

Jeffrey Marshall

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PROFILE

Artist with an extensive exhibition record and an educator with broad teaching experience in public and private settings. Ability to work with a variety of student populations and learning styles. Teaching expertise includes basic drawing and design courses to advanced studio work. Additional skills include mentoring of teachers, curriculum development and evaluation, and the incorporation of technology into courses.

WORK EXPERIENCE- teaching

- 2019- present **Adjunct Professor of Visual Art, Endicott College** (Beverly, MA)
Teaching Basic and Advanced Drawing, Figure Drawing, Color Theory, and Portfolio.
- 2019- 2020 **Adjunct Professor of Visual Art, Montserrat College of Art** (Beverly, MA)
Teaching Basic Drawing, 2D Design, Landscape Drawing
- 2014-18 **Associate Professor of Art Foundation, Mount Ida College (F/T)** (Newton, MA)
Primary duties included teaching basic and advanced drawing courses for majors in Animation, Interior Design, Graphic Design, and Fashion Design. Coordinator for Summer Studios teen program.
- 2005-14 **Associate Professor of Graphic Design, The New England Institute of Art (F/T)** (Brookline, MA)
Teaching foundation courses in drawing, design, and advanced life drawing. Developed specialized drawing courses for graphic designers. Created and chaired Outreach Program for community partnerships. 2012-14 Chair of the Faculty Senate, Faculty Member of the Year, 2008.
- 2003-2004 **Adjunct Professor of Graphic Design, The New England Institute of Art** (Brookline, MA)
- 2000-2003 **Adjunct Professor of Visual Art, UMass Lowell** (Lowell, MA)

WORK EXPERIENCE- related

- 2019- Present **Workshop Presenter, The Rocky Neck Art Colony** (Gloucester, MA)
'Drawing with Power', 'Color Theory for Artists'
- 2018-19 **Art Education Consultant, Boston Collegiate Charter School** (Dorchester, MA)
Working with middle and high school art faculty to create improvement plans through classroom observations and discussions.
- 2018-19 **Workshop Presenter, The Cape Ann Museum** (Gloucester, MA)
Teaching related to solo exhibition (2018) as well as basic drawing courses.

EDUCATION

- MFA The Massachusetts College of Art (Boston, MA) Painting and printmaking
- BFA Cornell University (Ithaca, NY) Painting, English minor
Studio Art Centers International (Florence, Italy)

SKILLS

TEACHING: Drawing Foundation, Life Drawing, Painting, 2D Design, Portfolio Development, Art History, Color Theory

DIGITAL: Adobe (Photoshop, Lightroom, Premiere), digital drawing (Autodesk)

ADMIN: Curriculum development, teacher education and mentoring, long-range planning and budgeting, experience with NASAD and NEASC accreditation

EXHIBITIONS

Solo

- 2019 *Working the Waterfront*, Jane Deering Gallery, Gloucester, MA
- 2018 *GONE...fishing*, The Cape Ann Museum, Gloucester, MA (catalogue)
- 2015 *Low Mean Water*, Law & Water Gallery, Gloucester, MA
- 2015 *KNOTS*, The Cape Ann Museum, Gloucester, MA
- 2014 *The New Orleans Drawing Project*, Endicott College, Beverly, MA (catalogue)
- 2008 *Re-Covering New Orleans: Drawings by Jeffrey Marshall*, The Art Institute of Charlotte, Charlotte, NC
- 2008 *Re-Covering New Orleans: Drawing by Jeffrey Marshall*, Hudson Valley Community College, Troy, NY
- 2007 *Re-Covering New Orleans: Drawing by Jeffrey Marshall*, The University of Rhode Island, Kingston, RI
- 2007 *Re-Covering New Orleans: Drawing by Jeffrey Marshall*, The New England Institute of Art, Boston, MA
- 2006 *Space/Place*, Krause Gallery at the Moses Brown School, Providence, RI
- 2002 *Jeffrey Marshall: Recent Landscapes*, DEP Artspace, Boston, MA

