

Marsha Nouritza Odabashian, the grandchild of Armenian immigrants and genocide survivors, received her primary and secondary education in the Boston area. Odabashian studied at the University of Wisconsin at Milwaukee, the Art Students' League in New York and Massachusetts College of Art. She received a BFA from the University of New Orleans and an MFA from the School of the Museum of Fine Arts/Tufts in Boston.

Her work has been exhibited in galleries and museums in Massachusetts, New York, Rhode Island, California and Louisiana and been reviewed by Art New England, ArtScope, Art Slant New York, The Boston Globe, The Providence Journal, and Armenian Art Magazine (published in Yerevan, Armenia). Her work is in numerous private and public collections.

While her past series *Bus Stop* addresses cycles of isolation and social gathering revolving in time through drawing, painting and photography; *Hopscotch* investigates the grid in painting and children's games; *Celestial Pantomimes* challenges conventions associated with black-and-white contrast by throwing white gesso and acrylic onto black velvet. Subsequent series include *Palimpsests*, *In the Shade of the Peacock* and *Half-Perceived: Stalking the Peacock* and draw upon medieval manuscript iconographic traditions to explore themes of modern and historical identity, dislocation and memory.

Currently working on EXPUNGE, Reliquaries and untitled drawings, she relies upon ancient, medieval and contemporary sources along with specific materials (compressed cellulose sponge and children's modeling compound) to evoke strength and fragility, destruction and preservation of cultures and identities. She is interested in giving prominence to artistic traditions ignored in mainstream culture with a personal emphasis on feminism and her Armenian ancestry.