

Ritu Ghiya

DESIGN * DEVELOPMENT * CREATIVE DIRECTION

RITUGHIYA@GMAIL.COM

WWW.RITU.ONLINE

Ritu Ghiya is an independent designer and developer who lives and works in NYC. Specializing in branding for arts, culture, & technology.

Freelancing in brand identity, creative direction, web design, web development, video editing, and curatorial.

Web design & development work featured in Walker Art Center Magazine, Dec. 2019. Video editing work featured on Apple Music's Featured Indie Music Playlist, Aug. 2019.

She also curates New York Tech Zine Fair.

CLIENTS & COLLABORATORS INCLUDE:

School for Poetic Computation, CherryPicks, ARTBOOK | D.A.P., New York Public Library, New York University, Tech Zine Fair, Alcove LES, Pioneer Works, Chinatown Soup, BULLETT Magazine, Wide Rainbow Org, DFA Records, Broken Circles, Automatik, Flawless Hacks, lucky risograph, Operator Music Band, Creative Minorities Initiative, Taeyoon Choi, & Guerrilla Toss

Movement, Memory, and the Unconscious Resource

BRANDING AND MICROSITE – SCHOOL FOR POETIC COMPUTATION

Branded School for Poetic Computation's winter event series that exists just outside of SFPC's regular educational programming. Designed and developed an event website, postcard, and social expressions.

[LINK TO SITE](#)

Movement, Memory, and the Unconscious

Resource: Workshop by Cori Kresge

School for Poetic Computation Three Weeks *



February
10, 17, 27
10AM-1PM

The body is always listening, recording and computing. This movement-based class will take place over three sessions at the School for Poetic Computation.

We will focus on the body's innate ability to absorb information consciously through cognitive practice, and unconsciously through physical action and proprioception. We will look closely at how we learn with our bodies and what gets in the way. We will consider how creative bodily impulses are expressed and suppressed.

Course Objectives

Instructors

Tickets

**Movement, Memory,
and the Unconscious
Resource: Workshop
by Cori Kresge**

*School for Poetic
Computation
Three Weeks **

**February
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**Movement, Memory, and
the Unconscious Resource:
Workshop by Cori Kresge**

*School for Poetic
Computation *
Three Weeks*




February 10, 17, 27 10AM-1PM

Tickets Available Now

**Movement, Memory, and
the Unconscious Resource:
Workshop by Cori Kresge**

*A Movement Based Class
at the School
for Poetic
Computation *
Three Weeks*



February 10, 17, 27 10AM-1PM

Tickets Available Now



fiver at the Google Creative Lab, making experiments that combine her love for art and code. Maya graduated from Pomona College with a double major in Computer Science and Media Studies with a focus in digital production. She spends most of her time creating exploratory new media work, dancing in studios and public spaces, and maintaining her love/hate relationship with the internet (mostly love though).

Tickets

Purchase [here](#)

\$200 STUDENTS + INDEPENDENT ARTISTS

\$400 PARTICIPANTS

School for Poetic Computation
155 Bank Street
New York, NY 10014

Schedule: Feb 10. 10-1 PM
Feb 17. 10-1 PM
Feb 24. 10-1 PM

*Movement, Memory, and the Unconscious Resource.
Workshop by Cori Kresge at SFPC is organized by
Taeyoon Choi (SFPC). If anyone has a need for ASL,
CART or other accessibility support, please contact
taeyoon@sfpco.io. We will do our best to support your
participation.*

CherryPicks

IDENTITY + BRAND DESIGN

CherryPicks launched in 2018 as a publication featuring reviews, recommendations, and original content exclusively from women and non-binary film critics.

I was the first design lead through its launch, designing a full identity and brand bible, including logos, social campaigns, webpages, iconography, email templates, and posters around NYC. The founders asked for a visual language that reflected the publication: accessible while still being sophisticated, equal parts highbrow and lowbrow.

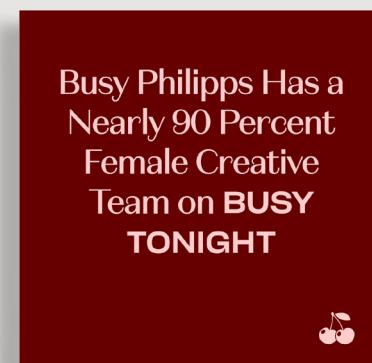
CherryPicks

The Place to See What Women Think About Movies.



A computer monitor displays the CherryPicks website. The header includes the logo "cherrypicks" and a link "Apply to become a CherryPicks Critic". Below the header, a section titled "Want your review on CherryPicks?" asks users to tell about themselves and upload reviews. It explains that reviews will be represented by four symbols: "Bowl of Cherries" (Must-see), "Pair of Cherries" (Recommended), "Single Cherry" (Mixed), and "The Pits" (Self-explanatory). A message at the bottom thanks users for helping to show what women think about media.

LOGO, COLLATERAL, & WEB DESIGN / ROLE -> ART DIRECTION, BRANDING DESIGN, WEB DESIGN & DEV



CherryBites ISSUE 15 FEATURING **Carla Renata**

“Varied voices in film criticism matter, because the world in which we navigate and watch reflected on film is multi-faceted. Therefore, the voices that discuss these films should be as diverse and well-rounded as possible.”

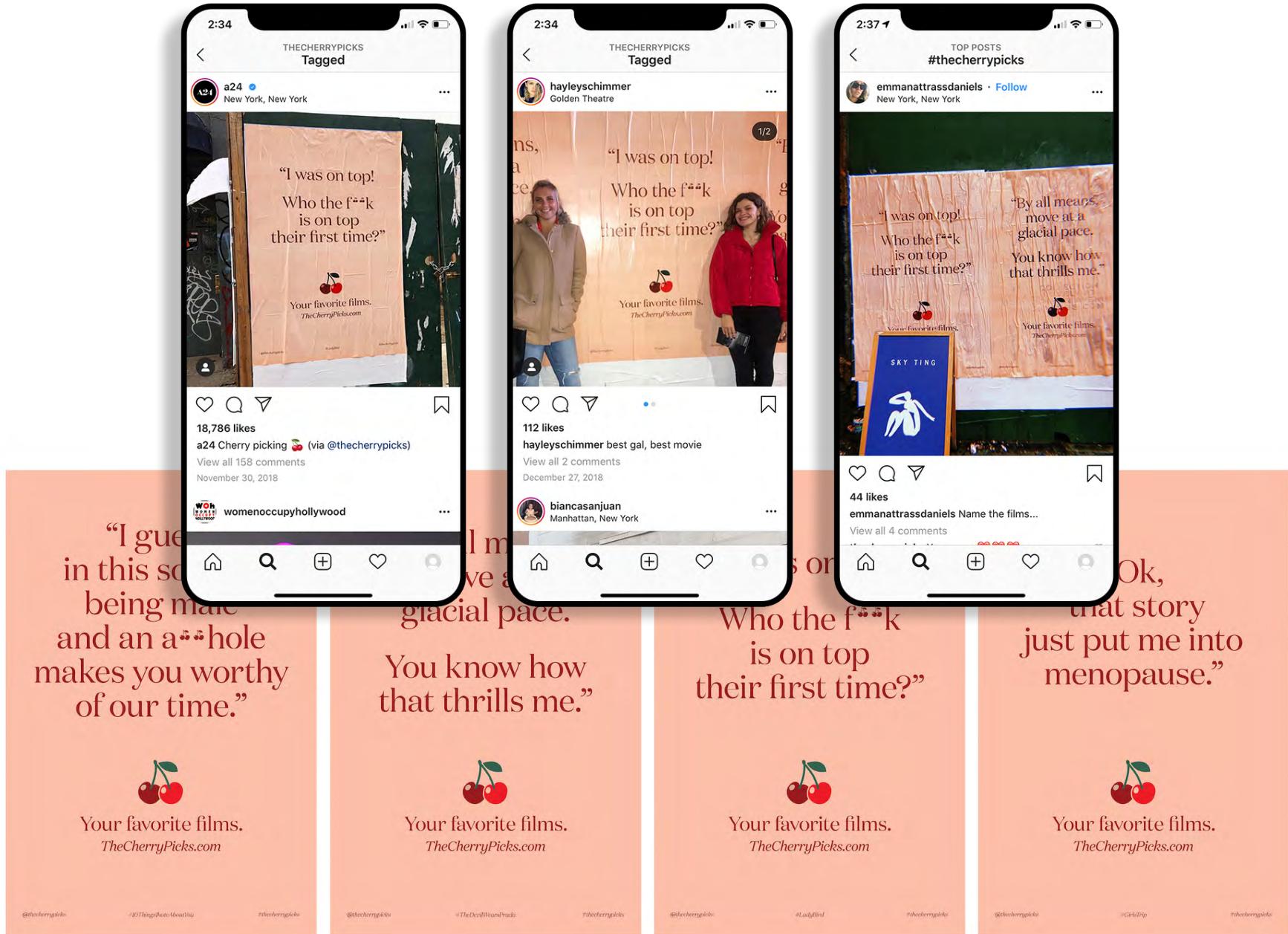
Carla Renata OWNER OF FILM REVIEW SITE -THE CURVY FILM CRITIC, AND IS THE HOST/CREATOR OF FILM REVIEW SHOW BLACKTOMATOES

TRAILBLAZER THURSDAYS **Lily Tomlin**

“I always wondered why somebody doesn't do something about that. Then I realized I was somebody.”



SOCIAL CAMPAIGNS – IG, FB, TWITTER / ROLE -> SOCIAL STRATEGY, ART DIRECTION, GRAPHIC DESIGN



POSTER CAMPAIGN + ACTUAL INSTAGRAM POSTS OF THEM WHEATPASTED AROUND NYC /
ROLE -> CREATIVE STRATEGY & GRAPHIC DESIGN

Writing in Tempo: Sessions in Art & Practice

BRANDING – CUNY (CITY UNIVERSITY OF NEW YORK) GRAD CENTER

Branded *Writing in Tempo*, a CUNY Grad Center Art History Department event series featuring speakers with backgrounds spanning film, poetry, literature, and urban studies, like Claudia Rankine and Jennifer Doyle. Deliverables included a print + digital poster, as well as event graphics for each program.

