

**Eric Li**

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*eric.young.li*

**Selected Portfolio of Work**

The Museum of Modern Art (MoMA)

Orchard Analytics

creative<sup>x</sup>

Rivers Institute for Contemporary Art

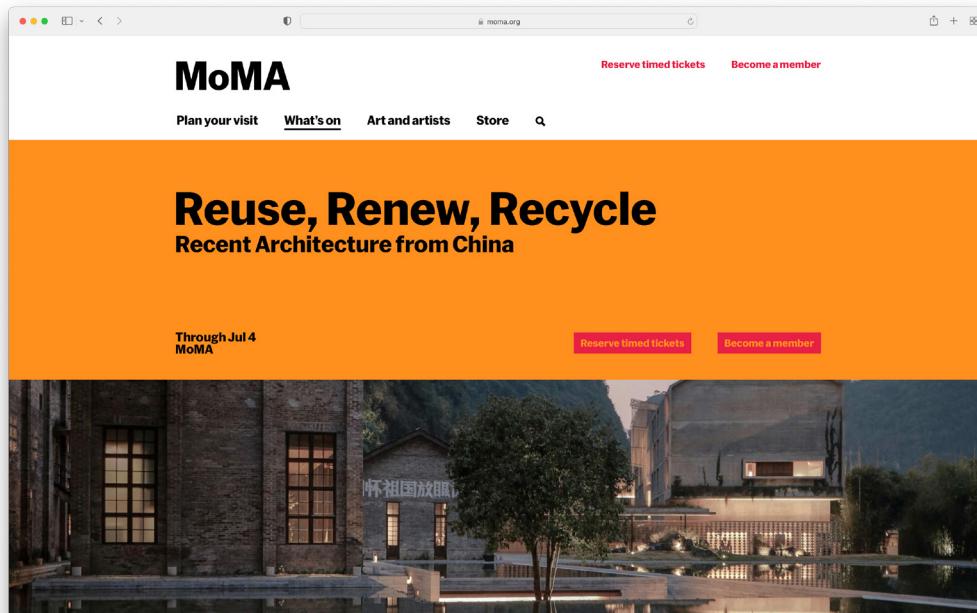
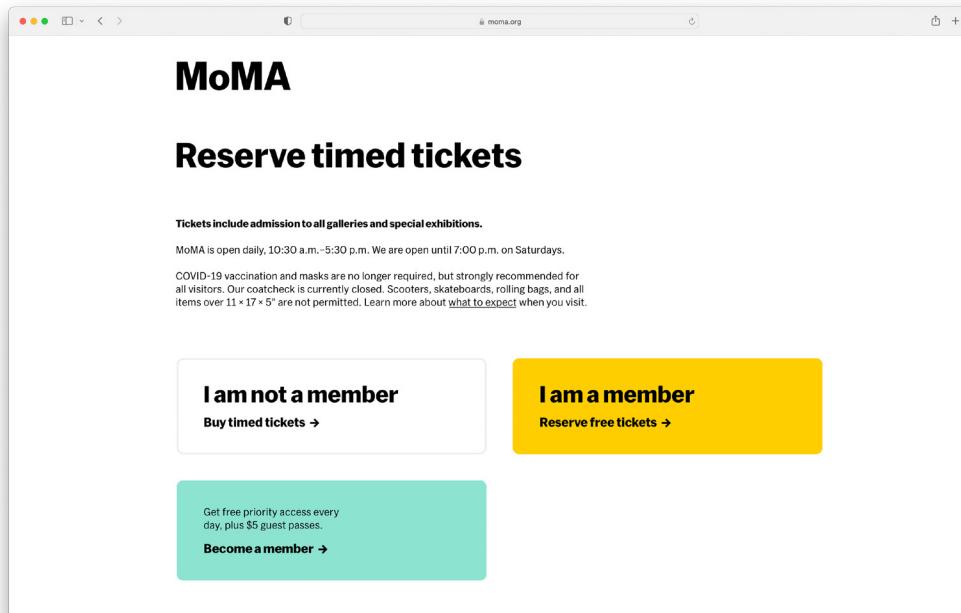
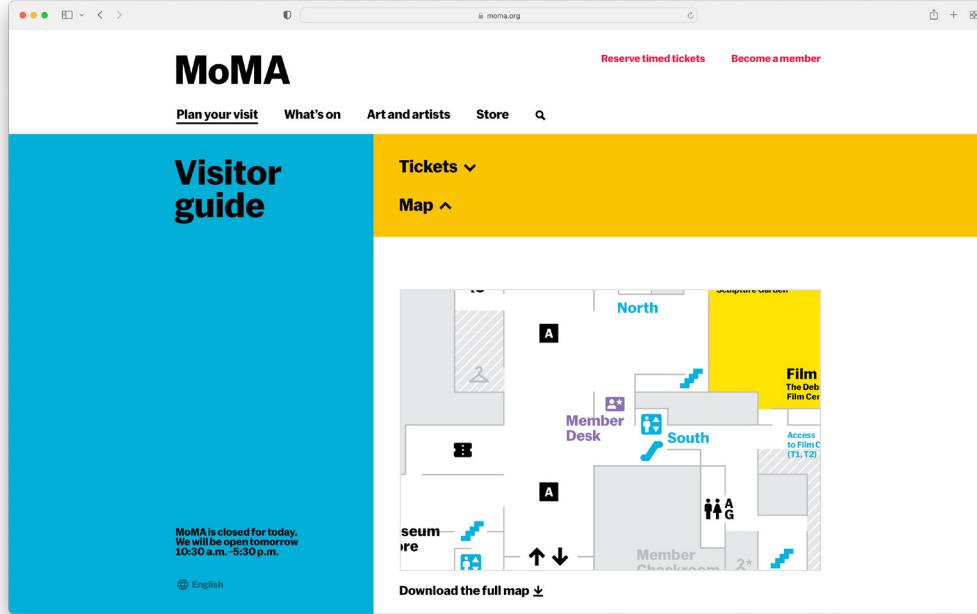
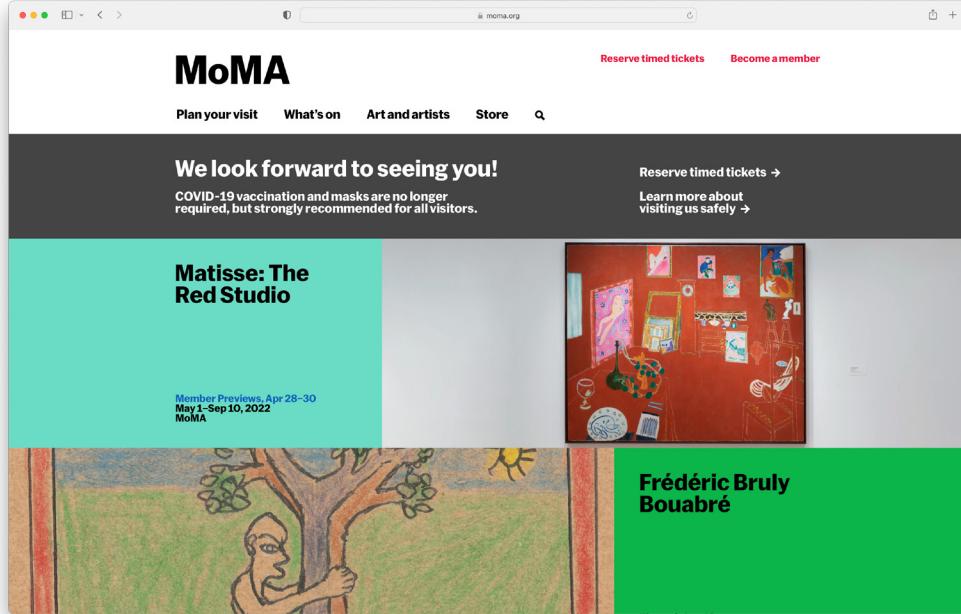
& Thought

Friends Indeed Gallery

Google SPAN 2016

## MoMA

Product design, brand expression, strategy, and software development of the Museum's digital surfaces, including [moma.org](https://moma.org), which has over 14 million visitors a year, digital signage and wayfinding, and in-gallery interactives.



## Eric Li

Portfolio of Work

While a part of the Museum's Creative Team, I led product design and front end development of the Museum's public facing digital surfaces.

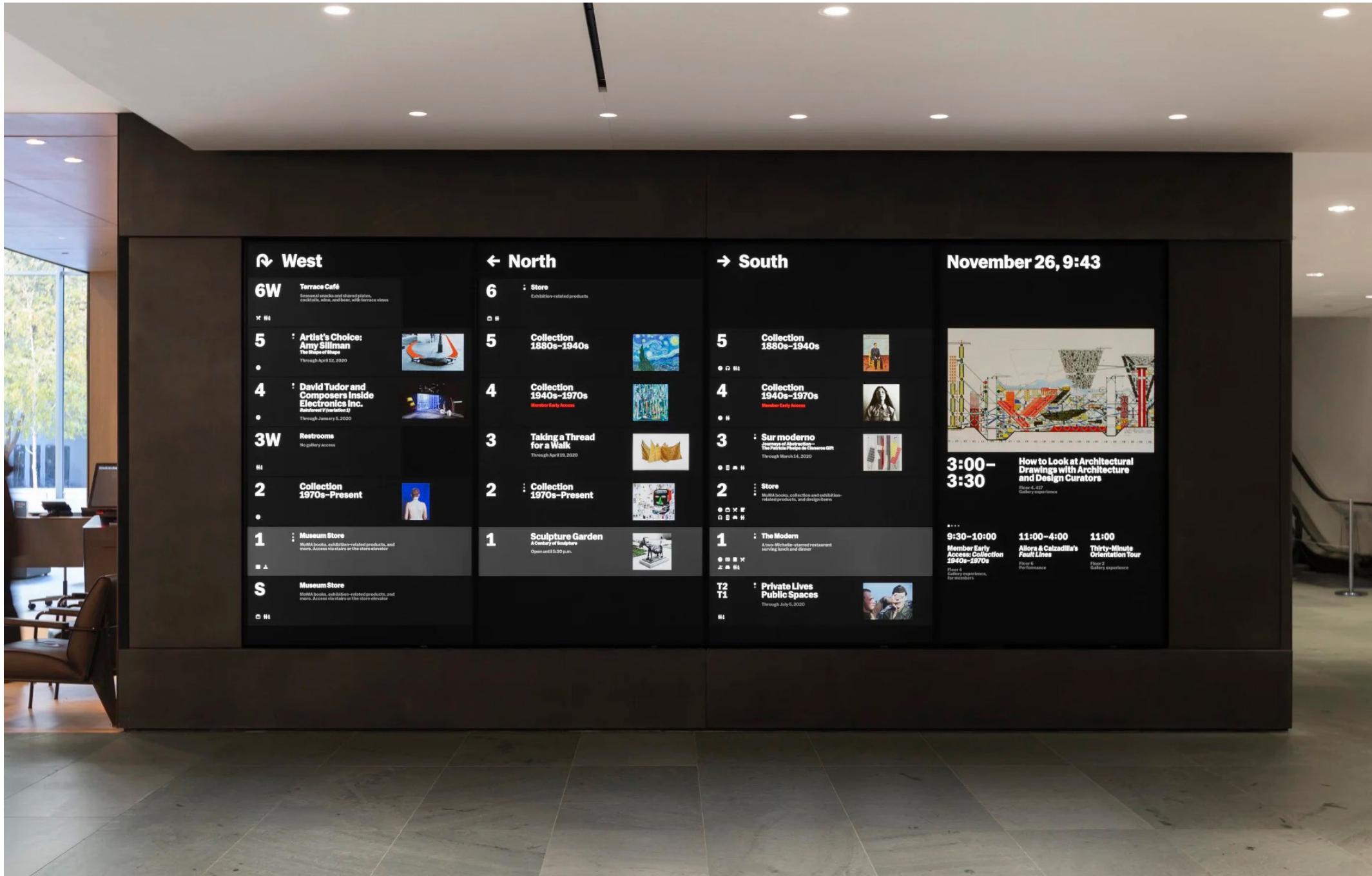
I was responsible for significant portions of the Museum's website and digital strategy, including our 2019 redesign, the Digital Visitor Guide, redesigning our ticketing flow, Single Sign On, our digital design system, in-gallery interactives, and COVID visitor journeys.

[Product Design at MoMA](#), a Figma Config 2022 talk I gave with Stephanie Schapowal.

[moma.org](https://moma.org)

## MoMA

Product design, brand expression, strategy, and software development of the Museum's digital surfaces, including [moma.org](https://moma.org), which has over 14 million visitors a year, digital signage and wayfinding, and in-gallery interactives.



