

## **Major Projects**

### **2011—present    Interference Archive**

I co-founded Interference Archive in 2011 as an interdisciplinary archive, study center, event venue, and exhibition space. Entirely volunteer-run, and largely funded by the people that use it, Interference is a unique hub for exploring the intersection of printed cultural materials and social movements. In addition to a rigorous schedule of public presentations, workshops, screenings, and exhibitions, we engage with dozens of public school and university students groups each semester, and I recently began organizing a series of “Propaganda Parties” where we produce and distribute our own printed protest materials, most recently to over 1000 people on the weekend prior to the Presidential Inauguration.

### **1998—present    Justseeds Artists Cooperative**

I founded Justseeds in 1998 as a way to distribute the political art I was producing. In less than 20 years it has grown into an evolving cooperative of artists and printmakers simultaneously experimenting with group organization, alternative economies, and using art as a tool in social justice movements. Now at 30 members based in 15 cities across the United States, Mexico, and Canada, we function as a support system for ourselves and other artists, a network of intersecting on-the-ground collaborations, a graphic production house, and an artist-owned and run sales system (both online and through dozens of public events a year) that functions as an alternative to the traditional gallery system.

### **2016—present    Close Rikers**

Over the past year I have worked closely with the Close Rikers Campaign—a consortium of organizations and formerly incarcerated people fighting to close the Rikers Island Jail Complex in NYC. My contribution to the campaign has taken a number of forms, including a visioning and design workshop with campaign members, the design and production of agit prop—from traditional protest signs to large-scale foam fists worn on a march to the jail, animated GIFs and other social media interventions, and a series of community T-shirt printing days. I am currently working on a new aspect of the project, designing and printing fabric yardage of “Close Rikers” commemorative cloth. Riffing off this popular African form of documenting social events, I’m creating a repetitive patterned fabric which celebrates the future closing of Rikers and the community building which can occur in its wake.

### **1998—present    Celebrate People’s History Poster Project**

An ongoing poster publishing project which has included over 75 artists and writers, produced over 100 printed poster designs, and been displayed in classrooms, community centers, and union halls around the globe. The series was published as a book by the Feminist Press in the Fall of 2010, and has been exhibited in over a dozen cities, including Berkeley, CA; Boston; Christchurch, New Zealand; Lawrence, KS; London; NYC; Okinawa, Japan; Philadelphia; Pittsburgh; San Francisco; and Toronto. The series has also been used as part of public school curriculum in both Chicago and New York City. In 2016 I produced a deluxe boxed set of the first 100 posters in an edition of 25. This set is currently held in the collections of Stanford, University of Pennsylvania, University of Michigan, Wesleyan, and Cornell.

### **2010—present    Signal: A Journal of International Political Graphics and Culture**

Co-founded and edited with Alec Dunn, *Signal* is a publishing project which collects critical writing on the history and diversity of international political culture, with a focus on graphic production, poster design, and street art. In the five issues published so far, we have invited authors to write about subjects as far flung as Yugoslavian partisan monuments, Palastinian publication design, South African anti-apartheid cultural collectives, Portuguese revolutionary murals, and Italian feminist folk music. We are currently working on the sixth issue, which will be published in 2017 by PM Press.

### **2011—2013    Occuprint**

Occuprint was co-founded with Jesse Goldstein in October of 2011, within a couple weeks of the initial Occupy Wall Street occupation of Zucotti Park in New York City. Seeing a desire for additional graphic materials in the park and at the increasingly large-scale protests, we teamed up with the *Occupied Wall Street Journal* to produce an all-poster issue of the newspaper, which included poster designs from artists around the world, including Chris Marker in France, Paul Chan in the U.S., Jamaa Al-Yad in Lebanon, Imageshift in Germany, and Nobodycorp in Indonesia. The paper was distributed free in Zucotti Park, and occupied spaces throughout the U.S. and abroad. In addition, we launched a website (occuprint.org) which contains hundreds of poster designs which are free to download, printed additional runs of six different poster designs and three additional broadsheets, held multiple public poster design critiques, and led workshops in political graphic production.

