

Creative Work Statement

Case for Excellence in Research / Creative Work

My creative agenda alludes to my years as an undergraduate student. This was an interesting and early time in what would eventually be termed “new media,” where scholars and practitioners in seemingly disparate arenas (philosophy, music, film, early video, dance, performance art, computer programming, design, multimedia) began to come together to create meaningful cross-disciplinary connections. Inspired by my own collaborations with filmmakers and dancers, I began working in experimental film, video, and sound design. Not only did this provide an entry into new fields of study, particularly the visual arts, but it allowed me to develop a consistent voice across these disciplines. My work embraces and disseminates a wide variety of forms that umbrella the human experience, vis-à-vis, sound, visual, textual, interactive work, used in an interdisciplinary fashion. My art practice focusses on the exploration of synesthetic experiences and is driven by interests in perception, cognition, time, and movement. Employing installation and immersive media through a dialogic practice, I seek to access the viewers' consciousness.

My creative voice is informed by the increasingly bewildering world around me, which seems to be less capable of competing with the plentiful array of intentional human distraction. A curator wrote the following regarding “Dysmorphia,” a recent body of work:

“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. 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

My intent is not to amass a specific number of exhibitions, but rather to create and disseminate work that contributes to a meaningful discourse within the field, and adds to the cohesiveness of my growing body of work, thus, informing my teaching. Since my promotion to associate professor began in 2017, I have continued to expand my reach—earning more prominent national and international opportunities. It is my hope that my increasingly active exhibition schedule will allow me to continue this trend.

According to the School of Humanities and Social Sciences Promotion and Tenure Criteria, the standards of excellence for promotion from associate professor to professor by faculty producing creative works state: “the candidate must provide documentation that establishes a record of achievement in exhibitions, commissions, publications, grants, and fellowships after the previous promotion and tenure; these professional achievements

should demonstrate significance in terms of national recognition in the creative discipline.” This is followed with, " Documentation should be provided for approximately **8 to 12** achievements during the period under review for promotion with tenure, with **at least five meeting the criteria for excellence** as defined in HSS AEG section 2.1. In my dossier, I am including documentation of **18 creative research achievements which each merit excellence** as outlined in HSS AEG and which also demonstrate a continued progression towards establishing an international reputation in my area of creative research and practice:

2 solo exhibitions (chronologically)

- *Erik Deerly: Exo Resonance*, Indiana University Kokomo Downtown Gallery, Kokomo, IN
- *Dysmorphia: Erik Deerly Exhibition*, International Solo Exhibition, CICA Museum, South Korea

11 international exhibitions (chronologically)

- *Aesthetica Art Prize Exhibition 2020*, York Art Gallery, York, United Kingdom
- *Cyber Sanctuaries Pavilion, The Wrong Biennale, International*, online and various locations
- *No Image 2019*, International Juried Exhibition, CICA Museum, South Korea
- *Glitch*, Curated International Photography Exhibition, PH21 Gallery, Budapest, Hungary (juror: Zsolt Bátori)
- *Glitches and Defects*, Millepiani Exhibition Space, Rome, Italy
- *Magmart International Videoart Festival XI*, Casoria Contemporary Art Museum, Naples, Italy
- *Mobile*, International Juried Exhibition, PH21 Gallery, Budapest, Hungary (juror: Zsolt Bátori)
- *HOME: Absence or Essence*, International Juried Exhibition, Specto Art Space, Bridgewater, Virginia
- *Mobile Only*, International Juried Exhibition, PH21 Gallery, Budapest, Hungary (juror: Zsolt Bátori) (juror's choice)
- *Summer Exhibition, Juried International Showcase, The Concept Space—Bermondsey*, London, United Kingdom
- *Objectified*, International Juried Exhibition, CICA Museum, South Korea

1 national juried exhibition

- *Dog and Pony Show*, CORE New Art Space, Denver, CO (juror: Doug Kacena)

3 international journal showcases

- *Future Now 2020: 100 Contemporary Artists from the Aesthetica Art Prize*, Aesthetica Magazine, York, UK (2020): 146-147.
- *"Aesthetica Art Prize 2020."* Aesthetica Magazine, (2020): 127-130.
- *CICA Art Now 2019*, CICA Press, Gimpo-si, South Korea (2019): 18-21.

1 periodical artwork review

- Woodward, Kristen T. "Dysmorphia." 2018. *Artists2artists*.
<<http://www.artists2artists.net/photo/erik-deerly-dysmorphia-detail>>

I believe my documented creative work and related evidence demonstrates a planned progression towards establishing a national recognition. However, I understand I have much work ahead of me. While I have accomplished much in a short time, I plan to continue to seek increasingly significant dissemination opportunities. I also plan to pursue projects much larger in scope and other site-specific work.

Over the past eighteen months, I have been composing, and recording audio works in the genre of "sound sculpture." Much like the artwork I exhibited in CICA Museum's (S. Korea) *No Image 2019* exhibition, this ambitious body of work seeks to tap into synesthesia. I have begun discussions with venues, hoping to exhibit this new work.

The School of Humanities and Social Sciences Promotion and Tenure Criteria of excellence for promotion from associate professor to professor by faculty producing creative works state: "the candidate must provide documentation that establishes a record of achievement in exhibitions, commissions, publications, grants, and fellowships after the previous promotion and tenure; these professional achievements should demonstrate significance in terms of national recognition in the creative discipline." This is followed with, " Documentation should be provided for approximately **8 to 12** achievements during the period under review for promotion with tenure, with **at least five meeting the criteria for excellence** as defined in HSS AEG section 2.1. The evidence I have submitted above (**18 creative research achievements which each merit excellence**, also demonstrating significance in terms of national recognition in the creative discipline) clearly demonstrates that I have met or surpassed all the minimum standards for excellence in Research / Creative Work, for the purposes of promotion to professor.