Writing in Tempo

Sessions in Art & Practice

FEB 7

Jennifer Doyle

MARCH 13

Renée Green

APRIL 3

Claudia Rankine

RSVP at sessionsinartandpractice.info • This program is organized by Jack Crawford, Mia Curran, Kirsten Gill, and Rachel Valinsky, and co-sponsored by the Ph.D. Program in Art History and the James Gallery / The Center for Humanities, with support from the John Rewald Endowment of the Ph.D. Program in Art History and the Doctoral Students' Council at The Graduate Center, City University of New York •

Writing in Tempo

Sessions in Art & Practice



Jennifer Doyle
America Out of Iraq

Workshop February 7 Room 3416
2 - 5 PM

Jennifer Doyle takes the publication of a special issue of *Third Text* ("Anti-fascism/Art/Theory") to stage a conversation about critical practice in our contemporary political moment. Participants will discuss different modalities and expressions of racism in contemporary art practice, and institutional responses and non-responses to that racism, as well as the challenge of writing about specific cases.



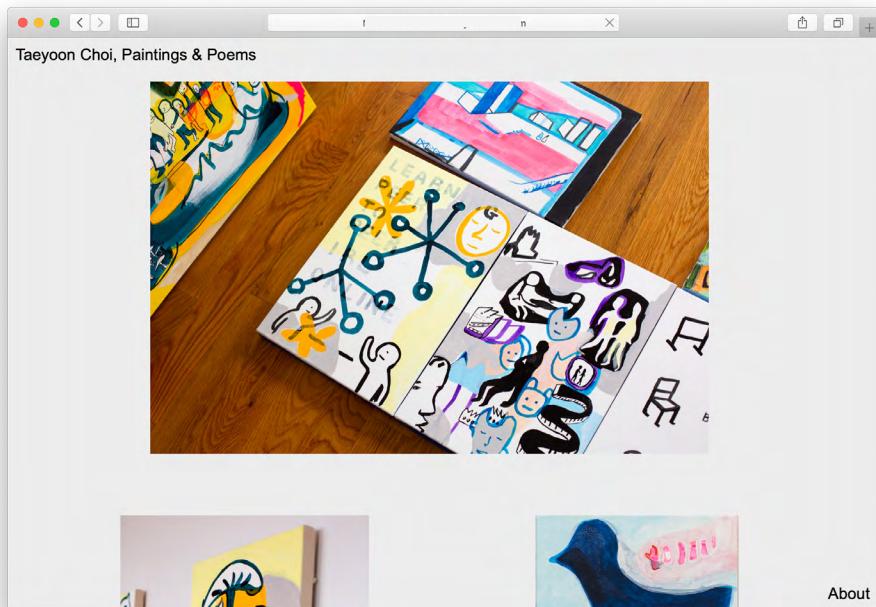
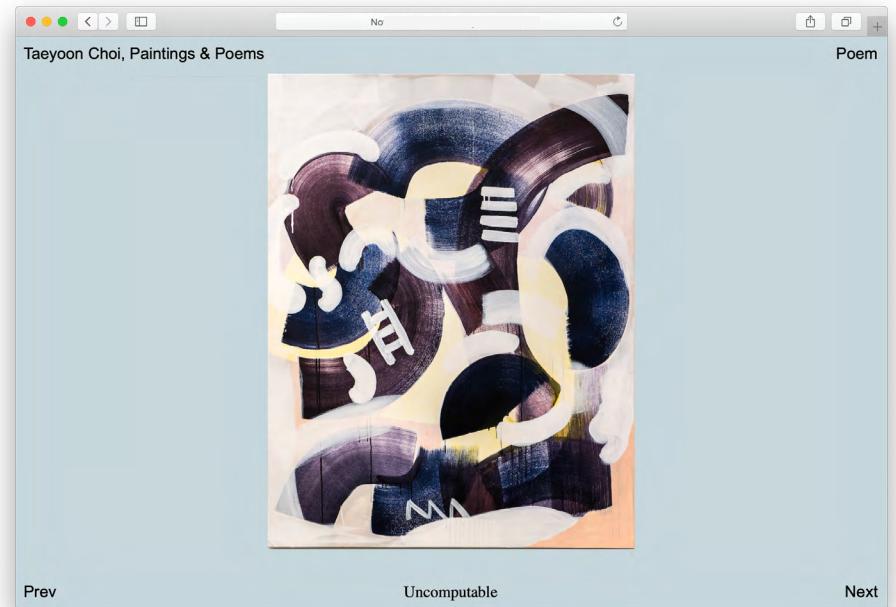
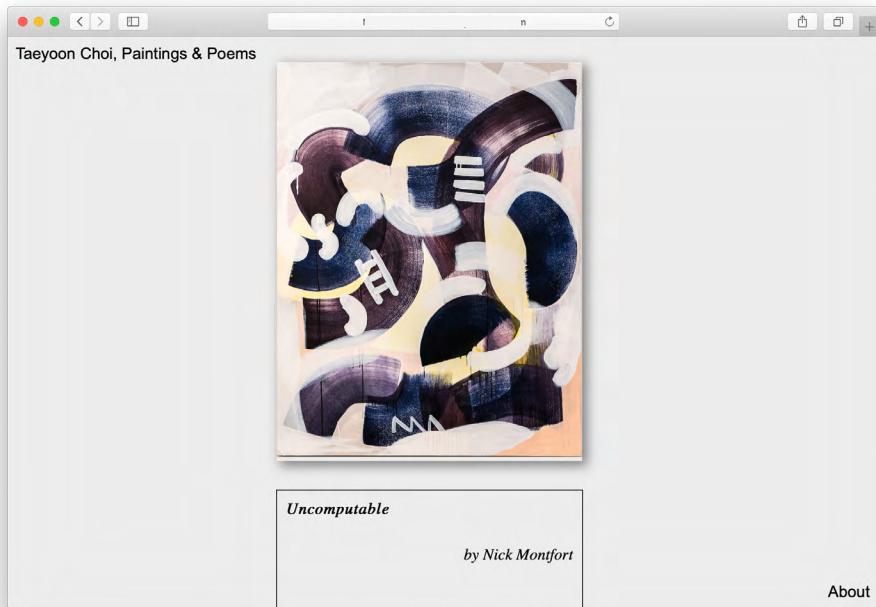
Taeyoon Choi

WEB DESIGN + DEVELOPMENT

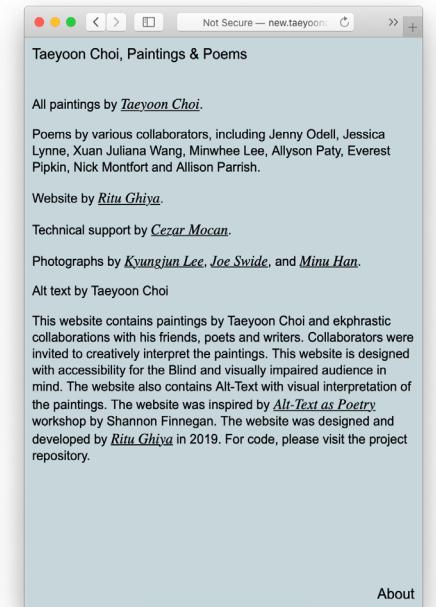
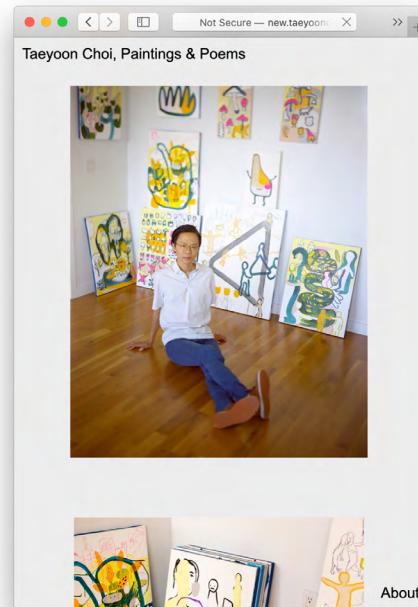
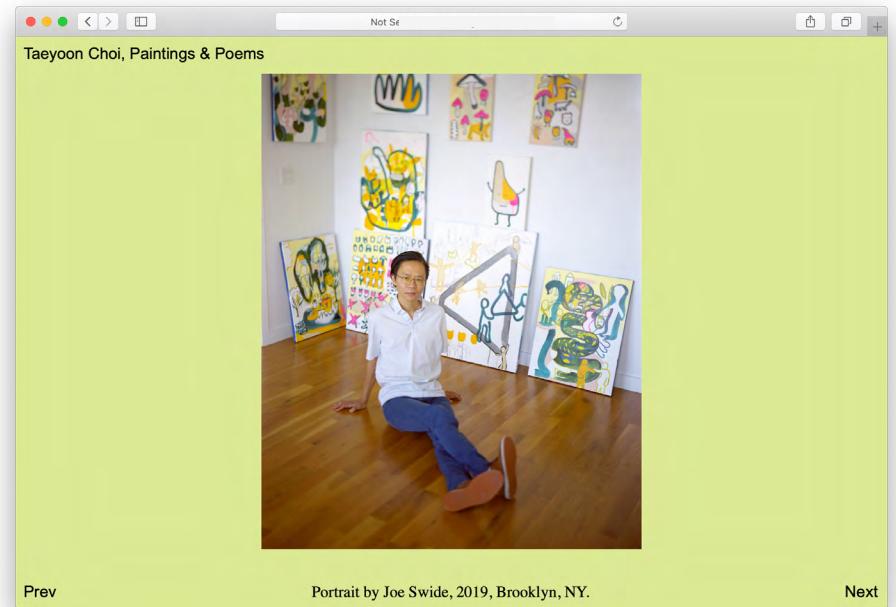
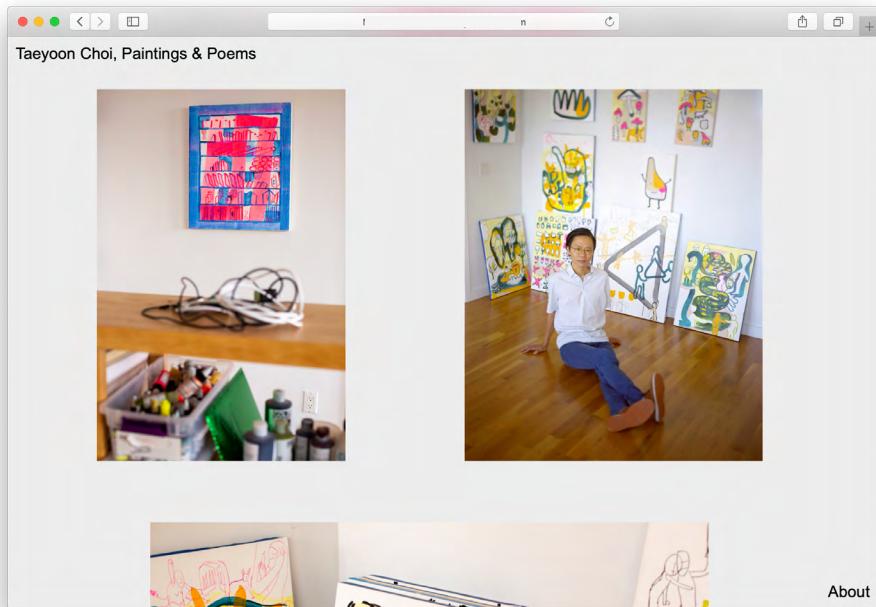
Designed and developed a website for artist and educator Taeyoon Choi. The website showcases commissioned poetry about his artwork, as well as documentation of his ongoing painting series. Providing intuitive navigation along with a simple but elegant treatment for his artwork was important for this project.

