

JENNIFER RISSLER

PROFESSIONAL SUMMARY:

Senior academic administrator with a twenty-year career in visual art education at the San Francisco Art Institute (SFAI), with extensive experience in curriculum development, programmatic and strategic planning, assessment, and teaching. Founded in 1871, SFAI is one of the nation's oldest and most prestigious schools of higher education in contemporary art. SFAI's core philosophy is one of fostering creativity and critical thinking in an open, experimental, and interdisciplinary environment.

A recognized leader in program assessment within fine arts curricula, by the Association of Independent Colleges of Art and Design (AICAD) and the College Art Association (CAA). Strong record of non-profit arts management, as President emerita of ArtTable, Inc., the leading national nonprofit organization dedicated to advancing women's professional leadership in the visual arts. A PhD candidate in Philosophy, Aesthetics, and Visual Studies at the Institute for Doctoral Studies in the Visual Arts (IDSVA), investigating fine art curricular histories, specifically California post-studio practice as a discourse of artistic self-identification. Recipient of a Masters of Humanities from the University of Richmond, Richmond, VA, and a Bachelor of Arts from James Madison University, Harrisonburg, VA.

EMPLOYMENT HISTORY:

Vice President and Dean of Academic Affairs, San Francisco Art Institute (SFAI)	2017 - present
Interim Dean and Vice President of Academic Affairs	2015 - 2016; 2012-2013

As chief academic officer, develops and sustains a high quality, effective and innovative academic program that maintains and enhances SFAI's position as a leader in arts education. Responsible for academic planning and services; provides leadership in academic policy formulation, faculty development, assessment and serves as Accreditation Liaison Officer for SFAI. Keeps abreast of trends and changes in higher education; works for institutional vision, stability, growth, and excellence; provides a connection between administration and faculty. Serves as catalyst to create a climate conducive to scholarly inquiry and artistic research in an atmosphere committed to upholding the mission of SFAI. Stewards academic administration, including development of current and new programs; building collaborations with internal and external communities; and developing curricular and strategic plans for enrollment growth.

Selected achievements:

- As SFAI's Chief Academic Officer, serves on the President's Cabinet, advising senior leadership on all matters related to Academic Affairs.
- Supervises ten department chairs, three program directors, and approximately 120 full- and part-time faculty members.
- Develops and directs annual and strategic long-term goals for the division, including curriculum development, program assessment and faculty hiring plans.
- Manages the division's operating and capital budgets.
- Negotiates collective bargaining agreements for two faculty unions.
- Administers regular reviews of faculty for promotion and tenure; supports faculty development in research and pedagogy.
- Collaborates with offices outside of Academic Affairs such as Advancement, Marketing and Communications, and Enrollment to promote the college and recruit students.
- As SFAI's Accreditation Liaison Officer (ALO) maintains full, on-going institutional accreditation from the Western Association of Schools and Colleges (WASC) and National Association of Independent Colleges of Art and Design (NASAD).

Responsible for academic planning and services; provides leadership in academic policy formulation, faculty development, program planning, assessment and accreditation. Keeps abreast of trends and changes in higher education; works for institutional vision, stability, growth, and excellence; provides a connection between administration and faculty. Work closely with the Vice President and Dean of Academic Affairs on academic administration, including development of current and new programs; building collaborations with internal and external communities; and developing curricular and strategic plans for enrollment growth.

Selected achievements:

- Implemented a strategic academic restructuring plan, as part of successful renegotiation of the faculty collective bargaining agreement.
- Assisted program development for three new degree programs: Urban Studies, History and Theory of Contemporary Art, and Exhibition and Museum Studies.
- Managed SFAI's \$2M Academic Affairs budget, negotiated all faculty contracts and coordinated national faculty searches.
- Planned content for 400 graduate and undergraduate courses annually, drawing on in-depth appreciation for artistic work, style and temperament of 100+ SFAI faculty members.
- Collaborated with internationally known artists and critics (including Hilton Als, Andrei Codrescu, and Alfredo Jaar) to plan courses and symposia within the School of Interdisciplinary Studies.
- Managed a \$60,000 Artist Marketplace Empowerment for Artists initiative from the Emily Hall Tremaine foundation.

