

ACKNOWLEDGMENTS

Bringing *The Joe Bonham Project* to the Art Gallery at the Fulginiti Pavilion for Bioethics and Humanities has been a collaborative effort—much like the incredible collection of visual materials that make up the exhibit. In addition to our brilliant curator, Simon Zalkind, I am especially grateful to Mike Fay whose commitment to the project and whose flexibility have been equal parts inspiring and energizing through the long months of planning, organizing, and extemporizing. A major goal for both Simon and me was to provide Mike and the other artists as well as the subjects and their families with the best possible exhibit to date so that it and they would be prepared for what we believe is inevitable—many more successful exhibits in major galleries and prestigious institutions throughout the country.

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We are deeply grateful to Dr. Wayne Yakes whose generous support for the exhibit transformed a possibility into a reality—in one night! We are honored to express our appreciation to the Marine Corps Heritage Foundation. For 35 years, the Foundation has helped to preserve and promulgate the history, traditions and culture of the United States Marine Corps and is proud to provide funding for combat art and *The Joe Bonham Project* as part of its mission: helping the American people see their history through the eyes of the Marines. Finally, we are very grateful for support from Frontier Airlines and Turner Construction, a leader in healthcare construction, and partner with Kiewit on the VA Denver Replacement Medical Center Facility here on the Anschutz Medical Campus.

Our thanks to several individuals who have provided guidance, ideas, talent, and outreach:

- **Izzy Abbass**, Program Coordinator, *Boots to Suits*, University of Colorado Denver
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- **Michael Mitchell**, Commander, John S. Stewart VFW Post 1, Denver
- **Howie Movshovitz**, Director of Film Education, College of Arts & Media, University of Colorado
- **Chris Jones**, Master Carpenter

– **Therese Jones, PhD**; *Director, Arts and Humanities in Healthcare Program; Editor, Journal of Medical Humanities; Center for Bioethics and Humanities; University of Colorado Anschutz Medical Campus*

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FOREWARD

The Joe Bonham Project: Drawing the Stories of America's Wounded Veterans

When Johnny comes marching home again

Hurrah! Hurrah!

We'll give him a hearty welcome then

Hurrah! Hurrah!

The men will cheer and the boys will shout

The ladies they will all turn out

And we'll all feel gay when Johnny comes marching home.

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War and art have a long history together. Powerful Assyrian stone reliefs from the first century document the brutality of battle and the fruits of victory. Jacques Callot's *Miseries and Misfortunes of War* in the 17th century, Francisco Goya's devastating *Disasters of War* in the early 19th century, Matthew Brady's and Winslow Homer's superb visual records of the Civil War, and what is perhaps the modern period's most powerful work of "war art," Pablo Picasso's *Guernica*, come to mind as masterpieces that have emerged from some of the most lethal conflicts in history. There is also a long tradition of classical, academic paintings and monuments of battle, massacre and military achievement – images that tend to idealize and heroicize (often for propaganda purposes) the tragedy of violent conflict. In addition to these traditions, there are other, broader and more modest visual expressions of war art – photographs, editorial cartoons, posters, and in the contemporary context, the enormous availability of war-related images on the Internet. Electronically mediated exposure to war with vast and unprecedented access to shocking images of calamity, agony and ruin reminds us that war art is global, that it is as much an expression of human culture as it is a subject of art-historical study and critique. There's an abundance of art about war –



Michael D. Fay

Lance Corporal Tyler Huffman and Physical Therapists, 2011
graphite on paper

many effective ways to depict its carnage and ferocity as well as the idealism and courage of those who fight. However, in what seems like a vast art-historical oversight, depictions of a soldier's life after war, images of the consequences of survival, are few and far between. Ironically, although there's always been a vast and eager audience for gut-wrenchingly realistic depictions of war, our sensibilities turn squeamish when confronted by the veteran who survives – the lucky one who, no matter how physically, psychologically and spiritually traumatized he or she may be – makes it home

and soldiers on. One remarkable exception is the astonishing artistic record left by Henry Tonks, an English artist and surgeon during WW I. The combination of his skills gave him the rare capacity both to document the agonizing disfigurements of survivors and the surgeries which attempted to restore them. Tonks was concerned about the public's capacity to encounter these images without experiencing an inordinate amount of distress. Rather than seek an appropriate context and venue in which to exhibit them, Tonks gave them to the Royal College of Surgeons in London where they remain out of sight, disturbing no one.

In 2012 I came across an article in *The New York Times* by Carol Kino about a group of artists who called themselves *The Joe Bonham Project*. These were artists whose work encompassed diverse stylistic idioms including “naturalist” realism, classic portraiture, the innovative styles of American illustration that began to emerge in the 1950's, and the melding of word and image that derives from the “comics” and has evolved into the contemporary graphic novel. The group, founded by Mike Fay a former Marine Corps combat artist,

was dedicated to documenting the grueling journeys of American soldiers who survive the harrowing terrors of combat but do not survive “intact.” The illustrations that accompanied the *Times* article were absolutely riveting, transcending every rhetorical cliché about heroism, bravery, and triumph. My eagerness to secure these extraordinary works for exhibition at the Fulginiti Center for Bioethics and Humanities took on an urgency that I have seldom felt in the years I’ve spent organizing and curating exhibitions. Their direct and visceral relevance to our current national experience is disturbingly obvious. But more than that, they faithfully depict, with sobering intensity, the daunting challenges for the soldiers who survive and return to a world that is much the same as the one they left, while they themselves have been irrevocably changed. Theirs is an often excruciating journey to reclaim a new life and forge a new relationship with the world as whole human beings – not simply as the sum of their wounds, not as the object of patriotic sentiment and not as living allegories of self-sacrifice.

I’m very grateful to Mike Fay who eagerly offered his resources as the group’s organizer and secured the enthusiastic cooperation of all the artists. I feel as though I’ve come to know these artists and the remarkable individuals they depict very intimately. This is a rare occurrence for me as a curator. I want to extend my gratitude as well to all the donors and supporters of this project. In particular, Dr. Wayne Yakes whom I am happy to count as a friend and colleague immediately recognized the urgent need to get this work in front of an audience and generously helped to make that happen.

Dr. Therese Jones ushered the entire project along with a degree of sanity, humor and patience that I both appreciate and envy.

