

### **Artist /Teacher Statement:**

I am an artist, an arts instructor, a technologist, a technology instructor, a graphics professional, a networker, a network technician and a communications specialist.

*I teach and create forms and the meaningful enrichment of those forms.*

- Technological developments in media must be accounted for and understood.
- Historical and theoretical exposure is vital.
- Sustained production contributes to maturation of the work and the artist.
- Ideas exploit but also shape the forms of new media – all media.

I began my educational career studying sociology, this research transitioned seamlessly into theoretical concerns emerging in the arts - structuralist and linguistic theory was prevalent, while American Post-structuralism and Post-modernism was gaining attention. Writers like Roland Barthes, Jacques Derrida and Jean Baudrillard informed my work where I was attempting to address the idea of overlapping systems of meaning within photography through a hybrid methodology of performance and conceptual theories.

Still relevant today, I regularly quote, assign or reference many semiotic and linguistic theories in my work and in my teaching. In addition to the formal aspects of making photographs, it is clear that this social and cultural intersection is just as prescient. An emerging field of focus is visual literacy and visual studies. Visual studies (inclusive of Photographic history and theory) is a developing area that engages a range of conceptual and practical methodologies. It is the bridge tie-ing together substantially diverse practices in image making. With this in mind, I propose that 'post-internet' visual studies offer a fluid and serious methodology to understand contemporary image-making within photography as it integrates with electronic media and at that juncture wherein all image making integrates with the larger culture.

The emergence of the internet and the electronic image has opened the arts to a global audience and a vast diversity of influences. I strive to provide an informed teaching environment inclusive of cultural diversity and respectful of the influence. The mix and

the 'mash-up' of divergent cultural influences and conceptual interests, is dynamic, opening new dialogues in which to teach, expose, learn and create. It seems imperative at this point in time that artists and those mentoring artists engage with these emerging technologies and ideas.

My teaching method is grounded in information saturation balanced by pragmatic experience. I present my students with the broadest historical and theoretical foundation of aesthetic and technological material as possible. From there, my expectations for the students are project-based. I place great value on making work, since there is no substitute or equivalent to process and production.

Dialog and critique is also an integral part of my teaching. It informs the process and provides an opportunity for perspective and reflection. Through the critique process, students learn to verbally articulate their intentions, ideas, choice-making and solutions – as well bring to the fore the underlying conceptual thinking in the work. Ultimately, there is an expectation that students will learn to make use of the critique process as a foundation for editing, developing a theoretical maturity, and ultimately becoming independent producers.

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- J.S. - 09.2010

*Play - Photographs, drawings and notations - references and thoughts, cast into a frame and forming relationships. Tools, apparatus and concepts constructed or arranged in a desire to encourage meaning.*

*"The specificity that photography elicits through time, place, point of view, can draw meaningful references into a work, and make a rich and complex network of relationships. Conceptual and aesthetic meaning is built on this network of relationships.*

*I am not solely concerned with the photographic image but with combining image-making; drawing (illustration), language (performance), text (written word), moving image (video), or sound (audio). Working with these diverse media, I experience a sense of cohesion, as well as a freedom to experiment. I find a greater similarity between these diverse forms than difference, and in this consistency find a sense of freedom to experiment.*

## Photographs, Drawings, Notations

Portfolio: - <http://www.basearts.com/portfolio.htm>

### Selected Works, 2006-Present:

[LABOR\\_SF](#), 2005-06, 98 X 20, Digital Ink-Jet

[LABOR\\_NY](#), 2005-06, 82 X 20, Digital Ink-Jet

[on center](#), 2005-06, 24 X 78.5", Digital Ink-Jet

[on angle](#), 2005-06, 72 X 24", Digital Ink-Jet

[dandelion](#), 2006, 24 X 64", Digital Ink-Jet

[holly](#), 2006, 24 X 50", Digital Ink-Jet

[NIGHT\\_RAIN](#), 2007, 57 X 20", Digital Ink-Jet

[NIGHT\\_COVER](#), 2007, 49.5 X 20", Digital Ink-Jet

Forestville, 2008, 13 x 19", Digital Ink-Jet

**"MEMO:"**, 2004-7

- <http://www.basearts.com/work/memo.html>

Through these series, *memo:* and *architectural elements*, I am interchanging the notion of a language of signs: symbolism in the arts and religion; and the corporate memo; – all of which presume an understanding within a closed system of meaning.

Symbols of the impact of time, travel and diverse experiences on memory and my own sense of identity. There are implied references to place, art history, spirituality and culture. Making a poetic form of a memorandum - abbreviated and or understood within a shared context.

The meaning between image, drawing and text as elements of linguistic theory.

Language as a shared secret or an internal MEMO.

Reference to art making and the act of framing events and experiences.

### Digital Inkjet

**Proof Dimensions:** 8.5 x 11"

**Final Print Dimensions:** 24 x 56"

***“Architectural Elements”***, 2004-6

- <http://www.basearts.com/work/elements.html>

Exposure to natural forces, primary forces. Making sense of making meaningful relationships between art and natural forces at work and play in nature. Theoretically and pragmatically, there is an engagement with elemental principles of architecture and installation.

**Digital Inkjet**

**Proof Dimensions:** 8.5 x 11”

**Final Print Dimensions:** 24 x 56”

***“Perceptual Apparatus”***, 1992-96

- <http://www.basearts.com/work/percept/index.htm>

Altering physiologically processes toward the potential exchange of /or communication of an experience through vision versus the presentation of/or representational image.

Relationship established between my own experience and the visual experience.

Encouraged viewer to actually see things differently.

Eyeglasses as metaphor for an altered or shared point of view.

**Silver Prints/Sculptural Elements**

**Proof Dimensions:** 8.5 x 11”

**Final Print Dimensions:** 8.5 x 11” +installed elements

**Beach** , 1988 –

<http://www.basearts.com/work/beachweb/index.htm>

An image/text puzzle/poem made of cross references between my relationship at the time and our experience living and working on the beach, characters acting out a relationship and staged on the beach and the notion that there is a universal language of signs that could represent the experience of being a man and a woman in a relationship. The beach as a metaphor for life or a shared experience.

Relationships between images.

Relationships between methods of communication - image - text - diagrams.

Encouraged play by the participants or the viewers in the sand boxes or small beaches provided.