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### Teaching Philosophy:

I am a teacher of art and artistic form. I am a teacher of technological form. I am a firm believer in the transcendent nature of art and technology. I am a student devoted to the arts through technology. My primary objective is to overcome the inhumane nature of technology and to manipulate its service not toward its own progressive impetus but to the service of humanity as a means to transcend human limitation.

Art and technology have through time propelled and extended human reach beyond the individual. Art and technology have allowed us to improve and progress, to pass on meaning and means, emotion and understanding. I believe current technologies at the service of art will extend that reach.

There is an oppositional nature to teaching art through technology. These fields occupy opposing realms of the human mind both physically and intellectually. It is therefore important to find a way to bridge our use and experience of them. Bridging fields of study requires a flexibility of methodologies.

I am a pragmatist with regard to the process of art making. I am an existentialist when investigating arts meaning. I am a postmodernist in framing an historical context. I am a technologist when articulating a maker's methods and finally an opportunist when encouraging a new student to engage in the process. Ultimately, there is no alternative or equivalent to experience.

### Teaching Statement :

I began my educational career studying sociology. When I started art school, French structuralist, post structuralism and linguistic theories were at their peak influence within the arts. Writers like Roland Barthes, Jacques Derrida and Jean Baudrillard inform my work where I am attempting to investigate the idea of overlapping systems of meaning within photography and the media context. Concepts such as

deconstruction, appropriation are not buzz words to me but are methods of investigation and inquiry.

Still very relevant today, semiotic and linguistic theories overlap in my work and in my teaching. In addition to the formal aspects of making photographs, it is clear that social and cultural issues are just as prescient in contemporary media culture, giving way to a fresh focus on visual literacy and visual studies. With this in mind, I propose a mixed curriculum inclusive of visual and media studies combined with pragmatic technological instruction. This expanded approach offers a fluid and culturally more integrated methodology to understanding contemporary image culture and its making, for students of the visual arts.

The emergence of the internet and the electronic image has exposed the arts to a global audience and to global influence. The mix and the 'mash-up' of divergent cultural influences and conceptual interests, is dynamic and inclusive, opening a new dialog in which to teach, learn and create. It seems imperative at this point in time that artists and those mentoring artists engage with these emerging technologies and ideas, as well as create an informed teaching environment inclusive of cultural difference and the important influence of diversity.

Within my fields of study, photography, visual arts, digital media, technology there is an oppositional range of both technical and aesthetic material. This being the case, I feel the challenge is to develop a cohesive approach that builds on the overlaps between these two primary underlying types of information.

My teaching method has been about saturation. I present my students with the broadest historical and theoretical foundation of aesthetic and technological material as possible. From there, my expectations from the students are project-based. I place great value on making work, since there is no substitute or equivalent to process and production.

My primary objective in teaching is to initiate a process whereby students begin to test the aesthetic and conceptual choices in their own work. This challenge to or formulation of - artistic processes, and methods inspires reinvention and reassessment within my own teaching process. In successful instances there develops a self propelling loop - teacher to student, student to teacher. I'm deeply gratified by the one on one relationship I develop with my students when there is contact made between what I'm teaching and their visceral response.

Finally, dialog and critique is 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 of the work.

## Artist Statement:

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. I teach and create forms and the population or enrichment of those forms.

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

The specificity that photography elicits through time, place, point of view, can draw meaningful references into a work, and make for 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 art-making forms such as 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.

## Education

Single Subject Credential - Art, 2014 Sonoma State University

Master of Fine Arts, 1993 San Francisco Art Institute - Photography

Bachelor of Fine Arts, 1988 Kansas City Art Institute – Photography/Performance

## Academic Experience

ArtQuest at Santa Rosa High - Photography Program Instructor 2017-Present

ArtQuest at Santa Rosa High - Digital Arts Program Instructor 2011-2017

Santa Rosa Jr. College – Santa Rosa, CA 2003-Present

Elementary Photography

Digital Photography

Digital Imaging

Graphic Design: Digital Layout

San Francisco Art Institute – San Francisco, CA 2002

Artists in Cyberspace – Web As Art

Digital Photography 2009

Artists in Virtual Spaces 2011

Rohnert Park, CA 2006 Sonoma State University,

Digital Imaging

Diablo Valley Community College – Pleasant Hill, CA 2002-2005

Basic Photography

Digital Photography / Camera

Digital Imaging Processes and Techniques I

Digital Imaging Processes and Techniques II

Digital Video

Digital Audio

Interactive Authoring for Multimedia

The Oxbow School 2004

## Visual Perception Workshop

San Francisco Art Institute – San Francisco, CA 1995-1998  
IT Manager for Center for Digital Media Designed physical facilities, installed infrastructure and desktop systems. Continued with the ongoing development and management of the technical facility and curriculum development. Provided institutional facilities instruction and advanced technical guidance to faculty and staff.

Bay Area Discovery Museum – Sausalito, CA 1995-1996  
Developed and implemented youth photography curriculum for summer workshop series.

