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Teaching Philosophy:

I began my educational career studying sociology. When I started art school, French structuralist and linguistic theory was at 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 my photography.

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 studies 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 photography and electronic media.

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.

My teaching method is 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 art, since there is no substitute or equivalent to process and production.

The most motivating factor in my teaching is the degree to which the students actively engage with the information and begin to test the aesthetic and conceptual choices of their own work. 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 in the work. Of course, the basic class structure and information is laid out in a syllabus, it is much less stressed than the expectation that students will learn to make use of the critique process as a foundation for editing their choices, developing a critical maturity, and ultimately becoming independent thinkers.

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 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.

“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.”

-end-

Portfolio / Selected Works, 2006-Present:

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](#)

NOIR, 2007-09

[NIGHT RAIN, 2007-9, 57X20, DIGITAL INK JET](#)
[NIGHT COVER, 2007-9, 49.5X20, DIGITAL INK JET](#)

Untitled Series 2008-2010

[Utensils, 2008-10, 13x19, Digital Ink Jet](#)
[Organics, Fall / Spring , 2008-10, 13x19, Digital Ink Jet](#)
[blades of grass, 2010, 13x19, Digital Ink Jet](#)

MEMO: , 2004-7

- <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

Education

Master of Fine Arts, 1992 San Francisco Art Institute - Photography
Bachelor of Fine Arts, 1988 Kansas City Art Institute – Photography/Performance

Academic Experience

Santa Rosa Jr. College – Santa Rosa, CA Elementary Photography Digital Photography Digital Imaging Graphic Design: Digital Layout	2003-Present
San Francisco Art Institute – San Francisco, CA Artists in Cyberspace – Web As Art Digital Photography Artists in Virtual Spaces	2002 2009 2011
Sonoma State University, Rohnert Park, CA Digital Imaging	2006
Diablo Valley Community College – Pleasant Hill, CA 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	2002-2005
The Oxbow School Visual Perception Workshop	2004
San Francisco Art Institute – San Francisco, CA Provided instructional support to all Center for Digital Media instructors and advanced technical guidance for student projects.	1995-1998
Bay Area Discovery Museum – Sausalito, CA Developed and implemented childrens photography curriculum for summer workshop series.	1995-1996
Hamilton House – San Francisco, CA Developed and implemented arts curriculum for children of homeless facility. Worked with 15-20 students on a weekly basis in various media.	1992-1994
San Francisco Educational Services –San Francisco, CA Developed and taught a summer/fall photography workshop program for children in Bay View Hunters Point. Project was the presented at MacWorld 1993, The Ansel Adams Center for Photography, and The San Francisco Exploratorium.	1993

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 Experience

Consulting Clients

April 2001 – Present

Rhouse Inc.

Network/ Systems maintenance and support. 7 Facilities, 50+ User network

Sebastopol Center for the Arts

Network/ Systems maintenance and support. 10 User

Petaluma Arts Council

Network/ Systems maintenance and support. 5 User network

Arts Council of Sonoma County

Network/ Systems maintenance and support. 10 User

Sonoma County Museum

Network/ Systems maintenance and support. 10 User

Past Experience

**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

Exhibition Record:

2010

H2O, 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

2008

Members Show, Sebastopol Center for the Arts, Sebastopol, CA

Live Edge, Oakland, CA

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

AFFILIATIONS

Trustee, New Langton Arts, San Francisco, CA 1997-2010
Committee Member, NetWork, New Langton Arts, San Francisco, CA
Committee Member, Advancement of Digital Media, San Francisco Art Institute