

# *WAR AMONGST THE PEOPLE / FROM SWORDS TO PLOWSHARES*

August 31– November 10, 2022



**Tara Leigh Tappert, Ph.D., Curator**

With:

**R. Scott Buran, USMC (Ret.), Phillip R. Cuccia, USA (Ret.), Tad W. Miller, USAF (Ret.),**

**John Werner, Rachael Zuch**

Sponsored by the J. Sherwood McGinnis, Jr.  
War, Peace, and Justice Project

<https://www.warpeacejustice.org/>



In Collaboration with the Cumberland  
County Historical Society

Held in the G. B. Stuart History Workshop  
29 West High Street • Carlisle, PA 17013



THE J. SHERWOOD MCGINNIS, JR. WAR PEACE AND JUSTICE PROJECT WELCOME CENTER EXHIBITION

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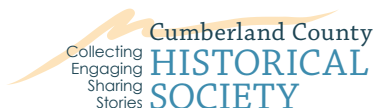


## ACKNOWLEDGMENTS

The organizers of the J. Sherwood McGinnis, Jr. War, Peace, and Justice Project thank, with gratitude, the Cumberland County Historical Society, one of our project partners and the host institution for our WPPJ Welcome Center. The artwork in our exhibition has been generously provided by The Arts & The Military. We further extend appreciation to our other community partners for their support in the development of the project — Association of the U.S. Army, the Carlisle Area Chamber of Commerce, Dickinson College, the Joint Civil-Military Interaction Network, and Penn State Dickinson Law. We also acknowledge our participating organizations – U.S. Army War College and the U.S. Peacekeeping and Stability Operations Institute. The project is sponsored by the Cor Christi Institute, Inc. a 501(c)(3) organization.

The exhibition has come together under the curatorial guidance of Tara Leigh Tappert, Ph.D., who has also provided the artwork from The Arts & The Military, and her own personal collection. The exhibit has additionally benefited from the assistance of R. Scott Buran, USMC (Ret.), who took the lead in the development of the war timeline – *American Wars and Interventions at Home*

*and Abroad*. He also worked with Dan Turner, of Turner Hydraulics, where the display panel in the exhibit was manufactured. Tad W. Miller, USAF (Ret.), has generously loaned modern reproduction artifacts representing the French and Indian War, and wrote a text label about the French and Indian War. The timeline of the French and Indian War was researched, written, and produced by Phillip R. Cuccia, USA (Ret.) John Werner researched and wrote drafts of French and Indian War section text panels., created the music loops playing in the background of the exhibition, and also handled the administrative tasks required for viewing the films screened during the run of the exhibit. Rachael Zuch designed the exhibit signage and the war timeline, a small team helped install the exhibit, and staff at the Cumberland County Historical Society – Executive Director, Shawn Gladden, Education Director, Matthew March, and Events Coordinator, Sharon Filipovich, provided generous support for the WPPJ Welcome Center Exhibition. Last, but not least, is an expression of gratitude for the inspiration behind this entire event and for the organizational work of the core team of the War, Peace, and Justice Project.



## CURATOR'S STATEMENT

I first learned of the War, Peace, and Justice Project from a woman who is an international peacekeeper and had worked at the U.S. Peacekeeping and Stability Operations Institute. We had met ten years ago during *Arts, Military + Healing*, a Washington, D.C. week-long arts event that I had envisioned and that came to fruition through the work of many people. I was at a Quaker retreat in Maryland when I got the message about the Project. That September evening in 2021 there was a Project-sponsored film screening in Carlisle. I drove there to see the film and to meet the people organizing the Project. The theme of war, peace, and justice spoke to me. For more than ten years now, I have been researching and writing about the history of how the military since World War I has used the arts for rehabilitation, vocational training, and well-being. I am also the Collections Manager of artwork created by veterans and civilians interested in issues of war. Since 2011, I have facilitated and curated some fifty exhibitions across the United States, Australia, and the Netherlands. As a Quaker, I have a spiritual leading to implement the peace testimony by bringing awareness to civilian and military communities about the human, monetary, and environmental costs of our most recent wars through lectures and the creation of art exhibitions from the collection I manage. My work is inspired by the World War II efforts of the British Friends Service Council and the American Friends Service Committee, who were jointly awarded the Nobel Peace Prize in 1947, “for their pioneering work in the international peace movement and compassionate effort to relieve human suffering, thereby promoting the fraternity between nations.” The mission and purpose of the War, Peace, and Justice Project, with an ethical framework that honors the belief that all life is sacred, that all are created in God’s image, and with the goal of illuminating the human drama of conflict in order to understand the interrelationships

between war, peace, and justice, is in alignment with the reasons why I do arts and military work.

The War, Peace, and Justice Project Welcome Center exhibition, titled – *War Amongst the People / From Swords to Plowshares* – is organized in two parts around themes of the project – the history of war making in America, and the costs of war. The – *War Amongst the People* – half includes a timeline of American wars and interventions at home and abroad, and “From the French and Indian War to the Wars in Iraq and Afghanistan,” a section that briefly introduces the concept of an American way of war. Both demonstrate how war has been a part of American life since the early settlement of North America, despite attempts by the early Quaker leader, William Penn, who envisioned a peaceful coexistence with the indigenous people. A timeline, a painting, and several modern reproduction artifacts introduce the French and Indian War. The other half – *From Swords to Plowshares* – presents artwork in response to the WWII era Jewish Holocaust, as well as the experiences of Iraq and Afghanistan veterans whose images on paper handmade from military uniforms, military hospital scrubs, and refugee clothing explore themes of service, sacrifice, and the costs of war. The 49 objects – artwork, poetry, and music – are from The Arts & The Military’s ART-ifacts Collection. Adding a sound layer of experience to the show is the military-related music streaming in the background – from songs by contemporary veteran/musicians, to classical renditions written in response to war. Short films also screen periodically, bringing further understanding as to why veterans, military family members, and civilians impacted by war find cathartic value in creative expression.

This exhibition demonstrates many circles of connection. The history section of the exhibit includes the research and writing of three of the men involved with the project,

R. Scott Buran, U.S.M.C., retired, Phillip R. Cuccia, U.S.A., retired, Tad W. Miller, U.S.A.F, retired. Also, within the *From Swords to Plowshares* section are interconnections between the artists – Kevin Basl, Drew Matott, Ruth Lynne McIntosh, Meredith McMackin, Malachi Muncy, Jennifer Pacanowski, Patrick Sargent, W.A. Ehren Tool, and Joyce Ellen Weinstein – and between such activist and arts organizations as Peace Paper Project, Iraq Veterans Against the War, and Warrior Writers. All these connections are demonstrations of community.

Tara Leigh Tappert, Ph.D.  
Guest Curator, and Founder and Principal  
The Arts & The Military



# AN INTRODUCTION TO THE PROJECT AND EXHIBITION



Attic Workshop – Classical Period

Relief of the “Pensive Athena” (The Mourning Athena)

Around 460 BC

Marble from Paros

0.54 (h) x 0.315 (l) x 0.05 (w) meters

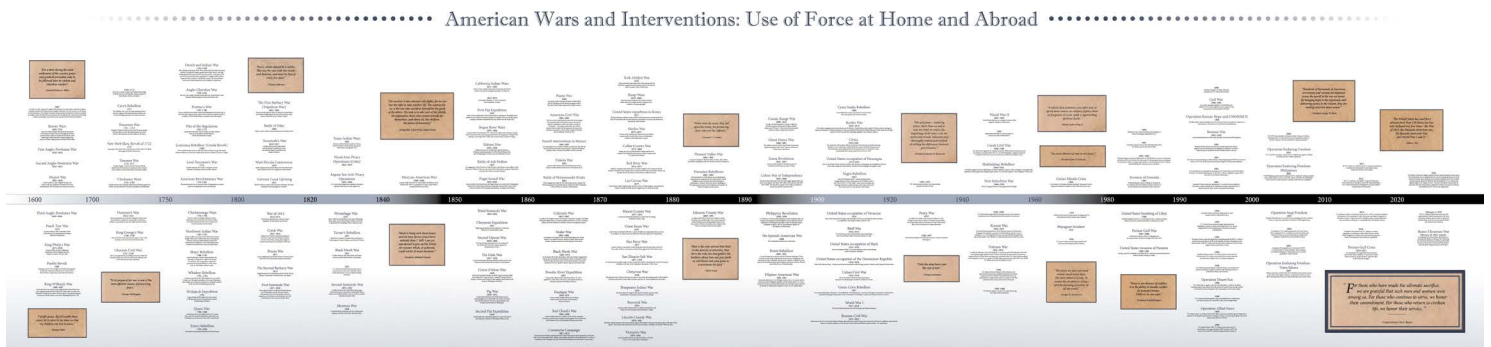
Courtesy of the Acropolis Museum

Since the Trojan War of ancient Greece, recounted in the *Iliad* and the *Odyssey* by Homer, the Goddess Athena has symbolically embodied the tenets of war and wisdom. It is these two precepts – the persistence of war amongst the people and the guidance of wisdom toward peace and justice – that represent the purpose of this project. Its ethical framework is the belief that all life is sacred and that all are created in God’s image. Yet the violence of war and its horrific consequences have always existed – spillage of blood and expenditure of treasure. The goal of the project is to illuminate this human drama of conflict in order to understand the interrelationships between war, peace, and justice. Through panel discussions, the project presents strategic, diplomatic, and peacekeeping approaches, while humanities-focused events demonstrate how the imprint of violence on the human soul is explored through the arts and literature. The exhibition in the WPJP Welcome Center explores two of the themes of the project: a timeline of American wars and interventions – giving a concrete and overwhelming visual of Indigenous and overseas conquests by force and violence; and a section on the French and Indian War and its role in establishing an American way of war. There is also artwork – created by Iraq and Afghanistan veterans and civilians working with refugees – that explores the sacrifices of service and the terrible costs of war.



*WAR AMONGST  
THE PEOPLE*

# A TIMELINE OF AMERICAN WARS AND INTERVENTIONS AT HOME AND ABROAD



[CLICK TO ENLARGE.](#)

*"For those who have made the ultimate sacrifice,  
we are grateful that such men and women were  
among us. For those who continue to serve, we honor  
their commitment. For those who return to civilian  
life, we honor their service."*

— Congressman Steve Buyer

# AMERICAN WARS AND INTERVENTIONS AT HOME AND ABROAD



Jan Jansson (1588-1664)

*An early map of North America*

*America Septentrionalis*

Appears in v. 3 of *Nieuwen atlas, ofte vverelt-beschrijvinge, vertonende de voornaemste rijcken ende landen des gheheelen Aerdt-Bodems*. Amstelodami : Apud Ioannem Ianssonium, 1652-3; Amstelodami : [Ioannes Ianssonius, 1652?]

Courtesy Library of Congress, Geography & Map Division, Washington, D.C.

Eleven times in its history, the United States has formally declared war against foreign nations. These 11 U.S. war declarations encompassed five separate wars: the war with Great Britain declared in 1812; the war with Mexico declared in 1846; the war with Spain declared in 1898; the First World War, when the United States declared war with Germany and with Austria-Hungary during 1917; the Second World War, when the United States declared war against Japan, Germany and Italy in 1941, and against Bulgaria, Hungary, and Rumania in 1942. There have also been instances of extended military engagements that might be considered undeclared wars. These include the Undeclared Naval War with France from 1798 to 1800; the First Barbary War from 1801 to 1805; the Second Barbary War of 1815; the Korean War from 1950 to 1953; the Vietnam War from 1964 to 1973; the Persian Gulf War of 1991; the global actions against foreign terrorists after the September 11, 2001 attacks on the United States; and the war with Iraq in 2003. With the exception of the Korean

War, all of these conflicts received congressional authorization in some form short of a formal declaration of war. Other, more recent instances, have often involved deployment of U.S. military forces as part of a multinational operation associated with NATO or the United Nations. For the majority of instances listed prior to the Second World War, there were brief Marine Corps or Navy actions to protect U.S. citizens or to promote U.S. interests. A number were engagements against pirates or bandits. Covert operations, domestic disaster relief, and routine alliance stationing and training exercises are not included here, however, the timeline does display the continual use of U.S. military units in the exploration, settlement, and pacification of the western part of the United States.

Excerpt from Library of Congress, Congressional Research Service Report – *Instances of Use of United States Armed Forces Abroad, 1798-2022*. Updated 3/8/2022.



# A VISION FOR AN AMERICAN WAY OF PEACE



William Penn signed the treaty of Shackamaxon with the Lenni Lenape Indians in 1682. The purpose of the treaty was to fix boundaries between Pennsylvania and the Lenape territory and to ensure peaceful relations between the two. Widely praised – throughout the colonies, as well as in Europe – the treaty held even as Penn was called back to England. In time, Penn's sons – John, Thomas, and William Jr. – inherited the Pennsylvania land. Lacking their father's foresight and commitment to peace – their own experiences were the civil wars then racking England – Penn's sons destroyed all records of the treaty. Yet it survived amongst the Lenape, and they continued to cite it well into the 19<sup>th</sup> century. Penn's sons, through the abandonment of the treaty, authorized the occupation of Lenape lands, plunging Pennsylvania's countryside into needless bloodshed. Exacerbated tensions ensued between

Benjamin West (1738-1820)

***Penn's Treaty with the Indians***

1771-72

Oil on canvas

75 1/2 x 107 3/4 inches

Courtesy of the Pennsylvania Academy of the Fine Arts, Gift of Mrs. Sarah Harrison (The Joseph Harrison, Jr. Collection)

colonists and Native Americans and those strains paved the way for the French and Indian War. William Penn had come to the New World with a vision of a peaceful and inward-looking colony. His sons abandoned this nonviolent and diplomatic vision to look outward, hoping external growth would ensure prosperity – no matter what the cost. Conflict between such varying world views has characterized American life ever since.



# FROM THE FRENCH AND INDIAN WAR TO THE WARS IN IRAQ AND AFGHANISTAN

## FRENCH AND INDIAN WAR (1754-1763) AND THE SEVEN YEARS' WAR (1756-1763): A GEO-POLITICAL CHAIN REACTION

Of the early wars between Great Britain and France, the French and Indian War was most important in deciding which kingdom would control North America.

The French controlled the Mississippi River and claimed land as far east as the Ohio River Valley where they began building forts. The British started to build their own forts as well.

The French expanded into areas the British had claimed. In 1754, Major George Washington was sent by Virginia's governor to evict the French from Fort Duquesne. Washington came upon a French scouting party and ordered his men to open fire. Washington's men killed 12 of the French men and wounded 22. That event contributed to the cause of the war.

During the first two years of the war the French and their Indian allies won many battles over the British. The early part of the war began badly for the British and their colonial soldiers when a British force led by General Braddock tried to capture Fort Duquesne. A smaller French and Indian force succeeded

in defeating the British force and General Braddock was killed.

The British performed better once William Pitt became the British Secretary of State in 1756. Pitt sent more resources to North America and the British slowly began to capture French forts. In 1759, the British won the Battle of The Plains of Abraham, allowing them to occupy Quebec. The next year they captured Montreal, completing the capture of Canada, and effectively ending the war in North America.

The War officially ended on February 10, 1763, with the signing of the Treaty of Paris. France officially ceded all of its lands in North America west of the Mississippi, regaining the Islands of Guadeloupe and Martinique. One of the most long lasting effects of the war was not negotiated between the parties but instead was the resulting geo-political situation in the American colonies. The cost of the war and controlling the newly acquired territories was expensive and the British intended for the colonies to help pay those costs. That began the long spiral of events that led to the American Revolution.

