

This is a portfolio of projects by [David Reinfurt](#).

I am an independent graphic designer working in a number of different arrangements. I work alone, either under my own name or that of my small software company, O R G. I work with designer Stuart Bertolotti-Bailey under the shared pseudonym Dexter Sinister. I run a publishing project called The Serving Library with Bertolotti-Bailey, curator Francesca Bertolotti-Bailey, and novelist Vincenzo Latronico. Otherwise, I typically work with an extended network of artists, designers, writers, architects, often on more than one project over time. These conversations keep my practice moving. I teach at Princeton University.

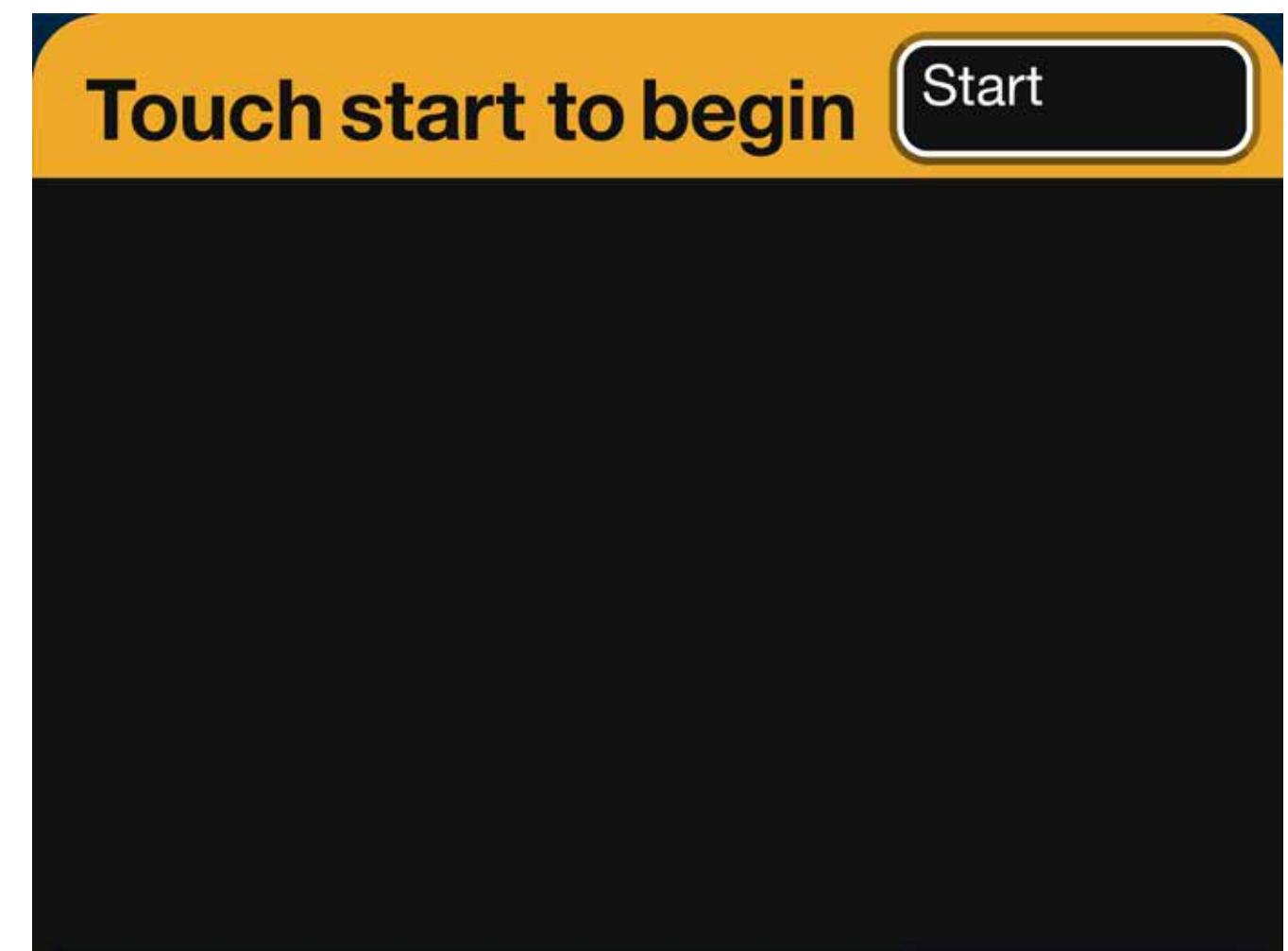
In this portfolio are 10 projects which span over 20 years of practice.

1. Metrocard Vending Machine Interface

In 1997, I was lead interaction designer of the touchscreen interface for NYC Metropolitan Transportation Authority electronic vending that has replaced attendants in the New York City subways. The machines were designed with Industrial Designer Masamichi Udagawa while we were both employed by IDEO San Francisco. A driving criteria for the design was the Americans with Disabilities Act and so the interface uses large, high contrast graphics and a clearly articulated sequence to make a cohesive and accessible experience for a massively diverse public.

This interface was designed with brutal, simple forms, and a very flexible layout explicitly to accommodate change over time. The software has been used by millions of riders daily for more than twenty years — a virtual eternity for an interface.

1. Metrocard Vending Machine Interface



Please select MetroCard type

MetroCard

SingleRide

MetroPass

CANCEL

You have selected MetroCard

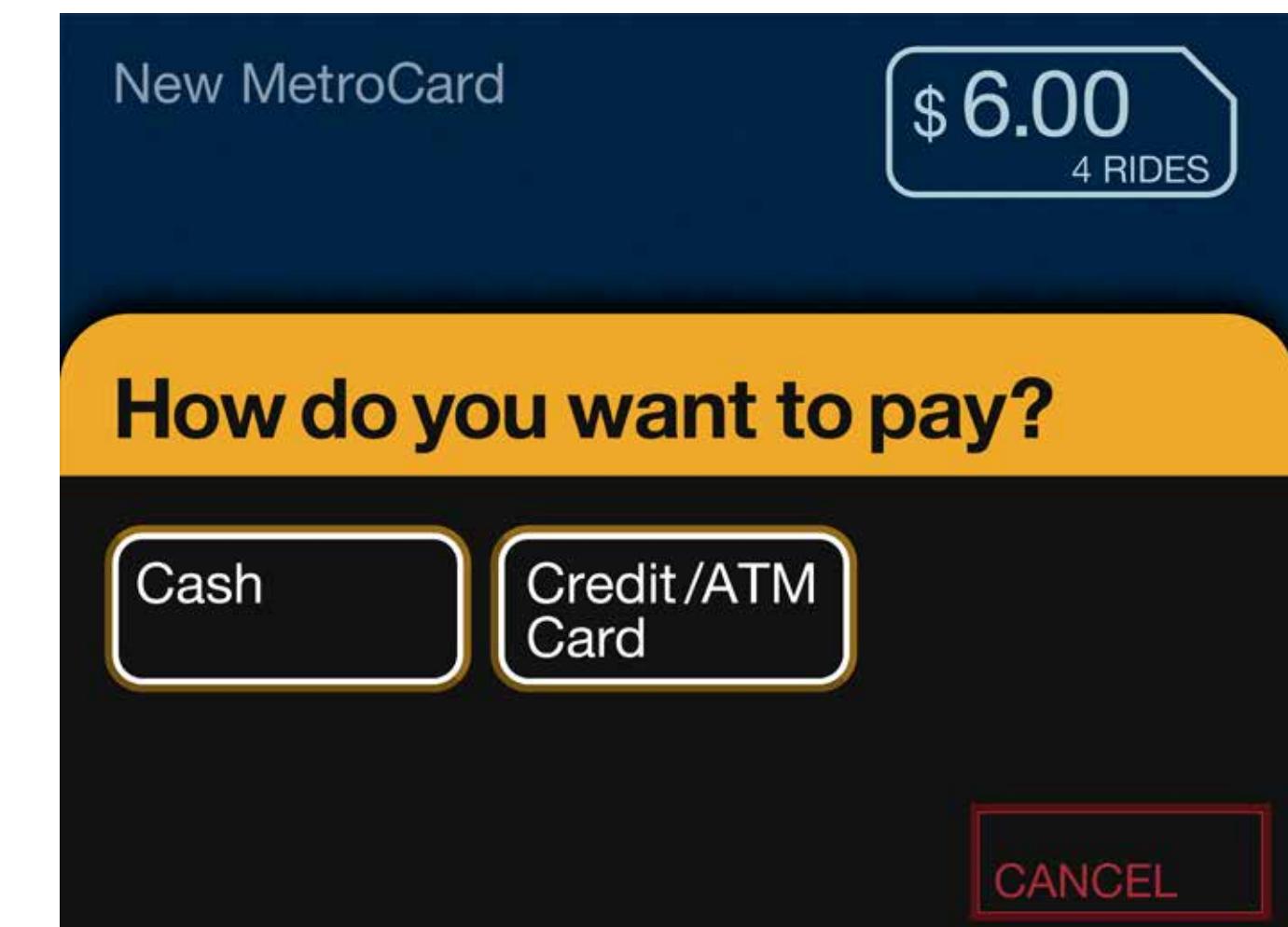
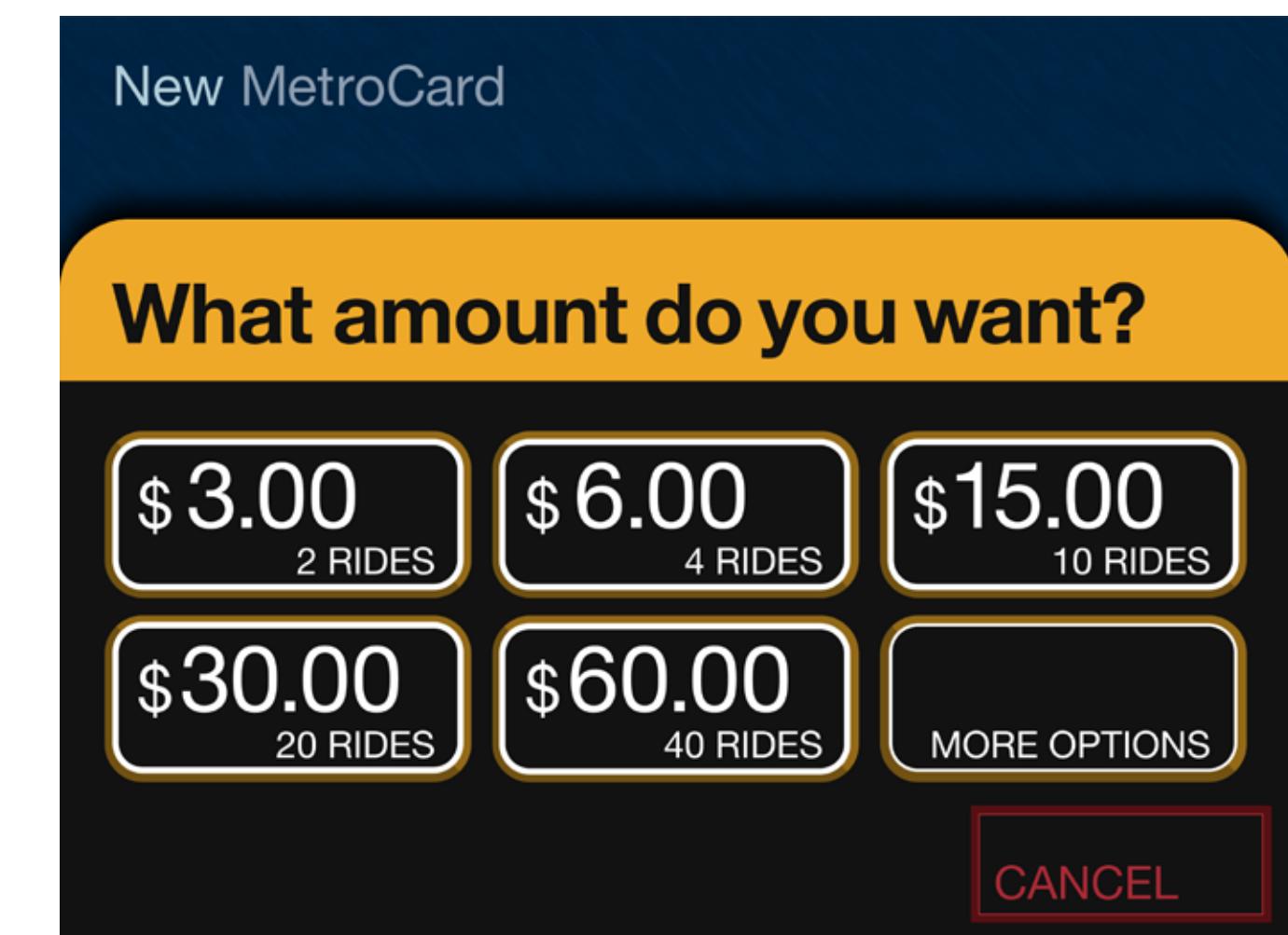
Please select transaction

Add Value
to your
card

Get
New card

Trade In
cards

CANCEL



New MetroCard

\$ 6.00
4 RIDES

Please pay

\$ 6.00

CANCEL

\$ 6.00
4 RIDES

Take your MetroCard





The Metro S
The New York Times



A Subterranean Automaton
A Metrocard machine was hauled into the subway station at 68th Street and Lexington Avenue yesterday. Ten of the machines, which will accept cash, credit cards and debit cards in exchange for subway passes, will go into operation on Monday. Page B3.

Carrie Boretz for The New York Times

7. The Wattis Institute

The Wattis Institute for Contemporary Arts is connected with California College of Art but maintains an independent exhibition and public program—this distinction is historically important. Working intimately with director Anthony Huberman, I designed a graphic identity including website, printed matter, signs, electronic materials for an institute of contemporary art in San Francisco. The Wattis identity, as much as anything, is translated as a manner of speaking in complete sentences where excessive punctuation provides the graphic framework. Based on a previous working editorial relationship, the written voice was developed in close collaboration with the director as he was reinventing the institution. The graphics followed. Its setting in the Bay Area provided some cues for how to reconsider an art institution in the face of electronic networks, and the design uses programmatic idiosyncrasies to generate its forms. However, the identity relies on a specific tone of writing at least as much as it does on its graphic formats.

The identity has evolved incrementally since 2014, providing an engaged, patient, and persistent voice (both typographic and literal) in the San Francisco cultural landscape.

