

Molly Eddy Corey

Born 1972 in Huerfano Valley, Colorado
Lives and works in Los Angeles, California

Education

University of California Los Angeles, MA Critical and Curatorial Studies, 2003

Otis College of Art & Design, MFA, 2001

University of California Santa Cruz, BA Anthropology, Summa Cum Laude, 1995

Selected Exhibition

The Dome Project in "Your Shell is Made of Air: The Meaningful City,"
Guggenheim Gallery, Chapman University, Orange CA, January 2014

Letter From an Unknown Woman, in "A Little Joy of a Bungalow," MAK Center,
Schindler House, West Hollywood CA Curated by Kimberli Meyer, October 2013

Ashes of Izalco: Blow Up/Las Cenizas Izalco: Blow Up, in "Fellow Travelers," LA
Mart, Los Angeles CA, Curated by Claudia Parducci, Luis G. Hernandez and
Luisa Van Leer for ARTRA Curatorial, June 2012

All the Memory in the World: Part 1 in "Delusionarium 4: Zero Coupon," Circus
Gallery, Los Angeles CA, Curated by Jesse Benson, December 2008

Live Like Him!, Room Gallery, University Of California at Irvine, Curated by Juli
Carson, Irvine CA, January 2008

The Dome Project in "Paradox and Practice: Architecture in the Wake of
Conceptualism," University Art Gallery, Curated by Juli Carson and Nana Last,
UC Irvine, Irvine CA, January 2007

H-Bomb, The Family of Man Project, Published by Les Fignes Press, Los
Angeles, 2006

Anniversary Show, Sixteen:One, Los Angeles CA, May 2005

Idiolects, Angels Gate Cultural Center, Curated by Roy Dowell and Anneta
Kapon, San Pedro CA, February 2005

The Dome Project in "Slouching Towards Bethlehem," The Project, Curated by
Jeffrey Uslip, New York NY, August 2004

The Dome Project in “The Politics Of Memory,” Occidental College Weingart Galleries, Curated by Nizan Shaked, Los Angeles CA, January 2004

Landmark, Sixteen:One, Santa Monica CA, January 2004

Pillars, Faculty Exhibition, Loyola Marymount University, Los Angeles CA, February 2003

Expirimtor, Collaborative Project, The Señar Art Academy, Curated by Soo Jin Kim, San Salvador, El Salvador, January 2003

Making, Collection: November 2002-September 2003, LACMA Lab, Los Angeles County Museum of Art, Los Angeles CA, November 2002-September 2003

LA Light: Emerging Los Angeles Photographers, Pasadena Museum Of California Art/California Tan, Westwood CA, April 2002

Fellow Travelers in “Otis Masters in Fine Arts Exhibition,” Otis Gallery, Otis College of Art and Design, Los Angeles CA, May 2001

Over 80 Photogrpahs in “Fit,” UCLA Biennial, New Wight Gallery, University of California Los Angeles CA, October 2000

Malinowski and Me, Otis Graduate Studios, El Segundo CA, May 1999

Grandfather’s Garden: A Photo Installation, 417 Cliff St. Santa Cruz CA, June 1995

Curatorial Projects

Pairings, (working title) A curatorial collaboration with Les Figues Press, pairing artists and writers, Los Angeles, CA (Upcoming) Spring 2014

Performative Vocabulary, (working title) A curatorial collaboration with Les Figues Press, showcasing the work of local performance artists and writers, Los Angeles, CA (Upcoming) Winter 2014

Ripe, Coordinator of Collaborative exhibition LMU Gallery, Los Angles CA, November 2008

Down the Rabbit Hole, Coordinator of Collaborative exhibition with LMU/Otis Students, The Bolsky Gallery, Otis College of Art and Design, November 2007

Pretty/Dirty, Coordinator of Collaborative exhibition with LMU/Otis Students, The Bolsky Gallery, Otis College of Art and Design, November 2006

Decepticon, Coordinator of Collaborative exhibition with LMU/Otis Students, The

Room Gallery, Otis College of Art and Design November 2005

What Lies Between: The Autobiographical Impulse in Film and Video, A film Series, UCLA Hammer Museum/James Bridges Theater, UCLA, Westwood CA, May 2003

That Has Been, Coordinator of Collaborative exhibition with LMU/Otis Students, The Carpet Gallery, Otis College of Art and Design, November 2003

The Defiant Wait: The Work of June Yuer, Bolsky Gallery, Otis College of Art and Design, Los Angeles CA, November 2002

