



TRACEY EMIN

Born: Tracey Emin, 1963 (Croydon, England).

Artistic style: Young British Artist; paintings, drawings, photography, installations, and video; use of text and appliquéd fabrics; confessional, intimate autobiographical themes; witty and irreverent.

Tracey Emin lives and works in London; her work consists of paintings, drawings, photography, installations, and video. Using a wide range of media, including appliquéd fabrics, found objects, monoprints, and neon lights, her works communicate her emotions and details of her life, following in the tradition of artists such as Frida Kahlo. Raised in Margate, Kent, Emin suffered many traumatizing misfortunes and losses in her youth, and her work is often seen to be a way in which the artist deals with such pain. Indeed, Emin has studied and produced art since she was young, attending Maidstone Art College before moving to London to complete a master of arts at the Royal Academy of Arts in 1987.

In 1993, Emin sent letters asking people to invest £20 in her creative potential. One of those to reply was Jay Jopling, who later became her art dealer. He offered her a show at his groundbreaking gallery in London, White Cube. Emin ironically called the exhibition *My Major Retrospective* (1994) and used the opportunity to reveal her personal life to the public domain, exhibiting a range of works and memorabilia that referenced her past. The artist quickly became associated with many of her contemporaries who were referred to by the

media as Young British Artists (or YBAs). She then opened The Tracey Emin Museum in Waterloo in London, welcoming the public to view intimate works, until it closed in 1998. The following year she was nominated for the Turner Prize for a piece entitled *My Bed* (1998). It

consists of an unmade bed, littered with items such as soiled underwear, empty liquor bottles, and used condoms. Emin has since come to occupy a position in both the art world and mass media as an artist and a celebrity. **WD**

“For me, being an artist isn’t just about making nice things . . . [it’s] a message.”

ABOVE: The life and works of Tracey Emin frequently attract media attention.

SHAHRAM ENTEKHABI

Born: Shahram Entekhabi, 1963 (Beroujerd, Iran).

Artistic style: Politically motivated; use of video art, photography, painting, drawings, installation, and performance art to highlight Middle-Eastern diaspora in the Western world.

Shahram Entekhabi has gained international recognition for his themes of invisibility and visibility and the alienation of ethnic minorities in contemporary culture. His work represents marginalized groups such as migrant communities, and he examines alternatives to Western ideology.

Inspired by the work of Charles Baudelaire and specifically his nineteenth-century concept of the *flâneur* (a person who walks the city in order to experience it), Entekhabi’s work employs performative practices, digital media, and drawings as a platform for rejecting the notion that the urban space is specifically reserved for the practice and performance of the white, middle-class, heterosexual male.

He studied graphic design at the University of Tehran from 1976 to 1979, and went to Italy to study architecture, urbanism, and the language. From 1983 to 2000, he worked as a freelance architect in Berlin, but in 2001 he began to concentrate on his work as a media artist. He started to produce video art and installations with works such as *I?* (2004) that challenge the clichéd Western notion of typical migrant behavior.

Entekhabi is particularly concerned with addressing issues between secular governments and Muslim communities. He focuses on the dominant ideas surrounding Middle Eastern behavior, that men are presented as fundamentalist aggressors and women seen as oppressed. *Islamic Vogue* (2001–2005) is an example of his use of provocative and striking photography to question Western ideals of femininity. By utilizing the discourse of art to question these dominant notions, he also addresses the contemporary anxieties toward terrorism and the perceived threat of the Middle East toward the West. **KO**

“Part of my work relates to the viewer through a commentary on how the West interprets.”



Masterworks

- Islamic Vogue* 2001–2005
- me?* 2003–2004
- Migrant* 2004
- I?* 2004
- mladen* 2005

ABOVE: Entekhabi’s work is exhibited in hundreds of galleries worldwide.