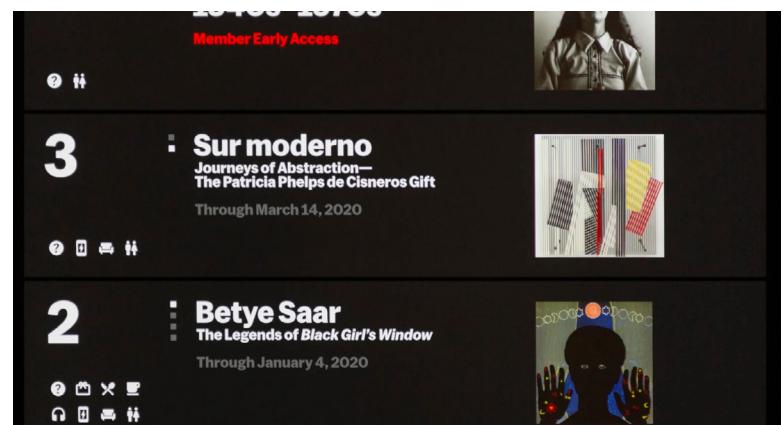
## Eric Li

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As part of our 2019 expansion, we introduced a suite of digital signage and wayfinding throughout the Museum, including a bank of four 98" screens centrally located in the lobby. This was developed by a cross-museum working group including stakeholders from curatorial, graphic design, retail, membership, and visitor engagement.

We built these screens using Vue.js, pulling information from our CMS, making use of our bespoke Atomic CSS library, called Sol.

### Program Wall Screen Ticketing Screen



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**Logos**

Logo  
These have been pixel tuned

MoMA MoMA MoMA

Logo  
These have not been pixel tuned

MoMA MoMA

Design Store  
These have been pixel tuned

MoMA Design Store Design Store

MoMA Design Store MoMA Design Store

Design Store  
These have not been pixel tuned

MoMA Design Store MoMA Design Store

MoMA Library

**Icons**

Favicon

MoMA MoMA MoMA

Touch icon

MoMA MoMA MoMA MoMA MoMA MoMA

**MoMA**

iOS wallet icons

MoMA

**Brand**

Color

Standard colors Our brand colors (adapted for digital)

Wireframing colors

Available alphas

0 3 7 10 13 20 27 33 40 47 80 93 96 100

**Typography**

768+(Nonmobile)

Small Medium Large Extra Large Extra Extra Large Hero

Medium Large Extra Large Extra Extra Large Hero

Extra Large Extra Extra Large Hero

Mobile

Small Medium Large Extra Large Extra Extra Large Hero

Medium Large Extra Large Extra Extra Large Hero

Extra Large Extra Extra Large Hero

Small bullet 1

Small bullet 2

Medium bullet 1

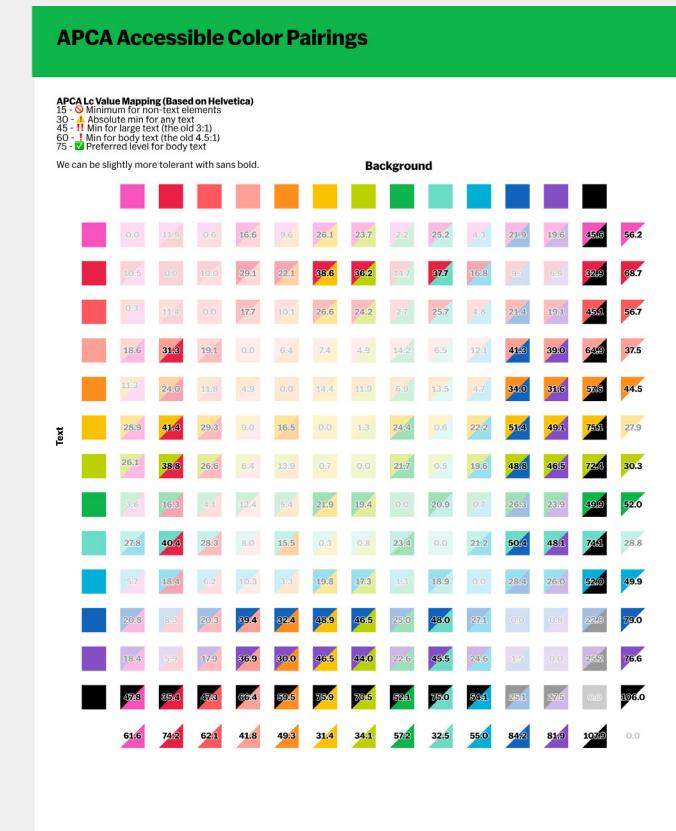
Medium bullet 2

Small bullet 1

Small bullet 2

Medium bullet 1

Medium bullet 2



## Eric Li

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I led the establishment of our design system, in concert with the Museum's brand guidelines. As part of this, I was the lead developer of a bespoke Atomic CSS library called Sol (after Sol Lewitt) which bakes into our CSS styles core brand moves like spacing, color, and type. I also led the creation of Vue based UI components and bespoke solutions core to our brand, such as baseline alignment on the web.

Tools not Rules, by Matt Owens, where I discuss MoMA's digital design infrastructure.

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### Navigation

A screenshot of the MoMA website's navigation bar. It includes links for 'Plan your visit', 'What's on', 'Art and artists', 'Store', and a search bar. There are also links for 'Reserve timed tickets' and 'Become a member'.

### Footer

Two screenshots of the MoMA website's footer. The top one shows sections for 'About us', 'Support', 'Research and learning', 'Magazine', and 'Art and ideas in your inbox'. The bottom one shows sections for 'MoMA', 'Privacy Policy', 'Terms of use', and 'Use high-contrast text'.

### Buttons & Links

A screenshot of the MoMA website showing various button and link components. It includes buttons for 'Reserve timed tickets' and 'Tickets', and dropdown menus for 'A-Z Random'.

### Audio

A screenshot of the MoMA website featuring an audio player with tracks like 'Medium / Solid' and 'MoMA'. Below it is a table of admission fees for different categories. A note at the bottom states: 'Tickets include admission to all galleries and special exhibitions.'

Adults	\$25
Seniors 65 and over with ID	\$18
Visitors with disabilities	\$18
Students Full-time with ID	\$14
Children 16 and under	Free
Members	Free

A screenshot of the MoMA website's footer navigation, showing links for 'Tickets', 'Members', 'Visit', 'What's on', 'Art', 'Store', and a search bar.

Two screenshots of the MoMA website's footer navigation, showing links for 'Tickets', 'Members', 'Visit', 'What's on', 'Art', 'Store', and a search bar.

### Form

A screenshot of the MoMA website's form fields section, showing various input types like textfields, checkboxes, dropdowns, and date pickers. It includes labels like 'Textfield copy here', 'Textfield copy here', and 'Textfield copy here'.

A screenshot of the MoMA website's form field variations, showing checkboxes, dropdowns, and date pickers with different styling options.

**M123<sub>123</sub>123**

Sub/Superscript size: .44em  
Superscript baseline offset: .378em  
Subscript baseline offset: -.075em

**M<sup>-123</sup><sub>123</sub>123**

Sub/Superscript size: .428em  
Superscript baseline offset: .39em  
Subscript baseline offset: -.075em

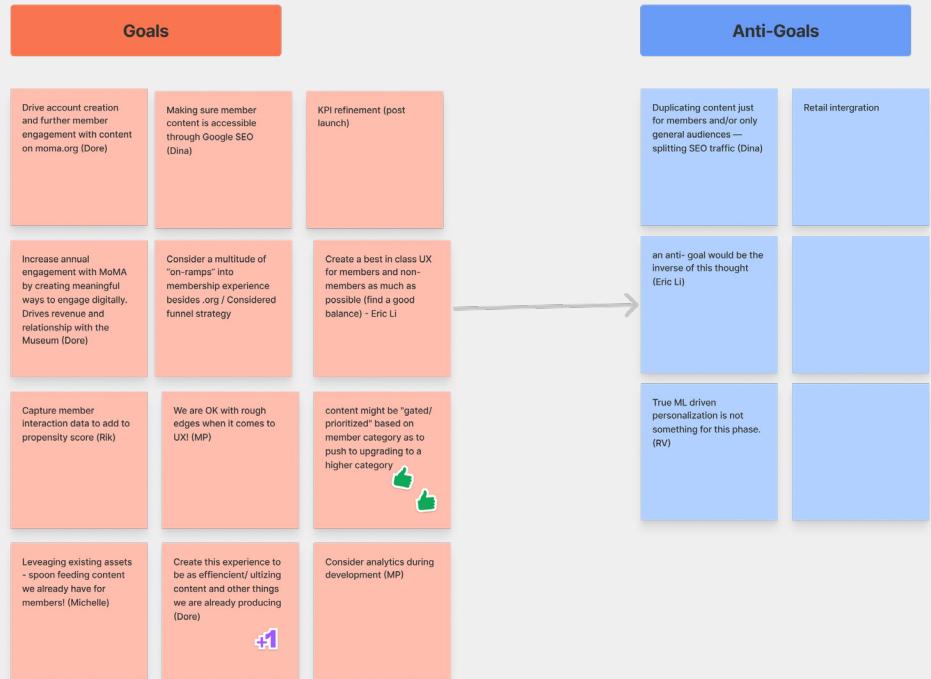
**MoMA<sup>123</sup><sub>123</sub>123**  
**MoMA<sup>123</sup><sub>123</sub>123**  
**MoMA<sup>123</sup><sub>123</sub>123**  
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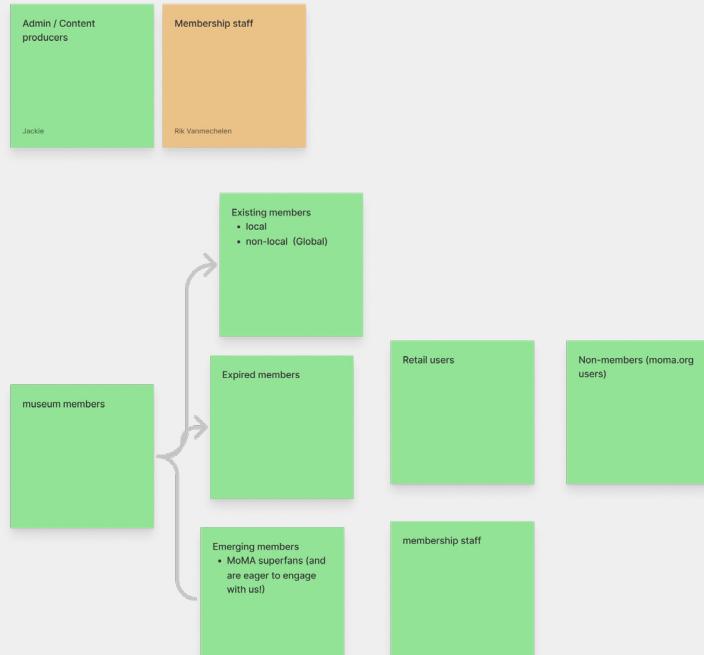
## MoMA

Product design, brand expression, strategy, and software development of the Museum's digital surfaces, including [moma.org](#), which has over 14 million visitors a year, digital signage and wayfinding, and in-gallery interactives.

## Goals, Anti-Goals, Risks



## Users



## KPIs and Analytics

### What should we be measuring and testing?



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## Case Study: SSO

MoMA has three different digital properties (store, moma.org, and membership) with segmented user accounts. To prepare for upcoming product features for member-only content, we worked to tie all our accounts together under a unified single sign on.

