

EMERGE



ART ON DEMAND 9.1
JAN 27 - MAR 18, 2023

EMILY
GOODBRAND



GOODBRAND EXPLORES HER EXPERIENCE LIVING AS AN INTROVERT THROUGH A SERIES OF FIGURATIVE AND REPRESENTATIONAL SELF-PORTRAITS

of these materials allows her to express a wide range of emotions and gestures. Combined with a series of written notes that hint at what the artist was feeling while she was creating, these expressive materials suggest how the “symptoms” of introversion may look on a physical body. Indeed, Goodbrand considers her work to be a way to look into herself, and to ask and try to answer the question, “is there a cure for introversion?”

Goodbrand’s use of layering and scratching on the surface of her drawings alludes to the physical erosion that she has felt in

certain social situations, while the written notes are her way of self-reflecting through her journey as an introvert. She often layers competing portraits of herself on top of each other, as a way of representing the struggle to establish self-identity. Meanwhile, the anatomical nature of the portraits themselves allow her survey herself and her diagnoses as an introvert through a medical perspective. Approaching her own reactions and bodily experiences as if she were a doctor, Goodbrand positions herself in poses like the fetal position (suggestive of an ultrasound) while scribbling clinical-like notes explaining her “symptoms” of introversion. By using this medical or scientific aesthetic, the intention of these self-portraits moves away from trying to achieve exact replication, to instead focusing on rationalizing and analyzing emotions and feelings.

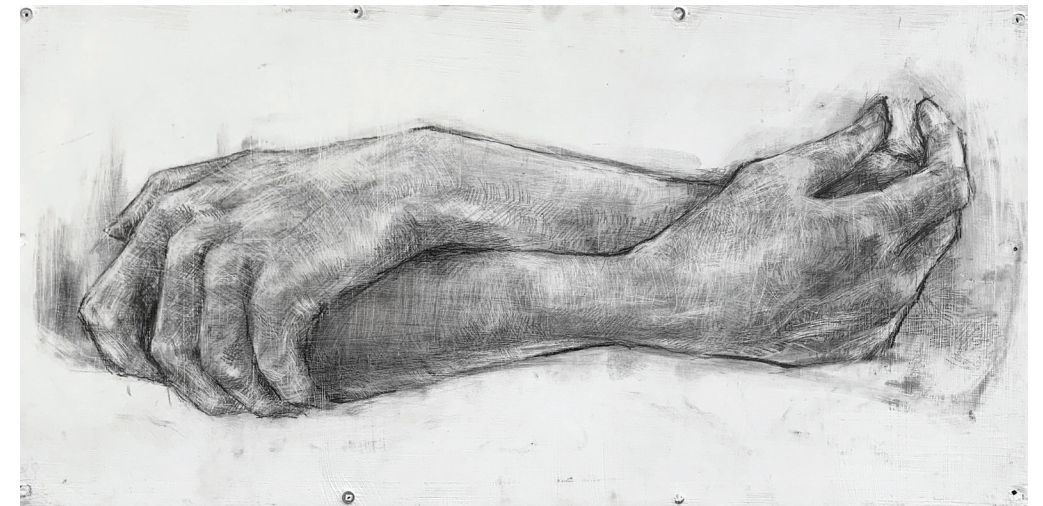
By choosing self-portraiture as her subject matter, Goodbrand also challenges herself to better know and understand her own body,

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The experience of living as—and in—a body can be a confusing and intimidating journey, one that each of us experiences differently. There exists an endless range of temperaments ranging from shy, outgoing, introverted, extroverted, and everything in between. While being socially adept and personable might be thought of as the keys to living a fulfilling life, we may ask ourselves what happens when our minds and bodies struggle with human interaction. Especially for those who struggle in such situations, we may also want to ask how

social exhaustion manifests itself on and in the body, and if there is a cure for this feeling of social fatigue.

For Art on Demand 9.1, emerging, Langley-based artist Emily Goodbrand explores these questions and her experience living as an introvert through a series of figurative and representational self-portraits. Her work uses materials like graphite sticks and pencils along with water-soluble graphite to explore a full range of motion and expression. The expressive and monochromatic nature



and to not shy away from any “imperfections” that could have been easily glossed over. Instead, Goodbrand stays vulnerably true to herself and the complications and triumphs of her own physical self.

Goodbrand ultimately concludes there is no need for a cure to introversion. Instead, through her work, she comes to terms with the social barriers that exist between herself and the rest of the world, and she uses this “flaw” to better understand herself. In the end, she also invites viewers to study their own bodies and to fully understand their own social strengths and weaknesses.

Rachel Kehler
Emerge Curator

EMILY GOODBRAND

Emily Goodbrand is a recent Art and Design graduate from Trinity Western University, originally from Vermilion, Alberta. Her drawing practice explores themes of embodiment, identity, and interiority through the depiction of the human body, rendered in graphite. Goodbrand’s practice is based out of Langley, BC.



Front Cover: Emily Goodbrand, *A Guide to the Introvert: A Self-Diagnosis*, 2021, graphite on vellum and wood, 36 x 48 in.

Inside, Left: Emily Goodbrand, *Pick and Pull*, 2022, graphite on paper, 24 x 36 in.

Inside, Right: Emily Goodbrand, *Having and Holding*, 2021, graphite on panel, 12 x 24 in.

Back Cover: Emily Goodbrand, *To Be*, 2022, graphite on panel, 48 x 24 in.



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GRAPHIC DESIGN BY TY MARTENS