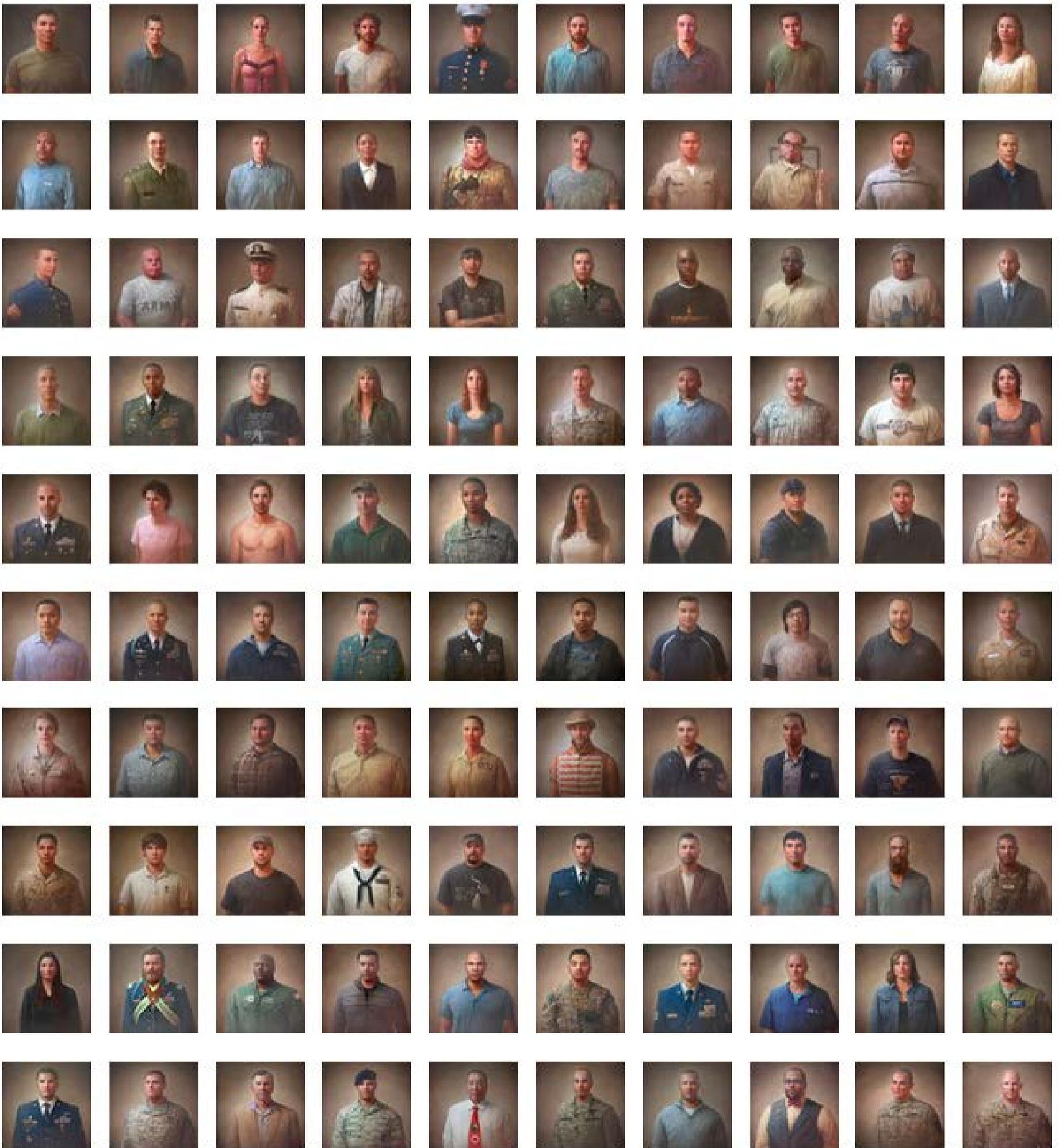


The 100 Faces of War Experience:

Portraits & Words of Americans who served in Iraq & Afghanistan

Curriculum Guide





Introduction

Matt Mitchell began work on the 100 Faces of War Experience in 2005 because he had a feeling of complete disconnect from the wars. For the first portrait, Mitchell met with the parents of Jeff Lucey, a Marine from a neighboring town who had committed suicide. After that meeting, Mitchell decided the project must be about taking a deeper look at the American experience of war and taking the time to listen. The goal of the project was find a cross section of people who went to war in Iraq and Afghanistan and to give them a venue in which to speak freely.

