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FOR IMMEDIATE RELEASE:

## FRUIT LEAK

SPRING/BREAK Art Show NY 2022

September 7 - 12, 2022

625 Madison Avenue, New York City ROOM #1024

Tomato Mouse is delighted to present "Fruit Leak" an exhibition of painting and sculpture integrated with nature, at Spring/Break Art Show from September 7-12, 2022.

There are all kinds of alternatives to progress, to taming nature and to holding a mirror up to nature. The opposite of progress is a slow slide into undifferentiated goo. Rather than a product of intellect perhaps art intrudes from bodies and communicates to bodies. Maybe it can't be explained. Sometimes nature takes the reins. These artists have in common an intrusion of nature into their process.

**Anna Gregor's** paintings build transcendence out of the quotidian. Spaces and bodies seem to partake in each other, being of one substance. Made at the scale of bodies or smaller, they engage the body as a perceiving machine that reads and constructs illusion out of pigment on surfaces. She builds up and carves away. Anna Gregor will have her first solo show with Tomato Mouse opening October 8, 2022.

**Zev Gustafson's** "Artifact Picnic" is an orgiastic tangle of limbs sculpted of clay and mounted of sheets of glass, separated for analysis like microscope slides. He dissects a frozen moment or a body cell by cell, as if looking for the intangible that activates matter.

**Mia Hause and Erin Connolly** made a show together last year at Cornell of paintings that examine human sentiment applied to nature. They touch on sense memories drawn from early investigations of environment, texture, pattern, complexity, synthesis. Seeing nature as a mother protects us from nature as a digester. They include living digesters and paint themselves as if bacteria.

**Eckhard Etzold** has long used tropes of natural history and specimen collections in his painting. He used digital modeling as an analog to organic processes of growth, and a methodical process of accretion to execute his painting "Recovery Dismisses Meaning". Removing the hand and eye creates a process that operates itself.

**Matt Richards'** three sculptures of a hapless emasculated protagonist are the tip of the iceberg, artifacts of an omnivorous and multifarious practice, voracious attention to everything and composting of matter into his work. Three years ago he drove a truckload of his production back to his mom's house in his hometown, burnt it and buried it. Underground, these objects continue to have histories, groundwater, decay, oxidization become collaborators. Across the room is a wall sized painting of a burn pile in front of a cornfield by **Robin Heron** and a combustible garden of Eden painting.

**Hiroshi Shafer** has been working with forms of flatware, tools so mundane as to have become extensions of ourselves that invisibly shape and civilize our innate hungers. The forks connect in ways that cripple and impede them. Recently he has learned to cast aluminum.

The space is a garden of eruptions, a hothouse which is starting to break down. There is seepage. Trying to fix an eternal moment that kept moving was inseparable from planting the seeds and looking at the bugs. Tomato Mouse is a House that turned into a Mouse. For more info please contact Rebecca Bird at 917-621-5471 or [tomatomousetomatomouse@gmail.com](mailto:tomatomousetomatomouse@gmail.com).

