

REGINALD LIN explores contemporary human interactions with media and technology, and they are very much invested in addressing the intersectionalities within our systems.

Currently they are embracing human error, fluidity of self identification, and experiential knowledge through storytelling.

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PRONOUNS: THEY / THEM

WHAT I BRING TO THE TABLE *for Apple*

CREATING DIALOGUE

My prior work experiences have been rather broad: student affairs, manufacturing, advertising, and virtual reality. This broadness of experiences has allowed me to communicate with others that come into a situation with differing backgrounds, perspectives, and narratives.

Whether those individuals are foreign engineers or students with differing viewpoints, I have **facilitated and participated in dialogue to empathically approach dissonance** between individuals. I really do believe that innovation arises by opening respectful spaces for dialogue, where people can be challenged to grow and expand their personal and professional perspectives.

ENTREPRENEURIALLY ORIENTED

I have also taken MBA courses at UCLA's Anderson School of Business and have **created and pitched business, marketing, and product development plans to investors**.

Working in a startup meant being scrappy with everything we did, including the marketing plan that I focused on during my time at Escality. Design considerations were made on highly limited budgets, but still required success metrics that reinforced our marketing push for our very first product.

BOLSTERING VOICES

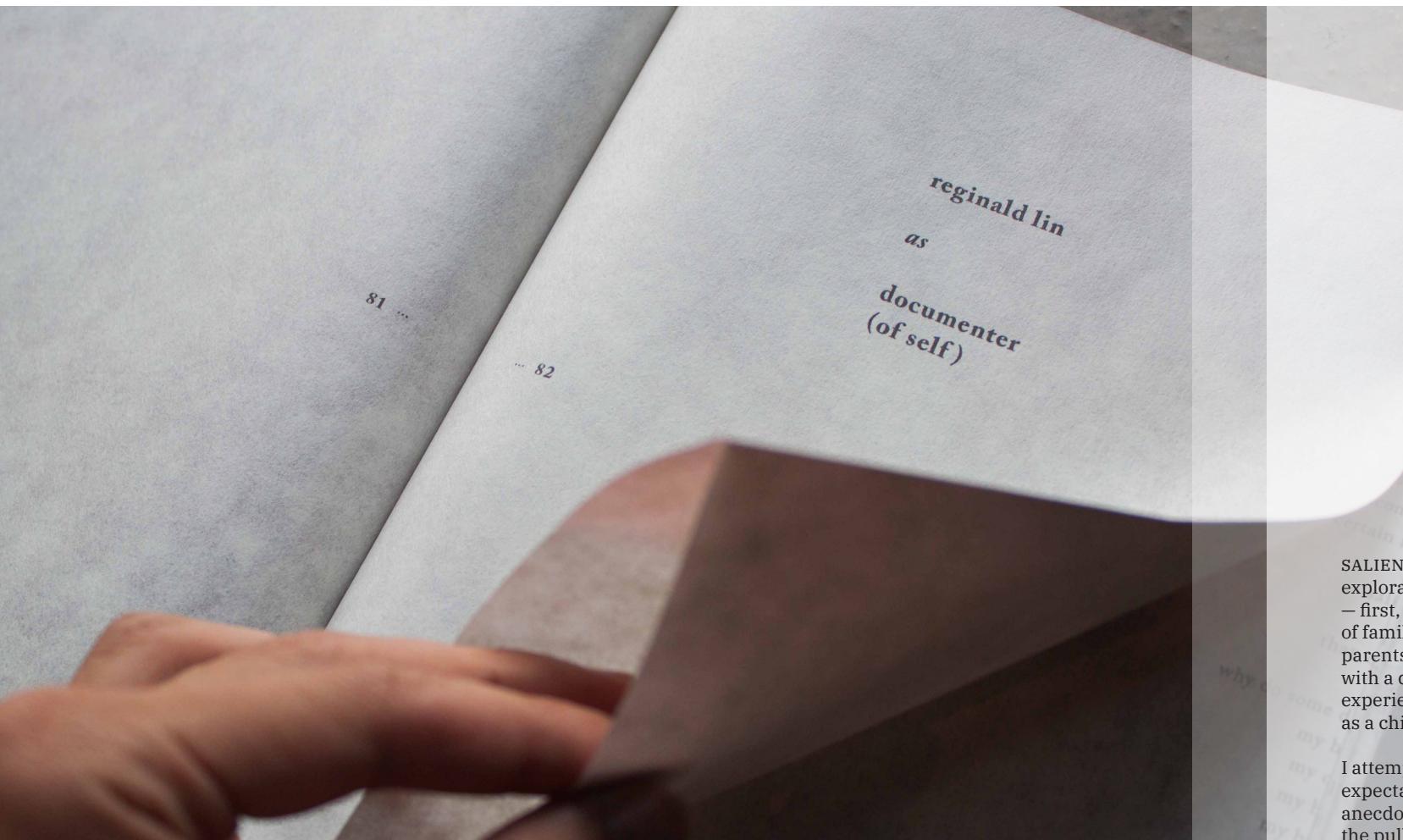
My professional aspirations are rooted in the desire to support traditionally underrepresented and underserved communities within the entrepreneurial space. I especially want to work with funding and the integration of design mentalities within these growing businesses.