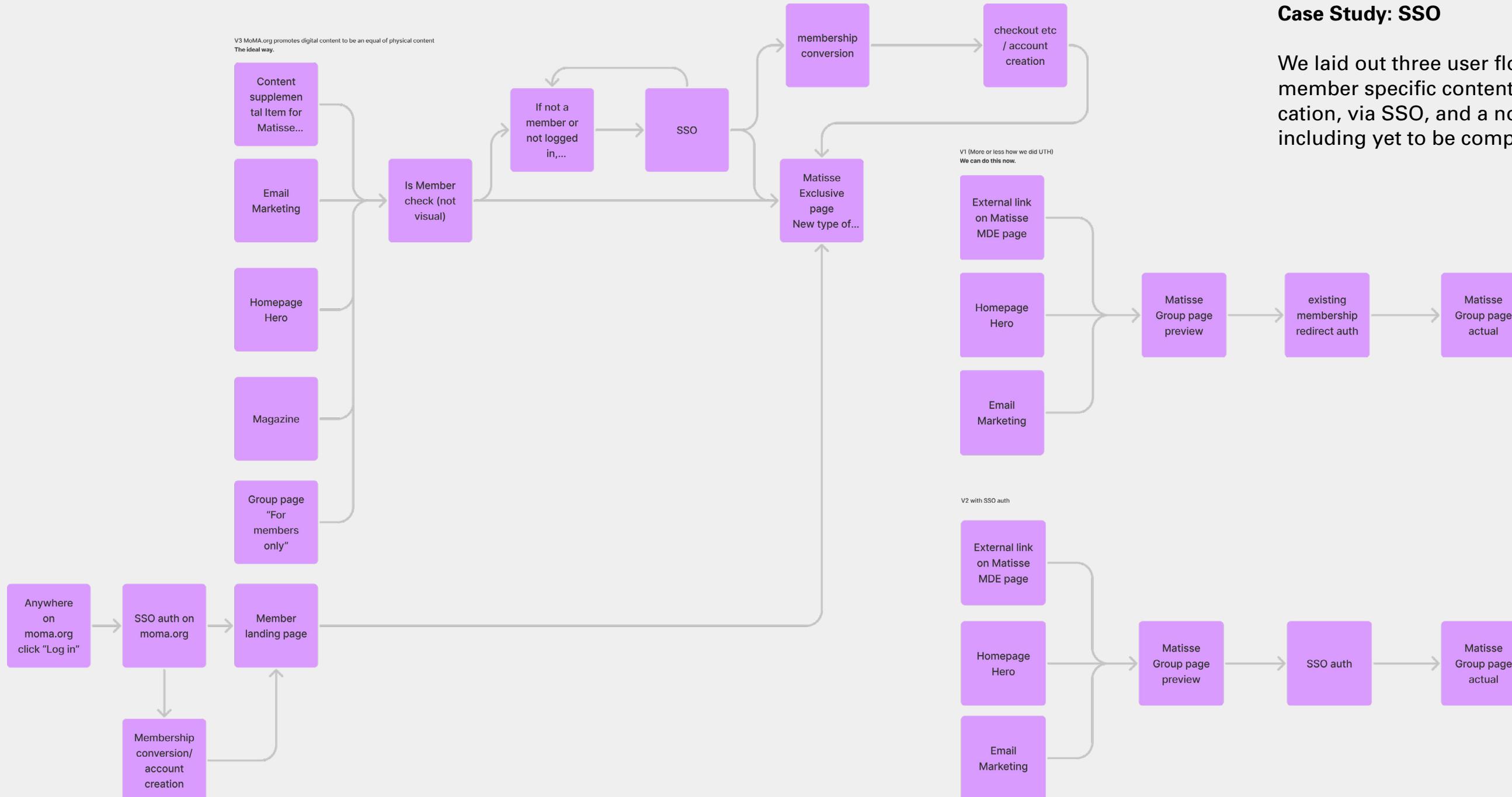
We began with a product inception, where goals and antigoals were outlined. I presented analytics and behavioral data before facilitating a workshop on core user journeys.

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## Case Study: SSO

We laid out three user flows for accessing member specific content via existing authentication, via SSO, and a north star journey including yet to be completed product work.

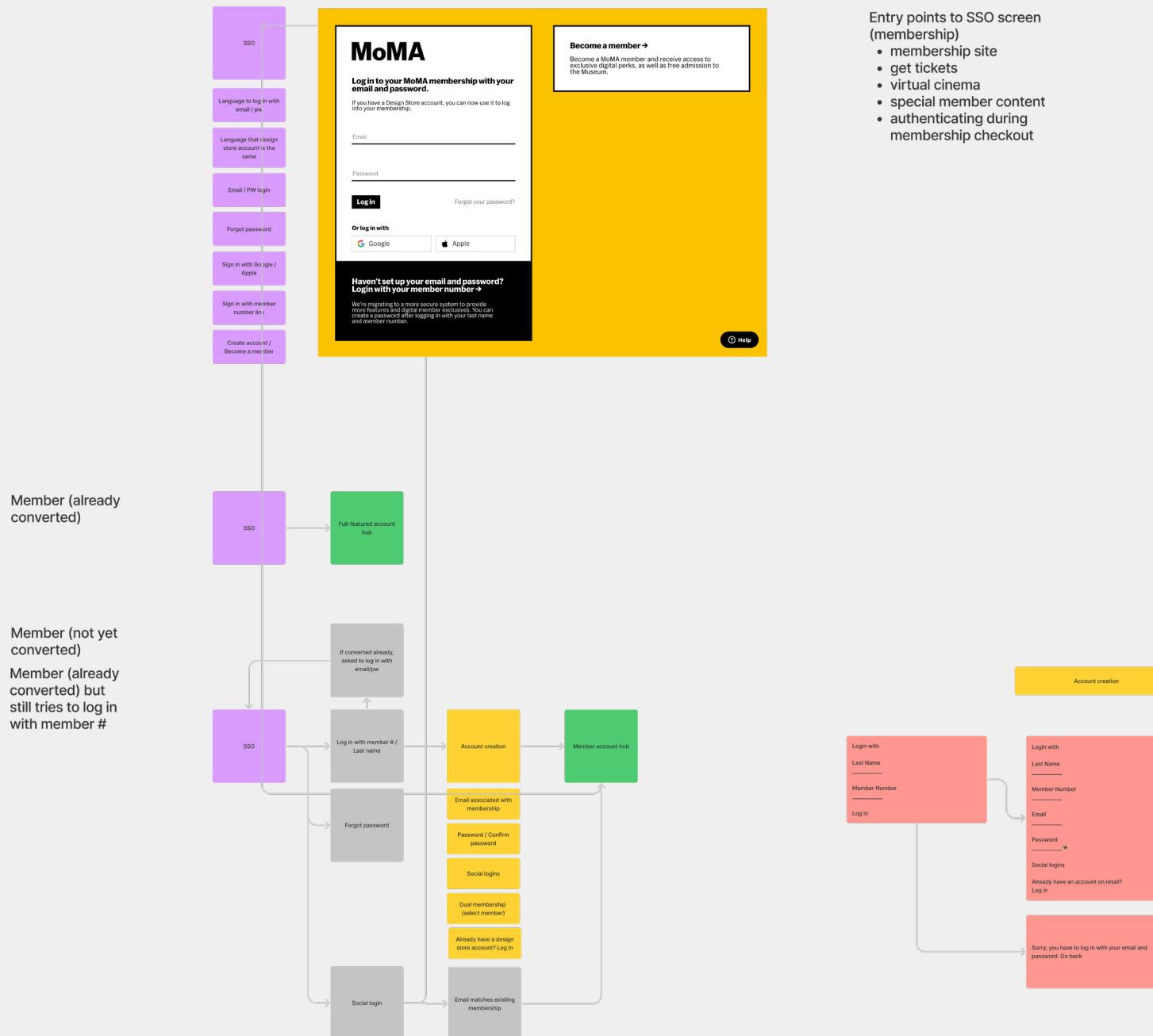
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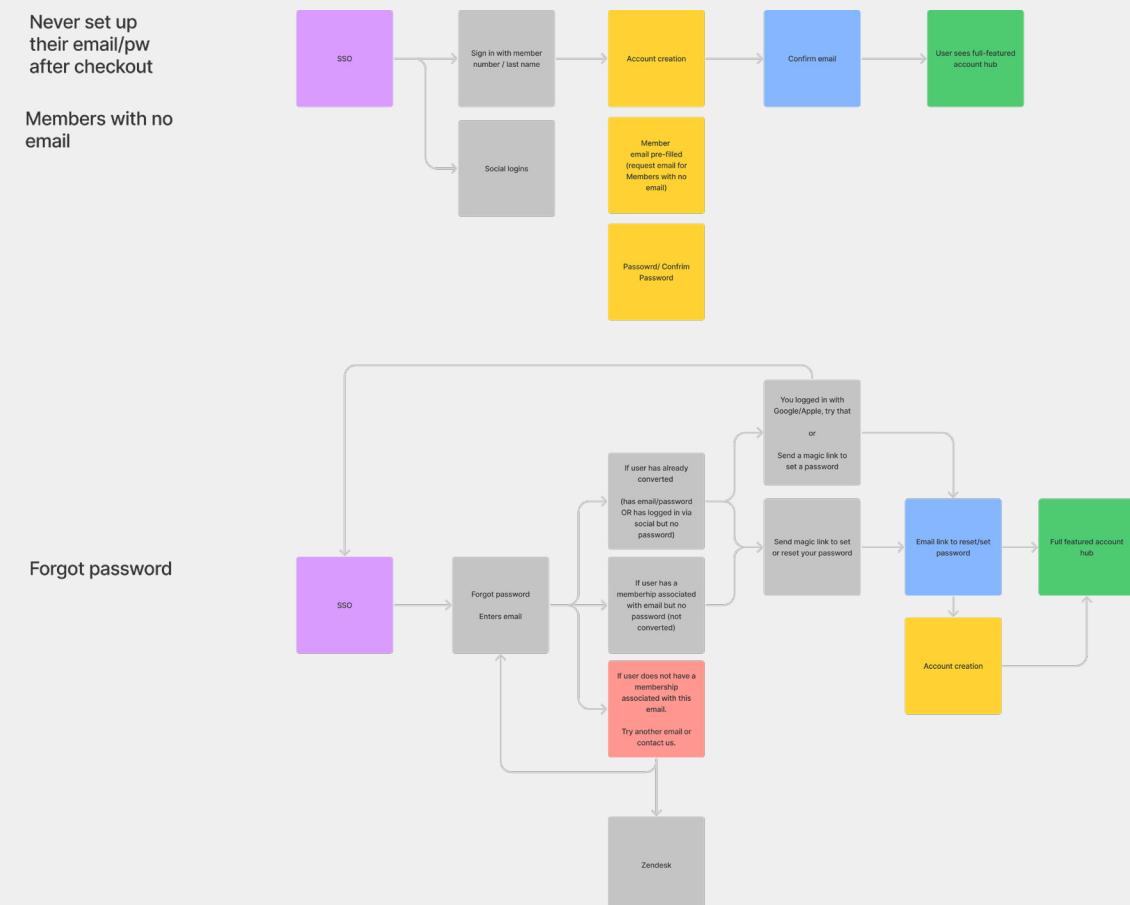
Portfolio of Work

SSO screen



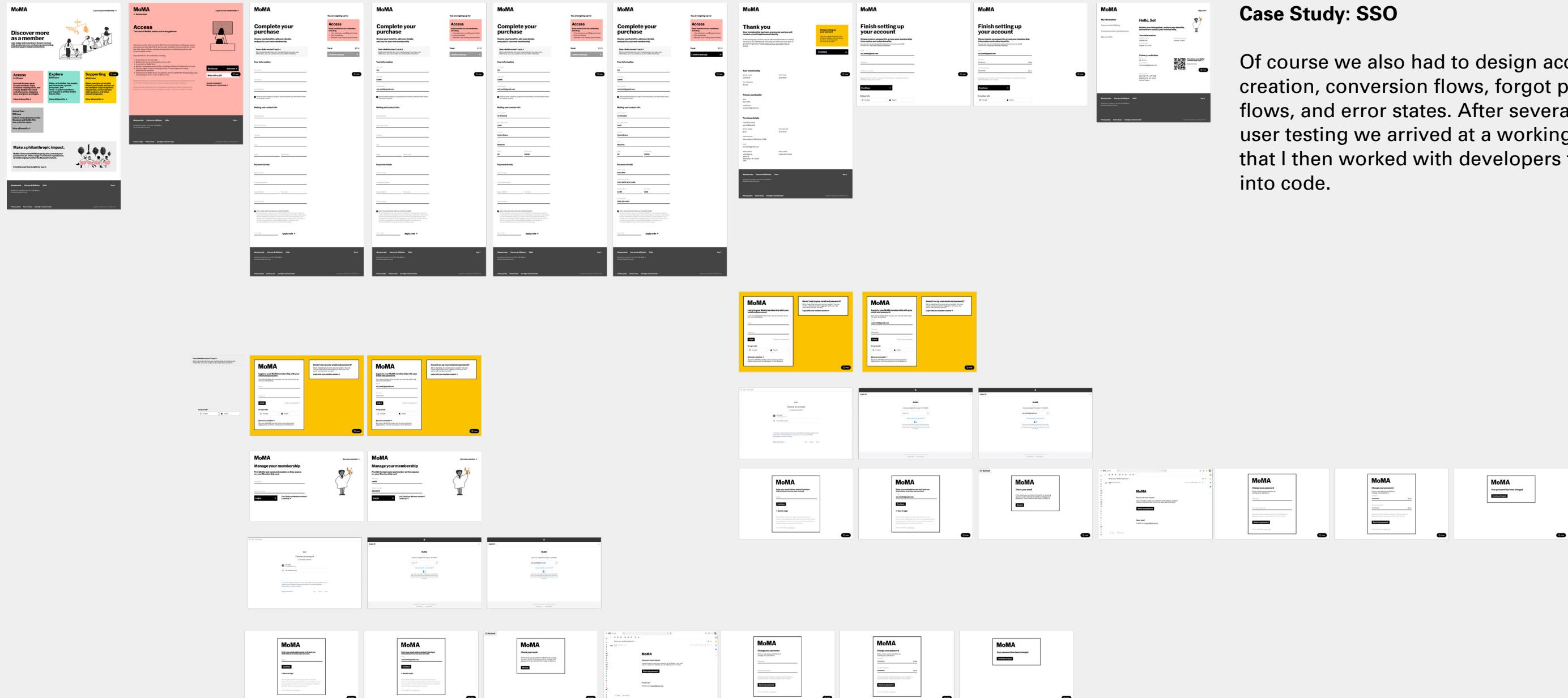
## Case Study: SSO

From here, we dived deeper into core SSO user journeys. Untangling this was a challenge, as each property had different ways of authentication (retail had existing accounts and membership used an insecure authentication of member number and last name). We reviewed core user journeys and outlined both the happy paths, as well as the edge cases.



