

(January 7 – 18)

2— The Front Room

DEXTER SINISTER



Once a proposed publication designer, editor, printer, and distributor for *Manifesta 6*'s unrealized experimental art school, Dexter Sinister today wears those same hats as a New York-based print workshop, applying the Toyota Corporation's Just-In-Time model of production & distribution (small inventories, with printing done on demand). Existing somewhere in the periphery of "traditional" art practice, Dexter Sinister is, in reality, a pedagogical strategy aimed at an active and renewably informative dialogue between the viewer, culture, and the contemporary channels for experiencing such culture. While exploring idea distribution and reception methods in such a context, Dexter Sinister is the synthetically metaphorical wheat paste of countless potential dialectics.

As the Contemporary's *carte blanche* for the Fall 2008 season, Dexter Sinister presents itself as a "legitimate" art entity: one that is worthy of a museum exhibition and the heroic trappings such framing brings. Upon entering the Front Room the visitor is witness to a series of lithographic "proof" prints, each produced individually by Dexter Sinister for a range of other exhibition contexts throughout 2008, and which are augmented by similarly created texts... the result of esoteric interests and challenging friendships. They represent a simple compendium of Dexter Sinister-related content and information that is as much about Dexter Sinister as it is about things apart from Dexter Sinister. Additionally, they illustrate how ideas change and develop over time upon release into communication cycles, thereby creating feedback loops.

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Dexter Sinister the artist is the joint realization of New York-based designers and educators David Reinfurt and Stuart Bailey. Originally conceived for the 2006 *Manifesta 6 Biennial* in Cyprus, Dexter Sinister has recently exhibited in the 2008 *Whitney Biennial*, at the MIT Center for Advanced Visual Studies and the Swiss Institute, among others. Recent publications co-ordinated by Dexter Sinister include their own house journal, *Dot Dot Dot*, and *A couple thousand short films about Glenn Gould*, based on a text by the cultural critic Paul Morley, and produced in conjunction with Cory Arcangel's project of the same name.

Image:
True Mirror, 2008
Offset ink on paper, 6 x 4 1/4 inches.
Courtesy of Dexter Sinister, New York.

General support for the Contemporary's exhibitions program is generously provided by the Whitaker Foundation; The Andy Warhol Foundation for the Visual Arts; William E. Weiss Foundation; Regional Arts Commission; Missouri Arts Council, a state agency; Arts and Education Council; Nancy Reynolds and Dwyer Brown; and members of the Contemporary Art Museum St. Louis.



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314 – 535 – 4660 www.contemporarystl.org

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