I believe that inclusivity and a respect for personal narratives are important core values within design that highly affect the culture of any company. I hope to **embed cultures of inclusivity** within any future company that I work with.

DESIGNING SPACES

These experiences are alongside my creative practice, in which my current interests of human error, lived experience, and lossy data, have brought me to create interactive and generative artworks.

With explorations in performance, I focus on tailoring audience (or user) experiences and reactions. Woefully tired of the mundane, I love to **create spaces in which people are able to be delighted, constantly reflecting back on such experiences, and creating meaningful associations** towards the subjects.



SALIENCY was born from an exploration of the personal – first, with the uncovering of family narratives from my parents and their histories; then, with a decoding of my brother’s experiences with diabetes as a child.

I attempted to peer into expectations through personal anecdotes, but constantly felt the pull back to my own struggles at the time.

Wanting to finally create something for myself and about myself, SALIENCY was how I was able to speak about my transitions of understanding identity.

PREFACE

they are my teachers—
they form pockets of air
within my realms of thinking at the time—

rupturing

preconceived,
unordained,
unclaimed territory.

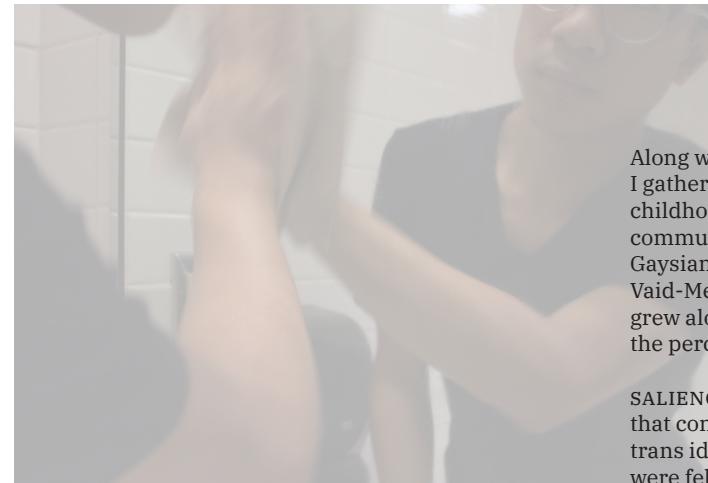
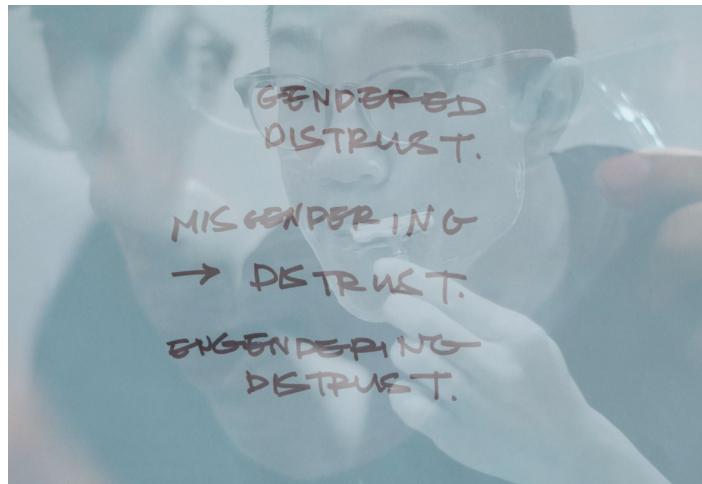
are they the unknowing
abusers
and perpetrators
with the relegation of ideologies
that make sense of the world?

