



FOR IMMEDIATE RELEASE

# Curatorial Opportunity Program | 2017-18 Selections

(Newtonville, MA) The New Art Center is excited to announce the 2017-18 Curatorial Opportunity Program selections. The Curatorial Opportunity Program (COP) is an open-call curatorial platform that investigates contemporary culture through the visual arts. It makes possible diverse curatorial visions in a non-profit and alternative exhibition space. Curators of selected group exhibitions receive a 1,000 USD stipend and administrative, promotional and technical support. Unique to the region, the COP is a collaborative vehicle through which curators and artists present thoughtful and innovative contemporary group exhibitions.



Michael Covello Odalla, *Arboreal Dementia Unfolding*, site-specific installation, 2015.



(left) Merrill Comeau, *Foundational Garments*, mixed media, ongoing; (right) Victoria Marsh, *Icelandic Sheep Woman: Pink*, cotton and embroidery floss, 2015.

## Color:Coded

September 15 – October 21, 2017

Opening Reception: September 15, 6-8PM

**Curated by:** Alison Terndrup & Michael Covello Odalla

**Featuring:** Alison Chen, Zhiwan Cheung, Michael Covello Odalla, Trenton Doyle Hancock, Kalup Linzy, Noelle Mason, Desiree Moore, Beth Plakidas, Elizabeth Schneider, Saya Woolfalk, and Carol Zou

This exhibition features videos, paintings, and installations that explore the visual and cultural implications of color through the lens of modern color theory. Through public programs, the artists and curators will foster dialogue about colors and their layered meanings in the world today.

## Stitch: Syntax / Action / Reaction

February 16 – March 31, 2018

Opening Reception: February 16, 6-8PM

**Curated by:** Jessica Burko & Samantha Fields

**Featuring:** Samantha Bates, Sarah Meyers Brent, Merrill Comeau, Samantha Fields, Judith Leemann, Michelle Lougee, Victoria Marsh, Maria Molteni, Andrew Mowbray, NCAA, Bob Oppenheim

In this exhibition, artists use cloth, thread, and stitching to explore how the history of fiber has shaped our culture and language today. Live artmaking and gallery talks by the artists highlight historical fiber techniques while exposing new ways of puncturing, patching and piecing together disparate ideas.

## From the Curators of *Color:Coded*



Carol Zou, didactic material from *Yarn Bombing LA*, 2015.

Color theory is a fundamental method for understanding one of the most powerful elements of art. It provides a practical set of guidelines from which artists can command visual effects such as color mixing and color schemes. These effects inform our encounters with artworks, from the visceral experience of mixed paint to the precise calibration of projected color in the display of digital works. Color can warm up or cool down, energize or calm, disturb or comfort the viewer.

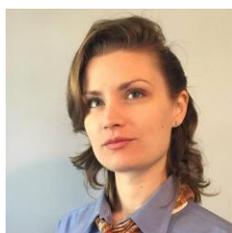
Yet our experience of color reaches beyond optical sensations. Color is a powerful, beautiful, and dangerous phenomenon taken in with our eyes, but translated through the complex, culturally defined networks of our minds. How does color create identity?

How can such a seemingly basic element embody wider social meanings? What does it mean to code color into artificial binaries – perhaps black and white

or pink and blue? Recognizing color as a code allows artists to challenge not just formal color relationships but the social constructs they mirror.

This exhibition takes aim at these layered issues as each artist unravels the loaded history of color through a unique viewpoint, touching on design and optics as well as the meaningful and complex social relationships color reinforces. To call these artists “colorful” carries some truth, but whether that classification is meant to flatter or insult – to be a mark of individuality or a dismissal of perceived otherness – is precisely what this show addresses.

## About the Curators



Alison Terndrup is a teaching fellow and graduate student in the doctoral program in the department of the History of Art and Architecture at Boston University. Her research in early modern cross-cultural studies reflects her curatorial interest in

facilitating dialogues that reach across artistic disciplines. Terndrup earned her B.A. and B.F.A. at the Indiana University of Pennsylvania as a member of the Robert E. Cook Honors College. She completed her M.A. at the University of South Florida (U.S.F.), where she was one of the founding members of the Writing History, Art, and Theory (W.H.A.T.) student organization. Recent curatorial projects include *Photographing the City* at the St. Petersburg Museum of Fine Arts as well as the exhibition catalogue for *Sun-Kissed* at the U.S.F. Contemporary Art Museum.



