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Teaching Philosophy:

I am a teacher of art and media. I am a teacher of technology. 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 extend human cognition.

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

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 makers methods and finally an opportunist when encouraging a new student to engage in the process. Ultimately, there is no alternative or equivalent to experience through process.

Teaching Statement :

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 a broad 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 fields of information; retrieval, exchange, production.

My teaching method has been about saturation. I present my students with the broadest historical and theoretical foundation of aesthetic and technological information as possible. From there, my expectations for the students are project-based and grounded in personal experience. I place great value on historical awareness(locating the work) making the work(process), exchanging the work(product), since there is no substitute or equivalent to the research, process and production experience.

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 practice, 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, reflection, reinvention. 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 operating within 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 representational 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 senses 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 freedom to experiment.

Education

Single Subject Credential - Art, Sonoma State University - Clear
Permanent 2014 - Present

CTE, Arts, Media and Entertainment - 2013- Present

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

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

60+ Hours - Sociology - Missouri Southern State University

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

Typography

Sonoma State University, Rohnert Park, CA

Advanced Media Arts 458 2019

Media Arts Fundamentals 2019

Advanced Media Arts 458 2018

Digital Imaging 2006

San Francisco Art Institute – San Francisco, CA

Artists in Cyberspace – Web As Art	2002
Digital Photography	2009
Artists in Virtual Spaces	2011

Diablo Valley Community College – Pleasant Hill, CA

Basic Photography	2002-2005
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 the past 20 years, I have taught at the college level (adjunct) as a Professor of Art, Photography, Digital Media and Graphic Design throughout Northern California. In 2013, I acquired a California State single subject credential in Art in order to expand my teaching into public high schools. I am presently the Photography program teacher in the ArtQuest Program, a 25-year old visual and performing arts program within the Santa Rosa Public High School. In addition, I have a 40-46% load at both the Santa Rosa Junior College and Sonoma State University, where I also teach photography and media arts.

I also have significant experience working in media and Information Technologies. I formed a media technology business while in graduate school at the San Francisco Art Institute, where I received my MFA in photography in 1993. Within Information Technologies my responsibilities have ranged from organizational management and support of technical facilities and infrastructure; facilities development, grants, projects - budgets and schedules, as well as providing hands on implementation support to artists and institutions working with or adapting to new media technologies.

I have been an active member of the arts and technology community in San Francisco and the North Bay Area, where I have worked closely with artists, arts institutions, educators and educational institutions. I have an unwavering commitment to art and education born out of years of experience as a working artist and teacher.

Professional Experience

Consulting Clients

April 2001 – 2017

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. 1998-1999
Information Systems Associate

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 :

<http://www.basearts.com/portfolioWORKING18.htm>

<http://www.basearts.com/journalworking18.htm>

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:

2011-2020

Faculty Group Show, Santa Rosa Junior College

Art from the Heart, Sonoma State University Art Gallery

2016

New Acquisitions, Sonoma County Museum

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