

Eric Li

Portfolio of Work

Work Included

MoMA

the Brooklyn Rail

Rivers Institute for Contemporary Art & Thought

Friends Indeed Gallery

Yale School of Architecture

Materia Abierta

Shanzhai Lyric

Google SPAN 2016

Updated April 2022

More at eric.young.li

The screenshot shows the MoMA website homepage. At the top, there is a navigation bar with links for "Plan your visit", "What's on", "Art and artists", "Store", and a search icon. On the right side of the header, there are links for "Reserve timed tickets" and "Become a member". Below the header, a large dark banner features the text "We look forward to seeing you!" in white. Underneath this, it says "COVID-19 vaccination and masks are no longer required, but strongly recommended for all visitors." To the right of the banner are two links: "Reserve timed tickets →" and "Learn more about visiting us safely →". The main content area includes a section for "Matisse: The Red Studio" with a red studio scene painting, and another section for "Frédéric Bruly Bouabré" featuring a colorful drawing of a tree and a person.

MoMA

Reserve timed tickets Become a member

Plan your visit What's on Art and artists Store Q

We look forward to seeing you!

COVID-19 vaccination and masks are no longer required, but strongly recommended for all visitors.

Reserve timed tickets →

Learn more about visiting us safely →

Matisse: The Red Studio

Member Previews, Apr 28–30
May 1–Sep 10, 2022
MoMA

Frédéric Bruly Bouabré

The MoMA website features a large orange header banner for the exhibition 'Reuse, Renew, Recycle: Recent Architecture from China'. The banner includes the exhibition title, a photo of a modern building complex, and a call-to-action button. Below the banner, there's a navigation bar with links like 'Plan your visit', 'What's on', 'Art and artists', 'Store', and a search icon. A red 'Reserve timed tickets' button is at the top right.

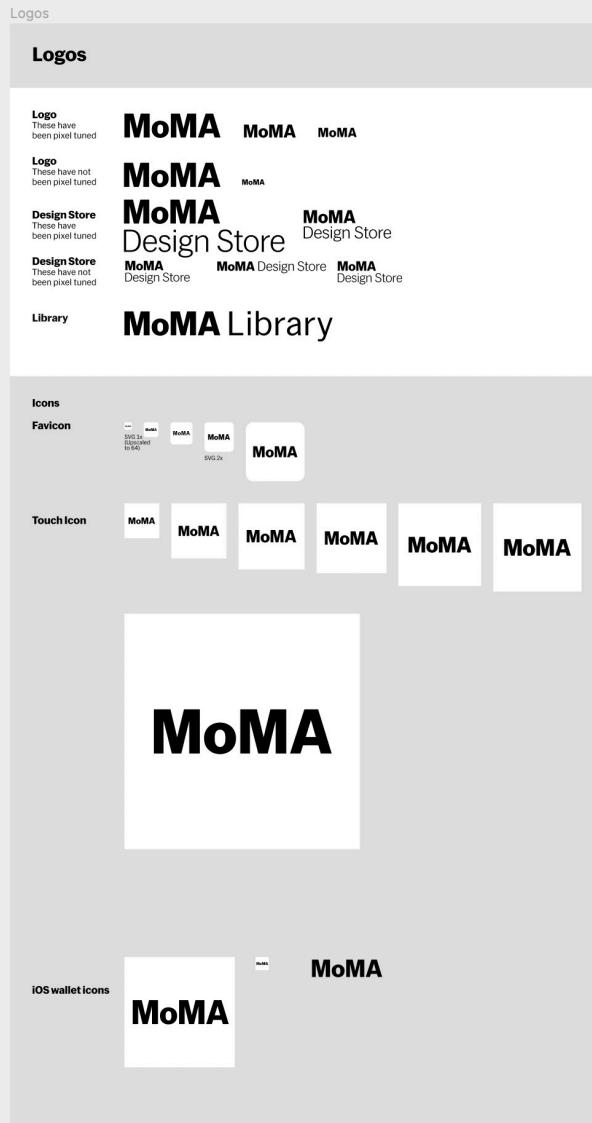
The visitor guide page shows a detailed floor plan of the MoMA building. The plan is color-coded with yellow, blue, and grey areas, and various rooms and sections are labeled with letters (A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z). A red 'Tickets' button is at the top right. Below the map, there's a section for 'Download the full map'.

The ticketing page for non-members has two main buttons: 'I am not a member' (white background) and 'I am a member' (yellow background). Both buttons have a 'Buy timed tickets →' link. A green callout box below the buttons says 'Get free priority access every day, plus \$5 guest passes.' and 'Become a member →'. At the bottom, there's a red 'Reserve timed tickets' button.

The art terms page features a large search bar at the top with the placeholder 'Search art terms'. Below it is a grid of cards with art terms: 'Abstract Expressionism' (Abstract Expressionism), 'Abstraction' (Abstraction), and 'Action painting' (Action painting). A red 'All' button is at the top left of the grid. The page also includes a section for 'Showing all 191 art terms'.