Video/ Film Works

Ashes of Izalco: Blow Up/Las Cenizas Izalco:Blow Up, Los Angeles, CA 2012

Live Like Him! (video component) Los Angeles, CA 2008

The Dome Project (video component) Los Angeles, CA 2004

Fellow Travelers: The Prelude, VHS/Performance, Otis Graduate Studios, El Segundo CA, 2001

Grandfather's Garden: A Performative Video, VHS, Santa Cruz CA. 1994

Meeting on Equal Grounds, VHS, Commissioned by Planned Parenthood, Santa Cruz CA, 1993

A Love Supreme, Video Documentary, VHS, San Francisco CA, 1993

The Sculpture, Video Documentary, VHS, Oakland CA, 1993

A Simple Exchange, Black and White Super 8 Film, Santa Cruz CA, 1993

Selected Bibliography and Publications

Shana Lukter, *Who what is we us? Molly Corey*, in The Benefit of Friends Collected, A Journal of Artist-on-Artist Critical Writing organized by Jesse Benson, Release date April 2013 at Assembly (2045 La Cienega)

Molly Corey, *Home is the nicest word there is: The Work of D'ette Nogle*, in The Benefit of Friends Collected, A Journal of Artist-on-Artist Critical Writing, organized by Jesse Benson, Release date April 2013 at Assembly (2045 La Cienega)

Juli Carson, *Molly Corey's Live Like Him!*, Brochure Essay for the Emerging artist series, Room Gallery, University of California at Irvine, January 2008

Daniel Johnson, *Corey Presents "Live Like Him!"*, The New University, January 2008

Molly Corey, *Back to "Wack!": A Conversation with My Mother*, ArtUS, Issue 19, Summer 2007

Juli Carson and Nana Last, *Paradox and Practice: Architecture in the Wake of Conceptualism*, University Art Gallery, University of California at Irvine, January 2007

Eugenia Wong, "Paradox and Practice': Symbolic Architecture" New University Online, January 16th, 2007

Molly Corey, "Aesthetic/Politic", in TrenchArt, Casements, Les Figues Press, 2006

Otino Corsano, "Speak, Memory: An Interview with Molly Corey," ArtUS, Issue 8, May-June 2005

Otino Corsano, "An Interview with Molly Corey," www.samplesize.ca, August 2004

Christopher Bollen, "Slouching Towards Bethlehem" Exhibition Review, www.artforum.com, August 4th 2004

Roberta Smith, "Slouching Towards Bethlehem" Exhibition Review, The New York Times, August 13th 2004

Howard Hale, "Slouching Towards Bethlehem" Exhibition Review, Time Out, August 19-26, 2004 Issue No. 464

"Slouching Towards Bethlehem," Exhibition Review, The New Yorker, August 23rd

Nizan Shaked, *The Politics of Memory*, Catalogue essay for Exhibition, January 2004

Molly Corey, *What Lies Between*, Catalogue essay for Film series, UCLA Hammer Museum, May 2003

Molly Corey, *The Defiant Wait: The Work of June Yuer*, Catalogue Essay For Exhibition, April 2003

Cletus Daghish-Schommer, *Fit*, Exhibition catalogue for exhibition, UCLA's New Wight Gallery, October 2000

Leila Mobayen, "Exhibit Displays Talent, Complexity", Daily Bruin, October 27th 2000

Teaching

2009-Current

Critical Studies lecturer, Fine Art Critical Studies Department, University of Southern California

2001-Current

Art/Art History lecturer, Art/Art History Department, Loyola Marymount University

2006-2009

Studio Art lecturer, Studio Art Department, University of California at Irvine

2000- 2004

Photography Instructor, Summer of Art, Otis College of Art and Design

2002-2003

Teaching Assistant: Art Theory, University of California Los Angeles

2000-2001

Coordinator: Graduate Artist Lecture Series, Otis College of Art & Design

2000-2001

Teaching Assistant, Otis College of Art & Design

1993-1994

Teaching Assistant, Photography Department, University of California Santa Cruz

Non-Profit/Volunteer Work

Board President, Les Figs President 2008-Current

Board Member, Les Figs Press 2007-2008

Artist Mentorship, Loyola Marymount University, 2003-2014

Voter Action, Fundraising 2006-2008

Artist Lectures

Artist Lecture, Otis College of Art and Design, Graduate Department, October 2011