– Simon Zalkind, *Curator*



Jeffrey Fisher
PFC Timothy Donley USMC, 2012
watercolor

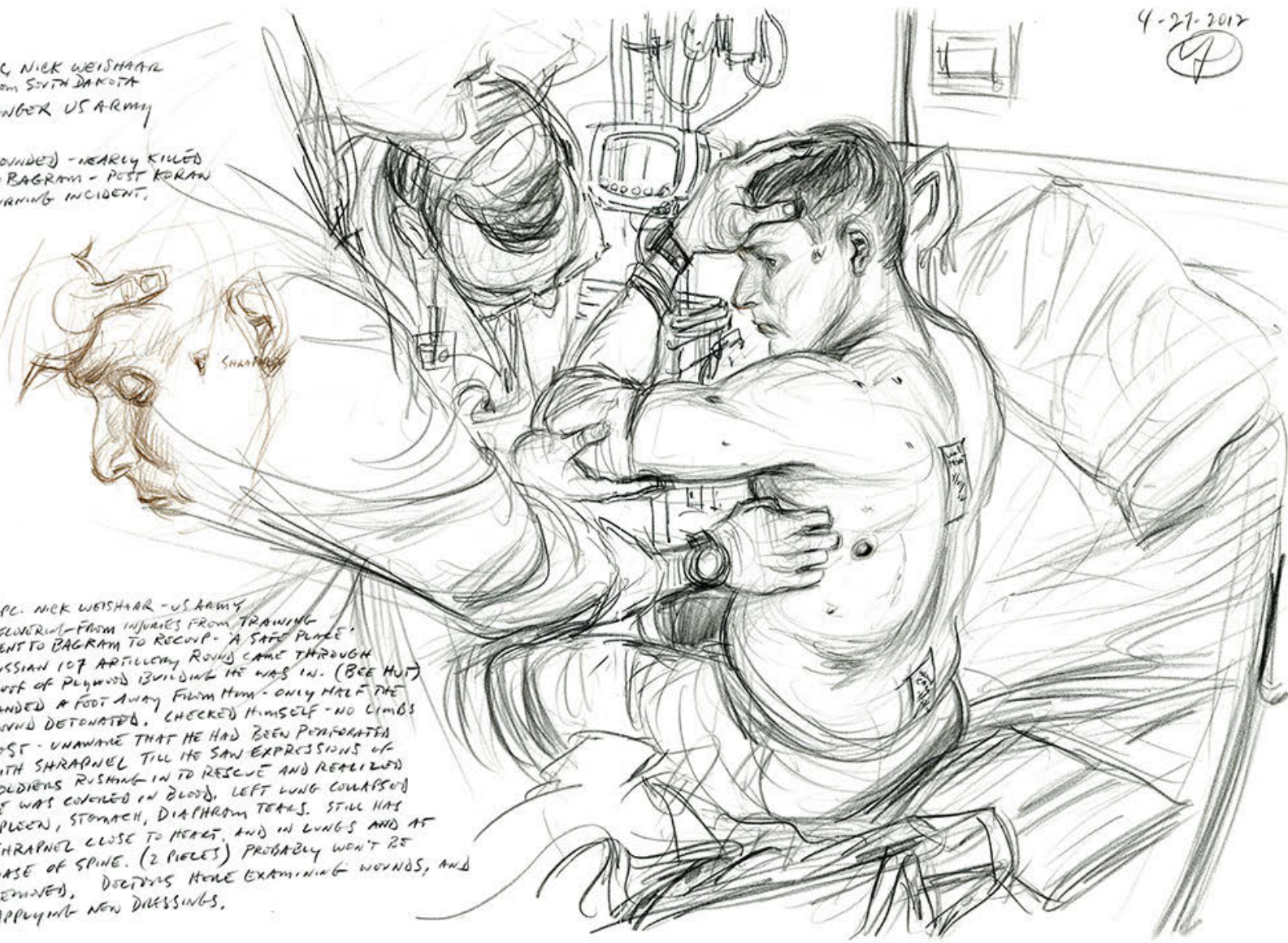
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SFC NICK WEISHAAR
 FROM SOUTH DAKOTA
 RANGER US ARMY

WOUNDED - NEARLY KILLED
 IN BAGRAM - POST KORAN
 BURNING INCIDENT.

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SFC. NICK WEISHAAR - US ARMY
 RECOVERED FROM INJURIES FROM TRAINING
 SENT TO BAGRAM TO RECOVER - A SAFE PLACE.
 RUSSIAN 107 ARTILLERY ROUND CAME THROUGH
 ROOF OF PLYWOOD BUILDING HE WAS IN. (BEE HUT)
 LANDED A FOOT AWAY FROM HIM - ONLY HALF THE
 ROUND DETONATED. CHECKED HIMSELF - NO LIMBS
 LOST - UNAWARE THAT HE HAD BEEN PENETRATED
 WITH SHRAPNEL TILL HE SAW EXPRESSIONS OF
 SOLDIERS RUSHING IN TO RESCUE AND REALIZED
 HE WAS COVERED IN BLOOD. LEFT LUNG COLLAPSED
 HE WAS COVERED IN BLOOD. LEFT LUNG COLLAPSED
 SPLEEN, STOMACH, DIAPHRAGM TEARS. STILL HAS
 SHRAPNEL CLOSE TO HEART, AND IN LUNGS AND AT
 BASE OF SPINE. (2 PIECES) PROBABLY WON'T BE
 REMOVED. DOCTORS HAVE EXAMINED WOUNDS, AND
 APPLYING NEW DRESSINGS.



Victor Juhasz

SPC Nick Weishaar, US Army Ranger, 2012
 prismacolor pencil on paper

We are not our wounds.TM



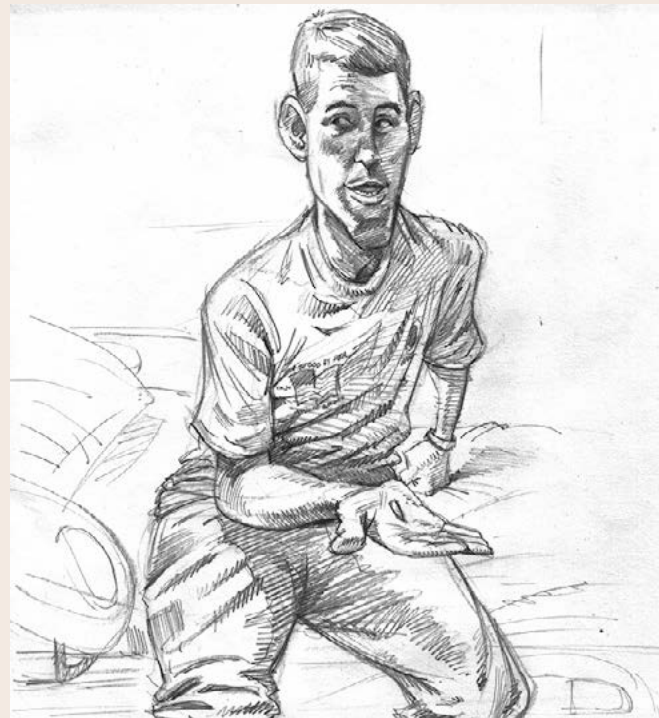
Ray Alma
Marine Captain Penci, 2012
graphite on paper