MoMA

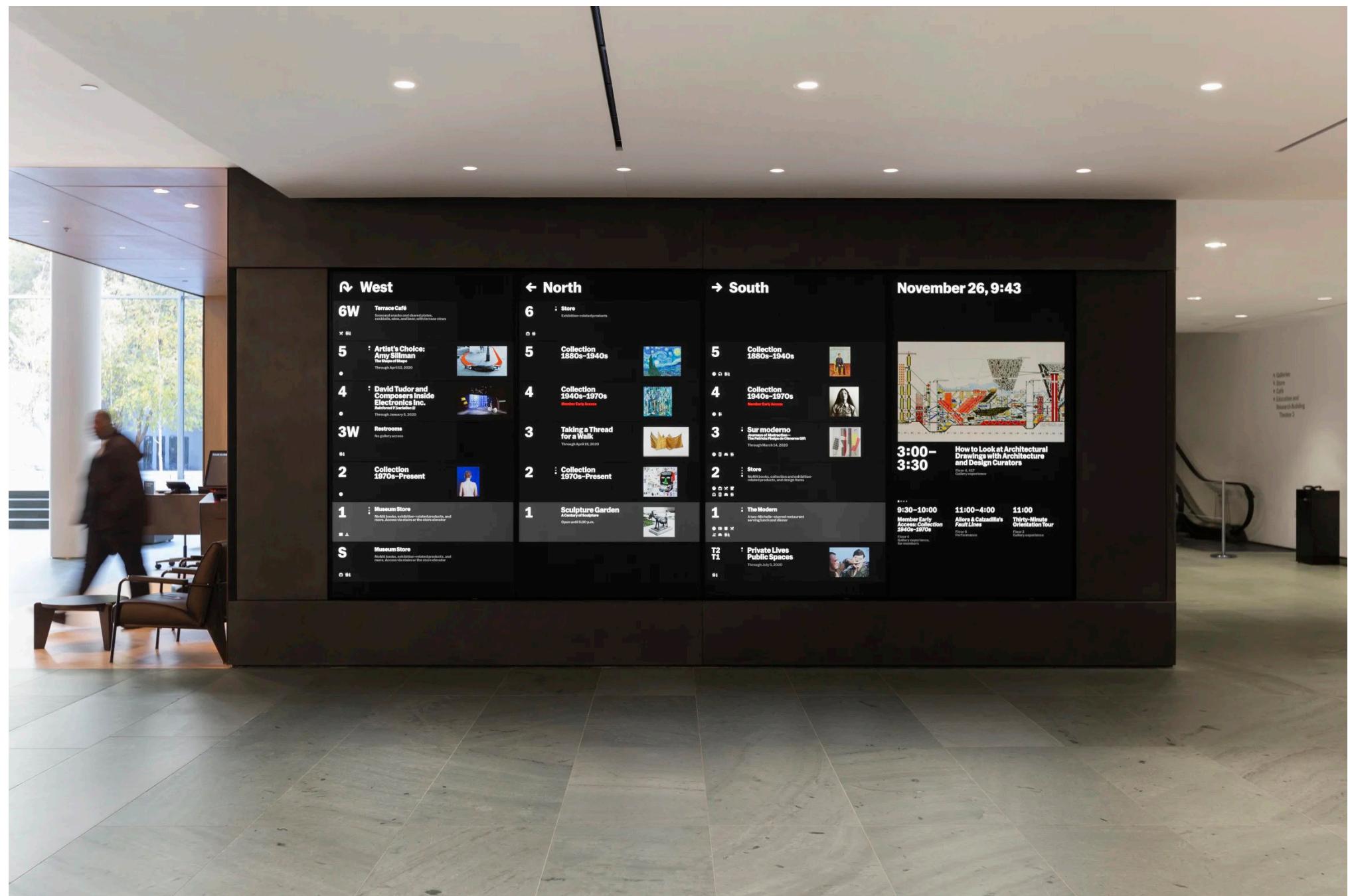
Design and development of the Museum's digital surfaces



Eric Li

Portfolio of Work

The image shows the top portion of the MoMA website. It features the MoMA logo at the top left, followed by a pink horizontal bar with text about UNIQLO Free Friday Nights. Below this is a photograph of the MoMA building's entrance. To the right is a table of admission fees, and further right is a green button for reserving timed tickets. The main content area below has sections for store and restaurant hours, a note about Monday mornings being exclusively for members, and a note about both locations closing for Thanksgiving and Christmas. It also includes a map and audio links, and a note about stores and restaurants having different hours. The bottom half of the image displays various sizes and styles of the MoMA logo and its accompanying numbers, with specific text labels for each style.



MoMA

Design and development of the Museum's digital surfaces

Eric Li

Portfolio of Work

We use the camera as a tool of research. Upon a tripod of photographs, captions, and text we rest themes evolved out of long observations in the field.

Dorothea Lange and Paul Taylor, 1939

Government Work



Rivers Institute for Contemporary Art & Thought

Website design and development with Nazli Ercan and Scott Ponik

riversinstitute.org

The screenshot shows the homepage of riversinstitute.org. At the top, there's a navigation bar with links for 'Rivers', 'Publications', 'Residency', 'Exhibitions', 'Partners', 'Events', 'Support', and 'About'. Below the navigation is a large, colorful graphic composed of six vertical rectangles in red, blue, green, pink, and black. To the left of this graphic is a sidebar with the text 'In our programming, hearts and minds, we' and 'Bibliography'. On the right side of the graphic is a 'Subscribe' button. At the bottom of the page, there's a 'Sign up for updates' link.

This screenshot shows the same homepage as above, but with a large, stylized letter 'R' centered in the middle of the page. The rest of the layout, including the sidebar, main content area, and footer, remains identical to the first screenshot.

The screenshot shows a page titled 'Exhibition Checklist' featuring a grid of six quilt images. Each quilt is accompanied by a caption: 'Quilt 20 (Zuma), 2013. Antique quilt, recovered textile, acrylic, spray paint and silkscreen, 73 1/4 x 70 5/8 in. © Sanford Biggers', 'Quilt 28, 2013. Antique quilt, 90 x 90 in. © Sanford Biggers', 'Quilt 27 (Meratina Codex), 2013. Antique quilt, recovered textiles, silkscreen on muslin, 93 x 93 in. © Sanford Biggers', 'Harlem Blue, 2013. Antique quilt, acrylic, spray paint, silkscreen on muslin, 94.5 x 78.5 in. © Sanford Biggers', 'Quilt 30 (Nimbus), 2013. Antique quilt, acrylic, spray paint, 78 x 78 in. © Sanford Biggers', and 'Quilt 31 (Ragaduan), 2013. Antique quilt, recovered textile, acrylic, spray paint, 90 x 90 in. © Sanford Biggers'. At the bottom of the page is a 'Sign up for updates' link and a 'Subscribe' button.