100 Faces of War Experience is the result. It can be seen as a place for both veterans and the general public to contemplate our connections to each other and to the wars of the last thirteen years.

The many voices brought together in 100 Faces of War Experience offer a different way of looking at our history. Viewing the group can be an intense and emotional experience for many viewers, yet the thoughts and feelings brought to attention by the exhibition are often well-known to veterans and their families.

The Significance of Portraits Storytelling

Each portrait comes out of a personal meeting between the artist and the person pictured.

Each person featured in the exhibition contributed some words (up to 250) about their war experience. The words could be whatever that person chose and artist Matt Mitchell did not edit or try to influence what any person said.

Mitchell believes that the sum total of the words in 100 Faces of War Experience will speak profoundly of the weight of the American experience of war.



“ IT HAS ALWAYS BEEN HARD FOR ME TO SHARE MY EMOTIONS WITH OTHERS, ESPECIALLY WHEN A COMMON EXPERIENCE IS NOT SHARED. I THINK THIS IS WHY IT HAS BEEN A CHALLENGE FOR ME TO SUM UP MY EXPERIENCE IN THE WAR. THERE ARE NO BOUNDARIES TO THE EMOTIONS ONE FEELS WHEN AT WAR. ”

Nicole Grace Benway
Mental Health Worker
From Moretown, Vermont

Army Reserves, Specialist
Combat Medic
Tikrit, Iraq 8/07-6/08
Words Provided 2011

Who are the 100 Faces?

The individuals who make up the portraits in 100 Faces of War Experience represent the full spectrum of the people who have gone from America to these wars, including ten individuals who lost their lives while serving.

Artist Matt Mitchell worked with Dr. Dan Burland, a sociologist specializing in military and the family, to help determine what cross section of war would look like with respect to ranks, jobs, gender and race.

Mitchell first met with each person to start their painting. For the portraits of the fallen he talked to their families. Each meeting lasted between two and eight hours. Mitchell then continued working for 40 to 80 hours to complete each portrait. Many participants said the portrait session was an integral part of their return. It was as important for them simply to be looked at and to be free to talk as it was to know that their image and words were going to be on display to the public.

With a better recognition of our shared past we are more capable of creating a shared future. We have all been involved in these wars, either directly or indirectly. Everyone has a history, a point of view, and a role in our society. What would you say about your connection to the wars in Iraq and Afghanistan? You are invited to share your thoughts and responses to this exhibition

About the Wars in Iraq and Afghanistan



War in Afghanistan:

Following the terrorist attacks on the U.S. on September 11, 2001, NATO-allied forces led by the U.S. entered into the War in Afghanistan in an attempt to dismantle the Al-Qaeda terrorist organization and the Taliban government. The U.S. military, with British support, began a bombing campaign against Taliban forces, officially launching Operation Enduring Freedom. U.S. and NATO troops continued to attempt to drive the Taliban from power and built military bases near major cities throughout the country. Over 43 countries sent troops to continue these missions as part of NATO. In January of 2004, an assembly of 502 Afghan delegates agreed on a constitution for Afghanistan, creating a strong presidential system intended to unite the country's various ethnic groups. In elections later that year, voters turned out in high numbers despite threats of violence and intimidation, and Hamid Karzai became the first democratically elected head of Afghanistan.

In July 2006, violence increased across the country, with especially intense fighting erupting in the south. In 2007, drone attacks extended into Pakistan targeting terrorist insurgents. In February 2009, NATO countries pledged to increase military and other commitments in Afghanistan after the U.S. announced dispatch of 17,000 extra troops. In March of that year, President Barack Obama unveiled a new strategy for Afghanistan and Pakistan with 4,000 U.S. personnel sent to train and support the Afghan army and police. The number of U.S. troops in Afghanistan reached 100,000 by the end of 2009. At a summit in Lisbon, NATO agreed on a plan to hand control of security to Afghan forces by the end of 2014. In May 2011, the U.S. Navy Seals killed Al-Qaeda leader Osama Bin Laden.

