

DEIRDRE VISSER
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Managing and Developing:

Co-Founder, Cadre \$10 Grant for the Visual Arts

This is a visual arts grant based on a community support model. \$10 donations are solicited from artists and community members and the total collected is distributed to grant recipients. Donors are eligible to apply for a grant or become part of the selection committee. In our first grant cycle we collected almost \$4,000.

Studio Art Technician, Photography and Painting

Fall 2007-present

Mills College, Oakland, CA

I provide technical and organizational support to the photography and painting areas within the Art Department; upgrade chemical safety information and communicate protocols to staff and students; repair equipment; train and supervise graduate student teaching and lab assistants; and develop and manage a coordinated program of workshops and artist lectures to expand access for all students to the photography department resources.

Conference Coordinator, Crafting a Vision for Art, Equity and Civic Engagement

August- Nov. 2006

Center for Art and Public Life, California College of the Arts, Oakland, CA

This was an academic conference for arts educators and professionals from across the country, for which I coordinated accompanying exhibitions and associated events, developed outreach and advertising, organized the program schedule, and managed a large volunteer staff before and during the event.

Conference Coordinator, Making Art, Making Change

June-August 2006

Greater Bay Area Arts Education Network; San Francisco Bay Area, CA

This was a grassroots gathering of artists, arts professionals and young people from the Bay Area, for which I selected participants, coordinated accompanying exhibitions, developed outreach targeting community members, organized the program schedule, procured donations of money, food and services, and managed a volunteer staff. The focus was on bridging creativity and a personal commitment to social change.

Digital Lab Coordinator, Studio Art Department

2004 - January 2006

Mills College, Oakland, CA

I oversaw the installation and networking of a state-of-the-art digital facility with G5 computers and Epson 7600 and 9600 printers; wrote lab's manual for operation and facilitated trainings in PhotoshopCS2, InDesign, and Image Print software.

Designing and Fabricating:

dbvisser framing

Spring 2004-present

Sole Proprietor, San Francisco, CA

I run a small business building custom frames for artists from sustainably harvested domestic hard woods. All finishes are zero VOC and all materials are archival. I cut my own frame stock and spline-miter the corners.

Set and Costume Designer and Fabricator

Spring 2002-2004

Turning the Wheel Productions, an intergenerational dance-theatre company; Boulder, CO

I designed, fabricated and installed site-specific, multi-media installations for a 50-person dance-theatre company performing in various locations around the United States.

Tradeswoman

Ruth Ann Crawford Construction, Oakland, CA

1996-1999

Though primarily a finish carpenter, I gained experience in all aspects of residential remodeling.

Technical Specialist in Installations

1994-1996

Oakland Museum of California, Oakland, CA

I constructed cases, fabricated armatures for artifact exhibition, matted and framed 2-dimensional art works and installed and de-installed exhibits.

Exhibiting and Organizing:

- ***1968: Then and Now***

Nathan Cummings Foundation and Tisch School of the Arts, New York University
New York City, New York, 2008

- ***Image and Identity***

Southeast Museum of Photography, Daytona Beach College
Daytona Beach, Florida, *March-May, 2008*

- ***Land Rits: Land at the Confluence of Human Cultures***

Northlight Gallery, Arizona State University, Herberger College of Fine Arts
Tempe, Arizona, *February-April, 2008*

- ***Blacks In and Out of the Box***

California African American Museum
Los Angeles, California, *September-December, 2007*

- ***Patriot Acts (Co-Curator)***

California Lawyers for the Arts 30th Anniversary Celebration
Fort Mason Center, San Francisco, California, *October 2004*

- ***"Who Am I?" (Artist/Facilitator)***

This collaboration with high school youth emphasized self-portraiture through both literal means and examination of self in community.
Build, San Francisco, California, *Summer 2004*

- ***The Only Way to Win the Revolution is Gardening***

A community-based art project about public space, dialogue, and democracy, designed to reinvent a neglected city park. The process mobilized the skills and creativity of Santa Ana's West Myrtle Street community, in conjunction with the resources of the City of Santa Ana, local agencies and artists.
Fall 1999-2003

- ***Urban Nature at the Margins (Artist/Facilitator)***

Exploring the vibrant relationship between "natural" and constructed habitats, the project fused native plant gardening and habitat restoration, with botanical illustration, digital documentation, and animation.
Meridian Gallery, San Francisco, California, *Summer 2002*

- ***33.3°***

deep river, Los Angeles, California, *June 2000*

- ***Raid Projects, The Spurgeon Experience***

The Spurgeon Building, Santa Ana, California, *June 2000*

- ***Concrete Lab***

South Coast Plaza, Santa Ana, California, *June 2000*

- ***Gang Bang, UCI Graduate Exhibition***

Orange County Center for Contemporary Art, Santa Ana, California, *May 2000*

- ***Don't Forget Me (Artist/Facilitator)***

Build, San Francisco, California, *Summer 1999*

- ***6°***

UCI Art Gallery, Irvine, California, *February 1999*

- ***Growing Up in the City; East Bay Community Gardens (Artist/Facilitator)***

Oakland Museum of California, Oakland, California, *Spring 1996*

Teaching:

Visiting Artist, Studio Art Department

Mills College, Oakland, CA

Fall 2003-present

Beginning Digital Imaging

This is an introductory course in the conceptual and technical elements of digital imaging, from capture to output. We utilize Adobe Photoshop CS 3 and Image Print software with an emphasis on the development of a technical vocabulary that is analogous with silver gelatin printing. We also examine the ways in which digital technology is altering the way that photographs are made and exchanged in contemporary visual culture.