RAY ALMA

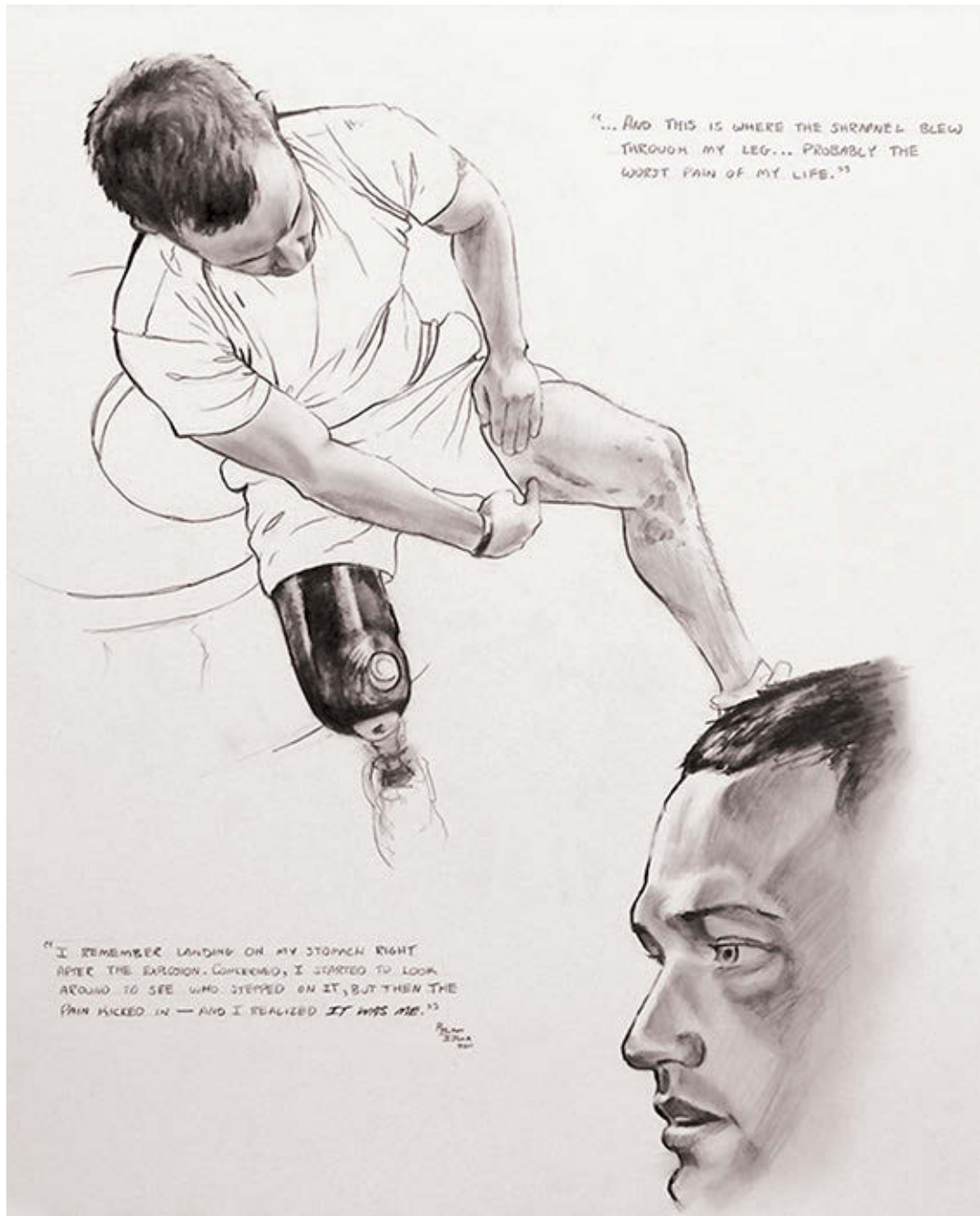
Over the last few years, I've been privileged to have met and drawn many of our Wounded Warriors. Previously it was in my role as a member of the National Cartoonist Society working in conjuncture with the USO. In those instances we were there to try to entertain our injured servicemen. Now, with the Joe Bonham Project my role is to document their stories.

Time and again, in whatever circumstance that I meet these brave men and women, I am amazed at their positive spirit in the face of a sometimes difficult recovery. They inspire me to appreciate what I have and to feel thankful that they have sacrificed for me and this country.

I hope that whether I am trying to entertain them or document them, that I do them the justice they deserve.



Ray Alma
The Bullet They Dug Out of Me, 2012
graphite on paper



Robert Bates

"And This is Where the Shrapnel Blew Through My Leg...", 2012
graphite on paper

ROB BATES

It has been an honor to be a part of a project much larger than myself. Having been a Marine, I felt at ease with the concept of entering hospital rooms to sketch recovering service members, with the exception of my initial visit. Corporal Mathew Bowman was the first person I have ever sketched at Walter Reed. Even though we came from the same unit, it was still hard to make a connection. Once I relaxed, things started rolling. Visiting Cpl. Bowman taught me a lesson in what it means to be a fighter who refuses to quit.

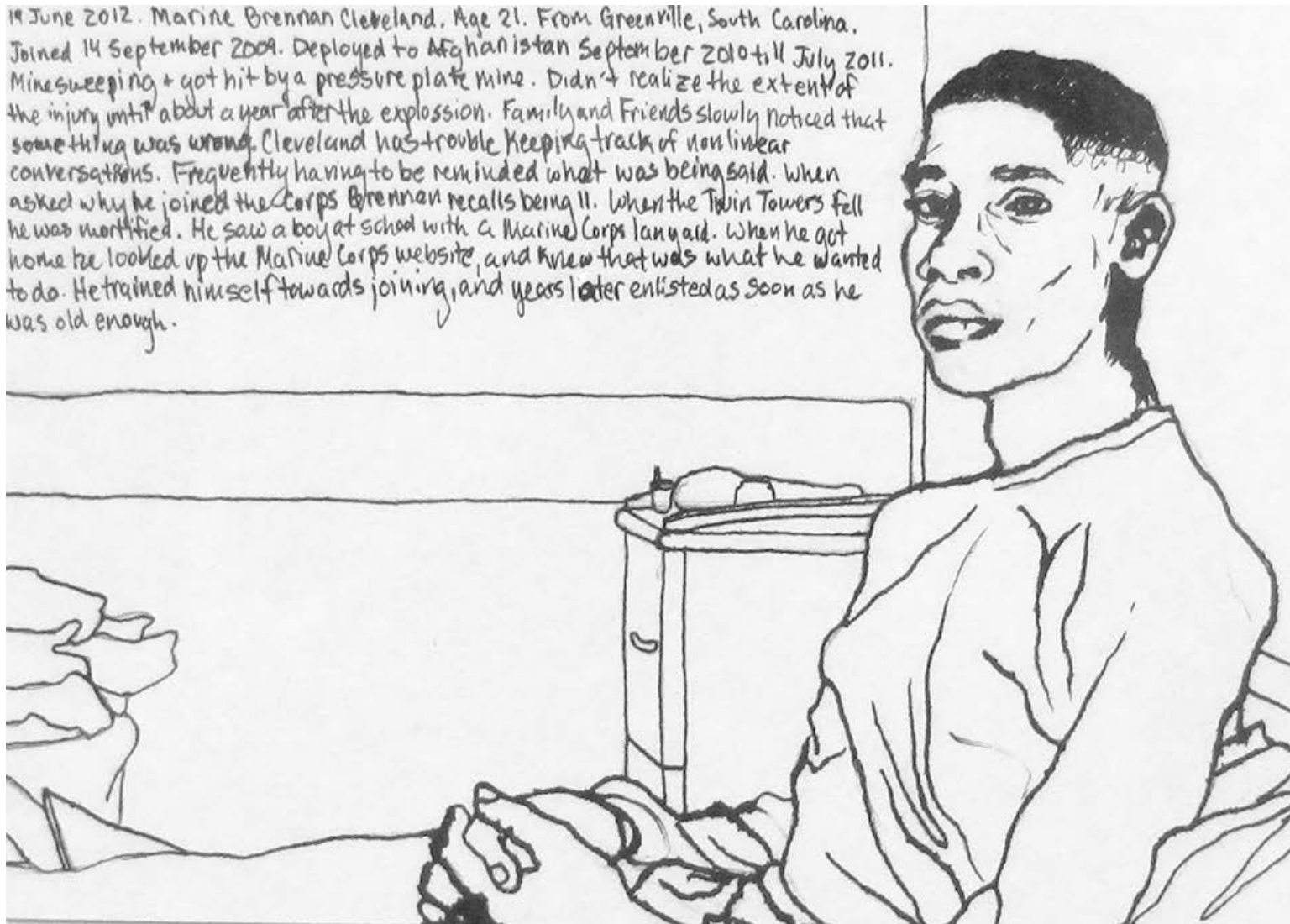
Since my visit with Cpl. Bowman I have drawn and painted several more heroes in recovery. I learn something new with every encounter; not only do I learn about the person that I sketch, but also about myself. It is extremely gratifying to go to bed every night knowing that I play a part in ensuring that their stories are not lost.