The screenshot shows a page titled 'A library of our print and digital publications.' It features a grid of four publication covers: 'Caroline Bergvall: Passengers Passages', 'Troy Montes-Michie: Rock of Eye', 'Sanford Biggers: Codeswitch', and 'John Jennings: Mother Patchwork'. Below each cover is a 'Purchase' button. To the right of the grid, there's a sidebar with text about 'Harryette Mullen: We Are Not Responsible' and 'Sanford Biggers: a fractal approach'. At the bottom of the page is a 'Digital publication' section with a grid of four more publications: 'Mother Patchwork' (print), 'Sanford Biggers: Codeswitch' (digital), 'John Jennings: Mother Patchwork' (print), and 'Harryette Mullen: We Are Not Responsible' (digital). A note at the bottom right says 'Digital publication ↗'. At the very bottom of the page is a 'Sign up for updates' link and a 'Subscribe' button.

Rivers Institute for Contemporary Art & Thought

Website design and development with Nazli Ercan and Scott Ponik

Eric Li

Portfolio of Work

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20.

[Sw/] Home spiced up my nerves, tamarind, social order, the domestic and public, breaking and mending, homework, and anxiety. It signals the boundaries in professional and personal boundaries that can occur within the art world specifically and late capitalism more generally.

Elena del Rivero, [Sw/] Home, Dischucks, 2000-01.
Stitches and mending on handmade and printed abaca paper with watermark.
6 dischucks, Each 100 x 381 cm.
Installation view at The Drawing Center for Performance Paper, a project curated by Catherine de Zegher, July 2001.
Photo: Cathy Carver

Rivers Elena del Rivero Installation About

Sign up for updates Subscribe

Introduction
Melissa A. Weber

Over the years I've often heard musicians describe music as being as much about what you don't play as what you do play. Similarly, historiography is as much about what is left out as the stories we tell. This is particularly the case when it comes to origin stories and the roles they play in defining what something is and will be.

The Hogan Archive of New Orleans Music and New Orleans Jazz, a division of Tulane University Special Collections (TUSC), represents New Orleans music and culture since the late nineteenth century. Archival collections consist of primary-source materials, such as photographs and oral histories. The artists and stories included in this archive help tell the non-western origins and development of musical cultures of New Orleans, including jazz, rhythm and blues, gospel, and Black American popular music.

Featured here are selected looks and listen of stories and storytellers, some of whose perspectives have been left out of histories of popular American music, but whose voices are foundational. To tell this story, I've utilized portions of two of the Hogan Archive's most requested collections, the Ralston Crawford Collection of Jazz Photography and the Hogan Archive Oral History Collection.

Billie and DeDe Pierce
April 2, 1959

The words of **Nicholas Payton** as told to Melissa A. Weber
January 19, 2021

Black American Music #BAM

Well, that was the term I came up with after I wrote a piece in 2011 called "On Why Jazz Isn't Cool Anymore." I would say it's an essay, but some people called it a manifesto. I think it kind of differed things... I've heard it called a poem. And it basically was comprised of me writing and [telling] [words]... me doing a live tweetatona one afternoon in my hotel. I did not conceive of it as a piece or an original work, but, after I was finished, I saw a lot of very strong reactions, both positively and negatively, and I felt maybe I was onto something. So I thought I would write a piece about it. I was thinking about my disdain for [the word] jazz. But, for whatever reason, this afternoon, me tweeting, I felt there was a different energy in the air. So after I was done with my stream-of-consciousness tweeting, I cut, copied, and pasted each [tweet] and put it in a Word document and that is the piece that is called "On Why Jazz Isn't Cool Anymore."

A lot of people took it as me attacking the music, but I wasn't, per se, even though there are elements of the music that I do vehemently object to. But by attacking jazz, I was attacking the way that jazz has been used as a construct, as a means of controlling Black music by an oppressive white system, marginalizing its creators from their creation, and holding the lion's share of the profits while the artists and the creators get a pittance. So I think this jazz idea is one that has not served not only the artists, but it has harmed the Black community, and it is ultimately antithetical to the whole purpose of the music.

Because you see, when we were transported here during enslavement, one of the first things they did is force us to not speak our native languages, so we developed new means of communicating with each other through either field songs, field hollers, work songs. These things eventually led to forms like the Black gospel tradition or blues music, which are the roots of what had later

Billie and DeDe Pierce at their home at 1619 N. 4th Street, April 2, 1959. Photo: Ralston Crawford. All images courtesy of Tulane University Special Collections, Tulane University, New Orleans.

Kid Clayton
June 25, 1961

Rivers From the Root About

Sign up for updates Subscribe

My mother's covered belly, 1996

Males, 1996

Making the bed, 1996

Nipple hair, 1996

Rivers Elinor Carucci About Pause Essay

Sign up for updates Subscribe

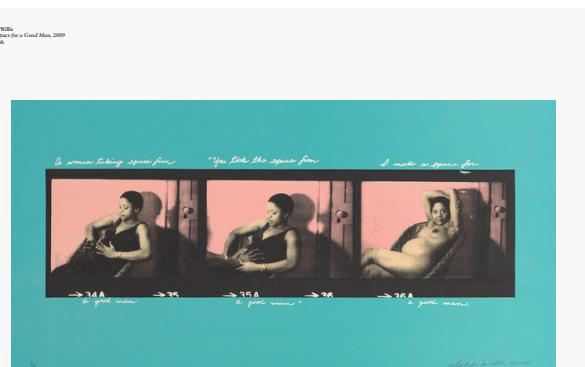
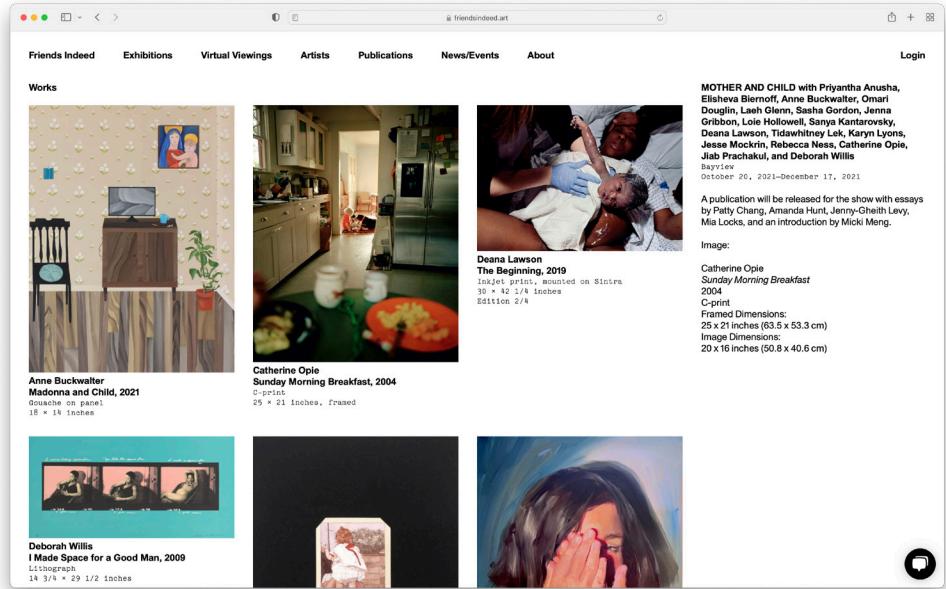
Rivers Sanford Biggers Play About Exhibition

