

Jonathan Thurston

290 Sherman Ave. Apt.2 Jersey City, NJ 07307
<http://JonathanThurston.com>
JonathanThurston@Gmail.com
650.776.5714



Education

| | |
|--------|--|
| 2002 | Master of Fine Arts , Rhode Island School Design |
| 1997 | Bachelor of Fine Arts , California State University |
| 2000 | California College of Arts- Sculpture course work |
| 1998-9 | Pilchuck Glass School, Seattle Washington |
| 1997 | CAL Arts Summer Sculpture Program |

Teaching Experience

| |
|--|
| Assistant Professor of Digital Media, Department Chair of Digital Media Albright College Digital Media Department Reading, Pennsylvania 2003- 2008 Full-Time Assistant Professor 2005- 7 Department Chair, Digital Media 2002- 3 Adjunct Professor |
| Adjunct Professor of Creative Arts and Technology Bloomfield College, Creative Arts and Technology Department Bloomfield, New Jersey 2008- present |
| Adjunct Professor of Computer Science Raratin Valley Community College, Computer Science Department Sommerville, New Jersey 2008- present |
| Adjunct Professor of Fine Art Rhode Island School of Design, Fine Arts Department Providence, Rhode Island Fall 2004 |
| Video Program Department Chair Park School Video Program Boston, Massachusetts Summer 2002. |
| Visual Arts Instructor Community School of Art and Music Mountain View, California Fall 1998-2000. |

Jonathan Thurston

290 Sherman Ave. Apt.2 Jersey City, NJ 07307
<http://JonathanThurston.com>
JonathanThurston@Gmail.com
650.776.5714



Art and Industry Experience

2008-current Consultant for RealeBooks, an educational software company. RealeBooks are picture books. While primarily aimed at emerging readers in school settings, they are fun for the whole family.
<http://www.realebooks.com>

2008-current Consultant for LitLife, an educational company pioneering new ideas in the teaching of reading and writing.
<http://www.litlifeinfo.com/about.asp>

2006 Photographer for The United Nations, International Year of Micro-Credit United Nations Building, New York City, NY
http://www.unCDF.org/english/news_and_events/newsfiles/20051109_yom.php

2004 Image Editor and Web Content Developer, Women in Progress. West African NGO, Cape Coast, Ghana
<http://www.globalmamas.org/>

2002-current Free Lance Designer, Web and Graphics work for Artists and Non-Profits Brooklyn NY

1998-2000 Museum Preparator/ Assistant Registrar, San Francisco Museum of Modern Art. San Francisco, California.

1997 Digital Image Editor, Asian Art Museum. Education Department, San Francisco, CA. India Exhibit: Ganesha Interactive Project.

Jonathan Thurston

290 Sherman Ave. Apt.2 Jersey City, NJ 07307
http://JonathanThurston.com
JonathanThurston@Gmail.com
650.776.5714



Awards and Grants

| | |
|-------------|---|
| 2007 | Albright College Creative Research Experience Grant- Research in Ghana |
| 2007 | Albright College Professional Council Grant- Research in Ghana |
| 2001 | Award of Excellence, Graduate Program Rhode Island School of Design |
| 1998 | Corning Award Nomination, Philchuck Glass School |

Professional Accomplishments

| | |
|---------------------|---|
| 2009 | Appointed the Ghana regional director for LitWorld. |
| 2009 | Featured Presenter, Teaching with Technology Penn TESOL- East conference. "Publishing E-Books in your classroom." |
| 2007-current | Founding President of The International School of Art, Business and Technology in Ghana, West Africa., a non-profit educational organization www.ISABT.org |
| 2007 | Guest panelist for the " Digital Media in the Mid-Atlantic" Presentation. International Digital Media and Arts Association, <i>Beyond Boundaries Conference</i> , Philadelphia Pa. |
| 2005- 7 | Department Chair of Digital Media, Albright College |
| 2004 | Curator for Pool Underground Art Fair, New York City |
| 2004 | Curator for Virtual Scope, Scope Art Fair, New York City |

Jonathan Thurston

290 Sherman Ave. Apt.2 Jersey City, NJ 07307
http://JonathanThurston.com
JonathanThurston@Gmail.com
650.776.5714



Sample Past Courses Descriptions

IDS 283: STRATEGIES FOR FORMING, MAINTAINING AND MANAGING A NOT-FOR-PROFIT ORGANIZATION

The course is designed to expose students to the rigor of obtaining a section 501(3)c business status from the Internal Revenue Service; maintaining this status, raising funds to sustain this organization and ensuring that the organization is managed efficiently. The ethical issues involved in operating NFP organizations will be discussed and finally the continuous accountability and longevity of the organization will be explored. This course will thoroughly review the procedures for establishing Not-For-Profit Organization in the United States and Ghana. Students will have the opportunity to create, maintain, and manage a fictitious NPO in the U.S. and in Ghana.

DIG 383: Field Work--A Documentary Video Class in collaboration with Women In Progress, Ghana, West Africa

This course will introduce students to the dynamic and vibrant culture of Ghana, West Africa, and create an opportunity for students to gain deeper understanding of the arts and micro-economies of this important part of the world. Working in partnership with Women in Progress (<http://www.womeninprogress.com/>), a non-profit organization in Cape Coast devoted to training women to develop and sustain small handicraft businesses to support the goal of economic independence, students will develop in-depth video documentaries to illuminate the lives of these female entrepreneurs. Issues of cultural heritage, tradition and innovation, and the politics of economic relationships between developing and developed countries, and within developing countries themselves, will all come into play in these video portraits. Students will learn the ancient art of batik, from which the product line of Women In Progress is made, as well as have an in depth look at the range of Ghanaian arts from weaving to carving to music to dance. Students will stay in homes connected with the Women in Progress initiative, thereby gaining a real sense of day-to-day life and customs, unlike that afforded to the casual tourist.

