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Professional Experience:

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 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.

In addition to my teaching responsibilities, I conduct studio visits with graduate students and facilitate the development and installation of senior thesis exhibitions.

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 2001- Fall 2007

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

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

Instructor

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

Summer session 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.

Additional Relevant Experience:

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

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. The application period closed December 1, 2006. (www.cadreart.org) Grant recipients were notified by February 1, 2007; information about winners is available on the above website.

Crafting a Vision for Art, Equity and Civic Engagement; Conference Coordinator August- November 2006 Center for Art and Public Life, California College of the Arts, Oakland, CA

Co-coordinated this three-day conference and exhibition, held at both campuses of the California College of the Arts, which brought educators and artists from all over the country to CCA for challenging and vital discussions and presentations on the role of—and best practices for—community engagement in arts education.

Making Art, Making Change; Conference Coordinator

June-August 2006

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

Coordinated all aspects of the multi-day, multi-venue event, from planning programming to recruiting and organizing volunteers, to doing outreach and public relations for this event. The vision was to invite artists, activists and educators to share strategies and develop new collaborative models with the goal of using art as a catalyst for positive social change.

Digital Lab Coordinator, Studio Art Department

2004 - January 2006

Mills College, Oakland, CA

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. Facilitate on-going trainings on equipment with PhotoshopCS2, InDesign, and Image Print software.

Education:

M.F.A. **University of California, Irvine, School of the Arts, Irvine, CA**

- 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

Women's Caucus Exhibition

West Regional Conference, Orange Coast College

November 2005

October 2006

November 2006

Campus Involvement:

The Future of Diversity at Mills

Working sessions participant

Spring 2007

Community-Based Projects/ Exhibitions:

- *Patriot Acts*

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

- *"Who Am I?"*

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

- *Visual Aid, 2002-4*

SOMARTS Gallery, San Francisco, CA, November, 2002-4

- *Urban Nature at the Margins*

Exploring the vibrant relationship between "natural" and constructed habitats in San Francisco, the project fused hands-on experience in native plant gardening and habitat restoration in the City's Presidio, with botanical illustration, digital documentation, and animation.
Meridian Gallery, San Francisco, CA, Summer 2002

- *33.3°*

deep river
Los Angeles, CA, June 2000

- *Raid Projects, The Spurgeon Experience*

The Spurgeon Building
Santa Ana, CA, June 2000

- *Concrete Lab*

South Coast Plaza
Santa Ana, CA, June 2000

- *Gang Bang, UCI Graduate Exhibition*

Orange County Center for Contemporary Art
Santa Ana, CA, May 2000

- *Don't Forget Me*

This collaboration with 10 adolescent girls focused on the generation of autobiographical text and photographic imagery.
Build, San Francisco, CA, Summer 1999

- *6*

UCI Art Gallery
Irvine, CA, February 1999

- *Growing Up in the City; East Bay Community Gardens*

Collaborated with seven Oakland youths in a photographic exploration of local community gardens.
Oakland Museum of California, Oakland, CA, Spring 1996

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:

- *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* exhibition 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*,
a project of the 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):

- "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
- Performance 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

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
- Book Review of *Create and Be Recognized: Photography on the Edge*, by Deborah Klotchko and John Turner, for exposure, Volume 38:1, Spring 2005
- "Shrimps, mushrooms and hoops," a review of Martin Kersels' slide lecture/performance at Headlands Center for the Arts, Artweek, September 1998, pg. 26
- "The Other Job," essay, Artweek, May 1998, pg. 14-15
- Review of Don Gregorio Antón's solo exhibition at Meridian Gallery, Artweek, January 1998, pg.16
- Review of *Defenestration* installation and opening event, San Francisco, Artweek, May 1997, pg. 3
- Review of *When Artists Became Workers* exhibit at the Judah L. Magnes Museum, Artweek, March 1997, pg. 31

Visiting Artist Lectures:

- New College of California, San Francisco, CA
- January, 2002 - *Collage*
 - April, 2002 - *Art and Social Change*

Artist Residencies:

With *Turning the Wheel Productions*:

- November, 2002 - Metro High School, Cedar Rapids, IA
- March, 2003 - Edgewood Academy for the Performing Arts and Palo Alto College, San Antonio, Texas

Technical Abilities:

Photography

- Black and White Photography and Processing: *all formats*
- Color Photography: *printing*
- Alternative Processes: *pinhole photography, paper negatives, Kodalith, Cyanotypes, transfers*
- Studio Lighting: *Tungsten and Strobes*

Digital Imaging

- Adobe Photoshop CS
- Adobe Illustrator 11
- InDesign, Image Print
- iMovie, Final Cut Pro

Equipment Maintenance and repair

- Wood shop tools, power- and hand-
- Black and white photo lab and studio equipment, including all camera formats, lighting, and enlarging equipment
- Color processing equipment
- Digital print facilities