Artist Lecture in Conjunction with Solo show, *Live Like Him!*, Room Gallery University of California at Irvine, 2008

Artist Lecture in conjunction with *Paradox and Practice: Architecture in the Wake of Conceptualism* at UAG, University of California at Irvine, 2007

The Politics of Memory: Symposium, Occidental College, 2004

Malinowski and Me, for Dr. Solani Mathur's Art History course, University of California Los Angeles, 2002

Influences, Responses, lecture for Art/Photography course (Instructor Soo Kim), Loyola Marymount University, 2001

The Artist's Archive, lecture Undergraduate Critical Theory Class, (Instructor Linda Hudson) Otis College, CA, 2000

Awards and Scholarships

Ruth Peskin Distinguished Artist Award, UCLA, September 2002

Ruth Peskin Distinguished Artist Award, UCLA September 2001

Lari Pitman Thesis Scholarship, Otis College, LA, May 2001

Contact:

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Project Descriptions

Molly Corey

Letter From an Unknown Woman, 2013, Single channel rear projection on Plexiglas and redwood screen, (1:05 min) Sync sound. Projector Tower (redwood) two benches (redwood and dyed linen). Couch (redwood, dyed linen), Lamp (redwood, cloth lamp cord, bulb), Rug (monks cloth backing and fabric rags). Separate un-sync sound (15 min loops). Brochure (11 x 17 in. four-fold; includes transcript of audio with citations and photographic image of maquette of couch).

Description: *Letter from an Unknown Woman* seeks to uncover the contributions of the proverbial "woman behind the man." Intended as an oblique feminist interrogation of the Schindler House, the installation engages both the house's structure and Pauline's passionate, political voice. The work is set in the Chace wing of the house where Pauline spent the majority of her years. In the first room, images culled from Max Ophuls' *Letter From an Unknown Woman* (1948) are rear projected within an apparatus mimicking the architecture and original furniture of the house. In the second, visitors find an interpretation of a Kings Road sofa accompanied by a rug with patterns revealing visual motifs drawn from Rudolph Schindler's designs. Audio of a fabricated letter based on Pauline Schindler's personal letters suffuses both spaces.

Ashes of Izalco:Blow Up /Las Cenizas de Izalco:Blow Up, 2012, Split screen subtitled DVD projection, hand-bound book, dimensions variable.

Description: This project, told both in first and third person, examines the malleability of memory and storytelling and the layers that compose history's retelling. It is about the contradictions found in photographic representation and the slipperiness of truth and history. It also touches upon the superficial aspects of some political protest, and the discrepancy between lived experience and borrowed struggle.

In the dual image video projection the left screen is a single shot of two people facing each other reading a text. The viewer is able to watch the pair interact but cannot hear what they are reading. Subtitles below tell the story of a trip to the "Museum of the Revolution" in El Salvador--a space erected by former guerrilla fighters. On the right screen the artist loosely recreates a scene from Michelangelo Antonioni's film, *Blow Up*. This section includes still photographs of El Salvador's cultural history museums, as well as its Mayan ruins. It also includes images of the abandoned Hotel de Montaña, built in 1966 by the government for its spectacular views of the volcano, Volcan de Izalco. The hotel's demise can be attributed to three unrelated events: the mysterious dormancy of the volcano the year the hotel was constructed, the eruption of the Salvadoran armed conflict, and finally in 2001 a 7.9 magnitude earthquake. Today the hotel's

crumbling edifice serves as a reminder of the uncertainty of virtually everything -- history, geology, architecture, politics, and human endeavor itself. Within the recreated scene the photographs are 'blown up' and examined, only to reveal the un-revealable – an undecipherable detail that gets the 'actor' no closer to the truth of what she seeks.

Ashes of Izalco also includes a hand bound book documenting the evolution and creation of the piece. Overall, the project employs what could be called thick history, in that it examines the layers that compose any history's retelling.

Live Like Him!, 2008, Single channel HD DVD projection, benches with digitally printed fabric and chromogenic photograph (30'x40') Installation dimension variable according to space.

Description: The video installation *Live Like Him!* includes an audio monologue of a man describing falling in love with a member of the Weather Underground to whom he offered sanctuary in 1969. This tale of love, loss and revolutionary politics is juxtaposed with sweeping filmic images of the carved faces of the revolutionary figures that line the 'Great Western Staircase' of New York's capital building, where the two men met for the last time. Viewers watch the projection, seated on benches designed by the artist to reflect the connection between the Arts and Crafts movement and the aesthetics of psychedelia. On a wall adjacent to the video installation hangs a larger than life-size photograph of the artist holding a family photo album displaying an image of a group of communards standing vigil around a figure who has been cut out of the photograph. This excised figure is, in fact, the Weatherman himself – the obscured object of the narrator's desire.

