

2019

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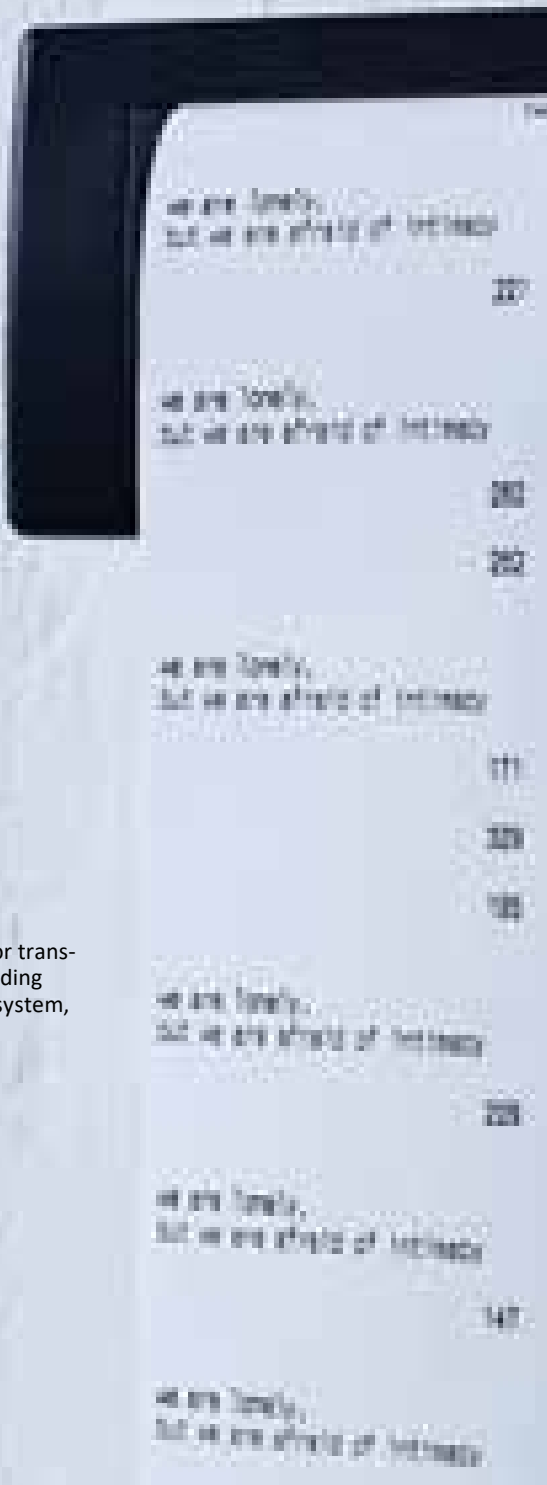
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CICA Museum
www.cicamuseum.com

Cover Image front © Helen Lee, *The Crying Closet_5*
back © Rina Murao, *Seesaw*, CICA Museum, 2019

Minsun Cho, *Fearing Machine 2*, Thermal receipt printer, 5v power, plexiglass, clock mechanism, ir sensor, arduino and custom code, 2019



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ERIK DEERLY



Over the last decade, much of my work has focused on time-based compositions in an investigation of alternative narratives created solely by the deliberate manipulation of otherwise extraneous content. In this new series, "Dysmorphia," I further explore those possibilities, while representing



the moving image in a purely two-dimensional form. The resulting work, comprised of a ten-panel wall-mounted installation approximately 480cm across, seeks to challenge the viewers' sense of beauty and artificiality.



Erik Deerly, *Dysmorphia*, detail, 2018



This new multi-panel wall mounted installation appears to have a totemic and substantial presence when viewed from afar, but the intricacies of the linear bands are better appreciated in the closer shot. The narrative component of *Dysmorphia* is less illustrative or representational than earlier pieces, but I do intuit a progression of time and space in the compartmentalized intervals. I found it interesting that the notation states the work seeks to challenge the viewers' sense of beauty. While the lack of a recognizable subject may be less satisfying on one level, it is only with the expectation of such that we are confounded. One might argue that the shimmering movements and organization of saturated color stripes provide a purer, or visceral aesthetic reaction. Without identifiable subject matter the viewer is not tasked with the identification of the superfluous or inessential. While the title implies an abnormality, I find this work soothing and engaging. It taps into the primacy of the digital experience.

Kristen T. Woodward,
Resident Curator Artists2artists & Professor of Art
at Albright College
<http://www.artists2artists.net/photo/erik-deerly-dysmorphia-detail>

Erik Deerly is an artist and educator whose work embraces and disseminates a wide variety of forms that umbrellas the human experience, vis-à-vis sound, visual, textual, and interactive work, used in an interdisciplinary fashion. Though the viewer may initially see his work as literal, further contemplation reveals an unapologetic statement relevant to the world at large—issues that exist, plague, destroy, devalue or oppress those who have no voice. Rendered in the medium that best suits the intended message of our everyday, mundane lives are depicted in subtle, often “beautifully” rendered images. These works, which may or may not include fictional or non-fictional unquestionable, authoritative text, mirrors an unspoken language that evokes a seminal experience, déjà vu, or connectedness to the content presented in the work. Though each series of work is created in vastly diverse mediums, there is an undeniable unspoken voice that intertwines a message—a message woven together with the realities of the world in which we live.

Erik is Associate Professor of New Media at Indiana University Kokomo. His work has exhibited widely across the US and in Asia and Europe. Awards include a SXSW 1st Place National Interactive Design Award, a Webby nomination, and a 2016 New Frontiers of Creativity and Scholarship Grant.