The Seven Years' War grew out of the French and Indian War and spread through most of Europe. While Britain was fighting its traditional enemies France and Spain in the New World, the European portion of the conflict erupted between Frederick II (the Great) of Prussia and his opponents: Austria, France, Russia, and Sweden. George II of Britain, as elector of Hanover, was an ally of Frederick and therefore declared Germany from the French initially with Hanoverian and Hessian troops, and later, in 1758, with British troops. In 1762, Spain, with French support, attacked Portugal, an ally of Britain, but the Portuguese were able to resist, thanks to British assistance.

The war in Europe began in 1756 when Frederick II invaded Saxony, an ally of Austria, in order to deny a base for what he feared would be an Austro-Russian attack on his territory. His invasion was successful, but it had the effect of promulgating a very strong coalition against Frederick. The Austrians resisted his invasion into Bohemia and forced him to withdraw.

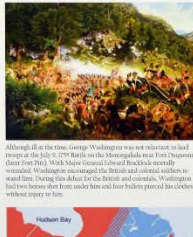
In 1757 the Russians invaded East Prussia, but Frederick deflected the French at Rossbach on 5 November and the Austrians at Leuthen on 5 December 5. The Russians captured the fortress of Kolobava the following day, but were driven out of Zorndorf (August 25, 1757). Frederick blocked their invasion of the Prussian heartland of Brandenburg with severe losses to both sides. In 1759, the Russians defeated Frederick at Kunersdorf on 12 August and tried to take Berlin by open confrontation, but were repulsed. In 1760-1761 the Austrians and Russians consolidated their forces in Saxony and Silesia and the Russians temporarily seized Berlin and controlled Pomerania. Frederick benefited most by the Russian capture of the Russian empire, Tsarina Elizabeth died on January 25, 1762. Her nephew, Peter III, deposed her and allied Frederick up as a hero, and therefore ordered Russian forces to cease hostilities immediately. The Goe-political result was that Austria was humiliated and driven from Silesia and obliged to sign a peace. Hubertus was killed on February 15, 1763, based on a return to the prewar situation.



George II



Meeting between George Washington (left) and the French Military Commander Jacques Legardeur de Saint-Pierre. (1753)



Although ill at the time, George Washington was not reluctant to lead troops at the July 3, 1775 Battle on the Monongahela near Fort Mifflin (later Fort Mifflin). With Major General Edward Braddock mortally wounded, Washington encouraged the British and colonial soldiers to stand firm. During this defeat for the British and colonials, Washington had two horses shot from under him and four bullets pierced his clothes without injury to him.



### The Seven Years' War was a Global War

The great political crisis of the 17th century grew into a global war that involved all of the European great powers and spanned five continents: Europe, the Americas, West Africa, India, and the Philippines. The war divided Europe into two great political coalitions; one was led by the Kingdom of France and included the Austrians and Holy Roman Empire, the Russian Empire (until 1721), Spain, Sweden, and Saxony while the other was led by the Kingdom of Great Britain allied with Prussia, Portugal, Brunswick-Lüneburg and other small German states, India, regional leaders in the divided Mughal Empire, with the support of the French, tried to defeat a British attempt to conquer Bengal.



The Battle of Ronschach took place on November 5, 1271 near the village of Ronschach in the Electorate of Savoy. In the 90 minute battle, Frederick the Great, King of Prussia, defeated an Allied army composed of French troops augmented by a contingent of the Imperial Army of the Holy Roman Empire. The French and Imperial army included almost 42,000 men, opposing a considerably smaller Prussian force of 22,000. Despite overwhelming odds, Frederick employed rapid movement, a flanking



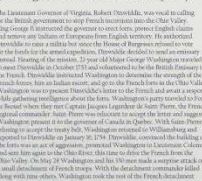
### Fredrick the Great



Colonel George Washington (1772)



Map accompanying his  
"Journal to the Ohio"



in Washington and his men fought a battle at Fort Mifflin – a 600-acre tract by Washington's men. Unable to resist, Washington surrendered on 26th, 1777 and the French did not take them prisoners but allowed him and his men to return to Virginia.



### Battles in North America



the following year, but at the bloody Battle of Zorndorf (August 25, 1758), Frederick blocked their invasion of the Prussian heartland of Brandenburg with severe losses to both sides. In 1759, the Russians defeated Frederick at Kunersdorf on 12 August but failed to follow it up by concerted action with Austria.



Resulting Boundaries in North America



Tsarina Elizabeth

**TIMELINE BY PHILLIP R. CUCCIA, U.S. ARMY, (RET.)**

[CLICK TO ENLARGE.](#)

The French and Indian War (1754-1763) is often thought of as the first global war. It started in the wilderness of western Pennsylvania and was eventually fought in Europe (where it was known as the Seven Years War [1756-1763]), and also in the Caribbean, India, and the Philippines. The initial goal of the war was the capture of Fort Duquesne (modern day Pittsburgh). This ambition went down in defeat in 1755 under General Edward Braddock, who, starting at Cumberland, Maryland, built a road of over one

hundred miles through forest and mountains, only to be defeated seven miles short of Duquesne. In 1758, British General John Forbes made a successful attack on Fort Duquesne, this time starting from Carlisle and building a new road across Pennsylvania. The painting, *Learning the Trade*, depicts the training Forbes put his army to, which resulted in the taking of Fort Duquesne.



Rick Reeves (b. 1959)

***Learning the Trade***

2007/2008

Alkyd synthetic oil on linen  
canvas

30 x 40 inches

Courtesy of the artist;  
commissioned by the 2008  
graduating class of

the U.S. Army War College, in  
the collections of the USAWC

French and Indian forces, employing irregular tactics, disastrously defeated British forces under General Edward Braddock along the Monongahela River in 1755. Braddock's inability to capture France's Fort Duquesne (Pittsburgh) constituted a severe reversal for British efforts in the early stages of the French and Indian War.

In 1758, the future site of Carlisle Barracks played a pivotal role in the second expedition against Fort Duquesne, when the British presented General John Forbes with the task of forming an expeditionary force to take the French fort. Forbes' second in command was Colonel Henry Bouquet, a Swiss born officer, and perhaps the foremost soldier of his day. Bouquet possessed a unique understanding of campaigning in the Appalachians and was tasked to build and train the force in Carlisle.

Bouquet arrived at Carlisle in mid-May, 1758, and rapidly developed a cohesive fighting force consisting of the Royal Americans (60<sup>th</sup> Regiment), Highlanders (77<sup>th</sup> Regiment), the Provincial Pennsylvania Regiment, and a mixed force of Cherokee and Catawba Indians. Bouquet's focus on training irregular tactics ultimately led to a British victory at Fort Duquesne in December, 1758. Henry Bouquet later gained additional fame for his victory over Native Americans at the Battle of Bushy Run (1763), and for subduing the tribes in Ohio in 1764.

The scene in the painting depicts Colonel Bouquet observing irregular training at Carlisle in 1758 along Letort Stream. Royal American officers and non-commissioned officers are training the Pennsylvanians, while Native American allies observe.

Text from Rick Reeve's page on the Old Glory Prints website – <https://www.oldgloryprints.com/Learning%20the%20Trade.htm>; accessed, 7/26/2022.



# FROM THE COLLECTION OF TAD W. MILLER

## A DISPLAY OF MODERN REPRODUCTION FRENCH AND INDIAN WAR ARTIFACTS



Kit Ravenshure, Maker

### **"Brown Bess" Carbine**

.69 cal.

Steel, walnut, and brass

Courtesy of Tad W. Miller



### **Sword**

Pattern, 1742

Steel and brass

Courtesy of Tad W. Miller



Jymm Hoffman, Maker

### **Musket Tool**

Steel

Courtesy of Tad W. Miller



Carl Giordano, Maker

### **Canteen**

Tin plated sheet iron with hemp strap

Courtesy of Tad W. Miller



## Cartridge Box with belt, bayonet and scabbard

Wood and leather

Courtesy of Tad W. Miller



Tad W. Miller, Maker

## Snapsack

Calf hide with leather and brass

Courtesy of Tad W. Miller



## Blanket

Wool

Courtesy of Tad W. Miller



Randy Wolfe, Maker

## Hatchet

Steel and wood

Courtesy of Tad W. Miller

# THE ARTIST AND THE ARTIFACT MAKERS

**Rick Reeves** was inspired by the early 20<sup>th</sup> century artwork of American artist, Howard Pyle, known for his illustrations of historical and adventure stories in periodical magazines and novels. Reeves developed an interest in historical subject matter and used his art training from Florida State University, Southampton College, and University of South Florida to create his own publishing company, Collector Historical Prints, Inc. Among the many institutions that include his work is the U.S. Army War College.

**Kit Ravenshure** (1930-1998) was born in Wales and was a lieutenant in the Queen's Own Cameron Highlanders before becoming a master gunsmith. He settled in Pennsylvania in 1973, where he continued his passion of making highly accurate historic reproduction firearms.

**Jymm Hoffman** is a Pennsylvania blacksmith who is well known for his 18th century reproductions. In addition to tools and axes, he is best known for reproducing all of the hardware on Fort Mifflin's artillery train.

**Carl Giordano**, along with his wife Marcia, is an Early American Life Master Craftsman. Hailing from Ohio, their tinware is used at numerous historic sites, including Colonial Williamsburg, and is featured in movies such as *Pirates of the Caribbean*.

**Tad W. Miller** is a retired Air Force officer who started making 18th century reproductions out of necessity when he began reenacting. A native Michigander, he now lives in Pennsylvania.

**Randy Wolfe** is an Indiana artist and retired shop teacher who reproduced knives and axes for the 18th century reenactment community.

# THE FRENCH AND INDIAN WAR



Henry Alexander Ogden  
(1854-1936)

*The Marquis de Montcalm  
congratulating his troops after  
the battle July 8<sup>th</sup>, 1758 – (The  
Victory of Montcalm's Troops at  
Carillon)*

1930

Watercolor on paper

36 ¾ (w) inches

Courtesy of Fort Ticonderoga  
Museum, Ticonderoga, NY

The conflict between French and English colonists – each aided by different coalitions of Native Americans – was called the French and Indian War (1754-1763). It was the first theater of the Seven Years War (1756-1763) between France and England, and it was fought on American soil. Regarded as the first “World War,” the Seven Years War was waged throughout the French and English empires, and because of its global nature the American conflict was often eclipsed by other theaters throughout the world. Nevertheless, there were significant consequences of the French and Indian War for those on this side of the Atlantic. England acquired Canada, and the French were evicted from the North East, thus removing a barrier that allowed the English to expand westward unencumbered.

It also emboldened the English into further conflicts with Native Americans, increasing confidence in their ability to fight, and setting the stage for such subsequent bloody struggles as the American Revolution. Indeed, the French and Indian War shaped the generation that effectively led the American Revolution. The well-recognized military and political triumphs of such American colonists as George Washington and Benjamin Franklin went far in successfully confronting the ostensible belief of inferiority held by their English peers.



# THE AMERICAN WAY OF WAR



Historians and military figures throughout history have documented characteristics that suggest a distinct American way of war. Such features evolved over time, and variously consisted of habits of mind, as well as underlying attitudes, which taken together helped shape a distinctly American two-fold approach to warfare that is defined by Lieutenant General (Ret.) James M. Dubik, in *Just War Reconsidered: Strategy, Ethics, and Theory* (2016). One is a tactical “way of battle,” also known as war-fighting, that involves a style of warfare where uniquely American attributes define the use of force. The other is a “strategic way of war,” or war-waging, which is attuned to the whims of a four-year political system, a process not always conducive to turning tactical victories into strategic successes. The historian Eliot Cohen argues in *Conquered into Liberty* (2011) that an American way of war was first shaped through countless frontier campaigns on the borders of Canada, with the French and Indian War standing out as one of the most noteworthy.

Erwin Thamm and Patrick Sargent (b. 1956; b. 1964)

*Stan*

2011

Mixed media / woodcut print from a photograph

24 x 44 inches

Courtesy of Sargent-Thamm

This war making amongst the people was in sharp contrast to the hopes of such early colonists as William Penn, a Quaker who had envisioned America as a new Eden – peaceable and serene. But Penn’s aspirations went up in flames and what emerged from the ashes were America’s earliest war campaigns. The consequences of such war making continue to this day, impacting the American people, and particularly those men and women who have lived and died in service to our country.



*FROM SWORDS  
TO PLOWSHARES*

# ART MAKING FOR CATHARSIS AND TRANSFORMATION



Patrick Sargent (b. 1964)

Nick Collier (United States Marine Corps) Cutting His Uniform at Peace Paper Project Workshop at George Mason University, Fairfax, VA, during Arts, Military + Healing, May 2012

2012

Photograph

Courtesy of Sargent-Thamm

The artwork in this exhibit demonstrates the impact of war making on humans and upon our planet. Through images on handmade paper, ceramic drinking cups festooned with symbols of the military, and through veterans' poetry, music, and film, these veteran and civilian artists tackle pride of service, the significance of sacrifice, as well as the physical and psychological costs of war. These broad categories provide a first level of understanding regarding the significance of these pieces, but further layers of meaning are embedded within the paper itself, and within the back stories of each of the makers. Additionally, the artwork references the twentieth century Jewish Holocaust, and the experiences of veterans serving during the Vietnam War era, the Cold War, the Gulf War, and the wars in Iraq and Afghanistan. During the past fifteen years, community-based paper making workshops led by grassroots veteran arts initiatives have become creative outlets for veterans readjusting to civilian life, and for military family members processing grief and other experiences. The simple but regimented paper making process is a social action as well as a symbolic representation of change. While cloth is permanent – think of the wrappings of

mummies in Egyptian tombs – the transformative process of cloth to paper makes a transient product. Most paper is not permanent. This is significant as transformation from one thing to another is embedded within the paper making process. Taking something from a permanent state – military uniforms, hospital scrubs, refugee clothing, or a dress worn for a memorial service – and reducing it to mutable and water cleansed fibers, and then changing it to something more transient is a metaphor for possibilities. Veterans and civilians alike recognize the metaphor. The communal aspect of paper making facilitates storytelling, new experiences, and promotes bonds between the makers. Participants work together to cut cloth into postage-sized pieces of fabric. The cut rag is then beaten to a pulp, and the pulp is added to a vat of water from which sheets of paper are pulled from the pulpy slurry using a mould and deckle. A wet sheet is rolled from the mould onto an interface, and felt is placed over the freshly laid sheet. The process of sheet formation repeats until all the pulp has been transformed into a stack of paper. The wet stack is then placed in a press to push out the excess water. Sheets are removed from the wet felt and transferred to blotter material. After a second pressing the paper can be loaded into a stack drier, hung from a line, or laid out to dry. Once dry, paper is placed under a weight until used for art making and writing. Much of the work in this exhibit was made from this process.

# SERVICE AND SACRIFICE

In the *War Amongst the People* sections of the WPJP Welcome Center exhibition, the timeline of *American Wars and Interventions at Home and Abroad* and the displays in the section, *From the French and Indian War to the Wars in Iraq and Afghanistan*, demonstrate that an American way of war has been a part of American life since the early settlement of North America. What eventually grew out of these initial years of violence and aggression was the formation of military branches, with a purpose of defending the colonies and protecting their interests against external armed threats. During the early months of the American Revolution, the first regular U.S. fighting force, the Continental Army, was organized in June, 1775, followed by the formation of the Navy in October, 1775, and the Marine Corps in November, 1775. Some fifteen years later, the Coast Guard was founded in August, 1790. More than one hundred and fifty years passed before the Air Force was established in September, 1947, and then another seventy-two years until the formation of the Space Force, in December, 2019.

