

**Eric Li**

Portfolio of Work

**Work Included**

MoMA

the Brooklyn Rail

Rivers Institute for Contemporary Art & Thought

Friends Indeed Gallery

Updated April 2022

More at [eric.young.li](http://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.

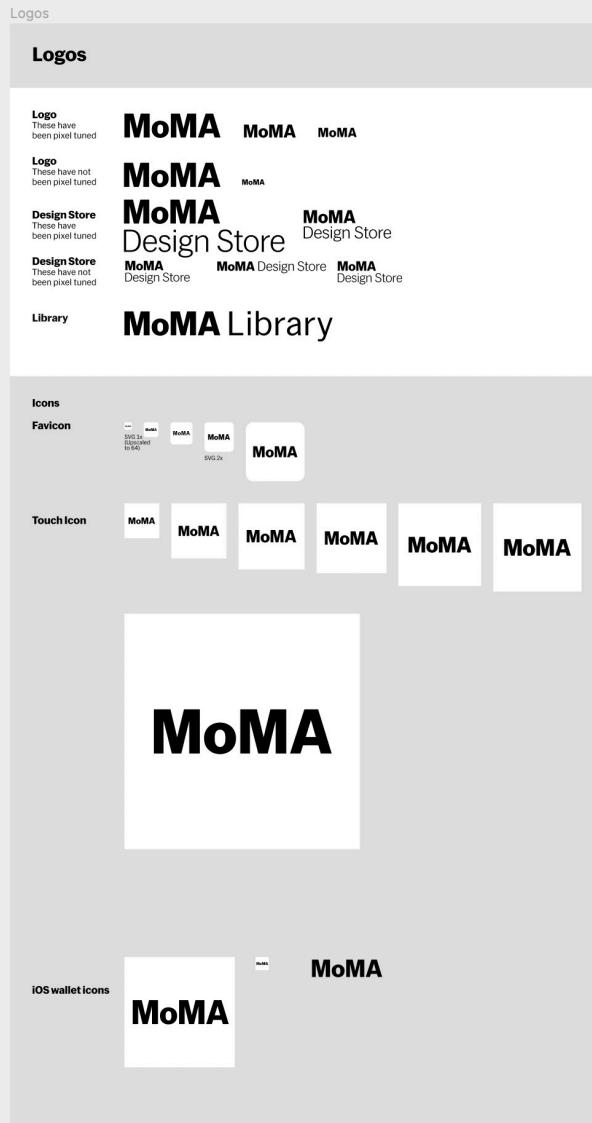
The visitor guide page displays a detailed floor plan of the MoMA building. The plan is color-coded and includes labels for various sections such as 'North', 'South', 'Member Desk', 'Film', 'Member Check-in', and 'Access to Film C (T1, T2)'. There are also directional arrows and letter markers (A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z) indicating specific points of interest or entry/exit points.

This page is for visitors who are not members. It features a prominent yellow button for 'Buy timed tickets' and a green button for 'Become a member'. A sidebar on the right provides information about priority access and membership benefits.

The art terms page is a comprehensive glossary. It includes a large grid of terms starting with 'A', with examples like 'Abstract Expressionism', 'Abstraction', and 'Action painting'. At the bottom, there are links for each letter of the alphabet (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).

