



Hannah Antalek
Mary Jean Canziani
Ben DuVall
Paula Carleton Evans
Tara Homasi

Sto Len
Matthew Thurber
Cecilia Vidal
Sto Len & Organik: Christopher Wilde,
Kurt Allerslev, & Marshall Weber

DRAWN IN BOOKS

January 30 – March 6, 2021

All-day socially distanced opening reception Saturday January 30, 1 – 9PM

Open Friday & Saturday 1-6PM and by appointment.

Marking a book can be a notation, a reminder, a commentary, a conversation with the author. It may be secret, an act of rebellion, desecration, dismemberment or sarcasm. The closed volume serves as a votive image. Drawing in a book creates surplus value, especially if it's Foucault. Tomato Mouse is tickled to present the work of ten-odd artists who draw in books. While some of these may be justifiably referred to as marginalia, also represented will be handmade artists' books requiring the labor of many hands over years, unique and microscopically fine folios, and puerile parodies. Also to hand will be limited edition artists publication and a few rare volumes.

For *Principios Fundamentales Del Derecho Penal*, **Sto Len** printed gomitaku (impressions from styrofoam and debris) onto the pages of a book on criminal law that he found in Madrid and wrote a connecting poem about water along the bottom of each page. *Plague Chronicals* is an elaborate, prescient collaboration with **Organik (Christopher Wilde, Kurt Allerslev, & Marshall Weber)** a layering of maps and materials, accident and intent in 6 years in the making.

Eleanor Olsen's *The Last Judgement* is an illuminated manuscript that is the sacred text at the center of the The Church of the Damned, a moveable church complete with alterpiece, reliquaries, tapestry and liturgy, whose performance connects the Christian prophecy of the apocalypse to consumerism and ecological crisis. Addressing the phenomenon of cults, the book, "Bounded Choice" by Janja Lalich describes the author's personal experience of falling victim to "Charismatic Authority Figures". **Paula Carleton Evans's** copy of this book has been drawn and painted on from the center outward, culminating at the cover, which is now marked by gold ornamentation and a leering dark eye reflecting the Sacred/Profane-cum-Conventional/Occult contents.

Hannah Antalek's *Inside Joke* is an artist book painted and drawn from her large archive of family photo albums, childhood sketchbooks, cartoon stills, and "90's nostalgia" Pinterest boards. Interested in the fallibility of memory she grapples with these images as evidence of events, actions, entertainment, and consumer products that defined a specific time of childhood.

Mary Jean Canziani paints classical realist and surrealist imagery on the splayed covers of books that suggest context, reception and received notions surrounding a publication. Her *Voyages to the Moon* touches on truth, authority and conspiracy theory.

Ben Duvall's accordion-fold artist books and hand-drawn from archival source material: *Alliance* is based on photos and ephemera from regional US anti-nuclear movements, and *Peach* on images from the funeral of anti-fascist activist Blair Peach and dub poet Linton Kwesi Johnson's song in homage to him. Also included are pages from an Alfa Romeo Buyer's Guide found in a thrift shop in Boise, Idaho in 2018, having since been used as a sketchbook for capturing mis-remembered forms—shadows, ornaments, unusual house numbers, or responsive dot fields.

By applying hundreds of razor blades to carve out, edit and erase images in a glossy picture book **Tara Homasi** transformed it into *The Circus*, a deeply personal act of resistance, communication and memory.

Cecilia Vidal illegally removed the checkout cards from many library books, systematically archived them, bound them, submitted the resultant volume to the Decker Library in Baltimore, and has not yet explained how it again comes to be in her hands. On the other hand, *Touchin' Yourself*, by **Matthew Thurber**, is a magnifying glass pointed at the less than subtle man-pleasing subtext of women's yoga manuals. White gloves recommended.

While print seems to make the information contained in books universally available to, all even a best seller exists in a limited number of copies. These copies can one by one disappear, loose portions, be amended until they are as unique as a manuscript. Every book has a unique history. I am still sorry I lost Robert's copy of Oscar Wilde that Jill gave him.

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