Freshmen Forum: Eye on Africa

Learn about Africa in the new forum course "Eye on Africa". Some of the issues we will study are cultural perceptions, gender, and the function stories play in traditional and modern African society. We will explore the continent through the study of regional folklore and films made by Africans, visiting countries like Senegal, Zimbabwe, Mali, Nigeria and Guinea Bissau.

Jonathan Thurston

290 Sherman Ave. Apt.2 Jersey City, NJ 07307
http://JonathanThurston.com
JonathanThurston@Gmail.com
650.776.5714



Freshmen Forum: Mediated Perception

In the hyper-real and super mediated world in which we live, perceptions about our cultures and ourselves are often forged (consciously or unconsciously) by the media that we are exposed to in our everyday lives. This seminar course will be an introductory study of how the many types and forms of media can effect and shape our cultural perceptions. We will juxtapose our own mediated beliefs against the viewpoints of various citizens and cultures from around the globe to obtain a better understanding of the power and influence of culturally mediated perception.

ART 265: Computer Graphics

This studio provides instruction in the use of industry-standard digital imaging, web design, and navigational structures. As an introductory course on digital media, students are taught software applications, appropriate history, and technical vocabulary using class lectures and studio projects. Students learn from the perspective of a digital designer the essentials of electronic imaging, web design, digital image production, site architecture, and graphic design. Application knowledge gained in Adobe Photoshop, Adobe Illustrator, Macromedia Flash, Dreamweaver, Director, etc.

DIG 265: Digital Literacy

This course introduces students to the concepts and technological news driving digital media. Students investigate the new aesthetic tradition inherent in digital culture, gaming, instant messaging, artificial intelligence, computer graphics, digital design and the Internet. Digital history, aesthetic philosophy, and key applications are examined through class lecture and studio projects. Students are expected to consider these concerns while formulating their work. In-class critiques and individual instruction are used to refine student work.

Freshmen Forum: Public Art @ Albright

What is public art? This forum course will attempt to answer this question by covering the recent history of public art practices by focusing on four specific areas; Controversies in Public Art, Experiments in Public Art, Dialogue-Based Public Art Projects, and Public Art for Public Health. The work of artists like Vito Acconci, Mierle Ukeles, Mel Chin, and Maya Lin, will be studied and researched to understand what it means to make "public art" in today's world. This class will culminate with a student created Public Art Project on campus.

Jonathan Thurston

290 Sherman Ave. Apt.2 Jersey City, NJ 07307
<http://JonathanThurston.com>
JonathanThurston@Gmail.com
650.776.5714



Teaching Philosophy

During my experience as a teacher and as an Assistant Professor of Fine-Art, Design, and Digital Media, I have been able to pin-point several recurring themes that define my teaching pedagogy. They include helping students build their critical thinking and technical skill sets, inspiring students by creating challenging, relevant, clear, and enlightening course material, and being an accessible leader and role model within, as well as outside, the classroom.

I consider the role of teacher a supportive one, enabling students with the knowledge and instruction to find their own way and process within their chosen field of study. I contribute to each individual student's growth and development by instilling principles of critical thinking and creative problem solving.

An important aspect of the learning process is to engage students in evaluation so they become independent thinkers capable of bringing creative ideas to their own work or any other creative team they might work with in the future. I approach this through encouraging personal development, stimulating instruction in relevant course material, and conducting frequent in-class critiques. The group critique is an important time to help students examine and evaluate their work in a different context. It provides an opportunity to receive constructive criticism from a variety of sources. Faculty and students from different disciplines are invited to these class critiques and often give the students a fresh look at and alternative perspective on their work. In addition to frequent in-class group critiques, I schedule individual student/teacher meetings throughout the semester to assess and determine each individual student's progress in understanding the course material.

Whenever I begin to structure or update a new course, I strive to make the class as relevant, challenging, and, above all, as richly educational for my students as possible. All of my classes are geared to a diverse learning population and, with this in mind, I use a variety of learning and instructional techniques. This includes giving on-topic lectures, visual demonstrations, creating tactile hands-on learning exercises, and overseeing in-class written reflections and artistic responses to the course content. For example, a typical exercise in one of my courses might begin with an in-class lecture and introduction to a new topic. I try to use current and real world examples that relate the students' experience to the topic of discussion. This is often followed by a period of in-class demonstration where I walk students step by step through a process or help them learn an application relevant to the topic. This is an opportunity for the students to learn how to generate pertinent content on their own, and leads to an in-class laboratory session in which students are given an assignment that will allow them to explore and work with the topic material under guided instruction. The class homework is designed to follow these exercises and allow the students a creative opportunity to showcase their new knowledge and skills (and for me to assess their retention and understanding of the topic material and skills). The next time our class meets, students present all projects and homework in a critique group comprising their peers.

I make a point to be accessible to my students. I hold scheduled office hours a minimum of four hours per week, but am regularly on-campus, helping my students with their course work and projects. I am actively involved in several campus student clubs and organizations as a faculty advisor, and have involved students in several of my professional artistic activities and exhibitions. I am continually looking for ways to enrich and enhance my teaching styles and curriculum content in order to refine my teaching craft. I love teaching, and look forward to entering the classroom every day. In order to be a great teacher, I must continue, like my students, to learn and grow.