Featured in Walker Art Center Magazine, Dec. 2019.

[LINK TO BETA SITE](#)



ROLE -> ART DIRECTION, WEB DESIGN, FRONT-END & BACK-END WEB DEVELOPMENT



ROLE -> ART DIRECTION, WEB DESIGN, FRONT-END & BACK-END WEB DEVELOPMENT

Poetic Computation: Seven Years of SFPC

BRANDING AND MICROSITE – SCHOOL FOR POETIC COMPUTATION

School for Poetic Computation recently celebrated seven years as an artist run school, residency and research community exploring the intersection of code, design, hardware and theory — focusing especially on artistic intervention.

I created a dedicated visual treatment for the SFPC's first gallery retrospective highlighting its work in its first seven years. Designed and developed an event website that also functioned as a printable pamphlet, wall vinyl, and a risograph poster.

[LINK TO SITE](#)

POETIC COMPUTATION

We are excited to announce Poetic Computation: Seven Years of SFPC, an exhibition at the Westbeth Gallery (55 Bethune Street), NYC.

JANUARY 12 - JANUARY 23, 2020,
Opening JANUARY 16.

Dates

SUNDAY, JAN 12
2–5 pm: Critical Theory Retrospective [RSVP](#)

MONDAY, JAN 13 – WEDNESDAY, JAN 15
Gallery closed

THURSDAY, JAN 16
6–10 pm: Opening Reception [RSVP](#)

SATURDAY, JAN 18
12–3 pm: Gallery open
3–6 pm: Gallery closed
6–10 pm: Performance night [RSVP](#)

SUNDAY, JAN 19
12–6 pm: Gallery open

MONDAY, JAN 20 – TUESDAY, JAN 21
Gallery closed

WEDNESDAY, JAN 22
2–8 pm: Gallery open

About

This exhibition will celebrate and highlight the work of the School for Poetic Computation (SFPC) over the past seven years. Founded in 2013, and located in Westbeth Artists Housing, SFPC is an artist-run school, residency and research community, exploring the intersection of code, design, hardware and theory — focusing especially on artistic intervention. Its mission is to support and nurture a diverse community of artists and critical thinkers to shape more creative, humane and poetic forms of computation. In the past few years, the school has prioritized inclusion of women, QTPOC, and the disability community, offering a range of free public programs. With classes and events focusing on environmental justice, disability and accessibility, intersectionalities, and racial bias in algorithms, the teachers have expanded the conventional understanding of computation.

To further reach the communities that have been traditionally marginalized from art and technology, the school has created an exhibition titled Poetic Computation: 7 years of SFPC. This exhibition showcases a group of artworks from our teachers and alumni, a group that now numbers more than 300. The exhibition also presents material from the school's archives for the first time, with displays about our pedagogy and philosophy on [teach](#).

Seven Years of SFPC Westbeth Gallery January 2020

sfpc.io/seveneryears/

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Print 13 pages

Destination [Save as PDF](#)

Pages All

Layout Portrait

More settings

Cancel Save

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sfpc.io

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Seven Years of SFPC
Westbeth Gallery
January 2020

WEBSITE THAT PRINTS INTO AN EXHIBITION PAMPHLET /
ROLE -> ART DIRECTION, RISOGRAPH DESIGN + PRODUCTION, WEB DESIGN + DEVELOPMENT



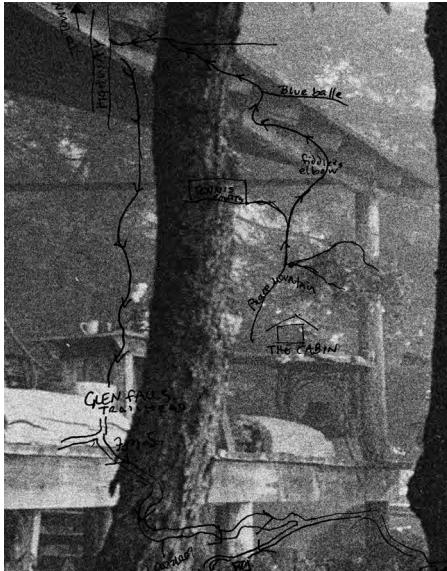
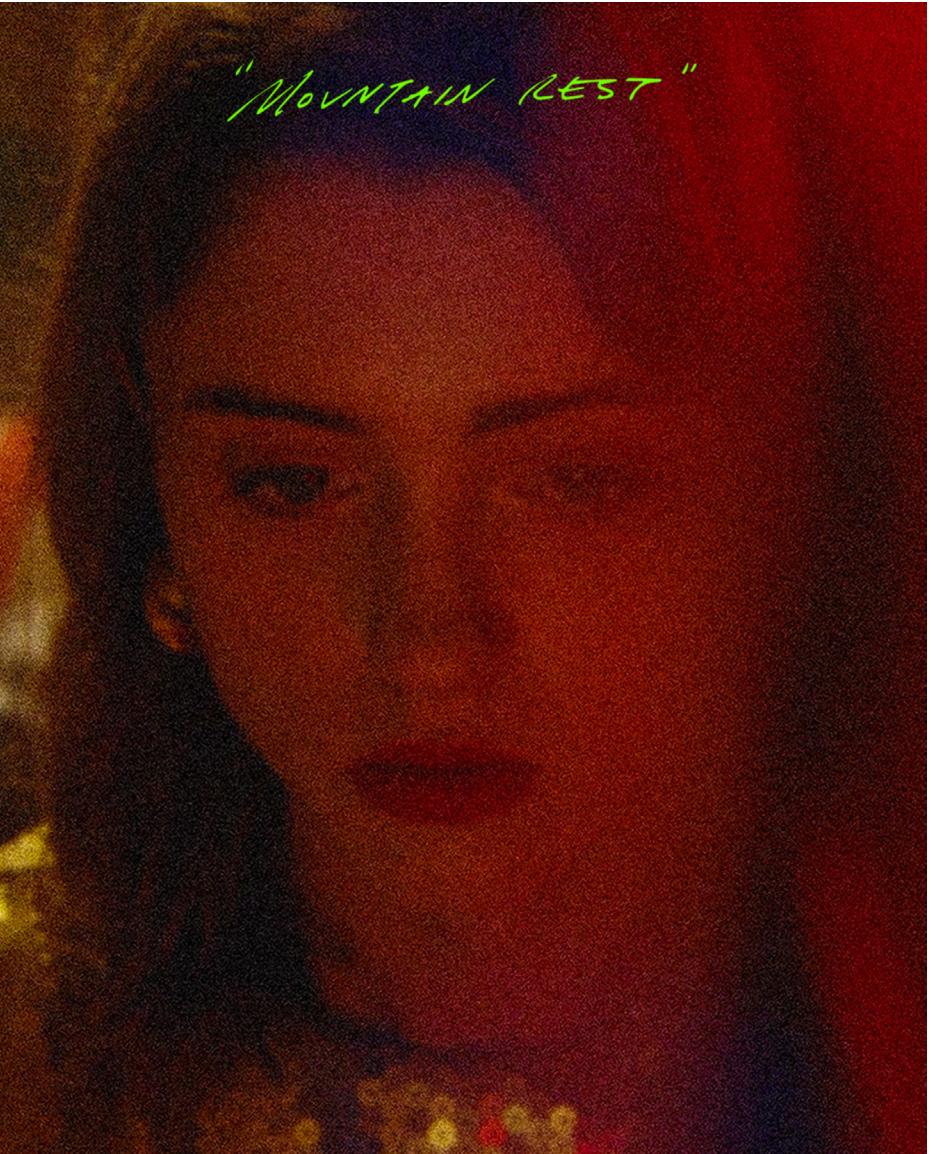
WALL VINYL + POSTER /
ROLE -> ART DIRECTION, RISOGRAPH DESIGN + PRODUCTION, WEB DESIGN + DEVELOPMENT



Mountain Rest Source Book

PUBLICATION – AUTOMATIK FILMS

As part of a promotional package for the release of *Mountain Rest* (2018 / directed by Alex O Eaton), I designed an artist book on the filmmaker's process. In this project, I translated her way of working and seeing into a 70 page book using her archival materials, exploring what it means to step inside someone else's creative process and how to convey their process visually.

