



Tom Molloy "New World" @ Lora Reynolds Gallery  
March 2012

Molloy strips away the noise and distractions in his historically leaning or contemporarily relevant bodies of work—oftentimes by incredibly meticulous practices—leaving a sort-of podium for us to contemplate, discuss, argue. While he's not explicitly putting his own politics behind the dozens of thrift-store framed Internet-culled b&w images of male world leaders pressing the flesh in "Shake", the works circuitous nature and site-specific installation—where "Hussein/Mubarak" slides into "Mubarak/Bush" and "Bush/Putin", until we're back at "Hussein" again—, plus the fact these nonchronological shots span from 9-11 to the Arab Spring, naturally presents some theories. How these men are friends one minute, wheeling and dealing the next, and sworn enemies separated by several frames of their "friends" after that. Molloy's nine-part titular work features nine different LP sleeves of Dvorák's "New World Symphony", the texts painted over (Molloy's analogue to Photoshop, he said) to show only benign, sunny images of the Western frontier. That "incredibly meticulous practices" bit I alluded to earlier is most clear in "Somewhere", Molloy's hand-painted sheet music to the "Wizard of Oz"'s sweetly optimistic anthem, a work that began with a black sheet of paper and lots and lots of carefully applied white gouache.