Sign up for updates Subscribe

Friends Indeed Gallery

Identity, website, and books with Nazli Ercan

friendsindeed.art



Eric Li

Portfolio of Work

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Oversharing
Sept 13 – Oct 25, 2019

Carl Cheng
Ryan Gander
Sarah Hotchkiss
Chris Kraus
Jason Meadows
Simon Dybbroe Møller
Laura Owens
Frances Stark
Marian Wallace

During my lunch hour, I hop on my electric bike, cruise from Potomac Hill to Bayview, and enter the spacious white rooms of *Friends Indeed Gallery*. A decade ago I would have spent an entire weekend visiting galleries, but now that I have two young children, it's an excruciatingly rare treat. I can't wait to be a mother.

resonant paintings, photographs, and prints by such artists as the Wrights, Matisse, and Clark. What some of the works conjure the halcyon moments shared between committed parents and their young children, others express a more ambivalent, complicated view of motherhood in our society.

particular, are often the objects of public scrutiny, judged for their bodies and their professional decisions, expected to conform to archaic prescribed gender roles and assigned guilt for asserting their independence. As a (white) hegemonic woman, and, more recently, of color, I have spoken of her discomfort at the male gaze in the context of her identity as a queer, bicultural Asian woman. While laterality is not explicitly related to motherhood, the simultaneous objectification and unease concerning the female body becomes apparent.

pregnancy without any new friends; I often felt supported and embraced by friends, acquaintances, and colleagues, but I also abruptly and unexpectedly encountered an array of anti-pregnant people.

"What? You're... you're the least
sanctioned person I know." This can-
did response to the question about his
status as a lawyer was typical of a
discredited American friend turned
straight-laced lawyer. Children
had been born to him, he had given up
his law practice, he had given up his
wife, I doubt anyone has ever said
to him, "You've got the least
sanctioned person I know." This early
introduction to the concept of the
both a period of self-delusion and
a forced reclusion with society's

It is perfectly true that I, like many other women who work, especially as waiters, was tired of having children. I found myself becoming fatigued by the exertions of motherhood. I thought the only thing I could do was to beg that it would be considerably diminished by motherhood, [and] that nothing that was good for my writing could come out of having children. [My mistakes were] in seeing The Child as my enemy rather than the racism and sexism of an oppressive capitalist society [and] believing some of

The benefit of having a child would accrue to my writing.
Alice Walker¹

of passing on
the trauma.

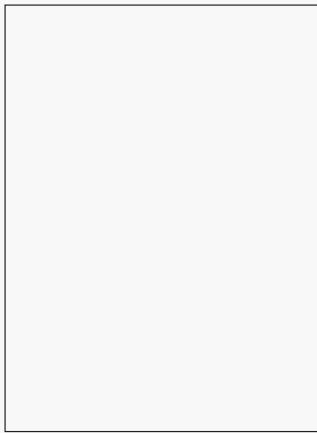
act, Jamie was
and activists
with marine
in the process

Friends Indeed Gallery

Identity, website, and books with Nazli Ercan

Checklist on receipt paper

Certificate of Authenticity



This document is to certify the authenticity of the work and must accompany the work through any transfers in ownership.

Name of the artist

Name of Artwork

Date

Medium

Size

All Copyrights and Reproduction Rights are retained by the artist. This expr

____ / ____

Dear _____,

I hope you are _____. In these Lynchian times,

as the world continues to combust. _____ Ground

Hog Day. I am sharing images of _____. I will _____

_____ New work available _____

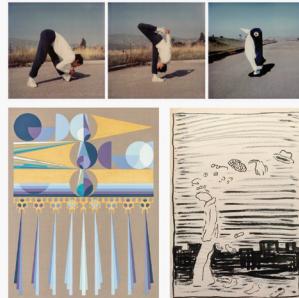
_____ by appointment. We look

forward to _____ at Friends Indeed Gallery.

Yours,

Friends Indeed Gallery
716 Sacramento Street
San Francisco, CA 94108

Friends Indeed Gallery



Michael Jang, *Tai-Chi Stretch 1, 2, and 3*, 1972 (Top), Eamon Ore-Giron, *Infinite Regress LXVII*, 2019 (Left), David Weiss, *Untitled*, 1975 (Right)

Outrunning the Race

A group show about the limitations of consciousness.

Featuring Tauba Auerbach and Hiro Kone, Abraham Cruzvillegas, Donna Haraway, Michael Jang, David Kasprzak, Nion McEvoy Jr., Eamon Ore-Giron, Gala Porras-Kim, Jesse Schlesinger, Gabriel Sierra, Bradley Ward, and David Weiss.

Outrunning the Race muses over a dog howling in protest to the limits of its own consciousness (Pynchon). The show equalizes, if not privileges, flora and fauna over ego, takes a closer look at the supernatural in nature, and considers the threshold of mind (human or non), and the longing to escape our bodies and morph into forms of otherness. *Outrunning the Race* conceives of nature's worth, exuberant beauty, simple complexity, and its flourishing without human intervention.

