

A collage of various objects including parachutes, guns, and boxes floating in the sky. The objects are rendered in a stylized, almost pixelated or halftone manner. There are several large green parachutes at the top, some with boxes attached. Various assault rifles are scattered throughout the scene. A yellow box with a face-like pattern is prominent in the center. A yellow airplane is visible on the left side. The background is a light blue sky.

EDITED BY JOSH MACPHEE

PAPER POLITICS

SOCIALLY ENGAGED PRINTMAKING TODAY



THE FALLUJAH PRINT SERIES WAS a culmination of a number of threads of ideas that all seemed to come together in a specific way within that work. I do not necessarily consider myself a printmaker, but I have explored printmaking, print and transfer processes, stenciling, and ideas about multiples in my art-making for over a decade. At the time I was exploring multiples in a number of different ways, responding to the idea that the use of multiples in art making is an egalitarian or democratic practice. I was exploring multiples with flyers and stickers opposing the war and the policies of the Bush administration that were placed directly on the street, and in my mixed-media work I was exploring "unique multiples"—creating a series of images with the same elements, but each one still an individual. The Fallujah print also came out of my interest in the creative possibilities of obsolete technologies. With digital photography and printing rapidly advancing, new forms were quickly replacing the

old color darkroom chemical processes. I started exploring the chemical process of color photo-printing as a printmaking form, and had an earlier print experiment with this process included in the first *Paper Politics* exhibition in Chicago. I would paint on a piece of glass and use that painting as the negative to make a contact print. It was a very difficult process, especially thinking of painting in negative to get the right positive colors in the print, but an eerie, beautiful glow was achieved through the slow burn of the light through the painted negative. After hearing the apocalyptic reports from the Battle of Fallujah and the reports of the use of white phosphorus, that acid burn and glow seemed a perfect technique to use to create a piece in response to the events in Fallujah.

-Brandon Bauer