



## Tracey Emin

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### *A Journey To Death (Portfolio of 10), 2021*

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*Clockwise: Hurt Heart, Crying – Shouting – Screaming – Was Not Going To Help Me Live, Life Will Never Be The Same (Nor Should It), Then I Wasn't Alone Life Was Here, Even Saying Nothing Is A Lie, And This Was Me A Thousand Years Ago, You Were There Thank You, No! This Is Sad, A Feeling Of Shock, The Best Conversation I Ever Had – Laughter*

2 color lithograph on Somerset Velvet Warm White 400 gsm

94 x 74 cm (37 x 29.1 in)

Edition of 50

Each signed, numbered and dated by the artist

In mint condition

Tracey Emin



*A Feeling Of Shock (from A Journey To Death), 2021*

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2 color lithograph on Somerset Velvet Warm White 400 gsm

94 x 74 cm (37 x 29.1 in)

Edition of 50

Signed, numbered and dated by the artist

In mint condition



Tracey Emin



*And This Was Me A Thousand Years Ago (from A Journey To Death), 2021*

2 color lithograph on Somerset Velvet Warm White 400 gsm

94 x 74 cm (37 x 29.1 in)

Edition of 50

Signed, numbered and dated by the artist

In mint condition

Tracey Emin



*Crying - Shouting - Screaming - Was Not Going To Help Me Live (from A Journey To Death), 2021*

2 color lithograph on Somerset Velvet Warm White 400 gsm

94 x 74 cm (37 x 29.1 in)

Edition of 50

Signed, numbered and dated by the artist

In mint condition

## Tracey Emin



*Even Saying Nothing Is A Lie (from A Journey To Death), 2021*

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2 color lithograph on Somerset Velvet Warm White 400 gsm

94 x 74 cm (37 x 29.1 in)

Edition of 50

Signed, numbered and dated by the artist

In mint condition

Tracey Emin



*Hurt Heart (from A Journey To Death), 2021*

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2 color lithograph on Somerset Velvet Warm White 400 gsm

94 x 74 cm (37 x 29.1 in)

Edition of 50

Signed, numbered and dated by the artist

In mint condition

Tracey Emin



*Life Will Never Be The Same (Nor Should It) (from A Journey To Death), 2021*

2 color lithograph on Somerset Velvet Warm White 400 gsm

94 x 74 cm (37 x 29.1 in)

Edition of 50

Signed, numbered and dated by the artist

In mint condition



Tracey Emin



*No! This Is Sad (from A Journey To Death), 2021*

2 color lithograph on Somerset Velvet Warm White 400 gsm

94 x 74 cm (37 x 29.1 in)

Edition of 50

Signed, numbered and dated by the artist

In mint condition

Tracey Emin



*The Best Conversation I Ever Had – Laughter (from A Journey To Death), 2021*

2 color lithograph on Somerset Velvet Warm White 400 gsm

94 x 74 cm (37 x 29.1 in)

Edition of 50

Signed, numbered and dated by the artist

In mint condition

Tracey Emin



*Then I Wasn't Alone Life Was Here (from A Journey To Death), 2021*

2 color lithograph on Somerset Velvet Warm White 400 gsm

94 x 74 cm (37 x 29.1 in)

Edition of 50

Signed, numbered and dated by the artist

In mint condition

Tracey Emin



*You Were There Thank You (from A Journey To Death), 2021*

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2 color lithograph on Somerset Velvet Warm White 400 gsm

94 x 74 cm (37 x 29.1 in)

Edition of 50

Signed, numbered and dated by the artist

In mint condition



Tracey working with Indian ink on films at Counter Studio, Margate (2021) © Counter Editions

## The Artist

Tracey Emin was born in 1963 in London. She is widely known for her **autobiographical** and **confessional** artworks, for which she uses a variety of media including drawing, painting, sculpture, film, photography, and neon text.

The artist is well known for her **frank, confessional style** and for transforming her inner emotional and psychological world—personal experiences, memories and feelings—into art that is both **intimate** yet profoundly **universal**. Emin's oeuvre has an immediacy and often sexually provocative attitude that firmly locates her oeuvre within the tradition of **feminist** discourse. Specifically part of this trope, her two seminal works *Everyone I Have Ever Slept With 1963–1995* (1995) and *My Bed* (1998)—her own unmade, messy bed installed at the *Tate Gallery*.

Emin has exhibited extensively worldwide, including solo exhibitions at *White Cube New York* (2023); *Kestner Gesellschaft, Germany* (2023); *Faurschou Foundation, New York* (2023); *Galleria Lorcan O'Neill, Rome* (2023); *Jupiter Artland, Edinburgh, UK* (2022).

In 2022, the artist was awarded with the title of **Honorary Freewoman of Margate** in recognition of her work and her investment into the culture of the town. In 2012, Emin was made **Commander of the Most Excellent Order of the British Empire** for her contributions to the visual arts, and in 2011, she was appointed **Professor of Drawing at the Royal Academy of Arts**, London. Emin represented Great Britain at the 52nd *Venice Biennale* in 2007 and was nominated for the *Turner Prize* in 1999.





## The Portfolio

*A Journey To Death* explores the **trauma of surgery** for the cancer that almost claimed her life. Tracey Emin has been painting, drawing and photographing herself for a long time, but these latest nudes are her grandest and most painfully resonant work yet. Emin has always made art about her physical existence and subjects that had felt **unspeakably private**, from sexual assault, devastating heartbreak, and ambivalence around motherhood, grief and longing, to adolescent sexuality and menopause. Her work offers **companionship for many women** going through difficult and painful experiences.

Made in 2021, in these spindly blue-black works she is feeling her way through to a route back into art. Most works in the portfolio express pain, though there is also hope in some instances: the faces of her kittens Pancake and Teacup appear *Then I Wasn't Alone Life Was Here*, as emblems of life that will go on. The text also makes its way into her work, as it so often has in the past. "It was inside – always inside," she writes, the words hovering above her head in *Even Saying Nothing is a Lie*. It's a vivid, horrifying expression of a **haunted body**: the realisation that a hostile presence has manifested within, attacking silently from the inside.

In making herself **the subject of her work**, and concentrating intensely on **figuration**, Emin creates bridges with the rich art-historical tradition of the female figure and female nudes. She shows **strong emotive force** in these pictures, as seen for example in the work of male painters Munch and Schiele, which Emin admires and studied throughout her artistic oeuvre.







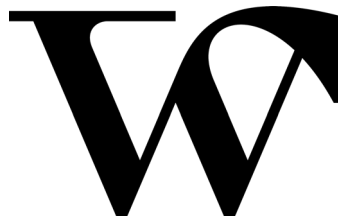
*“If I’m not making art, I don’t feel alive. A big part of me will feel dead: I’m not Tracey, I don’t exist. I felt so much better after this work. It’s like, ‘Ah – ah – ah – I’m alive!’”*

– Tracey Emin





*It was inside Always inside*



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