

Studio
38 Ludlow Street, Basement
New York, NY 10002

Yale University School of Art, M.F.A. Graphic Design 1999
University of North Carolina, Chapel Hill, B.A. Visual Communication 1993

Professional

Home
208 East Broadway, J2005
New York, NY 10002

O-R-G inc. 2000–
Founded on the first business day of 2000, O-R-G is both a working design studio and an investigation in how contemporary design practices organize themselves. It began as a one-person studio which self-consciously masked itself as a large corporation, evolved to include collaborators, and in 2015 reoriented as a “small software company.” For over 20 years O-R-G has pursued a cross-disciplinary, fluid, and uncompromised approach, nurturing a generation of designers, and modeling an enduring design practice. <http://www.o-r-g.com> ↗

The Serving Library 2011–
A 501c3 non-profit organization, The Serving Library was co-founded with writer Angie Keefer and designer Stuart Bertolotti-Bailey. Curator Francesca Bertolotti-Bailey and novelist Vincenzo Latronico joined in 2015. The Serving Library publishes new texts both online as downloadable PDFs and in a printed journal with international distribution. The Serving Library maintains a collection of framed objects that has been exhibited widely. Exploring gaps between online and print publication, The Serving Library commissions all new writing, pays above-market fees, and works with diverse contributors to realize an ethical and sustainable design publishing ecology. <http://www.servinglibrary.org> ↗

Dexter Sinister 2006–
Co-founded with Stuart Bertolotti-Bailey as a Just-in-Time Workshop & Occasional Bookstore in a basement on the lower east side of New York City, Dexter Sinister was intended to model a just-in-time economy of print production, running counter to the assembly-line realities of large-scale publishing by utilizing local cheap machinery, considering alternate distribution strategies, and collapsing distinctions of editing, design, production and distribution into one efficient activity. Dexter Sinister addresses the contradictions of contemporary publishing including overproduction, overreliance on marketing, and unsustainable supply chains by questioning the brief and reframing deliverables to avoid waste. Dexter Sinister has fostered a constellation of bookshops, exhibition practices, and publishing initiatives by designers around the world expanding the de facto definition of graphic design. The work has been widely exhibited and is included in prominent museum collections. <http://www.dextersinister.org> ↗

Dot Dot Dot magazine

2006–2011

Self-described as a “left-field arts journal,” *Dot Dot Dot* emerged from and served a global audience of graphic designers. From issue 11 through 20, Dexter Sinister co-edited and published the semi-annual journal. Each issue comprised a resolutely mixed bag of subjects, writing styles, lengths, and visual formats and introduced a free-roving form of writing by graphic designers, modeling agency in editing and publishing which has since become common practice in the field. <http://www.dot-dot-dot.us> ↗

IDEO 1995–1997
Employed as an interaction designer, lead interface design for MTA MetroCard touchscreen vending machine installed throughout New York City subway system since 1999.

Two Twelve Associates 1993–1995
Employed as a graphic designer in New York on projects for public and not-for-profit agencies.

Awards

Dia Art Foundation, study collection 2024
Kings Memorial Boston, with Adam Pendleton and David Adjaye 2020
Mark Hampton Rome Prize in Design, American Academy in Rome 2017
Walker Art Center, permanent collection 2014
Centre Pompidou, permanent collection 2012
Whitney Museum of American Art, permanent collection 2011
United States Artists Rockefeller Fellow in Architecture & Design 2010
Museum of Modern Art, permanent collection 2008
Mark Whistler Prize, Yale University School of Art 1999
Carl Council Award, University of North Carolina, Chapel Hill 1993

Teaching

- Princeton University 2010–
 Professor of the Practice in Visual Arts, Lewis Center for the Arts
 Established graphic design courses in the Visual Arts program at Princeton University. Initiated classes in typography, visual form, circulation, and interface design, the first of their kind at the university. Recruited additional instructors to develop the study of graphic design. With Lewis Center staff, reconfigured the Visual Arts student application process in March 2020, transitioning a physical installation protocol to a fully virtual platform. Chaired a curriculum review committee for the Program in Visual Arts, 2023. Ran the Program in Visual Arts application process in 2020, 2021, 2022, 2024.
- Columbia University 2005–2010
 Adjunct Associate Professor, Graduate School of Architecture, Planning and Preservation
 Initiated courses in publishing and programming for graduate architecture students.
- Rhode Island School of Design 2006–2008
 Adjunct Associate Professor, Graduate Program in Graphic Design
 Developed a course around distribution and circulation for graduate graphic design students.
- Columbia University 2005–2008
 Adjunct Research Scholar, Graduate School of Architecture, Planning and Preservation
 Worked with Spatial Information Design Lab on projects around incarceration reform.
- Yale University School of Art 2005–2006
 Lecturer, Graduate Program in Graphic Design
 Taught an elective class around publishing and alternative modes of distribution.
- Massachusetts Institute of Technology 2005–2007
 Research Affiliate, Center for Advanced Visual Studies
 Tracked the work of graphic designer Muriel Cooper through the Institute.
- New York University 1999–2004
 Adjunct Associate Professor, Tisch School, Interactive Telecommunications Program
 Taught a basic graphic design class for graduate students in interactive media.