Michael Covello Odalla is an internationally exhibiting contemporary artist who creates paintings, works on paper, site-specific installations, videos, and audio work. Covello Odalla studied at the School of Architecture, Art, and Planning at Cornell University, receiving his BFA in 2008, and the University of

South Florida, receiving his MFA in 2013. Recently, he was nominated by the American Academy of Arts and Letters for an award and exhibition, was selected for the Florida Biennial in Boca Raton, and was one of ten artists selected for the Orlando Museum of Art's Florida Prize in Contemporary Art, as well as a Marlin and Regina Miller Fellowship recipient at Kutztown University. Covello Odalla is currently an Assistant Professor in Art at The College of New Jersey.

## From the Curators of *Stitch: Syntax / Action / Reaction*



Sarah Meyers Brent, *Salvaged Garden*, 2015.

Textiles are embedded with practices and customs traversing centuries of humanity. Cloth, thread, and stitching have played important roles in the shaping of history, the marking of those in power, the enforcing of class structures, and have been instrumental as a means of inciting rebellion and establishing self-definition. They act as barriers between the world and our bodies. They are used to help construct narratives about ourselves and to infer narratives upon others. Despite this vast integration into every aspect of life we have little conscious connection to the fabric that surrounds us.

Thread is the basis for the language of textiles and is so strongly woven into our very existence that it also permeates expressive language. To stitch something is

to piece it together, to create closure, to establish connections between one and another. Stitch becomes noun and verb, place and motion. The artists in this exhibition have taken on the language of the stitch in order to re-contextualize the techniques and ideas associated with textiles, and by doing so, puncture and piece conflicting ideas and constructs held within contemporary culture.

## About the Curators



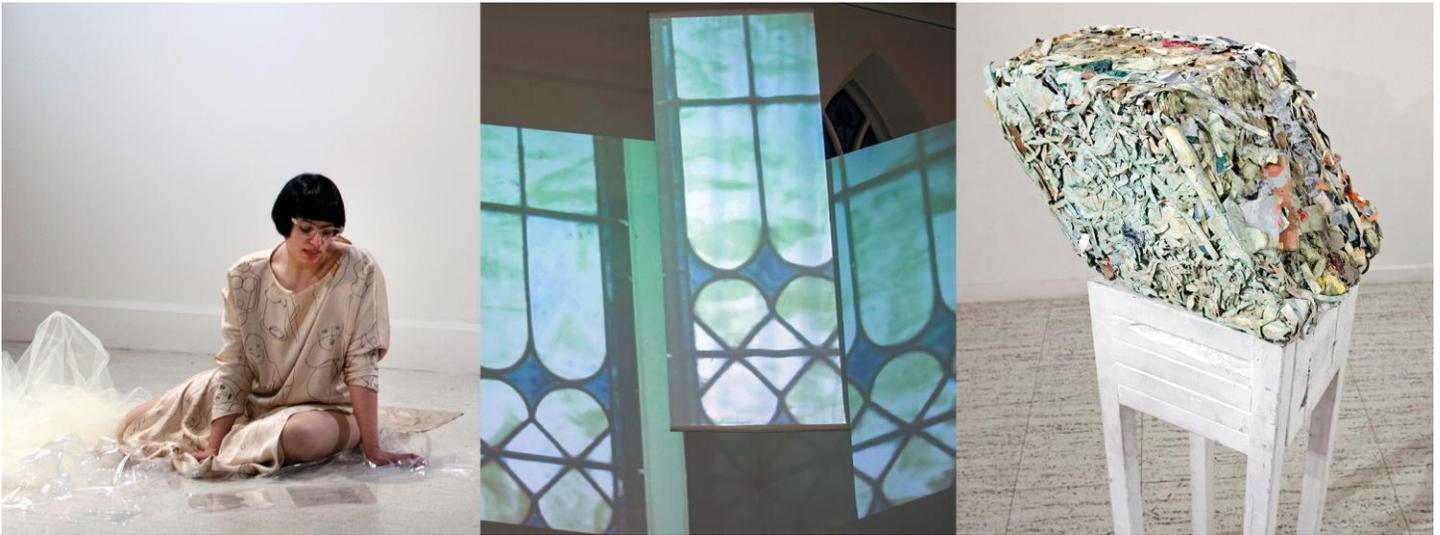
**Jessica Burko** has been an exhibiting artist since 1985 and has displayed work in solo and group exhibitions throughout the United States. Burko holds a BFA in Fine Art Photography from Rhode Island School of Design, and an