It has been an absolute privilege, and I am forever grateful for this experience.

Robert Bates
Sergeant Eric Hunter USA at Walter Reed, 2012
watercolor



19 June 2012. Marine Brennan Cleveland. Age 21. From Greenville, South Carolina. Joined 14 September 2009. Deployed to Afghanistan September 2010 till July 2011. Minesweeping + got hit by a pressure plate mine. Didn't realize the extent of the injury until about a year after the explosion. Family and Friends slowly noticed that something was wrong. Cleveland has trouble keeping track of nonlinear conversations. Frequently having to be reminded what was being said. When asked why he joined the Corps Brennan recalls being 11. When the Twin Towers fell he was mortified. He saw a boy at school with a Marine Corps lanyard. When he got home he looked up the Marine Corps website, and knew that was what he wanted to do. He trained himself towards joining, and years later enlisted as soon as he was old enough.



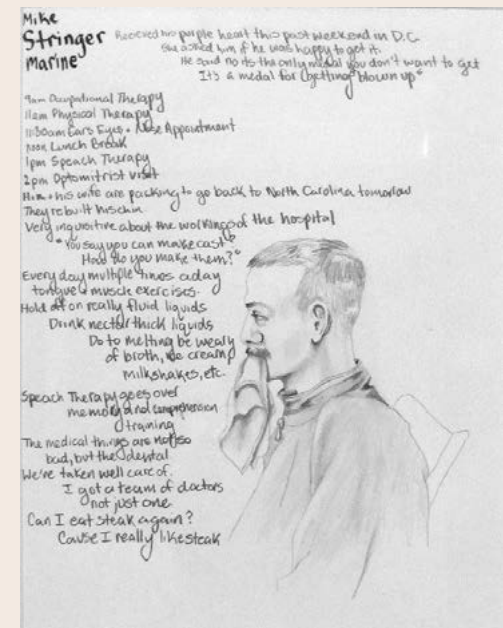
Emily Bolin

Marine Brennan Cleveland, 2012
ink on paper

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I look back at meeting these men, starting their lives differently with great hardships ahead, and I am filled with admiration of their remarkably collected dispositions and their complete devotion to duty.

Mike Stringer, Marine, 2012
ink on paper





Michael D. Fay
Sergeant David W. Adams USMC, 2012
graphite on paper

MICHAEL D. FAY

Founder, The Joe Bonham Project

As a combat artist, I've been with Marines when they've been wounded on the battlefield—some are screaming bloody murder, a few grinning with almost sheepish embarrassment, others limp and comatose, but most are stoically silent. They get placed into the back of a HUMVEE or slid on a stretcher through the side door of a helicopter, and disappear. As the sound of vehicles and rotor blades fade over the horizon, we're left with an un-nerving quiet, followed by the rising sound of gunfire, and new calls of "corpsman up!"

By embedding with battle-wounded soldiers and Marines in military hospitals stateside, I've been deeply moved by the care they're receiving, the impact the injuries have on families, and the resolute "still in the fight" attitude of all involved.

Michael D. Fay
Lance Corporal Kyle Carpenter USMC, 2011
graphite on paper





Jeffrey Fisher
A Fitful Sleep, 2012
watercolor and graphite

JEFFREY FISHER

Drawing for the Joe Bonham project has been a pleasure and a privilege. When I started, I had no idea how much the experience would enrich me. Upon arrival at Walter Reed Hospital I started to meet the Marines and soldiers. At first I was shocked as to the severity of some of their wounds. During the course of the day, the servicemen's wounds began to pale in comparison to the strength of their character. I no longer focused on the ravages of war, but instead am now focused on the individual serviceman, his dedication, and his forward-looking attitude, and that is what I try to record. Not the physical, although there is no getting around that, but rather, the ethereal essence, not of the Marine or soldier but of the man who happens to be a Marine or soldier.

This experience goes beyond the political into the humanity of each person. It has been, and continues to be, my privilege to return to the hospital to meet more servicemen and hear their stories. They have given so much already yet they honor me, by allowing me to sit with pencil in hand and hear their story and meet their families.

Jeffrey Fisher
Sergeant Josh Elliott USMC, 2011
etching



**Roman Genn**

*Sergeant David Lyon USMC at FOB
Guristan, Farah Province, 2011*
ink on paper

ROMIAN GENN

As a kid studying art in my native Russia, I learned what the grateful Soviet authorities did with their 'Joe Bonhams'. Many were sent to the Island of Valaam to live out their war-crippled lives. Comrade Stalin as determined that their missing limbs and ravaged and sometimes missing faces would not trouble the cheerful builders of socialist utopia. But, a Russian artist~ Gennady Dobrov (1937-2011), went there, and in a series of graphic drawings drenched in un-blinking honesty ensured that these profoundly damaged WWII veterans' sacrifice and suffering would not be forgotten.