Books

- A *Co-* Program for Graphic Design* (forthcoming) 2025
 Inventory Press & Distributed Art Publishers, Los Angeles / New York
 This sequel to *A *New* Program for Graphic Design* with three new Princeton University graphic design classes developed and reconsidered for remote teaching during the COVID 19 pandemic. *C-i-r-c-u-l-a-t-i-o-n* looks at digital and analog networks that graphic design requires; *M-u-l-t-i-p-l-i-c-i-t-y* (co-taught with mathematics professor Philip Ording while at Institute for Advanced Studies) examines overlaps between graphic design and topology; *R-e-s-e-a-r-c-h* (created under a 250th Anniversary Fund grant) considers models for “design research” in contemporary practice. Developed explicitly for the context of remote teaching and in light of the urgent realignments around whose stories get told and who does the telling, these classes substantially multiply the number of voices and on the page. Contributors include Danielle Aubert, Adam Pendleton, Barbara Glauber, Tauba Auerbach, Philip Ording, Adam Michaels, and Shannon Harvey on subjects including the Detroit Printing Co-op, Corita Kent, Giuseppe Peano, Marshall McLuhan, Sylvia Harris, and Virgil Abloh.
- Design as (Programmed) Art* (forthcoming) 2025
 Corraini Edizioni, Mantova, Italy
 Number 5 in a series of “research notebooks” with the publisher of Italian artist and designer Bruno Munari, this volume accompanies an exhibition of the same name developed for Spazio Munari, Milan. The 12,000-word original research text tracks a series of Munari’s design projects in the 1960s, 1970s, and 1980s which operate as series, following the programmatic logic of a computer program. These include a long-running book series with Einaudi publishers, a set of books with Bompiani, ceramic tiles for Gabbianelli, and posters for Campari.
- Dexter Sinister, YKSIHW KCALB* 2024
 Sternberg Press, Berlin
 Recounts the 15-year history of a cooperatively-produced whisky, conceived as an art project by Dexter Sinister together with Stahlemühle distillers. The story, told in reverse, begins with

the delivery of 342 bottles in 2022 and ends with an interview from 2007 where the idea began. A project summary is accompanied by photographs and five texts written along the way.

*A *New* Program for Graphic Design* 2019
Inventory Press & Distributed Art Publishers, Los Angeles / New York
This do-it-yourself textbook is rooted in three courses originally developed for students at Princeton University. The book synthesizes the pragmatic with the experimental and builds on mid-to late-20th-century pedagogical models to convey advanced principles of contemporary design, providing a comprehensive introduction to graphic design from Benjamin Franklin to Bruno Munari, Moholy-Nagy to Muriel Cooper and the Macintosh computer for readers from any discipline. An initial print run sold out in two months and is currently in its third edition. An expanded epub version with video was published on Apple Books in 2021. Translations are forthcoming in Chinese, German, Korean, French, and Italian. The book has been an unqualified success, introducing the study of graphic design at Princeton to a broad global audience. Korean, Chinese, and French translations were published in 2024. Italian, German, and Spanish editions are currently in process.

Muriel Cooper 2018
MIT Press, Cambridge, with Robert Wiesenberger
10-year research project collecting the work of graphic designer Muriel Cooper (1925–1994) across 40 years at the Massachusetts Institute of Technology in her overlapping roles as a designer, teacher, and researcher. The 256-page oversized, slip cased, and highly illustrated volume was released to mark the 50th anniversary of MIT Press, whose logo Cooper designed as its first Design Director. The book is co-authored with Robert Wiesenberger and includes an introduction by Lisa Strausfeld and an afterword by Nicholas Negroponte.

Dexter Sinister, Notes on the Type, Time, Letters & Spirits 2017
Sternberg Press, Berlin
Collects three essays by Dexter Sinister on typography, time, and communication.

Dexter Sinister, Portable Document Format 2009
Sternberg Press, Berlin
Organizes essays and visual work by Dexter Sinister around graphic design, publishing, and contemporary networks of information distribution.

Serial Publications

Each issue of *The Serving Library* is organized around a theme and produced through an invitation from, and with the support of, a contemporary art institution. Issues #1–#11 are co-edited with Angie Keefer and Stuart Bertolotti-Bailey. Issues #12–#13 are co-edited with Angie Keefer, Francesca Bertolotti-Bailey, and Stuart Bertolotti-Bailey. Issues #14–#17 are co-edited with Francesca Bertolotti-Bailey, Stuart Bertolotti-Bailey, and Vincenzo Latronico.

The Serving Library Annual #17—Meander
with Clark Art Institute, Williamstown, Massachusetts 2022

The Serving Library Annual #16—Objects
with 019 Ghent, Belgium 2020

The Serving Library Annual #15—Obvious Code
with Corraini Edizioni, Mantova, Italy 2019

The Serving Library Annual #14—Translation
with Liverpool Biennial, Liverpool, England 2018

The Serving Library Annual #13—The Conscientious Objector
with MAK Center for Art and Architecture, Los Angeles 2017

Bulletins of The Serving Library #12—Perspective
with Exhibition Research Lab, Liverpool, England 2016

Bulletins of The Serving Library #11—Color
with Arts Council England, London 2016

Bulletins of The Serving Library #10—Test
with Arts Council England, London 2015

<i>Bulletins of The Serving Library #9—Sports</i> with Kunsthaus Bregenz, Bregenz, Austria	2015
<i>Bulletins of The Serving Library #8—Medium</i> with Tate Liverpool, Liverpool, England	2015
<i>Bulletins of The Serving Library #7—Numbers</i> with Contemporary Arts Center, Vilnius, Lithuania	2014
<i>Bulletins of The Serving Library #6—Fashion</i> with Institute of Contemporary Art, Philadelphia	2014
<i>Bulletins of The Serving Library #5—Germany</i> with Goethe-Institut, Berlin / New York	2013
<i>Bulletins of The Serving Library #4—Psychedelia</i> with Kunsthall Charlottenborg, Copenhagen, Denmark	2012
<i>Bulletins of The Serving Library #3—Typography</i> with Museum of Modern Art, New York	2012
<i>Bulletins of The Serving Library #2—Pedagogy</i> with The Banff Centre, Banff, Canada	2011
<i>Bulletins of The Serving Library #1—Time</i> United States Artists, Los Angeles	2011

Issues #10– #20 of *Dot Dot Dot* are co-edited with Stuart Bertolotti-Bailey.