## **Recent Awards and Honors**

- 2017 Organizer/Curator of *Commonwealth: Water for All* exhibition at the Queens Museum, NYC  
Interference Archive's "Propaganda Parties" featured on CNN, DemocracyNow!, and in the *New Yorker*  
Visiting Printmaker, Oberlin College, Oberlin, OH
- 2016 Invited to create window display for Printed Matter, Inc, NYC  
Inclusion in *Agitadores de Conciencia. Gráfica Comprometida*, Cultural Center Parque de España, Rosario, Argentina  
Inclusion in the *Screenprint Biennial*, Troy, NY
- 2015 Guest Lecturer—"Encountering the Counter-Institutions" at Ashkal Alwan/Home Works Project, Beirut, Lebanon  
Inclusion in Holland Cotter's "The Best in Art of 2015," *New York Times*, Dec. 9th
- 2014 Poster design commissioned by 350.org for the People's Climate March, NYC  
Participant in the *Manif d'art 7/La Biennale de Québec*, Québec City  
Visiting Printmaker, University of Memphis, Memphis TN  
Judge, Scholastic Art and Writing Awards
- 2013 Ida Cordelia Beam Distinguished Visiting Professor, University of Iowa, Iowa City, IA  
Signal Fire Residency, Mt. Hood, OR
- 2012 Kindle Project Makers Muse Award  
Speaker at the Creative Time Summit, NYC  
Printmaking Residency at Grand Valley State University, Grand Rapids, MI  
Finalist for the Curry Stone Design Prize
- 2011 Inclusion in the *Pittsburgh Arts Biennial*  
"Cultural Workers for the Commons" Resident at the Blue Mountain Center, NY

## **Selected Published Writing/Books**

- Signal: A Journal of International Political Graphics and Culture* (ed. w/Alec Dunn), Oakland: PM Press (5 issues published to date, 2010-2016)
- Armed by Design/El Diseño a las Armas: Posters and Publications of Cuba's Organization of Solidarity of the Peoples of Africa, Asia, and Latin America* (edited and designed), Brooklyn: Interference Archive, 2015
- Celebrate People's History! The Poster Book of Resistance & Revolution*, New York: The Feminist Press, 2010
- Signs of Change: Social Movement Cultures 1960s to Now* (ed. w/Dara Greenwald), Oakland: AK Press, 2010
- Paper Politics: Socially Engaged Printmaking Today*, Oakland: PM Press, 2009
- Reproduce & Revolt/Reproduce Y Rebelate* (ed. w/Favianna Rodriguez), Brooklyn: Soft Skull Press, 2008

## **Selected Published Writing/Articles**

- "Anarchism in Your Pocket: The Rise of Mass Market Antiauthoritarianism" in *Counter-Signals* #2, 2017
- "Discs of the Gun: Music and Militancy in Postwar Italy" in *Signal:05*, 2016
- "Power, Fists, Guns, Books: Black Power & Book Cover Design" in *Print Magazine* online (<http://www.printmag.com/design-culture-2/culturally-related-design/power-fists-guns-books/>)
- "New World Paperbacks/Old World Designs: American Communism's Strange Attempt to Join the Paperback Revolution" in *Counter-Signals* #1, 2016
- "Counter Currents: Josh MacPhee on the Diggers" on the Walker Art Center website ([blogs.walkerart.org/design/2016/01/12/counter-currents-josh-macphee-on-the-diggers](http://blogs.walkerart.org/design/2016/01/12/counter-currents-josh-macphee-on-the-diggers)), January 12, 2016
- "Illustrating the 3rd World: An Interview with Book Cover Designer Max Karl Winkler" in *Signal:04*, 2015
- "Foreword" in *Choosing to Be Free: A Life Story of Rick Turner* by Billy Keniston, Portland, OR: Eberhardt Press, 2014
- "Mass Incarceration and the Book Cover," *Scapegoat*, n.7, 2014
- "International Printing Manuals, 1937-1996" in *Manual*, edited by Printeresting, 2014
- "Confronting Neoliberalism: What We Can Learn From the Medu Arts Ensemble" in *Signal:03*, 2014
- "New Questions for Anarchist Art" in *If I Can't Dance To It, It's Not My Revolution*, edited by Natalie Musteata, Haverford, PA: Cantor Fitzgerald Gallery, 2014
- "Who's the Shop Steward on Your Kickstarter?" in *The Baffler*, n.21, 2012

## **Selected Curatorial Experience**

- Commonwealth: Water for All*, Queens Museum, 2017
- Interference Archive (2011-present), collaborative curation of four in-house exhibitons a year.
- Celebrate Peoples History Poster Series (1997-present), ongoing poster publishing project
- Paper Politics* (2004-2010), over 200 prints from as many artists, which toured 13 cities in North America, including:

SPACE, Pittsburgh; West Central Illinois Arts Center, Macomb, IL; K Space Contemporary, Corpus Christi, TX; Walkers Point Art Center, Milwaukee, WI; and 5+5 Gallery, Brooklyn, NY

*Signs of Change: Social Movement Cultures* (2008–2010), originated at Exit Art, New York City, and travelled to The Miller Gallery at Carnegie Mellon University, Pittsburgh; The Feldman Gallery at the Pacific Northwest College of Art, Portland, OR; 171 Cedar Arts Center, Corning, NY; and The Art Center of the Capital District, Troy, NY