for we have little choice in how
we
come into this world and how this world forms
us
but so much more choice in how we form
others

APPLE

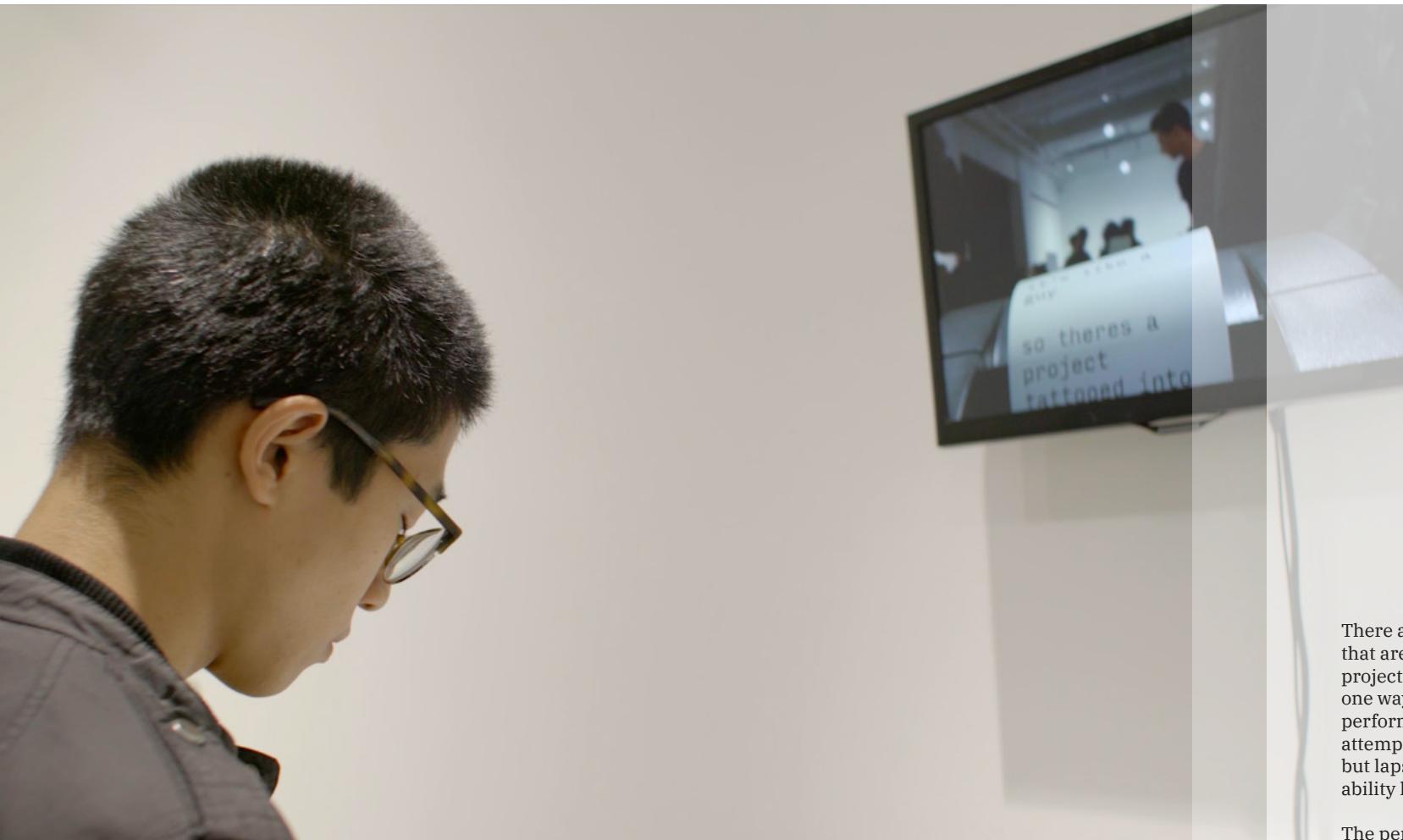
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SALIENCY



