Hello! You are listening to Curator on the Go Podcast! Today, I had the pleasure of speaking to Toronto-based artist Emily Carriere.

Emily creates intricate cut out vinyl and acrylic artworks. She works intuitively, letting the process take over, which allows the work to reveal itself through the natural progression of experimentation. The results are abstract images which can be interpreted in an endless variety of ways depending on the viewers’ experiences, memories, and histories.

Emily's work explores the notion that the final element completing a work of art is the viewer. The artworks feature intricately cut and layered forms, refraining from any direct reference and yet feeling ingrained with familiarity and meaning. The juxtaposition of organic and symmetrical forms manipulated through technology, her own hand and the use of both traditional and commercial materials creates ambiguous, enticing & eerie forms reminiscent of Rorschach blots. Ultimately the viewer’s interpretation imbues the work of art with emotion and meaning.

I’ve seen Emily’s work at several local art fairs and met her in person this November. I am so excited to share our interview with all of you today and want to thank Emily for being my podcast guest. Enjoy!

**Curator on the Go:**Hi Emily, welcome and thank you so much for joining me today. I am so excited to learn more about you and share your unique story and experience with others. Welcome!

***Emily:*** Hello and thank you so much for having me today!

**Curator on the Go:** Let’s go back in time and talk about your background. When did you become interested in art?

***Emily:*** Actually, both of my grandmothers were artists to some degree – they were painters. Scene childhood I was surrounded by beautiful art and was always interested in it. I think I got into painting when I was very young.

**Curator on the Go:** I know that you completed Bachelor of Arts degree in Art and Art History. Why did you decide to apply to that program?

***Emily:*** I wasn’t sure actually. I wasn’t sure if it was the right career chose and I was always pragmatic. It was one of my grandparents who told me that I shouldn’t think too much about earning money right away and you should go with your passion. They really encouraged me and I applied to 6 different schools and got into all of them. And I decided to just go for it and I am glad that I did. It was one of the best experiences ever. I enjoyed exploring new media that I wouldn’t think I would be interested in. I thought that painting and drawing was my thing. I discovered print medium, I discovered sculpture and design as well. It was all about discovery and exploration.

***Curator on the Go:*** How would you describe your artistic style today?

***Emily:*** Very different from what I used to do, but on the same line – very experimental. Abstract. I consider it modern-day Rorschach, but I am just playing with material and experimenting to see what I can come up with. I was doing more illustrative work at university. It’s interesting to see what I used for my background I now use as my preliminary focus.

So, material-wise, they are cut layers of vinyl layered onto plexiglass in combination with watercolor paintings that are photographed and printed on layer. All of the work is resined to preserve it.

**Curator on the Go:** What artists - either contemporary or from history - have had an impact on you and your art practice?

***Emily:*** Salvador Dali and the idea of the subconscious and letting the imagery come to you and almost removing your thought process from the work and allowing it to just flow freely through you.

***Curator on the Go:*** I know that you work day time job Monday to Friday. When do you usually spend time in your studio?

***Emily:*** So, I work M-F 9-5 as a graphic designer. I come home and have dinner with my husband. And then from 7 until 10-11pm I am working on my art. On the weekends, I am working almost all day on my art. I work approximately 80 hours a week. It’s a lot, but art is the part of the day that I look forward to and that brings joy. If I don’t make art – I feel off.

***Curator on the Go:*** Is there something that you do to put yourself into a creative state of mind?

***Emily:*** I think I am kind of always in a creative state of mind. I am always there and waiting until the time to physically work on an idea or piece of art.

***Curator on the Go:*** How do you know when a work is finished and does your opinion about the artwork change the longer you look at it?

***Emily:*** It definitely changes! Sometimes I work on the piece and I don’t know how I feel about it. I actually noticed that those pieces that I am unsure about tend to be really great works. If you are slightly uncomfortable about it – it means you are doing something new.

