

**special thanks are due:**

Ana Begoña Armengod  
Hallie Boas  
Ashley Brickman  
Anna Busdiecker  
Tesar Freeman  
Rose Hermalin  
Drew Lightfoot  
Morgan Ress  
Christina Rosas  
Miller Schulman

**participating Justseeds artists:**

Santiago Armengod (*Mexico City, Mexico*)  
Kevin Caplicki (*Brooklyn, NY*)  
Alec "Icky" Dunn (*Pittsburgh, PA*)  
Molly Fair (*Brooklyn, NY*)  
Thea Gahr (*Portland, OR*)  
Nicolas Lampert (*Milwaukee, WI*)  
Josh MacPhee (*Brooklyn, NY*)  
Colin Matthes (*Milwaukee, WI*)  
Dylan Miner (*Lansing, MI*)  
Roger Peet (*Portland, OR*)  
Jesse Purcell (*Montreal, Quebec, Canada*)  
Erik Ruin (*Providence, RI*)  
Shaun Slifer (*Pittsburgh, PA*)  
Meredith Stern (*Providence, RI*)  
Mary Tremonte (*Pittsburgh, PA*)  
Pete Yahnke Railand (*Santa Fe, NM*)  
Bec Young (*Pittsburgh, PA*)

**2011 PITTSBURGH BIENNIAL**

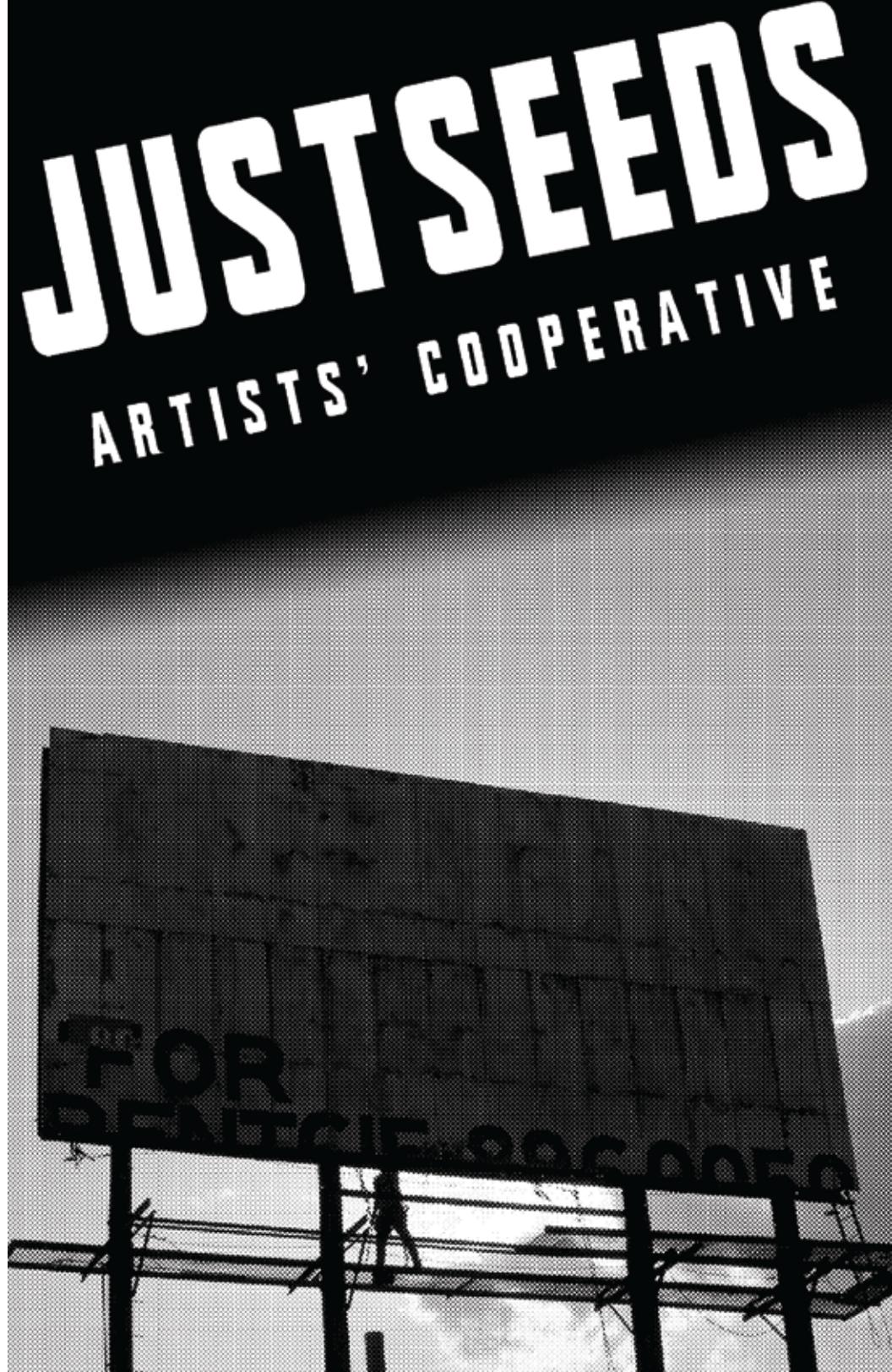
Sept. 16 - Dec. 11, 2011  
Miller Gallery at Carnegie Mellon University  
Purnell Center for the Arts  
5000 Forbes Ave.  
Pittsburgh, PA 15213  
412.268.3618  
[www.cmu.edu/millergallery](http://www.cmu.edu/millergallery)