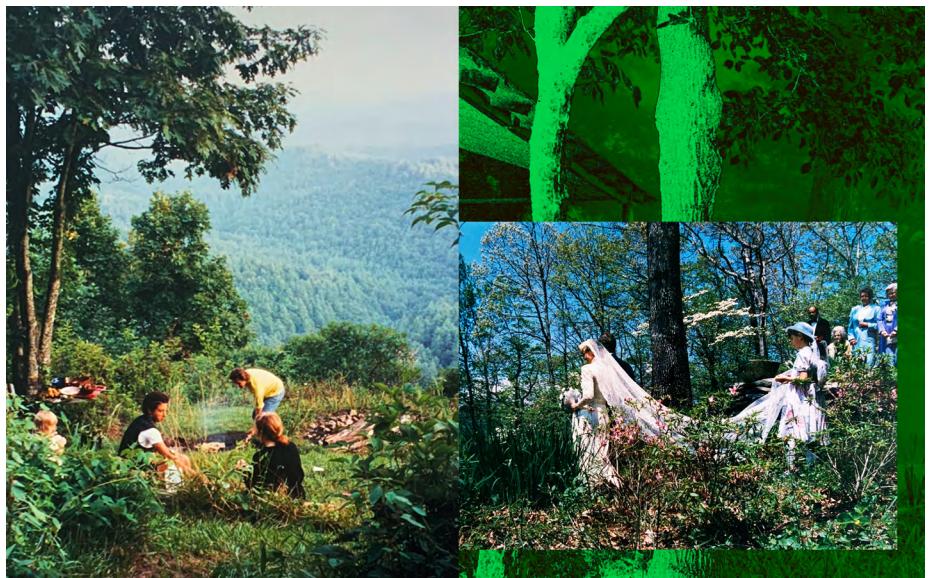


MOUNTAIN REST

Written by

Alex O Eaton

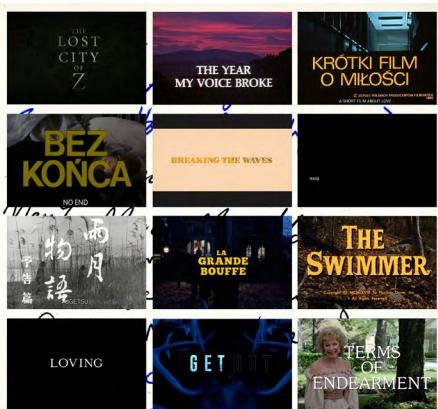




ROLE -> ART DIRECTION, PRINT DESIGN



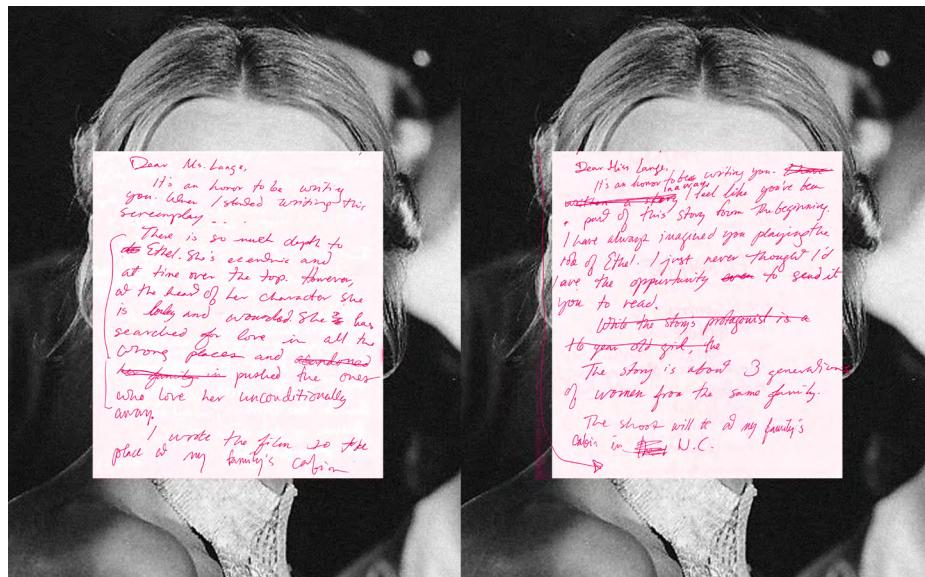
LA Story
The Dressmaker
The Lost City of Z
YOUR NAME



LA Story
The Dressmaker
The Lost City of Z
YOUR NAME

She is able to orchestrate her small days. She looks back mostly exactly as she watched and to believe she had no remorse for being the hottest blonde that she could be. Amazing. She was unique, whimsical, very analytical and explorative of many philosophies but somehow managed to never really apply them to herself. I mean, of course, nobody is perfect but someone who is so self-referencing would presumably not be able to pull the blanket over their eyes as constantly as she did over the years. Anyways, I am so glad that I know her and finally to thank her for her beauty! I feel very sorry for Scott. So Robin put one of Coffin's poems to music (and Hamelski (Mara Timbuktu) Collins adopted it as her own) & is singing it now.

I go out to eat at the latest little drawings & we picture Betty. He's so fucking good. Both of you guys take credit in common. Your drawings are so impressive. I wonder if you are able



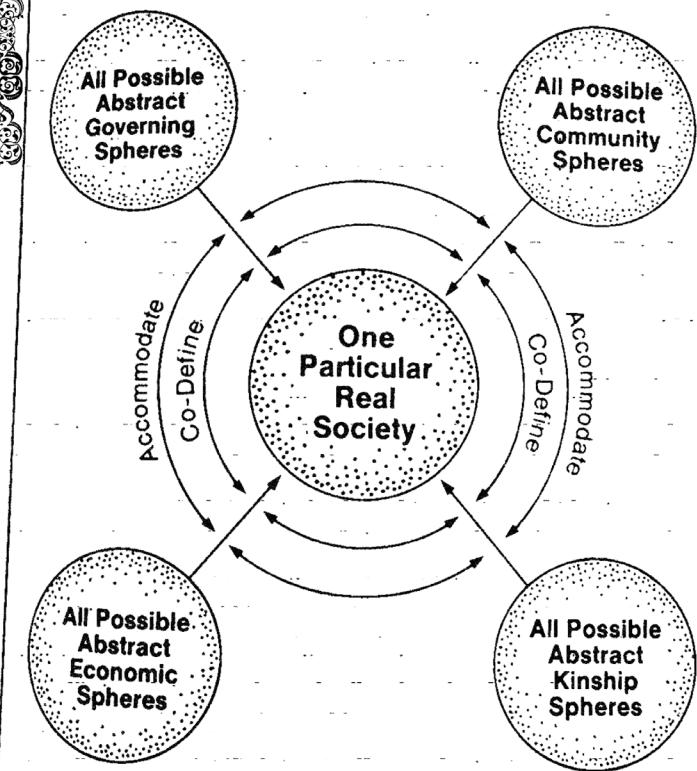
Code Societies : A Speculative Oral History

PUBLICATION – SCHOOL FOR POETIC COMPUTATION



I designed an unbounded publication of 15 zines and risograph prints in response to School for Poetic Computation's 2020 Code Societies winter session to display at the students' showcase. Includes interviews with American Artist and Simone Browne, in collaboration with oral historian neta bomani.

**"CONSTRUCTING"
A SPECIFIC SOCIETY
FROM THE COMPONENTS OF ALL
POSSIBLE SOCIETIES**



Simone
Browne and
Tsige Tafesse

**in response to
"Surveillance Studies"
with American Artist and
Simone Browne**

UNLEARNING

UNLEARNING

A letter to
Code Societies
Students

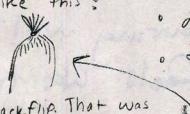
Taeyoon Choi

an American history
embodied — put this in
a time capsule — unearth it
100 yrs from now — whoever
is viewing, voyeuruing will
know what it feels like to
be a human in this
present moment.

This performance, no matter how
exaggerated or acrobatic,
still feels like an expe-
rience of the everyday

Q

Fluct 1 - 17 - 20

Stream of consciousness
thinking about the relationship between
performer + audience
but it made me think of
performance ART!
really like dancing to Jukstop
Wanna try a backflip something
though I was looking away but
I'm pretty sure the one with
hair like this:

did a backflip. That was
sick. I wonder if the one with
hair like this has ever skinned
a deer, that's radical, regardless.
Anyways that looked fun to
do together. Figuring at work
to mash your bodies together
in kisses. Though when
the one with hair like the
diagram I drew on the back
of this page put fingers
deep in mouth that
looked uncomfortable!
Thank you

Remote Control:
Performance as Art, Performance as Behavior

Homework -

+ List 2-4 roles/positions/programs you identify with:
creative, non-binary, lover

+ List 2-4 roles/positions/programs that are projected on you:
black, girl/woman, available

+ Take note on how you behave this week:

I walk around with headphones in my ear even if no music is playing, to avoid men attempting to speak to me.
I walk faster with keys in hands once I leave the subway station at night. Sometimes I repeatedly pull my phone out to look at for 10 seconds then hurriedly put back in pocket. I do this at least twice every couple of minutes unless I'm with someone else.
I walk with head toward the ground in more crowded places. Always have phone charger with me because never know when I'll need in an emergency.
I try not to stare at men

My body and movement are something I am quite conscious of. Trauma oftentimes manifests in my body like pain. Sometimes it looks like walking really fast with tunnel vision to my destination while trying to draw the least amount of attention my way. Other times it looks like shortness of breath and eyes darting around rapidly.

Generally, I shy away from movement exercises and dance of any kind as it highlights these issues of mine, forcing me to think about a body that I sometimes wish did not exist, but regardless, I participated in this class anyway and found Fluct's performance and the class to be extremely eye-opening.

