

Peter G. Bill Tel: 212-929-6411 • e-mail: pbill23@yahoo.com • <http://www.chashama.org/pbill>

### ***Education:***

BA	1993	Reed College	Major: Studio Art
MFA	2001	University of Washington	Major: Painting

### ***Experience:***

•Chashama -New York.

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

*present*

•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.

*2000-2001*

•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 Rep.

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

*April '98 -Sept '99*

[www.trimedia.cz](http://www.trimedia.cz)

•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. As paper closed wrote html documents, which put the papers archives with images on-line through the WWW.

*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 Műhely-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

2001-3 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)

- Peep-o-rama NYC December '03-January '04  
*The Last Pornography*
- Peep-o-rama NYC October '02  
*Peepshow II*
- Chashama Gallery NYC May '02  
*paintings*
- Nico Gallery Seattle May '01  
*Magdalena's Window and Other Stories*
- Galleri Vrontos Copenhagen July '99  
*works*
- Kulturni-Socialni Centrum Prague Winter-Spring '97  
*paintings*
- The Globe Gallery Prague Winter '95 and '96  
*Paintings*

(group)

- The Kitchen, NYC October '02  
*Necessary Translations*  
Produced event and showed  
collaborative video poem: *Dream of the City*  
*included on DVD*
- CrossPathCulture NYC Oct. '01-June '02  
Various video installations/paintings
- Marymount College Tarrytown, NY May '02  
video collaboration in dance performance
- Oasis film and Video festival NYC May '02  
*Dream of the City*
- PoetryProject NYC NYC April '02
- Henry Art Gallery Seattle May '01  
*MFA 2001*
- Henry Art Gallery Seattle Jan-May '01  
*TERRAFORM I*
- SOIL Gallery Seattle Jan.'01  
*Hlavní /Main Train Station*
- Bellevue Art Museum film and video fest Seattle June, 2000  
*The Orchard*
- 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. March 2002  
*Placebo Sunrise*  
For the Chashama foundation.
- Sarajevo June 1998  
*Peoples bus*  
Mural completed with the help of local youths  
(see online movie on my web page "weekend in Sarajevo ")
- New Haven April 1994  
*All the world's but a stage*

### ***Commissions:***

New York City  
*Hudson River Walk*  
Large format acrylic painting  
For The Hudson River Park Conservancy

May 2003

### ***Technical Proficiencies:***

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

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  
Standa Miler  
Norman Lundin

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Professor, U.W.  
Professor, FAMU Prague  
Professor, U.W.

## **Statement on pedagogy for the (digital) arts**

*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*

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. Students must be given the freedom to explore within the structure the teacher provides for them to build on, or branch-off from. My best teachers have always had very strong styles in their own art; the challenge lies in encouraging students to develop their own style.

Contemporary art practice has as much to do with anthropology, psychology, and philosophy as with painting or intaglio. Digital media can be integral to bringing different disciplines together, as well as to inform and aid more traditional art practice.

It is possible to design classes with a cross-disciplinary bent, say a figure drawing class where students could explore the figure with video and digital drawing techniques, or an installation class that brings together painterly, sculptural and digital elements. Computers must be in the studio- not in some antiseptic computer lab alien to creativity. Students must learn to use computers as any other tool in their creative production, like charcoal and paper.

Artists must be taught to collaborate with those in other fields. Those with a trained eye naturally understand ways in which information can be expressed to enhance understanding, and more importantly to make learning fun. The young artist can and should find herself at the center of the collaborative process that is evolving a cross disciplinary approach to learning today.

**Artist Statement**

Whether with pixel or paint, I carve an empty space. I want the observer to enter into my work and occupy it as a vessel, to bask in the warmth of the light I capture, to have room to think one's own thoughts without distraction, to place oneself into the scene as though it is already remembered.

I use many media, and in the intertwining of contemporary technologies and classic approaches I find a creative understanding of our place in the world.