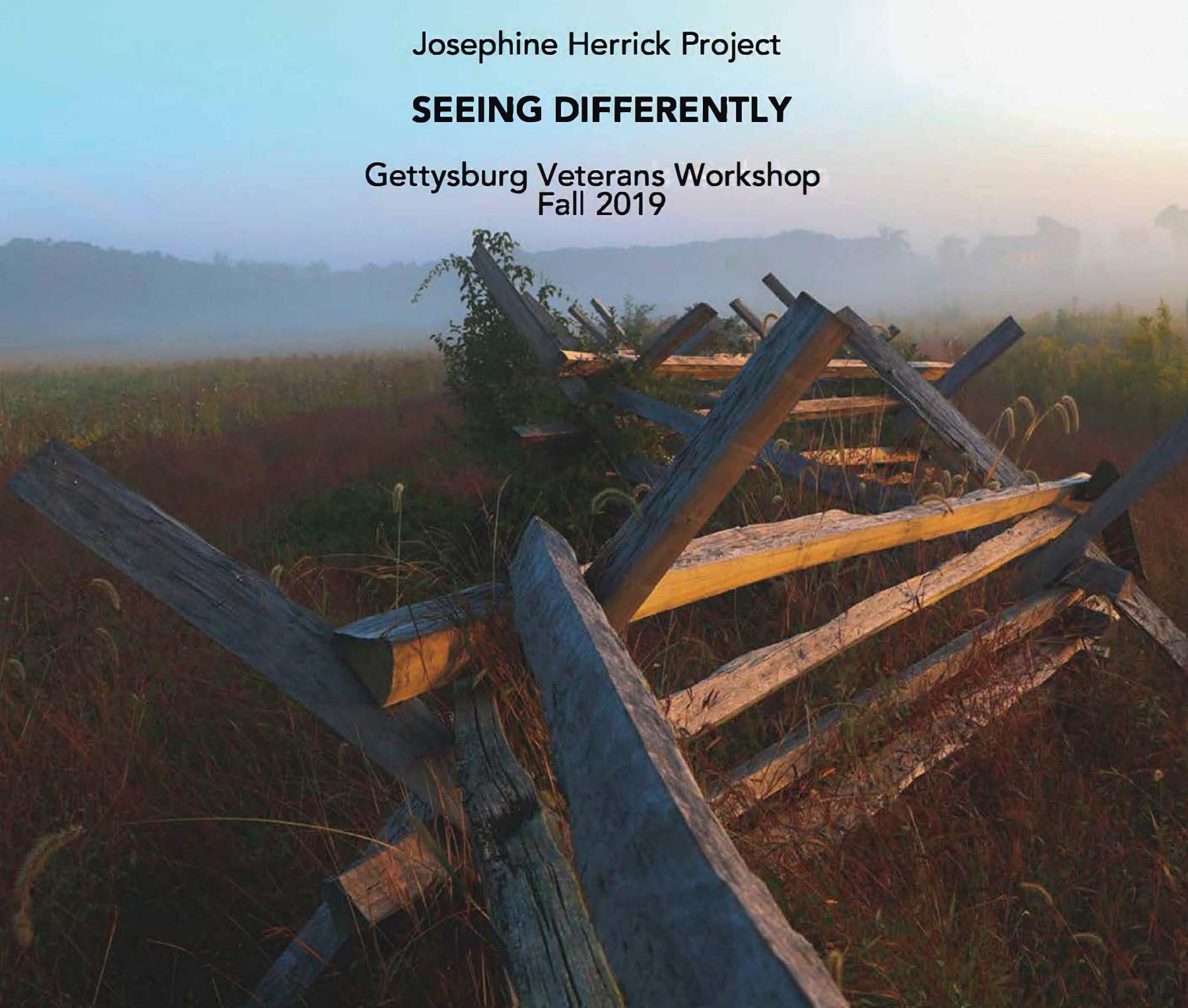


Josephine Herrick Project

SEEING DIFFERENTLY

Gettysburg Veterans Workshop
Fall 2019





The Josephine Herrick Project
presents

SEEING DIFFERENTLY

Gettysburg Veteran's Workshop
Fall 2019

Above image: Photo by Cassandra Gaylor
Front Cover: Photo by Carl Johnson
Back Cover: Photo by Sean Fitzthum



Photo: Cassandra Gaylor



Photo: Alberto Vasari

JP | JOSEPHINE HERRICK PROJECT

TRANSFORMING LIVES THROUGH PHOTOGRAPHY

The Josephine Herrick Project is an award-winning nonprofit that was established during World War II to teach photography to physically and psychologically injured veterans returning from war and transitioning back to civil society.