Special thanks to the artists, Dais Records, Ryan Martin, Gibby Miller, Moen, Jesse Schlesinger, Oskar Weiss, and Sonya Yu.

Mailing address: 2458 Great Hwy San Francisco, CA 94116
Sacramento St. San Francisco, CA 94108

213-369-0686 hello@friendsindeed.art
friendsindeed.art

Eric Li

Portfolio of Work

Friends Indeed Gallery

716 Sacramento St.
San Francisco, CA 94108

Sales Inquiries:

Micki Meng

micki@friendsindeed.art

213-369-0646

Press Inquiries:

archive@friendsindeed.art

Outrunning the Race

Nov 02, 2019–Dec 13, 2019

Featuring Tauba Auerbach and Hiro Kone, Abraham Cruzvillegas, Donna Haraway, Michael Jang, David Kasprzak, Nion McEvoy Jr., Eamon Ore-Giron, Gala Porras-Kim, Jesse Schlesinger, Gabriel Sierra, Bradley Ward, and David Weiss

Tauba Auerbach and Hiro Kone *Clear Red/Blue Splatter LP*

10 x 10 in

25.4 x 25.4 cm

Available in Gallery Only

Edition of 100

(TAHK-E01-19)

Abraham Cruzvillegas *Autoconciencia A, 2016* Collage

Framed Dimensions:

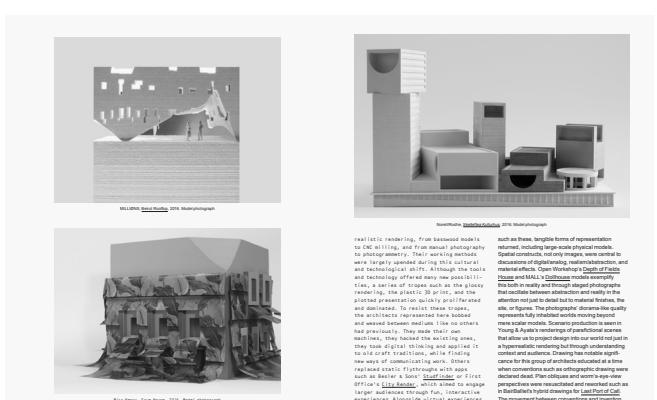
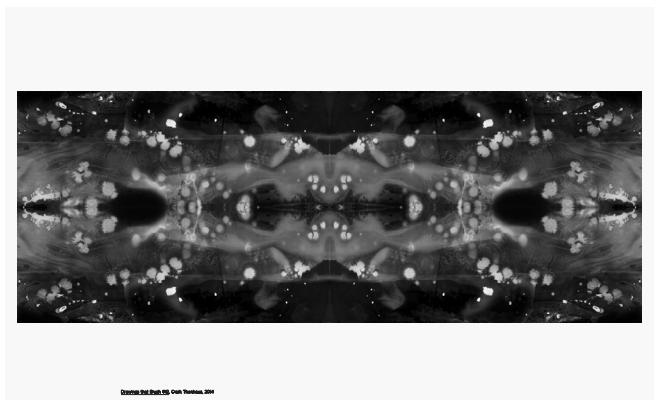
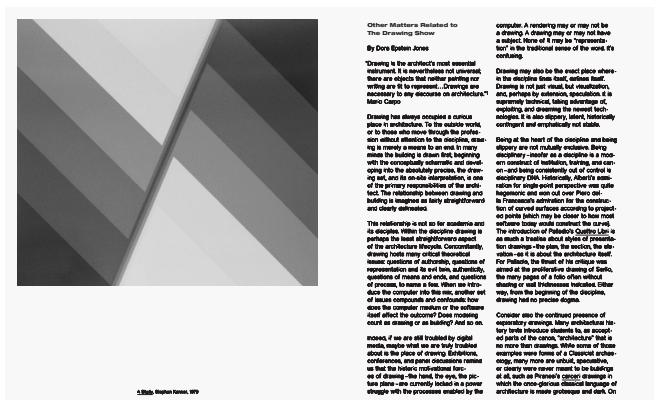
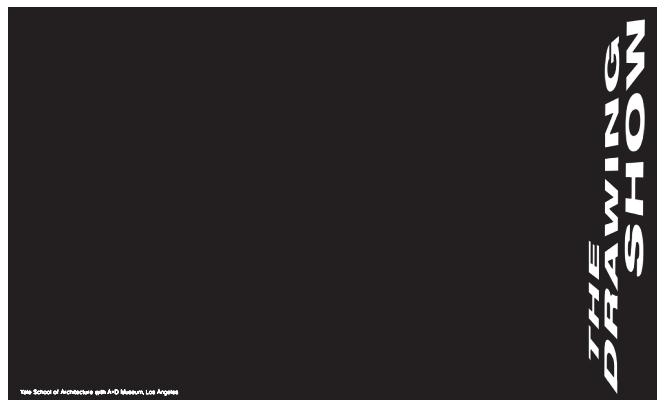
23 1/2 x 29 1/2 x 1 1/2 inches
(59.7 x 74.9 x 3.8 cm)

Image Dimensions:

19 1/2 x 25 1/2 in

Yale School of Architecture

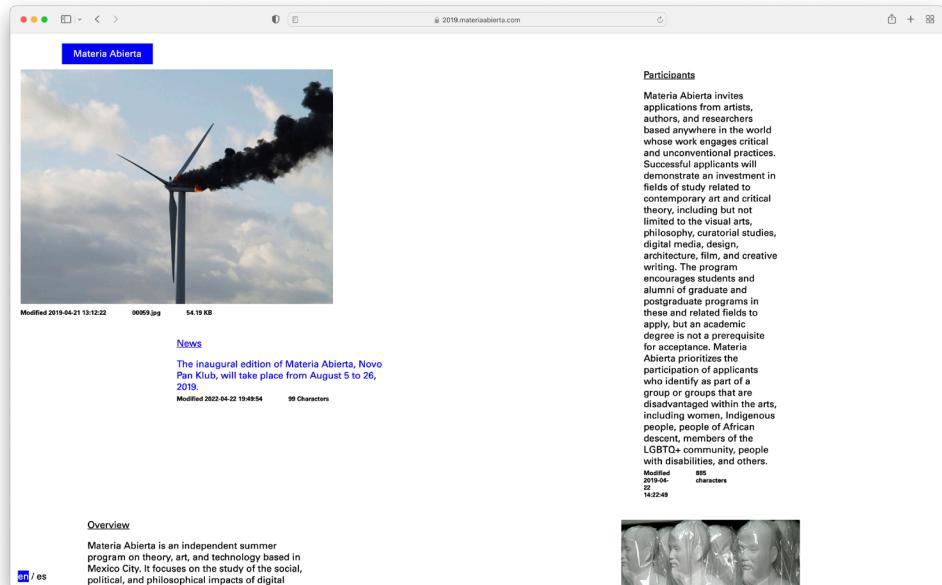
Design of booklets for Yale School of Architecture Gallery shows with David Reinfurt



Materia Abierta

Website in English and Spanish for a independent summer intensive focused on theory, art, and technology with David Reinfurt

2019.materiaabierta.com



Materia Abierta

Participants

Materia Abierta invites applications from artists, authors, and researchers based anywhere in the world whose work engages critical and unconventional practices. Successful applicants will demonstrate an interest in fields related or related to contemporary art and critical theory, including but not limited to the visual arts, philosophy, curatorial studies, digital media, design, architecture, film, and creative writing. The program encourages students and alumni of graduate and postgraduate programs in these and related fields to apply, but an academic degree is not a prerequisite for acceptance. Materia Abierta also invites participation of applicants who identify as part of a group or groups that are disadvantaged within the arts, including women, Indigenous people, people of African descent, members of the LGBTQ+ community, people with disabilities, and others.

Modified 2019-04-21 13:12:22 00059.jpg 54.19 KB

News

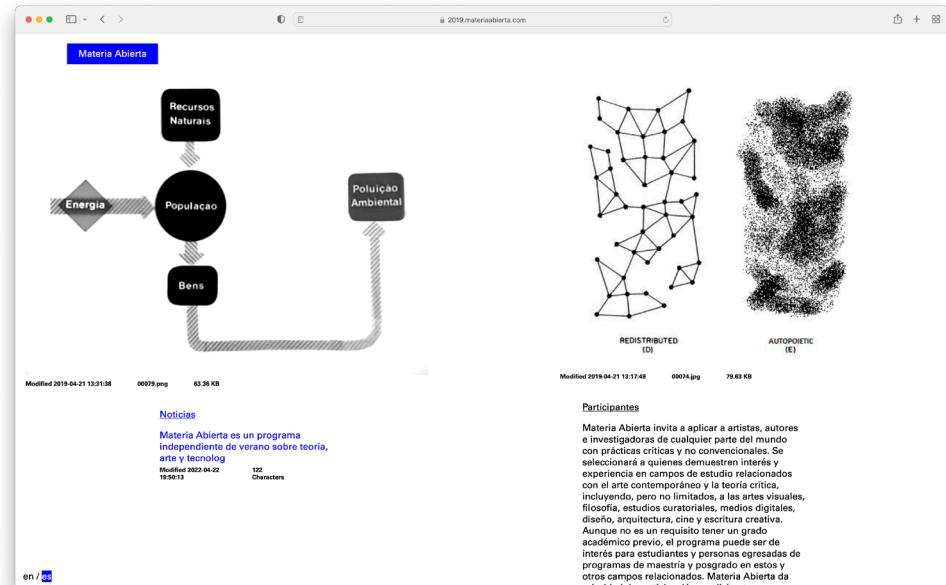
The inaugural edition of **Materia Abierta, Novo Pan Klub**, will take place from August 5 to 26, 2019.

Modified 2022-04-22 19:49:54 99 Characters

Overview

Materia Abierta is an independent summer program on theory, art, and technology based in Mexico City. It focuses on the study of the social, political, and philosophical impacts of digital

en / es



Materia Abierta

Recursos Naturais

Energia

População

Bens

Poluição Ambiental

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Notícias

Materia Abierta es un programa independiente de verano sobre teoría, arte y tecnología

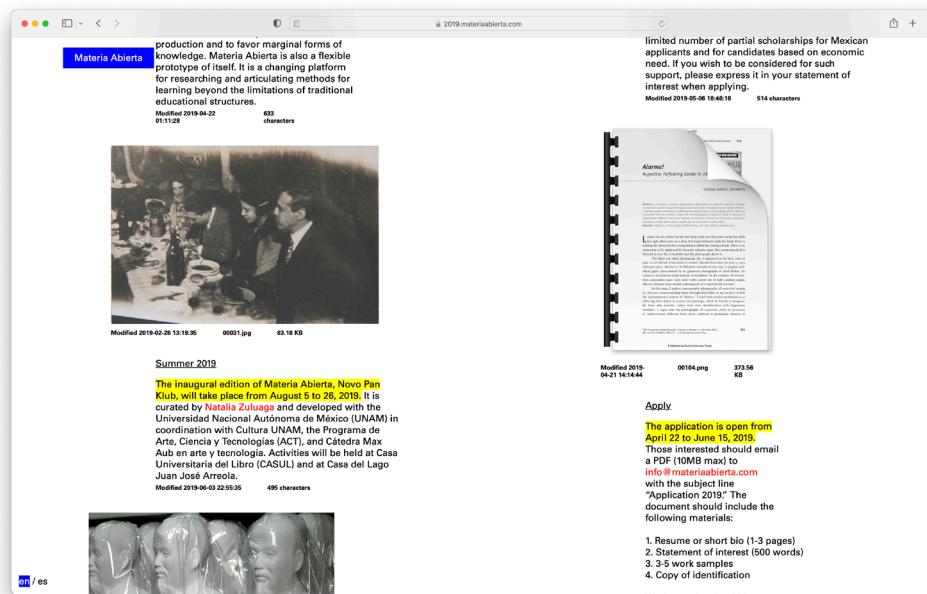
Modified 2022-04-22 19:50:13 122 Characters

