

# Curriculum Vitae David Comberg



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Proprietor, David Comberg Design

Senior Lecturer, Department of Fine Arts, School of Design, University of Pennsylvania 2004-2020

Adjunct Professor, Liberal Arts, Industrial and Graphic Design departments, The University of the Arts 1999-2007

Design Supervisor, Digital Equipment Corporation, Maynard, MA, managing six designers and two interns 1980-1992

Yale School of Art MFA

Thesis project, *Ads Interruptus*, created ironic disturbances in television ads via interactive video installation

## **Awards, Lectures, Workshops, Exhibitions**

- **Love Live Work**, 4-week residency at Canterbury Shaker Village, New Hampshire (2021)
- **Walt Whitman and the People's Press**, recipient of a \$5,000 grant awarded by the Sachs Program for Arts Innovation to develop a course and public art project celebrating Whitman's 200th anniversary, 2018-19
- **Vote for Science**, recipient of a \$10,000 grant (with Class Action) awarded by Art for Science Rising, an initiative of the Union of Concerned Scientists to design and install Vote for Science billboards before the 2018 mid-term elections.
- **Complicit: Erasure of the Body**, Yale Divinity School, (with Class Action) New Haven CT, March 2019
- **UNTOLD POSSIBILITIES AT THE LAST MINUTE**, climate change exhibition (with Class Action), Cambridge Arts Council, Cambridge MA, May 2019
- **STAFF, an exhibition of...by...because**, Charles Addams Fine Arts Gallery, September 2016
- **Instagram for Digital Collections**, Concurrent Session Lecture: Engaging Students Through Technology, Penn Libraries Symposium, fall 2015
- **Common Press at 10**, retrospective exhibition and symposium, Kamin Gallery, in collaboration with Matt Neff and university libraries, spring 2016
- **Nothing: Structure as Content**, talk to Integrated Product Design second-year students, spring 2014
- **EYES**, collaborative live video projection in Meyerson lobby for PennDesign IDEA Days (with Fine Arts, Landscape faculty, Penn and public school students), fall 2013
- **Art, Design, Visualization**, panel organized/curated in collaboration with Penn Engineering, fall 2013
- **Vellum, Paper, Printing, Binding**, workshops for Cultures of the Book, Penn Rare Book Library, fall 2013
- **From War to Home**, national traveling exhibition design, photographs and texts by soldiers returning from Iraq and Afghanistan, U. S. Veterans Administration, fall 2012-2013
- **We The Designers, Re-framing Political Issues in the Obama Era**, national traveling exhibition of self-authored graphic design; collaborative project installation *Future Nation Brand*, 2012-2013

**Typography: History and Practice**, lecture, Cultures of Book class, 2013

**Studio Istanbul, Berlin, Havana, Tokyo, Seoul**, exhibition catalogs/Silverstein Photo Abroad, 2013-2023

**Philadelphia Design Awards, Judges' Choice, 2010** (for design of Spiegel Lecture Series posters)

Regional design competition: 600 entries, 100 works selected for exhibition, 6 Judge's Choice awards

**Philadelphia Design Awards**, (for Penn Humanities Forum programs and Common Press) 2010

**Consequential**, *Cool Summer*, digital print, PennDesign Fine Arts faculty exhibition 2009

**Type Walk**, lecture in Material Texts Seminar, University of Pennsylvania, October 2008

**Philly (Heart) Design**, exhibition of new design (including *Philacentrik*, collaborative book project produced at the CommonPress) 2008

**Letterpress Printing in the College Curriculum**, conference panelist, Oak Knoll Fest XIV, October 2007

**Mixed Media, Mixed Company: Conjunctions at the Common Press**, exhibition of printed work, University of Pennsylvania Library, April 2007

**Folio, 2007**, *Print*, letterpress, Penn Fine Arts annual print portfolio

**Designers Without Clients**, Civic Design Initiative, AIGA National Conference, September 2005

**REVOLUTION: Philadelphia**, Organizing Committee and participant, AIGA National Design Education Conference, June 2005

**YOUR MESSAGE HERE**, Class Action retrospective exhibition with student work addressing military action in Iraq, University of Connecticut 2003

**Moderator, HearSay: 10 Conversations on Design**, Association of Independent Colleges of Art and Design, University of the Arts, Design Education conference, 2003

**AIGA Best of New England Biennial Show**, 1999 Best of Show (*Perspecta 29*, Yale Architecture Journal)

**American Library Association Leab Exhibition Catalog Award, Best of Show** (*From Jackson to Lincoln*, Morgan Library & Museum), 1997