<http://www.wattis.org>

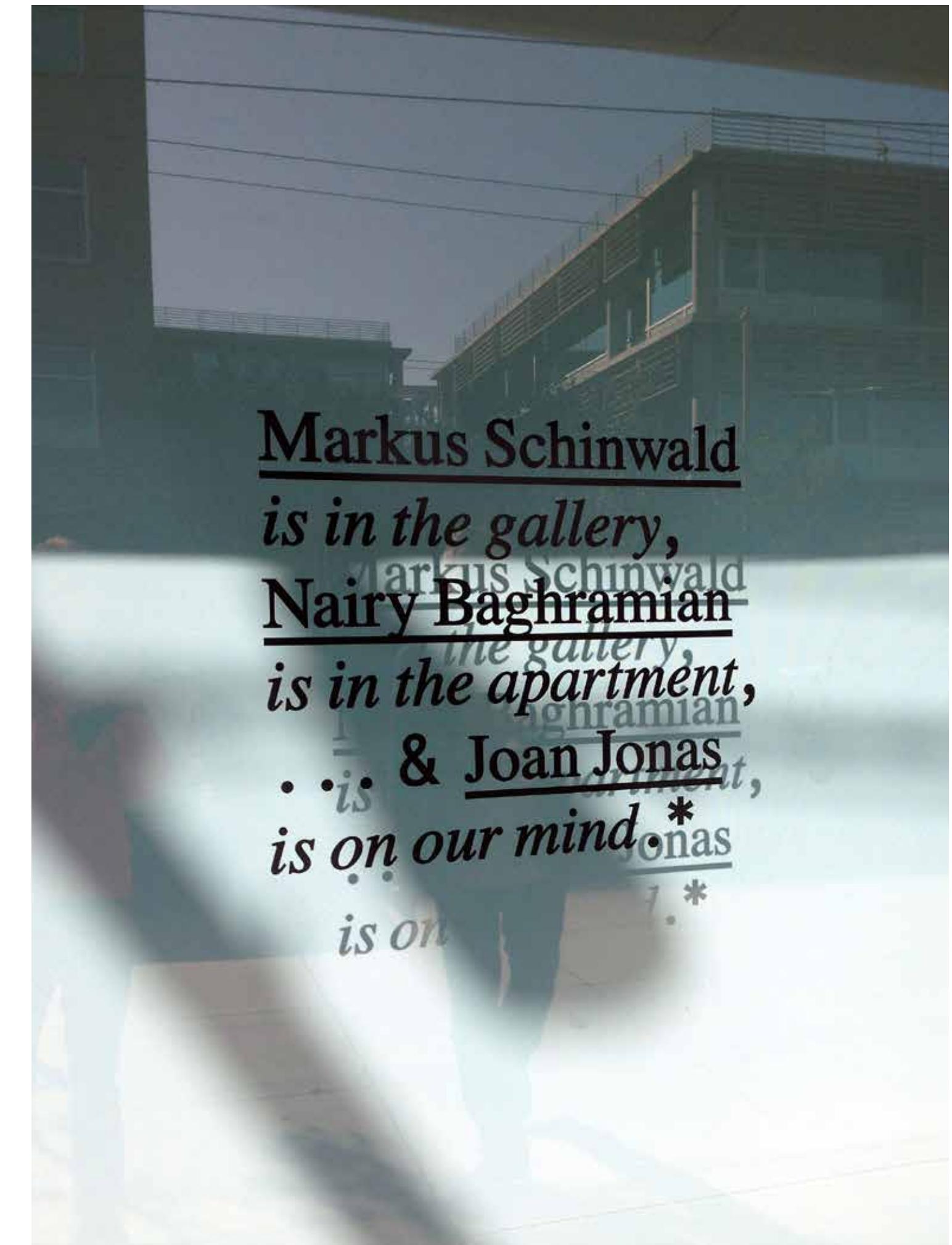
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Wattis
Institute

•°. The Wattis
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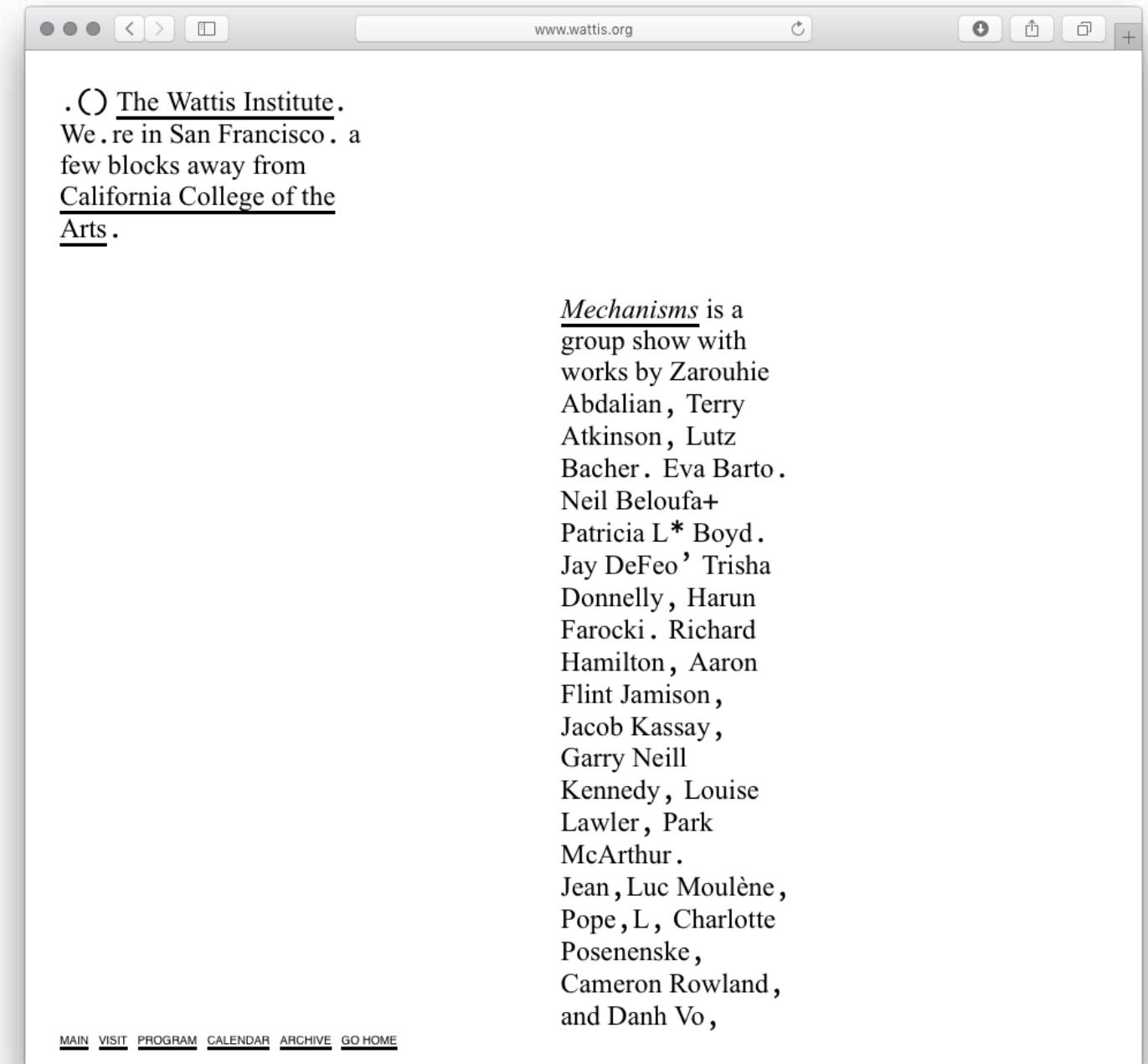
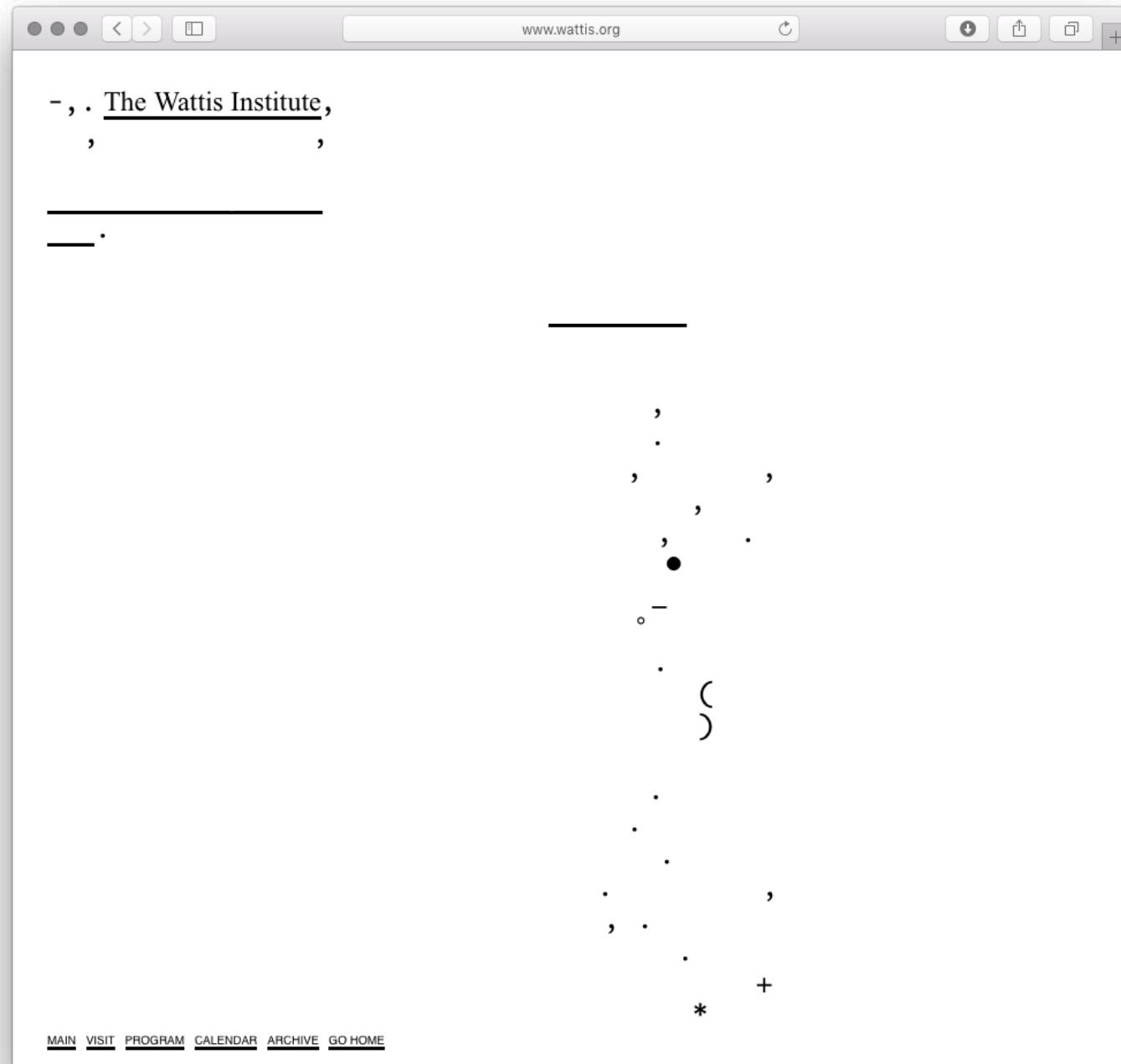
**The Wattis
/
Institute
for:
Contemporary
Arts)**



The Wattis
Institute,
for
'Contemporary
Arts*



The Wattis Institute, vinyl exhibition graphics showing full-sentence structure (2014)





Markus Schinwald
in,
Nairy
Baghramian *the*
 , ...
 & Joan Jonas
our . *

WWW.WATTIS.ORG

9.9/2014–12.13/2014

Markus
Schinwald *in*
 ,
Nairy
Baghramian
the ,
 ... & Joan
Jonas *our*
 . *



Here is a text about
Jos de Gruyter & Harald Thys
and their exhibition of new
and recent work titled *Tram 3*.

Terrifying is one good way to describe the state of the world today. There is war and the extreme violence that comes with it. There is racism. Disease. Poverty. Natural disasters. There is the feeling of exposed powerlessness in the face of ruthless power. There is the rapist, the alcoholic parent, or the depressed loner and his machine gun.

I could go on.

But the way ordinary people behave in their everyday lives is just as terrifying. We conform and follow norms. We believe what we're told. We produce and we consume. We allow standardization to take over. We Google. We Facebook.



We're all so goddamn *obedient*. Even those who disagree or misbehave are part of the program—dissent is a necessary part of any dialectic.

Everything
opens
TONIGHT
at The“Wattis,
Institute—
. . . Public
reception from
7–9 pm.

CCA Wattis Institute
for Contemporary Arts
360 Kansas St., San Francisco
www.wattis.org

*, The Wattis Institute



The“Wattis, Institute—

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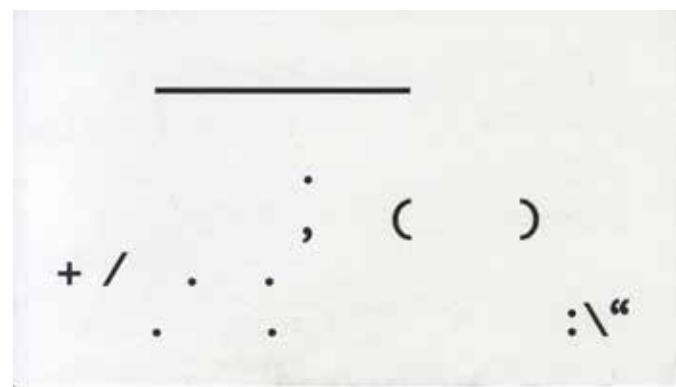


www.wattis.org

Left: The Wattis Institute, poster (2014). Right: Business card (2014)

CCA Wattis Institute
for Contemporary Arts
360 Kansas St.
San Francisco, CA (94103)
+1/415.355.9671
www.wattis.org

: \"



3. KADIST Foundation für Contemporay Art & Occasional Bookstore

KADIST is a private art foundation and contemporary art collection, with an ambitious public and online program based in Paris and San Francisco. The public program runs through spaces in both cities. KADIST also actively organizes an ongoing program of exhibitions with partners around the world and provides artist residencies. KADIST grows out of the Bay Area and has its roots in the software industry. It follows that the online program is fundamental and ties together the two cities with its global program.

For the design of a graphic identity of KADIST, Dexter Sinister designed a very slowly changing logotype which is manifested as a piece of custom software. The typeface is based on Dexter Sinister's Meta-the-difference-between-the-2-Font but extends this to slowly evolve over time to produce a new, always changing type called Meta-the-difference-between-the-2-Font-4-D. Kadist signed a contract with DS agreeing to not change their identity for the next 10-years, in which time this font, their graphic identity, will have quietly, programmatically evolved.

<http://www.kadist.org>

KADIST

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklm
nopqrstuvwxyz
1234567890

Dexter Sinister: A NOTE ON THE TIME

between-the-two engine. This runs on the www.kadist.org server, automatically producing new versions of the font once a week, regular as, umm, clockwork. This timed release is the regular tick-tick-tick of the RESONATOR. Finally, the DISPLAY is the actual KADIST logo, and its specific typographic form, at any one point in time of course.

Now, in order to guarantee that this 10-year speculation is allowed to run its course, we need to seal the deal by signing a contract to license the software. It is based on MIT's concise template, with certain pragmatic and poetic alterations to suit this case.

Software © 2013, DEXTER SINISTER
Released under a modified MIT License

Permission is hereby granted to KADIST ART FOUNDATION for 10 years from the counter-signed date of this license, having legally obtained a copy of this software and associated documentation files (the "Software"), to deal in the Software without restriction, including without limitation the rights to use, copy, or modify (but not merge, publish, distribute, sublicense, and/or sell copies of) the Software, subject to the following conditions:

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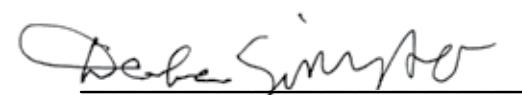
The Software is provided "as is," without warranty of any kind, Express or implied, including but not limited to the warranties of Merchantability, fitness for a particular purpose and non-infringement. In no event shall the authors or copyright holders be liable for any claim, damages or other liability, whether in an action of contract, tort or otherwise, arising from, out of or in connection with the Software or the use or other dealings in the Software.

The Software relies on platforms and protocols that will inevitably change over the next 10 years, as the speed of technology continues to accelerate to near-terminal velocity. Nevertheless, every reasonable effort will be made in good faith by DEXTER SINISTER and KADIST ART FOUNDATION to maintain the Software over this time period.

Dexter Sinister: A NOTE ON THE TIME

Further, on signing and initiating this 10-year license, KADIST ART FOUNDATION asserts an up-front commitment to allowing this eventual process to run its course, without excessive concern as to the form of the logo at any one particular moment, and with willful disregard to the winds of fashion or the mandates of technology, but instead, to pledge and bond itself to the principle that slowness and attention are their own rewards.