**HOURS:**

Tues.-Sun., 12-6pm  
Closed Mondays

**ADMISSION:**

Free and open to the public



For this installation within the 2011 Pittsburgh Biennial, **Justseeds Artists' Cooperative** created a series of mock billboards, largely from scrap materials and with simplistic construction. Working loosely with themes of immigration and international borders, the individual artists generated images that toy with the concept of billboard advertising—whether simply using the standard horizontal rectangle as a springboard for messaging that parallels their usual printmaking methods, or by lampooning the billboard concept itself. Each billboard is a gesture towards mass messaging to the general public, sketching out a world open to graphic expression and debate, rather than one controlled by market capital. Many in Justseeds have worked graphically in the public sphere as non-commissioned “street” artists or as commissioned muralists, occasionally altering actual billboards where they stand—however, there are few in the co-op who are practicing painters or designers in the traditional sense.

Justseeds' tactics for these billboards vary alongside their oft-divergent printing styles. **Thea Gahr** and **Meredith Stern** blow up their original small scale prints: Gahr's linoleum print becomes a massive, hand-carved wood sheet illustrating a woman silently watching a refugee boat depart from shore. Stern's “Tierra y Libertad” becomes a life-sized banner of a flag-bearer, collaged with remnants of other prints. **Pete Railand's** cut-paper panorama, referential of his sketch-based linoleum-carved prints, illustrates a hardly imaginary, bleak landscape where pollutants permeate national and class borders with airborne ease. **Alec “Icky” Dunn** renders a freight train stocked with stowaway laborers, quietly adapting their mobility to the infrastructure of commercial transport. The young men in passionate embrace in **Mary Tremonte's** billboard are similarly back-dropped by a steel train trestle, another mechanism of commercial movement and a symbol of the social borders defined by a prevailing white, hetero-normative culture. Nearby, a woman peers from behind a latticework of steel fencing, where **Santiago Armengod** offers another very human face to the struggle over boundaries both social and political. Within this humanist thread are both **Dylan Miner's** illustration of an Anishinaabeg (Ojibwe) delegation to Washington, DC (1899) in pursuit of indigenous rights, and **Bec Young's** shadow puppet-inspired diorama of contemporary Sudanese liberation—in the Dinka language of the Upper Nile, *nomlau* means “independence.”

Many billboards take a humorous approach, such as **Colin Matthes' bold, sardonic “Gladiator”** advertisement for a portable border wall for nascent empires. **Josh MacPhee's** vulture-as-American-icon is a comic illustration of the metaphorical qualities that we tend to prescribe to animals, particularly when, in the case of the endangered bald eagle, it serves the purposes of marketing a mythical national character. A “wel-

come” mat wreathed in razorwire (**Molly Fair**) stands fittingly near a faux advertisement for Tonk Flashlights (**Kevin Caplicki**). Reminiscent of roadside ads of the past, Caplicki cynically references derogatory U.S. Border Patrol vernacular that de-individualizes Mexican border-crossers by ascribing to them the name that a standard issue, baton-like flashlight makes when it connects violently with a human skull. Backing Caplicki's billboard, **Jesse Purcell's** bold slogan, “A Billionaire Stole Your Job...”, answers anti-immigrant propaganda with a just-as-bold statement on the reality of transnational capitalist relations as they affect the working class.

**Erik Ruin's** utopian “Until Borders Crumble” tableau stands in similar sentiment to **Nicolas Lampert's** way-finding “Imagine No Borders” sign (a large-scale reproduction of street signs that the artist produced and installed on the Detroit-Windsor and Tucson-Heroica Nogales borders)—yet the graphic sensibilities are in stark contrast to one another. Moving away from a critique focused primarily on the human experience, in **Roger Peet's** work the familiar Monarch butterfly, known for its seasonal migratory patterns, stands as an indicator of the parallels between the animal and human lives wrecked by the transnational drug trade. **Shaun Slifer's** circus-themed eulogy to Macho B, the field name for the last jaguar known to roam wild in the United States, draws a similar connection to the animal world, suggesting a martyrdom inherent in the jaguar's now-defunct, nation-straddling territory.

*Justseeds Artists' Cooperative is a decentralized network of 26 artists committed to making print and design work that reflects a radical social, environmental, and political stance. Formed as a worker-owned cooperative in 2007, Justseeds' primary presence is as an online hub for information on graphic resistance and history, as well as a distribution point for individual members' printed work. With artists working from the U.S., Canada, and Mexico, Justseeds operates both as a unified collaboration of similarly minded print-makers and as a loose collection of creative individuals with unique viewpoints and working methods. Our distribution headquarters is in Pittsburgh.*