Elections for a new leader in Afghanistan were fraught with conflict and complications. The two rivals for the Afghan presidency, Ashraf Ghani and Abdullah Abdullah, signed a power-sharing agreement, following a two-month audit of disputed election results. Following democratic elections, Ashraf Ghani was sworn in as president in September of 2014. In October 2014, U.S. and Great Britain ended their combat operations in Afghanistan. President Obama has announced a timetable for withdrawing most U.S. forces from Afghanistan by the end of 2016. The first phase of his plan calls for 9,800 U.S. troops to remain after the combat mission concludes at the end of 2014 and will be limited to training Afghan forces and conducting operations against “the remnants of al-Qaeda.” Obama says this process will free resources for counterterrorism priorities elsewhere. In the eleven years that American troops have been fighting in Afghanistan 1,834 have been killed. The most deadly year to date was 2010, when 492 Americans died. Nearly 16,000 U.S. troops have been wounded in action since the Afghanistan war began in 2001. The war in Afghanistan has cost the United States \$443 billion from 2001 through 2011, according to the Congressional Research Office.

History of conflict and politics in Afghanistan including the current War in Afghanistan, BBC:

<http://www.bbc.co.uk/news/world-south-asia-12024253>

Timeline: Controversies in the War in Afghanistan, PBS:

http://www.pbs.org/pov/armadillo/afghanistan_controversy_timeline.php

Ending the War in Afghanistan, Council on Foreign Relations:

<http://www.cfr.org/defense-and-security/ending-war-afghanistan/p31305>



Iraq War:

The Iraq War was an armed conflict consisting of two major phases that began with an invasion led by U.S. and Allied forces in March 2003 which led to the end of Saddam Hussein's rule of Iraq in April of the same year. While initially the U.S. was searching for Weapons of Mass Destruction (WMDs), this search was called off in 2004 when the U.S. weapons inspector declared that no evidence of WMDs were found. Meanwhile, Al-Qaeda increased their suicide bomber attacks on Shiite holy sites in Baghdad and Karbala. Iraqis voted for their first full-term government, giving Shiites majority control of parliament. Saddam Hussein was executed in 2006 for crimes against humanity for his role in the killing of 148 people in 1992.

In the second phase, allied forces battled insurgents who held majority control of central Iraq. In November 2007, between 10,000 and 15,000 American soldiers and Marines backed by newly-trained Iraqi forces made an attack on Fallujah, which American commanders said would be a brutal, block-by-block battle to retake control and to capture, kill or disperse an estimated 3,000 to 4,000 insurgent fighters. Iraqis turned out in large numbers to vote in the country's first free elections in 50 years. Nouri al-Maliki was elected as prime minister becoming the leader of Iraq's first full-term government since the fall of Saddam Hussein. In 2008, the Iraqi Parliament ratified an agreement with the United States that called for American troops to pull out of most

Iraqi cities by the summer of 2009 with 2011 being the date when last American troops must leave the country. Since 2003, more than one million U.S. airmen, soldiers, sailors, and Marines served in the country.

The costs of the conflict were high: the U.S. spent \$800 billion and nearly 4,500 Americans and well over 100,000 Iraqis were killed. U.S. troops brought the mission to an official close two days prior to the scheduled end of occupation with a ceremony in Baghdad. Military forces will be succeeded by a diplomatic mission charged with overseeing U.S. interests in a country still struggling with security problems and deep-seated sectarian divisions.