### **Selected Presentations**

- 2017** Survival Strategies: Building the Counter-Institution, Williams College Museum of Art, Williams, MA  
Confronting Power & Privilege: Community Art & Activism in NYC, panelist, Pratt Institute, NYC  
Liberating History, Oberlin College, Oberlin, OH
- 2016** Visiting Lecture Series, Maine College of Art  
Celebrating Peoples' History, The Watkins Museum of History, Lawrence, KS
- 2015** Art in/of the Street: A Public Conversation with Ganzeer and Josh MacPhee, Temple University, Philadelphia  
Visualizing Resistance: Art for Social Change, panelist, NYC Asian American Student Conference, NYU
- 2014** Curating Conflicts, Victoria & Albert Museum, London  
Curating Social Practice (panelist), Queens Museum (Open Engagement), NY  
Curating Social Movement Culture (w/Ryan Wong), Independent Curators International, NYC
- 2013** Symposium of Grassroots Archiving, panelist, University of Chicago  
Artist's Take Action: Protest Posters Today, panelist, Davison Art Center, Wesleyan University, Middletown, CT  
Occupy Innovation, panelist, Rutgers University, New Brunswick, NJ
- 2012** Creative Time Summit, NYC  
An Evening of Art, Culture, and Struggle, Public Square, Jane Addams Hull-House Museum, Chicago
- 2011** Visual Radical History: A conversation between John Gianvito & Josh MacPhee, The James Gallery @ The CUNY Grad Center, NYC
- 2010** Keynote Speaker, Mid-Atlantic Print Council Conference, Minneapolis  
Artist Talk, RISD, Providence

### **Selected Exhibitions**

- 2016** *Agitprop!*, Brooklyn Museum, Brooklyn (Interference Archive)  
*Agitadores de Conciencia. Gráfica Comprometida*, Cultural Center Parque de España, Rosario, Argentina  
*By the People: Designing a Better America*, The Cooper Hewit Smithsonian Design Museum, NYC (Occupint)  
*The Screenprint Biennial*, The Art Center of the Capital Region, Troy, NY
- 2015** *Gathering Autonomy: a Justseeds Retrospective*, Feldman Gallery, PNCA, Portland OR  
*Manifest Justice*, Amnesty International-supported pop-up exhibition, Los Angeles  
*All of Us or None: Responses and Resistance to Militarism*, online and travelling exhibition, organized by the American Friends Service Committee
- 2014** *The Poster and the Clash of Ideologies 1914–2014*, DOX Centre for Contemporary Art, Prague  
*Manif d'art 7/La Biennale de Québec*, Québec City (Justseeds Artists Cooperative)  
*Beyond the Wall*, public poster and advertising campaign, City of Philadelphia Mural Arts Program, Philadelphia  
*Crit.Icon*, Museo de Arte Contemporáneo de Castilla y León, León, Spain  
*Ephemeral Sprawl*, The Print Center, Philadelphia  
*We Honor: The Art of Activism*, Warehouse 508, Albuquerque  
*Publisher! Publisher!*, The Fine Arts Center Gallery, Northeastern Illinois University, Chicago
- 2013** *Beyond the Paint*, Pennsylvania Academy of Fine Arts, Philadelphia  
*Empujando Tinta: Ten Years of Collaborative Activism with the Taller Tupac Amaru*, Galaría de la Raza, San Francisco  
*Got the Message? 50 Years of Political Posters*, Art Gallery of Ballarat, Victoria, Australia  
*Uprisings*, UWM Union Art Gallery, Milwaukee  
*We are the 99%*, Arge Kunst Museum, Bolzano, Italy  
*Prison Nation: Posters on the Prison Industrial Complex*, Center for the Study of Political Graphics (exhibition travelled to 6 venues in Southern California in 2013–2014)
- 2012** *9+1 Ways of Being Political: 50 Years of Political Stances in Architecture and Urban Design*, Museum of Modern Art, NYC  
*Food For Thought*, Wignall Museum of Contemporary Art, Los Angeles  
*Streetopia*, Luggage Store, San Francisco  
*War is Trauma*, rum46, Aarhus, Denmark (w/Justseeds Artists Cooperative)
- 2011** *Pittsburgh Biennial*, Miller Gallery at CMU, Pittsburgh, PA (Justseeds Artists Cooperative)

- 29th Biennial of Graphic Arts, International Centre of Graphic Arts, Ljubljana, Slovenia (Justseeds Artists Cooperative)
- 2010 *Operation Exposure/War is Trauma*, collaboration with Iraq Veterans Against the War, multiple Chicago locations and as public installation  
*Projects for a Revolution in New York*, New Museum, New York City (Interference Archive)  
*Spectres of Liberty: The Great Central Depot in the Open City*, public project with support from Community Folk Art Center, Syracuse, NY
- 2009 28th Biennial of Graphic Arts, International Centre of Graphic Arts, Ljubljana, Slovenia
- 2008 *Democracy in America*, Creative Time, New York City  
*Reproduce & Revolt*, House of Love & Dissent, Rome