Dot Dot Dot 20—Final Words	2010
Dot Dot Dot 19—Ths First/Last Newspaper	2010
Dot Dot Dot 18—Set in Edinburgh	2009
Dot Dot Dot 17—(Read) (Spoken) (Delivered)	2009
Dot Dot Dot 16—A W.A.S.T.E. of Ink	2008
Dot Dot Dot 15—Is Produced On Location	2008
Dot Dot Dot 14—S as in SStenographer	2007
Dot Dot Dot 13—DDDepartment of Science Fiction & Economics	2007
Dot Dot Dot 12—This Work May be Reproduced	2006
Dot Dot Dot 11—High Modernists Wax Wings	2006

Solo Exhibitions

“Dexter Sinister, Grey Area,” Cukrarna Art Center, Ljubljana, Slovenia	2024–2025
“Dexter Sinister, YKSIHW KCALB,” P!, Berlin	2022
“The Serving Library,” Design Museum Ghent, Ghent, Belgium	2022
“The Serving Library,” LLS PALEIS, Antwerp, Belgium	2021
“The Serving Library,” Ravisius Textor, Nevers, France	2021
“‘Identity,’ ” Welt Format, Lucerne, Switzerland	2021
“The Serving Library,” 019, Ghent, Belgium	2020
“A *New* Program for Graphic Design,” Spazio Maiocchi, O’ Independent, Milan	2019
“When It Changed ...,” Kunsthall Gent, Ghent, Belgium	2019
“Black Whisky Screensaver,” Edinburgh College of Art, Edinburgh, Scotland	2019
“How to design (multiples),” Colli Independent, Rome	2018
“... meet the Tetracono,” Colli Independent, Rome	2017
“I’ll be your interface.*” Radio Athènes, Athens	2016
“The Serving Library,” 35 Water Street, Liverpool, England	2016
“On a Universal Serial Bus.*” Kunstverein München, Munich	2015
“At 1:1 Scale.*” Kunsthaus Bregenz, Bregenz, Austria	2015
“I’ll be your interface.*” Hessel Museum, Annandale-on-Hudson, New York	2015
“The Farm,” University of North Carolina School of Art Gallery, Chapel Hill, North Carolina	2015
“The Serving Library (open storage),” John Moore University, Liverpool, England	2015
“A Hudson Yard,” with Shannon Ebner for High Line Art, New York	2015
“The Serving Library,” Tate Liverpool, Liverpool, England	2014
“W.A.S.T.E. Proof Prints,” Picture Room, New York	2014
“Work-in-Progress,” Contemporary Art Center, Vilnius, Lithuania	2014

"Letter & Spirit" Festival de l'affiche et du graphisme, Chaumont, France	2014
"The End(s) of the Library: The Serving Library," Goethe Institut, New York	2013
"'Identity,' " Festival de l'affiche et du graphisme, Chaumont, France	2013
"Dexter Sinister, Watch Wyoscan, 0.5 Hz.," Objectif, Antwerp, Belgium	2012
"'Identity,' " Tramway, Glasgow, Scotland	2012
"Dexter Bang Sinister," Kunsthall Charlottenborg, Copenhagen	2012
"The Serving Library," Artists Space, New York	2011
"'Identity,' " Artists Space, New York	2011
"A Model of The Serving Library," The Banff Centre, Banff, Canada	2011
"Department of Typography," Artissima 2010, Turin, Italy	2010
"A Model of the Serving Library," Haute Ecole for Art and Design, Geneva	2010
"The Plastic Arts," Gallery 400, University of Illinois, Chicago	2010
"A Model of the Serving Library: Applied Art," Kunstverein, Amsterdam	2010
"W.A.S.T.E. Proof Prints," The Independent Art Fair, New York	2010
"Notices: Dexter Sinister," International Project Space, Birmingham, England	2009
"W.A.S.T.E. Proof Prints," Contemporary Art Museum, St. Louis	2009
"Dexter Sinister: The Enamels," Nice and Fit Gallery, Berlin	2008

Group Exhibitions

"Collection 1970s–Present," Museum of Modern Art, New York	2024
"Books," Miguel Abreu Gallery, New York	2024
"Arena: Momentum," Dia Beacon, Beacon, New York	2023–2024
"Uneversum. Rhythms and Spaces," Estonian Museum of Applied Art, Tallinn	2023
"Unrealized Archive," Seoul National University, Seoul	2023
"Disco Roof for Department of Transformation," Canal Projects, New York	2023
"XYZ: Alphabetical Ruptures and Reformations," KinoSaito Art Center, New York	2023
"Time Management Techniques," Whitney Museum of American Art, New York	2022–2023
"Meander," Clark Art Institute, Williamstown, Massachusetts	2022
"The Poet-Engineers," Miguel Abreu Gallery, New York	2021
"Time," Hopkins Center at Dartmouth University, Hanover, New Hampshire	2021
"Wrecked Alphabets," Broodthaers Society of America, New York	2020
"Office," Kunstwerke, Berlin	2020
"Beazley Designs of the Year," The Design Museum, London	2020
"Left Gallery: Right of Access," Stroom Den Haag, The Hague, Netherlands	2019
"David Adjaye: Making Memory," The Design Museum, London	2019
"Coretta Scott and Martin Luther King Memorial," Boston Public Library, Boston	2019
"Editions," Colli Independent, Rome	2019
"The Serving Library v David Osbaldeston," Bonington, Nottingham, England	2018
"The Serving Library," Liverpool Biennial	2018
"Lawrence Abu Hamdan, Earwitness Theatre," Chisenhale Gallery, London	2018
"Standing Still, Lying Down, As If," Museum of Contemporary Art, Detroit	2018
"In Formation," Institute of Contemporary Arts, London	2017
"The Contemporary Condition," ARoS Art Museum, Aarhus, Denmark	2017
"Signals from the Periphery," Talinn Kunstihoone Hall, Tallinn, Estonia	2017
"All Collected Voices," Radio Athènes, Athens	2017
"Cinque Mostre," American Academy in Rome, Rome	2017
"Public, Private, Secret," International Center for Photography, New York	2016
"Over/Under," P! and Room East, New York	2016
"Repitió," Villa Empain, Brussels	2016
"El Orden Natural de las Cosas," Museo Jumex, Mexico City	2016
"Accompaniment," Elizabeth Foundation, New York	2016
"Scenes for a New Heritage: Contemporary Art from the Collection," Museum of Modern Art	2015–2016
"Pangrammar," P!, New York	2015
"The * of Love," Galerie Martin Janda, Vienna	2015
"Resource," Bluecoat, Liverpool, England	2015
"A Cab," Kunsthalle Athena, Athens; Podium, Oslo	2015
"Destroy, She Said," Pierogi, New York	2015
"Salon Hang," Kunstverein, Amsterdam	2015
"YES YES YES," Colli Independent, Rome	2015
"Can You Hear Me?" Onomatopee, Eindhoven, Netherlands	2015
"A Collection of Ideas," Museum of Modern Art, New York	2014
"Reflections from Damaged Life", Raven Row, London	2014
"Acquiring Modernity—Kuwait Pavilion at Venice Biennale of Architecture," Venice, Italy	2014

