

School of Ool: Whose Views Ooze Muse Exhibition Map and Handout

Publisher	Memphis, Tenn. : Art Department, Rhodes College
Rights	Rhodes College owns the rights to the archival digital images in this repository. Images are made available for educational use only and may not be used for any non-educational or commercial purpose. Approved educational uses include private research and scholarship, teaching, and student projects. For additional information please contact archives@rhodes.edu .
Download date	2025-03-16 09:49:30
Link to Item	https://hdl.handle.net/10267/36639

About the Artist:

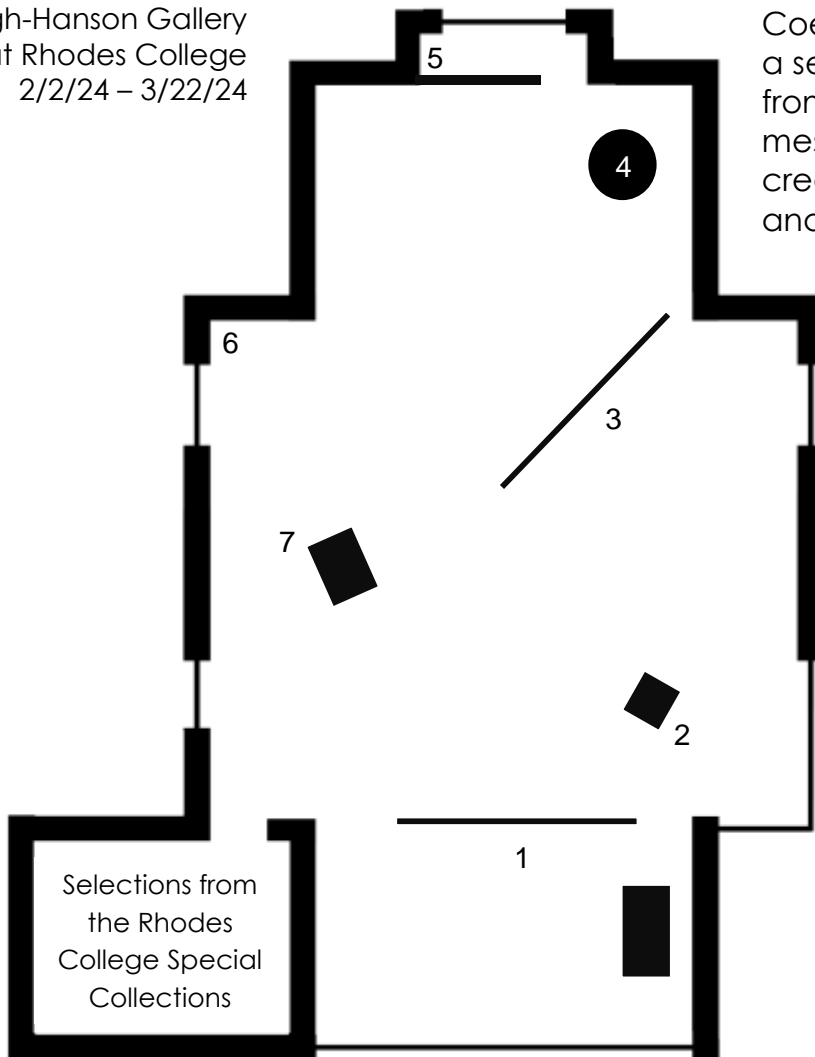
Coe Lapossy (they/them) received their MFA from Tufts University and the School of the Museum of Fine Arts, Boston in 2013 and their B.F.A. in Studio Art, Painting from Kent State University. Prior to joining the faculty at The University of Memphis as Assistant Professor of Painting, Coe served as a Lecturer at University of Massachusetts Amherst from 2017-19. Coe has also been a visiting critic at Smith College, Rhodes College, and Bennington College. They have create site-specific works for Elsewhere Living Museum, Flansburg Architects Artist In Residency Program, The Boston Center for Arts, Terrain partnered with CNL Projects in Chicago, and ICOSA Collective Gallery in Austin, Texas. They have also exhibited at Museum of Fine Art, Boston, The Howard Art Project, Lesley University, The Museum of Pocket Art (MoPA), and Penn State University. Coe has been awarded residences at The Provincetown C-Scape Dune Shack Artist Residency and Elsewhere Artist Residency in Greensboro, NC. In 2019 they served as a CAA Conference Panel Chair on the topic of, The Practice and the Other Practice: The Relationship Between Making Art and Teaching. Coe also curates and writes for Tailgate Projects, a mobile gallery.

<https://www.coelapossy.com/>

SCHOOL
OF
OOZ:
Whose Views
Ooze Muse

an installation of new
work by Coe Lapossy

Clough-Hanson Gallery
at Rhodes College
2/2/24 – 3/22/24



“Though dreams can be deceiving; like faces are to hearts, they serve for sweet relieving, when fantasy and reality lie too far apart.” — Fiona Apple

“We are afraid of not being seen. We do not know the truth that to be seen and not known is the ultimate abandonment. We refuse to know each other. In pain there is also the possibility of connection. It is easy to dominate that which you see and never know. To want to know is to transgress.” — bell hooks, *Art on My Mind: Being The Subject of Art*

In *School of Ool: Whose Views Ooze Muse* interdisciplinary artist Coe Lapossy (they/them) revisits artifacts of queerness wedged within a seemingly straight world, choosing references and linking narratives from various times throughout history, things forgotten, erased, messages that 'flew under the radar'. In reusing these artifacts they create a meditation on what bodies we value, how we memorialize, and what/who survives under the conditions we create.

1. A Warning For Bodies Catching Bodies Coming Through The Breeze

chiffon printed fabric, paper, thread, wire

2. You Know to Them, We Will Always be Freaks

cushion, paint rubble, tablet, video loop

3. Whose Views Ooze Muse
26 min video loop (free standing projection screen)

4. School of Ool
puzzle, table, chairs, leather paint, absorbent ground, and graphite

5. Rearranging Furniture in a Burning House

colored pencil drawing, found curtain, lamp, and vintage playroom faux fire

6. Out of Money and Out of my Mind

purchased purse, tablet, video loop

7. Leaning on Unraveled Institutions

acrylic paint, wood, bungee cord, metal racks, paint segments

Selections from
the Rhodes
College Special
Collections