Hamilton House – San Francisco, CA 1992-1994  
Developed and implemented arts curriculum for children in family homeless facility. Worked with 15-20 students on a weekly basis in various media.

San Francisco Educational Services –San Francisco, CA 1993  
Developed and taught summer/fall photography workshop program for Bay View Hunters Point youth. Project was the presented at MacWorld 1993, The Ansel Adams Center for Photography, and The San Francisco Exploratorium.

## Professional Summary

For over 20 years I've been working professionally as an IT Manager, Systems Consultant, and Media Producer in both the private and non-profit sectors as well as with government. My responsibilities have been to effectively manage and support organizations technically; draft, negotiate and manage organizational budgets, project budgets and project schedules, as well as provide research and management of development initiatives and facilities implementations. Currently, I provide IT support to a broad range of small business, individuals and non-profit organizations on a freelance basis.

In addition to freelance IT – I am an adjunct professor of digital media at the Santa Rosa Junior college. I teach a half time load on a recurrent basis year round. There is a considerable amount of crossover between my professional career in information technologies and my work in the arts.

As an active member of the Bay Area arts and technology community, I have been working with artists, arts institutions, educators and educational institutions to educate, support and mediate the impact of technology upon these organizations. I have an unwavering commitment to art and education born out of years of experience as a working artist and teacher.

## Background

In the early nineties, I was employed by the San Francisco Art Institute to design, implement and support a state of the art media lab for experimental and graphics use. The Center for Digital Media at the San Francisco Art Institute now serves over 1500 students annually. I served as principle designer and architect for the lab and facilities building and integrating the lab network with an existing administrative network, thus providing the entire institution with internet services.

As project manager at Mains Associates, I led a design staff of five, developing database driven websites for NASA Ames Life Sciences. I was also the primary consultant for developing network security policies and procedures for that same division of NASA Ames. Additionally, I managed project schedules and negotiated complex budgets, while maintaining the network infrastructure, systems and vendor relationships for 20+ employees and consultants.

At LEGO MindStorms, the robotics division of LEGO, I was solicited to design, implement and support a development and marketing environment and a globally integrated network infrastructure. The challenge was to successfully negotiate autonomy within a Global IT infrastructure while maintaining tight communications. As IT Manager at the Northern California facilities, I managed all IT budgeting for the division, provided local management and oversight of WAN/LAN integration and network services. I served as the primary administrative and systems support to the California development and marketing groups of Lego MindStorms, Lego Media Intl., and Lego Lab, San Mateo.

### Professional Affiliations

Sonoma County Museum  
ARTS Council Board  
Technology Consultant  
Information Technology Manager  
2001 - Present

Sebastopol Center for the Arts  
Technology Consultant  
Information Technology Manager  
2003 - Present

### Professional Experience

Consulting Clients  
April 2001 – Present

Sonoma County Museum  
Network/ Systems maintenance and support.  
Sebastopol Center for the Arts  
Technology Consultant, Network/ Systems maintenance and support.  
Rhouse Inc.  
Technology Consultant, Network/ Systems maintenance and support.  
Petaluma Arts Council  
Technology Consultant, Network/ Systems maintenance and support.  
Lynn Hershman-Leeson  
Web Development and maintenance  
Joinery Structures  
Image Archive / Web Content Production  
Jeanine Payer Studios  
Network/ Systems documentation and modifications.  
Young Audiences of the Bay Area  
Technical Projects Management. Network/ Systems documentation and maintenance.  
Business Matters in the Visual Arts - Jeremy Stone  
Web site design - Domain setup and maintenance.  
Sven Wiederholt Photographer  
Web site designer and technology consultant.  
Michael Light Studio



Providing all network design and installation management, systems .  
6Gear.com - San Francisco, CA. - Consultant

Providing all network design and installation management, systems .  
Dan Sexton Media - Corte Madera, CA.

Providing all network design and installation management, systems .  
Schulberg Media Works- Corte Madera, CA

Providing all network design and installation management, systems .  
Stearns Consulting - San Francisco, CA

Providing all network design and installation management, systems .

LEGO Company - LEGO MindStorms/Media, Novato, CA, LEGO Labs, San Mateo,  
CA. 1999- 2001

IT Manager / Global IT

Provided implementation, budgeting, purchasing, daily administration and  
maintenance of all IT services – global integration, local network infrastructure,  
computer systems, security, and telephony systems.

Mains Associates - Berkeley, CA.  
Information Systems Associate

1998- 1999

Management and administration of all information systems design, development and  
delivery. Systems administration of all internal systems, IT budgeting and purchasing.  
Management of technical staff, freelance contractors and interns. (Private and public  
websites and network-based management systems)  
(Clients included: NASA Ames -(Life Sciences), Safeway, California Spaceport  
Authority, Lockheed-Martin)

San Francisco Art Institute, Center for Digital Media - San Francisco, CA. 1995-1998

Systems Site Manager

Providing technical support to 700+ user graphics lab including staff management and training, IT budgeting, purchasing, network design, administration and support. In addition, providing support to a range of instructional and experimental projects and presentations including network based instruction and exhibitions.

bASE.ARTS - San Francisco, CA.