"Hard Words," Christian Andersen, Copenhagen	2014
"All Possible Futures," SOMArts, San Francisco	2014
"Typoanchi, Typography Biennale," Seoul	2013
"The Time Machine," FRUTTA, Rome	2013
"oO — Lithuanian Pavillion at the 55th Venice Biennale 2013," Venice, Italy	2013
"Exploded View* . . . Interface** . . . Letter & Spirit*** . . .," LAX Art, Los Angeles	2013
"Ten Years," Wallspace Gallery, New York	2013
"Postscript: Writing After Conceptual Art," Museum of Contemporary Art, Denver	2013
"Postscript: Writing After Conceptual Art," The Powerplant, Toronto	2013
"Specific Collisions," Marianne Boesky Gallery, New York	2013
"The Peacock," Grazer Kunstverein, Graz, Austria	2013
"After the Museum," Museum for Art and Design, New York	2013
"White Petals Surround Your Heart," Institute for Contemporary Art, Philadelphia	2013
"Provisional Information," Camberwell Space, London	2013
"Graphic Design: Now in Production," Walker Art Center, Minneapolis; Cooper-Hewitt, National Design Museum, New York; Hammer Museum, Los Angeles; Grand Rapids Art Museum, Grand Rapids, Michigan; Contemporary Arts Museum, Houston; Southeastern Center for Contemporary Art (SECCA), Winston-Salem, North Carolina; Rhode Island School of Design, Providence	2012–2014
"Counter-Production," Generali Foundation, Vienna	2012
"The Future Archive," Neuer Berliner Kunstverein, Berlin	2012
"Ecstatic Alphabets / Heaps of Language," Museum of Modern Art, New York	2012
"Books," Miguel Abreu Gallery, New York	2012
"Fun Palace (tours)," Centre Pompidou, Paris	2012
"Contemporary Galleries: 1980–Now," Museum of Modern Art, New York	2011–2015
"Talk to Me: Design . . . People and Objects," Museum of Modern Art, New York	2011
"The Way Beyond Art: Wide White Space," San Francisco	2011
"Archival Impulse," Gallery 400, Chicago	2011
"I Apple New York," with Matt Keegan for D'Amelio Terras, New York	2011
"Specific Collisions / Telephone Painting," Cosar HMT, Düsseldorf, Germany	2011
"Poste Restrante," Artspeak, Vancouver	2011
"As Long As It Lasts," Arratia Beer, Berlin	2011
"Graphic Design Worlds," Triennale Milano, Milan	2011
"Columns," Gallery Desaga, Cologne, Germany	2010
"Critical Complicity," Lungomare Gallery, Bolzano, Italy	2010
"The Last Newspaper," The New Museum, New York	2010
"Fun Palace," Centre Pompidou, Paris	2010
"Pre-Specifics," Onomatopee, Eindhoven, Netherlands	2010
"Full Operational Toolbox," Athens	2010
"An Invitation to an Infiltration," Contemporary Art Gallery, Vancouver	2010
"Paying a Visit to Mary," Aldrich Museum, Ridgefield, Connecticut	2010
"Reading Room: An Octopus in Plan View," with Shannon Ebner, Frieze, London	2010
"The Graphic Unconscious," The Print Center, Philadelphia	2010
"Vertically Integrated Manufacturing," Murray Guy, New York	2010
"The Malady of Writing," Museu d'Art Contemporani de Barcelona, Barcelona	2009
"The Serving Library," Office for Contemporary Art, Oslo, Norway	2009
"The First/Last Newspaper," Performa '09, New York	2009
"Avant Guide," Apex Art, New York	2009
"Black Whiskey (blind proof)," Second Cannons, Los Angeles	2009
"Evading Customs," Brown Gallery, London	2009
"Quick, Quick, Slow," Museu Colecao Berardo, Lisbon	2009
"For the Blind Man in the Dark Room Looking for the Black Cat That Isn't There," Contemporary Art Museum, St. Louis; Museum of Contemporary Art, Detroit; De Appel Arts Centre, Amsterdam; Institute of Contemporary Arts, London; Culturgest, Lisbon	2009–2011
"Talk Show," Institute of Contemporary Arts, London	2009
"FAX," The Drawing Center, New York	2009
"Extended Caption (DDDg)," solo exhibition, Culturgest, Lisbon	2009
"The * as Error," with Shannon Ebner, White Columns, New York	2009
"The Real Thing," Mu, Eindhoven, Netherlands	2009
"Paper Exhibition," Artists Space, New York	2009
"A New Name for Some Old Ways of Thinking," MoMA PS1, New York	2009
"A Modest Proposal Towards a Serving Library," MoMA PS1, New York	2009
"Custom Car Commandos," Art in General, New York	2009
"Rough Cut: Design Takes a Sharp Edge," Museum of Modern Art, New York	2008–2010
"Design and the Elastic Mind," Museum of Modern Art, New York	2008