Contemporary Photographic Concerns I

Through instruction in the use of cameras and black and white darkroom techniques, critical evaluation of historical and contemporary photography, and discussion of photography in relation to the other arts, students explore the photographic process as a tool for creative expression.

Contemporary Photographic Concerns II and III

These courses emphasize the development of conceptual and critical skills through the creation of individual portfolios. Students view local exhibitions, read and discuss historical and contemporary articles related to the practice and viewing of contemporary photography, and learn large and medium formats, as well as other photographic and lighting techniques for the studio and the field.

Lecturer, Photography

California College of the Arts, Oakland, CA

Spring 2007

Contemporary Issues and Images; Photography Since 1980

This requirement for Photography majors is a semester-long exploration of the aesthetic, philosophical and social themes that have driven contemporary photographic practice in the past 27 years. The course integrates discussion, slide lecture, creative assignments and written analysis.

Instructor

California College of the Arts, Extended Education, Oakland, CA

Spring'01-Fall 2007

Contemporary Art History • Scandalous Art • Bay Area Art History • Issues in Contemporary Art

These courses on contemporary art and visual culture examined the dynamic social, political, and economic context in which artists have been creating work during the last century. Through slide lectures and discussions students developed a critical vocabulary to address contemporary art practices.

Instructor

University of California, Irvine, School of the Arts, Irvine, CA

Summer 2000

Beginning and Intermediate Sculpture

Through conceptual assignments, slides, discussion, and technical problem solving, students were encouraged to develop their creative expression and critical vocabulary.

Education:

- M.F.A. **University of California, Irvine, School of the Arts, Irvine, CA**
- Master of Fine Arts with an emphasis on community-based practice, 2000
 - Committee Chair: Daniel J. Martinez
 - Emphasis: Community-based practices
- B.A. **Mills College, Oakland, CA**
- Bachelor of Arts in Studio Art, 1994
 - Phi Beta Kappa
- University of California, Berkeley, Berkeley, CA (1988-90)**
- Coursework in: Anthropology, Chicano Studies, Spanish Language, and Studio Art

Professional Affiliations:

Society for Photographic Education

Digital Exhibition Coordinator

West Regional Conference, San Jose State University

November 2005

Women's Caucus Exhibition

October 2006

West Regional Conference, Orange Coast College

November 2006

2009 Conference Submission Peer Review Committee

June-July 2008

Awards:

- **2007 Quigley Summer Research Grant**

This award was given to support ongoing work on a collaborative project titled, "*It's What We've Always Called It;*" *Naming, Race and the Landscape*, an exploration of how, through the process of naming, race and ethnicity are inscribed upon the American landscape.

Presentations/ Interviews:

- **"It's What We've Always Called It;" Toponymy, Race and the Landscape**

Artist Presentation with Carla Williams, collaborator

Agents of Change: Art and Advocacy; the 45th National Conference of the Society for Photographic Education

Denver, CO, March 13-16, 2008

- **Talking Art: The Virtual Space**

A presentation of the \$10 *Cadre Grant for the Visual Arts* in the context of a discussion about various strategies for presenting work on the internet.

San Jose Institute of Contemporary Art, San Jose, CA, September 13, 2007

- **Speaking the Art World Into Existence; a conversation with Ted Purves**

A presentation of the \$10 *Cadre Grant for the Visual Arts* in conjunction with *The Collective Foundation*

Yerba Buena Center for the Arts, San Francisco, CA, May 3, 2007

- **Towards Community Practice**, a conversation with Dia Penning and Katina Papson

Neighborhood Public Radio at *The San Francisco World's Fair 2007*,

Curatorial Studies Program at California College of the Arts, San Francisco, CA, April 21, 2007

- **The Way We Work**

An interview with Stretcher.org for *The Collaborative Aesthetic*

SOEX Gallery, San Francisco, CA, September 25, 2004

Publications (about):

- Exhibition review of "*Blacks In and Out of the Box*," Los Angeles Times, December 7, 2007
- exhibition review and publication of *Nigton*, from "*It's What We've Always Called It:*"
Naming, Race and the Landscape on www.latimes.com
- "*Walking San Francisco, One Year*," 3rd Floor, Fall 2005
- "*In the Spotlight – ARTS*," The Weekly, Mills College, Oakland, CA, December 2, 2004; pg. 8
- Performance announcement with photograph, Cedar Rapids Gazette, Cedar Rapids, Iowa, November 8, 2002
- Preview of "*The Stringmaker*" with photo, Daily Camera, Boulder, CO, September 20, 2002; pg. 19
- Courtney Perkes, "*Life Not Imitating Art*," Orange County Register, December 27, 2001
- Courtney Perkes, "*Park User-Friendly Again*," Orange County Register, November 13, 2000; pg.1

Recent Publications (by):

- "*It's What We've Always Called It.*" *Naming, Race, and the Landscape*, Callaloo Journal for African American Arts, 30th Anniversary Issue; Spring 2007
- *Mills College*, a program profile, exposure, vol. 39:1, Spring 2006; pgs 44-48