



SARAH GROFF HENNIGH-PALERMO

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Summary

I am a design-savvy engineer who, over time, has moved from coding for prototypes into coding for production, often for data visualizations. In my free time, I like to make and speak about compilers, data-driven art, and other graphics-related topics. I have a talent for systems design and the best compliment I've received at work is that I "actually made learning Javascript fun."

Languages, Tools + Software

Proficient with: Javascript, CSS, HTML

Some experience with: Ruby/Rails, Clojurescript, Python, C++, Arduino

Tools & Libraries: React and React Native, CCSS, LESS, Bash, Git, D3.js, Node.js, openFrameworks, Adobe Creative Suite, Sketch, Xcode

Selected Projects

Oublié/trouvé

The practical component to my Masters' thesis, Oublié/trouvé comprises a React Native app with custom Swift/Obj-C Bluetooth hooks and custom hardware.

p5bots

Created under the auspices of Google Summer of Code 2015, p5bots is a library that serves as the socket layer between p5.js running in the browser and Firmata running on an Arduino or other microcontroller.

whenever.js

A Javascript implementation of the control-flow defeating esolang.

data-monster

Born at the School for Poetic Computation, nurtured at Hacker School, data-monster is a LISP-influenced domain-specific language that transpiles to d3.js.

Experience

Product Design, Data & Code

Software Engineer, *Kickstarter*, Jan. 2017–current

Engineer on front-end team for crowdfunding site; feature focus on project pages and payments
Work mostly on a React front-end with Rails/GraphQL back-end

Creative Researcher, *Office for Creative Research*, Jan.–May 2016

Co-op at data art studio while in graduate school

Designed and developed a series of visualizations for the U. of Manchester's Cloudy with a Chance of Pain project
Prototyped visualizations for the Great Elephant Census

Framed React-based platform for prototyping and production sites for the Great Elephant Census

Product Designer & Front End Developer, *Compstak*, Aug. 2015–Feb. 2016

Designed and implemented components for a commercial real-estate web application
Refactored CSS to use Webpack's modular loading; removed over 1300 lines of code

Data + Design, *Bluenose, Jan.–June 2014*

Designed data visualizations for customer success startup

Prototyped components with HTML/CSS/JS; refactored CSS and grid to create extensible design base

Lead UX Designer, *Forio, Oct. 2012–Dec. 2013*

Created data visualizations for a range of predictive analytics projects

Brought modern interaction design processes to business simulations and internal product work

Built a small design team from the ground up

*Agency Design & Project Management***Designer**, *DesignMap, Feb. 2011–June 2012*

Experience and strategic design for large web applications

Focused on sections such as data reporting, notifications, first-time user experience, and user-driven automation

User Experience Designer, *Code & Theory, 2009–Dec. 2010*

Collaborated with strategy and design teams to develop user experiences for web applications

Clients included Vogue, LabCorp, and the Dr Pepper Snapple Group

Information Architect and Technical Project Manager, *Fly Communications, 2007–2009*

Developed and presented site maps, wireframes, and functional specifications

Ran user testing and research, plus training, for in-house content management system

Managed projects from handoff through launch

Clients included Pernod Ricard, American Express, and Marks, Paneth & Shron

Education*Official***MS, Integrated Digital Media, NYU, January 2017**

The IDM program is a new-media art masters which focuses both on art and technology.

BA, Modern Culture and Media, Brown University, May 2000

This degree involved both theory and practice: I focused on literary and critical theory and creative writing.

*Alternative***Recurse Center (formerly Hacker School), Feb. 15–May 7, 2015, New York City**

A “writers retreat for programmers,” Recurse offers a self-directed opportunity to improve one’s programming skills.

School for Poetic Computation, Oct. 1–Dec. 12, 2014, New York City

A combined residency and alternative school, SFPC focuses on software, hardware, and methods of poetic computation.



Addendum: Selected Exhibitions, Workshops & Talks

Exhibitions

“Halftone Geometries,” *Ongoing collection available on Electric Objects’ platform*

“Neglect III,” *Artificial Retirement, Flux Factory, August–September 2016*

“Smell-o-gram,” *Spring Show, NYU MAGNET, May 2016*

“sarahgpRileyCircle,” *Re-Coded, Day For Night, December 2015*

“Dot,” *Medialounge NYC, Westbeth Gallery, November 2015*

“No. 6” and “Overwhelmed,” *Art Hack Day: Deluge, Pioneer Works, January 2015*

Workshops

“Talking to Computers”

School for Poetic Computation, Aug. 3–4, 2015

A talk and a workshop centering on compilers and how computers turn text into electric action. Focus on demystifying programming and introducing tools for creating your own parser.

“D3, Design & Datavis”

School for Poetic Computation, Dec. 10, 2014 & CUNY Grad Center, Nov. 6, 2014

A two-hour workshop on using the D3.js charting library and the basics of information design, commissioned by the Grad Center’s DH Praxis group and then reprised at SFPC.

Talks

“Adventures in the vBuffer”

Strangeloop, September 29, 2017

A story-focused adventure tale covering diffing algorithms, WebGL, immutable data structures and garbage collection.

“Love & Node”

ForwardJS 2, Feb. 4, 2015

I was invited to keynote the second installment of this conference based on the feedback from my first talk. I discussed imaginative ways of using sensors in the “Internet of Things.”

“Art.js: Transfigure Data to Make Art for the 21st Century”

Strangeloop, Sep. 18, 2014 & Powered by Javascript, Sep. 17, 2014

“Artisanal Data on the Web”

ForwardJS, July 25, 2014

“Artisanal Data: Small, Fragmented, Human”

Eyeo Festival, June 10, 2014

A series a talks, ranging from a five-minute Ignite presentation at Eyeo to a 40-minute Strangeloop session. Each centered on using fragmented data to create data art — art that uses visualization tools and incomplete datasets to create a type of data literature. Each introduced data art to a progressively technical audiences and included more on the whys and wherefores of subverting “objective” methods.