"We," Lizabeth Oliveria Gallery, Los Angeles	2008
"Pole Shift," Project Gentili, Prato, Italy	2008
"Moot Points," Trans-mission Gallery, Glasgow, Scotland	2008
"Some Neighbors," Kunstverein München, Munich, Germany	2008
"Word Event," Kunsthalle Basel, Basel, Switzerland	2008
"Telephones, Films, Typewriters," Tate Modern, London	2008
"Self-Storage," CCA, San Francisco	2008
"Whitney Biennial Exhibition," Whitney Museum of American Art, New York	2008
"STORE," Tulips and Roses, Vilnius, Lithuania	2008
"Phantom Rosebuds (Dexter Sinister)," New Langton Arts, San Francisco	2008
"Yes, No and Other Options," Art Sheffield '08, Sheffield, England	2008
"Appendix Appendix (Radio Version)," PERFORMA '07, New York	2007
"Dexter Sinister Occasional Bookstore," PERFORMA '07, New York	2007
"Wouldn't It be Nice: Wishful Thinking in Contemporary Art and Design," Centre d'art Contemporain, Geneva; Museum für Gestaltung, Zurich; Somerset House, London	2007–2009
"On the Future of an Art School," STORE Gallery, London	2007
"Forms of Inquiry," The Architectural Association, London; Casco Office for Art, Design, Theory, Utrecht, Netherlands; Lux, Valence, France, 2008; IASPIS, Stockholm; BolteLang, Zurich; Archizoom, Lausanne, Switzerland	2007–2010
"Phillip," Project Arts Centre, Dublin	2006
"Architecture and Justice," SIDL, Architectural League, New York	2006
"Trigger," Center Gallery at Lincoln Center, New York	2006
"Graphic Design in the White Cube," Moravian Gallery, Brno, Czech Republic	2006
"Leeds Unknown," Metropolitan University School of Art Gallery, Leeds, England	2006
"Take One," University of Houston Gallery, Houston	2006
"Manifesta 6," Nicosia, Cyprus	2006
"Post No Bills," White Columns, New York	2005
"DDDA / We Shift Gear Into Present Tense," Eesti Kunstiakadeemia, Tallinn	2005
"The Free Library," Riviera Gallery, New York; Space 1026, Philadelphia, M+R Gallery, London	2004–2006
"Reconfiguring Space: Architectural Proposals," Art In General, New York	2003
"Szuper Gallery, Selected Proposals," Galerie der Künstler, Munich	2002

Performances

"Momentum:synthesize.r," Dia Beacon, New York	2024
"Momentum Manifesto: Rita McBride & David Reinfurt," Dia Beacon, New York	2023
"A *New* Program for Graphic Design," Richard Neutra Institute, Los Angeles	2018
"A *New* Program for Graphic Design," Emily Carr University, Vancouver	2018
"Clapping Music," with Dan Fox, Contemporary Arts Center, New Orleans	2016
"The Last ShOt Clock," Kunstverein München, Munich	2015
"Clouds and Crowds," with Alex Waterman, High Line Art, New York	2015
"The Last Shot CLOck," Contemporary Art Center, Vilnius, Lithuania	2014
"The Serving Library presents POLYESTER 86% NYLON 14%," MoMA PS1, New York	2014
"Letter & Spirit," Center for Contemporary Art, Glasgow, Scotland	2012
"Letter & Spirit," Festival de l'affiche et du graphisme, Chaumont, France	2012
"An Octopus in Plan View," The Chrysler Series, New York	2010
"True Mirror Microfiche," Institute of Contemporary Arts, London	2009
"True Mirror Microfiche," The Kitchen, New York	2008
"Dot Dot Dot 17 (read) (spoken) (delivered)," Somerset House, London	2008
"HEKTOR Meets DEXTER SINISTER," Swiss Institute, New York	2007

Public Commissions

"Server dial," ARoS Art Museum, Aarhus, Denmark	2018
"Clock (2016)," International Center for Photography, New York	2016
"Public Utility," Yale Union, Portland	2016
"Universal Serial Bus (flag)," 019, Ghent, Belgium	2016
"A Hudson Yard," with Shannon Ebner for High Line Art, New York	2015

Exhibitions Curated

"Design as (Programmed) Art," Spazio Munari, Milan	2025
"*A graphic design exhibition*," Richard Neutra Institute, Los Angeles	2017

“*A graphic design exhibition*,” Lewis Arts Complex, Princeton, New Jersey	2017
“Messages and Means: Muriel Cooper at MIT,” Columbia University, New York	2014

Residencies

American Academy in Rome, Rome, Italy	2017
Cape Cod Modern Trust, Wellfleet, Massachusetts	2012
The Banff Centre, Banff, Canada	2011
Randolph Cliff Residency, National Gallery of Scotland	2009

Grants

“Forever chemicals, ecological futures,” Office of the Dean for Research Innovation Fund for Collaborations between Artists and Scientists or Engineers, Princeton University	2024
Barr Ferree Foundation Fund for Publications, Princeton University	2023
250th Anniversary Fund for Innovation in Undergraduate Education, Princeton University	2021
Barr Ferree Foundation Fund for Publications, Princeton University	2019
William Hallum Tuck '12 Memorial fund, Princeton University	2018
William Hallum Tuck '12 Memorial fund, Princeton University	2016
Research and Development, Graham Foundation	2016
Research and Development, Graham Foundation	2013

Academic Service

Princeton University Program in Visual Arts admissions	2020–2023
	2024
Yale University School of Art, Graduate Graphic Design program review	2024
Princeton University Program in Visual Arts curriculum review chair	2023