Learning photography is a transformative experience—it changes the way a person sees the world. Photography offers to those whose opportunities to communicate and share their vision are limited the prospect of doing so through the language of image. Although the scope of the Josephine Herrick Project has expanded to include other marginalized groups, veterans facing ongoing trauma as a result of their time in the military have remained at the core of our work.

The Gettysburg Project

The Gettysburg Project is an annual program mounted with the generous in-kind support of the Gettysburg Foundation. In the autumn of 2019, we gathered a group of five veterans, some of them alumni of Josephine Herrick Project programs and all meeting for the first time, for a three-day residential workshop in historic cottages on the Civil War battlefields.

Working with a photographer Alberto Vasari, himself a veteran of the United States Marine Corps, they developed their photography skills as they explored and deepened their knowledge of one of the most important and formative battles in their country's history.

Now in its third year, this program has had a powerful impact on the lives of many of those who have taken part: building strong new friendships, strengthening their skills, and changing the way they see themselves and their own histories.

Finding—and Creating—Meaning

For many veterans, irrespective of their background or which part of the country their families come from, Gettysburg holds enormous spiritual meaning—a communion with each other and with those who went before.

In our age, the photograph informs how we think about things in our world, from the way we are affected by war, famine, and crisis to how and what we do in our daily lives. It is today the most universal, democratic, and accessible art form and means of communication. It allows any photographer to frame their own narrative and to share it with others.

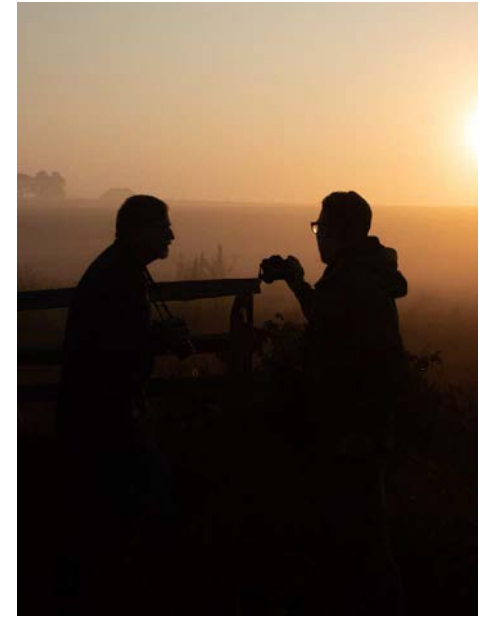


Photo: Cassandra Gaylor

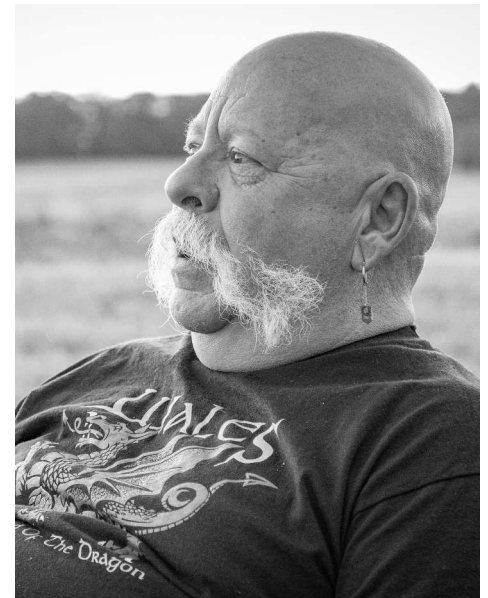


Photo: Alberto Vasari

Seeing Differently

“Seeing Differently” refers to how learning photography can change a person’s way of looking at the world around us. It is also the title of the exhibition of the veterans' work that came from this year’s Gettysburg Project and was featured at the Gettysburg National Military Park Museum in fall 2019. This book draws from those images; the work of the five veterans who visited Gettysburg over three days in September 2019. Most of the participants of this workshop are Vietnam veterans who may be suffering from post-traumatic stress disorder (from the violence they saw and experienced while in the military) or suffer from chronic pain. All of the participants are searching for ways to connect with a larger community of veterans.