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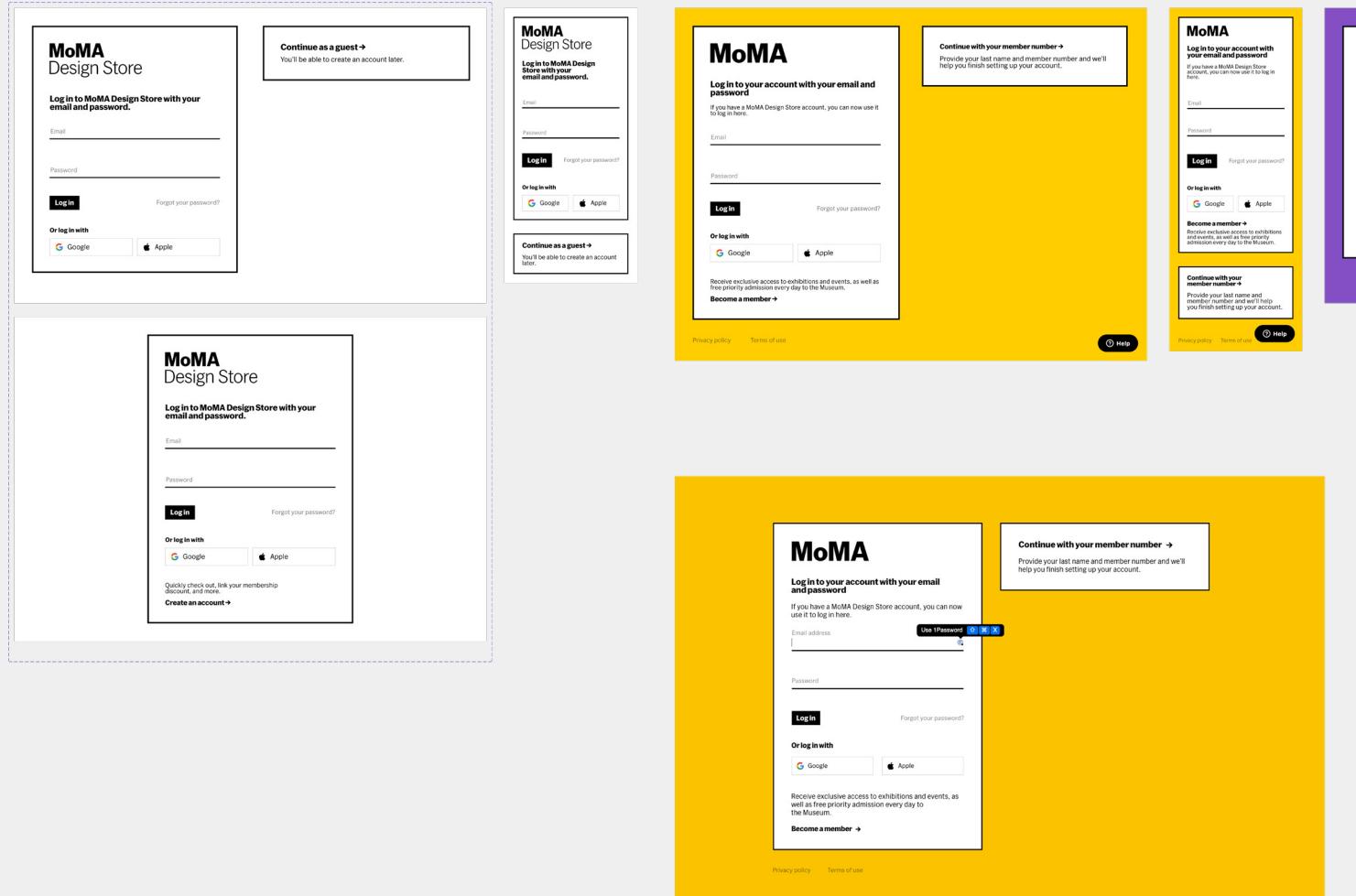
Portfolio of Work

### Case Study: SSO

Of course we also had to design account creation, conversion flows, forgot password flows, and error states. After several rounds of user testing we arrived at a working prototype that I then worked with developers to translate into code.

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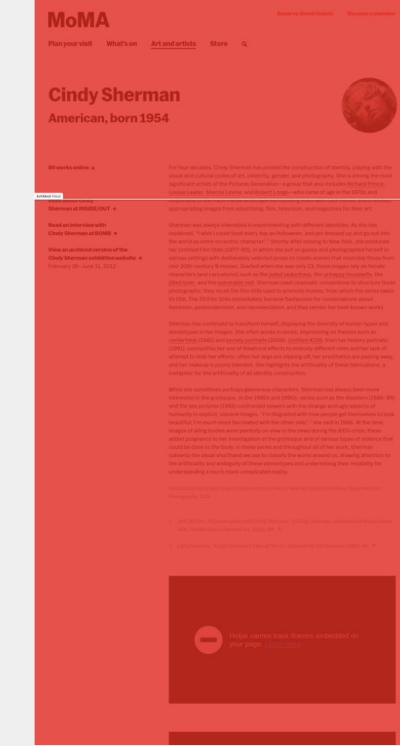
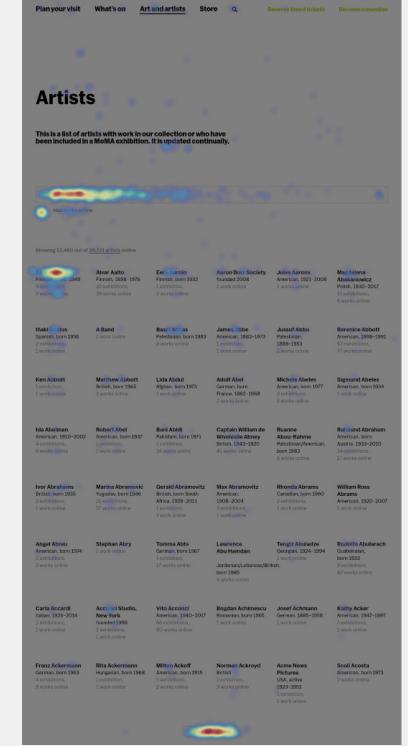
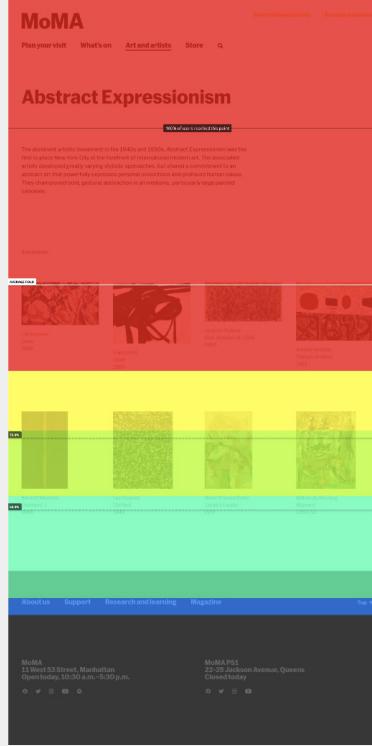
## Case Study: SSO

As we moved into design, our stakeholders in retail and membership both wanted their own brand expression. We had to balance that with a simple and recognizable interface across all surfaces. To do this, we created a custom Vue implementation interface that sat on top of our identity service provider, Auth0.

## Log in

## MoMA

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### Artist Page Questions

#### Did you find what you were looking for? (Y/N)

We are conducting a brief survey of users on our site. Your responses will help us inform our product roadmap. There are 4 yes/no and one open ended question

**How helpful would it be to have audio, publications, and other related content on this page? (1-5)**

**How helpful would it be to have expanded biographical and art historical content on this page? (1-5)**

**How helpful would it be to have additional education material on this page? (1-5)**

**How helpful would it be to filter or sort results when looking for artists? (1-5)**

**If you have any other suggestions or feedback, please let us know. (FRQ)**

## Eric Li

Portfolio of Work

### Case Study: Artist Pages

Our artist pages are often seen as a canonical record of that artist's life. In 2021, our content and education teams worked with us to explore ways to spruce up our artist and art term pages, as well as increase discoverability.

We started by performing user surveys on these pages to understand how our audience was using our product. Combined with other user research tools like Hotjar and Analytics, we were able to present to our stakeholders some initial findings to direct our inception.

### Artist Page Survey Conclusions

**Users would like to have more information about the artist, or any information at all**

**Users often use the Artist page to discover their works**

**Users sometimes have difficulty finding the right artist or work**

**Users enjoy the array of information we have to offer**

**Users often suggest video as their preferred means of digesting information**

### Analytics Conclusions

**Users enter into term/artist pages from other parts of the site, or through search**

**The top pages visited from the index pages are all A's, meaning there is room to improve discoverability and navigation**

**Our most visited pages almost all have expanded content on them**

### Artist Page Results

Jul 13-19

**38.4% More audio/publications/other**

**53.4% Expanded biography**

**46.7% Additional educational material**

**52.1% Sorting and filtering**

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Portfolio of Work

60 minutes

**Intro/User research findings Eric Li (15 minutes)** Review of current state of Artist Terms and Artist Pages; pop-up survey results

Past 90 days (reason for this timeframe is to include recent SEO changes)

- Average time on page
  - All artist pages
  - All art terms
- How many people go from index --> artist page or art term page
- Page views: Top 10 artist pages and top 10 artist terms
  - We'll audit content difference within those pages
- Exit rates
- Heat maps
  - Artist pages
    - One with content
    - One without content
  - Artist terms
    - One with content
    - One without content

OKRs, Goals, Anti-goals and Risks (15 minutes)

Content & Editorial, Education Wishlist (15 minutes)

User Persona and Story Writing (15 minutes)

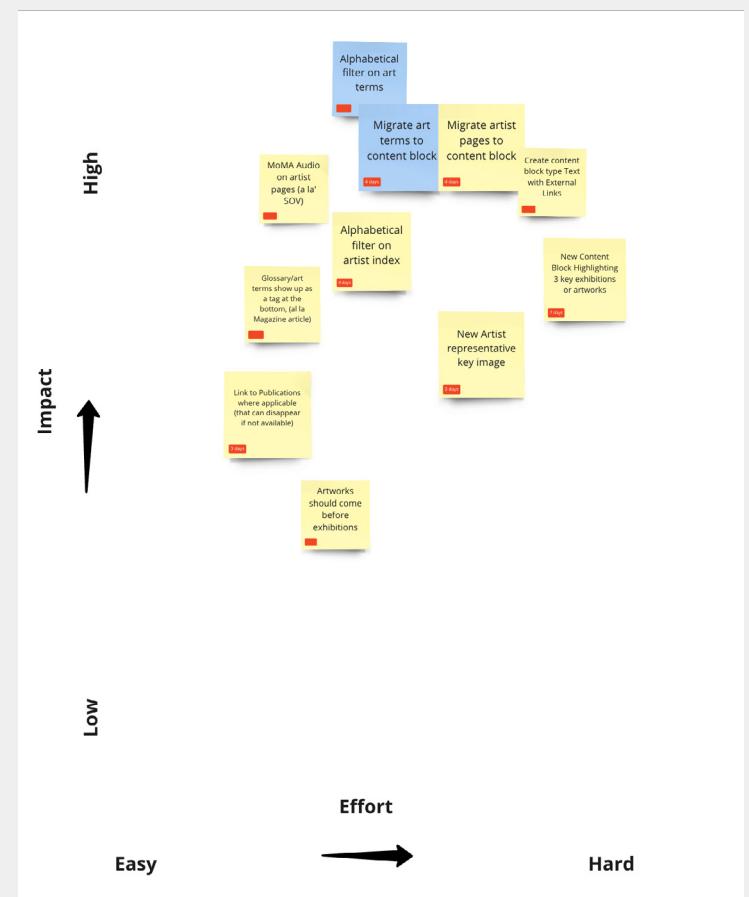
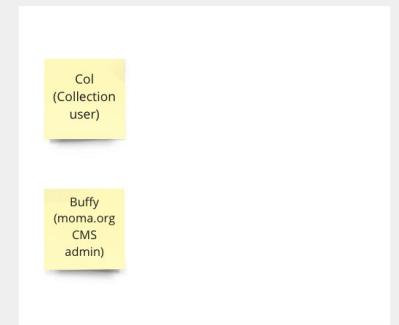
**Budget**  
8 weeks of development and design

**Objective**  
Enhance and optimize content on Art Terms and Artist pages so they are ranked highest on search results on the web

**Key results**  
Improving UI leads to decreased average exit rate by 10% on Art Terms and Artist pages

Pages we work on appear in the top 5 of search results for that term/artist

Goals	Anti-goals	Risks
<ul style="list-style-type: none"><li>Increase discoverability for users</li><li>Clear content hierarchy</li><li>Offering the right media types/space video, images, for Art Terms and Artist pages</li></ul>	<ul style="list-style-type: none"><li>Surfaces we already have but not easy to find on the site (part of Content Audit)</li><li>Surfacing Educational /Classroom resources</li></ul>	<ul style="list-style-type: none"><li>Overwhelming users with too much content</li><li>Efficient workflow between teams</li></ul>



## Case Study: Artist Pages

In our inception, our PM and I facilitated the definition of goals, antigoals, and risks as well as the creation of user stories. With the rest of the team and stakeholders, we aligned our stories on an effort/impact chart and priced out stories.