Public Talks

“Dexter Sinister, You find yourself in a Grey Area ...,” Indigo Festival, Cukrarna Art Center, Ljubljana, Slovenia	2024
“Graphics and New Technology, 1981,” Katherine Small Gallery, Cambridge	2024
“Ground Writing,” Source Type, New York	2023
“Uneversum. Rhythms and Spaces,” Estonian Museum of Applied Art, Tallinn	2023
“How to keep things moving?,” American Institute of Graphic Arts, Seattle	2022
“The Serving Library,” Indigo Festival, Cukrarna Art Center, Ljubljana, Slovenia	2022
“A Melted Snowman,” with Ryan Gander, Printed Matter, New York	2022
“. . . meet the Tetracono,” Center for Italian Modern Art, New York	2022
“YKSIHW KCALB,” PI, Berlin	2022
“Grey Areas,” School of Design, University of Pennsylvania, Philadelphia	2022
“A Conversation with David Reinfurt,” Grafill, Oslo, Norway	2021
“How to Design Multiples (continued),” SUNY Purchase, Purchase, New York	2021
“A Symposium on Graduate Graphic Design Education,” U. Washington	2021
“Meta the Difference Consolidated,” Williams, Williamstown, Massachusetts	2020
“Muriel Cooper, Coretta Scott King, Martin Luther King, Jr.,” RISD, Providence	2020
“In Conversation, David Reinfurt,” Carpenter Center, Harvard, Cambridge	2020
“Revolution in the Classroom,” College Art Association, Chicago	2020
“A *New* Program for Graphic Design,” Type Directors Club, New York	2020
“A *New* Program for Graphic Design,” Yale School of Art, New Haven	2019
“A *New* Program for Graphic Design,” School of Visual Arts, New York	2019
“A *New* Program for Graphic Design,” SFPC, New York	2019
“A *New* Program for Graphic Design,” Rutgers, New Brunswick, New Jersey	2019
“A *New* Program for Graphic Design,” Hurley Gallery, Princeton, New Jersey	2019
“A *New* Program for Graphic Design,” O’ Independent Art Space, Milan	2019
“A *New* Program for Graphic Design,” Central Saint Martins College, London	2019
“A *New* Program for Graphic Design,” MoMA PS1, New York	2019
“A *New* Program for Graphic Design,” Bard Graduate Center, New York	2019
“Black Whisky Screensaver,” Edinburgh College of Art, Edinburgh, Scotland	2019
“Change Course,” San Francisco Design Week, Berkeley, California	2018
“A *New* Program for Graphic Design,” Art Center College, Los Angeles	2018
“How to design (multiples),” Hunter College, New York	2018
“How to design (multiples),” Rhode Island School of Design, Providence	2018

"Muriel Cooper," Talks at Google, Google inc., New York	2018
"Muriel Cooper," Princeton University, Princeton, New Jersey	2018
"Muriel Cooper," McNally Jackson, New York	2018
"Muriel Cooper," Yale School of Art, New Haven	2018
"Muriel Cooper," MIT Media Lab, Cambridge, Massachusetts	2018
"A Post-industrial Postscript," MIT ACT, Cambridge	2018
"Notes on the Type, Time, Letters & Spirits," ARoS Museum, Aarhus, Denmark	2018
". . . meet the Tetracono," American Academy in Rome, Rome	2017
". . . meet the Tetracono," Zenrtum für Media und Kunst, Karlsruhe, Germany	2017
". . . meet the Tetracono," Ecolé cantonale d'art, Lausanne, Switzerland	2017
"In Real-time," Wexner Center for the Arts, Columbus, Ohio	2016
"An Asterisk with a Scottish Accent*," Radio Athènes, Athens	2016
"It's about time (with Karel Martens)," MoMA PS1, New York	2016
"Welcome to tomorrow, today.*" University of Pennsylvania, Philadelphia	2015
"I'll be your interface.*" University of Pennsylvania, Philadelphia	2015
"Welcome to tomorrow, today.*" Alumnos 47, Mexico City	2015
"Functional Aesthetics," Museo Tamayo, Mexico City	2015
"I'll be your interface.*" Museo Tamayo, Mexico City	2015
"The Sports Issue," Kunsthau Bregenz, Bregenz, Austria	2015
"I'll be your interface.*" Judd Foundation, New York	2015
"The Farm," University of North Carolina, Chapel Hill, North Carolina	2015
"The Serving Library*," Tate Liverpool, Liverpool, England	2015
"Bruno Munari, c.1962 (again)," MoMA PS1, New York	2014
"Time Signatures," Kuwait City, Kuwait	2014
"Infinite Versioning," California College of Arts, San Francisco	2014
"Bruno Munari, c.1962," MoMA PS1, New York	2013
"Children's Books," The Banff Centre, Banff, Canada	2013
"Infinite Versioning," The Banff Centre, Banff, Canada	2013
"Infinite Versioning," Library San Lorenzo, Venice, Italy	2013
"Always Lift Inking Rollers," The Banff Centre, Banff, Canada	2013
"Mathematical Typography," CUNY Graduate Center, New York	2013
"Letter & Spirit," PPOW Gallery, New York	2012
"Dexter Bang Sinister," The Royal Danish Academy, Copenhagen, Denmark	2012
"Two Post-Industrial Films," Tramway, Glasgow, Scotland	2012
"Dexter Bang Sinister," Curatorial Studies, Annandale-on-Hudson, New York	2012
"A Modest Proposal Towards A Serving Library," Miguel Abreu, New York	2012
"'Identity'," Malmö Art Academy, Malmö, Sweden	2012
"Psychedelic Heraldry," Kunsthall Charlottenberg, Copenhagen, Denmark	2012
"Logo to LOGO," Virginia Commonwealth University, Richmond, Virginia	2011
"The danger is that it's just talk," The Powerplant, Toronto	2011
"Put That There," Yale School of Art, New Haven	2011
"Any Questions?" The Banff Centre, Banff, Canada	2011
"Before and After The Demise Party," Yale School of Art, New Haven	2011
"Mathematical Typography," St Bride's Printing Library, London	2011
"Aligiero e Boetti Day," Turin, Italy	2011
"Portable Document Formats," The Public School, New York	2010
"Portable Document Formats," Rhode Island School of Design, Providence	2010
"Portable Document Formats," Center for Creative Studies, Detroit	2010
"Towards a Serving Library," IASPIS, Stockholm	2010
"Applied Art," Form Design Center, Malmö, Sweden	2010
"Applied Art," Emily Carr University of Art and Design, Vancouver	2010
"The First Rule is Always . . .," IcoGrada World Design Conference, Beijing	2009
"The First Rule is Always . . .," Escola Superior de Belas-Artes, Lisbon	2009
"Loose Signatures," University of Southern California, Los Angeles	2009
"Doing Two Things at the Same Time," National Gallery of Scotland, Edinburgh	2009
"The First Rule is Always . . .," Maryland Institute College, Baltimore	2009
"The First Rule is Always . . .," Parsons, The New School for Design, New York	2009
"The First Rule is Always . . .," Yale University School of Art, New Haven	2009
"Every Day the Urge Gets Stronger," Wayne State University, Detroit	2009
"The First Rule is Always . . .," Museum of Contemporary Art, Detroit	2009
"The First Rule is Always . . .," Jan Van Eyck, Maastricht, Netherlands	2009
"Towards an Intuitive Understanding of the 4th Dimension," Design Insights, Walker Art Center, Minneapolis	2009
"The First Rule is Always . . .," School of Visual Arts, New York	2009
"Naive Set Theory," Somerset House, Courtauld School of Art, London	2008
"This Stands as A Sketch for the Future." Berlage, Rotterdam, Netherlands	2008