A deep dive into the histories of each of these military branches reveals illustrious and long (and not so long) traditions of service and sacrifice, as well as legacies of aggression and violence. It is the two sides of this one coin – service and sacrifice / aggression and violence – that characterizes the work of a military. It is the glory of service in counterpoint with the gore of aggression. Among the top ten reasons Americans choose to join the military are a sense of duty, patriotism, a willingness to find meaning in something greater than self, and for defense of the country. Twenty-seven pieces of artwork by four veterans and one civilian are featured under Service and Sacrifice. These pieces capture the dichotomies of military service and the experiences of each veteran artist during their particular war, which includes the Vietnam War era, the Cold War, the Gulf War, and the

War in Iraq, the same war that also inspired the activism of the civilian artist.



Ruth Lynne McIntosh

*Legacy*

2011

brought her to her first Combat Paper Project workshop in 2009. At the 2011 workshop she regarded it as an honor to be able to create *Legacy*, an abstract handmade paper piece produced from the pulp of military uniforms from all five branches of service. McIntosh held onto this piece for the next eight years, and when she was invited to participate in a Library of Congress, Veterans History Project event in November, 2019, she brought the piece to Washington, D.C. and gifted it to Tara Tappert.

Matott recognized that not only did pride of service run deep in veterans, but so did

Pride of service runs deep with veterans, and a piece made in 2011 by Ruth Lynne McIntosh, at one of the last Combat Paper Project workshops facilitated by Master Papermaker Drew Matott in Texas, had special meaning for her. McIntosh joined the U.S. Air Force Nurse Corps in 1982, and was initially thrilled to serve. But military related trauma affected her deeply, and those experiences



Norma Honaker (Former U.S. Army Chemical Corps Officer and Enlisted Reservist)

Photo Courtesy: Beth Ann Koelsch, 2016 NEH Summer Institute participant



a lifelong identity with a particular branch of service. His *Together* series, made in 2015, from the uniforms of each military branch and then emblazoned with each of their logos, offered an inspirational message inviting “togetherness” and camaraderie between the service branches, instead of competition. In 2016, Tara Tappert took the five *Together* pieces to the NEH Summer Institute – *Veterans in Society: Ambiguities and Representations*, at Virginia Tech, in Blacksburg, Virginia. Summer Institute participants, many of them veterans, found the piece representing their branch of service and took photographs with them.



Patrick Sargent

Photo

From Sargent’s Facebook page, November 11, 2016

Military service as family tradition is one of the back stories of the artwork in this exhibition. As a poor kid from an impoverished, rural town in Michigan, Patrick Sargent saw no future for himself in his home state, and like his father and grandfather before him, he chose the military. After graduating from high school in Saint Clair, in the early 1980s, Sargent joined the Air

Force, and proudly served his country for twenty years. He notes that the Air Force provided him with “discipline, training, and most importantly, mentorship.” After separating from the military, Sargent has used the two art degrees he has earned to pursue collaborative opportunities to assist returning war veterans with their reintegration process back to civilian society. His own artwork documents not only his own experiences in the military, through



Patrick Sargent

*AB Sargent, Flight 286, 3708 BMTS*

2016



Patrick Sargent

*OIC*

2016

such pieces *as AB Sargent, Flight 286, 3708 BMTS*, based on one version of an early enlistment photo, and *Flight of Aggressors* that recalls his military training, but also with such works as *On Behalf of a Grateful Nation ...* and *OIC* that memorializes his honor guard duty at Arlington Cemetery. There is a quiet and respectful dignity to these pieces as they reverently depict the “sacrifice” or service and sacrifice.



Ehren Tool in uniform, 1991.

Courtesy of Ehren Tool

Ehren Tool was an idealistic eighteen-year-old in 1991 when he followed in his grandfather’s footsteps and joined the Marines. “I joined . . . with all kinds of good and noble intentions,” Tool noted, adding that I “wanted to do something good to help people.” Growing up, he had flunked out of fourth grade, so he knew he needed

a career path that did not require academics. He wanted to become a police officer and follow a path of doing what was right. He found that opportunity as a field military police officer with the Marines. “I was super gung-ho,” he said, “and a real believer that we were the good guys.” That perspective changed for him during the Gulf War. When he completed his military service, he earned studio



Ehren Tool

*Ceramic Cup*

2013



art degrees and began making ceramic cups festooned with war and military images. Two of the more than 21,000 cups he has made and given away are included in this exhibition. Tool believes the cup is the appropriate scale to talk about war and its causes, and he hopes they will be starting points for conversations about unspeakable things. He wants honest conversations to flourish between veterans and the people who are close to them.



Jennifer Pacanowski

Photo

From the Life & Letters website

Like her brother service members, Jennifer Pacanowski was the daughter of a Marine. When 9-11 hit, she decided to join the Army in order to “help people, save lives, do something good for others in need.” She was 22.

After training and duty in Germany, Pacanowski went to Iraq and served along the Syrian border and in the Sunni triangle. The playful photo – reminiscent of the classic Charlie’s Angels pose – was most likely taken at the beginning of her experiences as a combat medic. Later, as she processed her war experiences, *Combat Vixens*, became one of the images she used at a Combat Paper Project workshop in New Jersey. Pacanowski returned from Iraq in 2006 suffering from a traumatic brain injury from a truck accident, and dealing with P.T.S.D. from what she had seen as an ambulance medic. She was drinking, taking heroin, and barely coping. Disillusioned by the unkept promises of recruiters regarding college funds, it took some ten years of hard work to bring meaning and purpose back into her life. Under the tutelage of Jan Berry, a well-known editor of Vietnam-era poets and a tireless worker in veterans writing workshops, Pacanowski learned to find happiness again. The writing retreats and workshops helped her tackle thorny concepts of selfless depletion that no longer served her now that she was home from the war front. Through writing and

theater performance, Pacanowski changed her life, and through her non-profit, Women Veterans Empowered + Thriving, she is now helping to change the lives of others. Pacanowski is represented in both the Service and Sacrifice and the Costs of War sections of the exhibit. The screen print of *Combat Vixens* contracts with one of her early books of poetry, *Whose Soul is That?* The poems document the beginning of her healing journey.



Jennifer Pacanowski

*Combat Vixens*

2012

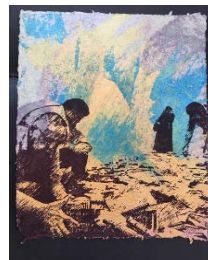


Jennifer Pacanowski

*Whose Soul is That?*

2008

While the trauma-filled war experiences of Jennifer Pacanowski are certainly an aspect of military service – the gore of aggression – combat is only a fraction of what the military does at the frontline and throughout the world. Other activities include humanitarian missions, staffing of international bases, and thwarting pirate attacks on the high seas. The majority of Americans in uniform are processing supplies, managing logistics, and serving in other support roles far from the battlefield. Patrick Sargent has captured some of these other responsibilities in *Mobility*, *Reveille*, *The Extraction*, and *Gold Star Nurse*, while military humanitarian roles are represented by his *Al-Mutanabbi Starts Here*, and Drew Matott’s *Refugees Welcome*. All



Patrick Sargent

*Al-Mutanabbi Starts Here*

2016



Drew Matott and Kevin Matott

*Refugees Welcome*

2016

the artwork included here captures a myriad of military experiences, including Kevin Basl's CD, ***Puppet Show***, an album made "out of frustration and quiet dissent," at Camp Taji, Iraq, in a storage closet next to the radar control room where Basl worked the night shift, alone.

# COSTS OF WAR

War veterans are often powerful anti-war activists. They understand the costs of war at the most visceral level. Seven of the eight pieces of artwork, the four books of poetry, and the one CD in this section of the exhibit are by war veterans and by a Gold Star Mother. All of this artwork takes on significantly deeper meaning through the back stories about the artists and the artwork. These are stories of grief, homelessness, alcohol and drug addiction, mental health issues – from traumatic brain injury to post-traumatic stress, suicide, moral injury, broken relationships, unemployment, incarceration, isolation, and lack of support. Organizations like Vietnam Veterans Against the War, and Iraq Veterans Against the War – (now About Face: Veterans Against the War), became places of refuge for so many displaced men and women who had once been service members. The historical record of government support for returning war veterans has been spotty and short-lived – at best. Add in the impact on the countries that are invaded – to the people, who often become displaced refugees, to their cultures and treasures, and to the land itself – and it becomes quite clear that war effects everyone.



Photo of Julian

Meredith McMackin's pivot from high school art teacher to art therapist is directly connected to the costs of war. In 2007, her son Julian was killed in Iraq. As a Gold Star Mother, she decided

that she would work

with veterans and use her arts background to help bring peace and healing to those who have been impacted by the traumas of war. McMackin found some peace for herself when she participated in a Florida State University Veteran's Center sponsored Peace Paper Project workshop,

led by Drew Matott in 2012 – (a film about this workshop screens as part of this exhibition). The workshop was named for her son Julian. McMackin brought in the dress that she had worn at Julian's memorial service. "I could never wear it again," she noted. She cut up the dress into small squares of fabric, and released them into water

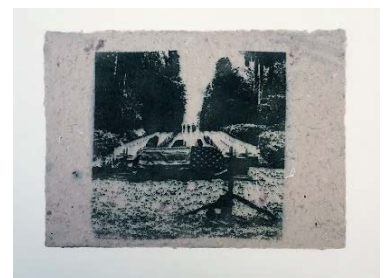
which fed into a machine that slowly ground the fibers into pulp. A sense of ease and release came over her as she watched the fibers "dissolve her tightness of painful memories," and begin to float freely in the cleansing and purifying water. McMackin made several pieces of artwork from the fibers of her black dress. The one that became a symbolic release of her son's spirit and that was also a part of her own transformation was **Release**, as it allowed her to recognize her son's selfless gift of his life. The image was created by "pulp printing" – spraying fine dyed cotton pulp through a photo stencil. His flag-draped coffin represents the personal cost of war.



Meredith McMackin

**Julian**

2012



Meredith McMackin

**Release**

2012

From the American Art Therapy website

Many disillusioned veterans of the Iraq and Afghanistan wars became politically active through their involvement with Iraq Veterans Against the War. Malachi Muncy was one of these veterans. He was also someone who participated in veteran-focused papermaking workshops with Drew Matott, through both Combat Paper Project and

Peace Paper Project. Through the intersection of these two activist initiatives, Muncy connected with different networks of veterans, and pursued a creative arts journey.



In Killeen, Texas, Muncy was introduced to the Under the Hood Café by a co-worker at the local newspaper where he was a reporter. Opened in February, 2009, under the auspices of Fort Hood Support Network,

the café was created in the tradition of The Oleo Strut, a well-known Vietnam-era GI coffeehouse in operation in Killeen, Texas from 1968 to 1972. Under the Hood also opened there, just outside Fort Hood. The café was created as a safe place for soldiers to spend off-duty time, and for military families, friends, and community members to have a place to socialize and participate in creative workshops. The café's mission encompassed GI rights counseling, care, and social activism. They offered information and confidential services – including legal referrals – to soldiers and veterans dealing with rights issues, and they advocated for the wellness of soldiers, veterans, and military family members. The café's staff were outspoken in encouraging veterans to test for traumatic brain injury and post-traumatic stress. The café also played a role in the contemporary anti-war movement, hosting the Fort Hood chapter of Iraq Veterans Against the War. In 2009 the café served as the staging area for the first anti-war march in Killeen since the Vietnam War.

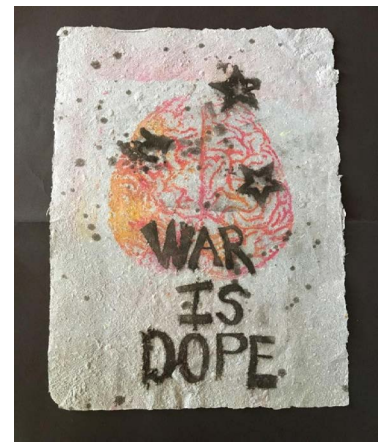


Muncy went to Under the Hood café to “reconcile differences between more commonly accepted military narratives and my own military experiences.” Muncy had

become a drug addict during his years in the military. The activist atmosphere of the café appealed to him, and he recognized that he was welcomed, appreciated, and his reality was acknowledged. Muncy found the support he needed, and he became a part of the Under the Hood café community. In

2012, when Cynthia Thomas – one of the café's founders – retired, Muncy was appointed manager, remaining there until the permanent closing of the café in 2015.

Under Muncy's leadership the café continued a wide range of creative activities, often connected to anti-war efforts. There were author readings, music, dance, comedy, rap, and poetry performances. Warrior Writers also led writing workshops. In 2010, Muncy was a part of the Iraq Veterans Against the War project, *War is Trauma*, a portfolio of handmade prints produced by the Justseeds Artists' Cooperative. The portfolio's graphics, including one by Muncy, were assembled from the “Operation Recovery” campaign to stop the deployment of traumatized troops and support the rights of service members and veterans to heal.



Malachi Muncy  
*War is Dope III*  
2015



Photo of Ethan Kreutzer

It may well have been at Under the Hood café that Muncy first met Ethan Kreutzer and Jacob George, two veterans who were also active Iraq Veterans Against the War members. Kreutzer was a soft-spoken and restless man who had joined the Army when he was seventeen. He had



been recruited in a 7-Eleven in California while still in high school. After five months in Afghanistan, he had a mental breakdown and was diagnosed with PTSD. When he returned from the war, he spent almost four years living on the streets. In an article about homelessness in a San Francisco journal in 2008, he noted that “I was haunted by a lot of issues, a lot of things I saw over there were not good things. There are some times when I wake up in a room and think I’m still there. I still remember what it tastes like, the air over there. I see all the rocks; I see the

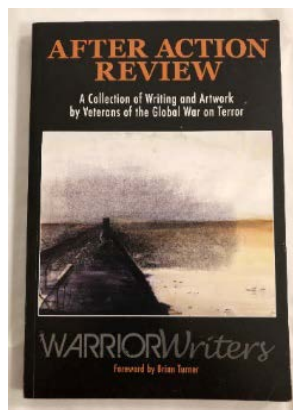


Photo of Suraja Sahar and Jacob George

people.” Jacob George had been a paratrooper at the rank of Sergeant in the Army, and completed three deployments to Afghanistan before returning Stateside. After separating from the military, he would describe himself as “a bicycle riding, banjo-picking, peace rambling

hillbilly from Ouachita Mountains of Arkansas.” He rode across the country with a pleading message for the government to stop the madness of “sending poor farmers to kill poor farmers in Afghanistan.”

In 2011, he wrote a poem, “Support the Troops,” that was published by Warrior Writers in *After Action Review*. He later turned the poem into a song for his cross-country bicycle rides for peace – (Jacob George’s songs are a part of the playlist of music for this exhibition).



By the time Malachi Muncy participated in a 2011 Combat Paper Project workshop at Texas State University, he was already fully engaged with and benefiting from the power of artmaking as a way to process and transform war trauma. Drew Matott recognized Muncy’s keen interest, and just



Photo of Button Field Press at Under the Hood café, Killeen, Texas

as he had trained Drew Cameron in papermaking and then went on to co-found Combat Paper Project with him, Matott did nearly the same for Muncy. He taught him the basics of papermaking at the February, 2011 Combat

Paper Project workshop, and then continued to work with him until Muncy launched Button Field Press in November, 2011. When Muncy was hired as the manager at Under the Hood café, he brought Button Field Press with him.