In January of 2009 I embedded with the 3rd Battalion, 8th Marines, at Forward Operating Base Gulistan in Farah Province, central Afghanistan. One of the guys who tolerated this humble doodler, was an explosive ordinance disposal Marine, Sergeant David Lyon, with whom I shared evenings of smuggled vodka and thoughts of comfortable monotones of peace. I would later learn he would lose both legs above the knee the following May. Trying to save a wounded friend, Dave stepped on an IED. I had drawn him whole in Afghanistan and at the Balboa Naval Hospital he generously allowed me to sketch him with his new prosthetic legs. His bushy combat "stache" was gone, but his bashful, bigger than life smile was undiminished.

Roman Genn
Sergeant David Lyon USMC with Stanley, 2011
ink on paper





Fred Harper
Untitled, 2012
oil

FRED HARPER

When people think of fallen soldiers, they think of flag draped coffins. They don't think of a 24-year-old kid with a colostomy bag and two legs amputated below the hip. But the wounded, more than the dead, are the face of the war in Afghanistan. Politicians and corporations are far removed from the young people living their lives with severe disabilities. They had their lives changed in an instant and the plans they had made for their futures based on having a healthy body are gone. I have a deep respect for these young men who show an amazing resilience in facing their altered futures. They are cut from a cloth I can not imagine. Each mutilated body I drew made me more anti-war, yet more filled with respect for the men and women who voluntarily put themselves in harms way because they believe in America.



Bill Harris
Hero (Sergeant Blumenberg), 2011
oil on canvas

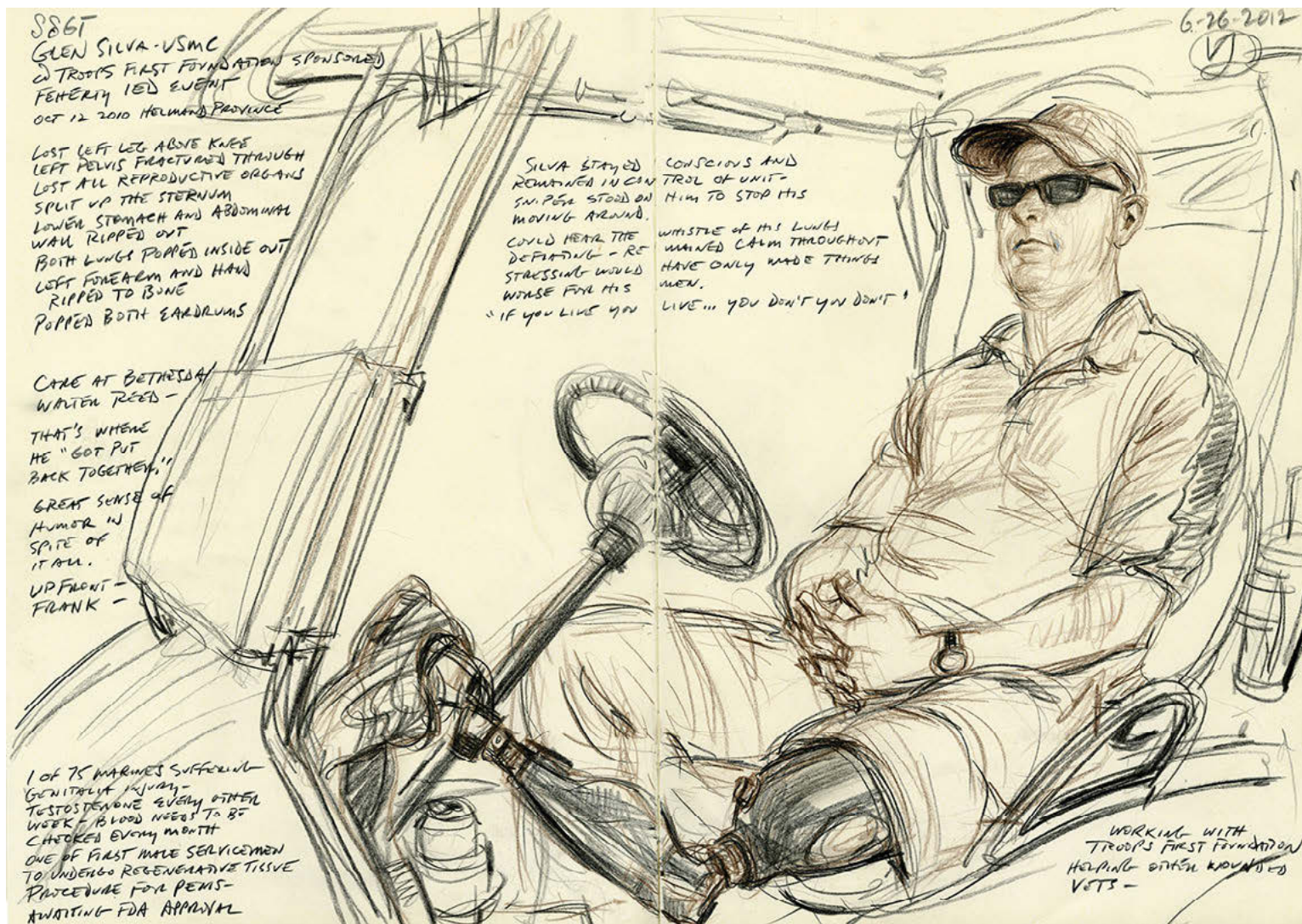
BILL HARRIS

I've never been in or even around the military. I'm an artist—an oil painter. I paint figurative works with subtle narrative content.

A neighbor, The Joe Bonham Project founder Mike Fay, invited me to join him for a sketching trip to the Walter Reed National Military Medical Center in Bethesda, Maryland. On the ride up to Bethesda I was acutely aware that I really didn't know what to expect. During the ride, two of the artists, both former Marines, shared what daily life in Afghanistan is like. Most of what I heard we just don't get in the news—I felt like I was hearing more about another planet than another country.

Inside Walter Reed it was clear I was in a place much different than other hospitals. It was extremely clean and orderly. The halls were full of nurses, doctors and assorted health care workers. It seemed like there were ten caregivers for every patient.

With little warning I found myself sketching a Marine just two weeks after he'd stepped on an IED. I've never seen anyone so damaged and still look so strong.



Victor Juhasz

Staff Sergeant Glen Silva USMC, 2012
 prismacolor on paper

VICTOR JUHASZ

I was greatly concerned, prior to my first visit to Walter Reed, about how I would react seeing the wounded warriors, especially the ones with catastrophic injuries; if I would betray any uncomfortable emotion. Instead I was immediately struck by how at ease I was sitting down, listening to their stories, and simply drawing them, because they were at ease. They were, and are, unapologetic and matter of fact about their current circumstances, upfront in their self-assessments, and often quite funny with senses of humor that range from dry and sarcastic to night-club raw. And not once have I witnessed an expression of self-pity. Their points of view are not cookie cutter uniform, and their frontline observations are often striking and unexpected. It quickly becomes obvious that they are also sincerely appreciative of the time we spend with them, with no agenda other than to record their stories in words and visuals. The fact that we remain friends with a number of these subjects long after we leave their rooms is a testament to the bonds that form between the artist and subject. I remain in humble awe of these soldiers and Marines.