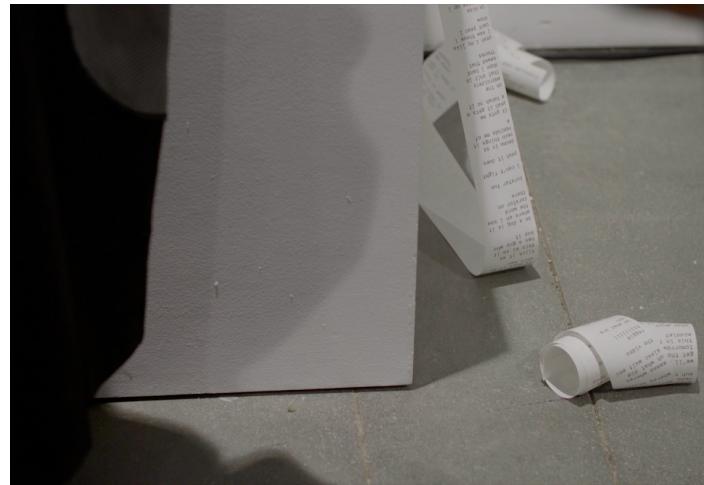
Along with my personal excerpts, I gathered material from childhood friend Ingrid Chang, community narratives shared by Gaysian Third Space, and Alok Vaid-Menon — individuals that I grew alongside with that shaped the perceptions of my identity.

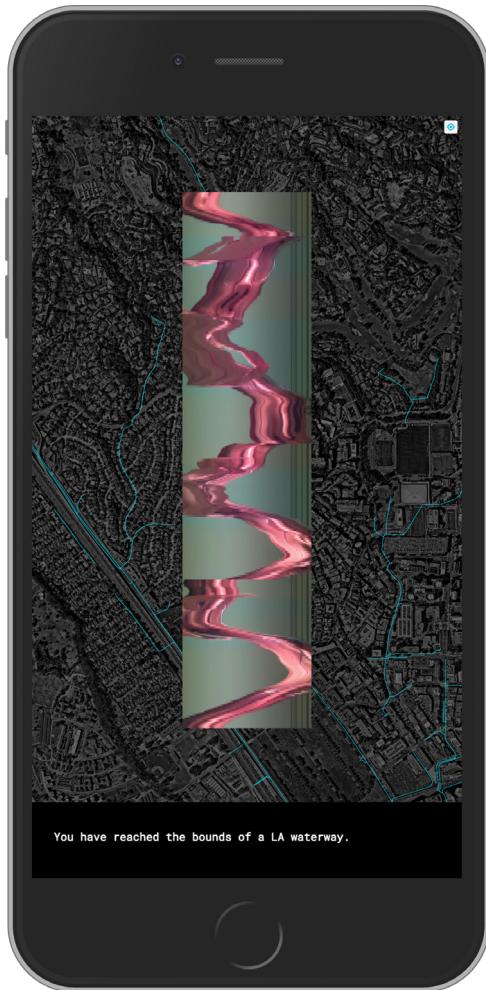
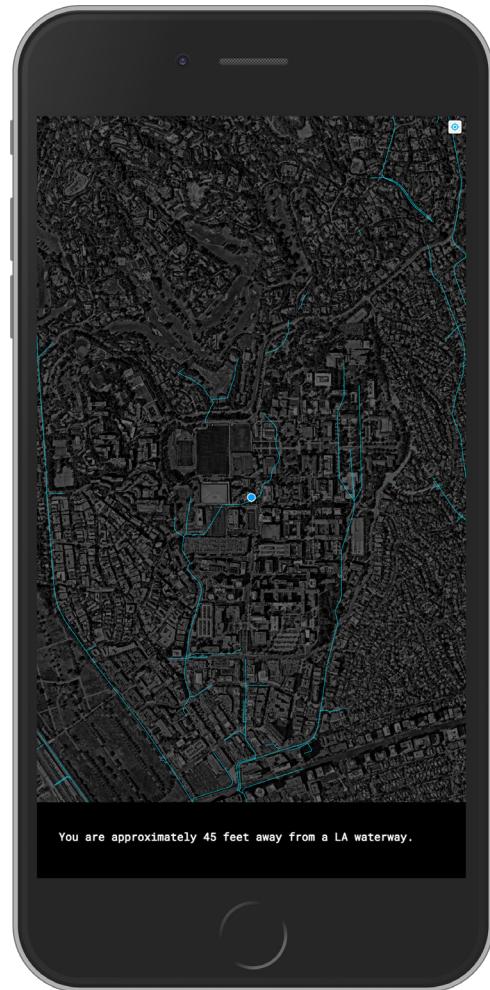
SALIENCY deals with contexts that construct and challenge my trans identity, especially ones that were felt particularly resonant during the time of creation. These are shown with visual cues throughout the book, with its undulations with what is visible and what is not.