Selected Group

- 2021 OMG Art Faire, Kingston, NY (Jane Deering Gallery Booth)
- 2020 *Formally Taught & Not*, Jane Deering Gallery, Gloucester, MA
- 2020 *20/20*, Matthew Swift Gallery, Gloucester, MA
- 2019 *New Series One*, Mathew Swift Gallery, Gloucester, MA
- 2019 *New England Collective X*, Galatea Fine Art, Boston, MA
- 2019 *A Turning Point: Contemporary Landscape*, Jane Deering Gallery, Gloucester, MA
- 2019 *Satellite Art Show*, South by Southwest Conference, Treat Gallery Brooklyn, NY
- 2019 *Works on Paper*, Site:Brooklyn, Brooklyn, NY
- 2018 *Small Works Exhibition*, Upstream Gallery, Hastings-on-Hudson, NY

Selected Group Exhibitions (continued)

- 2015 *Katrina Then and Now: Artists as Witness*, College of the Holy Cross, Worcester, MA
- 2015 *Permission to Fail: Artist Sketchbooks*, Mount Ida College, Newton, MA
- 2013 *Sea Grant 25th Anniversary Exhibition*, University of Rhode Island, Kingston, MA
- 2012 *Seeing the Sea*, Hale House, Matunuck, RI
- 2011 *Process: Abstract*, Brooklyn Gym, Brooklyn, NY
- 2011 *The Moment of Privacy Has Passed*, Usher Gallery, Lincoln, UK
- 2010 *Drawn to Life*, Assumption College, Worcester, MA
- 2009 *New Hampshire Biennial*, The New Hampshire Institute of Art, Manchester, NH
- 2009 *Faculty Exhibition*, The New England Institute of Art, Brookline, MA
- 2009 *Art Gone Green: Artists Respond to Climate Change*, Bunker Hill Community College, Charlestown, MA
- 2009 *Annual Drawing Exhibition*, The Boston Center for the Arts, Boston, MA
- 2008 *ARAC@AAM*, Aspen Museum of Art, Aspen, CO (curated by Dan Cameron)
- 2008 *Faculty Exhibition*, The New England Institute of Art, Brookline, MA
- 2008 *Drawing the Line: 20th Annual Drawing Show*, The Boston Center for the Arts, Boston, MA
- 2007 *Massachusetts Artists 2007*, Brush Gallery, Lowell, MA
- 2005 *Marks of Existence*, The Mazmanian Art Gallery, Framingham State University, Framingham, MA
- 2004 *Boston Tea*, aRamona Gallery, New York City, NY
- 2004 *Cape Ann to Cape Cod*, Washington Art Association, Washington, CT
- 2004 *Roddy Competition*, Concord Art Association, Concord, MA
- 2002 *Faculty Exhibition*, McGauvern Gallery, UMass Lowell, Lowell, MA
- 2002 *Faculty Exhibition*, Anderson Ranch Arts Center, Snowmass, CO
- 2002 *Art of the Northeast*, Silvermine Gallery, New Canaan, CT
- 2002 *Small Works Show*, Attleboro Museum, Attleboro MA
- 2001 *Works on Paper*, McNeese State University, Lake Charles, LA
- 2001 *Drawing into the Millennium*, Mazmanian Art Gallery, Framingham State University, Framingham, MA
- 2000 *Vital Signs: Drawing as Inquiry*, Creative Arts Workshop, New Haven, CT

GRANTS, AWARDS, and SPONSORSHIPS

2015	Faculty Development Grant, Mount Ida College
2013	Project Grant, The Puffin Foundation
2012	Faculty Development Grant, The New England Institute of Art
2011	Faculty Development Grant, The New England Institute of Art
2009	Artist Grant, Gloucester Cultural Council
2008	Norm Prescott Award, The New England Institute of Art
2007	Project Grant, The Puffin Foundation
2007	Project Grant, Daniel Smith Art Supplies
2007	Art Project Sponsorship, JetBlue Airways
2007	Faculty Development Grant, The New England Institute of Art
2006	Faculty Development Grant, The New England Institute of Art
2005	Artist Grant, Gloucester Cultural Council
2003	Residency Fellowship, Provincetown C-Scape

RESIDENCIES

2015	Rocky Neck Art Colony, Gloucester, MA
2003	Provincetown C-Scape Dune Shack, Provincetown, MA
2002	Hallfarm Center for Arts and Education, Townshend, VT
2002	Acadia National Park Residency, Bar Harbor, ME