MoMA

## Design and development of the Museum's digital surfaces

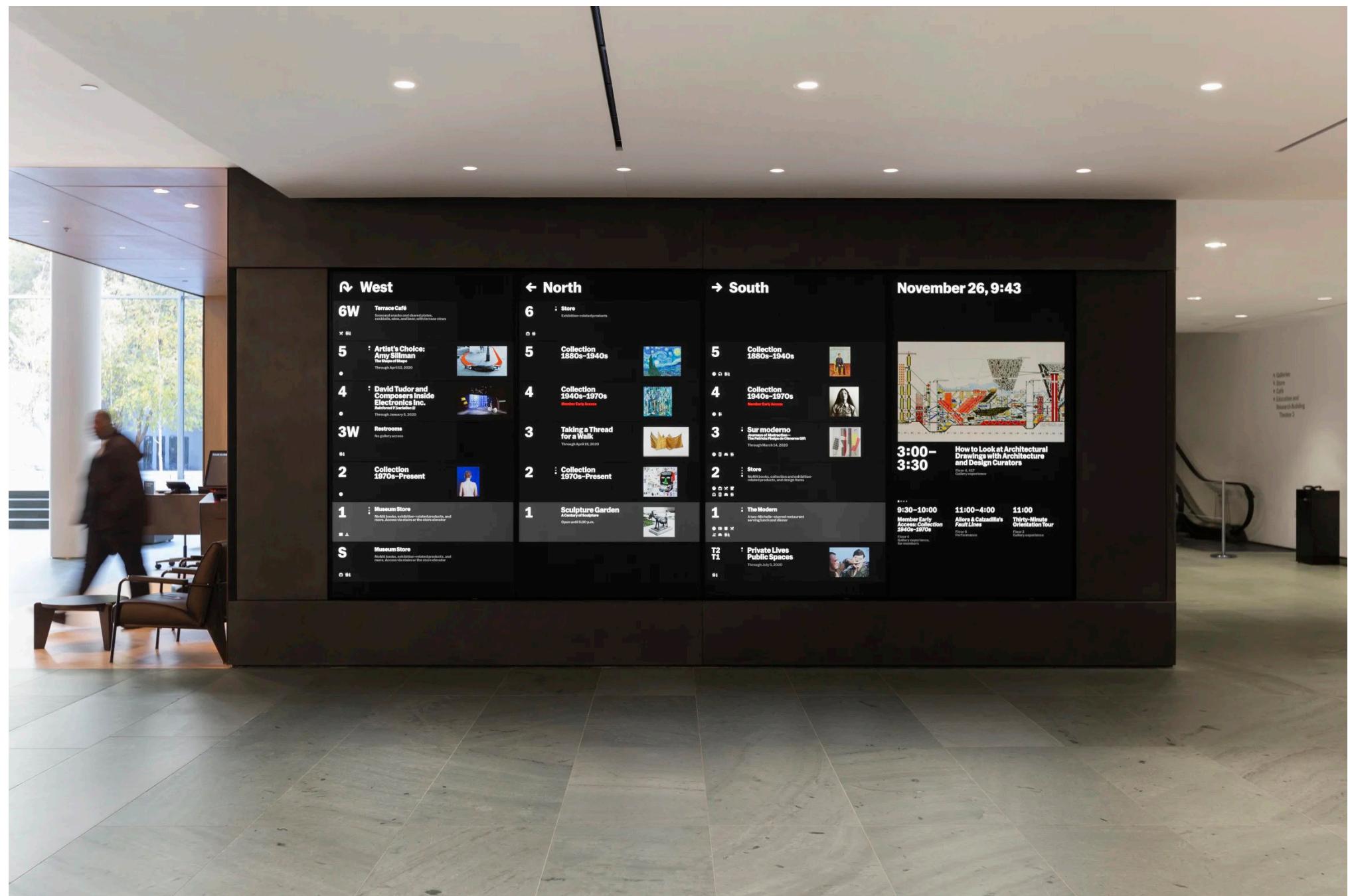


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<b>MoMA</b>		<b>Adults</b> \$25 <b>Seniors</b> 65 and over with ID \$18 <b>Visitors with disabilities</b> \$18 <b>Students</b> Full-time with ID \$14 <b>Children</b> 16 and under Free <b>Members</b> Free <a href="#">Reserve timed tickets</a>
<b>Sun–Fri, 10:30 a.m.–5:30 p.m.</b>		
<b>Sat, 10:30 a.m.–7:00 p.m.</b>		
<b>Open today, 10:30 a.m.–5:30 p.m.</b>		
UNIQLO Free Friday Nights are suspended as part of our health and safety protocols. The Museum closes at 5:30 p.m. on Fridays.		
Monday mornings are exclusively for members: From 10:30 a.m. to 1:00 p.m., MoMA is open to members and their guests only.		
Both locations are closed for Thanksgiving and Christmas; MoMA PS1 is also closed on New Year's Day.		
Our stores and restaurants have different hours.		
		<b>Tickets include admission to all galleries and special exhibitions.</b>
		Covid-19 vaccination (age 12+) and masks (age 2+) are required for all visitors. Learn more about visiting us safely.
		See our discounts page for more on free admission categories, including seniors, college, staff of other museums, and active military. Parking discounts are also available.
		Admission is free for a caregiver accompanying a visitor with a disability.
		Our checkroom is closed. Scooters, skateboards, rolling bags, and all items over 11" x 17" x 5" [28 x 43 x 13 cm] are prohibited.





**MoMA**

Design and development of the Museum's digital surfaces

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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](http://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 dark green. To the left of this graphic is a sidebar with the text 'In our programming, hearts and minds, we' and 'Bibliography'. On the right, there's a 'Sign up for updates' button and a 'Subscribe' link. The main content area has a large, semi-transparent black rectangular overlay containing white text about the challenges of the twenty-first century and the institute's mission.

This screenshot shows a variation of the homepage where the large black overlay rectangle is replaced by a massive, bold white letter 'R' centered on the page. The rest of the page layout, including the sidebar, footer, and navigation bar, remains the same as the first screenshot.

The screenshot shows the 'Exhibitions' page of the website. It features a section titled 'Exhibition Checklist' with thumbnail images of various artworks. Below this is a detailed description of the exhibition 'Sanford Biggers: Codeswitch', which originated at the Bronx Museum of the Arts and traveled to the California African American Museum. The page also includes a 'Sign up for updates' button and a 'Subscribe' link.

The screenshot shows the 'Publications' page. It highlights several books: 'Passenger Passages' by Caroline Bergvall, 'Rock of Eye' by Troy Montes-Michie, 'Codeswitch' by Sanford Biggers, 'Mother Patchwork' by John Jennings, and 'We Are Not Responsible' by Harryette Mullen. Each book is accompanied by a small image and a 'Purchase' button. The page also includes a 'Digital publication' section with descriptions of 'Sonic Atlas' and 'Harriet's Codex'.