There are many conversations that are happening within this project – the subjects create a one way conversation with the performer in which the performer attempts to record what is said, but lapses in information and ability hinder this connection.

The performer themselves fight to catch up to the conversations that exist at the present as they attempt to type out the conversations they heard in the past – implicitly creating and reflecting a certain bias and assumption during this fight.





NEPANT(LA) explores the topic of borders within the liminal space of Los Angeles, using USGS's waterway mappings. Waterways, being hidden networks and structures that exist within our unknowing communities, have been historically overlooked, especially when contextualized with LA's relationship to the LA River itself.

Is water access? Who has control over the water? And who owns this water?

A visual slit scan flourish appears when the user enters the domains of a waterway, creating a live feed of one's environment, disrupting the dichotomy of the visible versus the hidden structures living within the world.



My own experience to contextualize and process Audre Lorde's recording of her 1978 delivery of *Uses of the Erotic: Erotic as Power* during the Fourth Berkshire Conference on the History of Women seemed to mirror Lorde's description of one's rediscovery with the erotic — one that created a sense of validity and understanding within myself.

“Now, there are many kinds of power - both the ones we use and the ones we do not yet use, acknowledged or otherwise.”



Along with my personal excerpts, Within the medium of film utilizing Lorde's audio, I wanted to capture an authenticity and agency from my actors, and thus my cinematography was directed by the actors' instructions.

These instructions were in addition to the lowered position I put myself in, which visualized their figures as a source of power. Along with these images, their figures were juxtaposed against the ocean, a domain of innate power.



I was initially interested in simply mapping vibrations using charcoal on a chladni plate with this project in order to visualize innately natural patterns within a mechanical context.

However, throughout the process of creating these visualizations, I realized that my influence in introducing the charcoal itself, as well as the act of taking the piece off the plate embedded human error and influence within the final pieces.

**machined accuracy
v.s. human error;**

**predictability
v.s. randomness;**



I embraced the addition of human error within these patterns of charcoal and created a set of thirty. With the presentation of this project, there was a desire to arrange them with the intended rigid structures, while showing their new forms that were influenced by my hands.

The visualizations on paper started off as flat disks, but with the introduction of moisture throughout the duration of the show, they began to curve inwards, introducing yet another influence — one of nature.



VIDEO

MOVEMENT

With the desire to convey movement and to change perspectives within a static shot, ラジオ体操 (RAJIO TAIKO) was a culmination of these desires.

I had the help of eight actors to pull off the choreography that I instructed them to follow, along with the original calisthenics exercises. With the use of physical frames, movement, and sound, I hoped viewers were able to be constantly stimulated with the video's changing focus.



