John Sappington
707.332.0987
john@basearts.com
www.basearts.com

jsappington@srcs.k12.ca.us
jsappington@santarosa.edu

Sappint@seawolf.sonoma.edu

Education

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

Academic Experience

Santa Rosa High School ArtQuest	
Digital Arts	**2012-Present**
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**

Sonoma State University,
Rohnert Park, CA **2006**

Digital Imaging

Diablo Valley Community College – Pleasant Hill, CA	**2002-2006**
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**
Provided instructional support to all Center for Digital Media instructors and advanced
technical guidance for student projects.

Bay Area Discovery Museum – Sausalito, CA **1995-1996**

Developed and implemented children's photography curriculum for summer workshop series.

Hamilton House – San Francisco, CA   1992-1994
Developed and implemented arts curriculum for children of 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 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.

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. CurrentIy, 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**

Sebastopol Center for the Arts
Network/ Systems maintenance and support. 10 User

Sonoma County Museum
Network/ Systems maintenance and support. 10 User

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

Petaluma Arts Council
Network/ Systems maintenance and support. 5 User network

Arts Council of Sonoma County
Network/ Systems maintenance and support. 10 User

Past Experience

LEGO Company - LEGO MindStorms/Media/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

Exhibition Record:

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

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

www.basearts.com

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:

Santa Rosa Junior College, Doyle Library
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

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 over come 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 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.

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 is 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.

Portfolio / Selected Works:

Working Journal 2003-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, 2007-12

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

Untitled 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

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