19 January 2013



DEXTER SINISTER



KADIST ART FOUNDATION

3. KADIST Frosteration of Fine Workshopt & Occasional Bookstore

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mtdbt2f-4d --steps 100 --exit 800 --weight 10 250 --slant -.5 .5 --super .4 .9 --pen 0 .1 20 0 720 --archive 1 --keep 0  
1/21/2013 17:11:39.32936  
processing.core.PFont@e80317  
mtdbt2f4d-1
```

KADIST

```
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processing.core.PFont@1da8fc  
mtdbt2f4d-34
```

KADIST

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processing.core.PFont@831e35  
mtdbt2f4d-11
```

KADIST

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1/21/2013 17:11:41.34503  
processing.core.PFont@1f40b69  
mtdbt2f4d-89
```

KADIST

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1/21/2013 17:11:40.33295  
processing.core.PFont@14cee88  
mtdbt2f4d-19
```

KADIST

```
mtdbt2f-4d --steps 100 --exit 800 --weight 10 250 --slant -.5 .5 --super .4 .9 --pen 0 .1 20 0 720 --archive 1 --keep 0  
1/21/2013 17:11:41.34503  
processing.core.PFont@1f40b69  
mtdbt2f4d-89
```

KADIST

3. KADIST

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mtdbt2f-4d --steps 100 --exit 800 --weight 10 250 --slant -.5 .5 --super .4 .9 --pen 0 .1 20 0 720 --archive 1 --keep 0  
1/21/2013 17:11:41.34925  
processing.core.PFont@235551  
mtdbt2f4d-114
```

KADIST

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processing.core.PFont@1bf00c9  
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```

KADIST

```
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KADIST

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processing.core.PFont@1816b6e  
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```

