

## **REGINALD LIN**

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### **PRONOUNS**

they/them

### **ABOUT**

I explore contemporary human interactions with media and technology, and I am very much invested in addressing the intersectionalities within our systems.

Currently I am embracing human error, fluidity of self identification, and experiential knowledge within my practice. I intend to bring the perspectives of myself and others into the products that I will help create in the future.

### **QUESTIONS I EXPLORE**

How can I help to embed cultures of inclusivity within the places in which I work?

How do we empower individuals to share their own narratives?

Can I challenge preconceptions and shift ingrained ways of thinking, not only for others, but also, within myself?

### **SKILLS**

#### **ART/DESIGN**

Extensive work with graphic design, 3D printing & modeling, digital photography, video, performance, & installations.

Experimenting and looking to grow in the product & UX realms.

#### **COMPUTER**

Illustrator, Photoshop, InDesign, After Effects, Premiere & Lightroom.

Java/Processing, Javascript/p5.js, HTML, & CSS. Brief work with Python, C#.

Sketch, InVision, Origami Studio.

Autodesk Maya, Blender.

#### **BUSINESS/PERSONAL**

Development and pitching of product, marketing, and business plans.

Wide-ranging experience regarding event planning and execution.

Passionate about intersectional design thinking and inclusive products.

## **DATA SHEET**

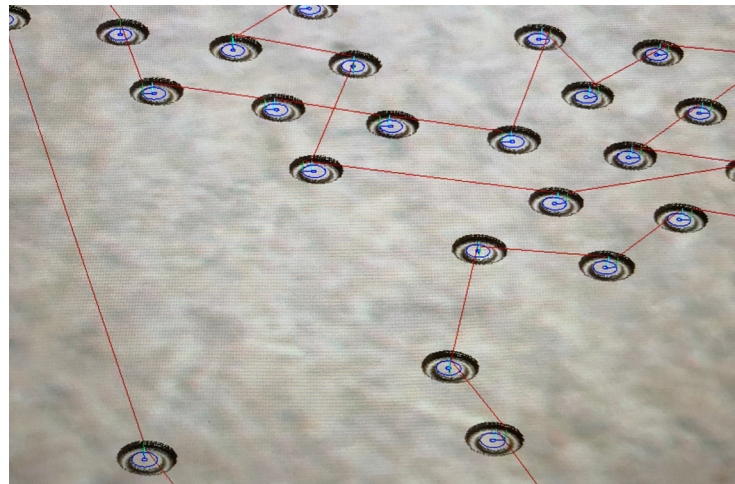
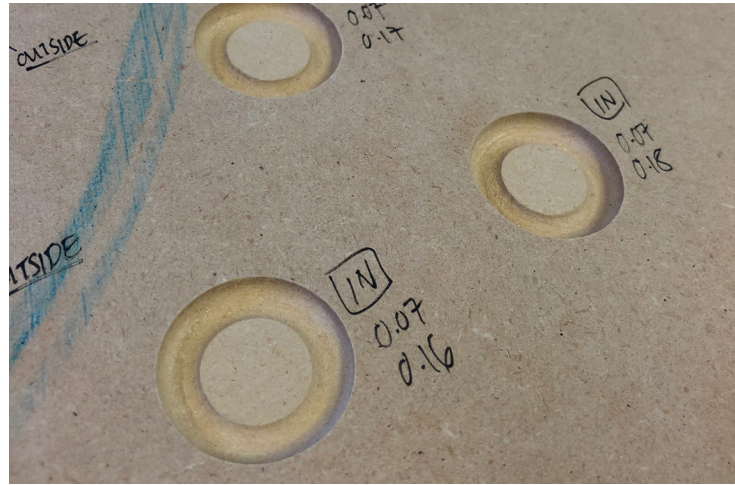
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## IN-PROGRESS: MIASMIC RECALL

MIASMIC RECALL is a performance piece that incorporates spoken narratives and an individual's relation between scent and memory.

The author of one of three narratives applies their fragrance on a participant during a one-on-one connection within a closed space. The participant is then invited to dwell in the space and allow the fragrance to develop on their skin throughout the day.

iterative testing  
of sculpture in installation space



cnc milling paths



perfume production

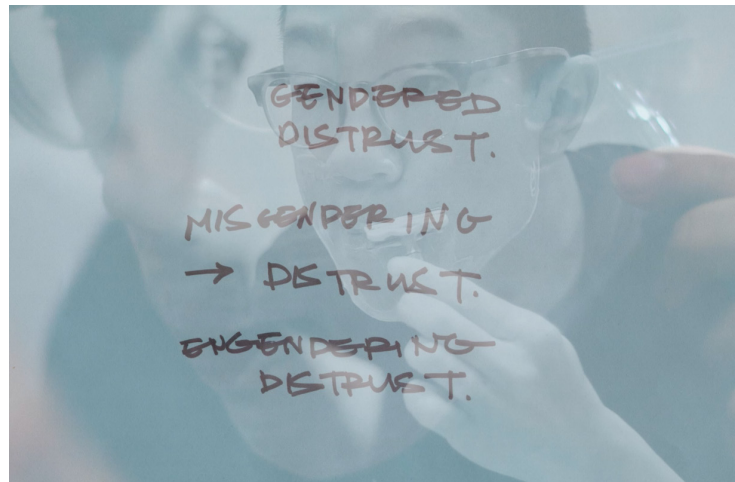
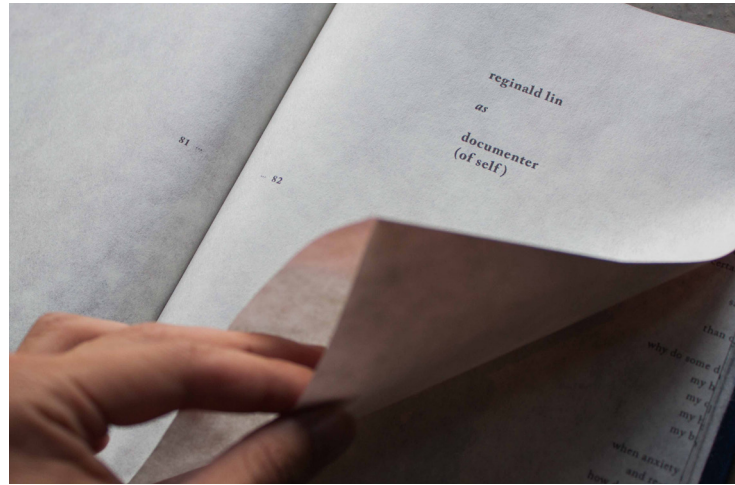
MIASMIC RECALL

## SALIENCY

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.

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.





## CONDUITS OF INFORMATION

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.



## AGERIÓ

machined accuracy v.s. human error;  
predictability v.s. randomness;

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.

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 and gravity throughout the duration of the show, they began to curve inwards, introducing yet another influence – one of nature.