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### Works

12 works online



Lee Krasner  
Still Life  
1938



Lee Krasner  
Seated Nude  
1940



Lee Krasner  
Untitled  
1949



Lee Krasner  
Number 3 (Untitled)  
1951



Lee Krasner  
Obsidian  
1962



Lee Krasner  
Untitled  
1964



Lee Krasner  
Gaea  
1966



Image not available



Various Artists, Nell I  
Preparatory drawing  
1967



Lee Krasner  
Preparatory drawing  
1967



Lee Krasner  
Unused preparatory  
1967



Image not available



Nell Blaine, Norman  
*In Memory of My Fee*  
1967

+

### Exhibitions



407: Frank O'Hara,  
Lunchtime Poet  
Fall 2019–  
Summer 2021  
MoMA  
Collection gallery



403: Action  
Painting I  
Ongoing  
MoMA  
Collection gallery



405: Action  
Painting II  
Ongoing  
MoMA  
Collection gallery



Making Space:  
Women Artists  
and Postwar  
Abstraction  
Apr 15–Aug 13, 2017  
MoMA



A BIT OF  
MATTER: The  
MoMA PS1  
Archives,  
1976–2000  
Apr 9–Sep 10, 2017  
MoMA PS1

Lee Krasner  
has 20 exhibitions  
online.

### Before

### Works

12 works online



Lee Krasner  
Still Life  
1938



Lee Krasner  
Seated Nude  
1940



Lee Krasner  
Untitled  
1949



Lee Krasner  
Number 3 (Untitled)  
1951



Lee Krasner  
Obsidian  
1962



Lee Krasner  
Untitled  
1964



Lee Krasner  
Gaea  
1966



Image not available



Various Artists, Nell  
Blaine, Norman...  
Preparatory drawings for  
*In Memory of My Feelings*  
1967



Lee Krasner  
Preparatory drawing for  
*In Memory of My Feelings*  
1967



Lee Krasner  
Unused preparatory  
1967

### Exhibitions

Show more results +



403: Action Painting I  
Through Winter  
Collection gallery  
MoMA



405: Action Painting II  
Ongoing  
Collection gallery  
MoMA



407: Frank O'Hara,  
Lunchtime Poet  
Fall 2019–Summer 2021  
Collection gallery  
MoMA



Making Space:  
Women Artists  
and Postwar  
Abstraction  
Apr 15–Aug 13, 2017  
MoMA

### After

## Eric Li

Portfolio of Work

### Case Study: Artist Pages

We approached this project pragmatically, deploying from our kit of parts what we could, and adding new feature development only when necessary. As part of this project, we also updated the design of these pages from our older, Made Thought era, design to the one we established in 2019.

## MoMA

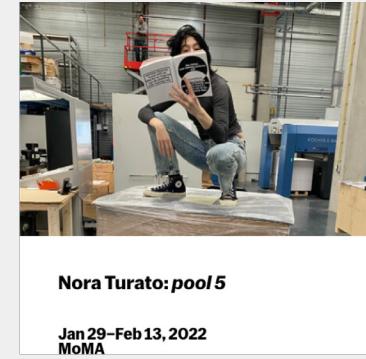
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Lee Krasner  
New on view  
Untitled  
1964



407: Frank O'Hara,  
Lunchtime Poet  
Fall 2019–Summer 2021  
Collection gallery  
MoMA



Nora Turato: pool 5  
Jan 29–Feb 13, 2022  
MoMA

**high brand**  
full bleed mde w/color

**medium brand**  
full bleed mde grid

**low brand**  
mde grid



Adam Pendleton  
Who Is Queen?

Through Jan 30, 2022  
MoMA

Works ↓

Exhibitions ↓

Audio ↓

Publications ↓

Associated art terms include [Abstract Expressionism](#), [Abstraction](#), [Allover painting](#), [Gestural](#), and [Painting](#).

**"I like a canvas to breathe and be alive. Be alive is the point."**

Lee Krasner

Lee Krasner was a force of nature, always pushing abstraction forward. Her work over 50 years suggests perpetual, restless reinvention, encompassing portraits, [Cubist drawings](#), [collage](#), [assemblage](#), and large-scale abstract painting. A pioneer of [Abstract Expressionism](#), she was also one of the key crusaders for Jackson Pollock's legacy. As the art historian Helen Harrison, now the director of the Pollock-Krasner House in Springs, NY, once wrote, Krasner "squeezed the juice out of her imagery."<sup>1</sup>

Krasner was born in 1908, to Russian-Jewish refugees in Brooklyn. She always wanted to study and make art, and attended the Women's Art School at Cooper Union and the National Academy of Design. When The Museum of Modern Art opened in 1929, Krasner said, "It was like a bomb that exploded...nothing else ever hit me that hard, until I saw Pollock's work."<sup>2</sup> She became a mural painter for the Works Progress Administration, the

## Eric Li

Portfolio of Work

## Case Study: Artist Pages

Since MoMA's brand is so visually expressive, we drew the line that on reference pages, full bleed images would not be used. This would elevate our more "marketing" pages at a higher level in brand expression. Our work also introduced back links and an autogenerated Table of Contents which could be reused elsewhere on our site.

← Art terms

# Abstract Expressionism

The dominant artistic movement in the 1940s and 1950s, Abstract Expressionism was the first to place New York City at the forefront of international modern art. The associated

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## Case Study: Artist Pages

To aid in discoverability, we also added images on our artist index page, a redesigned search field, and the ability to sort by random. We also added a component for exploring other artists if your search query turned up empty. Since not all the artists in our collection had gotten an editorial pass, we made sure to only link to those pages with content.

## Artist Index Lee Krasner

## Art Terms Abstraction



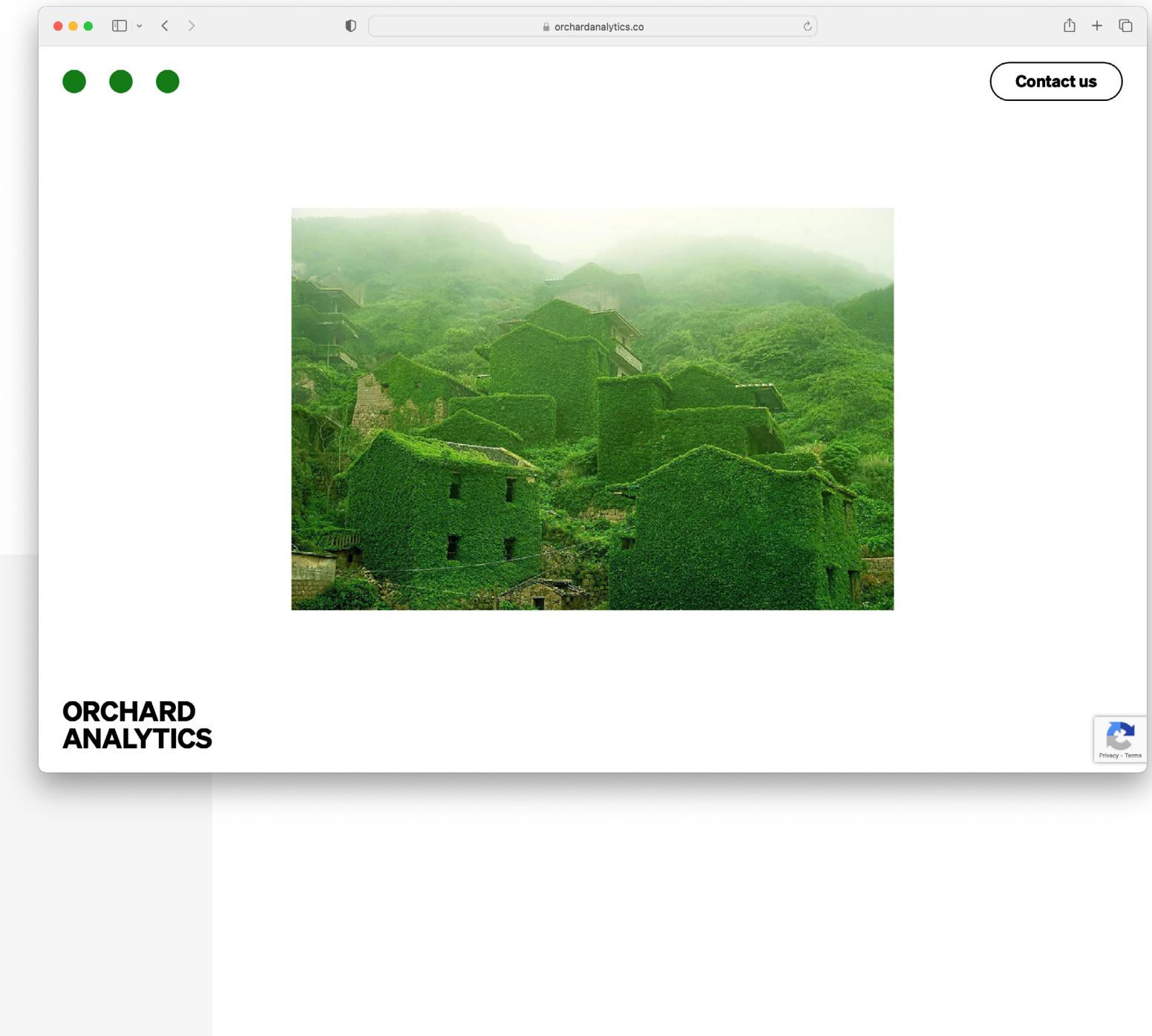
# ORCHARD ANALYTICS

Orchard Analytics  
Logo and Lockup

Orchard's logo is defined by three equal circles, with equivalent space between. This represents not only an abstract representation of an actual orchard, but an ellipsis — continuous thinking and analysis which yields thoughtful results. There are no kneejerk reactions, and all work is considered.



The company's logotype is its name in all caps. The full lock up is the logo to be stacked on the logotype, which in turn is also stacked.

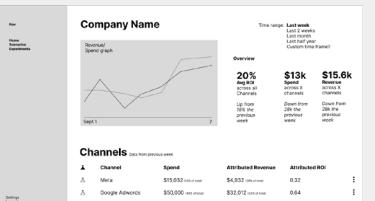
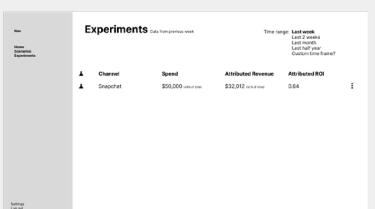
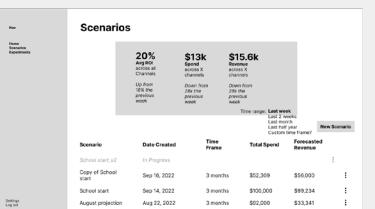
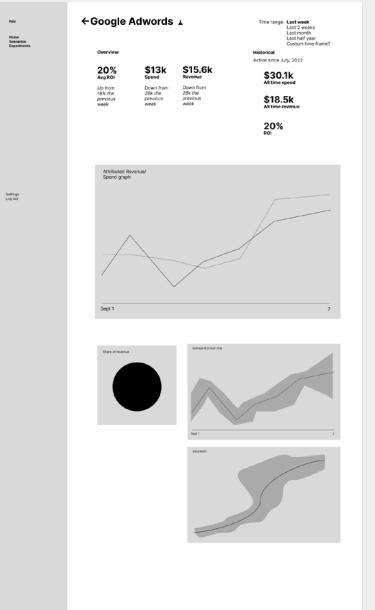
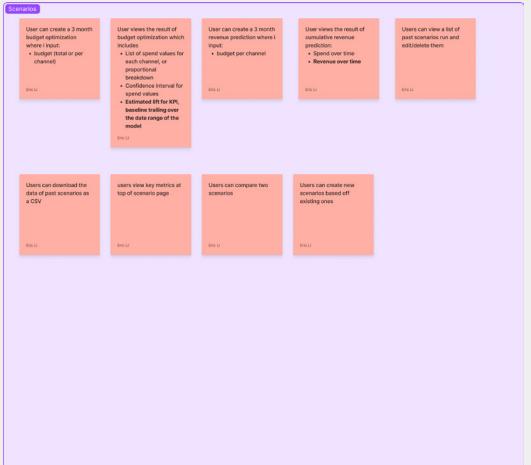
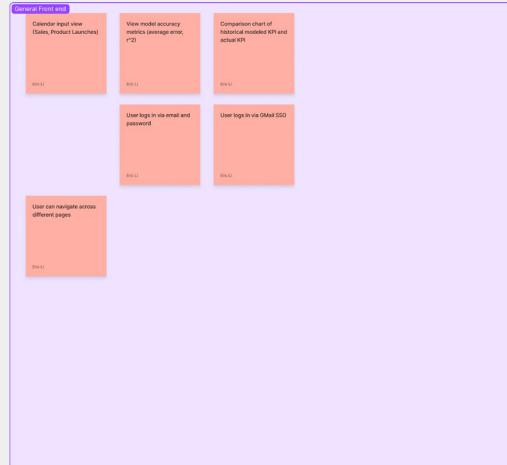


