

Curriculum Vitae

Bill Vine

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Researcher and practitioner in sonic, visual and narrative arts

Associate Artist: Norwich Arts Centre

Education:

2015: PhD: Composition/Electroacoustic and Sonic Arts – University of East Anglia

2005: MMus: Electroacoustic and Sonic Arts – University of East Anglia

2002: BA(Hons): English Literature (2:1) – University of East Anglia

Select Commissioned Work:

2019: [UNIT], Reach The Moon, 50th Anniversary of the moon landing audio/visual performance commission, Norwich Arts Centre / Norwich Science Festival

2019: Composition and Sound Design, “The Hound of the Baskervilles”, The Seagull Rep.

2019: [UNIT], Phase 2, audio/visual performance commission, Norwich Arts Centre

2018: Artist in Residence, AquaSonic Art Commission, Aldershot Lido/West End Centre

2017-2018: Permanent Sound Art Installation, ‘Guella’, Wells Maltings Arts and Heritage Centre, Wells-Next-The-Sea, Norfolk

2017: Composition and Sound Design, “A Christmas Carol” Touring Show, The Keeper’s Daughter Theatre Company

2017: Composition and Sound Design, “The Wandering Spectre”, The Keeper’s Daughter Theatre Company

2017: Composition and Sound Design, “Tomorrow Is Your Hope”, The Keeper’s Daughter Theatre Company

2016: Research, Curation, Authoring of online exhibition, “Composer-Built Instruments and the British Music Collection”, Google Cultural Institute/The British Music Collection

2016: Sound Design and 3D Audio System Design/Programming, “KlangHaus”, Roman River Festival

2016: Sound Design and 3D Audio System Design/Programming, “KlangHaus”, South Bank Centre

2014: Composition and Sound Design, “Blackout” by Davey Anderson, Second Side Theatre

2014: Sound Design and Sound Diffusion, “Lost and Found”, The Voice Project, Norwich City Hall

2014: Sound Design and 3D Audio System Design/Programming, “KlangHaus”, Edinburgh Festival

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Select Collaborative Work:

- 2020 (ongoing): Researcher/Co-Producer/Co-host – Going Local; Radio broadcast series exploring what it is to be an artist working in ‘the provinces’.
- 2019 (ongoing): Lead Artist/Composer/Producer – Flux:Intermedia, Arts Council Funded Large-Scale intermedia performance work (music, dance, live visual arts, writing, creative lighting design)
- 2019 (ongoing): Co-producer & composer: New Conversations international dance collaboration with Ensemble Dance Company
- 2019 (ongoing): Co-producer & composer: After The Blitz, with The Keeper’s Daughter Theatre Company
- 2015 (ongoing): Lead Artist/Composer/Producer for [UNIT], Arts Council Funded Large-Scale Audio/Visual Performance/Performance Environment with Anthony Bailey and Dan Tombs
- 2015 – Present: “Confluence”, Live Video and Audio Creation/Manipulation alongside Improvised Piano (Adrian Lever)
- 2015 – Present: “LOM”, Live Video and Audio Creation/Manipulation with Live Instruments (in collaboration with Jason Dixon and Ed Perkins)

Select Solo Work:

- 2018: “This Is Only A Paper Tiger”, Fixed Media electroacoustic work for radio (broadcast on Resonance FM and Cashmere Radio)
- 2014: “ATV03”, Interactive Audio/Visual Installation for Modified CRT Televisions, Perform/ance ~ Confer/ance
- 2014: “ATV02”, Interactive Audio/Visual Installation for Modified CRT Televisions, [LIVE] Art Club, Norfolk and Norwich Festival
- 2014: “ATV01”, Interactive Audio/Visual Performance for Modified CRT Televisions, [LIVE] Art Club, Norfolk and Norwich Festival
- 2013: “Code-A”, Electroacoustic Composition/Performance/Installation for two Cellos, two Clarinets and Live Electronics
- 2011: “Numbers Station”, Interactive Video/Sound Installation

Other Research:

- 2016 – 2017: “A Slovenian Question – Exploring the Propagation of Experimental Music in Present Day Slovenia”, Arts Council Funded Research

Publications/Papers:

- 2010: “Avoiding Extinction in the Instrument Zoo: An Ontological and Taxonomical Approach to Developing an Understanding of the Ecosystem of Electronic Instruments”, Organised Sound Journal, Volume 15 Issue 2
- 2009: “Crafting The Viewer’s Experience, Digitizing the Maya”, Materiality and Intangibility Conference, University of Leicester
- 2009: “Sound Foundations: Decreasing the Fragility of Electroacoustic Instruments Through Taxonomy”, Outside The Box Conference, City University, London