**I.D. Magazine Awards, Best of Show**, Environmental Category, *AIDing Awareness*, Class Action, 1994

**Expo, I.D. Magazine**, *Surrender Dorothy* prototype interactive laserdisc book, 1994

**Three one-day tutorials at OZCHI, the Australian Computer Human Interface conference:**

*Making Sense—Narrative Form in the Design of Computer Media*, 1996, Hamilton, NZ

*Imaginary Interfaces*, 1995, Sydney

*Form Through Content—Finding Designs for Interactive Media*, 1994, Melbourne

**International Biennale of Theatre Posters**, Poland, *Fuente Ovejuna*, Yale School of Drama, in collaboration with Tom Starr, 1993

### **PennDesign Fine Arts Courses**

#### **Walt Whitman and the People's Press**

Whitman at 200 seminar cross-listed with Penn English, 2019

#### **Writing on the City: Letterforms, Technology and Philadelphia Culture**

Freshman Seminar, 2015

#### **Visual Narrative**

Introduction to the practice of storytelling with images (co-teaching 2016-2019 with Jamie Diamond)

#### **Foundations for Art, Design + Visual Culture**

Restructured introductory studio that explores the ideas and methods artists and designers use to create meaning, structure their work and the digital tools they use

**Graphic Design**

An introduction to visual communication that places emphasis on the elements of graphic design and principles of visual organization for the purpose of communicating a message

**Typography**

An advanced studio that focuses on the process of ordering words and images in space and emphasizes the ways in which typographic relationships create meaning and support communication

**Cultures of the Book**

A seminar cross-listed with the English and History departments that studies the materiality of books through hands-on workshops including papermaking, printing, binding, and typography

**Information Design and Visualization**

A studio course that explores the relationship between visual design and the field of information visualization, emphasizing structure, communication, and visual aesthetics (work with many collaborators)

**Practicum**

Advanced studio that provides real-world experience for students interested in collaborating with clients and designers (clients include Lea Public School, The Food Trust, Project UPstart, PennPraxis)

**Senior Seminar**

Fall semester exploration for development of senior thesis projects (co-taught with Jackie Tileston)

**Undergraduate Independent Study**

A semester-long studio investigation to produce a focused body of work

**University of the Arts Classes**

**Typography Emphasis** (Graphic Design department)

**Professional Communication** (Industrial Design department)

**Advanced Design Methods** (Industrial Design, Graduate Program)

**History of Visual Communication** (Liberal Arts department)

**Collaborative Work**

• Developed the curriculum for a new Freshman Seminar at Penn in collaboration with the the Provost's Art & Culture initiative, the Fine Arts Undergraduate program, and the Rare Book and Manuscripts Library.

Member of Class Action, artists' collective using design to advocate for social change. Numerous self-initiated projects completed in collaboration with policy-makers, media vendors, and design colleagues teaching at Rutgers, Yale, Northeastern, and University of Connecticut. Projects address a broad range of social and political issues from the representation of women speakers at a national design conference to the public perception of people with AIDS, attitudes toward gun and domestic violence, the pernicious reach of tobacco marketing, teen pregnancy, and college students' views on the US military action in Iraq.

Co-founder, board member of the Common Press, the letterpress facility at the University of Pennsylvania. The press is a collaboration of interests, including writing (Kelly Writers House), print culture and history (the Rare Book & Manuscript Library) and visual arts and design (the School of Design), creating an environment where students can move between digital and manual image making, collaborating with writers, printmakers, designers, scholars and others with an interest in printing.

Developed the curriculum for a new graphic design history course at the University of the Arts in collaboration with the Chair of the Graphic Design department, the Research Director at the University Library, the Dean of the College of Arts and Design, and the Director of the Liberal Arts Department.