BIBLIOGRAPHY

- Julianna Thibodeaux, Gone...Fishing Review, *Art New England* November/December, 2018.
- Charles Bonenti, Artists as Witness: Documenting the Katrina Disaster 10 Years Later *Art New England*, November/December, 2015.
- Nancy Sheehan, Arts & Culture: Holy Cross Exhibition Reflects on New Orleans 10 years After Hurricane Katrina, *Worcester Living Magazine*, September/October, 2015.
- Robyn Day, "Jeffrey Marshall, Looking for Hope: The New Orleans Drawing Project, 2006-2013," Exhibition Review, *Art New England*, March/April, 2014.
- Ana Flores, "Seeing the Sea," exhibition catalogue. Hale House, 2012.
- "Guerillas in our Midst: Jeffrey Marshall," supply catalog. Judson's Art Outfitters, 2009.
- Jeffrey Marshall, "The New Orleans Drawing Project," *Tracey Online Journal*, Andrew Selby Editor, Loughborough University (UK), September 2009.
<https://www.lboro.ac.uk/microsites/sota/tracey/journal/frag/marshall.html>
- Jose Luis Blondet, Editor, "Drawing the Line," exhibition catalogue. Boston Center for the Arts, 2008.
- Franklin W. Liu, "Featured Artist, Jeffrey Marshall: Re-Covering New Orleans," *Artscope Magazine*, September/October, 2007.
- "Daniel Smith Salutes The New Orleans Drawing Project," supply catalog. *Daniel Smith Art Supplies*, 2007.
- Tony Lee, "Re-covering New Orleans through Art," *Boston Metro*, August 29, 2007.
- Karen Swensen, Interview on Exhibition at The New England Institute of Art: Re-Covering New Orleans, *NECN TV*, August 27, 2007.
- Terry Doyle, "Drawing on Hope: Local Artist Chronicles the Aftermath of Hurricane Katrina," *Cape Ann Beacon*, August 24, 2007.
- The New York Times*, "Op-Art: A Flood of Images," August 29, 2006.
- Chris Maluszynski, "The Wounds Were Left in New Orleans" ,Photo Essay, *SvD Nyheter* (Stockholm), March 14, 2006.
- Reba M. Saldanha, "From the Rubble, Beauty," *Lynn Item*, May 22, 2006.
- Connecticut Spectrum*, "WAA Hosts Art Exhibition," April 28, 2004.
- "McNeese National," exhibition catalogue. McNeese State University, 2001.

CATALOGS (solo)

“Gone..Fishing, Drawings by Jeffrey Marshall”, *Cape Ann Museum*, Gloucester, MA. 2018.

“Jeffrey Marshall, Looking for Hope: The New Orleans Drawing Project, 2006-2013”, *Endicott College*, Beverly, MA. 2014.

ARTIST TALKS

CONFERENCE PRESENTATION: Panel Co-Chair and Presenter: The Urgent Artist: Creating a Collaborative Classroom, Foundations in Art: Theory and Education Conference Kansas City, April 6, 2017

Jane Deering Gallery, Working the Waterfront, Drawings by Jeffrey Marshall, December 10, 2018

Mount Ida College, The New Orleans Drawing Project, September 20, 2016

College of the Holy Cross

2014- 18 Associate Professor of Art Foundation, Mount Ida College, Newton, MA

Overview Responsible for teaching drawing and design courses to graphic designers, interior designers, animators, fashion designers, and non-majors. Revised current offerings within the Art Foundation program to stay current with changes in design fields such as technology, theory, and practice. A coordinator of Art Foundation for the School of Design Summer Studio program for high school students. Initiated a curriculum summit for the Art Foundation program. Coordinated and led weekend trips to Boston museums and galleries, and developed a student drawing competition.

Courses **Basic Drawing Skills: AR 102**
Introductory drawing course for students in graphic design, interior design, animation, game design, photography, and fashion design. The class focuses on basic concepts of observation as they translate to drawing, specifically visual measuring, positive and negative shapes, composition, linear perspective, and value range. Class work is continued for homework. Projects include still-life, drapery study, contour drawing, and self-portrait, and imagination-based imagery among others. All concepts are placed in a contemporary and historical context, and these ideas are reinforced through drawing trips to local museums.

Anatomy and Life Drawing: AR 111

Introductory course on drawing the live model, specifically for animation, game design and fashion majors. This course focuses on basic human proportions, gesture drawing, contour drawing, volumetric analysis, and the depiction of light/shade/shadow on the body. Students work in a variety of media and are encouraged to add digital drawing to their sketchbook practice.

Drawing Concepts: AR 107

The second drawing class for graphic designers, where students produce a thematic portfolio of drawings as a way to explore the development of an idea through a variety of variables including: scale, material, composition, presentation, and imagery. Building on the skills and concepts introduced in Drawing and Perspective, student take on additional investigations into perspective, figure drawing, and spatial models.