1992- 1998

Owner / Freelance Developer

Design and development of San Francisco Art Institute Web Site

CD-ROM mastering, production assistance Windows port - "ClickingOn" by Lynn Hershman Leeson

Distributor/Technical Assistant - "An Anecdoted Archive of the Cold War" by George Legrady

Producer, Distributor - "[ the clearing ]" by George Legrady

Producer, Designer, and Distributor - "Cultures: From the Annotated Self", by Sammy Cucher

## **Portfolio - Selected Works :**

Series 2008-2012

[Utensils, 2008-12, 13x19, Digital Ink Jet](#)

[Organics, Fall / Spring , 2008-10, 13x19, Digital Ink Jet](#)

[blades of grass, 2010, 13x19, Digital Ink Jet](#)

NOIR, 2007-12

[NIGHT\\_RAIN, 2007-9, 57X20, DIGITAL INK JET](#)

[NIGHT\\_COVER, 2007-9, 49.5X20, DIGITAL INK JET](#)

[Untitled, noir 2011-12, 18X36, Digital Ink Jet](#)

[Unititled, noir 2011-12, 24x36, Digital Ink Jet](#)

Labor, 2005-2006

[LABOR\\_SF, 2005-06, 98X20, DIGITAL INK JET](#)

[LABOR\\_NY, 2005-06, 82X20, DIGITAL INK JET](#)

Commuter, 2005-07

[on center, 2005-07, 24X78.5, DIGITAL INK JET](#)

[on angle 2005-07, 72X24, DIGITAL INK JET,](#)

[dandelion, 2006, 24X64, DIGITAL INK JET](#)

[holly, 2006, 24X50, DIGITAL INK JET](#)

MEMO: , 2001-7

- <http://www.basearts.com/work/memo/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 drawn in illustration 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: 8.5x11

Final Print Dimensions: 24x56

Architectural Elements, 2004-6

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

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

Digital Inkjet

Proof Dimensions: 8.5x11

Final Print Dimensions: 24x56

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: 8.5x11

Final Print Dimensions: 8.5x11 +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.

Silver Prints/Sculptural Elements

Proof Dimensions: 20x24

Final Print Dimensions: 20x24 +installed elements

### Exhibition Record:

2012

Faculty Group Show, Santa Rosa Junior College

2011

Faculty Group Show, Santa Rosa Junior College

2010

H20, Sebastopol Center for the Arts, Sebastopol, CA

National Juried Exhibition, Sebastopol Center for the Arts, Sebastopol, CA

2009

Still Life, Sebastopol Center for the Arts, Sebastopol, CA  
Faculty Group Show, Santa Rosa Junior College  
Art from the Heart, Sonoma State University Art Gallery

2008

Members Show, Sebastopol Center for the Arts, Sebastopol, CA  
Live Edge, Oakland, CA  
Art from the Heart, Sonoma State University Art Gallery

2007

Faculty Group Show, Santa Rosa Junior College  
blue, A Street Gallery, Santa Rosa, CA  
People in Context, Sebastopol Center for the Arts, Sebastopol, CA  
SVMA Biennial 2007, (Third Place) Sonoma Valley Museum of Art, Sonoma  
3x3: Napa, Solano, Sonoma, Gatehouse, di Rosa Preserve, Napa, CA

2006

Force of Nature: The 1906 Earthquake in Sonoma County  
Sonoma County Museum, Santa Rosa, CA  
Faculty Group Show, Santa Rosa Junior College  
Art from the Heart, Sonoma State University Art Gallery

2001 – 2002

Memo: photography, drawings, notations, Michael Light & Sven Wiederholt Studios,  
San Francisco, CA  
Faculty Group Show: Santa Rosa Junior College  
Faculty Group Show: Diablo Valley Community College, Pleasant Hill, CA

1993- 1995

Private Showings, Bluxome Street Studios, San Francisco, CA

1992

MFA Thesis Exhibition, Fort Mason, Herbst Pavilion, San Francisco, CA  
Untitled, Stillights Gallery, San Francisco Art Institute

ARTIST PROJECTS: BASEARTS PRODUCTIONS, 1995-2000

Sammy Cucher & Anthony Aziz

George Kuchar: The Clearing

J. John Priola

Gail Wight

## SELECTED LECTURES

San Francisco Art Institute  
Sebastopol Center for the Arts  
Sonoma County Museum  
Santa Rosa Junior College

## PUBLICATIONS

The Press Democrat, 2007  
ArtWeek, 2007

## SELECTED CLIENTS

RHouse Inc.  
Petaluma Arts Council  
Sebastopol Center for the Arts  
Arts Council of Sonoma County  
Sonoma County Museum  
Sebastopol Center for the Arts  
Lynn Hershman-Leeson  
Joinery Structures  
Sven Wiederholt Photography  
Michael Light Studio

## COLLECTIONS

Lisette Sell  
Ron Casentini  
Mark Henrich & Charlotte Hill  
Jim & Celine Passage



Selected References Upon Request