KADIST

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KADIST

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processing.core.PFont@1a66ce8  
mtdbt2f4d-360
```

KADIST



Kadist Art Foundation identity, painted sign, business card (2015)

6. Dexter Sinister

Contemporary Art

Workshop & Occasional Bookstore

The Institute of Contemporary Arts in London was the first institution of its kind — a collective multi-arts space founded by a committed group of artists. The ICA today occupies a central position in the cultural layout of London, organizing exhibitions, running a two-screen daily cinema program, hosting public talks, and live theatre. Located on The Mall just down from Buckingham Palace and adjacent to Trafalgar Square, the ICA is a spot for artists in central London with an active bar that opens until midnight.

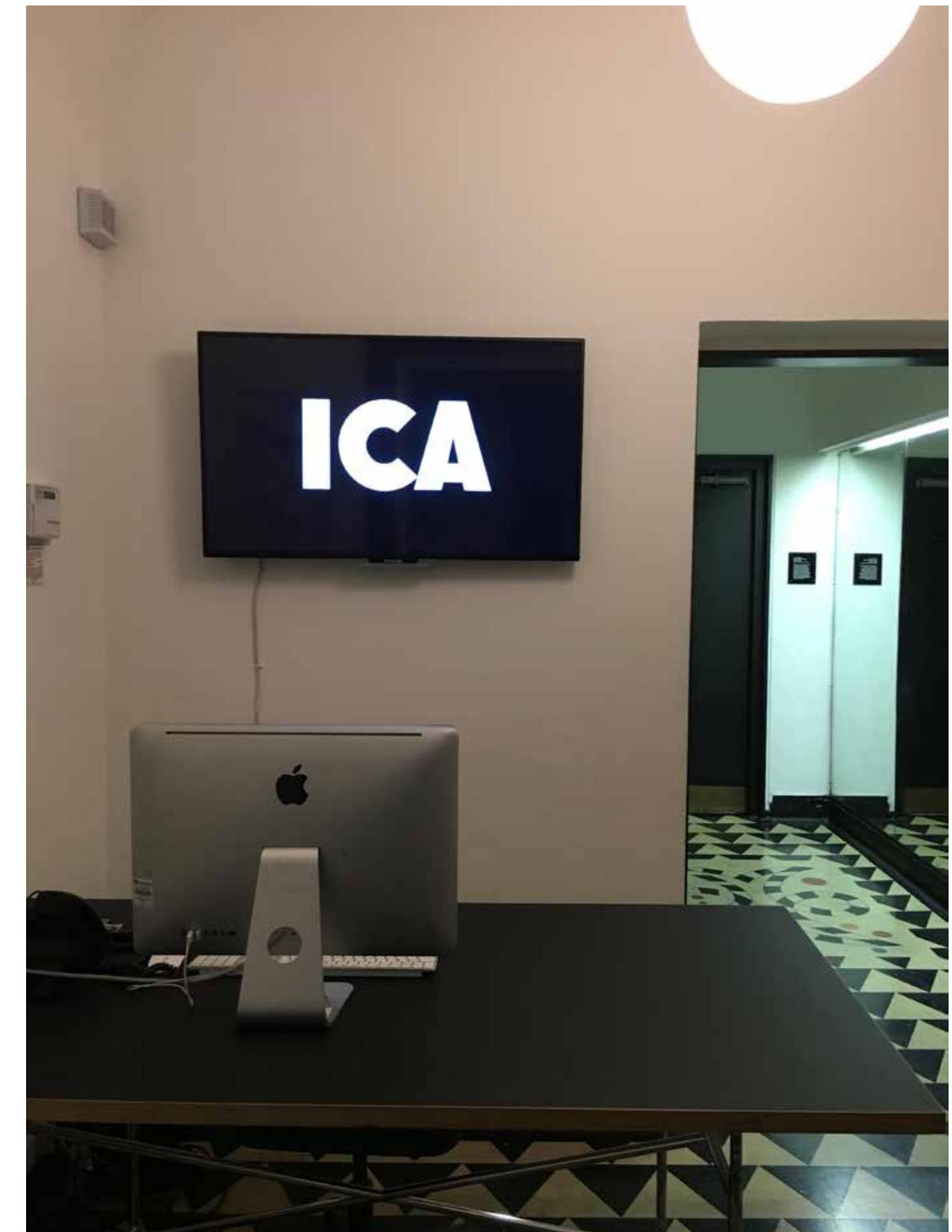
In 2017, the ICA installed a new director and began a comprehensive reconsideration including architecture, programming, and communication. Crucially, this reconsideration was to be performed in public rather than unveiled all at once. As a central part of this, Dexter Sinister was enlisted to rework the graphic design holistically including all of the printed, environmental, and electronic communication. Atypically, this work was also done in full public view and has now been ongoing for over one year.

The ICA identity is then explicitly a work-in-progress, although with some fundamental principles. The name of the institution is now always spelled out and set in a serif type. The logo has been reset to a version designed by Richard Hamilton in 1958. The digital primary colors of red, green, and blue are used extensively, and a set of classic optical illusions form an identity kit-of-parts. Beyond that, additional typefaces and graphic treatments are added if and when they are needed expanding the palette.

The website is a central piece and was completely reconsidered as something closer to an app. In place of the typical monolithic institutional website, this new version is lightweight, first and foremost a calendar of what is on at the ICA now. The ticketing system was also overhauled and optimized to be used on a phone. The institutional information is then included as a menu organized by the optical illusions.

<http://www.ica.art>

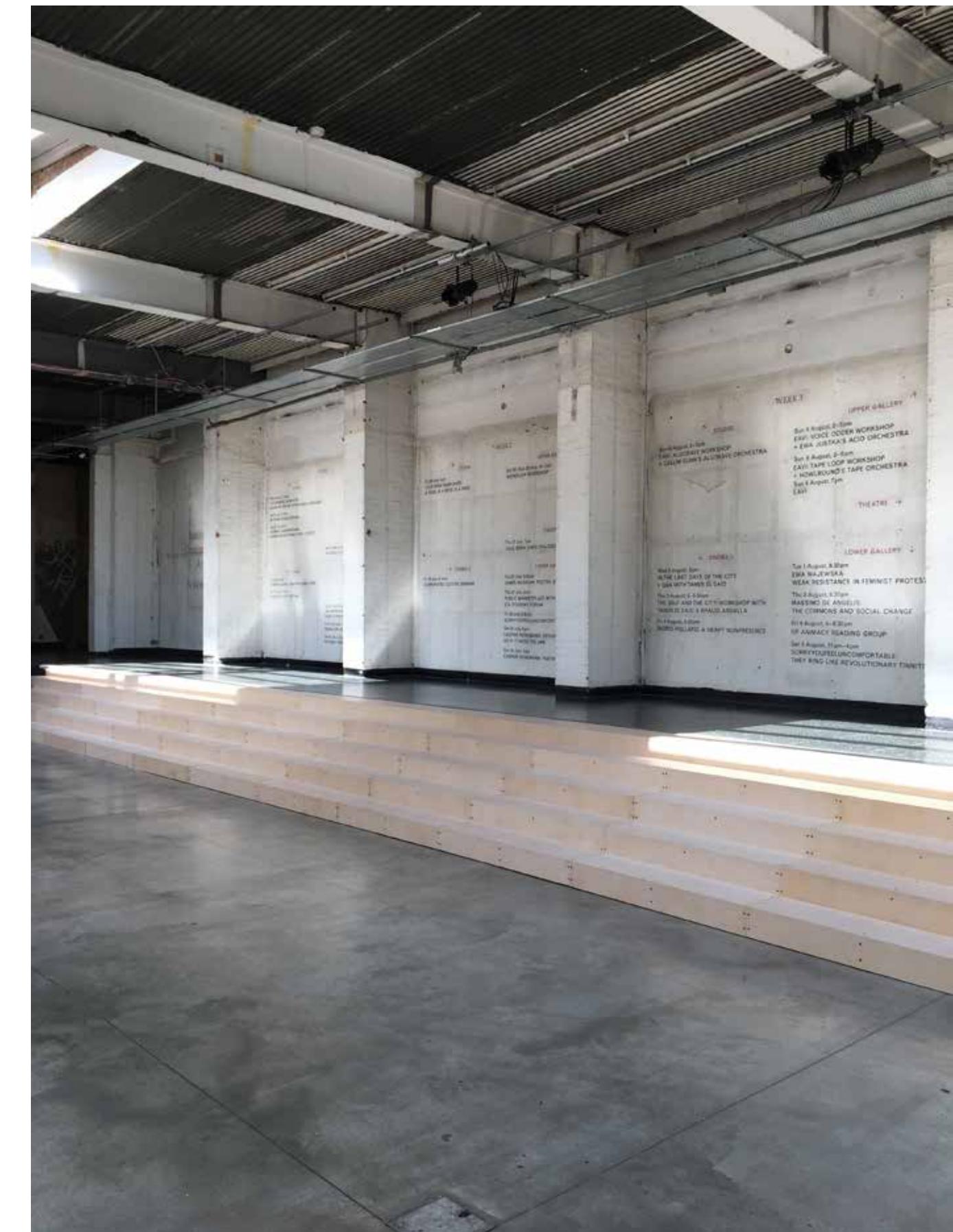




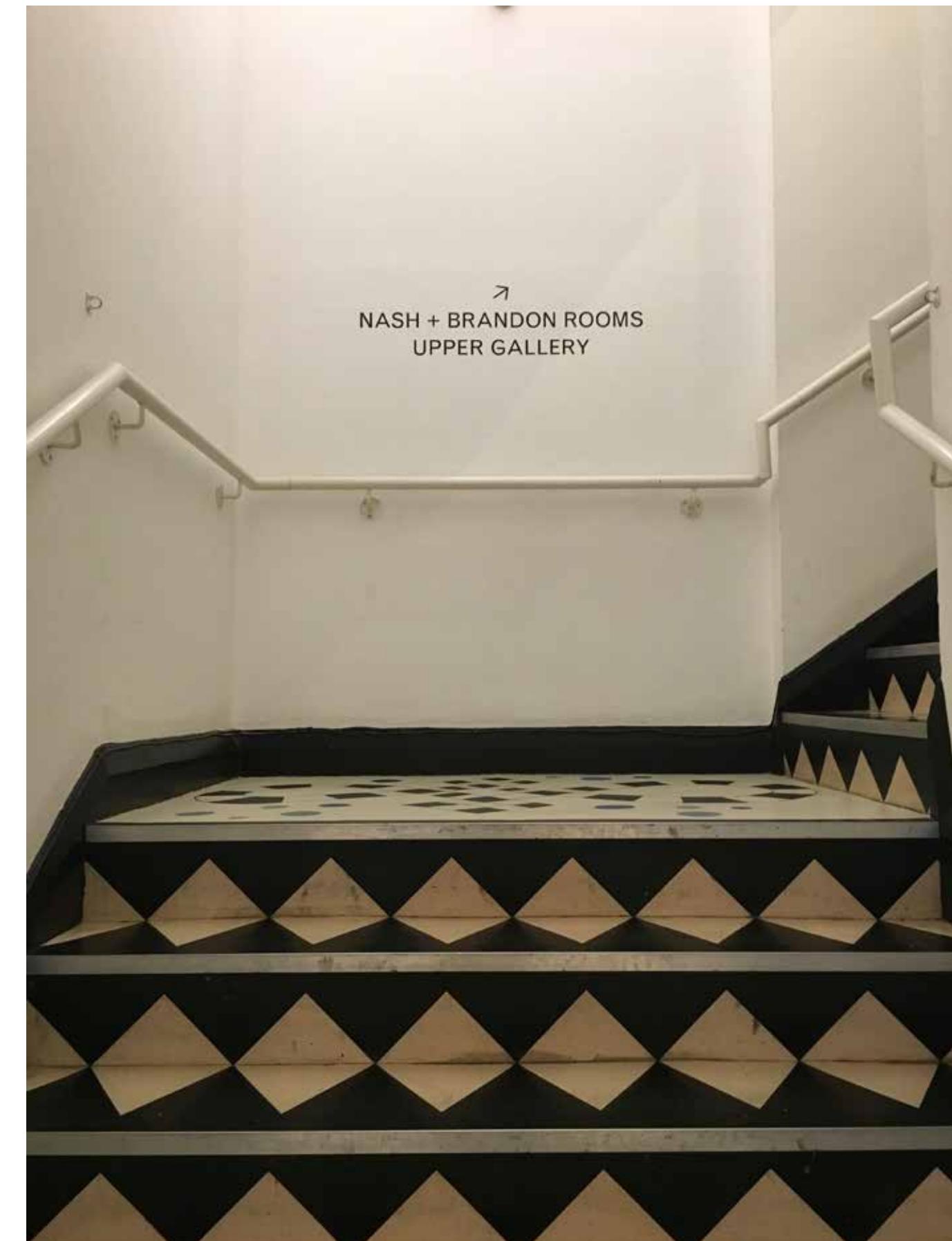
Institute of Contemporary Arts

In formation

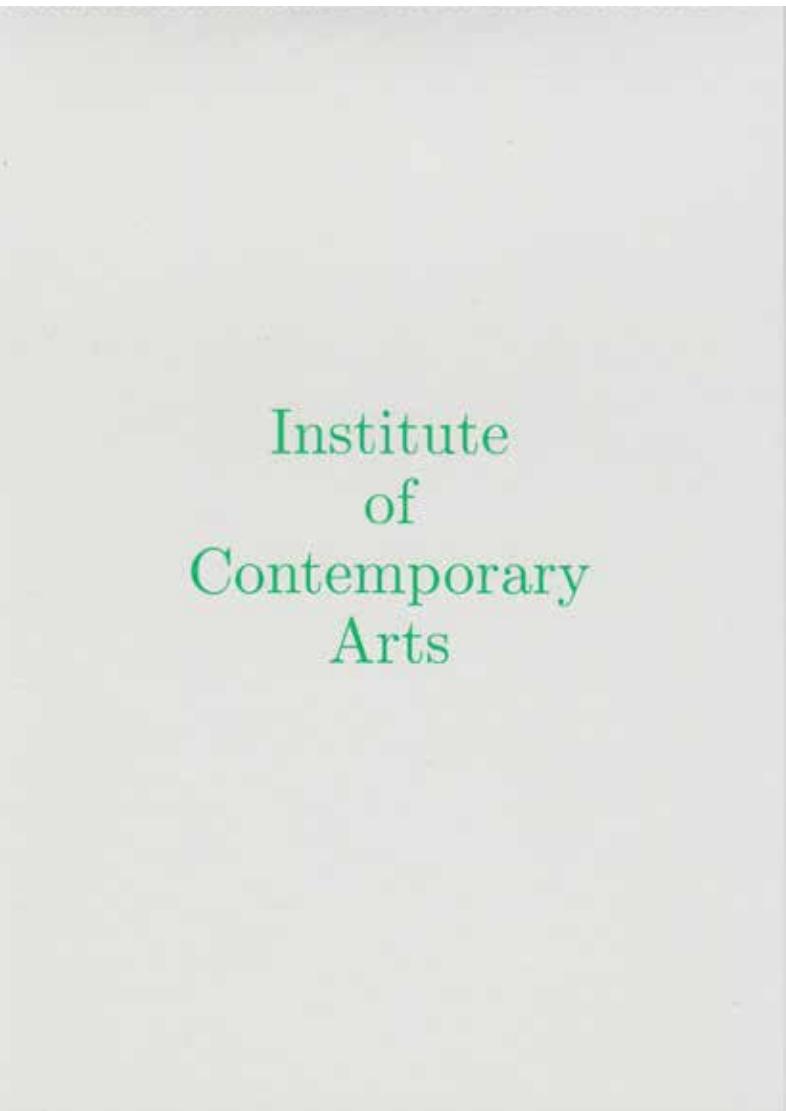
18 JULY – 20 AUGUST 2017



*Seth Price
Circa 1981*

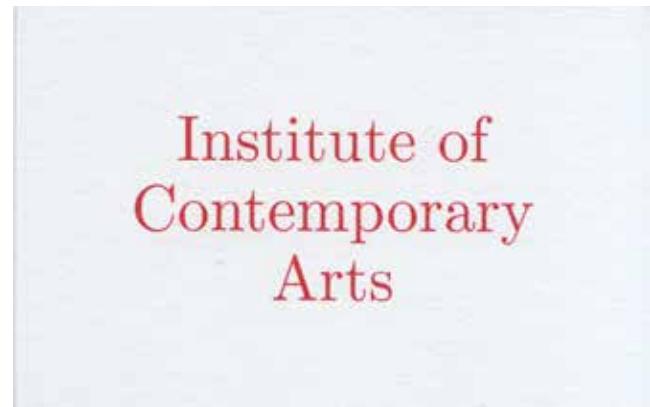






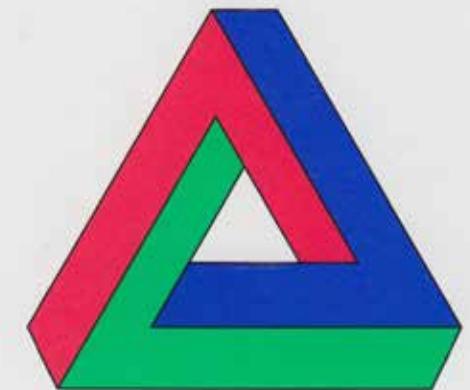
Institute of Contemporary Arts

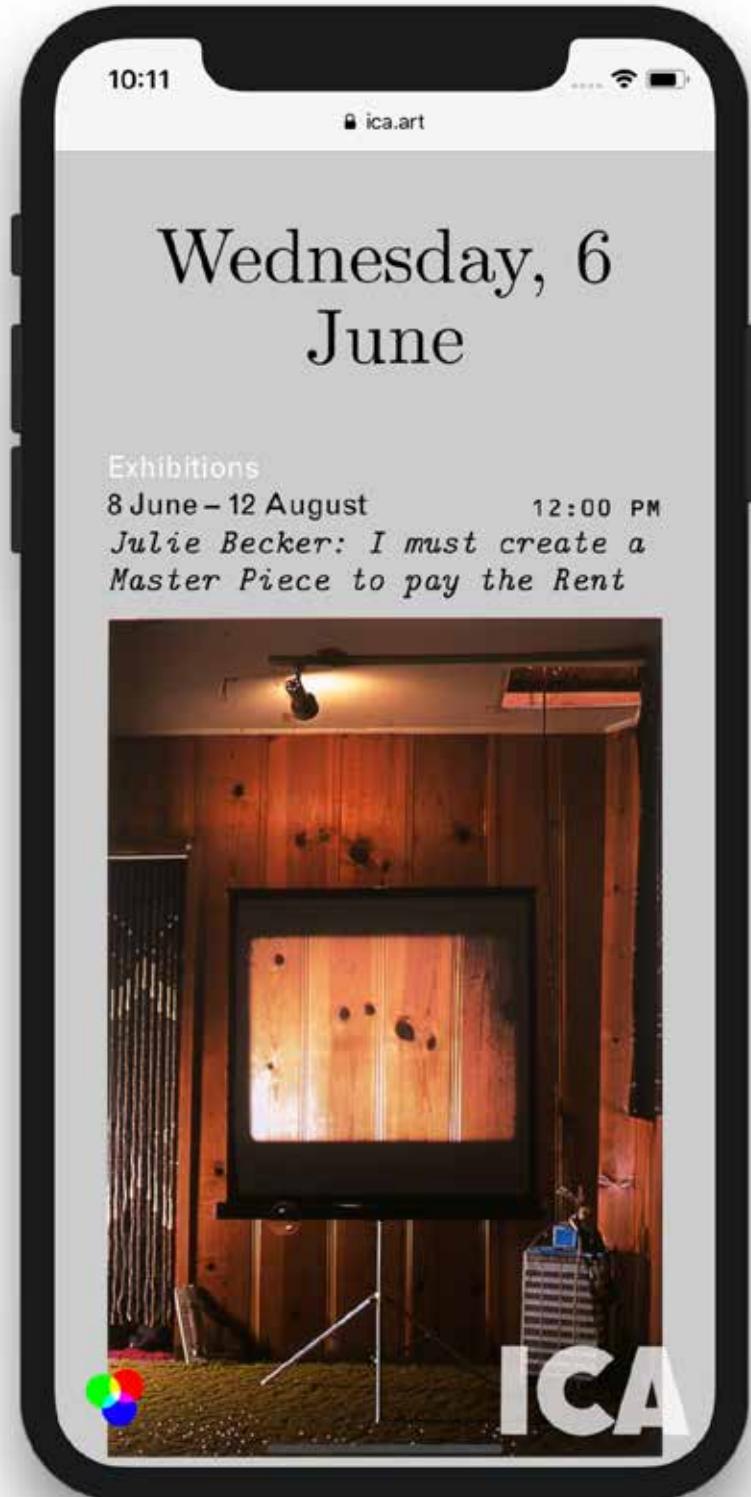
www.ica.art

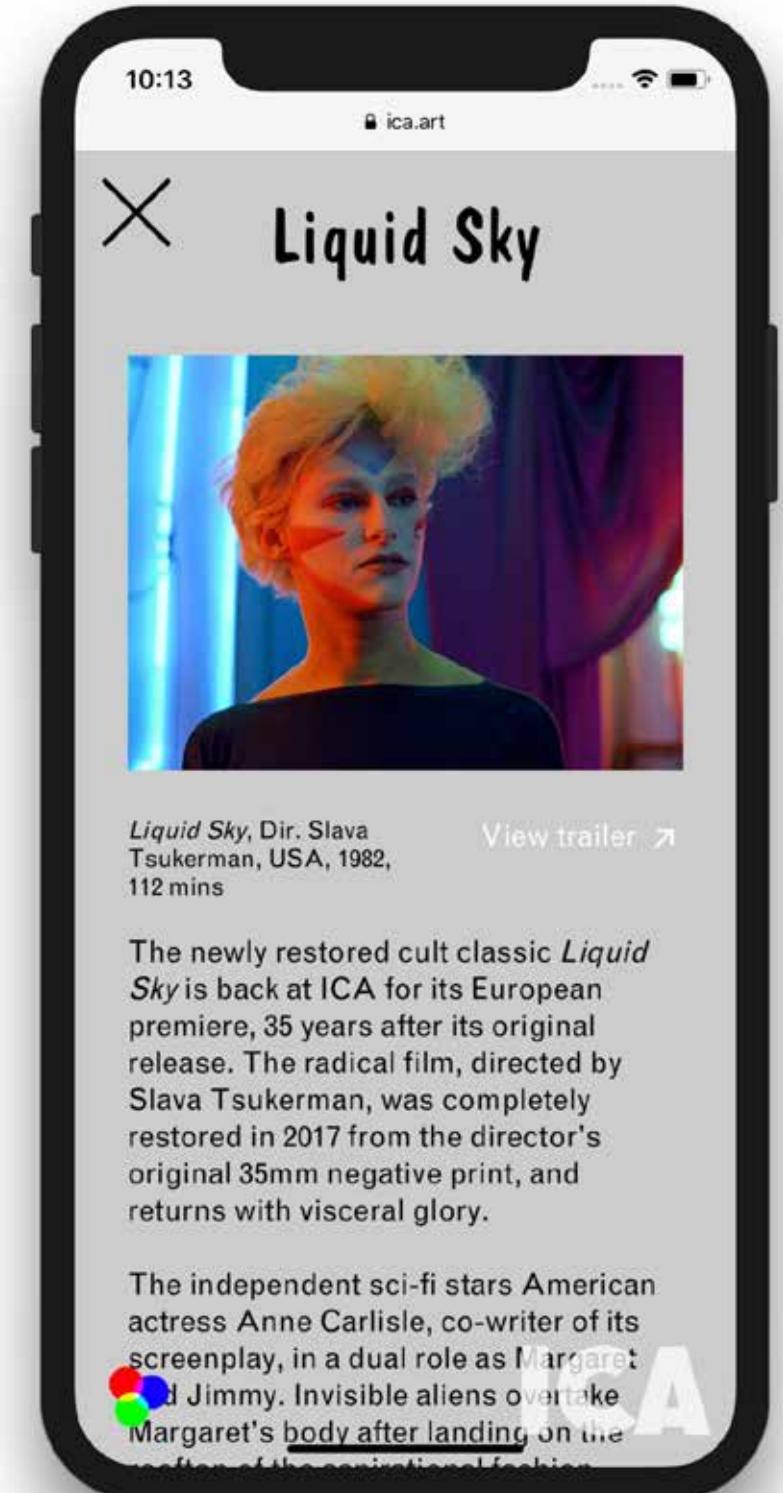
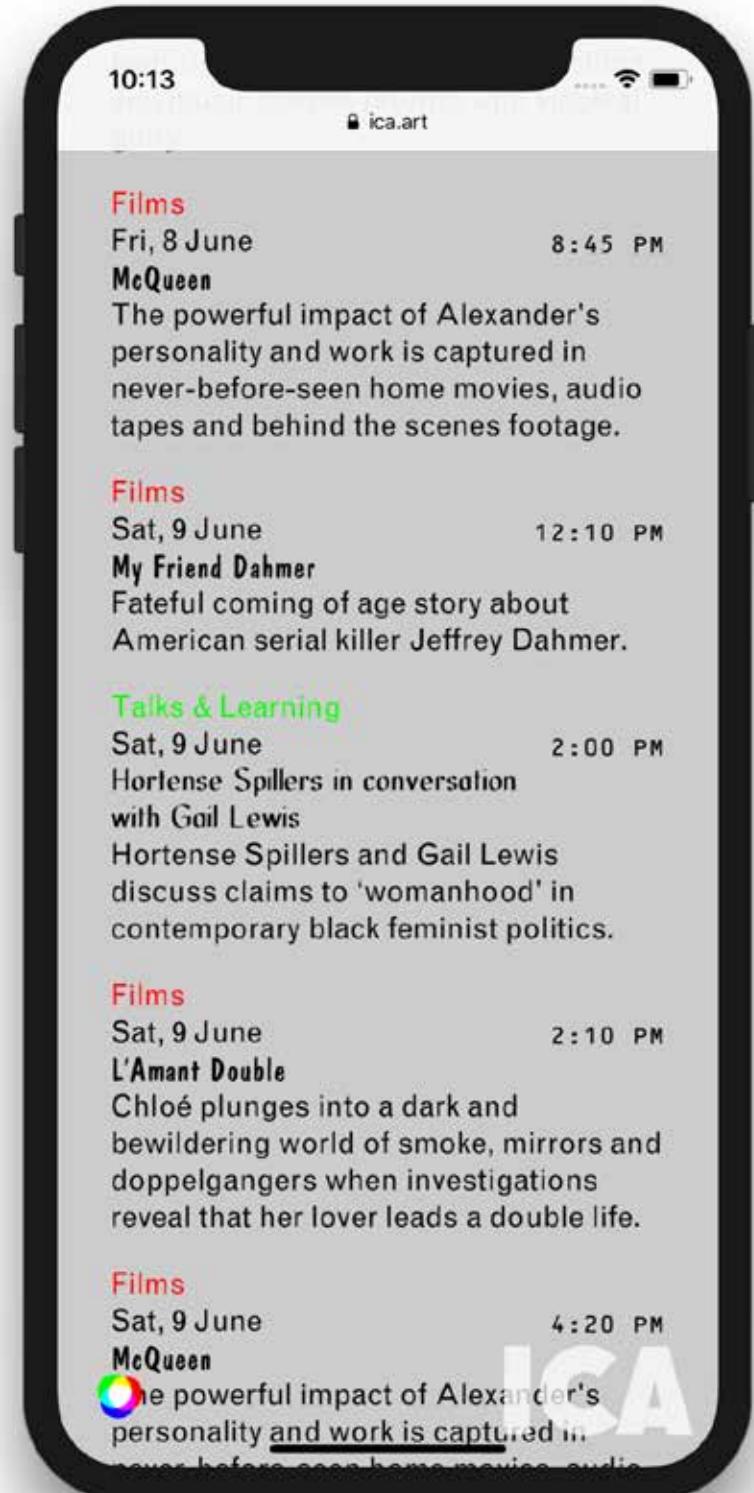


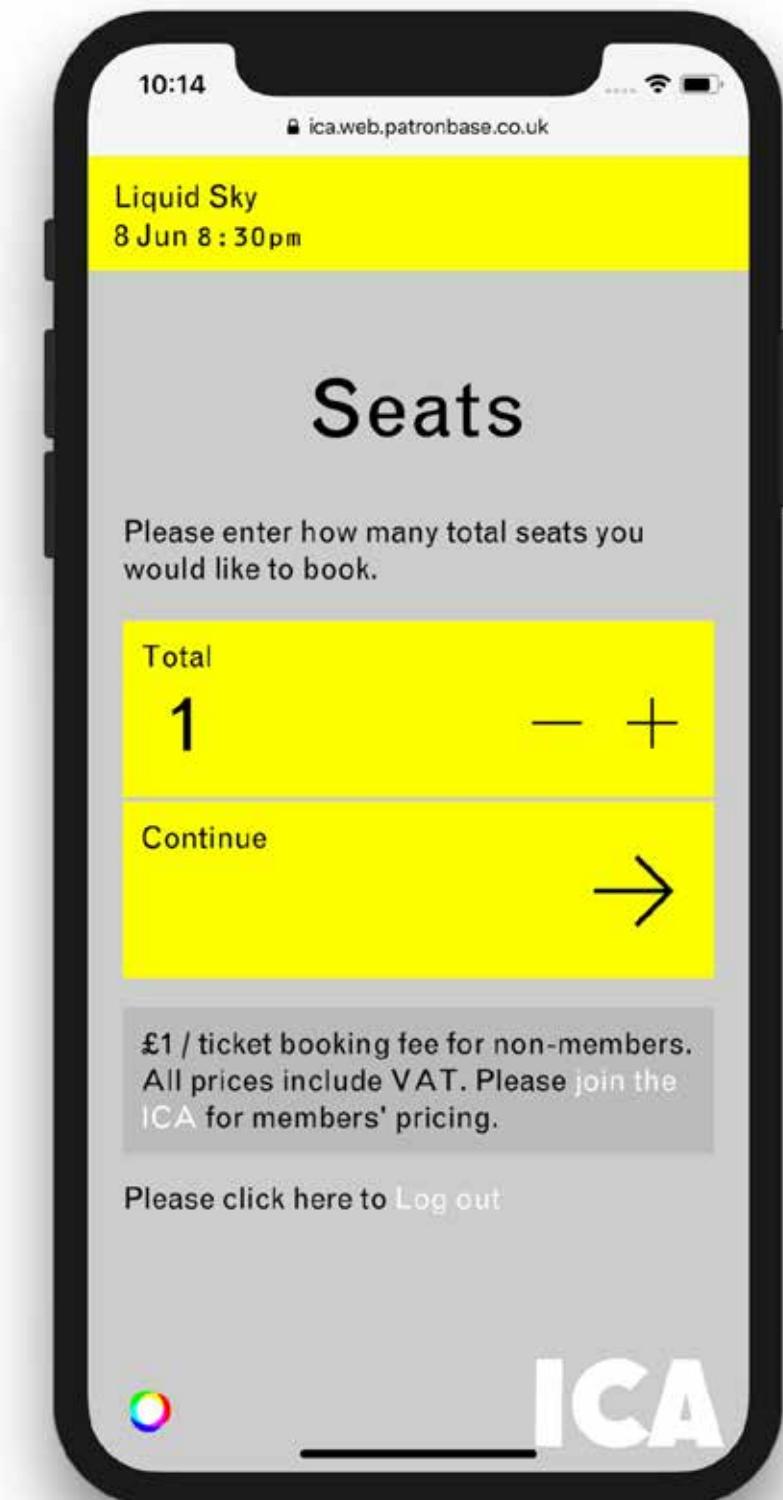
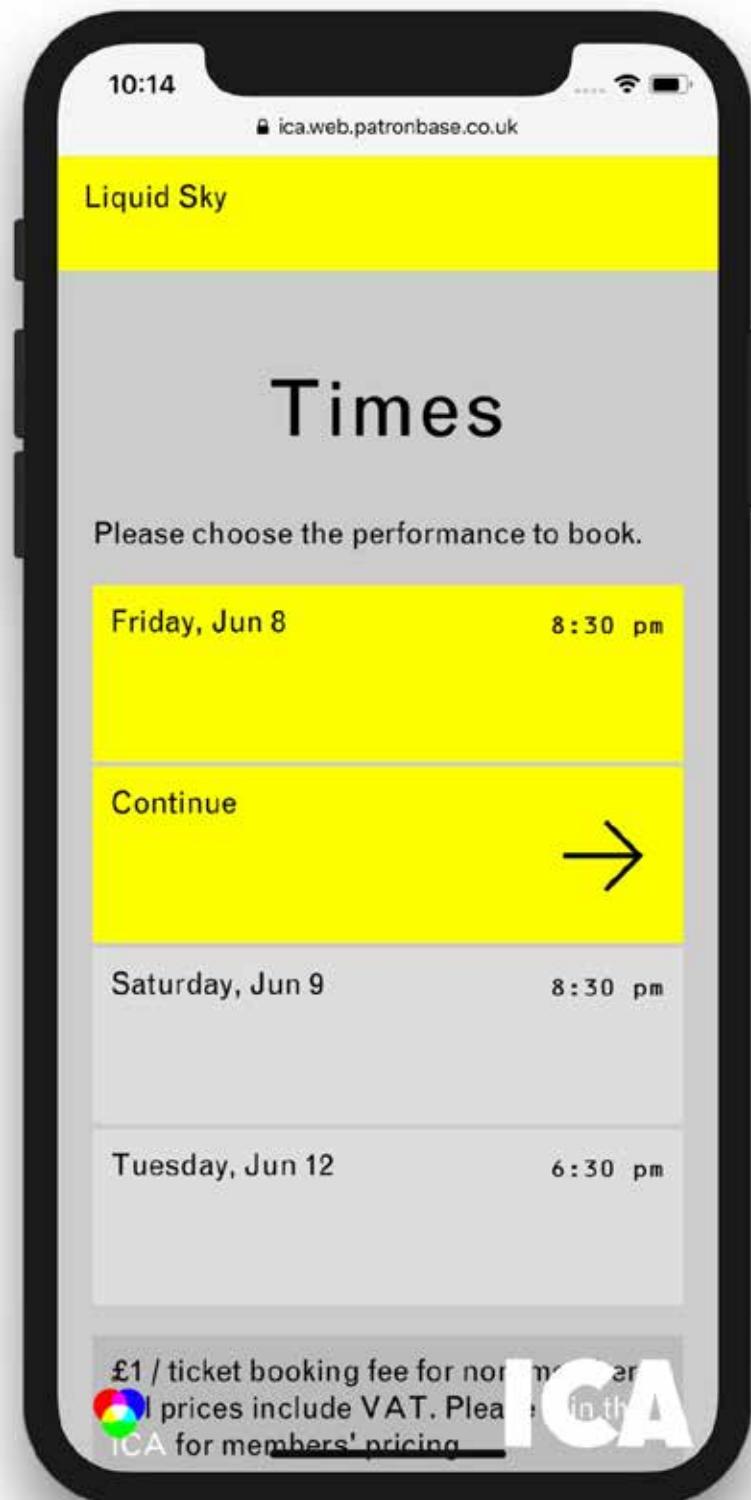
Programme!
Programme!
Programme!

Join!









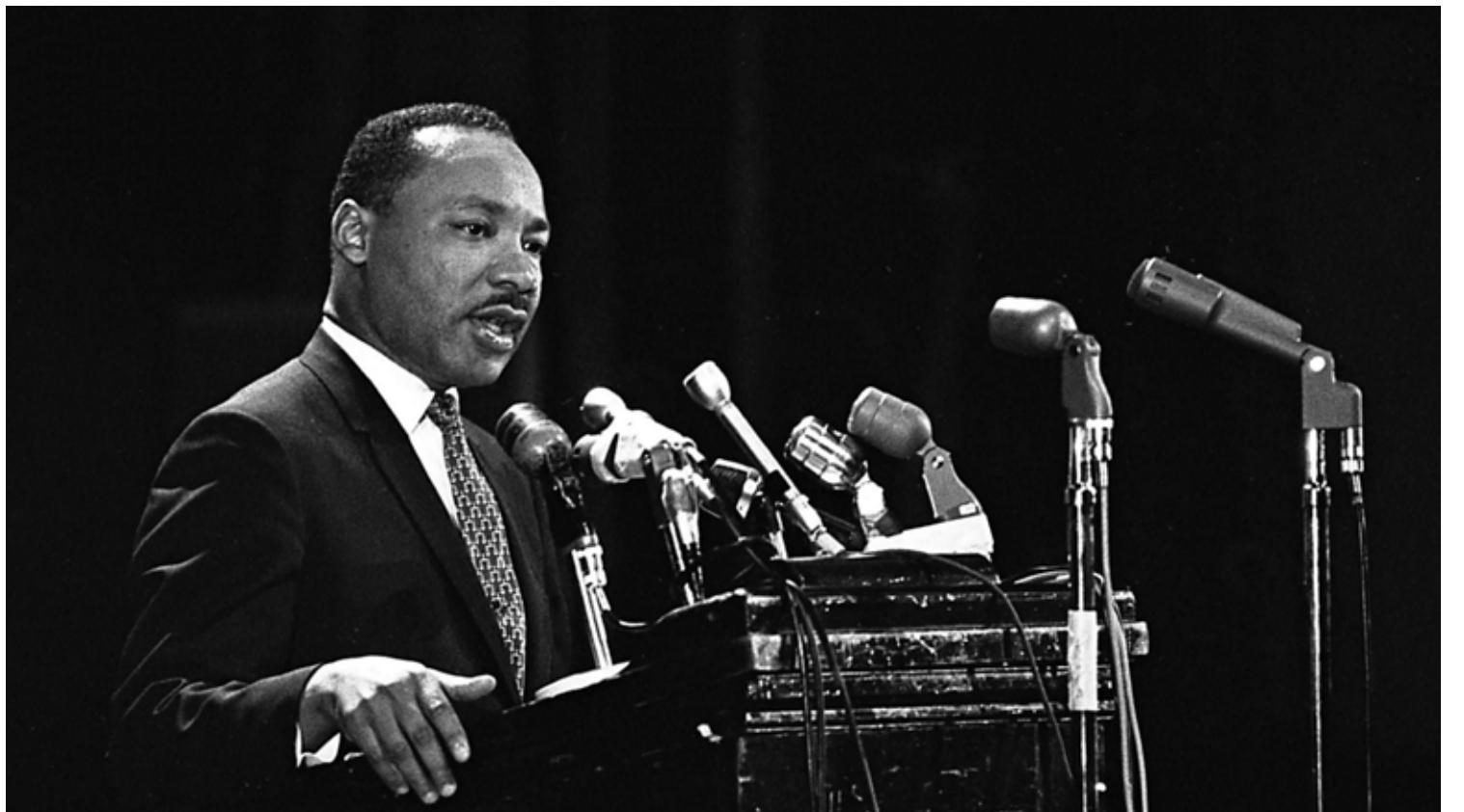
9 . Kings Memorial, Boston

Kings Memorial, Boston was designed with artist Adam Pendleton and architect David Adjaye for a site at the northeast corner of Boston Common to mark the indelible legacies of Dr. Martin Luther King Jr. and Coretta Scott King. I was invited to develop the comprehensive textual and typographic approach. Adjaye Associates Architects, Adam Pendleton Studio, David Reinfurt, Future/Pace, and Gilbane Boston comprised the full team for this invited competition. Our chosen site across from the State House has been and remains the central point for public demonstration in Boston, so we imagined an active civic experience in place of a static monument.

