

InsideOut  
Bret Bourman  
Installation & Performance: Mixed Media

The Elements

Wash



A kitchen sink is placed (outside) below a suggestion of a window. The window--a work in and of itself entitled *Clarity*--has a small mirror at its center. Photo albums are on the sink's countertop--one containing photographs, and others which have had their photos removed from their pages. The sink-basin is filled with album pages and photos that are in the process of being cleansed of the images they have depicted. Several albums are set aside in a dish rack next to the sink. The now, blank photographic paper, from having been washed, has been hung up to dry on the clothes lines (inside).

Welcome



*Welcome* invites viewers to pay a visit to the Home--to step up onto a wood deck porch, complete with a door mat, a baseball & two gloves. There, one is met square in the eye with structure made from venting material that suggests a doorway leading to an unknown place, and a moment of arresting anticipation in which a door is about to be opened from the inside. Once the viewer peers into it, he or she is met with echos of the ambient sound of his or her own breath and voice, the surrounding environment, and his or her own reflection.

Waves



*Waves* uses lattice supported by irrigation pipe and fishing line. The artist used materials indicative of support and of flexible structural components. The lattice's criss-cross design suggests an unbroken, shimmering web, interconnecting all that is communicable.

Tree



Like cycles within nature, *Tree* explores the condition of mind: its tendency to think of itself as the core of Self. The confusion that arises from so doing is glimpsed at the heart of the tree--depicted by an entangled form. Tree is bound at the root by a coil of garden hose--the end of which remains loose and free.

Hopscotch



*Hopscotch* represents the domestication of a memory--the tendency one may have to revisit a moment from the past, as though it has been cooped up, fed, and, from time to time, set free to roam of its own accord.

## InsideOut

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### The Work

The installation, InsideOut, depicts a homestead, complete with woods, waterfall and stream, barn, home, yard and a place to wash up after one's self.

Through this simple and familiar setting, artist Bret Bourman explores questions about the internal and external dialogues between man and the environment of which he is a part. Both the interior and exterior spaces of the gallery are incorporated with elements that diametrically oppose their respective environments.

At the exhibition's opening, Bourman facilitated an event at which people collectively created something from their surroundings to benefit others. Viewers of the exhibit informed the work by volunteering to participate in the rearrangement of the installation's elements. The elements were deconstructed and reassembled to create a new whole, and a viewer was then invited to climb inside of the composition, so that he or she could emerge benefitted by the group's collaborative offering.

The opening event was videoed and photographed using handheld devices which were owned and operated by the opening night viewers themselves. The artist intended for these images to become an integral part of the exhibition, as one can see from viewing the video, or by examining the still photography and the relationship of these elements to the overall installation.