Established “in the spirit of Combat Paper,” Button Field Press provided artistic spaces for veterans and communities to discuss their experiences while creating works of art from significant articles of clothing. Muncy and his family had found the papermaking process useful for their own healing, and he had a particular interest in providing workshops for veterans with their spouses and children. He also sent his artwork to exhibitions. In 2014, he was in a show at Mid-Atlantic Arts Alliance – *Citizen-Soldier-Artist* – co-curated by Tara Tappert. There was also music



Malachi Muncy  
*Soldier’s Heart*  
*Suraja Sahar and Jacob George*  
2015



Malachi Muncy  
*Traveler – Ethan Kreutzer*  
2015

by Jacob George playing in the background. The show was still on view when the news of Jacob George's death by suicide was announced. He died of a broken heart on September 17, 2014. A little over a month later, on October 30, 2014, Ethan Kreutzer also died by his own hand. The Iraq Veterans Against the War community came out in full force with remembrances of both men. Muncy, who was still managing the Under the Hood café and Button Field Press, chose a different way to memorialize them. He

used the photos of these men that had circulated widely through the Iraq Veterans Against the War community, and honored their memories with silkscreened prints of them on handmade paper.

These are stories, artwork, music, and poetry that fully reminds us how always having war amongst the people is costly and requires a lot of creative processing. Here is a poem by Jacob George.

## SUPPORT THE TROOPS

"we just Need to support the troops"  
is what they tell me

well, this is from a troop  
so listen carefully

what we Need are teachers who understand the  
history of this country  
what we Need is a decent living wage, so people ain't  
cold and hungry  
what we Need is bicycle infrastructure spanning this  
beauteous nation  
what we Need are more trees and less play stations  
what we Need is a justice system that seeks the truth  
what we Need are more books and less boots

what we Need is love

for every woman and man  
from southern Louisiana  
to the mountains of Afghanistan

Now, it's true  
The troops need support  
the support to come home  
they need treatment and jobs

and love for the soul

see,  
war ain't no good  
for the human condition  
I lost a piece of who I was  
on every single mission  
and I'm tellin' you,  
don't thank me for what I've done

give me a big hug  
and let me know  
we're not gonna let this happen again  
because we support the troops  
and we're gonna bring these wars to an end



# FACES OF WAR

In the late 1990s, Joyce Ellen Weinstein had a conversation with her aged mother about where her family came from. “Everyone was born somewhere else,” Weinstein noted, “but our parents never spoke about the countries from which our ancestors emigrated.” Eventually her mother shared that her father’s family was from Poland and that her people had come to America before the turn of the 20<sup>th</sup> century from Lithuania.

After seeing where Lithuania was located and doing some research about the country, she learned that it had been a center of Jewish life from the Middle Ages up until the Holocaust. By coincidence, at the same time, Weinstein noticed in *Sculpture* magazine an announcement for a new artist residency in Lithuania. When she applied and was awarded the residency, she had to have a project. Because of the interesting and strange coincidence, Weinstein decided to create a project about Jews and Lithuania, specifically researching, writing, and making artwork about the remaining wooden synagogues that survived the World War II Holocaust. Before the war, Europe had hundreds of these synagogues but now only a very few remained. Over the next ten years she returned to Lithuania some six or seven times, and found five of the eight villages where the synagogue buildings remained, although no longer houses of worship but abandoned, wrecked structures. Accompanied by a young woman as an interpreter – she was a Lithuanian national who had converted to Judaism – Weinstein conducted interviews with village inhabitants who had lived during the war. These people were Lithuanian nationals, as the Jewish people had all been murdered.

The photos that became the inspiration for Weinstein’s *Faces of War* series, was a book containing pre-Holocaust postcard images of Polish and Russian Jews compiled by Gérard Silvain called *Yiddishland* (1999). Weinstein began manipulating the faces in the photographs, taking away one feature after another, bit by bit. She wanted the images



**Girl**  
*Yiddishland*  
1999



Joyce Ellen Weinstein  
*Faces of War #3*  
2003

she was creating to signify that these faces of real people no longer existed as the people no longer existed. They had all been annihilated by the Nazis during World War II. Weinstein’s portraits are silhouettes – mere ghosts of people. While these images specifically reference the genocide of six million European Jews of the twentieth century, they are also intended as universal images of any ethnic race of people who have been slaughtered and eliminated across countless centuries of war.

The strong influence of German Expressionism marks Weinstein’s *Faces of War*, as does Surrealism, a cultural movement that blossomed in Europe in the aftermath of



Joyce Ellen Weinstein  
*Faces of War #14*  
2003



Réne Magritte (1898-1967)  
*The Son of Man*  
1964

World War I. Artists working in the surrealist style were known for depicting unnerving and illogical scenes, incorporating techniques that allowed the unconscious mind of the artist to express itself, and for viewers to engage their own imaginations. Indeed, Weinstein's *Faces of War #14* makes a sardonic nod to the man wearing a bowler hat in the iconic Surrealist painting *Son of Man* (1964) by René Magritte. And so does her portrayal in *Faces of War #6*, an image that also has a photographic source in *Yiddishland*.



Joyce Ellen Weinstein  
*Faces of War #6*  
2003



Man  
*Yiddishland*  
1999

The Jewish Holocaust – one of the greatest atrocities of the twentieth century – has rippled across the decades and throughout the world since the Nazi death camps were widely reported at the end of World War II. Artists like Weinstein offer a way to visually engage with such horrific losses, while writers, like Maria Cattell, an 88-year-old Quaker woman, remembers newspaper pictures of the skeletal survivors of concentration camps published around the time of VE day. A visit to Dachau in 1983 with her late husband Bob Moss, left a memorable impression. “The camp was unusually quiet,” she noted, and “people spoke not at all or in hushed tones.” She penned the following poem about her experience.

## DACHAU 1983

### *The Final Freedom*

Dachau...

never-endingness  
of the barracks  
row on row.

They've taken everything  
but our bodies,  
the last things left us,  
beaten and broken,  
starved and gassed,  
tortured and destroyed,  
these last things left us...  
save our souls.

### *Wondering...*

If we'd refused  
to play the game,  
refused to act like prisoners...  
if they'd refused  
to play the game,  
refused to act like guards...  
would there have been  
Dachau?

# ARTWORK CHECKLIST

## SERVICE AND SACRIFICE



Drew Matott (Civilian) and Kevin Matott (Civilian)

### *War Cry*

2016

Carved block by Kevin Matott

Relief printing by Drew Matott on handmade paper made from shredded and pulped U.S. currency

8 ¾ x 11 ¾ inches

Artist Residency, Museum of Literature and Printing in Grębocin, Grębocin, Poland, January, 2016

Courtesy of The Arts & The Military



Patrick Sargent (United States Air Force)

### *Peace Dove*

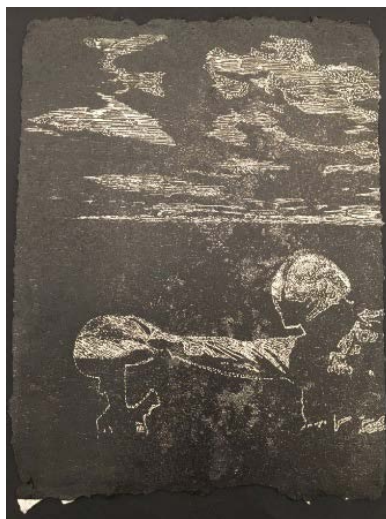
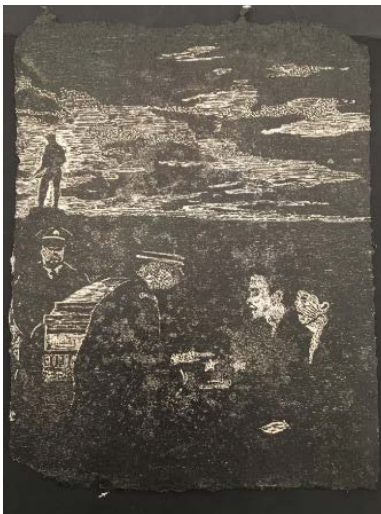
2014

Pulp printing and pulp painting on paper made from pulped U.S. military uniforms

6 ¾ x 6 ¾ inches

ART-illery Workshop, First Friday Street Fair, Havre de Grace, MD, June, 2014

Courtesy of The Arts & The Military



Patrick Sargent (United States Air Force)

### *Service and Sacrifice*

(Diptych)

2016

Woodcut printing on paper from pulped U.S. military uniforms

11 x 8 3/8 inches

Mason Paper Project Workshop, George Mason University, School of Art, Fairfax, VA, November, 2016

Courtesy of The Arts & The Military





**Drew Matott (Civilian)**

### ***Together: Air Force***

(Branches of Service – Workshop Print)

2015

Pulp printing on paper made from pulped U.S. military uniforms

21 ½ x 14 inches

Workshop, Salina Art Center, Salina, KS, November, 2015

Courtesy of The Arts & The Military



**Drew Matott (Civilian)**

### ***Together: Army***

(Branches of Service - Workshop Print)

2015

Pulp printing on paper made from pulped U.S. military uniforms

21 ½ x 14 inches

Workshop, Salina Art Center, Salina, KS, November, 2015

Courtesy of The Arts & The Military



**Drew Matott (Civilian)**

### ***Together: Coast Guard***

(Branches of Service – Workshop Print)

2015

Pulp printing on paper made from pulped U.S. military uniforms

21 ½ x 14 inches

Workshop, Salina Art Center, Salina, KS, November, 2015

Courtesy of The Arts & The Military



**Drew Matott (Civilian)**

### ***Together: Marine Corps***

(Branches of Service – Workshop Print)

2015

Pulp printing on paper made from pulped U.S. military uniforms

21 ½ x 14 inches

Workshop, Salina Art Center, Salina, KS, November, 2015

Courtesy of The Arts & The Military



**Drew Matott (Civilian)**

### ***Together: Navy***

(Branches of Service – Workshop Print)

2015

Pulp printing on paper made from pulped U.S. military uniforms

21 ½ x 14 inches

Workshop, Salina Art Center, Salina, KS, November, 2015

Courtesy of The Arts & The Military



**Ruth Lynne McIntosh (United States Air Force)**

### ***Legacy***

2011

Pulp from military uniforms from all branches of service created as combat paper

30 ½ x 21 ½ inches

Combat Paper Project Workshop, Texas State University, San Marcos, TX, February, 2011

Courtesy of Tara Leigh Tappert



**Ehren Tool (United States Marine Corps)**

### ***Ceramic Cup***

2013

Porcelain, glazes

Approximately 5 x 3 ½ diam. inches

Courtesy of Tara Leigh Tappert



**Ehren Tool (United States Marine Corps)**

### ***Ceramic Cup***

2013

Earthenware, glazes

Approximately 5 x 3 diam. inches

Courtesy of The Arts & The Military



**Patrick Sargent (United States Air Force)**

### ***Great Meeting You! "Serve with Purpose"***

2014

Pulp printing and pulp painting on paper made from pulped U.S. military uniforms

14 ½ x 10 ¾ inches

ART-illery Workshop, Penn State University, State College, PA, October, 2014

Courtesy of The Arts & The Military





Patrick Sargent (United States Air Force)

## ***AB Sargent, Flight 286, 3708 BMTS***

2016

Cyanotype printing on Rives BFK paper

7 ¾ x 9 7/8 inches

Mason Paper Project Workshop, George Mason University, School of Art, Fairfax, VA, April, 2016

Courtesy of The Arts & The Military



Jennifer Pacanowski (United States Army)

## ***Combat Vixens***

2012

Lithographic printing on combat paper

11 7/8 x 17 ½ inches

Combat Paper NJ Workshop, Printmaking Center of New Jersey, Branchburg, NJ, 2012

Courtesy of The Arts & The Military



Patrick Sargent (United States Air Force)

## ***The Captain***

2016

Cyanotype printing on paper made from pulped U.S. military uniforms

10 5/8 x 8 ¼ inches

Mason Paper Project Workshop, George Mason University, School of Art, Fairfax, VA, April, 2016

Courtesy of The Arts & The Military



Patrick Sargent (United States Air Force)

## ***OIC***

2016

Cyanotype printing on Rives BFK Paper

9 7/8 x 8 inches

Mason Paper Project Workshop, George Mason University, School of Art, Fairfax, VA, April, 2016

Courtesy of The Arts & The Military



Patrick Sargent (United States Air Force)

## ***Flight of Aggressors***

2016

Cyanotype printing on Rives BFK Paper

7 7/8 x 10 inches

ART-illery Workshop, George Mason University, School of Art, Fairfax, Virginia, April, 2016

Courtesy of The Arts & The Military



Patrick Sargent (United States Air Force)

## ***Segura***

2016

Cyanotype printing on paper made from Walter Reed hospital scrubs

8 1/2 x 10 5/8 inches

Mason Paper Project Workshop, George Mason University, School of Art, Fairfax, VA, April, 2016

Courtesy of The Arts & The Military



Patrick Sargent (United States Air Force)

## ***Reveille***

2015

Screen printing on paper made from Walter Reed hospital scrubs

11 x 13 3/4 inches

Mason Paper Project Workshop, George Mason University, School of Art, Fairfax, VA, November, 2015

Courtesy of The Arts & The Military



Patrick Sargent (United States Air Force)

## ***The Post***

2014

Pulp printing and pulp painting on paper made from pulped U.S. military uniforms

14 1/2 x 11 inches

ART-illery Workshop, Penn State University, State College, PA, October, 2014

Courtesy of The Arts & The Military





Patrick Sargent (United States Air Force)

## ***Mobility***

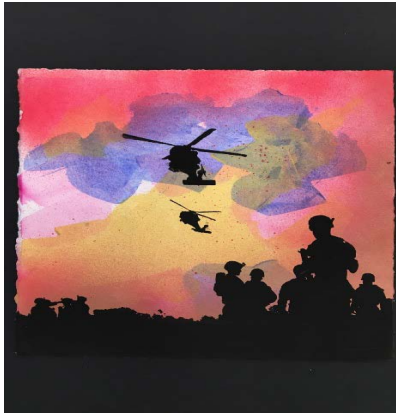
2015

Screen printing on paper made from Walter Reed hospital scrubs

11 5/8 x 13 3/4 inches

Mason Paper Project Workshop, George Mason University, School of Art, Fairfax, VA, November, 2015

Courtesy of The Arts & The Military



Patrick Sargent (United States Air Force)

## ***The Extraction***

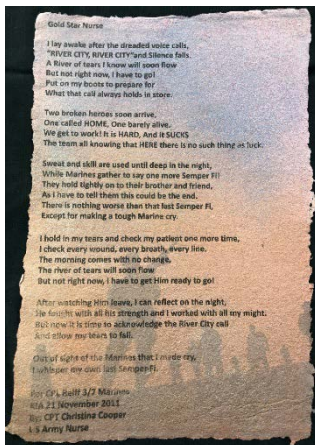
2016

Screen printing and spray painting on Rives BFK paper

9 7/8 x 10 1/8 inches

Workshop, Torpedo Factory Art Center, Alexandria, VA, December, 2016

Courtesy of The Arts & The Military



Patrick Sargent (United States Air Force)