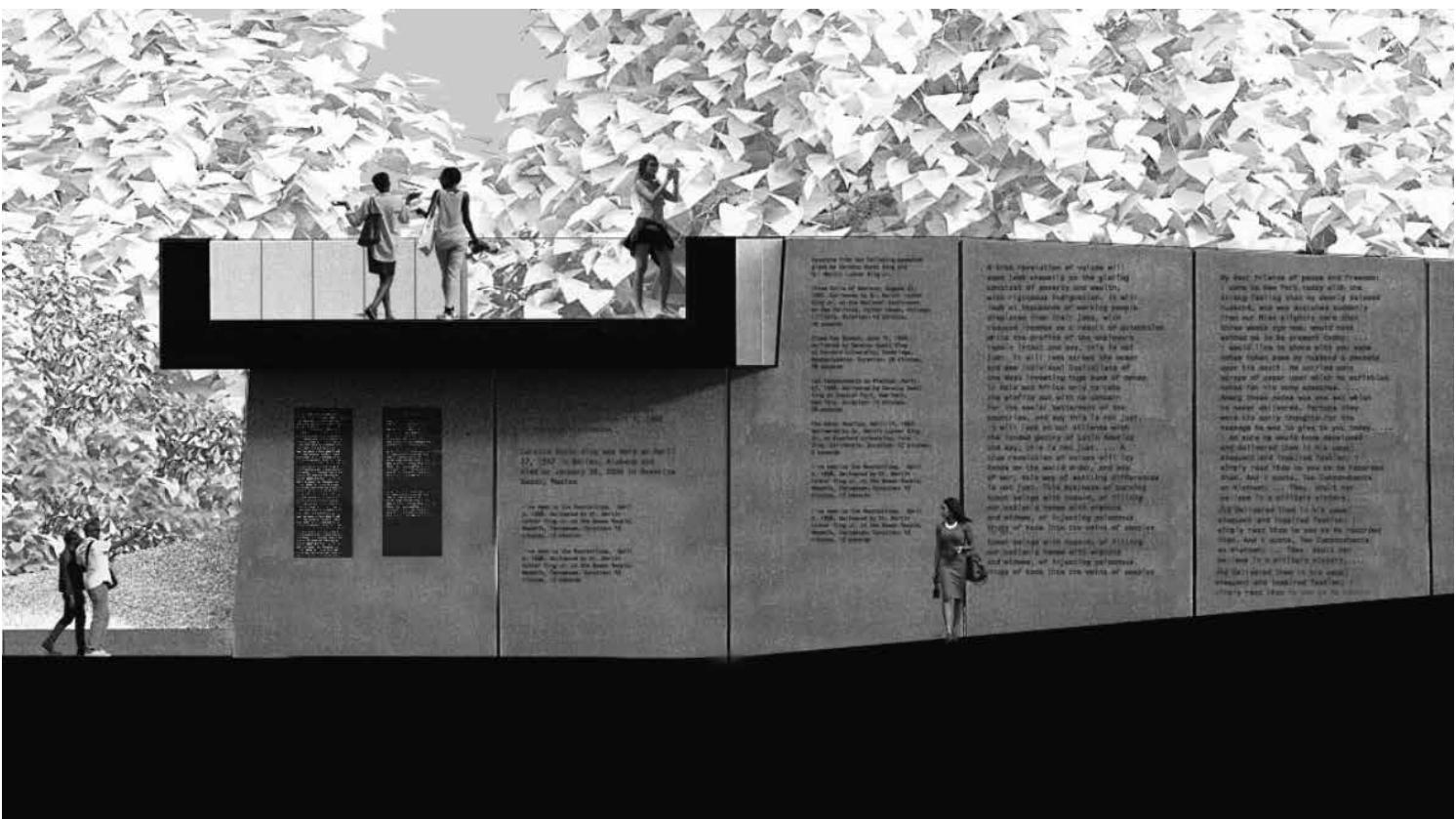
The speeches of the Kings inspired action, and the words they spoke now more than fifty years ago catalyzed a social movement which remains absolutely urgent today. In place of concise quotations typically chosen, we wanted to include the context that surrounded the Kings' spoken words. What did it sound like? How did it feel? What came next? To this end, we selected only generous excerpts and exclusively from the Kings' speeches.

I designed a custom font software, Speech-to-Text, for the project which transcribes audio files into typeset text, registering volume and timing to produce animated letters with varying forms that match the spoken cadence.

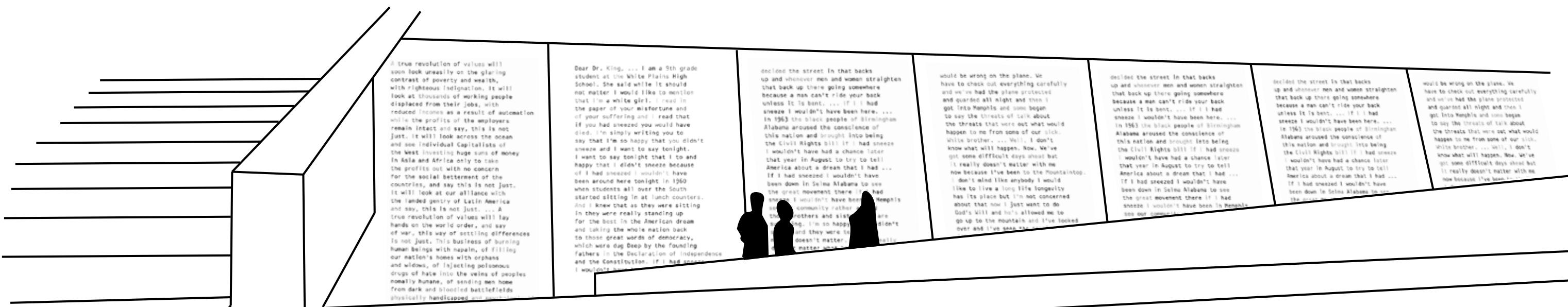
<http://www.o-r-g.com/other/speech-to-text>



The speeches of Dr. Martin Luther King Jr. and Coretta Scott King were virtuosic, moving oratory performances. They were calls to action, mobilizing allies in the fight for racial and economic justice. The Kings were everyday people who did extraordinary things. Our proposal memorializes the Kings not through larger-than-life bronze statues, but by bringing their speeches and words to life for current and future generations.



The memorial architecture acts as a bridge leading from the State House's John F. Kennedy statue across Beacon Street into Boston Common, providing accessible entry to the park where none was previously available. As an immersive record of the Kings' vision, the surfaces of the stone memorial are heavily engraved with text from the Kings' speeches.



Public monuments typically use pithy statements and memorable quotes from written accounts. To honor the long-reaching effects of the Kings' words, we chose instead to include long excerpts from their public speeches, not from written sources. The translation of speech into physical text typically falls short. In place of the ubiquitous Roman square capitals carved into stone, I designed Speech-to-Text, a typeface that channels the vitality of the speakers and the era in which they spoke.

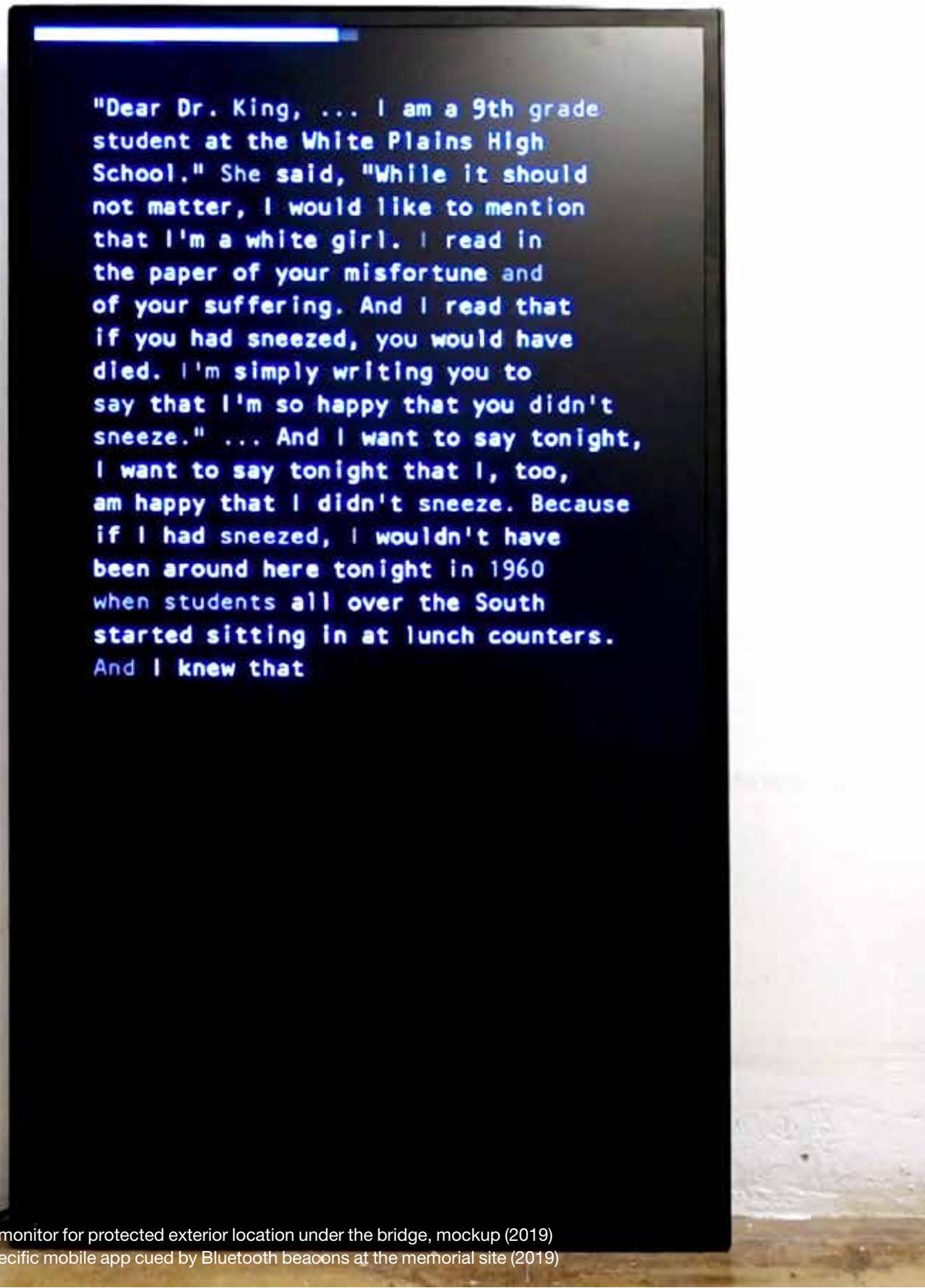
A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
n o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z

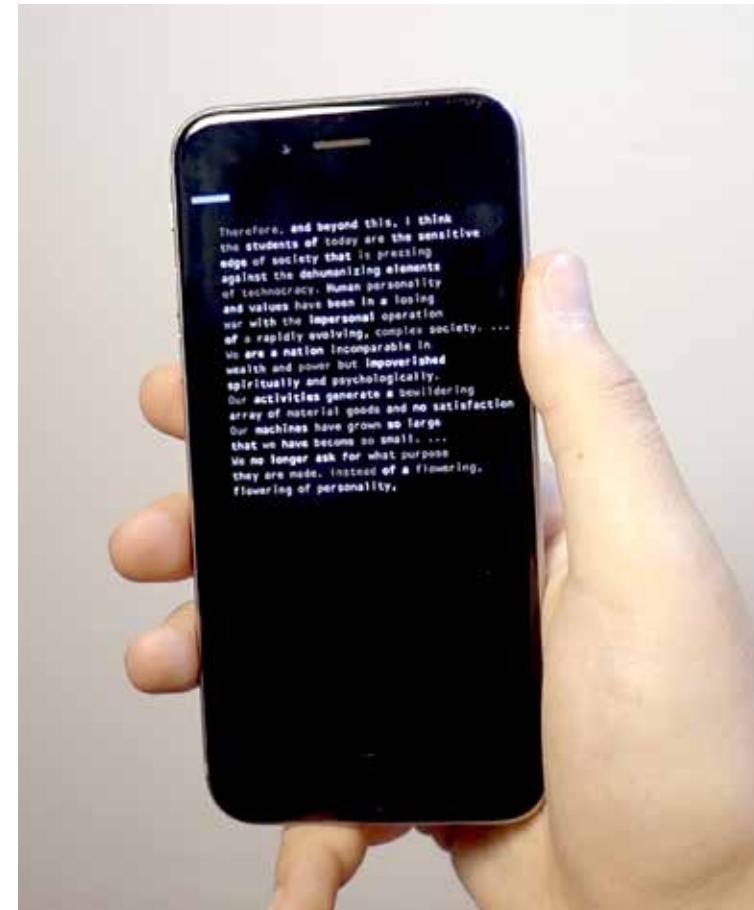
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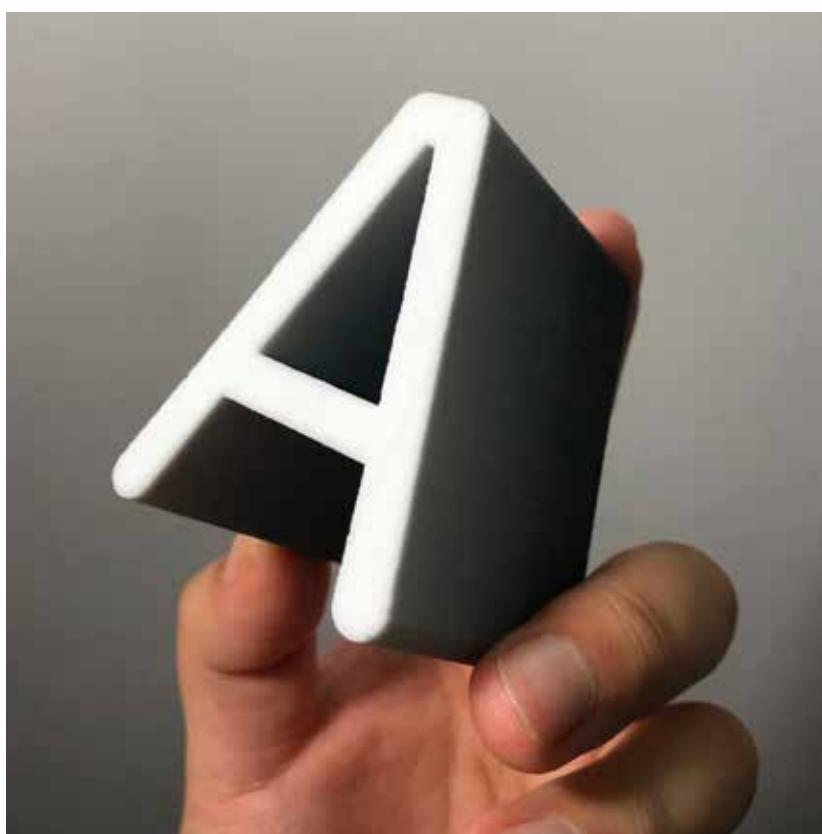
"Dear Dr. King, ... I am a 9th grade student at the White Plains High School." She said, "While it should not matter, I would like to mention that I'm a white girl. I read in the paper of your misfortune, and of your suffering. And I read that if you had sneezed, you would have died. I'm simply writing you to say that I'm so happy ... that you didn't sneeze." ... And I want to say tonight ... I want to say tonight that I too am happy that I didn't sneeze. Because if I had sneezed, I wouldn't have been around here in 1960, when students all over the South started sitting in at lunch counters. And I knew that as they were sitting in, they were really standing up for the best in the American dream, and taking the whole nation back to those great wells of democracy which were dug deep by the founding fathers in the Declaration of Independence and the Constitution. ... If I had sneezed, I wouldn't have been around here in 1961,