Fluct began with a performance of their piece "everythingmakesmehappy." The piece was set to a sound collage of media clips, many of which highlighted violence against women and exposed how "normalized" this violence is. Some samples were quite familiar and some a bit harder to recognize. All of them, however, were embodied and digested in the form of movement. And even though our class was observing this performance, because the piece was highlighting things that many of us feel and experience every day, it felt like we were all a part of it. It makes me think of the role an observer has in performance? But also in society? Sometimes this all blends together.

Written by Cy X

STUDENTS' JOURNALS ON PERFORMANCE ART COLLAGED,
PRINTED ON NEWSPRINT IN BLACK, VIOLET, + FLUORESCENT ORANGE

Operator Music Band

CREATIVE DIRECTION, VIDEO EDITING, + TYPE DESIGN

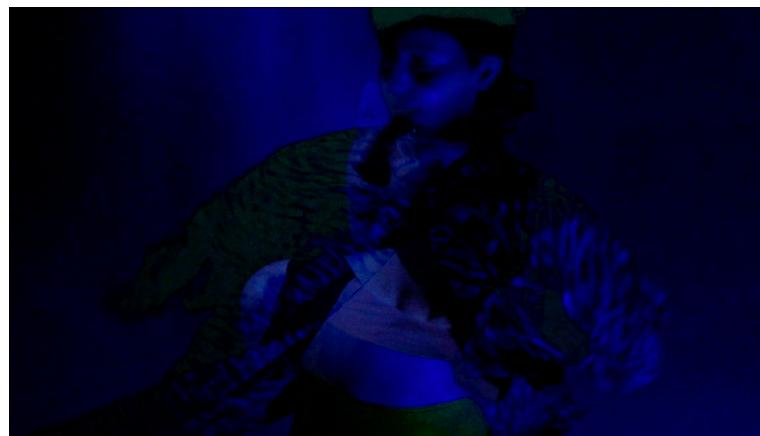
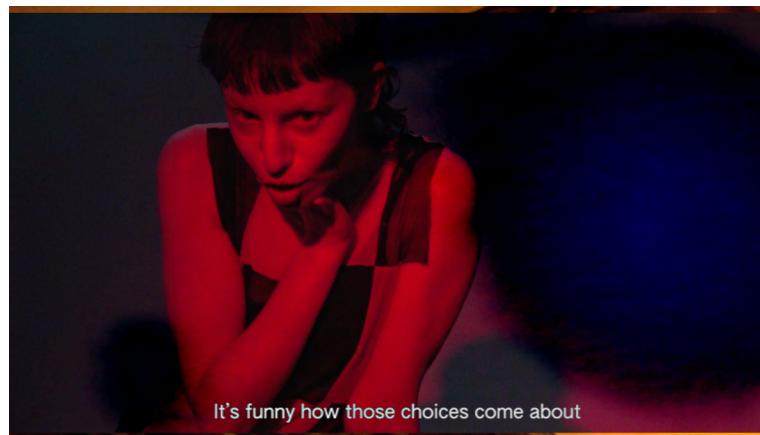
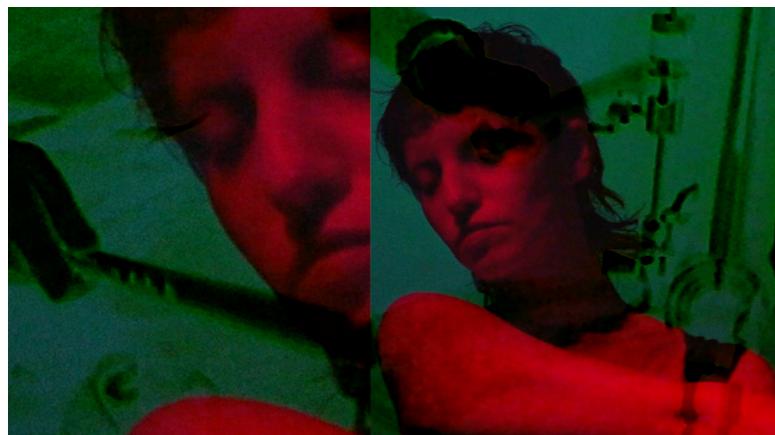
Creative directed, co-edited, and designed type for a music video to Operator Music Band's song "MONDO."

The video was featured on Apple Music's Featured Indie Music Playlist.

[LINK TO VIDEO](#)

Operator Music Band's

MONDO



ROLE -> CREATIVE DIRECTION, VIDEO EDITING, TYPE DESIGN

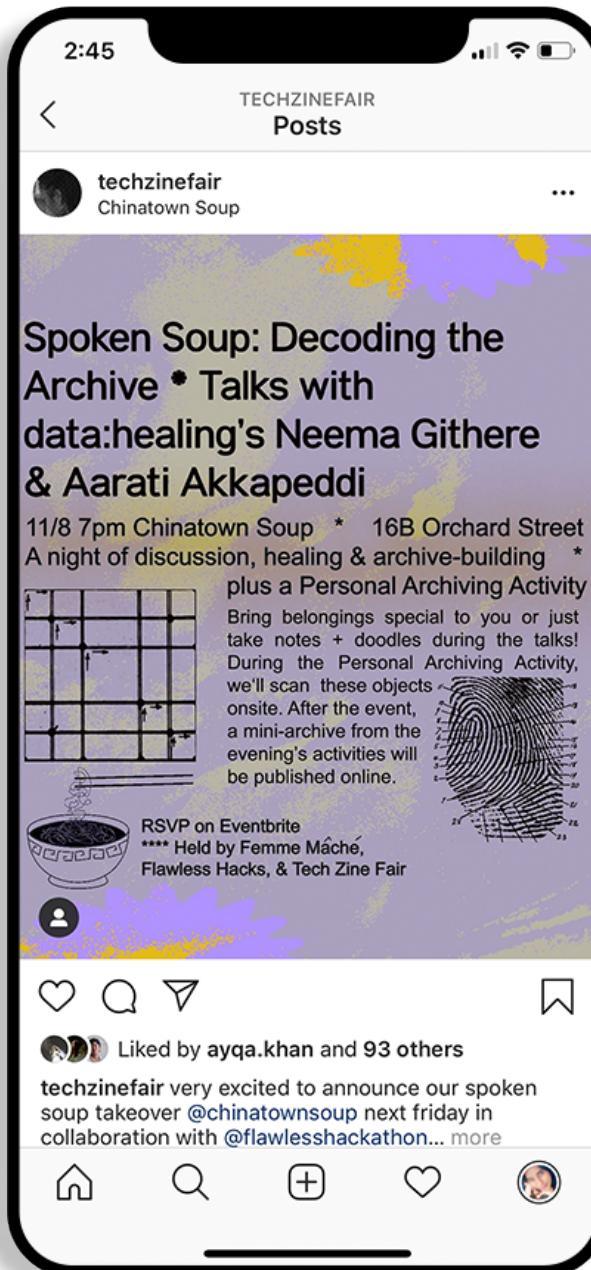
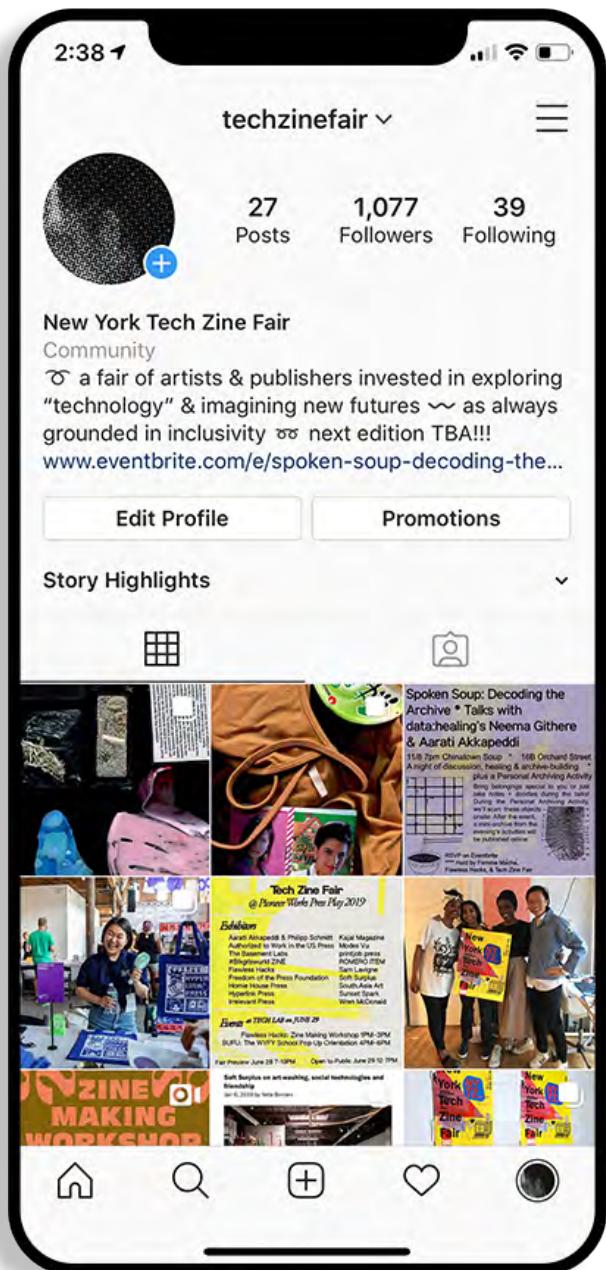
Tech Zine Fair

IDENTITY – CURATION, DIRECTION, + SOCIAL MEDIA DESIGN

Co-organized and branded the first-ever Tech Zine Fair in November 2018 and have since collaborated with Wikipedia Edit-A-Thon, MoMA, Pioneer Works, and Chinatown Soup to craft similarly meaningful events under the organization.

My role as organizer and curator is inextricable from my role as designer for the organization. I'm learning how important good graphic design is in communicating how welcoming and inclusive a community is. I manage all social media and design all graphics, continuing to brand the fair.