## ***Gold Star Nurse***

2015

Screen printing and spray painting on paper made from Walter Reed hospital scrubs

13 1/4 x 9 inches

ART-illery Workshop, Walter Reed National Military Medical Center, Bethesda, MD, November, 2015

Courtesy of The Arts & The Military



Patrick Sargent (United States Air Force)

## ***Homecoming***

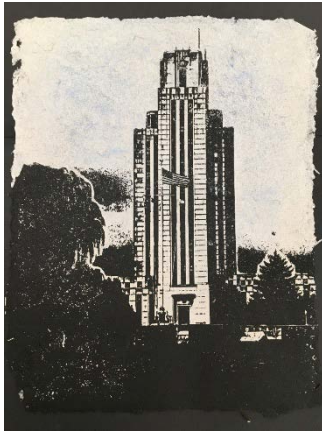
2018

Woodcut printing on paper made from Walter Reed hospital scrubs

10 1/4 x 8 inches

Workshop, Torpedo Factory Art Center, Alexandria VA, November, 2018

Courtesy of The Arts & The Military



Patrick Sargent (United States Air Force)

### ***Walter Reed Military Medical Center***

2014

Screen printing on paper made from pulped U.S. military uniforms

14 x 11 inches

ART-illery Workshop, Walter Reed National Military Medical Center, Bethesda, MD, July, 2014

Courtesy of The Arts & The Military



Patrick Sargent (United States Air Force)

### ***On Behalf of a Grateful Nation . . .***

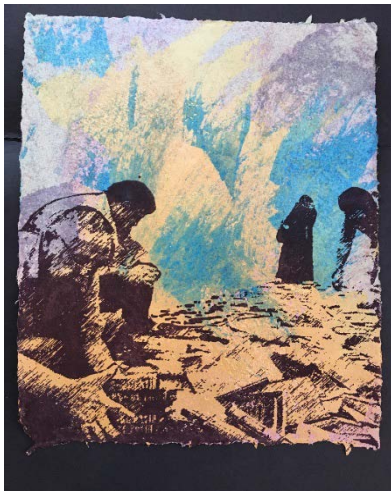
2015

Screen printing and spray painting on paper made from Walter Reed hospital scrubs

9 x 13 inches

Torpedo Factory Art Center, Alexandria, VA, June, 2015

Courtesy of The Arts & The Military



Patrick Sargent (United States Air Force)

### ***Al-Mutanabbi Starts Here***

2016

Screen printing and spray painting on paper made from Walter Reed hospital scrubs

11 ¼ x 8 ¾ inches

Brookland Community Workshop, Washington, D.C., March, 2016

Courtesy of The Arts & The Military



Drew Matott (Civilian) and Kevin Matott (Civilian)

### ***Refugees Welcome***

2016

Carved blocks by Kevin Matott

Pulp printing by Drew Matott on paper made from refugee clothing

9 ¼ x 12 inches

Refugee workshop, Refugee Services of Texas, Austin, TX, November, 2016

Courtesy of The Arts & The Military

# COSTS OF WAR



Malachi Muncy (United States Army)

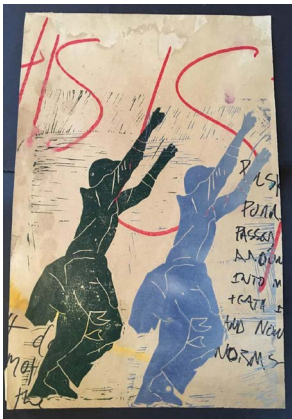
## *Flag Money*

2015

Screen printing on paper made from pulped U. S. military uniforms

18 x 12 inches

Courtesy of The Arts & The Military



Drew Matott (Civilian) and Kevin Matott (Civilian)

## *Ghost of American Excellency - ISIS*

2016

Carved block by Kevin Matott

Relief and mono printing by Drew Matott on handmade paper

15 ¼ x 10 ¾ inches

Artist Residency, Museum of Literature and Printing in Grębocin, Grębocin, Poland, January, 2016

Courtesy of The Arts & The Military



Malachi Muncy (United States Army)

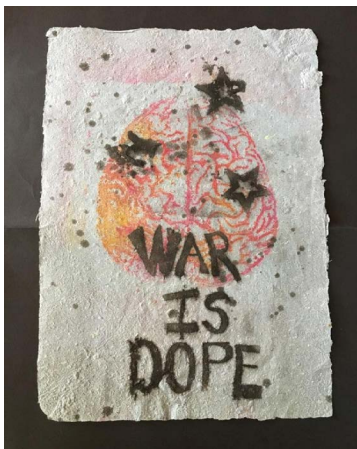
## *Individual Descending*

2015

Pulp printing and pulp painting on paper made from pulped U.S. military uniforms

11 ¾ x 17 5/8 inches

Courtesy of The Arts & The Military



Malachi Muncy (United States Army)

## *War is Dope III*

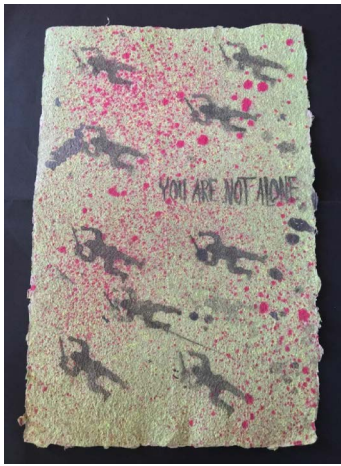
2015

Screen printing and pulp painting on paper made from pulped U.S. military uniforms

17 ¼ x 12 inches

Courtesy of The Arts & The Military





Malachi Muncy (United States Army)

## ***You Are Not Alone Crawling***

2015

Screen printing and pulp painting on paper made from pulped U.S. military uniforms

17 7/8 x 12 1/2 inches

Courtesy of The Arts & The Military



Meredith McMackin (Gold Star Mother / Civilian)

## ***Julian***

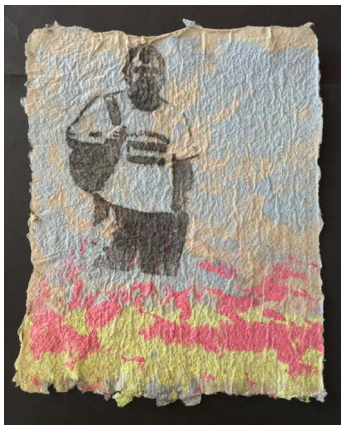
2012

Screen printing on paper made from dress worn to Julian's memorial service

12 x 9 1/16 inches

Veteran Paper Workshop, Florida State University, Tallahassee, FL, October, 2012

Courtesy of The Arts & The Military



Malachi Muncy (United States Army)

## ***Traveler - Ethan Kreutzer***

2015

Pulp printing and pulp painting on paper made from pulped U.S. military uniforms

12 x 8 7/8 inches

Courtesy of The Arts & The Military



Malachi Muncy (United States Army)

## ***Soldier's Heart***

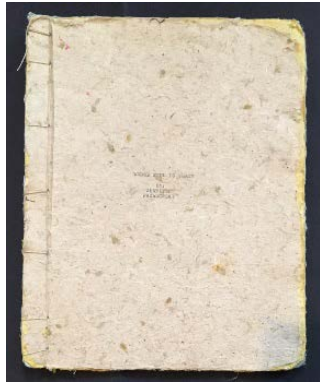
### ***Suraja Sahar and Jacob George***

2015

Pulp printing and pulp painting on paper made from pulped U.S. military uniforms

12 x 8 5/8 inches

Courtesy of The Arts & The Military



**Jennifer Pacanowski (United States Army)**

***Whose Soul is That?***

2008

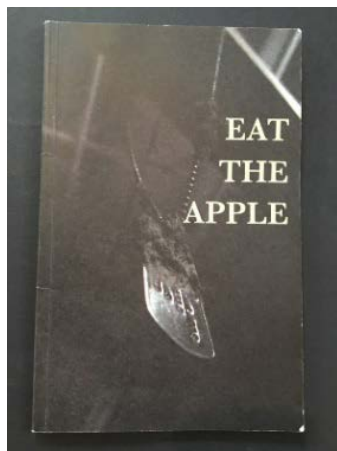
Book of Poetry

Laser printing on combat and commercial paper – then stitch bound

10 ¾ x 8 ½ inches

The Green Door Studio, Burlington, VT, 2008

Courtesy of The Arts & The Military



**Jon Michael Turner (United States Marine Corps)**

***Eat the Apple***

(Copy given to and dedicated to Drew Matott)

(ca. 2010)

Book of Poetry

Ink jet printing on paper

8 3/8 x 5 ½ inches

Courtesy of The Arts & The Military



**Kevin Basl (United States Army)**

***Puppet Show***

2007 and 2013-2015

CD sleeve – Front Cover Screen printing and letter press printing on combat paper (2013-2015)

CD Sleeve – Back Cover

Letter press printing on recycled cardboard (2013-2015)

5 x 5 inches

Hand-Stitched Pamphlet Insert

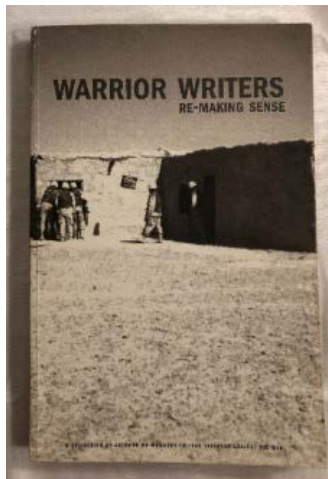
Ink jet printing on 65 lb. acid free paper

4 5/8 x 4 7/8 inches

Music written and recorded at Camp Taji, Iraq, May, 2007; completed in Pennsylvania, May, 2015

Workshops, Printmaking Center of New Jersey, Branchburg, NJ, 2013-2015

Courtesy of The Arts & The Military



## ***Re-Making Sense***

### ***A Collection of Artwork by Members of Iraq Veterans Against the War***

#### **Warrior Writers**

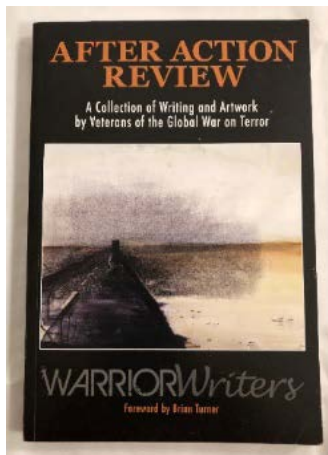
2008

Anthology of Poetry and Art

Ink jet printing on paper

8 ½ x 5 ½ inches

Courtesy of Tara Leigh Tappert



## ***After Action Review***

### ***A Collection of Writing and Artwork by Veterans of the Global War on Terror***

#### **Warrior Writers**

2011

Anthology of Poetry and Art

Ink jet printing on paper

9 x 6 inches, unframed

Courtesy of Tara Leigh Tappert

# FACES OF WAR



Joyce Ellen Weinstein (Civilian)

## ***Faces of War #2***

2003

Linoleum block printing on Rives Heavy Weight paper

16 x 13 inches

Courtesy of The Arts & The Military



Joyce Ellen Weinstein (Civilian)

## ***Faces of War #3***

2003

Linoleum block printing on Rives Heavy Weight paper

16 x 13 inches

Courtesy of The Arts & The Military



Joyce Ellen Weinstein (Civilian)

## ***Faces of War #6***

2003

Linoleum block printing on Rives Heavy Weight paper

16 x 13 inches

Courtesy of The Arts & The Military



Joyce Ellen Weinstein (Civilian)

## ***Faces of War #8***

2003

Linoleum block printing on Rives Heavy Weight paper

16 x 13 inches

Courtesy of The Arts & The Military





Joyce Ellen Weinstein (Civilian)

***Faces of War #11***

2003

Linoleum block printing on Rives Heavy Weight paper

16 x 13 inches

Courtesy of The Arts & The Military



Joyce Ellen Weinstein (Civilian)

***Faces of War #13***

2003

Linoleum block printing on Rives Heavy Weight paper

16 x 13 inches

Courtesy of The Arts & The Military



Joyce Ellen Weinstein (Civilian)

***Faces of War #14***

2003

Linoleum block printing on Rives Heavy Weight paper

16 x 13 inches

Courtesy of The Arts & The Military



Joyce Ellen Weinstein (Civilian)

***Faces of War #16***

2003

Linoleum block printing on Rives Heavy Weight paper

16 x 13 inches

Courtesy of The Arts & The Military



# THE ARTISTS



Kevin Basl in performance at a Warrior Writers event.  
Image from the Warrior Writers website.

**Kevin Basl** grew up in Western Pennsylvania's coal country. He served in the U.S. Army as a mobile radar operator during the war in Iraq, and separated from military service in 2008. Following his years in the Army, Basl earned an M.F.A. in fiction from Temple University, where he then taught writing. His own work is focused on veteran issues, U.S. militarism, and art – often in the same piece. Since 2012, Basl has facilitated writing and art making workshops for military veterans and others, and with Warrior Writers and Frontline Arts – venues that support his anti-war activism and his writing perspective, much influenced by experiences as a soldier in Iraq. Kevin Basl is also a musician and an actor, and is featured in the film, *This Is Not a War Story* (2021).

In Kevin's own words – from the Warrior Writers website – <https://www.warriorwriters.org/artists/kevin.html>.

*After leaving the Army in 2008, I returned to school to study literature and philosophy at West Chester University, just outside Philadelphia. I thought my two deployments to Iraq as a mobile radar operator would make the challenges of college pale in comparison (especially considering the electronics the Army had issued me didn't work half the time), that the real-world experience I had gotten would give me a leg up. But instead of confidence I got anxiety: how was I supposed to sum up two deployments in a few sentences? How could I explain what it was like to load metal boxes containing the remains of soldiers onto a plane at night in the desert? I stopped telling people I had been in the military.*

*It wouldn't be until my M.F.A. program at Temple University that I would start to share my past (mostly because I had to—I was turning in war stories almost exclusively for my fiction workshops). Still, I was writing in the third person, allowing the question to hang: had this really happened to him, or is this imagination? I wouldn't begin to write poetry—using the craft to directly unpack my military experiences object by object, emotion by emotion—until being introduced to Warrior Writers in 2012. Now, sharing my stories publicly seems almost second nature.*

*On top of being a writing workshop facilitator, I also teach hand papermaking with the Combat Paper NJ team. Both organizations often work together, the creative processes overlapping and enhancing one another, writing to help produce better visual art and vice versa. At the end of 2014, this collaborative spirit inspired me to (finally) do a project with my grandfather, a silent-type Korean War veteran: I would first interview him about his experience getting gravely injured in that war (in a writing workshop sort of format), then, with his permission, bind his story into a book handmade from the paper produced from one of his Army uniforms. While*

*the book has not yet been completed as of April 2015, I have finished a silkscreen print based on an old wallet photo taken during his basic training, a project I hadn't originally planned to do. Two weeks after I gave it to him, in January 2015, he passed away.*

*Music has also been a longtime artistic pursuit of mine. I passed time in Iraq playing guitar. While there in 2008, I began to write and record songs in a storage closet next to the radar control room where I worked the night shift, alone. Puppet Show, an album made out of frustration and quiet dissent, wouldn't get finished until almost seven years later, in 2015 (released as a CD in an edition of 300 silk-screened Combat Paper sleeves). My multi-track recorder and memory cards containing the music stayed in my closet all those years, with no plans to revisit the project. This album would have gotten buried if not for the inspiration and push from the veteran artists I met through Warrior Writers and Combat Paper (and my brother, Greg, who re-recorded all of the drum tracks. The original drums, recorded in Iraq on an electronic kit—a toy, really—sounded awful upon revisiting.) A free download of the album is available at my website – <https://www.kevinbasl.com/>.*





Drew Matott demonstrating how to use a Hollander beater at the Helen Hiebert Studio, Vail, Colorado, 2019.

