

## Marshall Crossman

**Born:** 1951, Omaha Nebraska

**Education:** 1973, BFA, Colorado State University, Fort Collins

### **Solo Exhibitions:**

2007    Dolby Chadwick Gallery, San Francisco, CA

2006    Julie Nester Gallery, Park City, UT

2005    Dolby Chadwick Gallery, San Francisco, CA

2004    Robert Matre Gallery, Atlanta, GA

2002    Dolby Chadwick Gallery, San Francisco, CA

1999    Dolby Chadwick Gallery, San Francisco, CA

1991    Climate Gallery, San Francisco, CA

1990    Jeremy Stone Gallery, San Francisco, CA

1988    Jeremy Stone Gallery, San Francisco, CA

### **Selected Group Exhibitions:**

2010    Julie Nester Gallery, Summer Show, Park City, UT

2009    Dolby Chadwick Gallery, “The Art of Play”, San Francisco, CA

2008    Julia Nester Gallery, “Moving Pictures”, Park City, Utah

2007    Dolby Chadwick Gallery, 10<sup>th</sup> Anniversary Show, San Francisco, CA

2006    Bank of America, Curated by Jan Casey, San Francisco, CA

2005    Robert Matre Gallery, The December Show, Atlanta, GA

2004    Julie Nester Gallery, Opening Group Show, Park City, UT

D O L B Y   C H A D W I C K   G A L L E R Y

- 2003 Robert Matre Gallery, Postures: Concerning the Human Figure, Atlanta, GA
- 2003 San Diego Art Institute, 45th Annual International Exhibition, San Diego, CA
- 2001 Beth Urdang Gallery, Boston, MA
- 2000 Monterey Museum of Art, At the Millennium: Contemporary Paintings from Northern California, Monterey, CA
- 1998 Dolby Chadwick Gallery, San Francisco, CA
- 1998 Tercera Gallery, Spring Portfolio Show, Palo Alto, CA
- 1987 Stephen Haller Fine Art, New York City, NY

**Selected Collections & Commissions:**

- Adobe, Inc., US Corporate Headquarters, San Jose, CA
- Alza Corporation, US Corporate Headquarters, Mountain View, CA
- Cambridge Side Hotel, Boston, MA
- Dun & Bradstreet Offices, Atlanta, GE
- Hyatt Regency, Mainz, Germany
- Mikles/Miller Management, Santa Monica, CA
- Price, Waterhouse, Cooper, San Francisco, CA
- Silks Restaurant, Mandarin Oriental Hotel, San Francisco, CA
- VeriSign, Inc., US Corporate Headquarters, Mountain View, CA
- Visa International, San Francisco, CA
- “W” Hotel, Chicago, IL and San Diego, CA

**Press & Reviews:**

- 2007 Keats, Jonathon, “Class Action” Catalogue Essay, Oct 2007.

D O L B Y   C H A D W I C K   G A L L E R Y

- 2006 “Pacifica,” Artville, July, 2006.  
Pappas, Kate, “24SEVEN,” City Weekly, July 2006.
- 2005 “Chicago City Center,” W Hotels.Book., 2005, p.75.
- 2002 Warmbo, Susan, “W Hotel Artist Profile,” W Hotel Magazine, Sept 2002, p.12.
- 1999 Miller, Alicia, “Marshall Crossman at Dolby Chadwick Gallery,” Artweek, March 1999, p. 16.
- 1998 Kuchinskas, Susan, “A Feast for the Eyes,” Art & Antiques, Oct 1998, p.90-91
- 1990 Junker, Howard, ZYZZYVA, Summer 1990, p. 27
- 1988 Telford, Anne, “Art,” Northern California Home & Garden, Dec 1988, p. 30-31

## Statement

### **Marshall Crossman**

*Loosely rendered, her imaginary subjects are abstracted, evoking the depersonalization attempted in those '60s class pictures, yet her painted figures never appear anonymous. Through variations in her application of pigment, Crossman reveals her subjects' individuality, and revels in it, colorfully releasing them from conformity – Jonathan Keats*

The Class Photo Series began after Marshall Crossman attended her husband's high school reunion in 1983. Intrigued by the exaggerated poses, stylized hairdos and cookie cutter images, she began to deconstruct these formalized portraits.

Crossman shifts between large and small canvases, characteristically using wet on wet application of oil paint to create rich, expressive strokes of color. She began painting single class photos, which evolved into the grids of heads. The painting's blurred faces suggest conformity, while the grids gestalts creates a constant tension between the individual versus group. She is constantly exploring this exchange between subjects and the repetition of camera poses; thus deconstructing the formalized portrait.

Crossman wants these paintings to communicate a multi-dimensional truth- thus creating a true portrait. Her subjects are summations of the contradictions of life and as Keats writes, "The only thing we have in common is that we are all inescapably individual"

Marshall Crossman received her BFA in 1973 from Colorado State University. Her work is included in national and international collections. Crossman currently resides in the Bay Area.