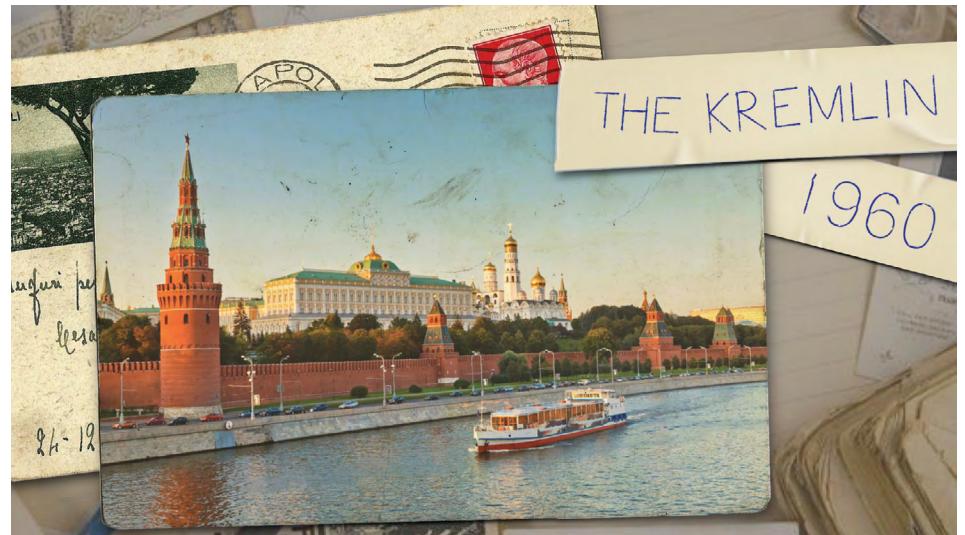
[LINK TO INSTAGRAM](#)



ROLE -> EVENT CURATION, ART DIRECTION, GRAPHIC DESIGN, SOCIAL MEDIA MANAGEMENT, SOCIAL STRATEGY

Funny Or Die

ONGOING MARKETING + PITCH DECK COLLATERAL FOR SHOWS IN DEVELOPMENT



ROLE -> GRAPHIC DESIGN + PRESENTATION DESIGN

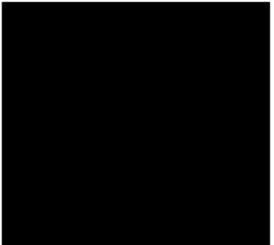
Uncovering Technology: An Oral History

PUBLICATION – SCHOOL FOR POETIC COMPUTATION

The School for Poetic Computation held its first summer session in Detroit; I designed a reader based on classes and conversations between students during the week. The daily classes ranged from computational poetry, building electronics, critical theory and the history of the manufacturing industry in Detroit. I designed and printed this in a week in time for the final student showcase.



PREFACE



co-organizers, teachers, and the city of Detroit are the input, experience and curriculum is the system, and the output is students' learning experience. This zine is an oral history documenting our hope of uncovering technology as well as the organizing methods of the School for Poetic Computation.

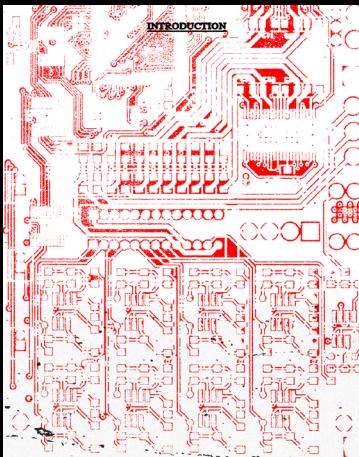
POETIC COMPUTATION: DETROIT 2019 WAS MADE POSSIBLE BY THE FOLLOWING STUDENTS:
ANTAJUAN SCOTT, BROOKE HAWKINS, CARLO SUGATAN, JESS ROGNER, KATY DRESNER, KRISTEN CARETHERS, KRISTIN ROSE, FELIX RUCKER, SAMANTHA GRIFFITH, STEPHEN SONG, STEPHON THOMPSON II, TEIKAUTU, LI CHEN and GERALD FLYNT, TYRONNE M. CLEMONS

AND THE FOLLOWING TEACHERS:
AMERICAN ARTIST, ANDREA CARDINAL, ANN HAEYOUNG, COLIN WANG, DANIELLE AUBERT, JANICE GATES, MELANIE HOFF, NABIL HASSEIN, RON WATTERS, TAEYOON CHOI, TAWANA PETTY

In this zine, you will find interviews between some pairs of students who ended up sitting next to each other in the classroom and the conversations which arose from their meeting—facilitated, transcribed and edited by SFPC co-organizer Neta Bomani.

Woven through the interviews are the works created by students throughout the session in response to the theme, *Uncovering Technology*. Consider this zine a cybernetic tapestry of relations between people, subjects, and environments.

INTRODUCTION



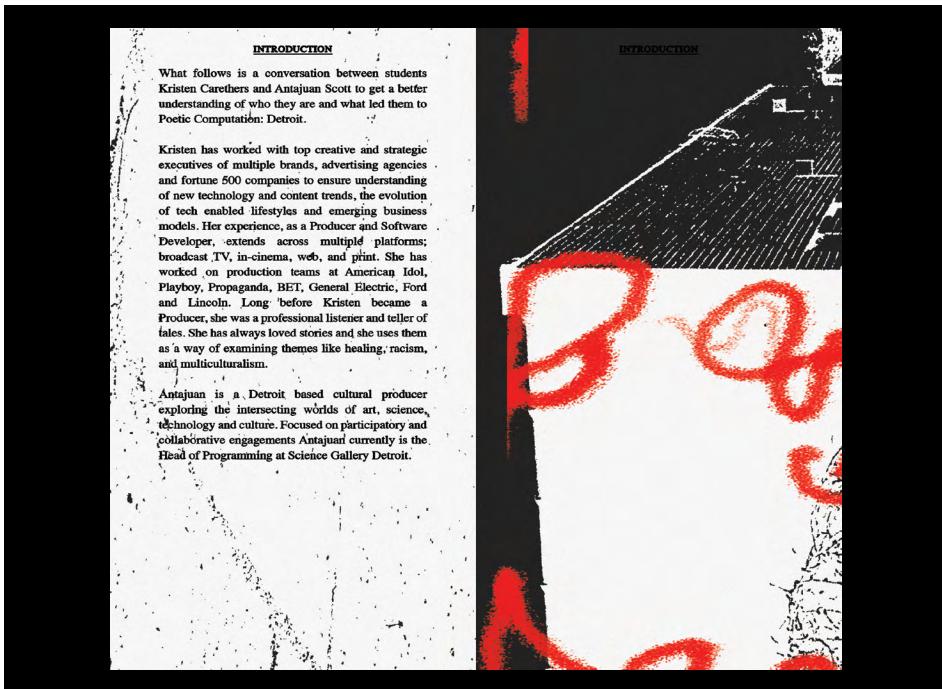
Technology is usually made available to us after many layers of abstraction have been imposed. In the process of abstraction, its inner workings are obscured and most people are excluded from understanding it. If we can't understand it, we can't fix it, take care of it or truly own it. What would it look like to cultivate a more caring and imaginative kind of tech for ourselves and each other?

Computers are one of the most intimate technologies we use on a daily basis. How would it feel if we changed our relationship to computers, from something we buy to something we make? How would it feel to have a conversation with computers and write poetry with them? How would it feel to work with computers as collaborators and write software for our communities?

Through lectures, workshops and hands-on making, students explored and responded to these ideas. During the one week session we created several in-class projects and explored a balanced mix of technical, artistic, and theoretical content. Topics included navigating computers with the command line, object oriented programming, electronics, and critical theory of technology. Poetic Computation: Detroit is designed for people without previous experience of coding to start having a more friendly, expressive and joyful relationship with technology.

To create a more meaningful relationship with technology, we strived to uncover technology's glossy surfaces and look into its logic and beauty. The School for Poetic Computation's Poetic Computation: Detroit focused on the theme of *Uncovering Technology*. Together, we learned the fundamentals of coding and critical theory in order to trace the contours of technology's backbone.

ROLE -> ART DIRECTION, PRINT DESIGN



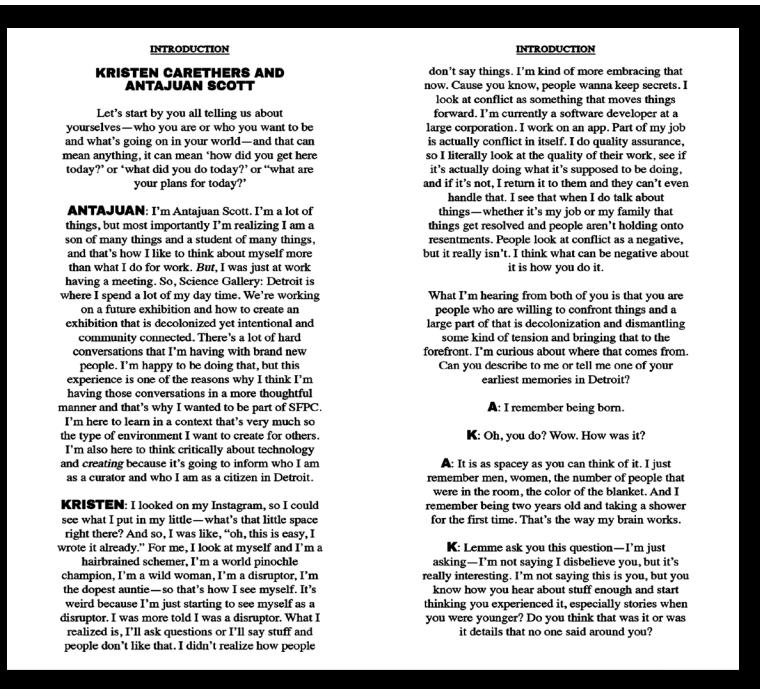
INTRODUCTION

What follows is a conversation between students Kristen Carethers and Antajuan Scott to get a better understanding of who they are and what led them to Poetic Computation: Detroit.