Photo from the Helen Hiebert Studio website.

**Drew Matott** has had a long and storied career as a Master Papermaker, with expertise using traditional papermaking as a form of social engagement and community activism across the globe since 2005. Matott earned an M.F.A. in book and paper arts from Columbia College-Chicago (2008), and a B.F.A. in printmaking from Buffalo State College (2001). He co-founded the Green Door Studio (2002), People's Republic of Paper (2003), Deep Fried Books (2006), Pulp Printing (2006), the Combat Paper Project (2007), The Portable Paper Studio (2008), Free Your Mind Press (2008), BluSeed Paper Mill (2009), Papermaking as Trauma Intervention (2010), Peace Paper Project (2011), Veteran Paper Workshop (2011), Panty Pulping (2013), Pedal Power (2013) and St. Pauli Paper (2016).

Matott lives in Hamburg, Germany where he divides his time between teaching for the Volkshochschule, completing studio work, and designing new papermaking endeavors for Peace Paper Project. In 2019 he was the recipient of the Rudolph Arnheim Award from the American Art Therapy Association, and with Gretchen Miller, co-authored *Chapter 41: Papermaking* of *The Routledge Companion to Health Humanities*. He has taught photography and contemporary printmaking at North Country Community College, and papermaking at the Community College of Vermont, Edgewood College,

Ursuline College, Massachusetts College of Art, and San Francisco Center for the Book.

Since 2009, Matott has taught and exhibited internationally and has completed numerous artist residencies. Internationally, he has used papermaking and the book arts as a form of social engagement, advocacy, therapy, and community building in India, Germany, the United Kingdom, France, Turkey, Spain, Kosovo, Ukraine, and Poland. In 2009, working with Arizona State University Professor Melissa Pritchard, in Kolkata and Delhi, India, they led bookbinding and creative writing workshops at orphanages and shelters for girls and women rescued from sex trafficking. In 2009, 2014 and in 2016, Matott worked with veteran organizations, universities, peace centers, churches and art centers to bring together ex-combatants from the English Army, IRA and civilians caught in the crossfire of the Troubles using papermaking as a form of community healing in the UK. As a result of the 2014 tour, papermaker Alison Simpson purchased a Hollander beater and continues to use papermaking as a way to engage communities affected by trauma. In 2012, Matott, Margaret Mahan, Oğuzhan Tuğrul, and the municipality of Kağıthane (a district of Istanbul) developed an Islamic hand papermaking center, and Mahan and Matott spent three months teaching the ancient craft to orphans, university students, and municipal employees. The children are now the torch-bearers of this lost tradition and continue to collaborate with the Kağıthane Paper Center. From 2011 to 2015, Matott and Mahan brought Peace Paper Project workshops to different Basque communities throughout northern Spain. They also collaborated in 2015 conducting a workshop tour of Poland where they worked with universities, museums, and design centers using traditional hand papermaking as an expression of resilience and Polish culture.

Matott returned to Europe in 2016 and established permanent art therapy focused papermaking programs in Ukraine, Poland, and Germany. In Ukraine, he collaborates with Dr. Olga Bogomolets, owner of the Radomysl Castle, conducting papermaking workshops with Ukrainian war veterans and

their families; as well as survivors of sexual violence, mental health providers, and psychologists. In Poland, he works with the Museum of Printing and Literature and designs summer classes that merge traditional papermaking practices and art therapy. With German artists, activists, and therapists, he has set up St. Pauli Paper, a permanent papermaking studio that conducts ongoing papermaking workshops throughout Hamburg and Berlin. Matott is currently collaborating with Jana Schumacher, Adit Goschalk, Naya Papermaking, and the Gabriel Project of Mumbai to help establish a papermaking studio to employ women in the Kalwa slum.

**In Drew's own words, excerpts from an interview about Combat Paper Project with Barbara Gates for *Works & Conversations* – <https://www.conversations.org/story.php?sid=331>**

**Gates:** *The idea of making paper from combat uniforms evolved through your collaboration with Drew Cameron. Your meeting was certainly consequential for both of you, and now for a lot of other veterans. I have a sense you each provided something essential to the other.*

**Matott:** *When Drew took my \$10 papermaking workshop, we hit it off. We worked together every Wednesday night, usually over a six-pack of beer, very casually telling stories.*

*Back in 1997 when I was about 20 and a student at Buffalo State, I'd been activated politically. The U.S. sold arms to an army that began to commit genocide and then we were sending soldiers to fight that army. I'd woken up to militarism. I did a big art installation at the student union, including a statement on capitalism and war. By 2003, when the war in Iraq started, it felt like we were all living in a fascist regime where the democratic voice had no place. So, to be honest, I stuck my head in the sand. But when Drew and I started to work together, he'd say, "Ask me any questions. I would love to talk about my experiences." It was through that conversation that I became activated again politically. Oh yeah, we do have soldiers over there, and as a civilian I do have a responsibility to reach out to them.*

**Gates:** *So, when you and Drew Cameron started hanging out on Wednesday nights, he rekindled your interest in soldiers and war. And you rekindled his interest in papermaking. What is it about papermaking, not just the technique but also the spirit of it, that you transmitted to him and that galvanizes you?*

**Matott:** *When I first learned to make paper, I really fell in love with all the transformative processes. I went into my closet, pulled out my old shirts and started cutting them up. Then I started printing on them and using them to create a layer of personal content. My father had passed away. So, I took his clothing and I pulped it, and printed text that he had written and made a book of his poetry integrated with some of the images of him. Then I took blue jeans, pulped them, and made pieces about blue-collar workers and militarism.*

*Instead of starting a piece with an idea, a piece started more with the rag or the source of the fiber. Literally, I remember walking around and seeing what people were wearing and realizing that their clothing had a story in it. They were wearing their stories.*

*Papermaking is an organic process. Sometimes you start with the material: you've got an idea of where a piece is going to go, and then it completely takes a left turn because something comes to you. The process is all about bringing the fiber into the studio, cutting it up, putting it in the beater. So, you've got plenty of time to keep thinking it through as you go. Then once you've made the paper, you let it dry and maybe something evolves, another layer of content you want to add, images, words. Instead of having something planned, you just let it happen. With paper I allowed the transformative qualities of the process to give me room to explore and express myself, to dictate what was going to be said.*

**Gates:** *That's clearly essential in your veteran workshops, making space for the process. The approach seems to suit you temperamentally.*

**Matott:** *Actually, before I started making paper, I'd always been the type of person who had an idea then executed it. I*

thought the piece out first. Right before I decided to go to Buffalo, I'd toured classes at Goddard College. I'd gone to a philosophy class in the common room of one of the dorms. It must have been an hour that I sat there with the professor while students wandered in, making cereal, cooking eggs, chatting, and finally gathering around the table. The professor was just quiet and contemplative. I looked at him, wondering, What the hell is this? Finally, I said, "So when does class begin?" He said, "Oh, but the class has already begun." That really took me by surprise. And had a big impact.

At that time the John Dewey style of education at Goddard didn't feel like it was a fit for me. The undergrad experience I chose involved very technical training: idea, concept, technique, execution, meet the deadline, go through a critique. It's much easier to dot your i's and cross your t's than to invent a new language. That's what the Goddard people were doing.

After my B.F.A., when I began teaching in Burlington and started the Green Door Studio, I definitely took from that Goddard experience. I wanted to create an environment of "it's already begun". At the Green Door Studio, like the Combat Paper workshops, people show up, we cut rag, and we tell stories. Then we make paper, and everyone is getting to know each other. Through the process, there is bonding and relationships are formed.

**Gates:** Your life experiences and Drew Cameron's converged in an uncanny way, leading you to meet in the paper-making workshop and eventually to the idea of pulping a uniform. What else led up to that idea for you?

**Matott:** Doing interventions on the street, for one thing. After a year of working with Drew in Vermont, I gave Drew the keys to the Green Door Studio and asked him to manage the space in my absence while I went to study in Chicago at Columbia College. I began by doing street performance.

First, I got out on the street dressed up like an army recruiter, and I'd say to people, "There's all this money going into the war. You may well lose your jobs, but you could get jobs from the military." So, I tried to recruit people to join the

army as a means to draw attention to the fact that the money was going to the Pentagon, not to the individuals. Then I did a street intervention called People's Portraits of Bush, where I was on the street with a portable pulping vat. What excited me was that everybody had polarized viewpoints, and this got them into conversations.

Meanwhile, Drew and I talked every week. I told him about my street interventions, and he kept me up on school and running the studio.

At some point, one of my friends and I very fortuitously came up with an idea to deep fry books as a public service, making books "more palatable" for the American. So, if somebody had a negative association with their book, like they failed English 101 because they hated Moby Dick, then they could bring it in and we would deep-fry it. That's actually where I came up with the idea to take something negative and turn it into a positive.

**Gates:** That's really another basic principle in Combat Paper-making: turning something negative into a positive. Put that together with provoking conversations and it's already begun and you're on a roll.

**Matott:** Then in January 2006, I saw an art show at Columbia College, "Politics on Paper: Global Tragedies/ Personal Perils" featuring Eric Avery and John Risseuw. Eric Avery is a doctor who made paper from the shirts of his AIDS patients. John Risseuw made paper from clothing from landmine survivors, plant fibers from the locale where landmines had been planted, and currencies from countries that produced the landmines. Seeing that show really blew my mind in many ways. First off, it brought home to me the power of actual paper content; the story of the content carries a lot of weight. Also, I'd never been impressed with how people interact with a piece on a gallery wall. When I saw these two artists, it spoke to what actually mattered to me—the process, the interaction, the collaboration. Eric and John both worked with people's live situations as AIDS or landmine survivors and activated them through

*papermaking; the whole process of documenting their stories in the fiber involved dialogue, exchange with people.*

*Finally, I realized I had to do something serious. Deep-frying books was fun and popular but very cotton candy and almost cheap. I felt like I was coated in chocolate like a big old Snickers bar. Both Eric Avery and John Risseuw were taking 100 percent of the proceeds of the sales of the work and putting it back into landmine relief projects and AIDS relief and awareness programs. That inspired me.*

**Gates:** When did you bring papermaking into your antiwar work?

**Matott:** Drew called a week after I had seen the “Politics on Paper” show with the landmine and the AIDS pieces. He told me how he’d make paper with the veterans and how he was going to use the paper for the covers of books. I was thinking, how are you going to layer more content into that book cover? Well, pulp a uniform and that becomes the content. That was the “aha moment.” I asked Drew, “Would you ever consider pulping your uniform?”

*Then I started thinking about my street interventions, and I got an idea. A veteran in uniform could stand at full attention on a street corner, and we’d encourage passersby to cut that uniform off his body. We’d pulp the uniform and have the people pulp print signs that said, “Support the veterans. Bring the troops home.” I invited Drew to come to Chicago to be that soldier.*

*When Drew told me that other veterans wanted to pulp their uniforms, I realized we were onto something. Something important. No more Johnnies in the basement. ... Let’s get this project into a university setting; then we can go on record. I called Mills College professor Kathleen Walkup, who was working with the Mutanabbi Project. Mutanabbi Street was a printer’s row in Baghdad that had been destroyed as a result of the war. Kathleen was pairing letterpress printers in the U.S. with poets from Iraq. I asked her, “Hey, we’ve got paper made from military uniforms that we’ve been pulping. If we donate ten sheets of paper to you, could you find Iraqi poets*

*who would like to print their poems on those sheets?” She was totally into it. Drew and I were planning to meet out in San Francisco at the end of the summer so we could catch up and he could show me the paper. I told Kathleen, “We’re coming to the Bay Area and we’ll bring you some sheets.” So, before Drew had even shown me the paper, I’d already started to realize that we had hit some kind of vein.*

**Gates:** Combat Paper clearly revolves around collaboration. I’m guessing that neither you nor Drew Cameron would have come up with the idea to pulp uniforms by yourself. The very differences in your experiences and perspectives have enriched your exchange. In your workshops, do you like to bring together folks with diverging backgrounds and points of view?

**Matott:** A mix is essential. Combat Paper is all about the conversation. It’s a good example of a healthy democracy. A democracy is about people with different viewpoints coming together and sharing an experience, and then modifying their viewpoints to basically be together. To me the approach in our workshops is a sophisticated form of activism. Instead of beating someone over the head, telling them how to feel or think, it is intervention, educating through the process.

*As in the People’s Portraits of Bush, the thing that really kept me going was the exchange, people with opposing views actually engaged in conversation. So, in Combat Paper workshops, someone might say, “I love my uniform, I love my buddies, my family that I served with. The military has done a lot of good things for me.” Then somebody else might cut in, “I suffer P.T.S.D. I am messed up and I hate the military.” For me, a workshop isn’t really successful unless I see that exchange.*

**Gates:** Your initial intent for the Combat Paper workshop focused on opening up such exchanges about war. As the workshops evolved, you found that the act of pulping one’s uniform could often lead to catharsis and healing. Please tell one of the stories of transformation.

**Matott:** At Texas State we were pulping uniforms in front of the student union. A guy who’d been in the Marines biked by and slammed on his brakes. “What are you doing



to those uniforms?" he asked. We told him about our project and let him know, "We're not pushing an anti-war sentiment. This is just about providing space for veterans to come in and discuss issues surrounding the veterans." An hour later, he came back with his Desert cammies and started cutting them up. He used his own pocketknife. He didn't say much, but it was clear he came in pretty angry, basically cursing the military. The next day he came back with a duffel bag of uniforms, along with his mother, his father, and his wife. His family spent the whole day sitting at the table all together cutting up his uniforms while he pulled paper. He was there all week just pulling paper, pulling paper, pulling paper, maybe 600 or 700 sheets.

By the end of the third day, he looked up at me and said, "This is just so relaxing, really peaceful, cathartic. I feel like I'm washing my experiences." He was in love with the sound of the water, the rinsing. He told me, "I thought that the military brought me nothing but misery and angst. But actually, you know what? There were some good experiences there. It wasn't all bad."

**Gates:** Some of the spin-offs from *Combat Paper* involve widening healing beyond the individual to the relations between ex-combatants, bringing more understanding or empathy between those who have considered each other enemies. These are collaborations between survivors on opposing sides of a conflict. How did this evolve?

**Matott:** In the Spring of 2009, I worked with Nicholas DuBois, a graduate student in art history at the Courtauld Institute in London, to set up a paper arts tour through England, Scotland, and Northern Ireland. We were indeed broadening the model of using papermaking as cathartic art-making to work with families of those fallen as well as civilians caught in the crossfire between Protestants and Catholics around the British Isles. Drew Cameron, Christopher Arendt, Nicolas DuBois, and I did workshops throughout England. These workshops, directed by Nic, were called *Conflict Paper* and were funded by the Arts Council of England.

We did a workshop in Portadown, which is on the border of Northern Ireland and Ireland, just south of Belfast. There we brought Catholics and Protestants together, resulting in the pulping of both Union and Irish flags, as well as U.S. and English currency. The final piece, "Victoria Square, Belfast 2009," was constructed from a base of four flags sewn together and embedded in the base pulp. It was held together by all of this shredded pulp money. Then we splashed it with red paint to disrupt it. The piece attempts to recognize the still festering wounds experienced by those involved in the Irish conflict, which can't be healed by throwing a lot of money at it—trying to get rid of hatred through bringing in a lot of American and European corporations.