Victor Juhasz
Sergeant Jason Ross USMC, 2011
acrylic on paper





Richard Johnson

Afghan National Army Soldier Recovering from Shrapnel to the Abdomen, 2012
prismacolor pencil on paper

RICHARD JOHNSON

I approach every sketching encounter with a wounded serviceman with an overwhelming sense of foreboding and guilt. I freeze before entering their room. Whether it's a Canadian, U.S. or Afghan soldier—the need to be elsewhere is palpable. My fear of how I will react to the damage and horror combines with a deep feeling that I am somehow taking something from their pain, and interfering in a place of such personal privacy that no outsider has any right to enter.

But these soldiers took an oath to serve until death—so surely we owe them something in return. It is important that people don't forget—we should behold the truth of their bravery and the suffering, and not look away.

So with my pencil and my sketchbook in hand I knock on the door to their world, and lo, the strangest thing happens. I discover that all of the misgivings and guilt are mine alone. These young men and women welcome us like old friends—they want their story to be told. Hopefully our art opens their experiences to the world and the world will not look away.

Richard Johnson

Wounded Afghan National Army Soldier, No Identity Papers, 2012
prismacolor pencil on paper





Josh Korenblat
Josh Wetzel, 2012
digital iPad drawing

JOSHUA KORENBLAT

At Walter Reed Hospital, I hurriedly sketched in my journal, trying to capture the likeness of Cody Stanton, a young soldier from Raleigh, North Carolina, who had just weeks before lost his legs, part of his hand, and some of his hearing in an explosion while in Afghanistan. At Walter Reed, artists don't draw quietly. They engage in two conversations at once: with the burgeoning portrait of the soldier and with the actual soldier, whose spoken story informs story informs the sketched image, giving it an internal power. The hurried slowness of sketching, the rawness of the war wounds, and the accompanying conversation made our engagement with Cody suddenly close. Cody's eyes seemed faraway at times, possibly imprinted with the shock of having momentum, so natural to youth, arrested. He was surrounded by caring staff and his loved ones, and he was already on the determined path to recovery. I noted his way of listening to others, a stoicism of steady gazes defied only by a light sense of humor. I observed a common nature in Cody and the other young men I sketched: they could endure trauma by keeping in mind the meaning of a shared mission.

Josh Korenblat
Nathan Rempf, 2012
digital iPad drawing



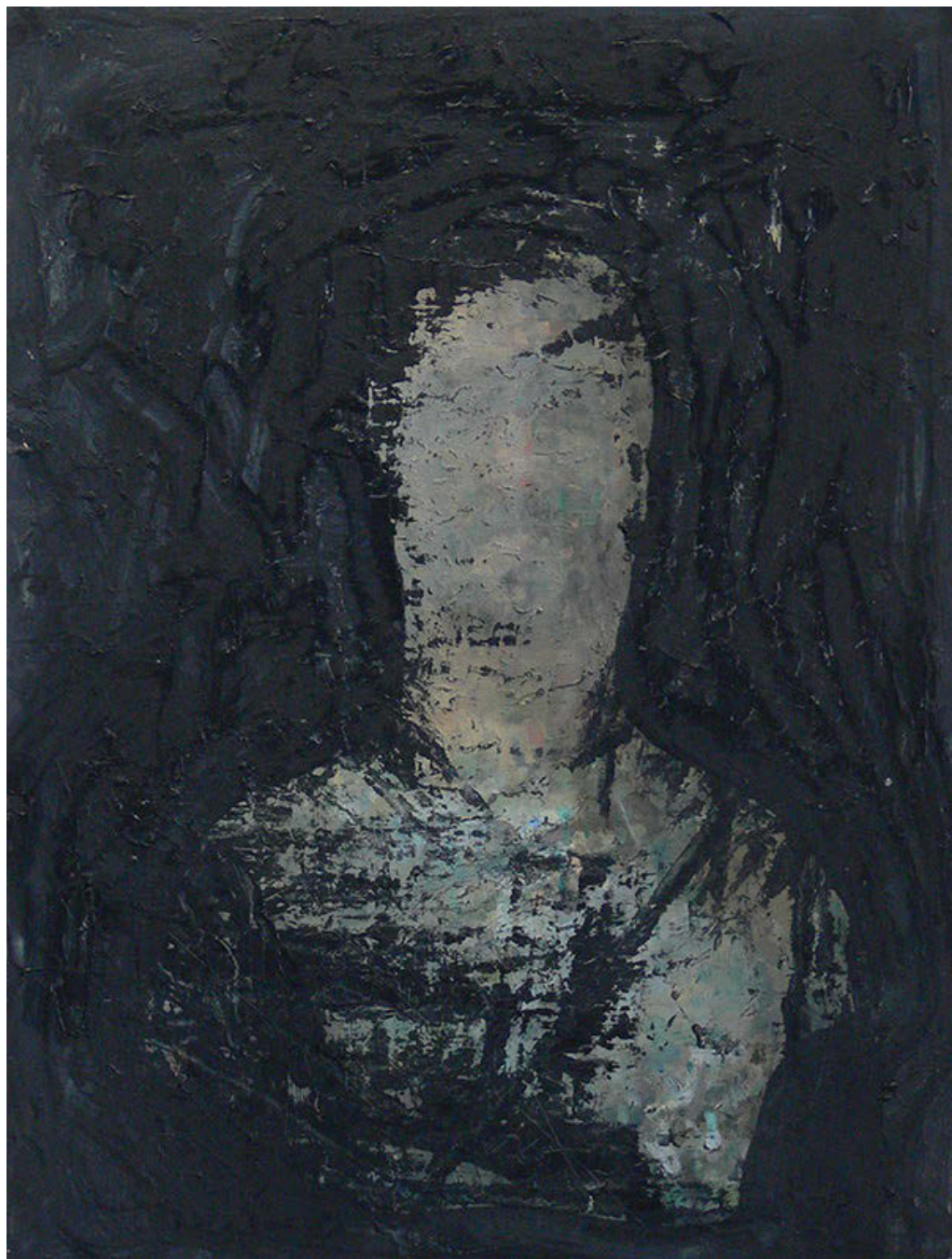


Steven Mumford
We Could Be Heroes, 2010
oil on canvas

STEVE MUNIFORD

I'm a visual artist who has lived and worked in NYC for many years. I'm interested in narrative art that tells stories about who we are, as Americans and simply as people.

When the Iraq War started I decided to go there as an artist, to record my experiences and discover stories to tell in painting back in my studio. After several trips to Iraq, both embedded and unembedded, I realized that I wanted to follow up on the stories of the soldiers wounded in that war. I went to Brook Army Medical Center in 2006 to do a portfolio for "Harpers Magazine." It was very humbling and enlightening to see the dignity of young men and women learning to cope with their injuries, often in an environment of surprisingly good spirits. I'm very grateful for their willingness to let me draw them and hopeful that all the drawings done by artists of our wounded soldiers remind Americans of the true cost of war.