Design Week (summer 2014-17)

Designed curriculum for teaching high school students interested in design majors, including the use of a sketchbook, life drawing, and design concepts.

Mount Ida College (cont.)

Committee
Work

Faculty Senate (2015-18)

The Faculty Senate met regularly with the Provost and other campus groups to improve the work-life and effectiveness of faculty. This body was an important part of NEASC reaccreditation discussions in 2017.

NASAD and NEASC Accreditation (2017-18)

Part of committees to research and write reports on college-wide and Design School specific portions of the NEASC self-study.

Search Committee: Commercial Photography (2016)

Member of the School of Design group that researched, interviewed, and hired the first full-time faculty coordinator of the Commercial Photography program.

Portfolio Committee

Helped develop a series of portfolio guidelines for applicants to the School of Design, beginning with students applying for fall 2017.

2005- 14

Associate Professor of Drawing and Design, The New England Institute of Art, Brookline, MA

Overview

Responsible for teaching foundation drawing and design courses to graphic designers, interior designers, animators, and non-majors. Responsibilities included advising majors and reviewing academic plans. Developed new courses and revised offerings within the Graphic and Web Design Department. Head of portfolio review for Graphic and Web Design majors who were midway through the program. Chair of the Faculty Senate 2012-14. Organized the faculty commentary for 5-year NEASC accreditation review. Involved with exhibiting student work in the college gallery and around the school.

Courses

Observational Drawing

Introductory drawing course for graphic & web design, interior design, animation, and photography students. Students focus on basic concepts of observation as they develop a drawing, specifically visual measuring, positive and negative shapes, composition, linear perspective, and value range. Class work is continued for homework. Projects include still-life, drapery study, contour drawing, and self-portrait among others. All concepts are placed in a contemporary and historical context and are reinforced through drawing trips to local museums.

Drawing and Perspective

Comprehensive drawing course that includes elements from Observational Drawing, with additional units on linear perspective from imagination and observation. Students explore one, two, and three-point perspective of basic volumes and spaces, as well as the history of perspective in art and design.

The New England Institute of Art/ Courses (cont.)

Advanced Drawing

The second drawing class for graphic designers, where students produce a thematic portfolio of drawings as a way to explore the development of an idea through a variety of variables including: scale, material, composition, presentation, and imagery. Building on the skills and concepts introduced in Drawing and Perspective, additional investigation into perspective, figure drawing, and spatial models are used.

Rapid Visualization

An advanced drawing course that introduces the philosophy behind conceptual visual problem solving using quick sketching methods to portray ideas. Students explore ideation through various drawing methods and tools to communicate approaches to industrial design, package design, architectural design, and illustration. Additional work is done on advanced approaches to perspective drawing that allow for realistically drawn conceptual images. On-site drawing is used to explore abstract approaches to drawing.

Life Drawing

Introductory course to drawing the live model, specifically for animation majors. This course focuses on basic human proportions, gesture drawing, contour drawing, volumetric analysis, and the depiction of light/shade/shadow on the body. Students work in a variety of media and are encouraged to add digital drawing to their sketchbook practice.

Advanced Life Drawing

Intensive exploration into human anatomy for animation students, with additional discussion of animal structures. Students work directly from the human skeleton and the live model and take field trips to the Harvard Natural History Museum for drawing animal skeletons. Projects are focused on analyzing the relationship of the skeleton to the observed human figure through layered drawings that allow for comparison.

Color Theory

Foundational approach to color concepts through hands-on projects using paint, collage, and computer applications, and how these concepts are related to real world print and digital projects, as well as color forecasting models. A scientific approach allows students to understand the psychological elements of color theory and their use in art and design. Students look at color models, concepts of color contrast and harmony, and create their own reference charts that can be used in later courses.

Art History

A survey course focusing on two and three-dimensional art, pre-history through 1900. Using museum visits, lectures and student-developed projects as modes of inquiry, students explore the economic and social context of art, as well as how materials affected the advancement of art practice.

The New England Institute of Art (cont.)

Department
Activities

Course Development

Responsible for developing new courses for the Graphic and Web Design Department, including: Advanced Drawing, Observational Drawing, and Life Drawing for Graphic Designers. Additionally, revisions to current courses are based on department and industry needs.