Council on Foreign Relations

<http://www.cfr.org/iraq/timeline-iraq-war/p18876>

Profile on Iraq, BBC:

<http://www.bbc.com/news/world-middle-east-14546763>

Timeline of Major Events in the Iraq War (with images), New York Times:

http://www.nytimes.com/interactive/2010/08/31/world/middleeast/20100831-Iraq-Timeline.html?_r=0#/#time111_3262

Critical Thinking Questions

1. As you look at the faces in these portraits and read their statements, what emotions do you feel in response to the work?
2. What expectations did you have about how these portraits would look, how the statements would sound, and how you would react? How did the experience compare to your expectations?
3. How do you feel about war in general? How do you feel about these wars in particular? How does this project challenge and/or reinforce those feelings?
4. In thinking about American wars and the soldiers who have fought them, how have your opinions been formed? What have been your sources of information throughout your life? (Sources might include family, friends, history books, newspapers or media, community traditions, cultural atmosphere, etc.) As you inventory those sources, ask yourself how those sources might have influenced you positively or negatively about war.
5. What is the value of this project for you and for society? Do the experiences of individual soldiers matter to our understanding of war? If so, do they matter enough to be incorporated into our daily lives as these wars go on?
6. What do you think the appropriate attitude toward armed conflict is? The statements of the people depicted in 100 Faces of War Experience indicate a diversity of attitudes; how can you reconcile your attitude with that diversity?
7. How do the experiences of the service members differ from your own? How are they similar? How do the attitudes of the civilians depicted compare? Were you aware of these differences or similarities before? How have they influenced your views on war in the past? How does this exhibit influence you now?
8. How do you think culture, tradition, and education have helped define the attitudes portrayed in this exhibit? How have they defined your attitudes towards them?
9. How does art help you to understand the essence of the war experience? Do you think art can convey elements of the war experience that cannot be otherwise articulated? How might you express your own feelings artistically? How might you seek deeper meaning in all human experience through the arts?
10. Meeting with the individuals or families of those that have served is integral to Mitchell's artist process before creating the portraits. How can the creative process be helpful to both the service members, their families, and the artist?
11. Have you learned something unexpected from this project? Is there something more you wish were included? What are your feelings as you leave the room?

Lesson Plans for Curriculum Integration

TITLE: Tell Me A Story (I Have Never Heard Before): Painted Portraiture and Dialogue

GRADE LEVEL: Adaptable for all ages

TIMELINE: 5 Sessions (Tour/Introduction + 4 studio/work days)

DESCRIPTION:

In response to Matt Mitchell's 100 Faces of War Experience: Portraits & Words of Americans Who Served In Iraq & Afghanistan, students will explore how painted portraiture can reflect personal narrative by studying Mitchell's artistic process. Students will discuss how painted portraiture creates an opportunity to express emotions influenced by artist interpretation and presentation that cannot be done with photographs. Mitchell created the portraits for 100 Faces of War Experience by first having meetings with the subjects of the portraits or with the families of the fallen. Mitchell used the open discussion from these meetings to evoke the emotional connection between the viewers and veterans being depicted. The challenge is to have students experience Mitchell's artistic process and create their own emotionally charged painted portraits.

Students will be introduced to Matt Mitchell's artistic process and analyze the connection between the written statements and portraits featured in 100 Faces of War Experience before partnering with peers, family members, or friends and asking them to "Tell Me A Story I Have Never Heard Before." Students will record the narrative of the person they have chosen to create a portrait of and analyze the recorded narrative which they will use as reference to create a portrait. Students' portraits can be exhibited in the same manner as 100 Faces of War Experience, in which portraits are hung with statements written by the subject.

OBJECTIVES:

25.A Students will identify and describe the various aesthetic choices Mitchell uses to express emotion in the 100 Faces of War Experience.

26.B Students will experience Mitchell's artistic process. This process entails either having an individual meeting with the person they are creating a portrait of or listening to narrative or story of that person. Next, students will create a portrait of the storyteller using painting and/or mixed media to portray the emotions or narrative qualities behind the story.

27.B Students will write a reflective narrative about their art-making experience of listening to a story, dissecting emotional values within the story, and creating a portrait of the storyteller.

STATE STANDARDS:

STATE GOAL 25: Know the language of the arts.

A. Understand the sensory elements, organizational principles and expressive qualities of the arts.

STATE GOAL 26: Through creating and performing, understand how works of art are produced.

B. Apply skills and knowledge necessary to create and perform in one or more of the arts.

STATE GOAL 27: Understand the role of the arts in civilizations, past and present.