Kristen has worked with top creative and strategic executives of multiple brands, advertising agencies and fortune 500 companies to ensure understanding of new technology and content trends, the evolution of tech enabled lifestyles and emerging business models. Her experience, as a Producer and Software Developer, extends across multiple platforms; broadcast TV, in-cinema, web, and print. She has worked on production teams at American Idol, Playboy, Propaganda, BET, General Electric, Ford and Lincoln. Long before Kristen became a Producer, she was a professional listener and teller of tales. She has always loved stories and she uses them as a way of examining themes like healing, racism, and multiculturalism.

Antajuan is a Detroit based cultural producer exploring the intersecting worlds of art, science, technology and culture. Focused on participatory and collaborative engagements Antajuan currently is the Head of Programming at Science Gallery Detroit.

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KRISTEN CARETHERS AND ANTAJUAN SCOTT

Let's start by you all telling us about yourselves—who you are or who you want to be and what's going on in your world—and that can mean anything, it can mean "how did you get here today?" or "what did you do today?" or "what are your plans for today?"

ANTAJUAN: I'm Antajuan Scott. I'm a lot of things, but most importantly I'm realizing I am a son of many things and a student of many things, and that's how I like to think about myself more than what I do for work. *But*, I was just at work having a meeting. So, Science Gallery: Detroit is where I spend a lot of my day time. We're working

on a future exhibition and how to create an exhibition that is decolonized yet intentional and community connected. There's a lot of hard conversations that I'm having with brand new people. I'm happy to be doing that, but this experience is one of the reasons why I think I'm having those conversations in a more thoughtful manner and that's why I wanted to be part of SFPC. I'm here to learn in a context that's very much so the type of environment I want to create for others. I'm also here to think critically about technology and creating because it's going to inform who I am as a curator and who I am as a citizen in Detroit.

KRISTEN: I looked on my Instagram, so I could see what I put in my little—what's that little space right there? And so, I was like, "oh, this is easy. I wrote it already." For me, I look at myself and I'm a hairbrained schemer, I'm a world pinocchio champion, I'm a wild woman, I'm a disruptor, I'm the deepest auntie—so that's how I see myself. It's weird because I'm just starting to see myself as a disruptor. I was more told I was a disruptor. What I realized is, I'll ask questions or I'll say stuff and people don't like that. I didn't realize how people

don't say things. I'm kind of more embracing that now. Cause you know, people wanna keep secrets. I look at conflict as something that moves things forward. I'm currently a software developer at a large corporation. I work on an app. Part of my job is actually conflict in itself. I do quality assurance, so I literally look at the quality of their work, see if it's actually doing what it's supposed to be doing, and if it's not, I return it to them and they can't even handle that. I see that when I do talk about things—whether it's my job or my family that things get resolved and people aren't holding onto resentments. People look at conflict as a negative, but it really isn't. I think what can be negative about it is how you do it.

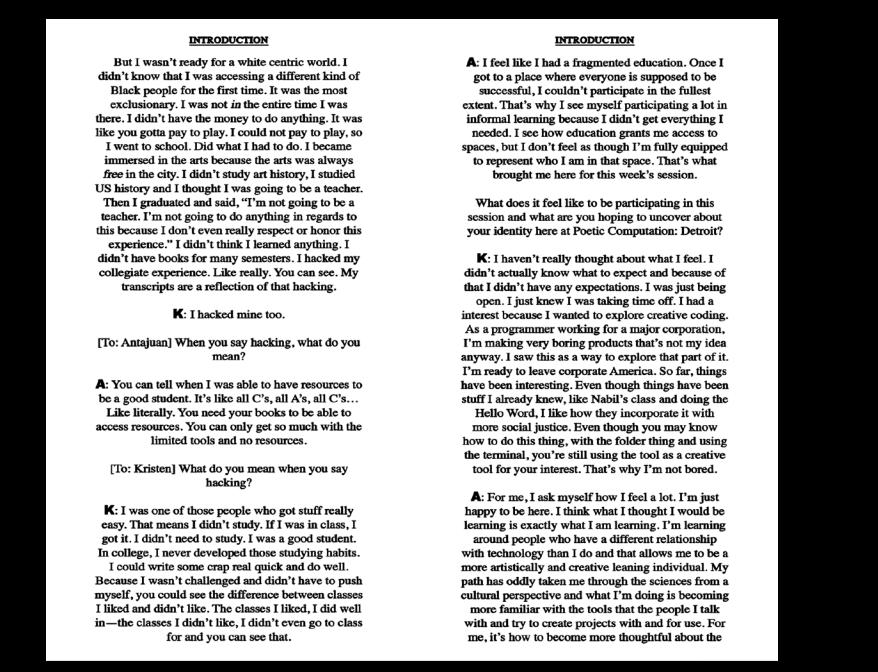
What I'm hearing from both of you is that you are people who are willing to confront things and a large part of that is decolonization and dismantling some kind of tension and bringing that to the forefront. I'm curious about where that comes from. Can you describe to me or tell me one of your earliest memories in Detroit?

A: I remember being born.

K: Oh, you do? Wow. How was it?

A: It is as spacey as you can think of it. I just remember men, women, the number of people that were in the room, the color of the blanket. And I remember being two years old and taking a shower for the first time. That's the way my brain works.

K: Lemme ask you this question—I'm just asking—I'm not saying I disbelieve you, but it's really interesting. I'm not saying this is you, but you know how you hear about stuff enough and start thinking you experienced it, especially stories when you were younger? Do you think that was it or was it details that no one said around you?



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But I wasn't ready for a white centric world. I didn't know that I was accessing a different kind of Black people for the first time. It was the most exclusionary. I was not in the entire time I was there. I didn't have the money to do anything. It was like you gotta pay to play. I could not pay to play, so I went to school. Did what I had to do. I became immersed in the arts because the arts was always free in the city. I didn't study art history, I studied US history and I thought I was going to be a teacher. Then I graduated and said, "I'm not going to be a teacher. I'm not going to do anything in regards to this because I don't even really respect or honor this experience." I didn't think I learned anything. I didn't have books for many semesters. I hacked my collegiate experience. Like really, you can see. My transcripts are a reflection of that hacking.

K: I hacked mine too.

[To: Antajuan] When you say hacking, what do you mean?

A: You can tell when I was able to have resources to be a good student. It's like all C's, all A's, all C's... Like literally. You need your books to be able to access resources. You can only get so much with the limited tools and no resources.

[To: Kristen] What do you mean when you say hacking?

K: I was one of those people who got stuff really easy. That means I didn't study. If I was in class, I got it. I didn't need to study. I was a good student. In college, I never developed those studying habits. I could write some crap real quick and do well. Because I wasn't challenged and didn't have to push myself, you could see the difference between classes I liked and didn't like. The classes I liked, I did well in—the classes I didn't like, I didn't even go to class for and you can see that.

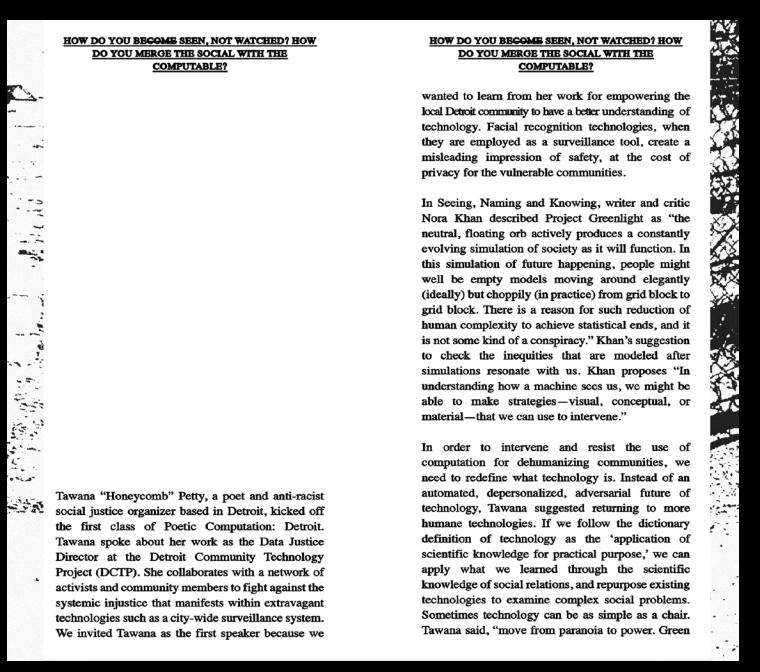
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A: I feel like I had a fragmented education. Once I got to a place where everyone is supposed to be successful, I couldn't participate in the fullest extent. That's why I see myself participating a lot in informal learning because I didn't get everything I needed. I see how education grants me access to spaces, but I don't feel as though I'm fully equipped to represent who I am in that space. That's what brought me here for this week's session.

What does it feel like to be participating in this session and what are you hoping to uncover about your identity here at Poetic Computation: Detroit?

K: I haven't really thought about what I feel. I didn't actually know what to expect and because of that I didn't have any expectations. I was just being open. I just knew I was taking time off. I had a interest because I wanted to explore creative coding. As a programmer working for a major corporation, I'm making very boring products that's not my idea anyway. I saw this as a way to explore that part of it. I'm ready to leave corporate America. So far, things have been interesting. Even though things have been stuff I already knew, like Nabil's class and doing the Hello Word, I like how they incorporate it with more social justice. Even though you may know how to do this thing, with the folder thing and using the terminal, you're still using the tool as a creative tool for your interest. That's why I'm not bored.

A: For me, I ask myself how I feel a lot. I'm just happy to be here. I think what I thought I would be learning is exactly what I am learning. I'm learning around people who have a different relationship with technology than I do and that allows me to be a more artistically and creative leaning individual. My path has oddly taken me through the sciences from a cultural perspective and what I'm doing is becoming more familiar with the tools that the people I talk with and try to create projects with and for use. For me, it's how to become more thoughtful about the



HOW DO YOU BECOME SEEN, NOT WATCHED? HOW DO YOU MERGE THE SOCIAL WITH THE COMPUTABLE?