# 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

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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 from] 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, and I wrote a piece 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 it, I think I was attacking the way that jazz has been constructed, 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

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My mother's covered belly, 1996

Males, 1996

Making the bed, 1996

Nipple hair, 1996

Rivers Elinor Carucci About Pause Essay

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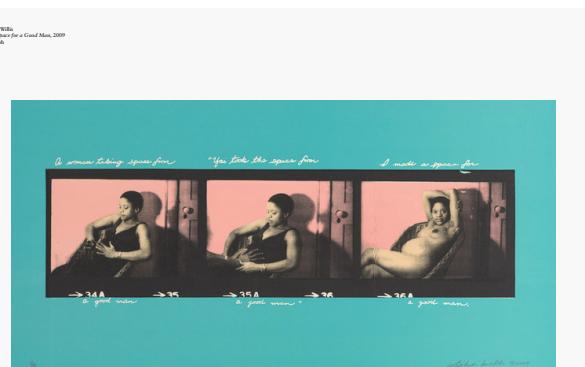
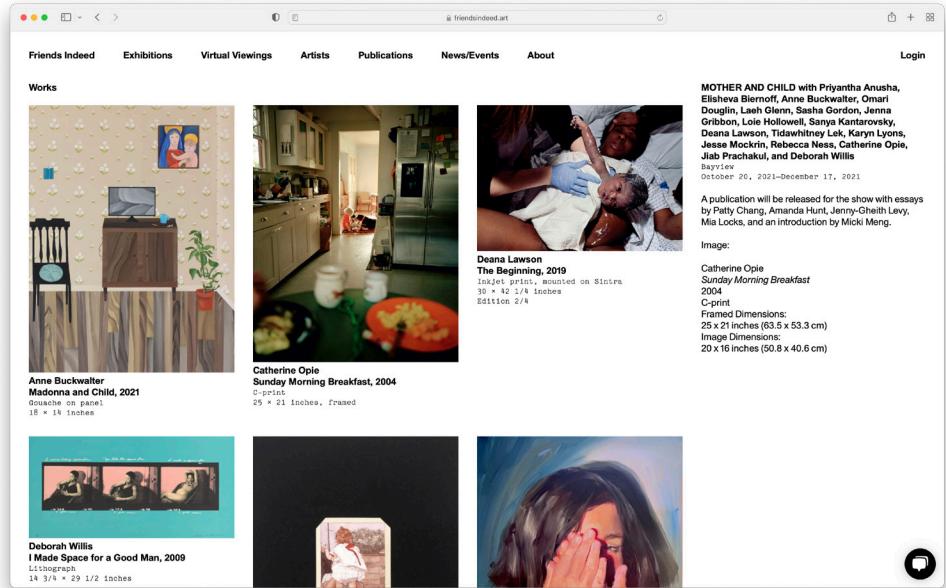
Rivers Sanford Biggers Play About Exhibition

Sign up for updates Subscribe

## **Friends Indeed Gallery**

Identity, website, and books

[friendsindeed.art](http://friendsindeed.art)



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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 last house, I hope as my electric bills, came from *Master* #21 to Bayview, and saw the spacious rooms of *Friend* Coffey's home. I am sure he must have spent an entire weekend visiting galore, but now that I have two young sons, I am not able to do the same.

I can still remember the days of my youth and I can recall the collection of reproduction paintings, posters, and prints that I collected.

In 2011, the *Vander* looks up at a nude woman from just before her belly button. The woman is holding a small paper, that ends with the words:

their young children, others express a more ambivalent, complicated view of mothers in our society.

Mother, and pregnant people, in particular, are often the subjects of public scrutiny, judged for their bodies and their professional decisions, expected to conform to archaic prescribed gender

stereotypes expressed on her face. The subject's ample, unremained breasts dominate the center of the frame, and as she looks directly at the viewer, they rest on her soft stomach. Gordon has spoken of her discontent at the male gaze in the context of her identity as a queer, bisexual Asian woman. While *Introspect* is not explicitly related to

der roles and assigned guilt for asserting their independence. As a (cis) white pregnant woman and new mother, I often feel supported and embraced by friends, acquaintances, and colleagues, the simultaneous objectification and unease concerning the female body reverberate.

As my first pregnancy progressed,

"What? Wow, you're the least  
by snob, acquaintances, and colleagues, but I also abruptly and unexpectedly encountered an array of anti-  
quated prejudices.

manural person I know." This question did not response to the question this man had asked. "I am a deformed man," said friend turned straight-laced lawyer. Children at first, he had, now a father of two. He had a large, hairy, balding head and to him, "Wow, you have the best hairy person I know." This early interaction between the two men was of both a pointed self-admission and a forced reclusion with society's

*It is perfectly true that I, like many other women who work, especially as writers, was terrified of having children. I feared being forced by the demands of motherhood to give up my writing. I therefore deliberately avoided getting married and deliberately avoided the kind of writing that would go for my writing could come out of having children. [My mistakes were] in trying The Child as my enemy rather than the racism and sexism of an oppressive capitalist society [and] believing some of*

Chicken, Movies, and Mother  
Jeanne Gentley

## 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