Also, at the Warrington Peace Foundation, I worked with ex-combatants from the IRA and the English Army and survivors who were caught in the crossfire, the 7/7 bombings and the Warrington bombings and the Brighton bombings. At Warrington, I was facilitating alone, and it was really difficult for me working with all of these men and women who would come to me with their trauma stories. That's when I really realized that for me, in order to continue this kind of work, I needed to travel with a team of people including an art therapist. Even if they didn't help us during a workshop, they could work afterwards with those of us who had been facilitating. Because psychologically and physiologically, we absorb that trauma. When I came back to the U.S., I started doing outreach to art therapy communities to build our team.

In an independent project inspired by *Combat Paper*, Nic Dubois did a papermaking workshop in Israel with Palestinian and Israeli women. Both Palestinian and Israeli survivors took the clothing from their husbands, sons, or daughters who had been killed, and pulped it. Because transporting the Palestinians to and from every day was so difficult, the Israeli women opened their doors to the Palestinian women. These relatives of ex-combatants basically lived together.

Since August 2011, I have been facilitating a new project, *Peace Paper*. *Peace Paper* is different from *Combat Paper*,

*as it focuses on bring together survivors of trauma and art therapists to establish papermaking as a form of trauma therapy. Peace Paper sets up permanent papermaking facilities, outlines sustainable practices, trains art therapists, and in this way has a prolonged positive effect on communities, both stateside and internationally. We're offering workshops to a range of communities from Basque youth to the Tibetan refugees in Dharamsala in the Dalai Lama's papermaking studio.*



Drew Matott and Ruth Lynne McIntosh, at the Quad at Texas State University, during a Peace Paper Project workshop in 2016. Photo from her Facebook page, dated March 24, 2016.

**Ruth Lynne McIntosh** joined the military in 1982 and served with the U.S. Air Force Nurse Corps. Her military related trauma experiences first brought her to a Combat Paper Project workshop at the Southwest School of Art in San Antonio, Texas in 2009. During that workshop she developed a friendship with master papermaker, Drew Matott, who co-founded Combat Paper Project, and she continued to participate in papermaking workshops after Matott founded Peace Paper Project in 2011. Today, McIntosh creates artwork in multiple mediums and frequently exhibits throughout Texas. In 2015, one of her Combat Paper Project pieces – *Dress Blues* -- was added to the collections of the Prints and Photographs division of the Library of Congress. This piece is a portrait of her and her sister Alice, who was a reservist completing medical school on an Air Force scholarship, and who became a

doctor and a Captain in the Air Force Medical Corps. McIntosh noted, when she visited the Library of Congress in 2018, “we both felt it was a great honor to serve our country.” In 2019, McIntosh participated in a Library of Congress, Veteran’s History Project arts event, along with Tara Tappert, Drew Matott, and Patrick Sargent. She talked about her years as a military nurse, and about her experiences creating artwork with Combat Paper Project.

In Ruth’s own words, from February 24, 2017, on her Facebook page – <https://www.facebook.com/photo.php?fbid=1646029948745647&set=t.100000159740936&type=3>

*Thirty-five years ago today, I entered active duty in the U.S. Air Force Nurse Corps (as a Second Lieutenant) and reported for duty at Travis Air Force Base in Fairfield, California. It was a dream come true and I was thrilled to serve. I loved caring for newborns and young families, but I had been told by my recruiter that new nurses didn’t get assigned to specialty areas. However, when I arrived at Travis, they were short-handed in the maternity ward and I was placed in my favorite area from the start! I have many good memories*



Combat Paper Project panelists – Tara Tappert, Drew Matott, Patrick Sargent, Ruth McIntosh, at a Library of Congress, Veterans History Project event, November, 2019.

Photo from the Facebook page of Katherine Blood, dated November 8, 2019

*from my time at Travis. Every day, as I headed out the door to work, I would take one more look in the mirror to check my uniform and to savor the fact that I was really and truly in the Air Force. My dream was cut short by illness, and my second tour of duty was so difficult that one retired colonel said I acquired twenty years of experience in just one year, but that is a story for another day.*





Meredith McMackin overseeing the Hollander beater for papermaking on her deck in 2018.

Photo from her Facebook page, dated October 22, 2018.

**Meredith McMackin** is a Gold Star mother who lost her son Julian during the war in Iraq in 2007. Trained as an artist, with undergraduate and M.F.A. degrees in Studio art, McMackin taught art in high school and college for many years. The death of her son changed the direction of her life and her career. She earned an M.S. in Art Therapy and a Ph.D. in Art Education from Florida State University. Her goal was to work with veterans and to use her arts background to help bring peace and healing to those who have been impacted by the trauma of war. She focused her dissertation research on papermaking with student veterans in transition, she counseled student veterans, and she contributed to two books that considered the value of art therapy and the expressive arts for military veterans on college and university campuses. McMackin

now lives in Vancouver, Washington, where she is working as an art therapist and a mental health counselor.

In Meredith's own words, excerpts from an interview as a featured member on the American Art Therapy Association website – <https://arttherapy.org/featured-member-meredith-mcmackin/>

I was inspired to enter the field of art therapy to work with veterans through my connections with the Peace Paper Project. I became involved with hand papermaking with veterans, transforming their uniforms or other cloth of significance into paper works of art. Through this physical and symbolic transformation, participants were able to process memories and feelings from their military experience, gaining new perspectives and insights. I have learned more about the multiple injuries this population has endured, both seen and unseen, but I have also witnessed their ability to heal and grow stronger through their traumatic experiences.



Malachi Muncy preparing the vat of pulped fiber for papermaking, at Under the Hood Café, Mt. Hood, Texas, 2011. Photo from the Button Field Press website.

**Malachi Muncy** was a military brat, the son, nephew, and grandson of men who had served in the Army, and much of his childhood was spent in the communities of Ft. Hood, Ft. Campbell, and Ft. Bliss. When he was seventeen years old, he found himself without a roof over his head or the money he needed to go to college. In June, 2003, a month before his eighteenth birthday, Muncy joined the Texas Army National Guard and served as a heavy equipment transport driver. Muncy turned eighteen in basic training and also got married that year. He had been dating Laura since he was fifteen, and decided to marry her so she could have medical benefits while he was deployed, and they would have extra money from basic allowance for housing. In 2004, when he was nineteen, he was sent to Iraq – his first deployment. During his first two months overseas his father died, his mother was re-admitted to a mental hospital, and his wife discovered she was pregnant and then tried to kill herself. He learned of his wife’s attempted suicide two months after it happened, and it was his mother who let him know while she was still in the hospital. Because Muncy was not contacted at the time of Laura’s attempt, he was not allowed to go home to assess the situation. As he later noted in his essay, “Iraq and a Hard Place,” *Everyone I tried to talk to just sort of told me to suck it up. I started talking to myself, the only person who seemed to care* – <https://wordsworkliteracyjournal.weebly.com/malachi-muncy.html>.

The hard reality of home front issues was just one of the things Muncy was coping with during his first deployment. He also had issues with a sergeant under whose command he served, and was written up for smashing the windshield of a convoy vehicle and for pointing a gun at his superior. The incident brought him an order to see the Army doctor, who prescribed pills that made him sick. The entire experience left its mark. He stopped taking the prescribed meds and began taking sleeping pills. His goal was to get through the rest of his deployment without pointing a weapon at anyone else, and he also vowed to not fight or talk back to anyone. In order to keep his resolve, by the end of his deployment he was up to triple doses of sleeping pills during his waking hours.

Muncy went home in 2005, had a hard time adjusting, and hibernated and slept for the first three months. His wife found it hard to be in bed with him as he kicked and screamed in his sleep. He took up marijuana as it served the same purposes as the sleeping pills had in Iraq. During the year he was home Muncy got in trouble with the law, spent time in jail, was given bipolar and P.T.S.D. diagnoses by Army doctors, attempted suicide, and was encouraged to go to rehab for drug addiction. Rather than face the situation for which he felt shame, Muncy volunteered for a second deployment in Iraq, and was back there again from 2006 to 2007. All of his Stateside problems followed him there, and he began journaling, believing that writing would help keep his second deployment from *being a waste*. With journaling, he noted, *it was harder to lie to myself on the page, where active thoughts are activated*. Journaling helped him face drug addiction, and writing became something he was good at and liked.

When Muncy returned home after his second deployment he began writing for a small newspaper, and taking photographs. Reporting and photography helped him slow down, and he wrote a semi-autobiographical book, ***A War on Drugs***, that tells the story of a *soldier who volunteers to go back to Iraq to get away from a meth addiction after a suicide attempt. He manages to get away from the meth, but*

*his unit has a big drug problem and he ends up selling weed and brokering alcohol and pharmaceutical deals for much of his time overseas. From writing, Muncy developed an interest in bookbinding and paper arts, finding the tactile and repetitive processes like going for a drive or listening to the rain. The photography and papermaking led to an interest in printmaking. Muncy notes, any sort of creative expression allows us to acknowledge realities that we would otherwise have trouble communicating. (Excerpts from the Citizen, Soldier, Citizen exhibition catalogue, Lubeznik Center for the Arts – [https://drive.google.com/drive/folders/0B\\_kSDRcnEZFNWTc1cXJwVUF4TEE?resource-key=0--D2Tl1\\_fv0\\_0iG90\\_JROyg](https://drive.google.com/drive/folders/0B_kSDRcnEZFNWTc1cXJwVUF4TEE?resource-key=0--D2Tl1_fv0_0iG90_JROyg).)*

**In Malachi's own words, from The National Veterans Art Museum Collection Online, at – <https://collection.nvam.org/index.php?artist=Muncy%2C+Malachi>**

*It is nearly impossible to take addiction on by oneself. Honesty about addiction makes the user vulnerable to all sorts of judgement but honesty is necessary for an adequate support. In order for people to help you, you have to be vulnerable. War is an addiction that is harder to relate, but likewise it can be defeated through honesty.*





Jennifer Pacanowski performs 'Forward March: The Future of Our Warriors,' at Touchstone Theatre, 2019.

From The Morning Call website

**Jennifer Pacanowski** deployed to Iraq in 2004 as an Army combat medic and provided medical support for convoys with the Marines, Air Force, and the Army. She also did shifts in the Navy medical hospital. In Germany, she was part of a medical evacuation company. Since separating from the military, Pacanowski has received training in facilitation, teaching artistry at The Lincoln Center, in New York City, and interpreting and adapting plays and performance through NYU/NEH with Aquila Theatre. Her play, *Dionysus in America*, was produced at The Vortex Theatre in Austin, Texas in 2019. Pacanowski is also the Associate Director of the Veteran's Project within The Lucid Body House: *Creating Social Change Through Performance*, directed by Fay Simpson. Additionally, she

has studied with Shakespeare and Co. and was mentored by the founder and director of the Decruit program, Stephan Wolfert – a program that heals trauma through the works of Shakespeare. In 2021, Pacanowski was named the Program Director of Poetic Theater Productions, *Veterans Voices*, which has provided, since 2012, performance opportunities and programming for veterans and their families. Pacanowski is also the Founder and Director of Women Veterans Empowered & Thriving, a reintegration program that utilizes writing and performance to empower experiences and facilitate skills to thrive in daily life. Pacanowski and WVE&T collaborate with multiple organizations, including colleges, universities, middle schools and theatres, across the country to provide education, awareness, and reconnection between veterans and civilians through public speaking, workshops, and performance.

**In Jennifer's own words, from an interview with Haley O'Brien for *The Keystone* –** <https://keystonenewsroom.com/story/empowered-and-thriving-woman-veteran-teaches-others-to-heal-through-writing-and-performance/>

*When Jennifer Pacanowski returned from a tour of duty as a combat medic in Iraq in 2006, she felt disconnected from herself and the world around her. She suffered from a traumatic brain injury from a truck accident in the war and post-traumatic stress from what she saw as an ambulance medic, and she didn't know how to cope. "I was drinking and doing drugs and the VA was prescribing pretty heavy drugs, as well. Most people say I am lucky to be alive after the war," she said.*

*Pacanowski tried joining different veterans' groups. "It was challenging being the only woman in a [drug and alcohol] rehab facility with men, you know, being the only woman in combat veteran groups. So, I didn't know it at the time, but I was definitely searching for a group of women," Pacanowski said. In 2007, her mother suggested she go to a 5-day writing and papermaking retreat for veterans on Martha's Vineyard. That retreat put Pacanowski on a new path, which led to her starting [Women Veterans Empowered and Thriving](#) in 2016.*



*The Bethlehem-based nonprofit teaches women to use writing and performance to develop creativity, and foster comradery and empowerment. Veterans, she said, are great at surviving or deciding when to end their lives. “But what about thriving? What about happiness?” Pacanowski asked. “I want that for my fellow veterans more than anything.”*

### **Healing Through Writing and Theater**

*Pacanowski had told her mom she'd go to the retreat, hosted by Iraq Veterans Against the War. “And then the day I was supposed to go, I said I wasn't going to go. So, she came to my house and she packed my bags and she drove me,” she said. She met veterans who had been kicked out of the military for being gay or transgender, or getting into trouble due to untreated mental health issues. She and the other veterans learned to write about their experiences and share them with others. Pacanowski could relate to the others' stories of betrayal, shame, or guilt when returning from war. And it was the first time she felt heard. After she returned home, Pacanowski connected with other arts and veterans' resources and spent the next several years traveling, writing, public speaking, and studying. She received training in facilitation, studied playwriting, and learned how to teach writing and create a safe space for veterans. “But there was still something missing. Just trying to find my way back to the home that I had lost inside myself, feeling really disconnected and tethered to the war instead of myself,” she said. She felt the need to do more.*

### **Women Veterans Empowered and Thriving Helps Veterans Heal**

*Between 37 and 50% of Afghanistan and Iraq war veterans have been diagnosed with a mental disorder, according to the National Institute for Drug Abuse. Pacanowski said she struggled for 10 years. “I thought, ‘Ooh, if I hang out with horses,’ or you know, I had a service dog and he was great and I loved him and he saved my life, but he was also an external force, so when he passed, I had a really hard time,” she said. The writing retreat taught Pacanowski how to find happiness*

*within herself, and now she teaches other veterans to do the same. “These are really hard concepts when you've been taught selfless service where you're supposed to throw yourself on a grenade or completely deplete yourself for the person standing next to you,” Pacanowski said. “What we're advocating for is to fill your own container, and give from a place of replenishment and love, not resentment and depletion.”*

*She organizes 2-hour workshops, where a group of 12 people or fewer will gather to work on a writing prompt or free write with the option to share their work at the end. She encourages the participants to offer positive feedback or say something to make speakers feel heard at the end. Pacanowski originally offered the workshops to women who lived in the Lehigh Valley or could travel there — out of a farmhouse in Bethlehem, and then local theaters. When the coronavirus pandemic started, she began offering workshops over Zoom. That's how Air Force veteran Melissa Cunningham of St. Louis was able to participate. “It just changed my entire way of thinking,” she said. “This was the first time in my 43 years of being alive that I felt like this was truly a secure space and that nobody was going to look at me twice for saying anything that came to mind.”*



Patrick Sargent at the Torpedo Factory Art Center, Alexandria, Virginia.

Photo by Erwin Thamm, on Patrick Sargent's Facebook page, October 2, 2020.