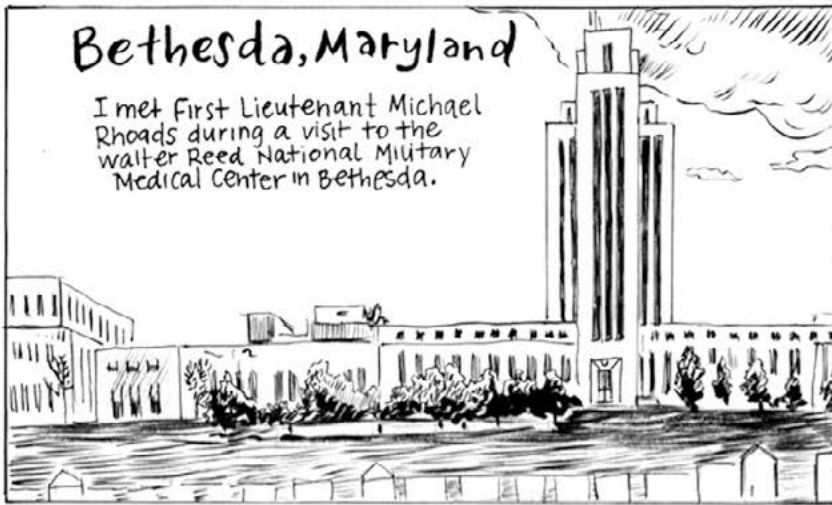
Joe Olney
Cody, 2012
oil on canvas

JOE OLNEY

As an Iraq war veteran who, by pure, dumb luck, managed to make it back home relatively unscathed, I felt apprehensive about meeting and drawing other veterans whose bodies and minds bore scars of a less fortunate fate. I didn't want to impose. I thought, "Who the hell are we to take up their personal recovery time?" But these guys graciously welcomed us into their rooms and granted us a chunk of time to ask them questions, hear them out, and record their stories and likenesses. And theirs is a story that needs to be told. They're from all walks of life and from all over the U.S. They show moxie and charisma in the face of their injuries and setbacks. These guys are tough, and their determination and optimism is extremely inspiring. I feel privileged to be a part of this project and to help get their story out.

Bethesda, Maryland

I met First Lieutenant Michael Rhoads during a visit to the Walter Reed National Military Medical Center in Bethesda.



Jess Ruliffson

Bethesda, 2012

ink on paper

JESS RULIFFSON

Traveling to Walter Reed has been a humbling experience. In practicing art, I often find myself tethered to my drawing table and out of touch with the real world. Drawing these service members has awakened me.

I have drawn and listened to other veterans who have had the benefit of much time passing between their war experience and my questions, and they are careful and measured in their speech. These very young men, however, are still processing the impact of being a wounded soldier, and are amazingly open about their experiences. I am consistently shocked to hear how recently they've come back home. Most were catastrophically injured just days before I hear their story. The pace of their recovery is astounding. These men are determined and hard-working, accept no pity, and see their situation as just part of the job of being in the Marines or the Army. To top it off, they've got a wicked sense of humor! I believe they have always been this incredibly dedicated, determined, and downright funny, and that their injuries only serve to let their beautiful qualities shine even more.



Jess Ruliffson
Bethesda, 2012
ink on paper

ABOUT THE ARTISTS

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RAY ALMA hails from Queens, NY. He graduated from the School of Visual Arts in New York City. His work can be seen in magazines and newspaper publications. He is a member of the National Cartoonists Society, and has recently ventured into animation, storyboarding an updated version of the classic cartoon, “Speed Racer.”

ROB BATES is a former Marine infantryman who served in Afghanistan. He currently lives in Concord, NC, with his wife and son, and attends the University of North Carolina at Charlotte full-time, where he is majoring in fine arts.

EMILY BOLIN, from Mechanicsburg, VA, is a recent graduate of the Virginia commonwealth University, where she graduated Magna Cum Laude with a BFA in Painting and Printmaking.

MICHAEL D. FAY, CWO-2, USMC (Ret), is a former Marine Corps Combat Artist who has been deployed twice each to Iraq and Afghanistan as an embedded civilian war artist/correspondent. In addition to founding “The Joe Bonham Project”, he also founded the International Society of War Artists. He has a BS in Art Education from Penn State and a MFA in Illustration from the University of Hartford. Mike lives with his wife, also a veteran of Iraq and Afghanistan, in Fredericksburg, VA.

JEFFREY FISHER graduated from Parsons School of Design in New York City and has been an illustrator for over 25 years. His art has been shown in galleries from Long Island to Washington, DC, and in publications as diverse as *Reader's Digest* and *Smithsonian*. His subjects range from sports to fashion to science fiction. He lives with his wife in Smithtown, LI. They have two grown children.

ROMAN GENN is a Russian ex-pat who grew up in Moscow, USSR. As a boy, he was infamous for his highly critical and mockingly satirical drawings taunting the Communist regime. He moved to the US in 1991 and resides in southern California where he is the senior artist and a contributing editor for the *National Review* magazine.

FRED HARPER lives and works in New York City. He is known for his artwork in *DC* and *Marvel* comics, as well as newspapers ranging from *The New York Observer* to *The Wall Street Journal*.

BILL HARRIS is an internationally renowned painter. He lives with his wife and three sons in Spotsylvania County, VA.

RICHARD JOHNSON is the graphics editor of the *National Post* of Canada. Spanning multiple disciplines, his photography and film work includes documentaries about war-torn Africa, and reportage art and correspondence from Afghanistan, where he has embedded with both Coalition and native forces. He recently returned from his third trip to Afghanistan; he has also embedded once in Iraq and multiple times with UN Peacekeeping Forces in Africa. Richard is a founding member of the International Society of War Artists. He lives in Toronto, Canada with his wife and two children.

VICTOR JUHASZ has been a professional illustrator for almost 38 years, starting with *The New York Times* while still a student at Parsons School of Design. His work has been commissioned by national and international magazines, newspapers, advertising agencies, and publishing houses, and he has been a long-time contributor to *Rolling Stone*, and also *Golf* magazine. Victor is a member of the US Air Force Art Program, and has deployed to Iraq, Kuwait, and Afghanistan to illustrate American Forces in action. He lives in Averill Park, in the New York Berkshires, with his wife, the life coach and motivational speaker Terri Cole. They have three grown sons and two grandchildren. Their youngest son is a SSgt in the Marine Corps Reserve.

JOSHUA KORENBLAT, originally from St. Louis, MO, now calls Washington, DC home. He is an art director, artist, writer, and teacher. He has worked as a graphic designer at *National Geographic* and *Science News* magazines, and is currently an Art Director at Graphicacy/Timeplots, a design firm specializing in infographics, as well as an instructor at the Boston University Center for Digital Image Arts in Georgetown. Josh has a MFA from the Maryland Institute College of Art and a MA in Writing from Johns Hopkins University.

