



OLD MISTRESSES

SPRING/BREAK ART SHOW 2021 Hearsay/Heresy

SALLY BEAUTY
R. CARROLL
RONAN DAY-LEWIS
ANNA GREGOR
MIA HAUSE
ROBIN HERON
JAMES J.A. MERCER
SARAH LA PUERTA
ELEEN LIN
ELEANOR QUIST OLSON

When I was in college you caught hell if you painted a still life. “Skilled” was an insult that was bandied around, while the worst thing to be called was “academic”. No one would admit to liking Old Master paintings on fear of excommunication. While the death of painting was already decades old, like punk, we worked hard at bad painting and styled our hawks. In retrospect, shock value hangs on an infrastructure of stability. Rebellion is less salubrious in an atmosphere of chaos. But then painting is long since rehabilitated just as often.

I hate the patriarchy and organized religion as much as anyone, maybe even more than many people, but I love those old paintings because they belong to me, because they are who I want to compete with. Did painting drill dogma into people’s heads and can it drill it out again? We are interested in critically revisiting bankrupt ideas of Greatness and Universality that are attached to painting as a product of old European Culture for anything of use in the current situation.

Sally Beauty’s paintings unceremoniously rob bits of Renaissance paintings. Try and stop her.

Ronan Day-Lewis Alterpiece “He saw That He Had Fell” is a reenactment of the Biblical story of the Fall that calls the possibility of innocence into question.

Anna Gregor’s monastic paintings eroticize the monastic.

Robin Heron’s paintings make the point that if anything could turn moral people against religion, it should be the Bible. Case in point; the story of Lot and His Daughters.

Sarah La Puerta’s epistemological calligraphic drawings condense mazes of lost knowledge.

Eleen Lin’s paintings reiterate folklores and classical literatures into contemporized cross-cultural narratives. Her Mythopoeia series portray cynical mistranslations of Moby Dick common throughout Asia, a process of cultural cannibalism that proliferates apocryphal versions of the classic of Western Lit.

James Mercer’s hyper-subjective constructed scenes seem to overlay artificial world with the real and use painting to construct and imagined self as a model of reshaping the world.

Eleanor Olsen’s The Church of the Damned is a moveable church complete with alterpiece, reliquaries, tapestry and liturgy, whose performance connects the Christian prophecy of the apocalypse to consumerism and ecological crisis. Their work has become focused on interactions with the built and natural environments we live within and complicating the narratives usually thought of as black and white.

Tomato Mouse is a House that turned into a Mouse.

TOMATO MOUSE 301 Saratoga Avenue Brooklyn, NY 11233 : 646-801-7783
tomatomouse.org : @tomato.mouse : tomatomousetomatomouse@gmail.com

