

## Peter G. Bill

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### Education:

BA 1993

Reed College

Major: Studio Art

MFA 2001

University of Washington

Major: Painting

### Experience:

•**Eastern Connecticut State University**- Willimantic, CT

Adjunct Professor: Taught graphic design, a class integrating digital production tools with typography and design history.

2004-5

•**Chashama**- New York

Artist in residence: Worked from studios on Times Square and in Tribeca, painting, filming, documenting other artists/performances, and redesigning website. Collaborated with other artists to create installations, curate and run exhibitions at Chashama. [www.chashama.org](http://www.chashama.org)

2001-5

•**TRAFIKAfilms**- New York

Partner: Conceptualized structure and direction of non-profit company. Created web page, organized and maintained small video lab and office, aided artists in editing and creating videos, worked with school children from the After School Program to make a short video broadcast on NY1, and created films screened at international film festivals.

2000-2002

•**CARTAH lab**- Seattle, WA

TA: Assisted teaching video installation classes to create videos and output them to a variety of media. Designed web pages, created instructional materials, and aided in maintenance and acquisition of computers for the CARTAH lab. Nov '99 June '01.

•**Trimedia**- Prague, Czech Republic

Freelance Designer: Web design, including conceptualizing and producing graphical elements for pages; designed interface for CD-ROM projects; created titles for movie projects using the Media100 and Adobe AfterEffects; conceptualized and designed project for broadcast TV. Worked with students at FAMU (Prague's film academy) to create installations.

April '98 -Sept '99

•**Prognosis Weekly**- Prague, Czech Republic

Production Manager: Involved in all aspects of layout and printing of a weekly newspaper with a readership of 24,000. Scanned photos; produced illustrations and covers; designed ads and media kits; system manager for a network of PowerPC Macintosh computers; and dealt with the printer in optimizing print quality and actual production quality control.

September '94-March '95

•**Reed College software development lab** (or D-lab)- Portland, OR

Student intern: Duties included; computer hardware maintenance, software development, teaching Photoshop, and research.

Summer 1992

•**Országos Grafikai Műhelyj**- Vác, Hungary

Lithographer, freelance artist.

Fall 1991

•**Atelier Franck Bordas**- Paris, France

Apprentice lithographer, studio hand, and paper cutter

Spring to fall 1991

## Awards:

2003 NEA artist grant

2001-5 Chashama artist in residence, NYC

1999-2001 Fellowship at the Center for Advanced Research in The Arts and Humanities at the University of Washington

## Exhibitions/screenings/installations

(solo)

- Chashama@217 e. 42nd  
*Transmission: 42nd st.* NYC April '05
- Peep-o-rama gallery  
*The Last Pornography* NYC December '03-January '04
- Peep-o-rama  
*Peepshow II* NYC October '02
- Chashama Gallery  
*paintings* NYC May '02
- Nico Gallery  
*Magdalena's Window and Other Stories* Seattle May '01
- Galleri Vrontos  
*works* Copenhagen, Denmark July '99
- Kulturni-Socialni Centrum  
*pieces of the city* Prague Winter-Spring '97
- The Globe Gallery  
*paintings* Prague Winter '95 and '96
- (group)
- FILE festival-installation  
*transmission: são paulo* São Paulo, Brazil November, 2005
- FILE festival-HIPERSONICA  
*Labtesttransmission* São Paulo, Brazil November, 2004
- The Kitchen,  
*Necessary Translations* NYC October '02
- produced event and showed collaborative video poem:  
*Dream of the City*– included on DVD
- CrossPathCulture  
various video installations/paintings NYC Oct. '01-June '02
- Marymount College  
video collaboration in dance performance Tarrytown, NY May '02
- Oasis film and Video festival  
*Dream of the City* NYC May '02
- PoetryProject NYC  
*Dream of the City* NYC April '02
- Henry Art Gallery  
*MFA 2001* Seattle May '01
- Henry Art Gallery  
*TERRAFORM I* Seattle Jan-May '01
- SOIL Gallery  
*Hlavni /Main Train Station* Seattle Jan.'01
- Bellevue Art Museum film and video fest  
*The Orchard* Seattle June, 2000

♦Radost f/x	Prague	Winter 1997
♦Open studios: The Distillery	Boston	1994
♦Wave Gallery	New Haven	1993
♦Flux Gallery	Portland, OR	1992
♦Fuse Gallery	Portland, OR	1991

## Murals

♦New York City, 42nd St. <i>Placebo Sunrise</i> For the Chashama foundation.		March 2002
♦Sarajevo, Bosnia <i>Peoples bus</i> Mural completed with the help of local youths		June 1998
♦New Haven, Center st. <i>All the world's but a stage</i>		April 1994

## Commissions:

New York City Hudson River Walk Large format acrylic painting for The Hudson River Park Conservancy		May 2003
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## Technical Proficiencies:

Software: Adobe Photoshop, Adobe AfterEffects, FinalCut Pro, Quark Express, Adobe Illustrator, Media Cleaner Pro, Adobe GoLive, Cinema 4-dXL, HTML, Flash, Cinema 4D.

Hardware: All Macintosh systems, Windows, flat bed scanners, film scanners, Nextstations, some UNIX.

Cameras: Sony PD-150, VX-2000, PD-100, Canon XL-1, several one-chip models, and Super-8.

Printmaking: Stone print lithography, Intaglio, Silkscreen

## References:

Paul Berger	peberger@u.washington.edu	Professor, U.W.
Sharon Butler	butlers@easternct.edu	Professor, E.C.S.U.
Norman Lundin	lundin@u.washington.edu	Professor, U.W.

(please include "peter bill rec" in the subject line)

## Statement on pedagogy for the (digital) arts and design philosophy

*Everything here is the path of a responding that examines as it listens. Any path always risks going astray, leading astray. To follow such paths takes practice in going. Practice needs craft. Stay on the path, in genuine need, and learn the craft of thinking, unswerving, yet erring. -Heidegger, 1950*

My best teachers have always had very strong styles in their own art; the challenge lies in encouraging students to develop their own style. I teach my students to examine as they listen. In exposing students to new ideas and technical practices the students must choose what is important to them. The students build on and branch off of the structure I provide.

In today's world of new media, the basic skills of typography and graphic composition are ported to the web, to broadcast design, and interactive DVDs, to name just a few possibilities. The modern designer must have a skill set that combines an extreme felicity with the tools at hand, an in depth knowledge of up to the minute technologies, with a subtle appreciation of type, an ever curious eye, and creative understanding of how to hierarchize information. In a liberal arts context, a procession of graphic design classes introduce the student to typography and to the digital production tools which then lead to more specific classes in— print production, web design, and motion graphics.

My own design philosophy can be summed up in a word: eclectic. Certain design problems call for a Helvetica Neue clean Swiss look, others for a fragmented David Carson look— the hierarchy of information to be registered in the media is of primary importance.

i am a painter by training- but graphic design is also a visual process of composition.

i can explicate the field of graphic design today without imposing any design ideologies on my students and get them excited to change the way people look at the world.