# Orchard Analytics

Brand identity, marketing copy, and website design for [orchardanalytics.co](http://orchardanalytics.co)

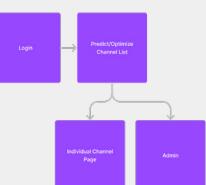
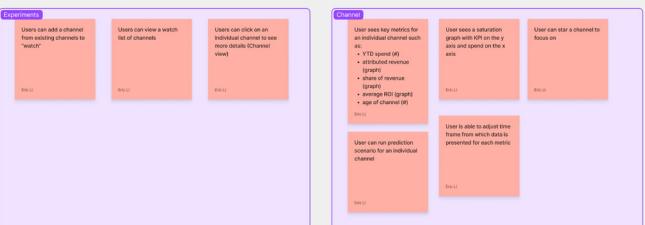
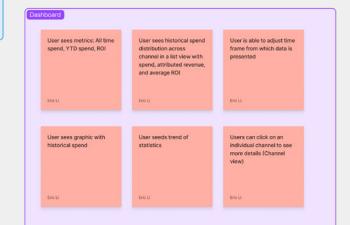
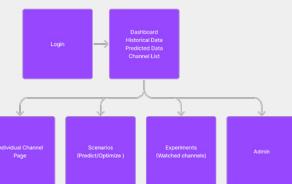
# Eric Li

Portfolio of Work



## Case Study: Sprout

In addition to their marketing site, I also worked with Orchard to define a sub-brand and product design for their Media Mix Modeling product, Sprout. This began with a feature workshop to understand which product features were MVP and which could come later. I then did an information architecture pass and created rough wireframes for stakeholders to understand and discuss.





## Sprout by Orchard Media Mix Modeling

The screenshot shows the Sprout software interface. At the top, there are three circular icons (grey, grey, purple) followed by the word 'Sprout'. Below this is a navigation bar with 'Revenue' and a dropdown menu. On the left, there's a sidebar with 'Home', 'Experiments', and 'Scenarios'. The main area has three sections: 'Budget allocation planning' (with radio buttons for 'Optimize my budget for me' and 'Define my budget distribution'), 'By providing a minimum and maximum budget allocation for us, we can tell you exactly how much to spend and where.', 'Budget Minimum' (\$92,000), 'Budget Maximum' (\$100,000), and 'When setting budget allocations, we prefill your minimum and maximum spend levels based on a 25% variance above and below your three month trailing data. You're welcome to adjust these as you see fit.' Below these are tables for 'Budget allocation planning' and 'Budget settings'.

Channel	Minimum	Maximum
Metalab	\$28,000	\$32,000
Adwords	\$28,000	\$32,000
Channel	\$28,000	\$32,000

Channel	Begin	End	Spend
Metalab	09/01/22	12/01/22	\$28,000
Adwords	09/01/22	12/01/22	\$28,000
	09/01/22	12/01/22	\$28,000

## Case Study: Sprout

I then created a design system with high fidelity Figma components with documented interaction to create user flows from.

# Orchard Analytics

Brand identity, marketing copy, and website design for [orchardanalytics.co](http://orchardanalytics.co)

The Sprout platform interface includes:

- Overview:** Revenue last week summary with a graph showing predicted vs actual revenue.
- Experiments:** A table of experiments with columns: Channel, Spend, Attributed Revenue, and ROI.
- Settings:** Marketing calendar and model details.
- Marketing Calendar:** Shows events like Summer Launch, Fall Sale, etc., with their start and end dates and types.
- Scenarios:** Summary of scenarios with metrics: Average ROI, Total Spend, and Total Revenue.
- New scenario:** Form to create a new scenario, including fields for Scenario name, Timelapse (3 Months), Budget allocation (Optimize my budget for me), and Channels (All, Metabat, Adwords).
- Fall 2022 updated projections:** Scenario creation page with a progress bar indicating "Model run in progress...".
- ROI Last Week:** Line graph showing Revenue Last Week.
- Channel Breakdown:** Table showing Channel, Total Predicted Spend, Predicted Revenue, and Predicted ROI.

# Eric Li

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## Case Study: Sprout

From these components, I established all key pages in high fidelity designs into an interactive prototype for user testing and future hand off to developers.

## Prototype

**creative<sup>x</sup>**

Identity, dynamic logo, and website with Nazli Ercan

creative<sup>x</sup>



**Eric Li**

Portfolio of Work

**creative<sup>x</sup>**

Identity, dynamic logo, and website with Nazli Ercan

**Eric Li**

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The screenshot shows the homepage of creativeX. At the top right is a dynamic logo consisting of black dots connected by lines, forming a grid-like pattern. To its left is a yellow navigation bar with links for 'Members', 'Projects', 'Calendar', and 'About'. Below this is the 'creative<sup>x</sup>' logo in orange. The main content area features a large blue box on the left containing a photo of a group show and text about being featured in a Philadelphia group show. In the center, there's a yellow box for a 'PLOrk Concert' on June 24, 2022, at 7:00 pm at the Lewis Arts Complex. To the right is another photo of people interacting with a performance setup.

This screenshot shows a specific event page for 'Rhythm Bots'. The top navigation and logo are identical to the homepage. The main content features a large photo of several people interacting with a performance setup. Below the photo, the title 'Rhythm Bots' is displayed in red. The page includes details about the event: 'May 6-29, 2022 Pink Noise Projects Philadelphia' and a list of participants: Naomi Leonard and Susan Marshall. To the right is a sidebar with the same dynamic logo and navigation menu as the homepage.

Since an imperative of our brief was to have an unstructured brand identity, we explored using a dynamic logo built out of recognizable parts.

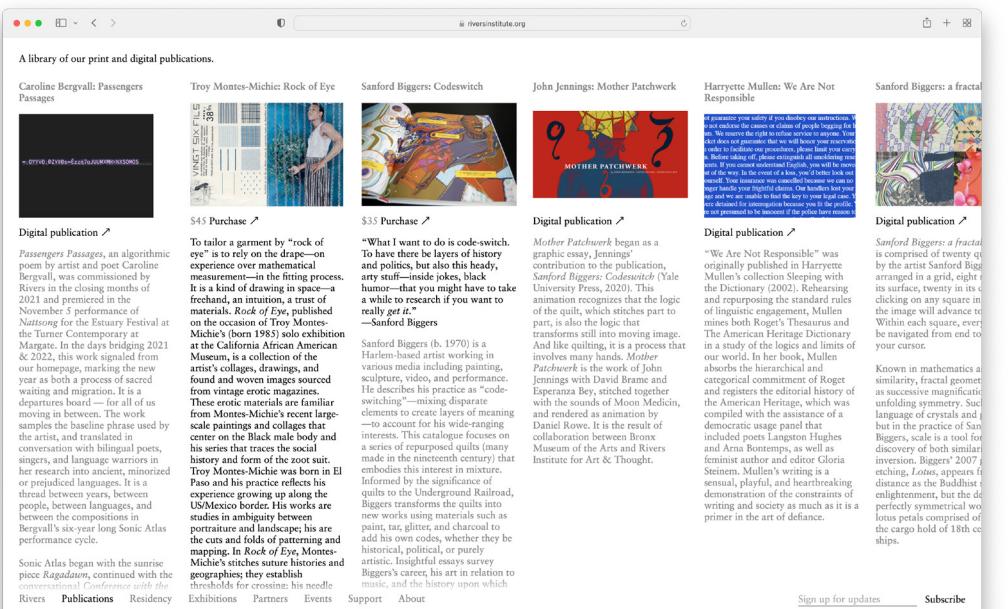
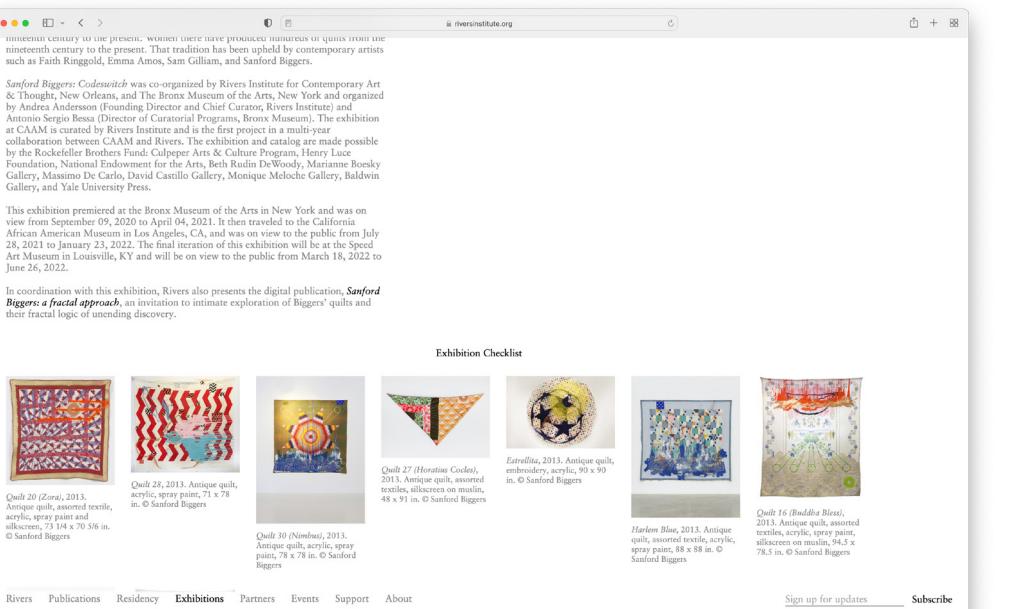
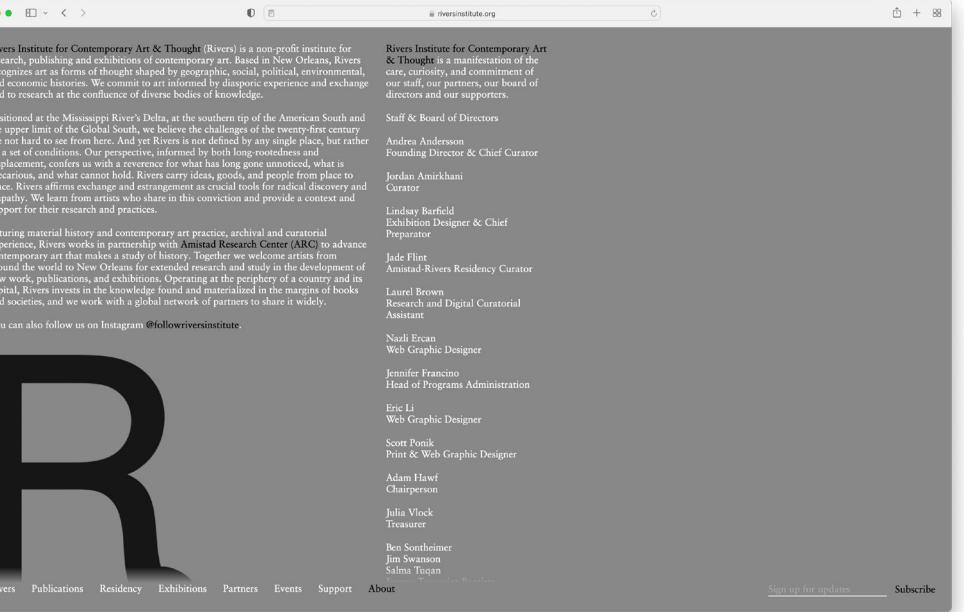
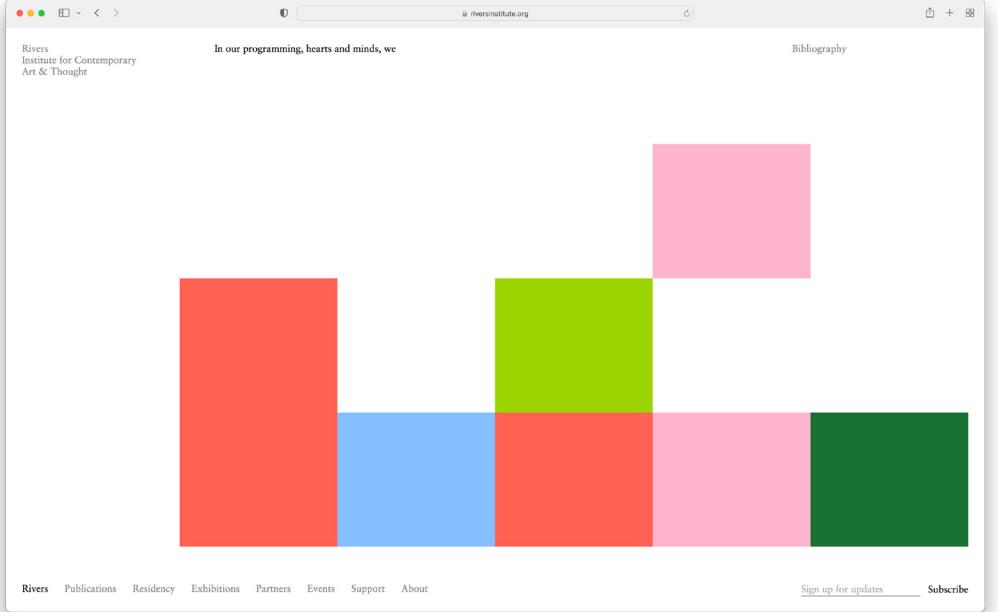
On the website, this is taken a step further with a shifting navigation that was still usable. In performing site architecture workshops, we were able to distill the organization's goal's down to several key pages.