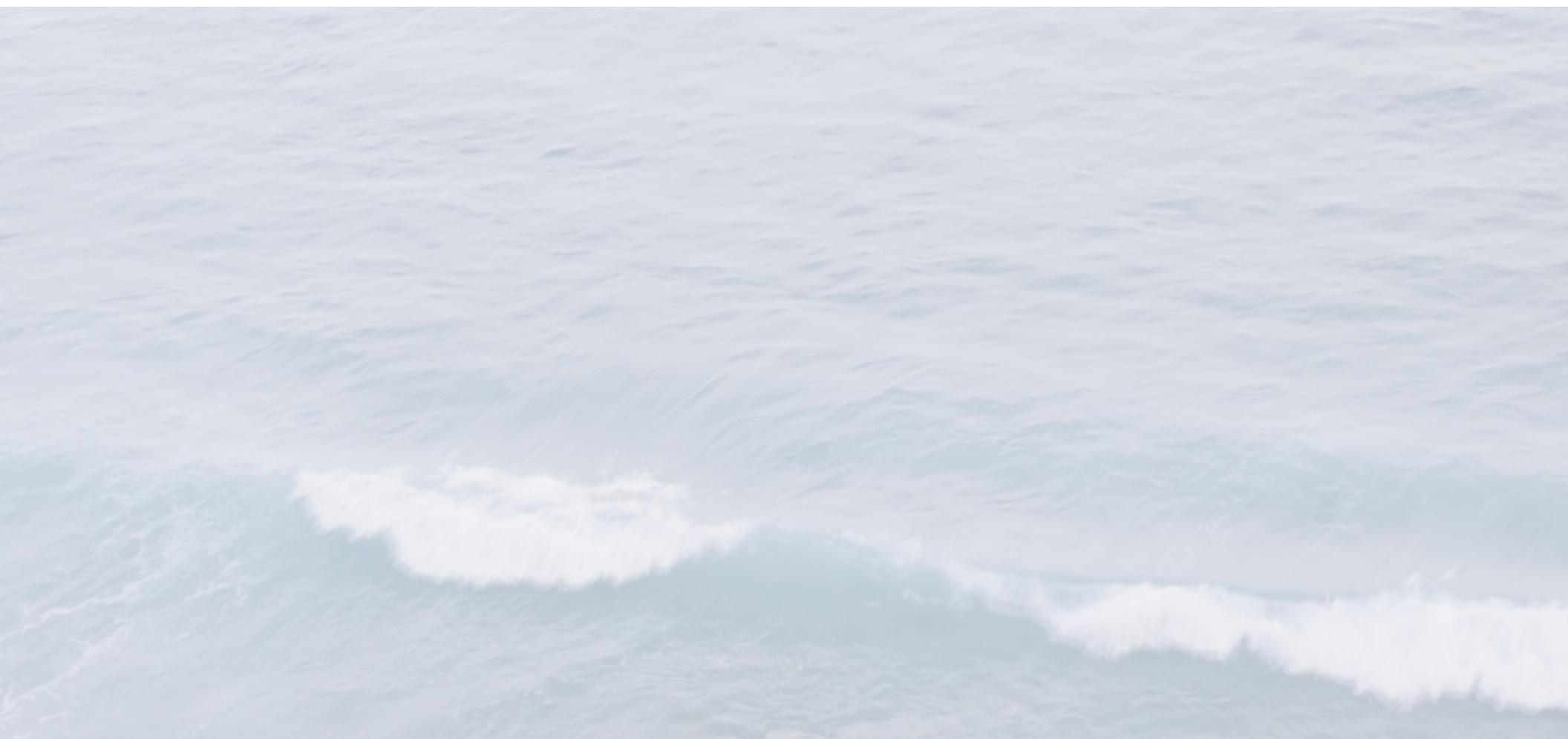
Norwegian electronic band, Lemaitre, was the focus of a study in which I experimented with how to work with a song's musical qualities and embed that within its typography. Lemaitre's pop-like repetition, use of depth and distance, along with their use of noise and distortions led me towards the visual language that I presented.

This project consisted of an album cover and its corresponding process book of fifty potential album covers.

APPLE

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IN CONCLUSION;



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PORFOLIO