and although she was born in London and grew up in Margate on the south east coast of England, through their relationship she has embraced Turkey, Cyprus and the Turkish language in much of her work.

At Platform, she will present the videos *Burning Up* (1997), a work about a former love affair she experienced in south Turkey; *Emin & Emin* (1996), a video of Tracey and her father shot in Cyprus in 1996 and *Sometimes the Dress is Worth More Money than the Money* (2000-01). To compliment these videos, Tracey will install a series of new neon works and a photograph of her wearing a wedding dress bought in Turkey. Assembled together on a painted backdrop of pink and dark blue, these works will form a composition that refers to and explores her connection to Turkey and Cyprus.

The only time Tracey has previously exhibited in Turkey was in the 1997 International Istanbul Biennial. On this occasion she showed the neon work *Saying Good-bye to Those You Love* in the train station and at the Hotel Pera Palas a performance that also incorporated the video *Burning Up*. ***Tracey Istanbulda*** can be imagined as an extension of her experience in Istanbul for this event and the many repeated visits she has made to the city since.

Tracey Emin's fame was established as part of the young British artist (yBa) phenomenon of the 90s. Now one of the most famous artists living in Britain, she continues to receive media attention through her practice that tells a personal life story, from intimate sexual experiences to loneliness and vulnerability. Some of her most notorious works include *My Bed*, 1998, which was exhibited at the Tate Gallery during the exhibition of Turner Prize nominees in 1999. In 1997, *Everyone I have Ever Slept With 1963 – 1995* (1995), a tent appliqued with the names of everyone she had slept with until that date, including her lovers, friends, family members and two aborted fetuses, was one of the works to draw in the crowds for the Royal Academy's infamous *Sensation* exhibition. These installations as well as her celebrity persona and the more intimate drawings, neons and films may continue to create controversy, but they never cease to intrigue their audience.

With support from the British Council.