### **Selected Press**

- 2017 Colin Moynihan, "A Seedbed of New Images to Protest Trump," *The New Yorker*, Jan. 18.  
 Tyler Curtis, "Finally Got The News: Critics Pick," *Art Forum*, April 28  
 Michael McCanne, "Radical Images: The Visual Language of Protest," *Art in America*, Feb. 28  
 Louis Bury, "The Contested Histories of Water," *Hyperallergic*, June 24  
 "Movement Today Inspired by Protests Past," *CNN*, Jan. 18
- 2016 Interference Archive chosen as "Best of NYC 2016," *The Village Voice*,  
 The Night Library, "Racial Justice: A Collection of Books and Print Ephemera from Brooklyn's Interference Archive," *ArtSlant*, March 21  
 Talia Lavin, "A Feminist Edit-a-Thon Seeks to Reshape Wikipedia," *New Yorker*, March 11 (Interference Archive)  
 Charles Brownstein, "Our Comics, Ourselves Illuminates The History of Comics Diversity," *Comics Beat*, Jan. 29 (Interference Archive)
- 2015 Holland Cotter, "The Best in Art of 2015," *New York Times*, Dec. 9th (Interference Archive)  
 Edward Helmore, "Collecting the art of protest at Brooklyn's Interference Archive," *The Guardian*, Oct. 14  
 Scott Borchert, "From Punk to American Folk: Two Takes on Music and Politics," *Hyperallergic*, Aug. 18 From  
 "Bumper Cars to Torah Taxidermy: A Guide to 25 of Brooklyn's Most Unusual Museums," *Brooklyn Magazine*, Dec. 28 (Interference Archive)
- 2014 Ryan Griffis, "Tactical Media in the City of Machine Politics," in *Support Networks*, edited by Abigail Satinsky, Chicago: School of the Art Institute of Chicago, 2014  
 Erick Lyle, "Interference Archive," *Huck*, n.47  
 Heath Schultz and Brendan Baylor, "An Interview with Josh MacPhee," *The Journal of Aesthetics and Protest*, n.9  
 "Justseeds: An Artists' Co-operative," *Stir*, n.5, Spring
- 2013 Maya Lau, "The Activist Files," *New York Times*, July 19  
 Claire Barliant, "Reach for the Book—Its a Weapon," *The New Yorker* online, May 1  
 Aja Beach, "Beyond the Paint: Philadelphia's Mural Arts," *Huffington Post*, Dec. 13  
 Susie Day, "Occupying Then and Now: An Interview with Josh MacPhee and Laura Whitehorn," *Upping the Anti*, n.14
- 2012 Eleanor Bader, "In the Archives of Interference," *Brooklyn Rail*, November  
 Steven Heller, "Art, Struggle, Signal," *Imprint.com* (Print Magazine online), Nov. 14  
 Rick Poynor, "Sending Signals about Political Graphics," *Designobserver.com*, Aug. 9  
 "Workers Unite!," *Art In America*, v.100 n.5, May  
 "First Strike," *Print Magazine*, v.66 n.3, June  
 Brian Prugh, "Political Expression," *Iowa City Little Village*, v.15 n.142, Oct. 16–Nov. 5
- 2011 Michael Auchard, "Visual Memory," *Lawrence.com*, Jan. 12  
 Meehan Crist, "A Review of Celebrate People's History and Signs of Change," *The Believer*, February  
 Ryan Griffis, "Spectres of Liberty," *Aspect: The Chronicle of New Media Art*, v.13  
 "Political Designs for Our Times," *Red Pepper*, n.175, Dec.-Jan. 2011  
 Daniel Tucker, "Movement Cultures," *Afterimage*, v.38, n.5  
 Jason Urban, "Book Review: *Signs of Change*," *Printeresting.com*, Feb. 11.  
 Chris Webb, "Up Against the Wall," *Canadian Dimension*, v.45 n.2
- 2010 Jesse Ball, "Revolutionizing History," *Sculpture Magazine*, September  
 Caitlin Donohue, "People's History: the Writing's On the Wall...," *SF Bay Guardian*, Nov. 18  
 Fruzsina Eördögh, "Veterans Bring the War Home," *Chicago Art Magazine*, Nov. 18  
 Peter Linebaugh, "Passing the Torch," *Counterpunch*, Dec. 10-12  
 Sarah Mirk, "Power to the Poster," *Portland Mercury*, Feb. 25