Adjunct Faculty, San Francisco Art Institute (SFAI)

2010 - present

Courses developed and taught:

Transmitting Art Practices: teaching practicum covering histories and theories of visual art education from the Bauhaus to contemporary post-studio programs.

Art Worlds: Theory and Practice: professional practices course funded by the Emily Hall Tremaine Foundation.

PREVIOUS POSITIONS HELD AT SFAI:

Director of Academic Administration, 2004 - 2010

Academic Programs Manager, 2000 - 2004

Studio Programs Coordinator, 1998 - 2000

Student Services Assistant, 1997 - 1998

ACCREDITATION EVALUATOR:

National Association of Schools of Art and Design (NASAD) evaluator for Montserrat College of Art, Beverly, MA, 2017.

Western Association of Schools and Colleges (WASC) evaluator for the New School of Architecture and Design, San Diego, CA, 2013.

PROFESSIONAL AFFILIATIONS:

Trustee, Skowhegan School of Painting & Sculpture, Skowhegan, ME

2016 - 2019

Skowhegan is an intensive nine-week summer residency program for emerging visual artists established in 1946. Skowhegan seeks each year to bring together a diverse group of individuals who have demonstrated a commitment to artmaking and inquiry, creating the most stimulating and rigorous environment possible for a concentrated period of artistic creation, interaction and growth. Neither a school in the traditional sense nor a retreat, Skowhegan draws its vitality from the community created through the talent and energy of the participants, and the distinguished Faculty of Resident and Visiting Artists who provide them with support and critical assistance. Founded by artists, and still governed by artists, the program provides an atmosphere in which participants are encouraged to work free of the expectations of the marketplace and academia.

Trustee, Oakwood Arts/P35, Richmond, VA

2016 - 2019

Oakwood Arts/P35 seeks to make art and careers in creative industries accessible to all, advancing this mission through: Planting the seeds of artistic entrepreneurship through lectures, mentoring, and networking events; conducting technology-based art classes for teenagers and young adults that teach skills with commercial applications in creative industries (graphic design, Web design, photography, animation, film and video editing and production, etc.); offering recreational fine art classes on a sliding scale for all members of the community; serving as a secular space in a rapidly changing neighborhood for economically and culturally diverse neighbors to gather and interact; providing a venue (P35) for a wide range of arts-related events, including lectures, film screenings, theater productions, concerts, spoken word and more; creating an exhibition space (P35) run by a revolving committee of emerging artists; guiding interested students in the preparation of portfolios required for applications to art magnet high schools and college art programs; teaching basic technology classes to senior members of the community to help bridge the digital divide; and housing an international artist-in-residence program for artists who will be invited to produce a community-based project.

Committee on Women in the Arts, College Art Association (CAA), New York, NY

Chair: 2017 - 2019; Member: 2016-2017

The Committee on Women in the Arts (CWA) promotes the scholarly study and recognition of women's contributions to the visual arts and to critical and art-historical studies; advocates for feminist scholarship and activism in art; develops partnerships with organizations with compatible missions; monitors the status of women in the visual-arts professions; provides historical and current resources on feminist issues; and supports emerging artists and scholars in their careers. The CWA researches and makes available published studies on the status of women in the arts while working with CAA to analyze women's current professional status through questionnaires and databases. CWA collaborates with CAA affiliated societies such as ArtTable, the Feminist Art Project, the Women's Caucus for Art, and the Queer Caucus.

Member, Committee on Nominations, National Association of Schools of Art and Design (NASAD), Reston, VA, 2016 - present

Founded in 1944, the National Association of Schools of Art and Design (NASAD) is an organization of schools, conservatories, colleges, and universities with approximately 352 accredited institutional members. It establishes national standards for undergraduate and graduate degrees and other credentials for art and design and art/design-related disciplines, and provides assistance to institutions and individuals engaged in artistic, scholarly, educational, and other art/design-related endeavors. The Committee on Nominations consists of five persons selected each year from the institutional representatives to the Association, including a Chair and four members. The Board of Directors appoints the Chair and two members; two members are elected by the membership at large.