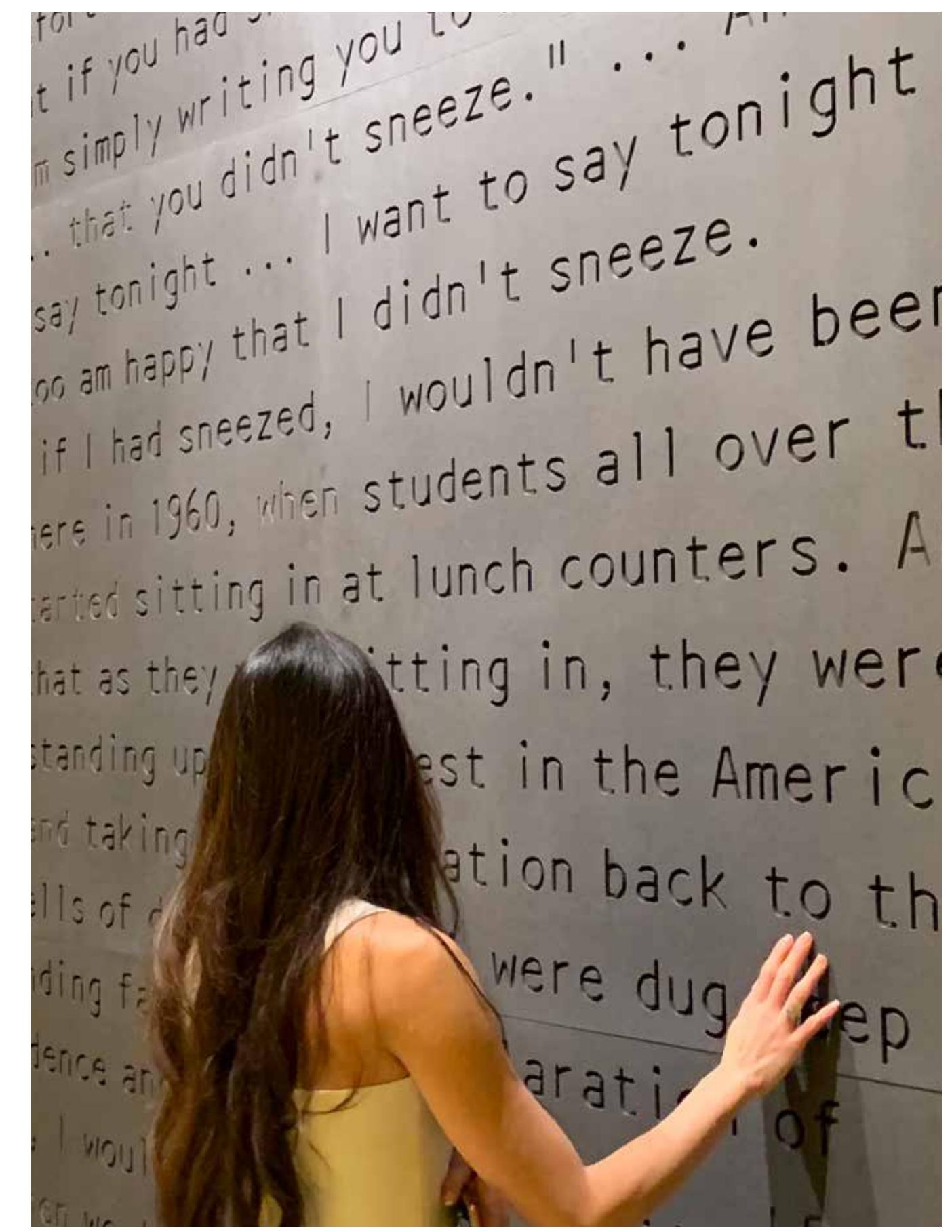
Above: Flatscreen monitor for protected exterior location under the bridge, mockup (2019)
Right: Location-specific mobile app cued by Bluetooth beacons at the memorial site (2019)



Traditional speech transcriptions cannot capture the cadences, the gaps, the musicality, the active unfolding of speaking. Speech-to-Text, however, incorporates these qualities. Using audio waveforms of the Kings' speeches, Speech-to-Text maps spoken emphasis onto the text in the form of variable typographic weights. The type becomes bolder as the recorded voice rises, and lighter as it falls. Across large sections of text, animated in sync with the spoken words, a clear visual sense of the dynamic melodies and rhythms of the language emerges.



Above: IBM Selectric Artisan type ball which served as reference and 3d-printed schematic model (2019)
Right: Full-size mockup of an engraved panel (2019)



The variable weight letters of Speech-to-Text are physically translated at the memorial site as variable depth waterjet-cut text whose relief matches the volume of the spoken word (2019). The long physical inscriptions work together with even longer animated typographic translations of the speeches available on a pair of flatscreen monitors and by a location-specific smartphone app.

"Dear Dr. King, ... I am a 9th grade student at the White Plains High School." She said, "While it should not matter, I would like to mention that I'm a white girl. I read in the paper of your misfortune, and of your suffering. And I read that if you had sneezed, you would have died. I'm simply writing you to say that I'm so happy ... that you didn't sneeze." ... And I want to say tonight ... I want to say tonight that I too am happy that I didn't sneeze. Because if I had sneezed, I wouldn't have been around here in 1960, when students all over the South started sitting in at lunch counters. And I knew that as they were sitting in, they were really standing up for the best in the American dream, and taking the whole nation back to those great wells of democracy which were dug deep by the founding fathers in the Declaration of Independence and the Constitution. ... If I had sneezed, I wouldn't have been around here in 1961, when we decided to take a ride for freedom and ended segregation in inter-state travel. If I had sneezed, I wouldn't have been around here in 1962, when Negroes in Albany, Georgia, ...

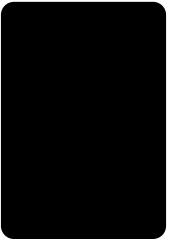
New York Consolidated is a non-profit organization and publisher that seeks to foster an equitable culture in and through the arts founded in 2017 by Jane Hait. Born out of frustration with access to and representation in contemporary art and fired in the crucible of a global pandemic and the Black Lives Matter social justice movement, the new institution opens November 2021 in downtown New York City. The building will be a site for art and advocacy, hosting exhibitions, events, and providing open access to a resource library and public programs.

I started as a member of the advisory board in 2017 developing the naming and bookstore concept. I then moved onto designing the preview website and eventually the complete graphic identity, messaging, building signage, and digital strategy. I worked together with 6a Architects (London), Paratus Group Project Management (New York), and Lichen Interior Design (New York). The custom typeface was designed by Mark Owens and Nilas Andersen with artist Shannon Ebner.