Participantes

Materia Abierta invita a aplicar a artistas, autores e investigadores de cualquier parte del mundo con prácticas críticas y no convencionales. Se seleccionará a quienes demuestren interés y experiencia en campos de estudio relacionados con el arte contemporáneo y la teoría crítica, incluyendo las artes visuales, las artes teatrales, filosofía, estudios curatoriales, medios digitales, diseño, arquitectura, cine y escritura creativa. Aunque no es un requisito tener un grado académico previo, el programa puede ser de interés para estudiantes de posgrado y egresados de programas de maestría y postgrado en estos y otros campos relacionados. Materia Abierta da prioridad a la participación de candidatos que se

REDISTRIBUTED (D) 00074.jpg 79.63 KB

AUTOPOETIC (E)



Materia Abierta

production and to favor marginal forms of knowledge. Materia Abierta is also a flexible prototype of itself. It is a changing platform for researching and articulating methods for learning beyond the limitations of traditional educational structures.

Modified 2019-04-22 01:12:56 633 characters

Summer 2019

The inaugural edition of **Materia Abierta, Novo Pan Klub**, will take place from August 5 to 26, 2019, curated by **Julia Zuluaga** and developed with the Universidad Nacional Autónoma de México (UNAM) in coordination with Cultura UNAM, the Programa de Arte, Ciencia y Tecnología (ACT), and Cátedra Max Aub en arte y tecnología. Activities will be held at Casa Universitaria del Libro (CULB) and at Casa del Lago Juan José Arreola.

Modified 2019-06-03 22:55:05 495 characters

Almanac

Argentine Publishing Gender in 2019

Modified 2019-04-21 14:14:44 00164.png 373.56 KB

Apply

The application is open from April 21 to June 5, 2019. Those interested should email a PDF (10MB max) to info@materiaabierta.com with the subject line "Application 2019". The document should include the following materials:

1. Resume or short bio (1-3 pages)
2. Statement of interest (500 words)
3. 3-5 work samples
4. Copy of identification

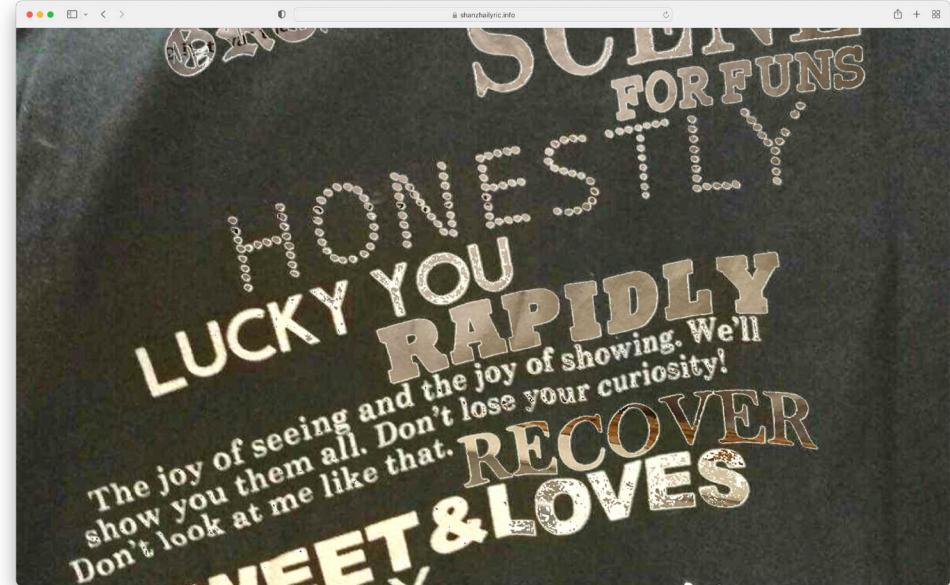
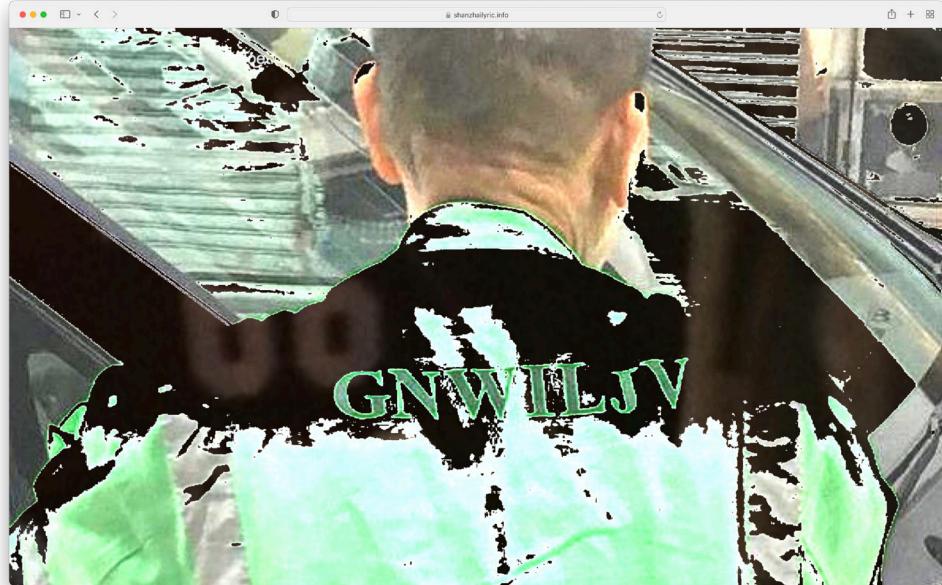
Eric Li