STEVE MUMFORD is a renowned artist from New York City, where he lives with his wife, the artist Inka Essenhigh, and infant son. He embedded as a war artist six times with the US Army in Iraq, and twice with the Marines in Afghanistan.

JOE OLNEY was born in Iowa but now lives in Virginia. When his first attempt at college didn't work out he joined the US Army. He then reenlisted into the Virginia Army National Guard and deployed to Iraq where he was able to complete his studies in geology, graduating from The College of William and Mary. After becoming a geologist and working in Texas, he realized that his true calling was art. He enrolled in the Virginia Commonwealth University and is pursuing a BFA in Painting and Printmaking.

JESS RULIFFSON is a freelance illustrator living in Brooklyn, NY. She graduated from the School of Visual Arts in 2008, and has been working on a comic book series based on interviews with veterans of the Iraq and Afghanistan wars.

CATALOG OF THE EXHIBITION

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RAY ALMA

The Bullet They Dug Out of Me, 2012
watercolor on paper

And This Is Where It Hit, 2012
watercolor on paper

He Saved My Life, 2012
watercolor on paper

Marine Captain Pencil, 2012
graphite on paper

*1st Lieutenant Michael Rhoads
Performing Lung Exercises*, 2012
graphite on paper

ROB BATES

*Corporal Matthew Bowman Gets a
Drink from His Dad, Ken*, 2011
graphite on paper

*"And This is Where the Shrapnel Blew
Through My Leg..."*, 2012
graphite on paper

*Despite the Progress, Sgt. Jacks Still
Feels Phantom Pain*, 2012
graphite on paper

*Sergeant Eric Hunter USA at Walter
Reed*, 2012
watercolor

Lonely Nights, 2011
graphite on paper

EMILY BOLIN

Marine Brennan Cleveland, 2012
ink on paper

Mike Stringer, Marine, 2012
ink on paper

MICHAEL D. FAY

Sergeant David W. Adams USMC,
2012
acrylic on canvas

Lance Corporal Kyle Carpenter USMC,
2011
graphite on paper

*Lance Corporal Tyler Huffman and
Physical Therapists*, 2011
graphite on paper

Two Holes In, One Hole Out, 2011
graphite on paper

*Dr. McNamee Takes Out Stinson's
Heart Monitor Stint*, 2011
graphite on paper

*Sergeant Zach Stinson USMC with
Daughter Olivia*, 2012
mixed media on canvas

*Corporal Marcus Dandrea USMC with
Son Micah*, 2012
mixed media on canvas

JEFFREY FISHER

Sergeant Josh Elliott USMC, 2011
etching

Family Support-PFC Timothy Donnelly,
2012
watercolor

A Fitful Sleep, 2012
watercolor and graphite

ROMAN GENN

*Sergeant David Lyon USMC at FOB
Guristan, Farah Province*, 2011
ink on paper

*Sergeant David Lyon USMC with
Stanley*, 2011
ink on paper

FRED HARPER

Untitled, 2012
oil

BILL HARRIS

Hero (Sergeant Blumenberg), 2011
oil on canvas

RICHARD JOHNSON

Lance Corporal Tyler Huffman, 2011
prismacolor on paper

*Afghan National Army Soldier
Recovering from Shrapnel to the
Abdomen* 2012
prismacolor pencil on paper

*Afghan National Army Soldier Double
Amputee*, 2012
prismacolor pencil on paper

Bullet Wound to the Head, 2012
prismacolor pencil on paper

Post Op, 2012
prismacolor pencil on paper

*Wounded Afghan National Army
Soldier, No Identity Papers*, 2012
prismacolor pencil on paper

VICTOR JUHASZ

Corporal Joe Mille USA, 2012
mixed media

*SPC Derek McConnell with Therapy
Dog at Walter Reed*, 2012
mixed media

*SPC Derek McConnell Showing
Stretch Marks from Septic Infection*,
2012
prismacolor pencil on paper

*Sergeant Jason Ross USMC Receiving
Physical Therapy at Walter Reed*, 2011
mixed media

SPC Nick Weishaar, US Army Ranger,
2012
prismacolor pencil on paper

Staff Sergeant Glen Silva USMC, 2012
prismacolor on paper

Sergeant Jason Ross USMC, 2011
acrylic on paper

*Staff Sergeant Alejandro Jauregui and
Sons*, 2012
prismacolor on paper

JOSHUA KORENBLAT

Nathan Rempf, 2012
digital iPad drawing

Josh Wetzel, 2012
digital iPad drawing

STEVE MUMFORD

We Could Be Heroes, 2010
oil on canvas

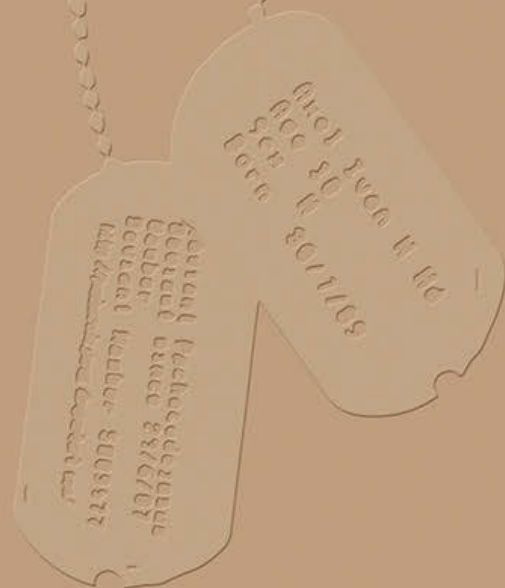
JOE OLNEY

Cody, 2012
oil on canvas

JESS RULIFFSON

Bethesda, 2012
ink on paper

THE JOE BONHAM PROJECT™



Veterans Film Festival in connection with *The Joe Bonham Project: Drawing the Stories of America's Wounded Veterans* with Howie Movshovitz, Director of Film Education, College of Arts & Media, University of Colorado Denver and Tess Jones, Director of the Arts and Humanities in Healthcare Program, University of Colorado Anschutz Medical Campus

Free and open to everyone.

Saturdays at 6:30 PM / Fulginiti Pavilion for Bioethics and Humanities.

4/12/2014 Sat *Johnny Got His Gun*
4/26/2014 Sat *The Best Years of Our Lives*
5/10/2014 Sat *MASH*
5/17/2014 Sat *Khandahar*

We are not our wounds.™

Curated by Simon Zalkind

**The Fulginiti Pavilion for Bioethics and Humanities,
University of Colorado Anschutz Medical Campus**

13080 East 19th Avenue, Aurora, Colorado 80045

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We Could Be Heroes, 2010
oil on canvas



Center for Bioethics and Humanities
UNIVERSITY OF COLORADO ANSCHUTZ MEDICAL CAMPUS



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