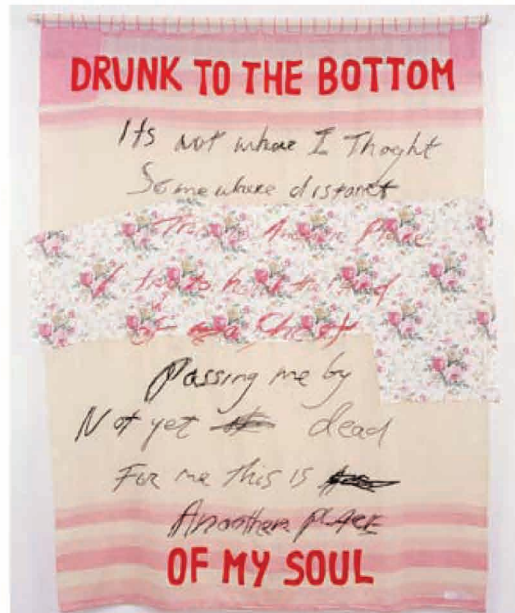


# THE GOSS-MICHÆL FOUNDATION

## A TRIBUTE TO TRACEY EMIN



Drunk to the Bottom of My Soul, 2002, Applique blanket with embroidery, 76 3/8 x 63 inches

### Exhibition June 26 – September 15, 2007

The enfant terrible of Britart, Tracey Emin, will be the focus of a sensational and intimately confessional show that also tests accepted cultural boundaries. "A Tribute to Tracy Emin" is the first show in Dallas from the Goss-Michael Collection, a US\$200 million collection of art by young, emerging British artists that has been purchased by Kenny Goss and pop music star George Michael through their Goss-Michael Foundation.

As her website says, "Tracey Emin might not be the kind of artist your granny would like." Her autobiographical style of work is all about exposing the kind of things about herself that most people would be too ashamed to reveal. Rightly or wrongly, Emin has been accused of cynically exploiting the public's darkest levels of voyeurism.

The Dallas exhibition features works personally selected by Goss and Michael including neon, paintings, prints, video installations and one of her famous blankets and may be one of the most culturally-shocking exhibitions seen recently in the city. A close friend of Goss and Michaels', Emin wrote a very personal and insightful article for the *The Independent* (London, February 14, 2007), entitled "George Loves Kenny," which captured moments in the private lives of Michael and Goss told from Emin's viewpoint. A neon piece of the same name created by Emin will be the centerpiece of the Dallas exhibit.

The Goss-Michael Foundation is one of the largest collectors of Emin's works in the world.

Emin is best-known, or possibly most notorious, for the appliqué tent, *Everyone I Have Ever Slept With*, 1963-1995 (1995), destroyed in the Momart fire, and *My Bed* (1999) which is just that, complete with soiled underwear, stained sheets and empty bottles. *My Bed* earned a 1999 Turner Prize nomination.

The British Council chose the controversial artist to produce a show of new work for the British Pavilion at this year's 52nd Venice Biennale. She is only the second woman to produce a solo show for the UK at this event. The Venice Biennale, now 112 years old, is the oldest, biggest and by far the best known of all international art festivals. The Council's Andrea Rose called 43-year-old Emin "a storyteller with an extraordinary ability to scratch away the surfaces to what lies below".

Emin commented on her Biennale selection by saying "she hoped the exhibition would be a creative 'springboard' and that it would show the world that she is not 'all hype and bullsh\*t'." She added, "I am a great thing for Britain, I am a great artist."

Earlier this year, Tracey Emin became one of only nineteen artists selected as a member of the prestigious Royal Academy of Arts. She was elected Royal Academician (RA) in the category of painting, joining an elite group of luminaries including David Hockney, Peter Blake, Anthony Caro and Alison Wilding. Tom Phillips RA, chairman of the exhibitions committee, said, "A lot of people thought that Tracey was a flash in the pan in the Sensation exhibition, but she's proved she's got staying power and depth. And that's the moment when the Royal Academy likes to invite people to join. It's wonderful to have a new, youngish, bright, funny woman artist to join us. She might enjoy it more than she thinks".

As a member of the Young British Artists (YBA), Tracey uses her life events as inspiration for her works that is at times both tragic and humorous but also reveals her hopes, failures, success and humiliations. Her works often has a sexually provocative attitude and carries a feminist approach.

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**The Goss-Michael Foundation** was founded by George Michael and Kenny Goss in June 2007. The Foundation offers the public a rotating schedule of exhibitions derived from Goss and Michael's private collection as well as other institutions. These exhibitions serve as a challenge to preconceived art notions and strive to set a new standard in artistic awareness by providing visitors with fresh and fascinating art experiences. Through these experiences, the Foundation hopes to generate new perspectives and conversations on the creative methods of contemporary artists. Locally, the Foundation is dedicated to contributing to Dallas's thriving artistic community and enhancing the public's familiarity and interaction with mid-career and emerging international artists.

**The Goss-Michael Foundation Hours:** Tuesday-Friday 10:00am-6:00pm, Saturday 11:00am-4:00pm, Monday by appointment only.