# Rivers Institute for Contemporary Art & Thought

## Website design and development with Nazli Ercan and Scott Ponik

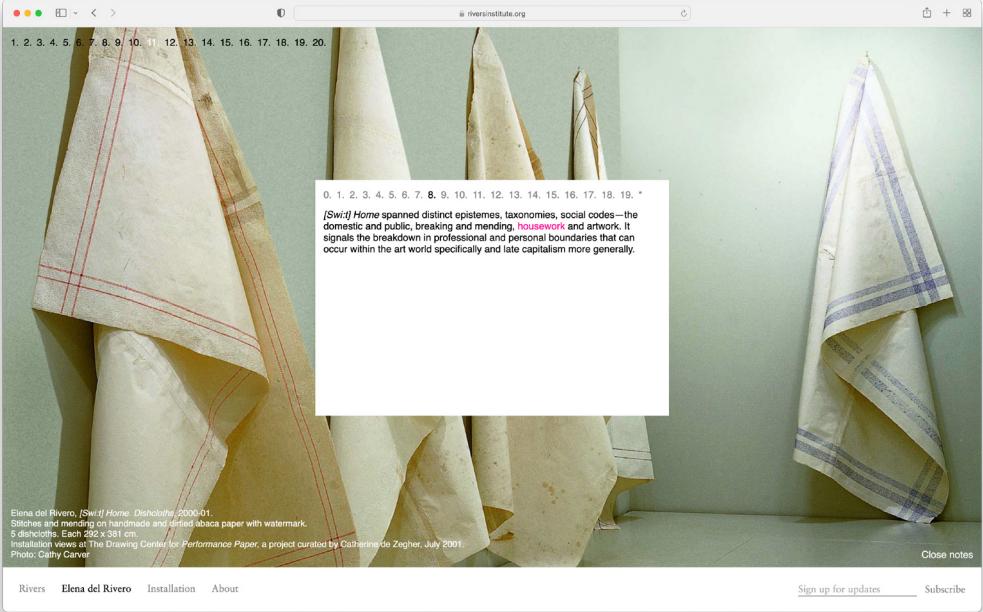
# Eric Li

## Portfolio of Work



# Rivers Institute for Contemporary Art & Thought

Website design and development with Nazli Ercan and Scott Ponik



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 not-so-neat 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 bites 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.

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

**Black American Music #BAM**

Well, that was a 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, all kinds of different things. I've heard it called a poem. And it basically was talking about me crafting and pasting [words from me doing live tweeting] one afternoon like, here's this conversation that's in 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 because I was actually writing about it for two years prior, about my disdain for [the word] jazz. But, for whatever reason, this afternoon, my tweet, my tweet, there were a few different people who had seen what I had 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."

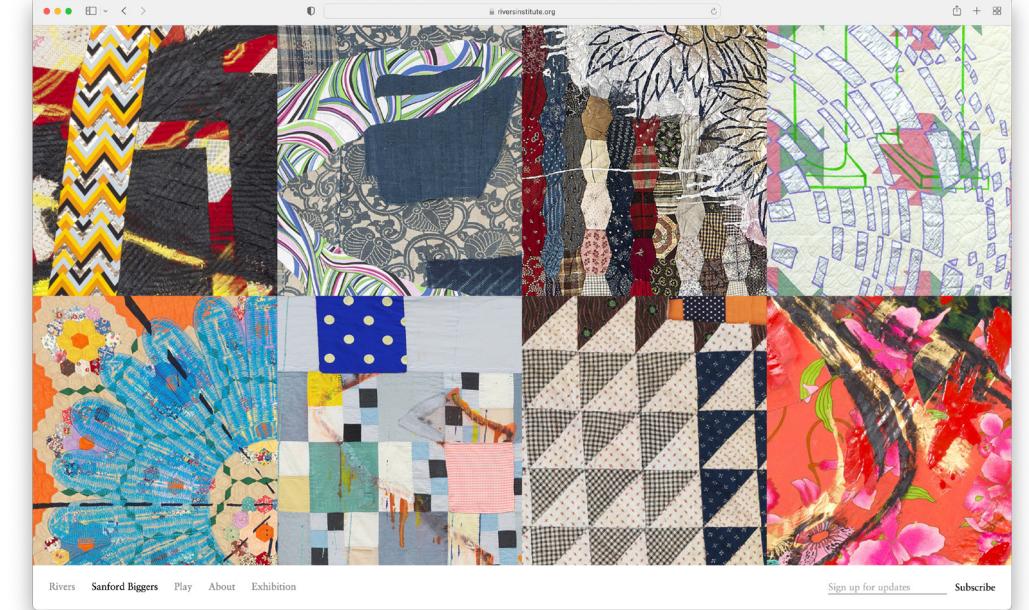
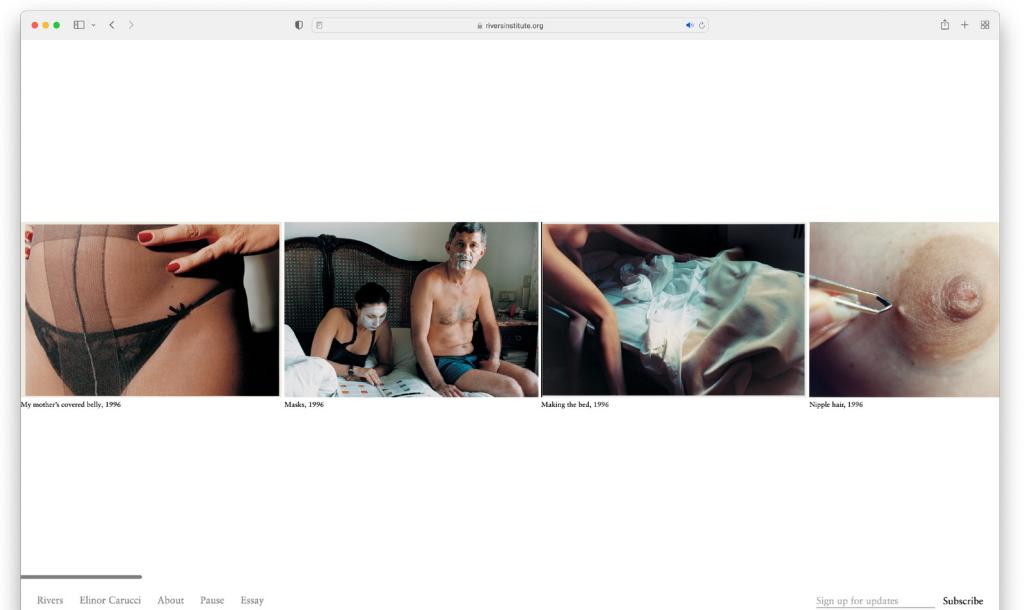
A lot of people took it as me attacking the music, but I wasn't, per se, even though there are elements of the music that I do vehemently object to. But by and large, I was more attacking the usage of the term jazz and jazz as a construct, as a means of controlling Black music by an oppressive white 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 jazz is just one that has not served not only the artists, but it hasn't served 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 was force us to not speak our native languages, so we developed our own, coexisting with others through other fields, such as field hollers, work songs. These things eventually take forms like the **minstrel tradition** or **blues music**, which are the roots of what has later

**Billie and Debo Pierce**  
April 2, 1959

**Kid Clayton**  
June 23, 1961

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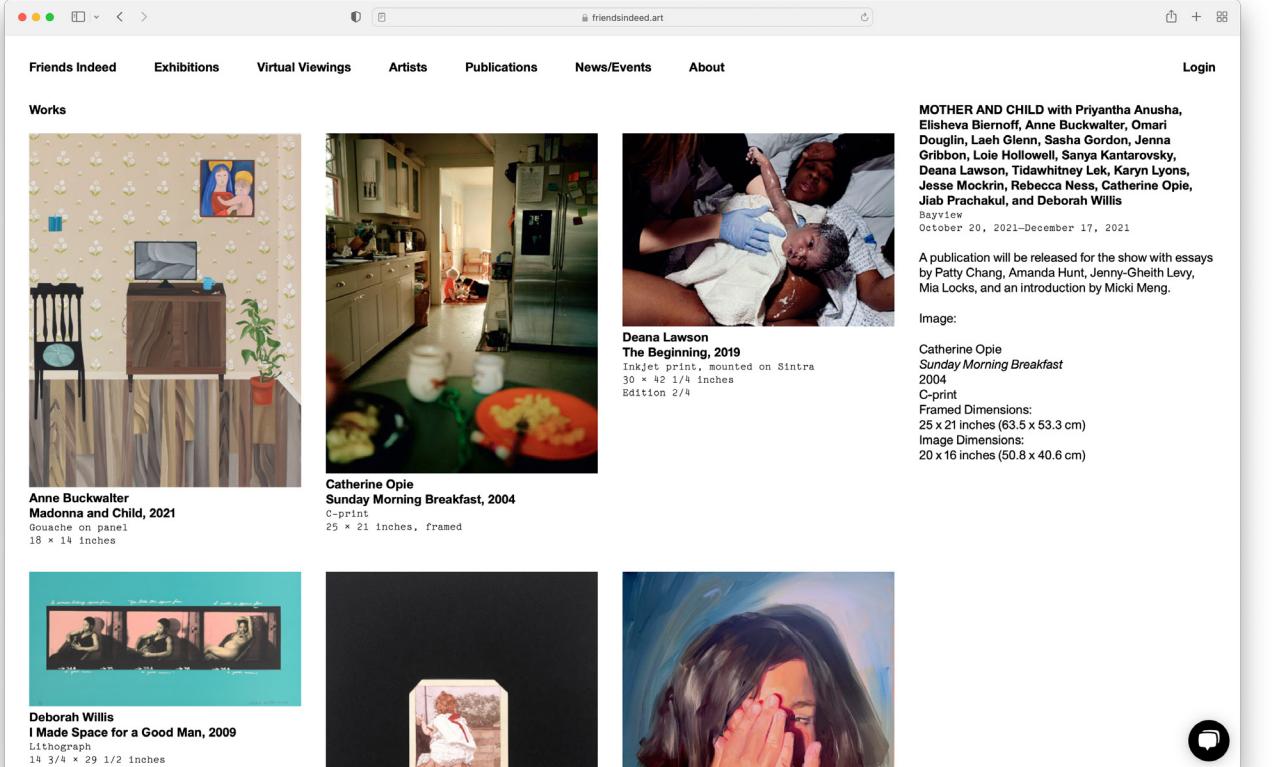
# Eric Li

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One unique aspect of Rivers is the need to balance between a identity for the organization, while also having bespoke "sub-brands" for each digital publication. We balanced this by reusing certain typefaces and keeping a bottom navigation as a framing element.