"Group Theory After the Demise," with Sarah Gephart, RISD, Providence	2008
"Every Day the Urge Gets Stronger," Center for Architecture, New York	2008
"Dexter Sinister, Bookshelves," Museum of Modern Art, New York	2008
"Towards an Intuitive Understanding of the 4th Dimension," Yale University School of Art, New Haven	2008
"Dexter Sinister," Canadian Centre for Architecture, Montreal	2008
"Dexter Sinister," Curatorial Studies, Annandale-on-Hudson, New York	2008
"The New Labor," Jan Van Eyck Akademie, Maastricht, Netherlands	2008
"This Stands as a Sketch for the Future.," MIT CAVS, Cambridge	2007
"Towards an Intuitive Understanding of the 4th Dimension," HWK, Ghent, Belgium	2007
"Semi-Automatic Generation," TAG gallery, Den Haag, Netherlands	2007
"Semi-Automatic Generation," Royal Academy of Art, Den Haag, Netherlands	2007
"Just-in-Time," MIT Center for Advanced Visual Studies, Cambridge	2006
"LAB Presents . . . Doing Something, Doing Nothing," Eyebeam, New York	2006
"LAB Presents . . . Group Theory," The Kitchen, New York	2006
"Just-in-Time: Dexter Sinister," Seoul City University School of Art, Seoul	2006
"Leeds Unknown," Leeds Metropolitan University School of Art, Leeds, England	2006
"What is User Friendly?" Parsons School of Design, New York	2005
"Werkplaats Typografie, Arnhem, Netherlands	2005
"Look Out Honey 'Cause I'm Using Technology," Storrs, Connecticut	2003
"Welcome to O-R-G," School of Design, University of Texas, Austin	2000
"David Reinfurt, Hearst Visiting Artist," University of North Carolina, Chapel Hill, North Carolina	1999

Writing

"Design as (Programmed) Art," in <i>Concret Art and Graphic Design = Abc con fantasia</i> , Centre national des arts plastiques, Centre Pompidou, Paris	2025
"Entrance," in <i>Are.na Annual</i> , New York	2023
"Ground Writing," in <i>Image RIP: After Printing, Work, & Planet Earth</i> , Source Type, Zürich	2023
"In Conversation, David Reinfurt," in <i>In Conversation, 2020–2021: Dialogues with Artists, Curators, and Scholars</i> , Carpenter Center for the Visual Arts, Harvard University, Cambridge	2023
"Bit by Bit," in <i>Deschooling</i> , London	2020
"Ground Writing," in <i>Source Type</i> , Zurich	2020
"When It Changed . . .," in <i>Are.na Annual</i> , New York	2019
"Elliptical Thinking," in <i>The Serving Library Annual #14</i> , New York	2018
"Mathematical Typography," in <i>Simplicity in Mathematics & the Arts</i> , Springer Verlag, Berlin	2017
"Dexter Sinister," in <i>Postscript: Writing After Conceptual Art</i> , University of Toronto Press	2017
"Grey Areas," in <i>Bulletins of the Serving Library #11</i> , New York	2016
"Universal Serial Bus.*" Sternberg Press, Berlin	2015
"On a Universal Serial Bus.*" Kunstverein München, Roma, Amsterdam	2015
"A Hudson Yard," with Shannon Ebner for High Line Art, New York	2015
"Models," in <i>Speculation, Now</i> , Duke University Press, Durham, North Carolina	2015
"c.1962," in <i>Bulletins of The Serving Library #8</i> , New York	2015
"When X is not X," in <i>Parkett</i> , Zurich	2014
"Infinite Versioning," F-u-t-u-r-e.org, Paris	2014
"A Note on the Type," in <i>Art in America</i> , New York	2014
"G-E-S-T-A-L-T," in <i>Bulletins of The Serving Library #4</i> , New York	2013
"A Million Random Digits," in <i>Bulletins of The Serving Library #3</i> , New York	2012
"Bit by Bit," in <i>Paperwork</i> , Southeastern Center for Contemporary Art	2012
"A Note on the Time," in <i>College Art Association Journal</i> , New York	2012
"Everything is in Everything," in <i>Bulletins of The Serving Library #3</i> , New York	2012
"A Note on the Type," in <i>Afterall</i> , London	2011
"True Mirror—Press Releases," in <i>Fillip</i> , Vancouver	2011
"From 1 to 0," in <i>Bulletins of The Serving Library #1</i> , New York	2011
"From 0 to 1," in <i>Bulletins of The Serving Library #1</i> , New York	2011
"A Note on the Time," in <i>Bulletins of The Serving Library #1</i> , New York	2011
"A Note on the Type," in <i>Bulletins of The Serving Library #1</i> , New York	2011
"Everything is in Everything," in <i>Casco Issues: Generous Structures</i> , Utrecht, Netherlands	2011
"A Note on the Type," in <i>Graphic Design Worlds</i> , Triennale Milano, Milan	2010
"A Note on the Type," in <i>The Curse of Bigness</i> , Queens Museum of Art, New York	2010