MFA in Imaging Arts and Science from Rochester Institute of Technology. In addition to being a practicing artist Burko is the Director of Marketing for Kingston Gallery, is a community arts organizer, and an independent curator with more than thirty exhibitions produced since 2001. Burko regularly lectures and leads Arts Marketing workshops with organizations such as the Danforth Museum and MASS MoCA's Assets for Artists Program. Jessica Burko is originally from Philadelphia, and currently works from her studio in Boston's South End, while the Roslindale neighborhood is home to her family.



**Samantha Fields** grew up in Brockton, MA, and her work has been impacted by these roots. As a multimedia artist, she engages with weaving, needlework, and sewing as a survival mechanism,

aesthetic, and conceptual strategy. Working with her hands is an intimate exploration of insistence. She studied at The School of the Museum of Fine Arts, Boston, where she received her MFA in 2005, as well as Massachusetts College of Art, where she earned her undergraduate degree in 1996. She is now adjunct faculty at both institutions. Her work has been supported through numerous grants, fellowships, and residencies and has exhibited extensively throughout New England as well as nationally and abroad. She continues to live and work in the Boston area.



(left to right) Nicola Singh, *You're torturing me David. Torture me so I can learn*, 2016, mixed media & performance in *Obstacle Course*, curated by Cathy McLaurin and Courtney McClellan; Emma Hogarth, *Compound Vision*, 2016, site-specific video installation in *You Are Here* curated by Pam Campanaro; Terry Conrad, *Bale*, 2013, mixed media in *Decoys & Devices* curated by Liz Blum.

## About the Curatorial Opportunity Program (COP)

Submission Deadline: June 3, 2017

The New Art Center (NAC) is currently accepting curatorial proposals for 5 to 6-week group exhibitions to be hosted from September 2018 – May 2019 in their 2,500 square foot gallery. The gallery occupies the hall of a former church, with 25-foot vaulted ceilings, substantial natural light, and several movable wall panels. Proposals must include works by two or more artists as well as at least one public presentation with an educational component.

Interested parties are encouraged to attend a hands-on workshop & information session at the New Art Center. COP workshops feature presentations by curators about their projects and approaches to curating contemporary art, and invite participants to engage in dialogue about curatorial ideas while learning more about the Curatorial Opportunity Program.

### Curator Workshop with Henriette Huldisch

@ the New Art Center

March 22, 6-8PM, \$10

Henriette Huldisch is the curator at MIT's List Visual Arts Center and will discuss the List's forthcoming exhibitions.

### Curator Workshop with Dan Byers

@ the New Art Center

April 26, 6-8PM, \$10

Dan Byers is the Mannion Family Senior Curator at the Institute of Contemporary Art, Boston. This talk will focus on some of his upcoming projects.

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**The New Art Center**, a nonprofit organization, is a community art education space which offers everyone, at all levels of ability, exceptional opportunities to make, exhibit, view, think about and talk about art. We serve over 2,500 students annually in hundreds of classes and workshops taught by some of the region's most esteemed art educators and have one of the few mid-sized nonprofit exhibition spaces in New England, and attracts over 5,000 visitors annually.

**Address:** 61 Washington Park, Newtonville, MA 02460

**Contact:** Exhibitions Manager, [Info@newartcenter.org](mailto:Info@newartcenter.org)

**Gallery Hours:** Tuesday - Saturday, 1PM - 6PM, and by appointment.

Contact: Exhibitions Manager | [Info@NewArtCenter.org](mailto:Info@NewArtCenter.org)  
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