ArtTable is the foremost national membership organization dedicated to advancing women's professional leadership in the visual arts. Through activities and programs, ArtTable serves women at all stages of their careers, expands opportunities for women from diverse backgrounds, engages with critical issues in the field, and fosters community through a national network of 1,300 members.

SELECTED PAPERS, LECTURES and PUBLICATIONS:

"The Performativity of the Archive," Thinking in the West: The 10th Anniversary Meeting of the Pacific Association for the Continental Tradition (PACT), Yosemite Valley, CA, October 2018.

Panel Co-Chair, "Feminist Pedagogy through Activist Arts Practices," College Art Association's (CAA) 105th Annual Conference, for the Committee on Women in the Arts, New York, NY, February 2017.

Panel Chair, "Limitations and Artistic Practice: Toward a Philosophical Reexamination," 72nd annual Southeastern College Art Conference (SECAC), Virginia Tech and Hollins University, October 2016.

"Art Critique as High Impact Practice for the Development of Metacognitive Learning," Western Association of Schools and College's Academic Resource Conference, Garden Grove, CA, April 2016.

"The Bauhaus, Black Mountain College, and the Philosophical Divide," ReVisiting Black Mountain College Conference: Bauhaus+USA, University of North Carolina, Asheville, September 2015.

Case Study for *Reframing Quality Assurance in Creative Disciplines: From Evidence to Practice*, Eds. David Chase, Jill L. Ferguson, and J. Joseph Hoey IV, 2015.

Panelist, "Teaching Best Business Practices to Artists, College Art Association's (CAA) 103rd Annual Conference, with Heather Pontonio, Art Program Director, Emily Hall Tremain Foundation, New York, NY, February 2015.

"Senior Exhibition Requirements for BFA and BA Programs," College Art Association's (CAA) 102nd Annual Conference, sponsored by the Professional Practices Committee, February 2013.

Lecturer, School of Visual Art's Critical and Visual Studies Program, New York, NY, April 2012.

"Program Assessment and the Visual Arts," Association of Independent Colleges of Art and Design's (AICAD) annual conference, College of Creative Studies, Detroit, MI, November 2011.

"There's No App for That: Mentoring the Next Generation of Leaders in the Arts," ArtTable, Inc.'s professional development roundtable, Sotheby's, New York, NY, April 2011.

"Shared Legacies: Post Studio Education and Black Mountain College," First International Black Mountain College Conference, University of North Carolina, Asheville, September 2009.

Co-host, "Public Art Now: Contemporary Considerations of Site and Community," ArtTable, Inc.'s 15th Annual Award Luncheon, New York, NY, April 2008.

Juror, Seattle Arts Commission, Seattle city light building commission, Seattle, WA, 2007.

Guest speaker, "Public v. Private," Frank Prattle/New York PS1 Radio, 2007.

Moderator, "Art in the City," Young Urbanists, San Francisco Planning and Urban Research Association, 2006.

Guest speaker, National Public Radio's *Forum* with Michael Krasny, on visual literacy, 2005.

"Self-served," photographic frontispiece to *Aroused*, edited by Karen Finley, Thunder's Mouth Press, 2001.

"Licra Project," in collaboration with Tony Labat, Havana Bienal, Havana, Cuba, 2000.

EDUCATION:

PhD Candidate, Philosophy, Aesthetics and Visual Studies (anticipated completion 2019)

Institute for Doctoral Studies in the Visual Arts (IDSVA), Portland, ME

Dissertation: *California Dreamin'?: Post-Studio as Modernity's Missing (Interventionist) Archive*

Dissertation Director: Dr. Giovanna Borradori, Professor of Philosophy and Director of the Media Studies Program, Vassar College

Masters of Humanities, 1996

University of Richmond, Richmond, VA

Bachelor of Arts, Spanish, *magna cum laude*, 1992

James Madison University, Harrisonburg, VA