"A Note on the Type," in <i>Dot Dot Dot 20</i> , New York	2010
"Towards an Intuitive Understanding of the 4th Dimension," in <i>Dot Dot Dot 20</i> , New York	2010
The First / Last Newspaper, for <i>Performa</i> , New York	2009
"Six Prototypes for a Screensaver," for <i>Thinkingforaliving</i> , Portland	2009
"Why Adam, Arial," for Adam Pendleton, Studio Museum of Harlem, New York	2009
"Out of Phase and High on Fruice," in <i>Task Newsletter</i> , Minneapolis	2009
"0 to 1, 1 to 0," in <i>Schönsten Svisse Livres</i> , Zurich, Switzerland	2009
"Every Day the Urge Gets Stronger . . .," for Art Librarians Society, New York	2008
"Naive Set Theory," in <i>Dot Dot Dot 17</i> , New York	2008
"Screen, saver," in <i>Dot Dot Dot 16</i> , New York	2007
"This Stands as A Sketch for the Future.," in <i>Dot Dot Dot 15</i> , New York	2008
"SuperDollars," in <i>Dot Dot Dot 14</i> , New York	2007
"A Rear Guard (An Interview with Mark Wigley)," in <i>Dot Dot Dot 13</i> , New York	2007
"Screen.saver," in <i>ArtLies</i> , New York	2007
"Making Do and Getting By," for Adobe.com, Menlo Park, California	2006
"Benjamin Franklin, Post Master," in <i>Metropolis M</i> , Amsterdam	2006
"Doing Something, Doing Nothing," in <i>Modern Painter</i> , New York	2006
"Post Master," in <i>Dot Dot Dot 12</i> , New York	2006
"Beyond the Bricks," with Spatial Information Design Lab, in <i>Volume</i> , New York	2005
"Pure Data," with Mark Owens, in <i>Visual Communication</i> , London	2005
"Sexidecimal," in <i>Dot Dot Dot 9</i> , Amsterdam	2005
"Black, American, Express," in <i>Dot Dot Dot 9</i> , Amsterdam	2005
"Global Branding, Part 1, The Past," in <i>Dot Dot Dot 8</i> , Amsterdam	2004
"Group Theory," with Mark Owens, in <i>Dot Dot Dot 7</i> , Amsterdam	2003
"A Field Guide," in <i>Dot Dot Dot 6</i> , Amsterdam	2003
"One Possible Scenario for a Collective Future," in <i>Dot Dot Dot 5</i> , Amsterdam	2002
"One Possible Scenario," in <i>The Responsible Designer</i> , Allsworth, New York	2002
"A Field Guide," in <i>The Education of an E-Designer</i> , Allsworth, New York	2002

Press

"Timeless Form," Whitney Museum of American Art	2024
"We'll Miss You, MetroCard Machine," <i>New York Magazine</i>	2023
"Is It Art, or Is It Type?," <i>AIGA Eye on Design</i> , New York	2021
"Dot Dot Dot Is the Most Influential Design Magazine . . .," <i>AIGA Eye on Design</i> , New York	2021
"Design Notes: David Reinfurt," <i>Google Design Notes</i> podcast, New York	2020
"Looking Back on Muriel Cooper's Visions of the Future," <i>AIGA Eye on Design</i> , New York	2019
"Martin Luther King's Powerful Speeches . . .," <i>AIGA Eye on Design</i> , New York	2019
"Q & A with David Reinfurt," interview for The Design Museum, London	2019
"Design vs. Macchine del Tempo," interview for NERO Editions, Rome	2018
". . . meet the Tetracono.*," interview for The Gradient, Walker Art Center, Minneapolis	2017
"The Voice of Design," interview for Goethe Institute, New York	2015
"Pangrammar," Goings on About Town, <i>The New Yorker</i>	2015
"Muriel Cooper," interview for The Gradient, Walker Art Center, Minneapolis	2014
"This Stands As A Sketch For The Future," <i>Art in America</i> , New York	2014
Dexter Sinister (cover), <i>Art in America</i> , New York	2013
"Hacking A Classic Casio Watch To Turn It Into Wearable Art," <i>Fast Company</i> , New York	2013
"I Apple New York," <i>Frieze</i> , London	2012
"A Q&A with Dexter Sinister, Parts 1–4," interview for Museum of Modern Art, New York	2012
"The Artist as Typographer," <i>24th Hilla Rebay Lectures</i> , Guggenheim Museum, New York	2012
"Original Model T's (David Reinfurt)," <i>New York Times T Magazine</i> , New York	2011
"Dexter Sinister's New Character," <i>Art in America</i> , New York	2011
"Soft Protocols: Dexter Sinister's Book and Library-making," <i>C Magazine</i> , Toronto	2011
"Interview with David Reinfurt and Stuart Bailey, Dexter Sinister," AS-AP, New York	2011
"A Flibbertigibbet, a Will-o'-the-wisp, a Clown," <i>Afterall</i> , London	2011
"Propositions and Publications: On Dexter Sinister," <i>Afterall</i> , London	2011
"Dexter Sinister (continued)," <i>Graphic</i> , Seoul	2011

"The First/Last Newspaper," <i>New York Times</i> , New York	2009
"On The Serving Library," <i>Phillip</i> , Vancouver	2009
"Dexter Sinister," <i>Graphic</i> , Seoul	2009
"On C," <i>Frieze</i> , London	2009
"Dexter Sinister," <i>Frieze</i> , London	2008
"Dexter Sinister, Interview" P.S. 1 Art Radio, New York	2008
"Dexter Sinister, Interview by Adam Kleinman," <i>Bomb</i> , New York	2008
"This is Dexter Sinister," <i>A Prior</i> , Brussels	2008
"This Year's Model," <i>Print Magazine</i> , New York	2007
"Out of Circulation," <i>Artforum</i> , New York	2007
"Who is Dexter Sinister?," <i>Art on Paper</i> , New York	2007
"How to Make a One-Person Firm Seem Like a Giant Corporation (The True Story of O R G inc.)," <i>New York Times Magazine</i> , New York	2001