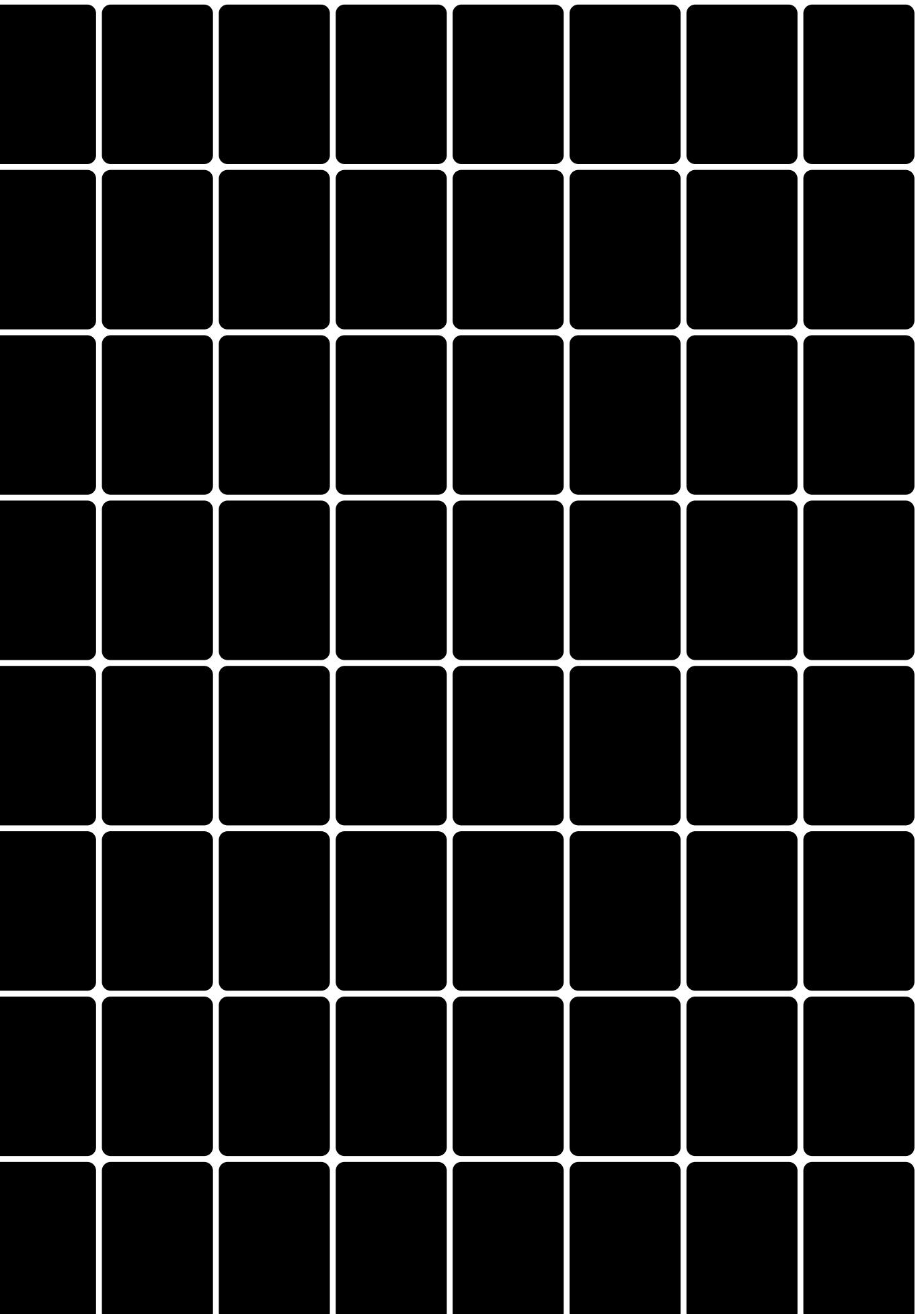
Housed in the former New York Consolidated Playing Card Company factory in Manhattan's Greenwich Village, the project is founded on the premise that working together is the best route to consequential, lasting change. The graphic identity is derived from a concerted study of vernacular street typography in New York City, and presents a simple, reduced template. The website fills this basic template with live data streaming from the city itself, as the logo is replaced with the most recently arrived subway train, with Covid vaccination sites, with current updates to the New York City street tree census, and realtime reports from the 311 municipal service telephone line.

<http://www.n-y-c.org/>

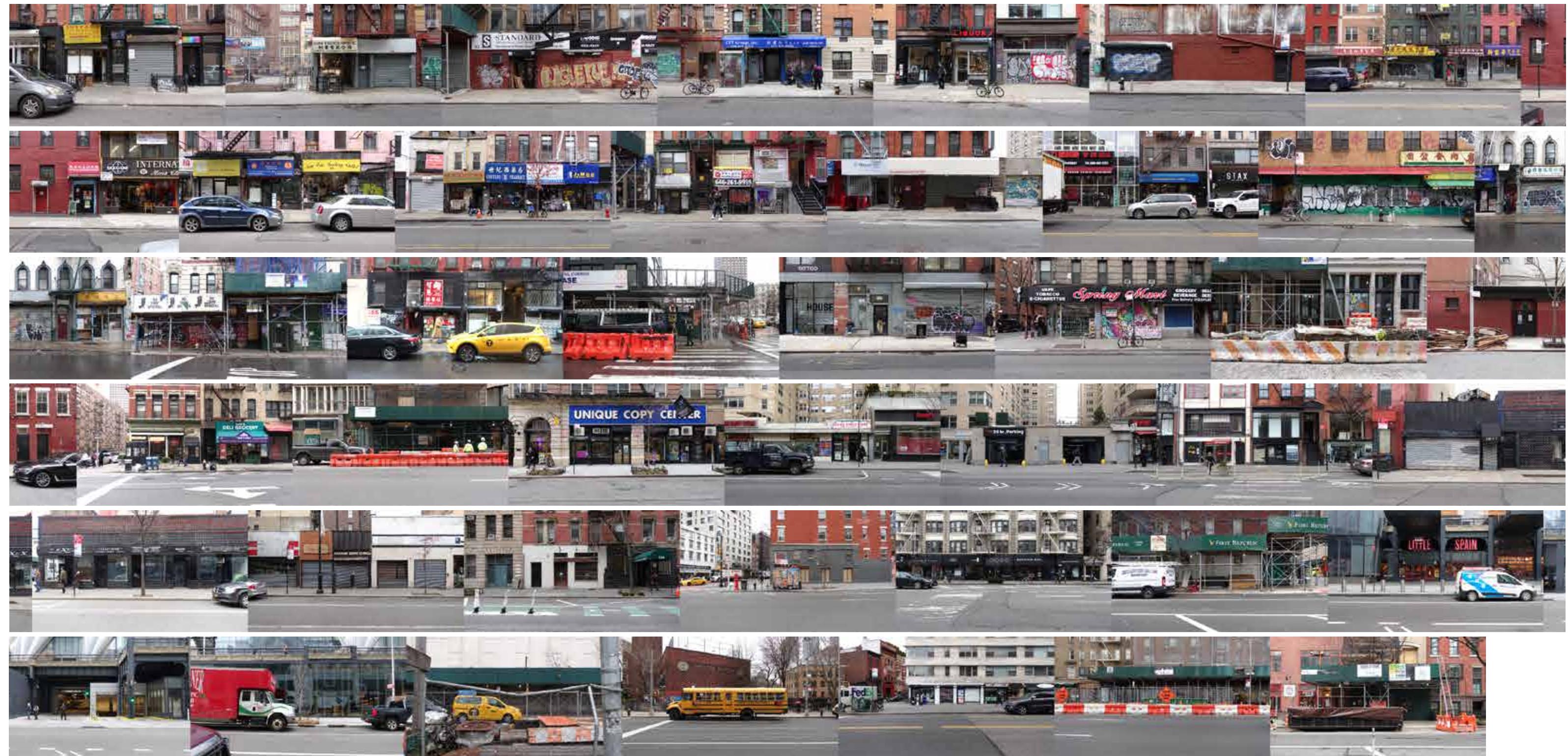
NEW YORK CONSOLIDATED



The graphic identity for New York Consolidated (NYC) is based around a custom, monospaced typeface derived from vernacular typography in the city. This basic form is augmented with "the block," a generic mark as a rounded rectangle whose specific proportions reflect current digital devices and connect to the playing cards made at the site by the institution's namesake. (2020)



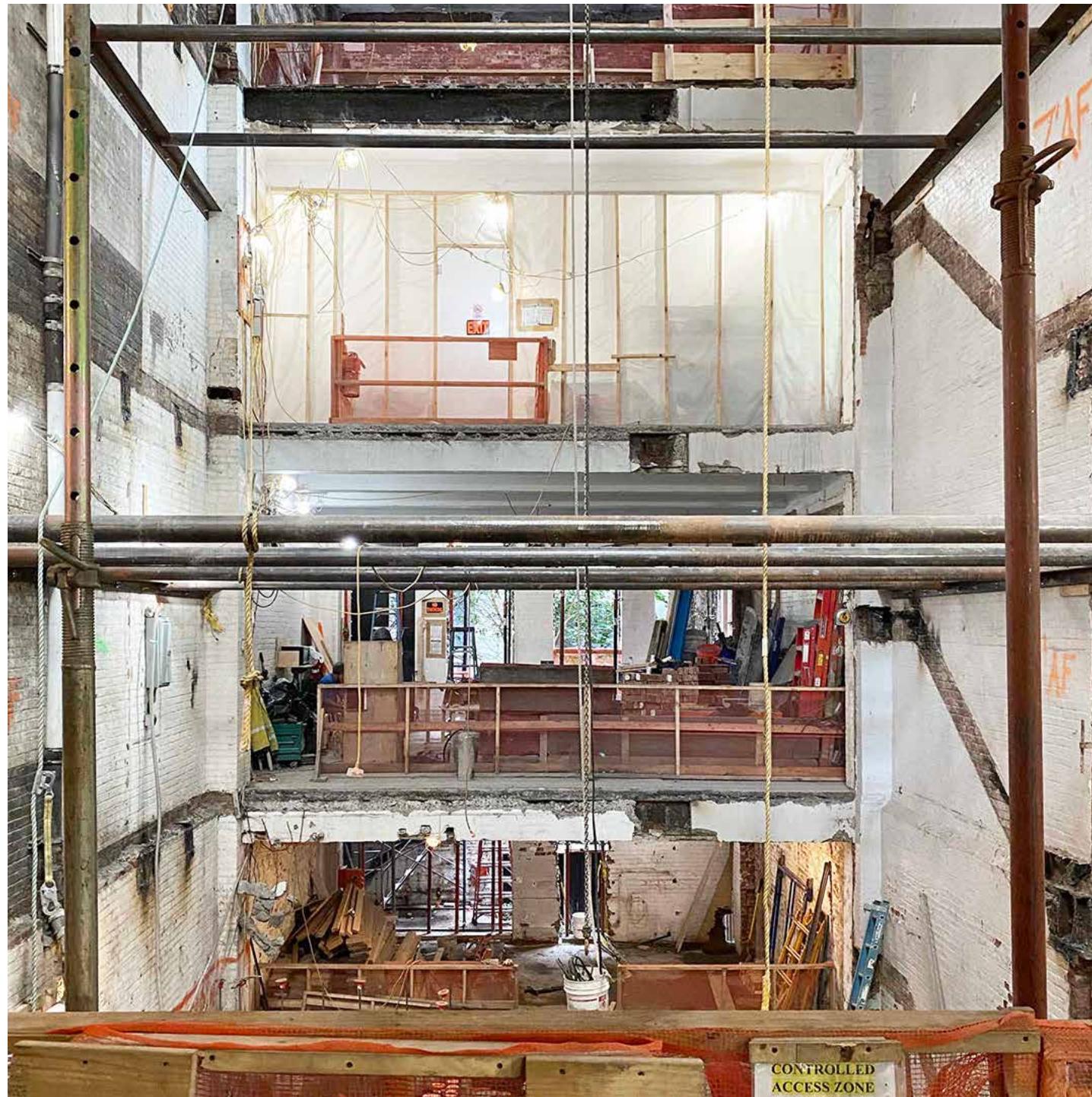
New York Consolidated calls itself an “organization-in-formation.” It responds to the needs of artists and their publics and builds programs around these needs. NYC will work towards equity, using art and publishing to amplify diverse stories past and present to reflect how art and artists help create a vibrant, just society. NYC block mark assembled as pattern (2020)



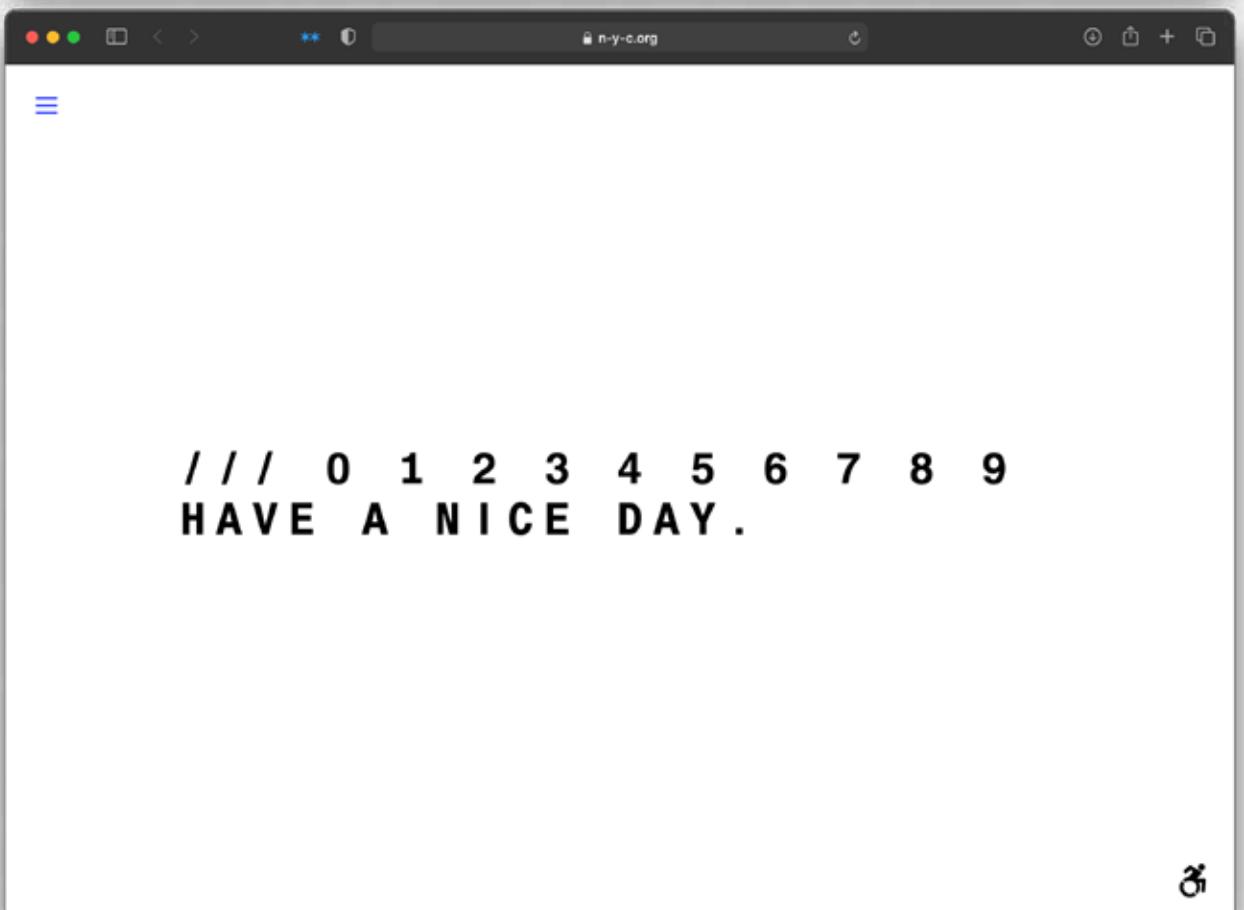
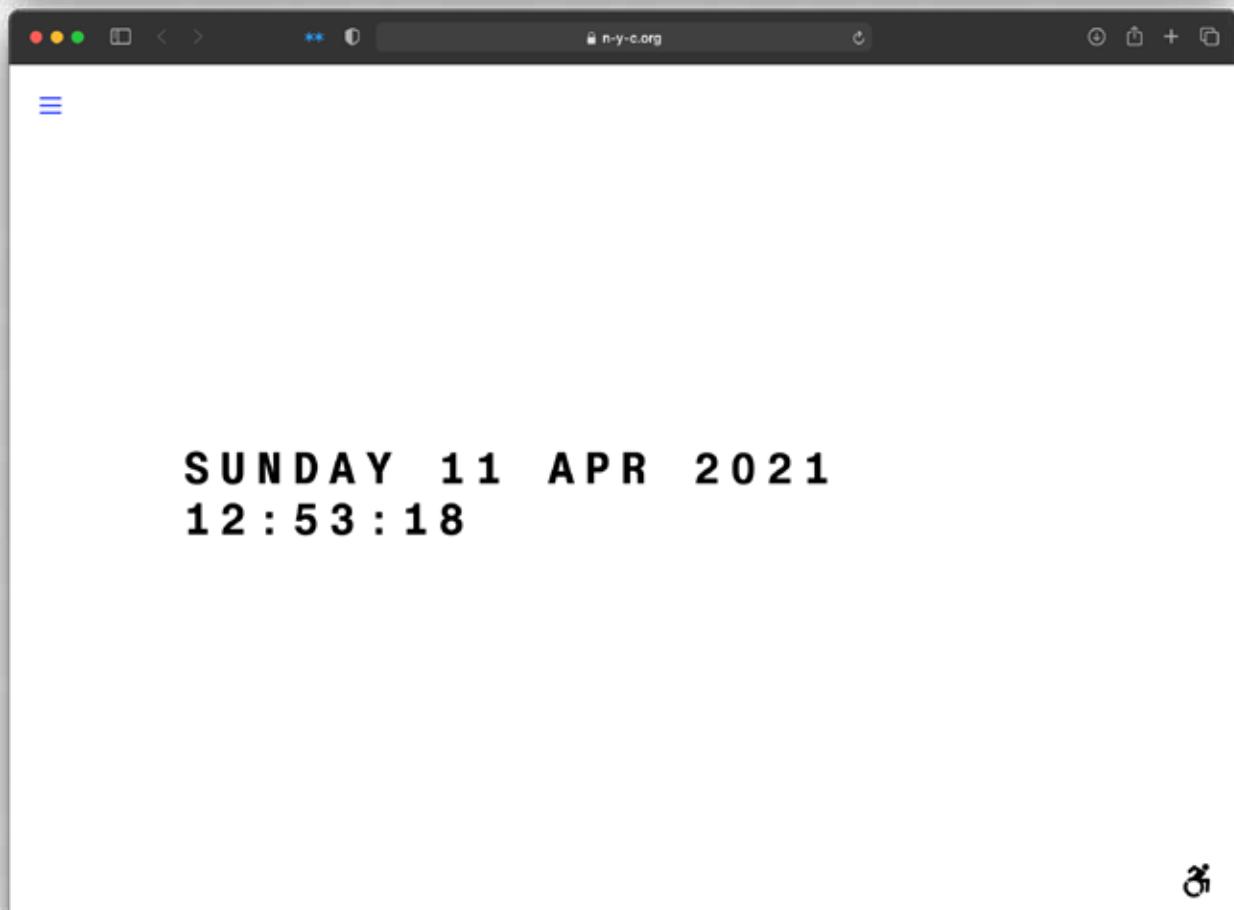
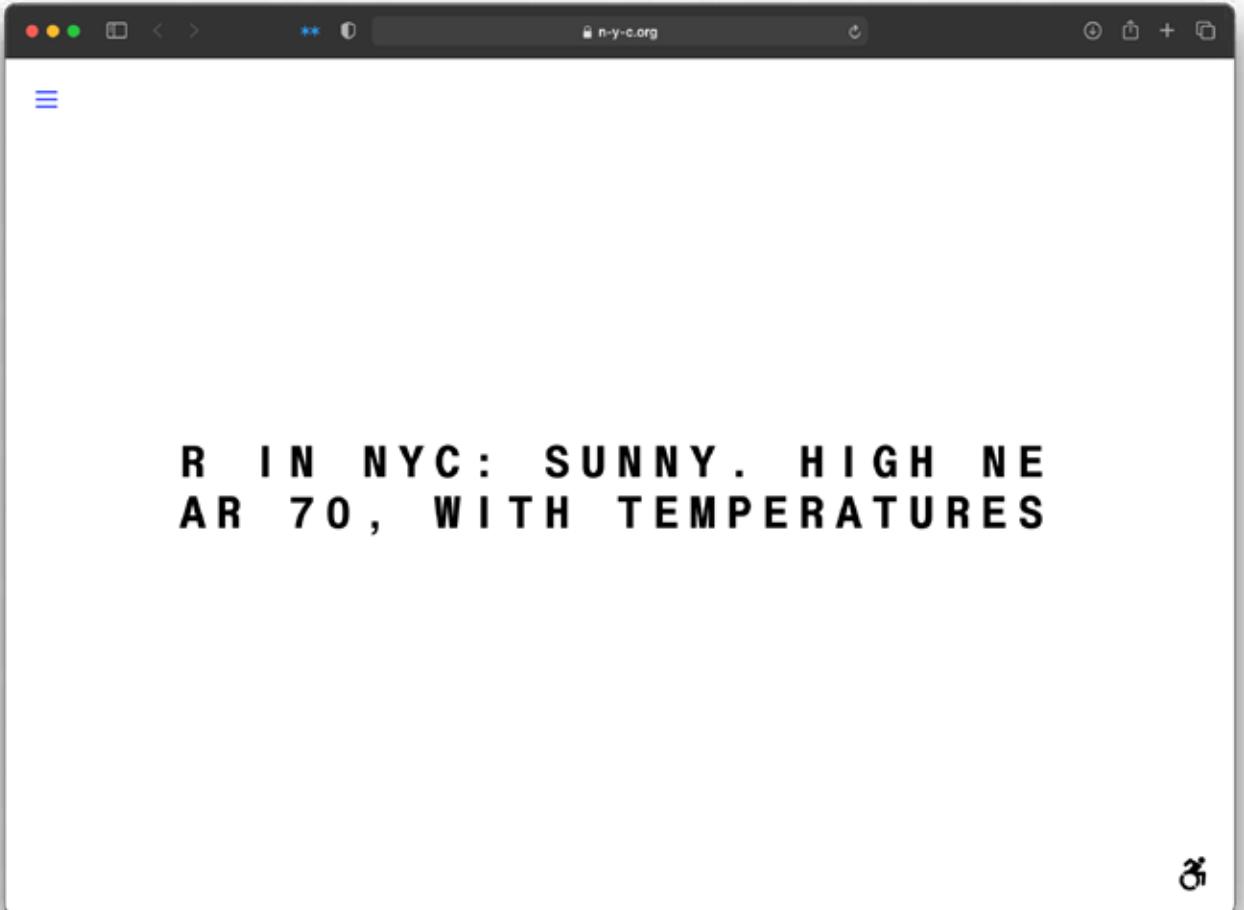
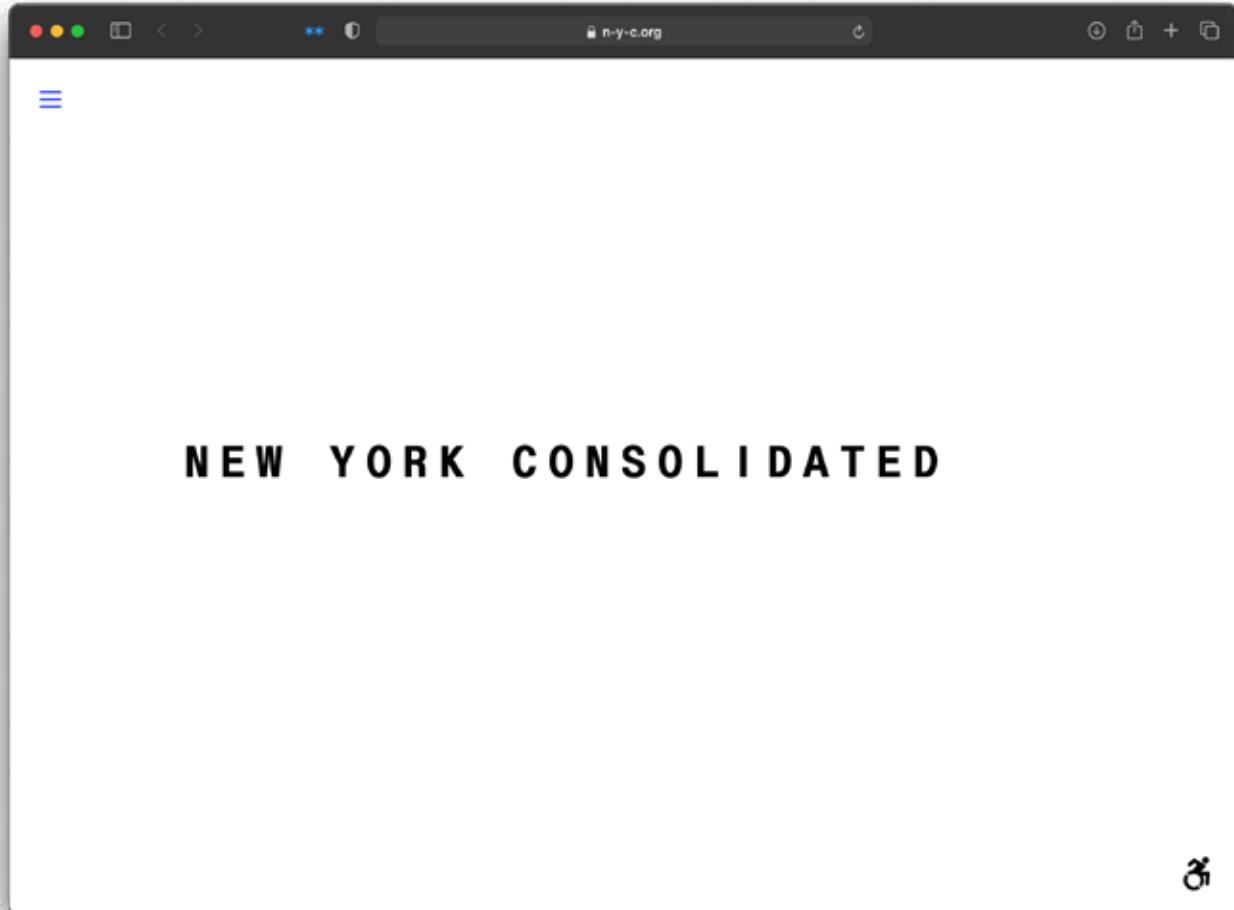
New York City is also always “in-formation.” Building and re-building, put together piecemeal, block by city block, to form a (temporarily) coherent whole. These photographs comprise a walk from my studio at 38 Ludlow Street on the Lower East Side to the future home of New York Consolidated at 225 West 13th Street on March 6, 2020, days before pandemic lockdown in the city.
43 discrete photographs collapsed into one continuous streetscape (2020)



One year later on March 5, 2021, I repeated this walk from my studio to New York Consolidated. The images reveal a radically changed streetscape, articulated by vacancy and covered in vibrant new writing. The city is always changing, constantly reconsidering itself.
43 discrete photographs collapsed into one continuous streetscape (2021)



New York City is always changing. Why shouldn't an art institution work the same way? These are two images from a one-year Instagram project which streams curated construction photos of New York Consolidated at 225 W 13th Street. Over the course of the year, the building slowly takes shape in the archived feed. (2021)



NEW YORK CONSOLIDATED

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NEW YORK CONSOLIDATED

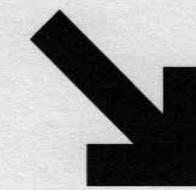


N-Y-C.ORG

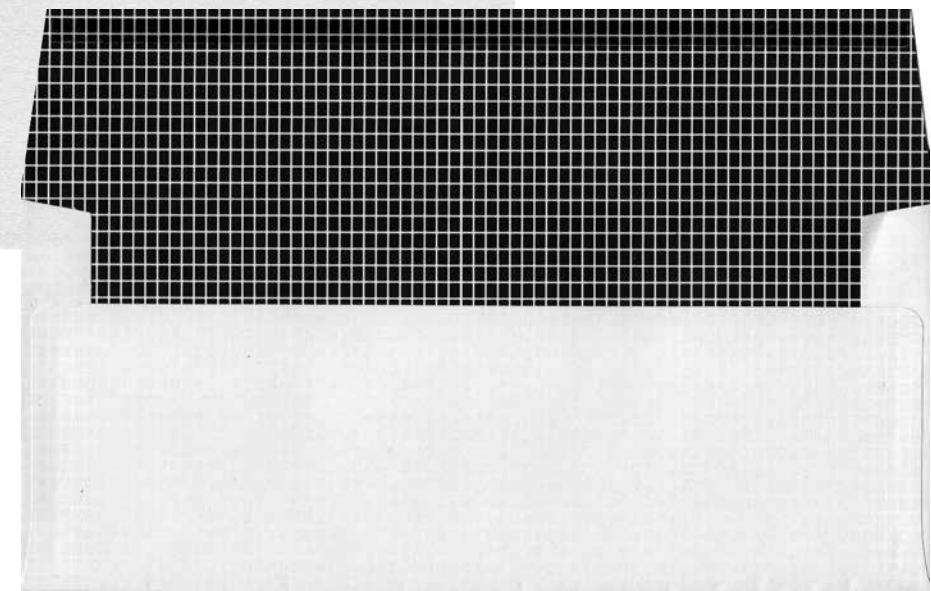


NY CONSOLIDATED
WWW.
N-Y-C.
.ORG

