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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 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 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 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 and grounded in personal experience. I place great value on making work, since there is no substitute or equivalent to 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 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**, Clear/Permanent 2014 - Sonoma State University

**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***  
2017-2025

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

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

Beginning and Intermediate Digital Photography  
Elementary Photography  
Digital Imaging for Artists  
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 for artists	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 in the Bay Area of N. California. In 2013, I acquired a California State single subject credential in Art in order to expand my teaching into California public high schools.

I have significant experience working in media and Information Technologies. Following graduate school in 1993, I formed basearts, a media production business. An ongoing experimental production and education entity within which I couch my activities and professional engagements in media studies. [www.basearts.com](http://www.basearts.com)

As an IT manager and technologist 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.  
Owner / Freelance Developer

1992- 1998

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 :**

Ongoing Portfolio

<https://www.basearts.com/portfolioWORKING22.htm>

Ongoing Visual Journal

<https://www.basearts.com/journalworking23.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](#)

[Untitled, 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 this 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:

2003-2025

Faculty Group Shows, Santa Rosa Junior College

2016

New Acquisitions, Sonoma County Museum

2004-2010

Recurrent Juried Members Shows, Sebastopol Center for the Arts,  
Sebastopol, CA

2008

Members Show, Sebastopol Center for the Arts, Sebastopol, CA  
Live Edge, Oakland, CA

2007

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

2001 – 2002

Memo: photography, drawings, notations, Michael Light & Sven Wiederholt  
Studios, San Francisco, CA  
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 LeGrady: The Clearing

J. John Priola - Collaborative T-Shirt Design

Gail Wight - Interactive Web Design

## SELECTED PAST 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

Sonoma County Museum

Selected References Upon Request