# Friends Indeed Gallery

Identity, [website](#), and books with Nazli Ercan and Micki Meng



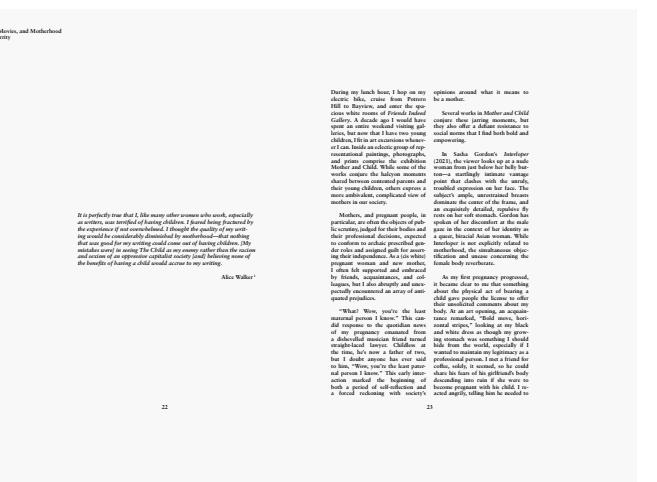
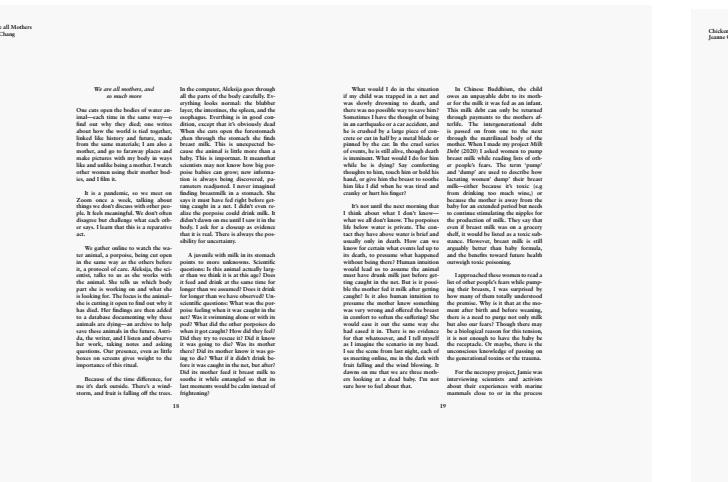
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Oversharing  
Sept 13 – Oct 25, 2019

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 Forest Hills to Brooklyn, and stop at a juice bar where no one notices me. They also offer a dollar discount to anyone who finds my child and approves."

In *Silence*, Christopher Hitchens describes a woman from just before her fully matured her first child. She says she had "no particular clutch with the mothering instinct." And in his memoir *When Breath Becomes Air*, Paul Kalanithi writes about his wife, "When I last saw [her], she was looking at me with a weary, wistful smile, like a bird on the cusp of flight."

"It is perfectly true that I, like many other women who work, especially as writers, was terrified of having children. I found being fractured by the act of giving birth to be a form of self-actualization that going to college would be considerably diminished by motherhood—that settling into a job or a relationship or a hobby was far more important than the mistakes we're making. The Child is my enemy rather than the incunabula that surrounds us. I am the one who is pushing forward into the future, the one who is learning and the handiest toward future health outcomes around what he means to be a mother."

Alex Walker\*

21

22

"During my first pregnancy, I grew very fat and developed a bad case of acid reflux. I was told that the best way to combat it was to eat a low-fat diet and exercise. But I also heard from my doctor that it was important to eat more carbohydrates because they help you burn fat faster. So I ended up eating lots of other people's lasagna while pumping, and I gained another 50 pounds. By the time I gave birth, I was 10 pounds over what I weighed before I got pregnant. Many of the other staff at the hospital thought I was the fattest woman in the room."

"As my first pregnancy progressed, I gained weight because I was scared about the physical act of bearing a child, and I was afraid of the consequences about my body. As an artist, I have a certain sense of safety around my art practice because I'm always trying to speak of her decisions at the scale of her imagination. I'm safe in that space. While I'm not safe in the physical space of motherhood, the simultaneous obligation to take care of my body and the benefits of having a child would accrue to my well-being."

Alex Walker\*

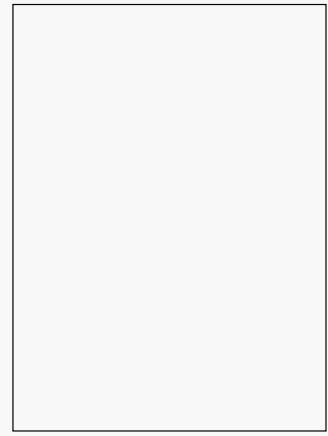
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# Friends Indeed Gallery

Identity, [website](#), and books with Nazli Ercan and Micki Meng

## 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 artwork may not be reproduced by any process without the expressed written permission of the artist.

\_\_\_\_\_  
Artist Signature

\_\_\_\_\_  
Date

## Friends Indeed Gallery



Michael Jang, Tai-Chi Stretch 1, 2, and 3, 1972 (Top), Eamon Ore-Giron, Infinite Regress LXXIII, 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, Jeff Moen, Jesse Schlesinger, Oskar Weiss, and Sonya Yu.

Gallery address:  
716 Sacramento St.  
San Francisco, CA 94108

Mailing address:  
2458 Great Hwy  
San Francisco, CA 94116

213-369-0646  
hello@friendsindeed.art  
friendsindeed.art

## Friends Indeed Gallery

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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  
*Autoconcanción 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

## Eric Li

Portfolio of Work

— / —



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

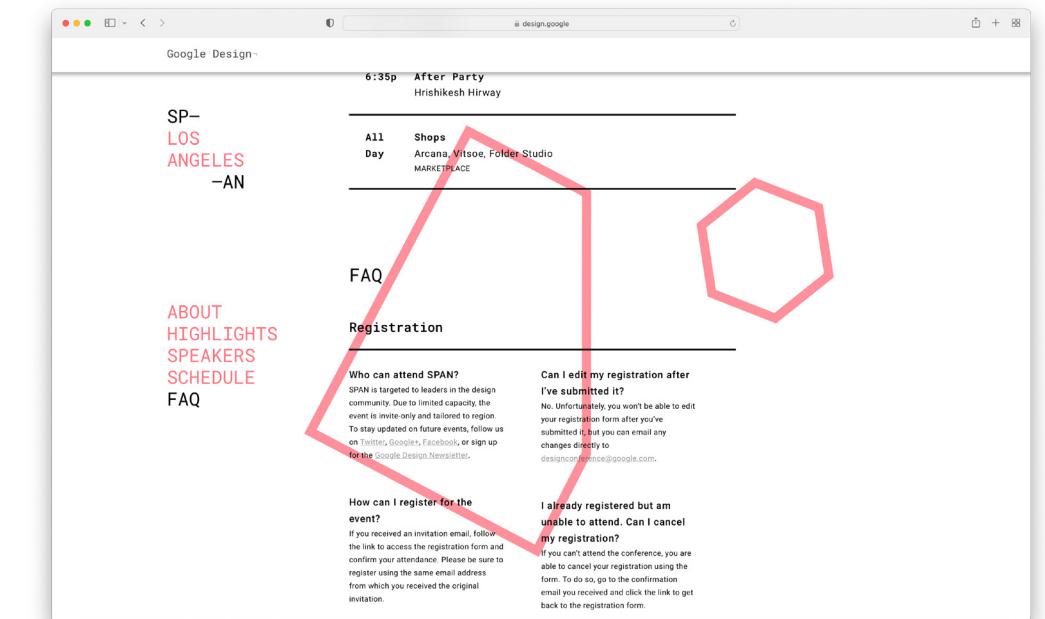
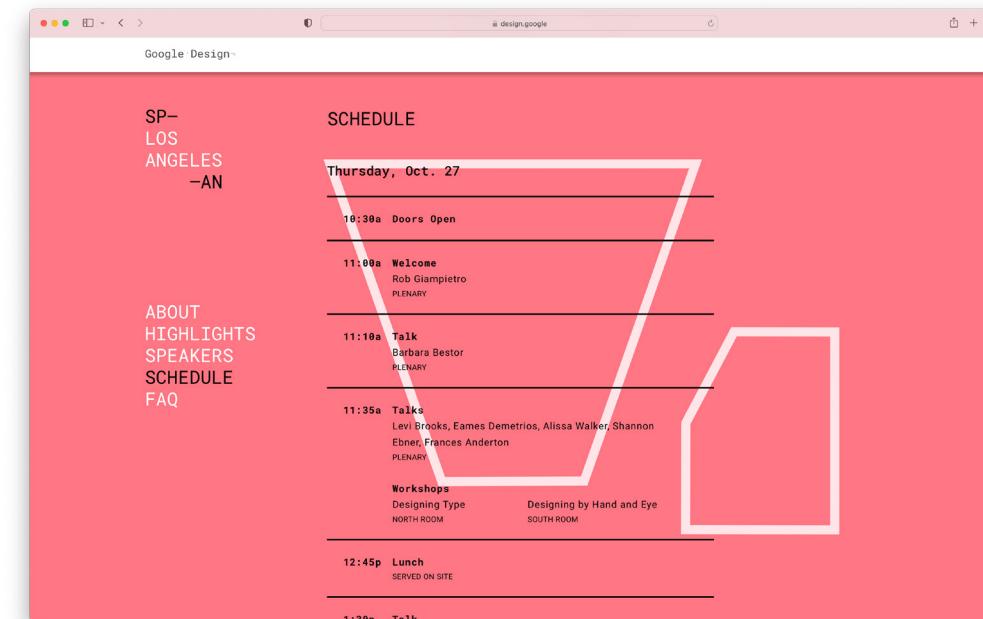
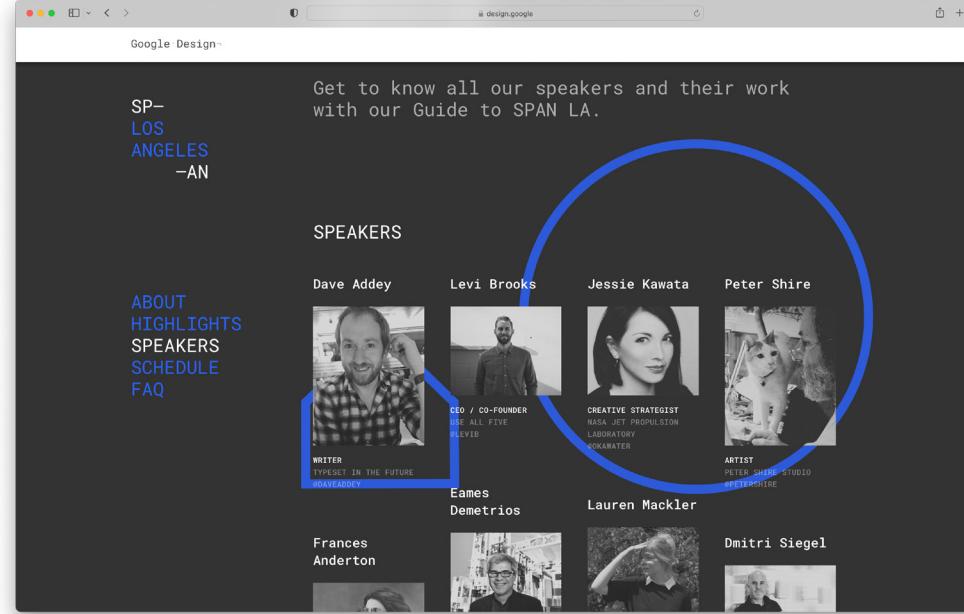
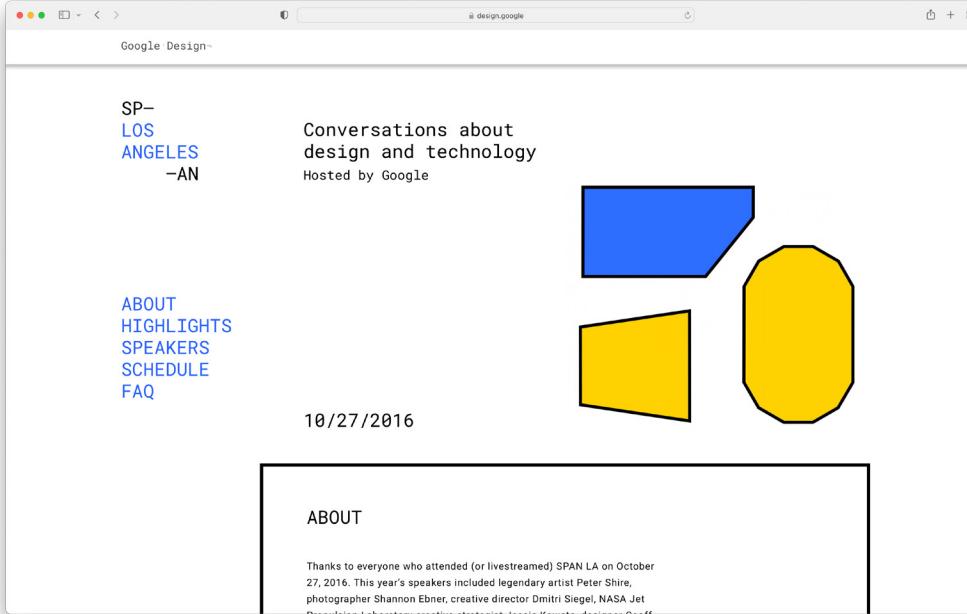
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San Francisco, CA 94116  
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E: hello@friendsindeed.art

# Google SPAN 2016

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

# Eric Li

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**Thank you.**

**Eric Li**

*eric.young.li*

*ericyoungli@gmail.com*