***Curator on the Go:*** As an artist, what is your biggest fear?

***Emily:*** It’s always uncomfortable exposing yourself to the world. But I can’t call it fear as I’ve been very fortunate to be able to make art in the first place. And I am the one who is putting it out into the world knowing that I will receive the criticism. I guess, not being able to make work would be the biggest fear.

***Curator on the Go:*** I wanted to mention that I saw theArtResin Spotlight video where you shared the process behind your vinyl and acrylic artwork. Did ArtResin team members reach out to you and invited you to be part of their video project?

<https://www.youtube.com/watch?v=1NGFLGUujew>

***Emily:*** They let me know the day before that they were coming to the Artist Project and asked if they can do a quick video with me because they knew I used their product.

***Curator on the Go:*** You were also interviewed by Toronto Art Newspaper this March. It’s an independent art publication with a goal to make art accessible in Toronto. Do you think that artists should try to get featured in magazines and newspapers, even if in some cases they would need to pay for it?

***Emily:*** I personally don’t like to pay for anything like that. I feel like artists are giving so much of themselves and galleries take a cut as they promote the work and have to pay for the space.

***Curator on the Go:*** Let’s talk about exhibitions and art events that you’ve participated in. I know that you’ve exhibited your works at One of A Kind Show, The Artist Project and Toronto Outdoor Art Fair for the last 3 years. Which show is your favorite one and what are the advantages and disadvantages of each?

***Emily:*** During University, we went to TOAF and I dreamed of someday being in that show. I went to the Artist Project as a viewer and talked to artists. So many people were very encouraging and told me to apply to shows and see what happens. I applied to TOAF and got in via my first application. From there, I was invited to be a part of One of a Kind show and Untapped Emerging Artists Competition for the Artist Project. All three had a big impact on me and it’s hard to pick one.

***Curator on the Go:*** You were also selected many times for The Brain Project. Can you tell us how artists should approach writing the art proposal for this project and what concepts you’ve used for your Brains?

***Emily:*** I always go for apply to every show. Apply to everything you want to be a part of. The worst thing that can happen – they say no and you learn from it. When I apply – I have no idea if I will get it. But if you have your style of work and you stick true to what you do -

***Curator on the Go:*** Are you represented by any gallery now or you sell independently?

***Emily:*** I am represented by Art Interiors and Spence Gallery and I also sell independently.

**Curator on the Go:** How are you pricing your works? Do you use a specific formula for that?

***Emily:*** I do! I actually have an engineer husband who has helped me to set-up an excel sheet that calculates to the dime my artwork pricing. I put all of the info: the size of the work, how many layers, the types of materials I am using, how long it takes me to make the work, etc. and it’s automatically generates the price. I know a lot of people and their general price is by size. I’ve created those works and the amount of time I’ve spent and the materials coincide with it being the same price as per sq. inch.

**Curator on the Go:** One of the hot topics today is the importance of personal branding. Do you believe that artists need a brand or see themselves as creative entrepreneurs to be successful?

***Emily:*** If people can recognize your work – that’s extremely exciting. If you have a unique style – it will help you as you grow.

**Curator on the Go:** How do you promote and market your works right now?

***Emily:*** I use Instagram quite a bit. It’s free. It’s easy to use. It’s visual in nature. It’s like an online portfolio. I also have a website and traditional email list where I send newsletters and invites to my upcoming shows.

***Curator on the Go:*** Do you have a targeted audience and how you select who to target and when?

***Emily:*** I target anyone who wants to look at my art.

***Curator on the Go:*** What do you like and dislike about the art world?

***Emily:*** I love to be able to make art. I love seeing people’s reactions. It also really hard. You are constantly working and you have to be extremely passionate and love it to keep going and keep up. For every yes you will get 20 nos.

**Curator on the Go:** Where my listeners can find you online?

***Emily:***

<https://www.emilycarriere.com/>

<https://www.instagram.com/emilycarriereart/>