

Bill Russell

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Brief Biography:

Bill Russell is a multi-disciplinary artist. For 40+ years, Bill Russell's creative life has included fine art, illustration, visual journalism, teaching and web design. Bill has shown his work in a variety of settings including Stanford University, SFMoMA Artists Gallery, Marin MOCA, California College of the Arts in San Francisco, Sofie Contemporary in Calistoga and Reactor Gallery in Toronto, Canada. His paintings can be found in private collections throughout the Bay area and in Canada.

Born and raised in Canada, Bill went on to earn his degree from Parsons School of Design in New York. For eight years Bill was an adjunct professor of Illustration at CCA. In 2010, he had art residencies at Recology San Francisco in 2018 and at the Kala Art Institute, Berkeley in 2010.

Solo Exhibitions:

2022 *Ice Show*, Marin Museum of Contemporary Art, Novato, CA

2015 Stanford Art Spaces, Palo Alto, CA

2012 Siren Salon, San Anselmo, CA

2012 123 Bolinas, Fairfax, CA

2011 *Recology Sketchbook & Prints*, San Francisco A.I.R. Exhibition

2010 Hunters Point Open Studios, SF, CA

2008 Bay Area Sound Studios, San Rafael, CA

2008 Hunters Point Open Studios, SF, CA

2006 Center for the Book, SF, CA

2005-17 Marin Open Studios, San Rafael, CA

2000 Reactor Gallery, Toronto, Canada

Selected Group Exhibitions

2022 *Contemporary Botanicals*, Art Works Downtown, San Rafael, CA

2019 *Transcend*, Member show, MarinMoCA, Novato, CA

2019 Marin Fair, San Rafael, CA

2019 *So Far*, Sofie Arts Contemporary, Calistoga, CA

2018 *New Naturals*, Sofie Contemporary Arts, Calistoga, CA

2018 *Reflections: After the Fire*, Sonoma State Art Gallery, Rohnert Park, CA

2018 *Tell Me a Story*, O'Hanlon Center for the Arts, Mill Valley, CA

2018 *The Fire and the Rose are One*, Sofie Arts Contemporary, Calistoga, CA
2017 SF Open Studios, The Farm, San Francisco, CA
2017 *Contemporary Landscape*, MarinMoCA, Novato, CA
2017 *Beginnings*, Route One Gallery, Pt. Reyes, CA
2016 Summer National Juried Competition, MarinMoCA, Novato, CA
2014 *SoFoSix*, San Rafael, CA
2009 *Bad Acid*, Propeller, Toronto, Ontario, Canada
2007 IndexG Gallery, Toronto, Ontario, Canada
2006-8 National Juried Competition, Falkirk Cultural Center, San Rafael, CA
2006-7 National Juried Competition, MarinMOCA, Novato, CA
2007 The Garage Gallery at Embarcadero Auto, San Francisco, CA

Private Collections:

Kala Art Institute, Berkeley, CA
Nathan Hood, San Francisco, CA
Louise Gregory, San Francisco, CA
Marshall Crossman, San Francisco, CA
Jeremy Stone, San Francisco, CA
DeDe Wilsey, San Francisco, CA
James Orr, Toronto, Canada
Donna Benitez, Calgary, Alberta, Canada
Shelia Bannon, San Rafael, CA

Other Information:

-taught illustration at the California College of the Arts, San Francisco, CA, 1993-2000
-created utility box painting, Dublin, CA 2020
-held leadership positions at Graphic Artists Guild and spoke on artist advocacy panels, 2003-2005
-artist-in-residence at Kala Art Center, Berkeley, CA 2018
-made presentations at California College of the Arts, Art Academy, SFAI, Hartford Art School, etc., 1994-2015
-created digital projections for *Stages: A Solo Work about Life Shifts*, No Strings Attached Dance Company Awakenings, Beginnings Dance Festival, Los Angeles, CA 2015
-artist-in-residence at Recology San Francisco, 2010
-created *Greek Vase/Street Scene* heart sculpture, Hearts-in-San Francisco, in support of the SF General Hospital Fund, San Francisco, CA, 2004
-represented by San Francisco Museum of Modern Art Artists Gallery, San Francisco, CA, 2014-2021
-featured in [video](#), *Bill Russell - Artist Sketches*, Spirit House Productions, 2021
-created a large linocut print for Center for the Book Steamroller Event, San Francisco, CA, 2006

A Review by curator and art writer DeWitt Cheng:

'Bill Russell's works, with their intuitive orbs and arabesques of black enamel paint, resemble musical scores set free from their staves...collaged printed elements assimilate bits of the real world, or at least references and metonyms, into the frozen music of the pictorial architecture. Some works with their exuberant shapes and dynamic rhythms, belong to the lyrical tradition of Matisse's cutouts and Stuart Davis's semi-abstract oil paintings. Biomorphic surrealism is also a source; look at the starbursts, flowers, eyes, flames, and seedpod forms, as well as the typographic elements, hinting at words, sound, and poetry, and Miro comes to mind, as well as such non-surrealists as Rauschenberg and Motherwell Russell's lyricism is generally playful, but it has a darker side, too, mixing myth, history and politics.'