Tawana "Honeycomb" Petty, a poet and anti-racist social justice organizer based in Detroit, kicked off the first class of Poetic Computation: Detroit. Tawana spoke about her work as the Data Justice Director at the Detroit Community Technology Project (DCTP). She collaborates with a network of activists and community members to fight against the systemic injustice that manifests within extravagant technologies such as a city-wide surveillance system. We invited Tawana as the first speaker because we

HOW DO YOU BECOME SEEN, NOT WATCHED? HOW DO YOU MERGE THE SOCIAL WITH THE COMPUTABLE?

wanted to learn from her work for empowering the local Detroit community to have a better understanding of technology. Facial recognition technologies, when they are employed as a surveillance tool, create a misleading impression of safety, at the cost of privacy for the vulnerable communities.

In Seeing, Naming and Knowing, writer and critic Nora Khan described Project Greenlight as "the neutral, floating orb actively produces a constantly evolving simulation of society as it will function. In this simulation of future happening, people might well be empty models moving around elegantly (ideally) but choppy (in practice) from grid block to grid block. There is a reason for such reduction of human complexity to achieve statistical ends, and it is not some kind of a conspiracy." Khan's suggestion to check the inequities that are modeled after simulations resonate with us. Khan proposes "In understanding how a machine sees us, we might be able to make strategies—visual, conceptual, or material—that we can use to intervene."

In order to intervene and resist the use of computation for dehumanizing communities, we need to redefine what technology is. Instead of an automated, depersonalized, adversarial future of technology, Tawana suggested returning to more humane technologies. If we follow the dictionary definition of technology as the 'application of scientific knowledge for practical purpose,' we can apply what we learned through the scientific knowledge of social relations, and repurpose existing technologies to examine complex social problems. Sometimes technology can be as simple as a chair. Tawana said, "move from paranoia to power. Green

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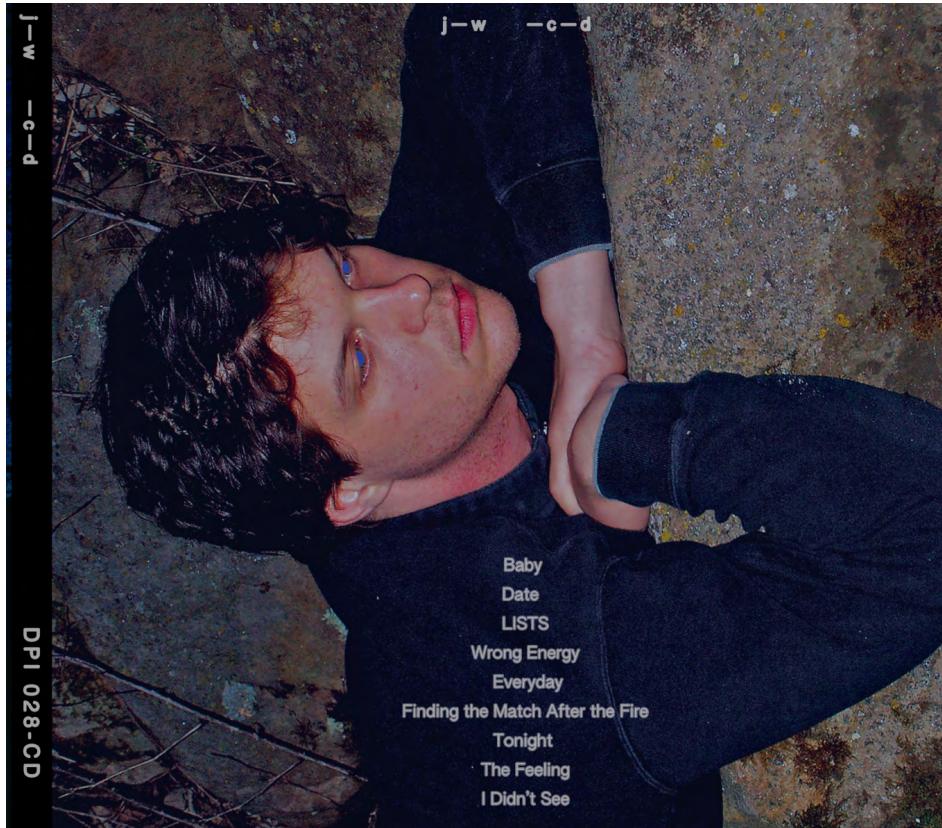
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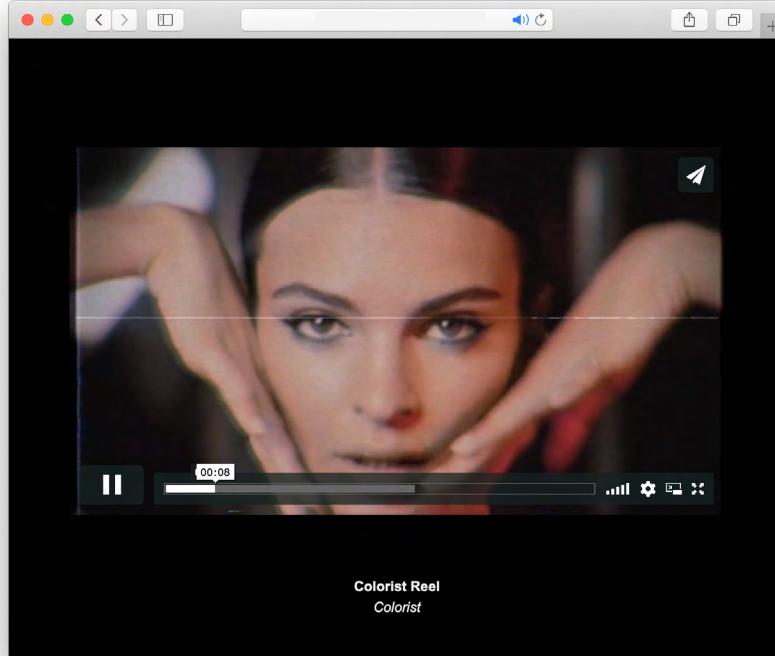
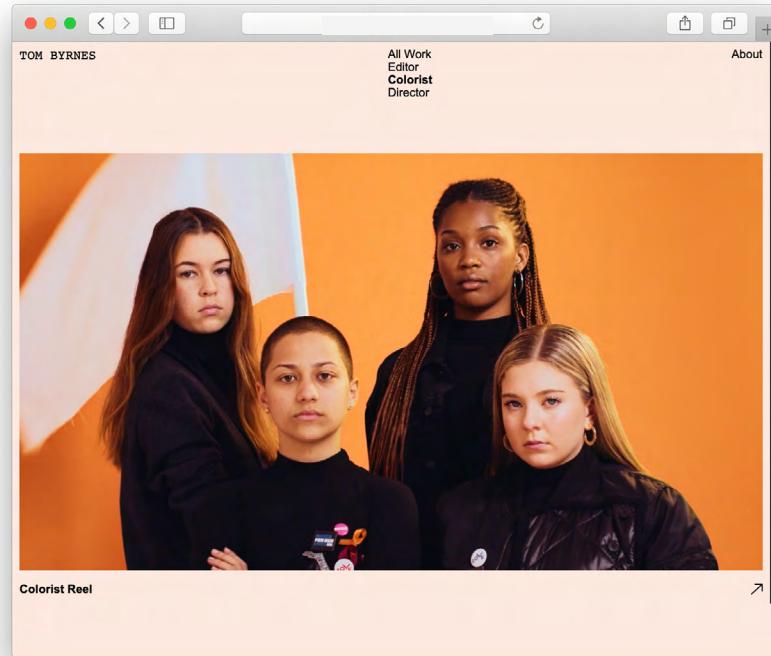
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Tom Byrnes Films

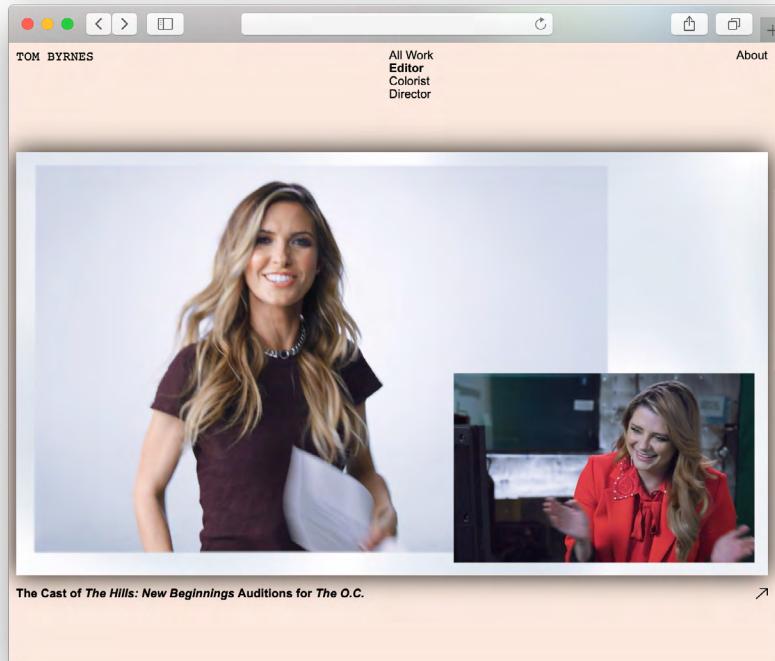
WEB DESIGN + DEVELOPMENT

Designed and developed website showcasing motion
GIFs on homepage and lightbox gallery clickthroughs to
house a filmmaker's directing / editing / coloring work.

[LINK TO SITE](#)



A screenshot of a web browser window. The title bar says "TOM BYRNES". On the right, there's a sidebar with links: "All Work", "Editor", "Colorist", and "Director". The main content area contains text about Tom Byrnes being a director, editor, and colorist, and his work with various clients like MTV, Comedy Central, and Discovery Channel. It also provides his email address: tombyrnesfilms@gmail.com. Below this, there's a section titled "Selected Clients:" with logos for Above Average, Comedy Central, Discovery Communications, MTV, Viacom Digital Studios, Teen Vogue, Vogue, Olay, and Tapout.



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