**Patrick Sargent** grew up in St. Clair, Michigan, joining the military at seventeen, and becoming a U.S. Air Force security policeman. After twenty years of service, he retired in 2002, settling in the Washington, DC area with his family. While completing a political science degree at George Mason University he took an entry level printmaking class that changed his trajectory and set him on a new journey. A lifelong sketch artist, Sargent returned to George Mason University, and using the benefits of the GI Bill, earned a B.F.A. in Printmaking and an M.F.A. in Critical Arts Practice. Sargent is currently the President of the non-profit organization, Printmakers Inc., at the Torpedo Factory Art Center in Alexandria, Virginia. He co-founded, with Tara Tappert, The Arts & The Military, an initiative that has reached thousands nationwide. He also

has an arts partnership, Sargent-Thamm – <https://www.sargent-thamm.com/> – with fellow George Mason alum, Erwin Thamm. Together, they create images using a wide range of printmaking and papermaking skills and concepts, and annually host or sponsor community-based art making programs, exhibitions, and charity events. Sargent's collaborations with local and national community outreach programs, include Capitol One, NEA's Creative Forces, and Walter Reed National Military Medical Center's staff-led projects. Sargent believes in building connections between artists, military and civilian communities, and their audiences. His artwork is in the collections of the Prints and Photographs Division of the Library of Congress, and a 2019 video interview about Sargent's military career is accessible through the Library of Congress, Veterans History Project – <https://www.loc.gov/vets/>.

**In Patrick's own words, from the *Citizen, Soldier, Citizen* exhibition catalogue, Lubeznik Center for the Arts** – [https://drive.google.com/drive/folders/0B\\_kSDRcnEZFNWTc1cXJwVUF4TEE?resourcekey=0--D2Tl1fv0\\_0iG90\\_JROyg](https://drive.google.com/drive/folders/0B_kSDRcnEZFNWTc1cXJwVUF4TEE?resourcekey=0--D2Tl1fv0_0iG90_JROyg)

*I was born in Detroit, Michigan, but at age seven our family moved north to the small farming community of Saint Clair. The schools were typical of those in rural districts – a handful of students attending classes in old school houses, narrow-minded counselors, and teachers focused on pushing students toward pre-determined destinies. There was an emphasis on the skills one could learn in a shop class and on the kind of training one would get in the local technical trade schools. While there was very little in the way of formal arts programs in my hometown's high school, those four years were, nevertheless, a relief and an escape into other happenings. I joined groups, participated in activities, and explored my environment. I worked in student government, I volunteered in theater (helping create set designs), and I consumed what visual arts there were around me. The passing of my father when I was 15, coupled with a collapsing local economy due to an ailing*

*car industry, and no possibility of financial aid, made the future look bleak indeed.*

*I needed to escape the downward spiral of my hometown and the lack of employment opportunities in the state of Michigan in the early 1980s. I found my out with the U.S. Air Force (USAF). A month after high school, unemployed and without transportation because I had sold my car to go to the prom, I enlisted. During my tenure in the USAF, I was provided discipline, training, and most importantly, mentorship. The majority of the Sergeants and Officers who worked with me wanted me to be self-sufficient and creative in my approach to problem solving. But they also ensured that my efforts had positive effects on my fellow airmen.*

*Soon after returning from a tour in Europe the Oklahoma City bombing shook my faith in humanity. That tragedy was followed a few years later by the horrific events of September 11<sup>th</sup>, 2001. Suddenly I was bombarded by the stories of those lost, the lives unlived, relationships gone. One of my co-workers, Michele Lanza, had just moved to New York City. She perished in the World Trade Center. Telling Nicholas is a documentary that captures the struggles of her family in conveying the appalling news to her son. At the time these events occurred I desperately wanted to connect to the people in these affected communities. I wanted to be able to tell the stories of those who had been lost, to possibly communicate their hopes and dreams, or to just maybe catch that look in their eye. Yet at that time I lacked the tools – but not for long.*

*In 2002, after twenty years of service, I prepared to retire from the military. With our nation at war, I felt strangely guilty for leaving. Earlier that same year I completed my first degree at George Mason University in political science. When I signed up for Professor Dicicco's printmaking class it was supposed to be one of those courses that would round out and complete my educational experiences. Instead, and rather amazingly, it became the beginning of another journey. The course introduced me to the centuries old traditions of printmaking.*



Ehren Tool making cups.  
Image from The Studio Potter website.

**W. A. Ehren Tool** is a ceramist whose artwork seeks to raise awareness about war. He is a third-generation soldier – son of an Army recruit who fought in Vietnam, and maternal grandson of a Marine who served during World War II. At eighteen, following in his grandfather's footsteps, Tool joined the Marine Corps. He deployed to the Gulf War in 1991, first to Saudi Arabia, and then to Kuwait. As a field military police officer with the First Marine Division, Tool was a part of Task Force Ripper, working as a convoy escort and handler for enemy prisoners of war. Just a few months into his seven-month deployment, Tool began to reconsider his initial gung-ho perspective regarding military service. An incident with an Iraqi soldier stayed with him. As his unit was handling him, the Iraqi man said, "Baghdad, Baghdad, Baghdad," and he put his hand at his shoulder, hand at his hip, hand at his knee. Tool then said out loud, "Oh, he has three kids in Baghdad." But the Marine standing next to Tool told the Iraqi man, "Hiroshima, Nagasaki — all gone," motioning that his family had been killed, even though he couldn't have known if it was true. The Iraqi soldier dropped to the

ground, sobbing. For Tool, the encounter undermined the thinking that these were people who hated freedom, were evil and hated Americans. "This was a guy," Tool noted, "who was just concerned about his three kids in Baghdad." The experience got under Tool's skin, and he decided he "didn't want to be a gunslinger anymore." Tool went on to work as a Marine Security Guard in Rome and Paris, protecting lines of communication between the U.S and Italy and France, but he never went back into combat. When he left the Corps in 1994, he took advantage of the G.I. Bill and began studying drawing at a Community College. He then went on to earn a B.F.A. from the University of Southern California, and an M.F.A. from the University of California at Berkeley. Tool's artwork is heavily influenced by his experiences in the Marine Corps; he creates clay stoneware and porcelain cups decorated with press molds of military medals, bombs, and images of war and violence. He often assembles them, broken or intact, into installations, or uses them in videos. He has given away over 21,000 cups since 2001, with the hope that they will start honest conversations about war, and the complicated feelings and experiences that come with it. Tool has noted that since his military discharge his cups have taken him across the United States and to China, Vietnam (near where his father fought), France (Vent des Forêts), and Germany. While the world seems smaller because of his travels, he also notes that there is not a place in the world that has not been affected by war. Today, Tool works as the ceramic's studio manager in the Department of Art Practice at University of California Berkeley.

**In Ehren's own words – from the United States Veterans' Artists Alliance –** <https://usvaa.org/2016/08/03/ehren-tool/>

*I just make cups.*

*I would like to steal my artist statement. Written in stone on the Indiana War Memorial Building is "To vindicate the principles of peace and justice in the world". I would like my work to vindicate the principles of peace and justice in the*





*world. That is a lot to ask of a cup.*

*After my experience in the Marine Corps, I am wary of the gap between the stated goal and the outcome. I am comfortable with the statement “I just make cups”. I’d like to trust that my work will speak for itself, now and over the next five hundred thousand to one million years.*

*Peace is the only adequate war memorial. All other war memorials are failures at best and are usually lies that promote the fantasy of war as glorious. I have made many failures and maybe some lies.*

*When I returned from the 1991 Gulf War, I was surprised to see a G.I. Joe version of myself, my gas mask and my war, in stores, “for ages 6 and up”. I am compelled to make work that talks about the strange places where military and civilian cultures collude and collide.*

*My intention when I make and share my work is to make and share MY work. I have made and given away more than 21,000 cups since 2001. I believe the cup is the appropriate scale to talk about war. The cups go into the world hand-to-hand, one story at a time.*

*My cups have been called my soldiers. The vessel has often been used as a symbol for a person. I make work you can drink out of and hold, in the hope that people will spend time with the work.*

*The images on the cups are often graphic and hard to look at. You may be for or against a particular war but I think it is too easy for us to look away. I think we as a country and as humans should look at what is actually going on.*

*I hope that some of the cups can be starting points for conversations about unspeakable things. I hope conversations flourish between veterans and the people who are close to them. I also hope that some honest conversation can happen about war and its causes.*



Joyce Ellen Weinstein attends The Untitled Space ONE YEAR OF RESISTANCE exhibit reception, January 16, 2018.

On her Facebook page, January 21, 2018.

**Joyce Ellen Weinstein** responds with passionate empathy to social injustice, and charges her art work with an imperative for change. Her issues are those of religious freedom, racial equality, feminist strength, and she takes the personal risk of speaking out for shattered lives and dislocated individuals. She frequently works in a series format, and the art always includes a raw call for justice. Adept in many media, Weinstein describes herself as primarily a figurative painter, with an interest in who people are, how they behave, and what they look like. She relocated to Maine from New York City two years ago, and before her retirement was a high school art teacher in Northern Virginia. Her artwork is in the permanent collections of museums, libraries, educational institutions, and embassies throughout the world, including: The Vilna Gaon State Jewish Museum, Vilnius, Lithuania; William J. Dane Special Collections, Newark Public Library, Newark, New Jersey; Dakota State University, Madison, South Dakota; and The Embassy of the Republic of Lithuania, Washington, D.C.

**From a review of Joyce Ellen as a Socio-Political Expressionist by Dr. Ori Z. Soltes, Georgetown University – at her website – <https://www.joyceellenweinstein.com/statement>**

*Across the decades, Joyce Ellen Weinstein has worked across an array of media, from painting and drawing and woodcuts to pastels and photography and set design to artist-made books and mixed media works of both two and three dimensions. She has moved among a diversity of subjects, from the most personal to the most universal. But both her subjects and her media are consistently and clearly interlocking links in the chain of her art.*

*And as every chain is a visual and conceptual combination of two elements, the—usually metallic—material that forms the links and the empty space within and between each link, so her work combines two essential elements. Across the panoply of her styles, subjects and media one finds expressionism in the fullest sense of that word as art historians typically use it: she repeatedly offers an intensity of emotion—raw, often disturbing, sometimes paradoxically joyous and despairing emotion—that links her work to a historical progression of artists carrying back through Jackson Pollack to Chaim Soutine to Vincent Van Gogh to Artemisia Gentileschi to Parmagianino. But the emotion that she articulates is harnessed to a range of social and political messages that link her work to a historical progression carrying back from Judy Chicago to Jack Levine and Ben Shahn to Jean-Francois Millet and Honoré Daumier to Jacques-Louis David.*

*So, Joyce Ellen Weinstein might be called a socio-political expressionist. We see this in the self-portraits, the colors and lines of which both capture and yet stunningly distort her own features, offering thereby not only compelling visual explorations of self but of the process of coming to see herself, at a given moment, in the shadow of painful personal moments when the sense of how others have seen her has engendered distortion and pain. We see her social expressionism in the self-portrayals as an odalisque, that, dynamic and distorted as her other self-portraits can be, add to the issues of self-reflection the matter of how the world of—primarily male—artists have, down through the centuries, depicted and objectified women as objects. That is: women are objects to be admired, but in a limited, physically beauteous, (and who*

*determines and by what means what constitutes physical beauty?), worthy-of-being-ogled manner.*

*We feel the sizzling emotion underneath the surface of paintings and drawings that reflect on social settings—parties, in particular weddings: events defined by smiles assisted by cocktails and contexts that demand a baring of teeth without baring the edges of teeth. We are overwhelmed by it in the sweeping series of drawings—the “Dead Boys” series—that succinctly encapsulate the despair of a segment (that of teen-aged African-American city boys) of the American community at large left outside the community of our concern, abandoned as the American dream hurries elsewhere across our extensive, expansive red, white and blue sea.*

*Weinstein’s intense engagement of culture and history echo from her portraits of the soaring silences of synagogues in Prague that survived Hitler’s intended destruction of the Jewish people—survived because of his intention that they serve as a museum reminder of his success at effecting the demise of Jews and Judaism—their walls and windows subtly distorted in color and shape as if they are bursting to speak of what they have witnessed. We see that engagement in the elegiac stillnesses of the Lithuanian timber synagogues whose carcasses, intact or fragmentary, she has sought out, tracked down, and recorded with diverse visual means. We feel it in the variously overgrown and empty or overcrowded and lively cemeteries of out-of-the-way Jewish and Christian communities across central and eastern Europe that she has depicted in one medium or another. We find it in works—such as “Reflections on War”—in which diverse images and a cacophony of media elements are overrun with a seemingly endless text (as endless as the history of human warfare).*

*There are appropriate paradoxes here, in the reverberations of simultaneous joy and pain induced by the artist’s reflections on the human experience that is so laced with paradox. There is anger and frustration at what we are and do to each other and there is delight at what we have accomplished for each other. Across the panoply of Joyce Ellen Weinstein’s work, skilled draftsmanship, bold use of color (when she*

*chooses color, rather than the muted brilliance of black and white), intensity of line and range of nuanced texture, offer the viewer a feast, filled with delicacies—a chain of inter-linked delicacies—that combine stridency of emotion and raw visual power with substance and depth of thought to shape a multi-valent revelation.*

## ABOUT THE ARTS & THE MILITARY

**The Arts & The Military** provides **educational programs**, **art-making workshops**, and **exhibitions** for a wide-range of cultural, educational, medical, and military institutions.

**ART-Forum Programs** present educational programs for cultural, educational, medical, and military institutions.

Our offerings include lectures and presentations, public history courses for undergraduate and graduate students, workshops for senior communities, and the development of resource lists of documentary films, and visual and performing arts initiatives that are focused on the issues of military communities. We also offer complementary program recommendation for **ART-ifacts Exhibitions** and **ART-illery Workshops**. Additionally, we participate in consulting partnerships with communities nationwide for the development of arts events for service members, military families, and veterans.

**ART-illery Workshops** create and cultivate a safe haven for returning veterans and community members to discuss and process personal experiences of conflict through various forms of art-making: print making, paper making, writing, the spoken word, performance and other mediums. Hand paper making is a communal process that enables veterans and community members to turn uniforms and other clothing of significance into paper. Through the communal process of shredding and pulping personal clothing, memories and stories about wearing the garments begin to emerge and start new shared experiences. Turning clothing into paper is the foundation for visual art-making and writing. Art-making forges personal relationships, and fosters individual and corporate investment in community cohesion.

**ART-ifacts Exhibitions** is a multi-media arts collection of handmade paper objects, drawings, and ceramics created by active-duty service members, veterans, military family members, and civilians, including those who care for our wounded warriors. The purpose of the collection is to provide opportunities for cultural, educational, and medical institutions to develop unique exhibitions for the communities they serve. Our exhibitions have been shown in community art centers, museums, universities, high schools, churches, vet centers, and other venues. Our nearly 500 item, multi-media collection was created by participants of active and retired grassroots arts initiatives. We represent the work of **ART-illery**, Peace Paper Project, Button Field Press, Combat Paper Project, and Veterans in the Arts. We also have a selection of ceramic artwork by noted veteran-artists Ehren Tool and Jesse Albrecht, a selection of drawings by Jesse Albrecht, and music by Kevin Basl, written and recorded at Camp Taji, Iraq.

[www.artsandmilitary.org](http://www.artsandmilitary.org)





**For further information about the War, Peace, and Justice Project**

**<https://www.warpeacejustice.org/>**