**Professional practice clients include:**

**Arts, culture, and educational**

Arthur Ross Gallery, Design Philadelphia, Instituto Cervantes, Mexican Cultural Institute, The Morgan Library & Museum, New York Public Library, PennDesign, Penn Humanities Forum, University of Pennsylvania Museum, Rockefeller University, The University of the Arts, Yale School of Architecture, U. S. Veterans Administration, Penn Medicine, Mulgrew Dancers, Sephardic Balkans, Third Wheel Cheese

### **Publishing**

Cornell University Press, Chronicle Books, MIT Press, Oxford University Press, Princeton Architectural Press

### **Corporate**

Saxco International, Lehman Brothers, MasterCard International, Ricoh, WRT Architecture and Planning

### **Class Action's work has been published in:**

*Billboard: Art on the Road*, Mass MOCA, Cambridge: MIT Press, 1999, p72

*Design Beyond Design: Critical Reflection and the Practice of Visual Communication*, Jan van Toorn, 1998

*From Suffragettes to She-Devils*, Liz McQuiston, London: Phaidon, 1997, p17, 154-5, 172-4

*Sphere*, New York: World Studio Foundation, Fall 1997, p2-3

*I.D. Magazine Design Review*, July-Aug, 1997, p195

*I.D. Magazine*, Jan-Feb, 1996, p30

*I.D. Magazine Design Review*, July-Aug, 1994, p110-11

*Statements*, American Center for Design, Winter/Spring 1995, p14-19

### **Projects by Class Action have been exhibited at:**

Cambridge Arts Council, Gallery 344, Cambridge MA

Yale Divinity School, New Haven CT

Jan van Eyck Academy, the Netherlands

Neuberger Museum at SUNY Purchase, NY

Westfield State College, MA

Fordham University's Center Gallery, NY

University of Connecticut Gallery, Storrs, CT

### **Class Action** has held workshops at:

Voice: AIGA National Design Conference, Washington, D.C. (2002)

Fordham University, NY (1998, 2001)

Moore College of Art (2000)

Rhode Island School of Design (1999)

International Design Conference in Aspen (1994)

### **Writing**

Profiles, reviews, and criticism published in *I.D. Magazine*, *Print Magazine*, *The AIGA Journal*, *Graphics International (UK)*, etc. Selected examples:

#### ***Information Design and Visualization: Connecting Data and Aesthetics***

Statement for Penn Engineering, Digital Media Design publication, 2008

#### ***Too Pooped to Pop, NOT!***

Book review of *Slam Dunks and No-Brainers: Language in Your Life, the Media, Business, Politics, and, Like, Whatever*, by Leslie Savan, Temple University Press

*I.D.*, December 2005

#### ***Character Studies: Letterforms and Digital Type Design at The University of the Arts***

Report on a week-long type design workshop for students in graphic design program at the University of the

Arts. The visiting artists who led the workshop—Matthew Carter, Tobias Frere-Jones, Cyrus Highsmith, and Jonathan Hoefler—are internationally recognized.

*Print Magazine*, vol. 58, no. 2, March/April 2004

***The R-Word***

A statement on design and responsibility that was intended as a provocation for a participatory conference on current issues in design education.

*HearSay: 10 Conversations on Design*; Conference of the Association of Independent Colleges of Art and Design, University of the Arts, 2003

***Peeling Back the Layers: New York's Unique Character***

A report on three days in New York exploring the myth of the city as a gritty, urban jungle. Story is based on interviews with Pentagram, Isaac Mizrahi, Stefan Sagmeister, the NYC Sanitation Commissioner and other movers and shakers in the city's design cosmos.

*Graphics International* no. 45, Mar/Apr, 1997 (with Stuart Henley)

***Hello, Road... Hello, Car***

Smart highways, the coming of E-Z Pass, and the bizarre world of digital toll collection systems

*I.D.*, Jan/Feb, 1996

**Published Editions**

*Love Live Work*

A portfolio of excerpts from the diaries of Josephine Wilson (1866-1946), Canterbury Shaker Village (2021)  
Edition: 20

*Wharton Esherick Portfolio*

Graphic design and typography for a portfolio of re-struck prints in a handmade clamshell box. Produced in collaboration with the Rare Book Library, Common Press, and Wharton Esherick Museum (spring 2010)  
Edition: 100

*Print*

Letterpress print included in *Folio 2007*, PennDesign annual printmaking portfolio

*À la Carte: Recipes from the Rare Book Library Collections*

Collaborative student project at the Common Press, PennDesign Fine Arts, Rare Book Library, and Rx Restaurant, 2009  
Edition: 40

*LETTERS: A Portfolio of Poetry and Prints*

Collaborative student project at the Common Press, PennDesign Fine Arts and Kelly Writers House, 2006  
Edition: 50

*13 Virtues Revisited*

Collaborative student project at the Common Press for the Historical Society of Pennsylvania, PennDesign Fine Arts and Director of the University Libraries, 2006  
Edition: 350

*Philacentrik: Nine Views of Philadelphia*

The first book produced at the Common Press. A collaboration with Matt Neff and Chris van Auken, 2006