Portfolio of Work

Shanzhai Lyric

Website for collective focusing on hidden linguistic meaning in mis-translated garments with Geoff Han

shanzhailyric.info



Shanzhai Lyric ARCHIVE, Endless Garment, Information ALL, Projects

TIMELESS TIME, GHOST, WATER GARMENT, EXHIBITION, RESEARCH

PUNK PUNK, ROSE GARMENT

new era ; new thought AMBITION GARMENT

Shanzhai Lyric Archive, ENDLESS GARMENT, Information

Endless Garment

J'Arrive

everything is runimed
we're domed
nogthing can save us
we're all going to die, ruin, doom, nothing, death everything

Murano
d'Italia

PUNK XX CENTURY
ASALWAYS
THE VISION OF GEADUS LOREM IPSUM
CRIED

e.seven costumes,
eadig the forefront of Engtland.
and always give you a fren
exoedence,continuous innovation is
the purpose of e.seven clothing

DREPM THE WOELD

Sadly, negative stereotypes and characterizations of Cavemen continue to persist. You've seen them. portravals

Eric Li

Portfolio of Work

Google SPAN 2016

Website for Google SPAN 2016 conference in LA and Tokyo with Rob Giampietro, Damien Correl, and Paul Schlacter

design.google/span-2016-la/

Eric Li

Portfolio of Work

The screenshot shows the homepage of the Google Design SPAN LA 2016 website. The header features the text "SP- LOS ANGELES -AN" and "Conversations about design and technology Hosted by Google". Below the header is a large graphic composed of blue and yellow geometric shapes. To the left, there's a sidebar with links: "ABOUT", "HIGHLIGHTS", "SPEAKERS", "SCHEDULE", and "FAQ". The date "10/27/2016" is prominently displayed. A large rectangular box contains the "ABOUT" section, which includes a paragraph about the event and speakers.

The screenshot shows the "SPEAKERS" page of the website. It features the same header as the homepage. The page lists several speakers with their profiles and photos. A blue circle highlights the profile of Dave Addey. The profiles include: Dave Addey (WALTER, TYPESET IN THE FUTURE), Levi Brooks (CEO / CO-FOUNDER, TYPESET IN THE FUTURE), Jessie Kawata (CREATIVE STRATEGIST, NASA JET PROPULSION LABORATORY), Peter Shire (ARTIST, PETER SHIRE STUDIO), Frances Anderton (Eames Demetrios (Eames Demetrios)), Lauren Mackler (Dmitri Siegel (Dmitri Siegel)).

The screenshot shows the "SCHEDULE" page. The header features the text "SP- LOS ANGELES -AN" and "SCHEDULE". The schedule for "Thursday, Oct. 27" is listed as follows:

- 10:30a Doors Open
- 11:00a Welcome Rob Giampietro PLENARY
- 11:10a Talk Barbara Bestor PLENARY
- 11:35a Talks Levi Brooks, Eames Demetrios, Alissa Walker, Shannon Ebner, Frances Anderton PLENARY
- Workshops Designing Type NORTH ROOM Designing by Hand and Eye SOUTH ROOM
- 12:45p Lunch SERVED ON SITE
- 1:30p Talk

The screenshot shows the "Registration" page. The header features the text "SP- LOS ANGELES -AN" and "FAQ". The page contains sections for "Who can attend SPAN?", "Can I edit my registration after I've submitted it?", "How can I register for the event?", and "I already registered but am unable to attend. Can I cancel my registration?". A red polygonal shape highlights the "FAQ" section.

Eric Li

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203 443 7445

Chronology

MoMA

Senior Product Designer and Developer
2019–Present

Leading the brand expression, user experience, and front end development of the Museum's public-facing digital surfaces. This includes the entirety of *moma.org*, which is visited by 14 million visitors a year, as well as in-Museum way finding, digital signage, and in-gallery interactive experiences.

Played a significant role in the redesign of the Museum's website in 2019 as part of its historic expansion, and have helped define the Museum's digital and content strategy throughout COVID.

Oversee designs from conceptualization to implementation, having developed a bespoke Atomic CSS library which bakes in the Museum's design language and typography into CSS classes. This allows designers and developers to communicate more fluidly.

Independent Designer and Developer

2018–Present

Design and development of websites and printed matter for various clients. This list includes Princeton University, Miko McGinty, Adam Pendleton, Friends Indeed Gallery, Innisfree Garden, MGMT design, Rivers Institute, The Brooklyn Rail, and the Harry Frank Guggenheim Foundation.

Princeton University

Designer for the Visual Arts Program
2018–2021

As its first designer, designed and produced collateral around a dynamic and flexible identity which

expresses the collaborative nature of the Princeton Visual Arts Program. Ran yearly projects for design students within the Program to have a surface in which to practice on including the Junior Show, Book and Poster Show, and an annual thesis book.

O-R-G

Designer and Developer
2017–2019

Working with David Reinfurt, designed and developed websites for ICA London, Radio Athènes, Materia Abierta, and more. Developed ambient screensavers for Mac OS and apps for iOS.

Also designed books and catalogs for Yale School of Architecture and the Sternberg Press series, The Contemporary Condition, and collaborated with artists such as Lawrence Abu Hamdan and Adam Pendleton.

Internships

IDEO, Software Design Intern, Summer 2017

Software design and prototyping for a client relating to healthcare services.

Google Design, Design and Software Engineering Intern, Summer 2016

Design and build of SPAN 2016 website. Contributions to Material Design libraries.

LUST, Design Intern, 2015–2016

Design, development, and data visualization of websites for TREsPASS, Museum of the Future, The Modular Body, World Press Photo, and more.

Education

Princeton University

B.S.E. Computer Science & Visual Arts, Class of 2018,
Summa Cum Laude

Sigma Xi Scientific Research Society,
Tau Beta Pi Honor Society,
Jim Seawright Award in Visual Arts

Teaching

Parsons

Part-time Faculty
Spring 2022: Core 2 Interaction Lab

Writing and Interviews

Taking a walk across the internet
Essay for MoMA Magazine, MoMA, 2021

What is true form?

Interview for UNIQLO Artspeaks, MoMA, 2021

When it Changed (Parts 2 and 3)

Essays with David Reinfurt, Are.na Annual, 2020

Marcel Broodthaers: On Des!!!gn

Self published, 2018