B. Understand how the arts shape and reflect history, society and everyday life.

ACTIVITIES:

Measure Prior Knowledge:

What is a portrait? How are portraits created? What roles does portraiture play in our society?

What does it mean to say that a portrait is a representation of a person?

How is this representation as a painted portrait different than that of a photograph?

Can you recall/remember a story someone has told you that is integral to who that person is?

How can narratives or stories define who we are as people?

How many of you know someone that has served in the military?

Can you recall/remember a story that a person who has served in the military has told you?

How is that story important to who they are today?

How does *100 Faces of War Experience* act as a memorial?

PROCEDURE:

Work Session 1: Introduction to 100 Faces of War Experience

Schedule a NVAM Tour and/or use 100 Faces of War Education Guide to develop in-classroom presentation of the exhibition and Mitchell's creative process. Conduct artwork analysis.

Reference 100 Faces of War Experience Curriculum Guide Critical Thinking Questions to facilitate discussion.

Work Session 2: Recording the Narrative

Students meet with the person they have chosen to create a portrait of and ask that person to "tell me a story I have never heard before." Students record the narrative in writing to reference when creating their portraits. Recording the narrative can also be adapted to be audio. The written narrative will be displayed alongside finished portraits. Students also take a $\frac{3}{4}$ bust photograph of the person to reference when creating their portraits.

Work Session 3: Narrative Analysis

Students analyze the emotions in the written narrative and list or identify the various emotions expressed in the story. Students then identify facial expressions, colors, textures, or other elements and principles of design to associate with each emotion. Students choose one emotion to feature in their painted portrait.

Work Session 4: Studio Days

Students create painted portraits referencing the recorded narrative they have analyzed.

Students may use mixed media to help reflect the personal narrative in the portrait.

Work Session 5: Presentation and Reflection

Design an opportunity for exhibition of students' portraits in which portraits are coupled with recorded written narratives. Students read the personal narratives associated with each portrait. Students write an end-of-lesson reflection on 100 Faces of War Experience, Mitchell's artistic process, and their own experience following his artistic process to create portraits. Students may present their reflections alongside their portraits.



MATERIALS:

100 Faces of War Experience Curriculum Guide
11x14 Stretched canvas or Canvas paper
Pencils or Other drawing utensils for sketching portraits
Camera to photograph people for in-class reference
Paint (preferably acrylic, may use oil for adaption to advanced classes)
Paintbrushes, various sized
Paint palettes
Containers for water
Various mixed media pieces for collage

Student Exemplar:

By NVAM Out Loud Teen, Summer 2014

LITERACY BUILDING/LANGUAGE ARTS INTEGRATION:

Vocabulary:

Portrait: Portraits are works of art that record the likenesses of humans or animals that are alive or have been alive. A posthumous portrait (a portrait rendered after the death of the subject) can be achieved by either copying another portrait or following instructions of the person who commissions the work.

Narrative: a spoken or written account of connected events; a story.

Veteran: a person who has served in the military.

Representation: a thing that depicts a likeness or reproduction of someone or something.

Memorial: something established to remind people of a person or event.

DIFFERENTIATED LEARNING ACTIVITIES:

| Learning Style | Description | Activity Description |
|-----------------------|-------------------------------------|---|
| Visual / Creative | Seeing / Observing / Creating | <p>Students observe an introduction to 100 Faces of War Experience via tour/ presentation.</p> <p>Students create a painted/mixed media portrait.</p> |
| Auditory | Seeing / Observing / Creating | <p>Students listen to the personal narrative of the person whose portrait they are creating.</p> |
| Linguistic / Verbal | Reading / Writing | <p>Students create written records of the narrative.</p> <p>Written reflection about Matt Mitchell's process in comparison to the student's own experience with the creation of a portrait from a narrative.</p> <p>During presentation, students read the personal narratives associated with each portrait.</p> |
| Tactile / Kinesthetic | Moving / Doing / Touching / Feeling | <p>Set up a portrait gallery for exhibition and move around to view other students' portraits.</p> |

RESOURCES:

<http://www.100facesofwarexperience.org/>
100 Faces of War Curriculum Guide (Attached)