The graphic identity is austere. Its application is designed to start simply and become more fluid, evolving over time with use and according to the immediate need. (2020)



New York Consolidated
is a new nonprofit
organization & publisher
that seeks to foster an
equitable culture in and
through the arts.



NEW YORK CONSOLIDATED

New York Consolidated
225 W 13th Street
NY, NY 10011



Six months into the pandemic, the streets of New York City were forlorn and desolate. As individuals and institutions reconsidered the city, New York Consolidated doubled down on its commitment. This identity graphic designed for an email newsletter and adapted for totebags, updates Milton Glaser's foundational expression of love for the city. (2021)



Following a moment of reckoning prompted by the murder of George Floyd, a simple, changing modular sign was installed on the glass door of my storefront basement studio in lower Manhattan. The text changed with the tenor of the city, working more like a mirror than a sign. The messages were clearly urgent, but they were also found. This is not my language, but then again these are also not my letters. It's as if the type has assembled itself automatically, in a grid and facing the street, to repeat the collective voice of New York City, as it stood, speaking in concert, consolidated in one voice at that moment. 38 Ludlow Street, New York City (2020)





38 Ludlow Street, New York City (2020)



Storefront facade of the future home of New York Consolidated, 225 West 13th Street, New York City (2021)



On the storefront facade of the future home of New York Consolidated, the mission statement is painted immediately next to the front door handle. The sign is designed to be updated and repainted regularly as the organization evolves. This first mission statement formed as a question is concise, pragmatic, and fundamentally open: WHAT HAPPENS NEXT? (2021)

David Reinfurt is an independent graphic designer in New York City. He graduated from the University of North Carolina in 1993 and received an MFA from Yale University in 1999. David worked at Two Twelve Associates from 1993–1995 and as an interaction designer with IDEO San Francisco from 1995–1997. On the first business day of 2000, David formed O-R-G inc., a flexible graphic design practice composed of a constantly shifting network of collaborators. Together with graphic designer Stuart Bertolotti-Bailey, David established Dexter Sinister in 2006 as a workshop in the basement at 38 Ludlow Street on the Lower East Side in New York City. Dexter Sinister published the semi-annual arts magazine Dot Dot Dot from 2006–2011. Together with Stuart Bertolotti-Bailey and Angie Keefer, David set up a non-profit institution called The Serving Library in 2011 which maintains a physical collection of art and design works, stages events, and publishes a semi-annual journal. David currently teaches at Princeton University. He was 2010 United States Artists Rockefeller Fellow in Architecture and Design, has exhibited widely and his work is included in the permanent collections of the Museum of Modern Art, Walker Art Center, Centres Georges Pompidou, and the Whitney Museum of American Art. David was 2016–2017 Mark Hampton Rome Prize Fellow in Design at the American Academy in Rome. He has written two books, Muriel Cooper (MIT Press, 2017) and A *New* Program For Graphic Design (Inventory Press/DAP, 2019).

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