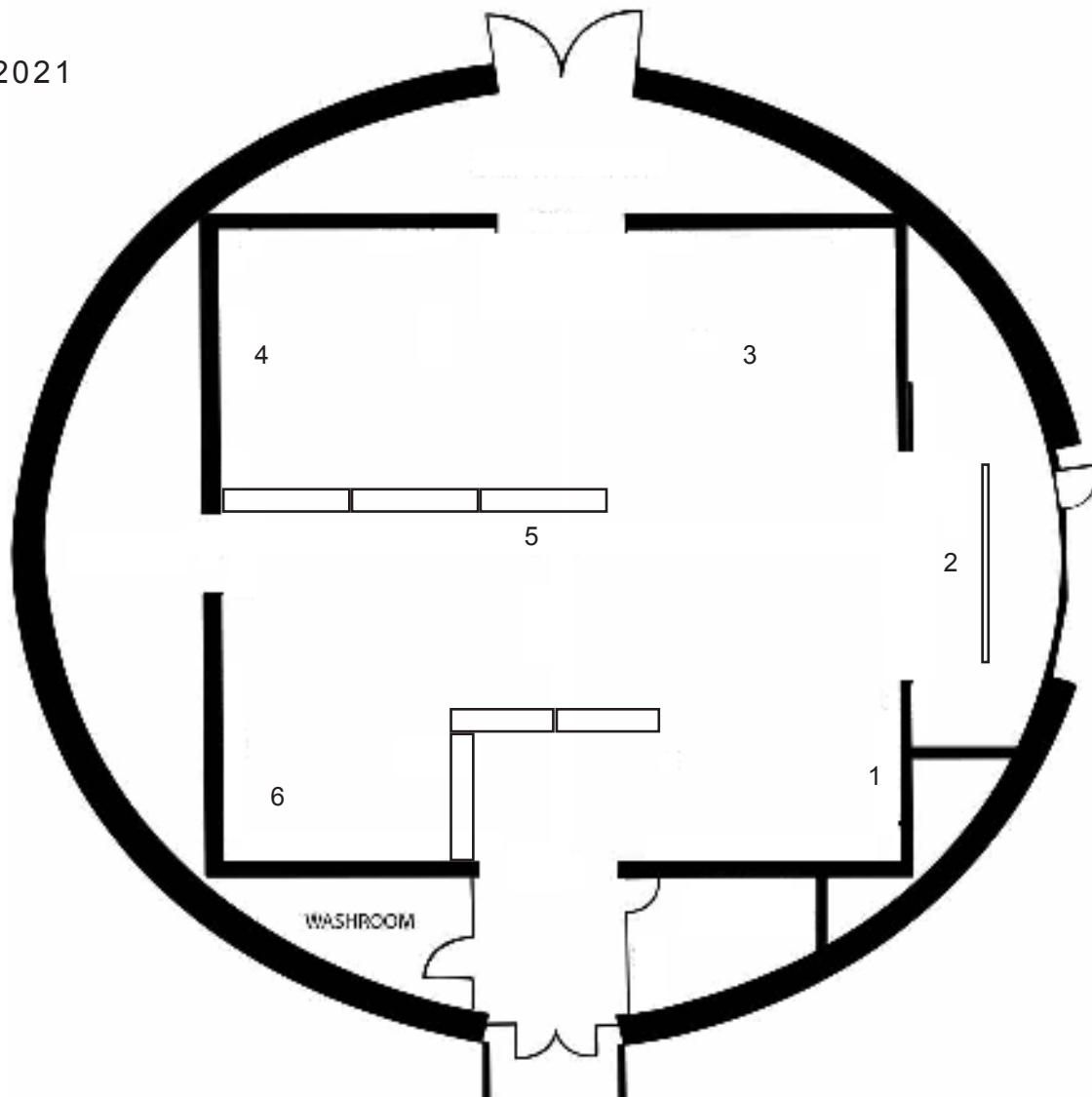


# Marvelous Monsters

Tommy Bourque

June 25 - July 16, 2021



1. **The Garden of Decadent Delights**, 2020-21  
Digital/mixed media sculpture installation. Loop.
2. **Self Portrait (Son of Tom)**, 2021  
Projection/animation. 6-minute loop.
3. **The Garden**, 2021  
Digital/sculpture installation. Floor projection.
4. **Appearance of the Simplest Truth**, 2020-21  
Mixed media progressive sculptural installation. Loop.
5. **Bubblicious**, 2021  
Bubble gum, epoxy resin, synthetic hair, rope, plastic cutlery, aluminum can tab, synthetic pearls, clay, Styrofoam, acrylic paint, paper. Mixed media sculpture.
6. **The Marvelous Merfolk**, 2021  
Digital projection/Sculptural installation. Loop.

## **Marvelous Monsters**

### **Tommy Bourque**

Marvelous Monsters presents speculative worlds and speculative figures. This immersive exhibition of installation works by Tommy Bourque evokes physically and psychologically visceral feelings of tension through dynamic, antithetical and aesthetical relationships. Constructed scenarios present subtle and extreme opposites. Sculptural objects and bodies are complemented or animated by digital technology to explore aspects of the (post)human and provoke emotional responses in viewers to contrasting effects, inspiring ambivalence or confusion.

To what extent can we relate to experiences that purposefully elicit adverse and emotional continuums of sensations? Bourque's scenes are investigations for considering the viewer's reactions when faced with familiar—yet deconstructed—vessels in which they, too, reside. Visitors are presented with a dilemma of contrasting signifiers and must consciously negotiate the works while discerning their relationships with their own bodies. The fragmented body is the foundational core of Bourque's practice, and the synecdoche is central, even (or especially) when it is overtly abstracted: (re)enforced by teeth, hair, heads, spines, and/or limbs. Viewers encountering these scenes may succumb to their individual physical reflexes, natural bodily reactions, and unconscious drives

André Breton asserts in the Manifesto of Surrealism (1927), “[T]he marvelous is always beautiful, anything marvelous is beautiful, in fact only the marvelous is beautiful.” In this regard, Bourque views his sculptural creations as both monstrous and marvelous, as wonderfully frightening. Each piece exemplifies the same overall goal of his practice: Bourque wants his work to mirror what it is like to be alive. He wants viewers to connect and engage with his work to confront their understanding of their own embodiment and of their own lived experiences as bodies and in bodies.