Mid-Program Portfolio Review

Aided in the design and implementation of the portfolio review for graphic and web design majors to judge progress in the department. After their fourth quarter is completed, students present a portfolio of 5-6 pieces to a faculty panel for discussion. Based on faculty feedback, students choose a web or graphic design focus.

Graphic Design Department Curriculum Summit

Initiated, designed, and executed an annual review of department course offerings during an off-campus two day retreat. During this period specific courses, as well as course sequencing are discussed. Additionally, faculty share best practices, current research, and other methodology.

Drawing Studio Renovation

The drawing studio was moved four times in eight years, and I coordinated the dismantling and setup of the new space each time. I was also involved in basic design decisions affecting lighting and placement of materials.

Committee
Work

The Outreach Committee

Founder of the Outreach Committee, whose mission was to develop opportunities for faculty and students to interact with the community. One example included bringing teens from the YMCA of Roxbury onto campus for a five-week comic book workshop with NEiA students, which included an exhibition of youth work at the YMCA.

Faculty Senate

Responsible for maintaining communication between the faculty, Dean of Academic Affairs, and the President. Coordinated discussions of new policies and faculty concerns. Organized faculty to help provide feedback for five-year accreditation review with NEASC in 2014. Chair of the Faculty Senate, 2012-14.

2019- present

Adjunct Professor of Studio Art, Endicott College, Beverly, MA

Courses

Color Theory and Light

An investigation in the physics and application of color, and how artists and designers control colors' many characteristics. Students learn how colors interact and affect each other, and how to apply this knowledge to many aspects of art and design. The course ascertains why humans prefer certain colors and color combinations. The historical foundations for color usage are examined.

Drawing and Composition 1

Foundation drawing strategies for visual representation, mark-making, and interpretive skills. Focus on 'traditional' still-life, landscape, and figurative sources. Use of black and white, charcoal, pencil, inks.

Drawing and Composition 2

Foundation drawing emphasis on advanced tasks, skills, and decision-making. Focus on still life, landscape, figurative and mediated sources. Use of black and white or color, charcoal, pastel, inks, and photos.

Life Drawing, Anatomy for Art

Artists and designers explore gesture, axis, and dynamics of the human form through drawing from the live model and intensive study of human anatomy. The human figure is examined from scientific, social and artistic perspectives, and includes issues of representation.

2019- 2020

Adjunct Professor of Studio Art, Montserrat College of Art, Beverly, MA

Courses

Studio 1

Students are introduced to basic methods of visual organization and the elemental building blocks of visual composition: space, value, shape and line. The semester is framed around topics of structure and its creation. Methods and concepts are introduced through coordinated projects across all modules of Studio 1, with an aim at giving students basic experience working with a broad range of traditional, digital, and lens-based media. Design process, abstraction as concept and basic facility / competency with artistic media will be emphasized. Studio practice will be augmented with small research assignments, readings and discussions pertaining to current events in contemporary art as they relate to course content.

Observational Drawing, 2D/3D

This course provides a comprehensive introduction to direct observation in two and three dimensions. Students learn to observe, represent, and translate figure/ground relationships, compositional issues, relative position and proportion, technical and structural drawing, and perspective and light in relation to volume. Concentrating on the formal elements of line, shape, value, and texture, students will identify and analyze elements of representation within their own work, the work of their peers, and historic and contemporary references.

May-June 2019

Artist-in-Residence, Triton Regional High School, Byfield, MA

Courses

Art Studio 1 and 2, traditional photography, and digital design.

Teaching basic art practice and concepts to 9-12 grade students through project-based curriculum that includes experimentation, discussion, research, and critique.

2000-2005

Adjunct Professor of Visual Art, University of Massachusetts at Lowell, Lowell, MA

Courses

Art Concepts 1

Fundamental design class for freshman in fine arts and graphic design. Projects and presentations relate to basic theories of line, shape, color, and space. Course includes contemporary aesthetic issues and studio critiques. Gallery programming is used as a basis for discussion.

Form and Content

Capstone course for the foundations program in which students are exposed to a variety of new ideas and media, exploring the limits of traditional materials as well as digital video, installation, and performance-based art. Students are introduced to modern art theory and criticism as it relates to contemporary issues in art and design.

Introduction to Printmaking

An overview of basic printmaking techniques including intaglio, monotype, and plate lithography.

Monotype

An in-depth approach to a variety of single-image print processes, including non-toxic printmaking.