The Dome Project, 2004-2014, Single Channel video (super 8 transferred to DVD) displayed on monitor, with 3 Audio interviews (30 min each). Dome models built from chromogenic and silver gelatin photographic prints and archival tape. Dimensions variable.

Description: *The Dome Project* highlights the way an architectural landmark can symbolize both the search for and the loss of a potentially revolutionary moment. The installation is comprised of a series of geodesic models constructed from photographs. These works are a sculptural testimony to the past. In addition to the domes, the project includes archival footage taken between 1968 and 1972 by former members of a rural commune. The film is accompanied by audio interviews with three communards who built a geodesic dome.



I've never had to sacrifice anything for my political beliefs.



In the museum, everything that had been part of the war had become an artifact.



Carlos, the translator, standing with my camera.

Jorge: I think my ability to recollect the situation is vivid is because I am bilingual. I met people through the war. I had a personal connection to the subjects and some of the photographs. And maybe that's one way that memory is encoded within us.

But at the same time I also wonder what I really would have gained from having taken those images. Could they really capture the experience? Would they have produced any kind of genuine evidence of what the guerrillas had done? Or would the pictures just be about me taking them? It's something I've been thinking a lot about. I guess that's why I wrote down my memories the next day. I needed a place to put them. Something to do with them.

Jorge: But do you think that your past memories might also have to do with issues of translation? One of the things that was happening was that I was doing simultaneous translation between you and the guide. I was translating from Spanish to English and English to Spanish. There was also a moment when I interpreted and stopped the translation and gave you my take on what he was saying.

Molly: Possibly. There was definitely something lost in the translation between the three of us. I'm struck by the fact that your memories are so detailed and that mine are so vague. I do think that has something to do with language. I wasn't able to read the text easily. And I was getting your



Where else could I turn my camera? If I took a picture of Carlos, it would

Molly: I found it interesting that Carlos always spoke directly to me. He didn't address you at all. It was as if you, as a native, were only a translator, like an invisible interpreter. And I remember at one point, towards the end of the tour, we were standing outside of one of the buildings. There were two men in khaki uniforms listening to the questions I asked in English being translated into Spanish. I wanted desperately to speak directly to Carlos but all I could really say in Spanish was, "Los perros son muy pequeños," while I pointed at two skinny puppies who were standing beneath the eaves of the building trying to stay out of the sun. Carlos smiled at me, maybe at my feeble attempt to speak Spanish. And I took a picture of the dogs.

really just be a way of authenticating my experience of meeting a guerrilla fighter. The whole situation clarifies the difference between an experience and a photograph of that experience.



Jorge: Recently I visited the Museo Militar, the Salvadoran Museum of Military History, which used to be an army garrison during the armed conflict. It was probably where many people had been tortured or killed. I was there to look at a painting the museum had acquired. Some military officials who worked at the museum gave me a tour of the installations. What was interesting for me was the similarity between how the objects were displayed there and how they were displayed at the Museum of Revolution in Perquin. I asked the guides if either of them had been to the Perquin Museum, and like the good soldiers they were, they gave me scripted answers about how this museum presented their side of the story. After explaining to them that the way their items were displayed was eerily similar to those in the Perquin Museum, one of them finally told me that two of the Perquin people had taken a tour of the Military Museum before their Museum opened and that

Perquin had probably copied their display design.

Molly: Do you think that's true?

Jorge: Probably. [Pause] At Perquin I remember you exited onto a veranda and there you see the carcass of a helicopter because I think it was a General from the most vicious, if you'd like to say, group of the military, who got shot down in that helicopter and so to them that was a very symbolic kill. It's really known as the museum's masterpiece, so to speak. And all around the site you can see bomb craters where the bombs fell and left impressions in the ground.

Molly: What about the seventies cream-colored Cadillac parked on the other side of the building?



Jorge: Yeah, I remember it. It was given to the guerrillas by the Mexican government. It was fully bulletproof. It was how they got around without getting shot and killed. And I was shocked that a foreign government had funded a guerrilla force fighting with another government that they had established diplomatic relations with.





