Post-Traumatic Stress Disorder

The symptoms and syndrome of PTSD became increasingly evident during the Civil War as innovations in weaponry and the first widespread use of rapid-fire rifles and telescopic sights greatly increased destructiveness in battle and left those who survived with myriad physical and psychological injuries. The Civil War also marked the start of formal medical attempts to address the psychological effects of combat on military veterans. Over the next century of American warfare, PTSD would be described by many different names and diagnoses, including “shell shock” (World War I), “battle fatigue” (World War II), and “post- Vietnam syndrome.”

An estimated 700,000 Vietnam veterans—almost 25 percent of those who served in the war—have required some form of psychological care for the delayed effects of combat exposure. Similarly, as many as 500,000 U.S. troops who served post-9/11 in Iraq and Afghanistan have been diagnosed with PTSD.

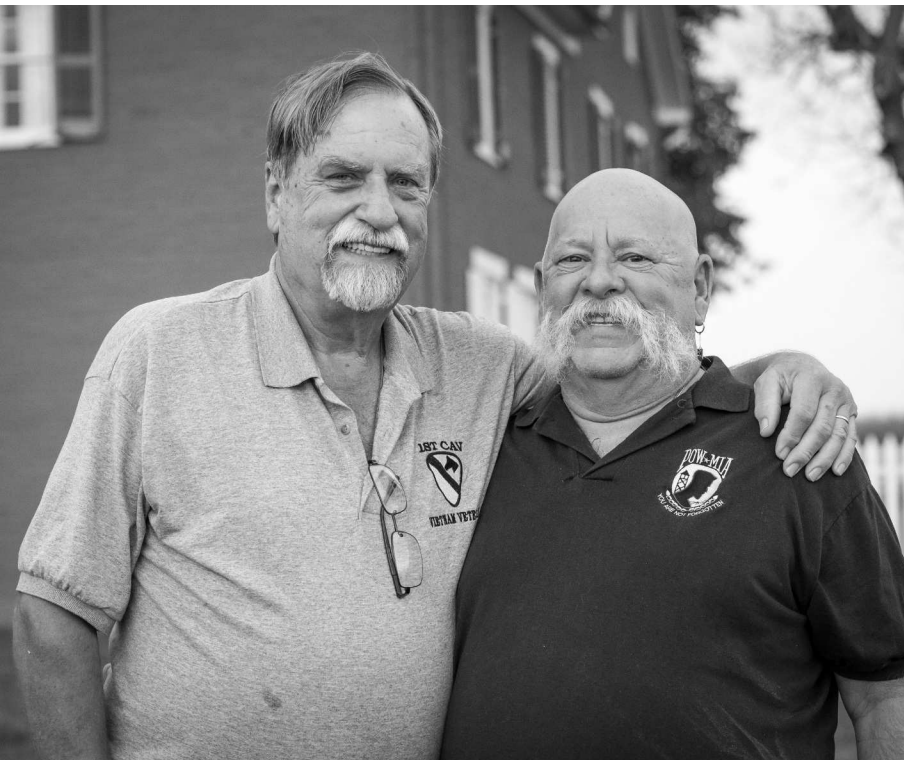




Photo: Cassandra Gaylor

As members of the military we are often trained to see the world in a certain way. We are taught to identify threats and “friendlies” (non-threats). And much like we find in the art of photography, there is everything in between. These are the shades of gray between the darkest black and the brightest white. These shades of gray add so much to life and the way we perceive the world. As the years pass and we are able to look back with the benefit of age, experience, and historic context, ... we are able to see the shades of gray.

In my years of teaching for the Josephine Herrick Project, I have had the great privilege of working with veterans to teach them to use their skills to capture the beauty in life and share that vision with the world. The course at Gettysburg has been a wonderful opportunity to teach an amazing group of veterans a way of seeing differently

—Alberto Vasari

Thanks

The Josephine Herrick Project is grateful to the extraordinary photographers who donated their time and skills for this project. This year, sought-after photographer and videographer Alberto Vasari generously donated his time and teaching skills over our residence in Gettysburg. Special thanks to Sean Fitzthum for assisting Alberto throughout this workshop.

We would also like to thank the Gettysburg Foundation for partnering with JHP to provide this workshop and exhibition.

Special thanks to Cassandra Gaylor for taking the behind-the-scenes photographs of the workshops featured in the first few pages of this book.

All portraits of the veterans are by **Alberto Vasari**.



CARL JOHNSON

I am a Vietnam Combat Veteran and served with B Company, 1st Battalion, 8th Cavalry, of the 1st Cavalry Division 1969–1970. I inherited a love of photography from my father, a World War II veteran, but I have always shot “point and shoot,” not knowing how to adjust the setting on the camera.

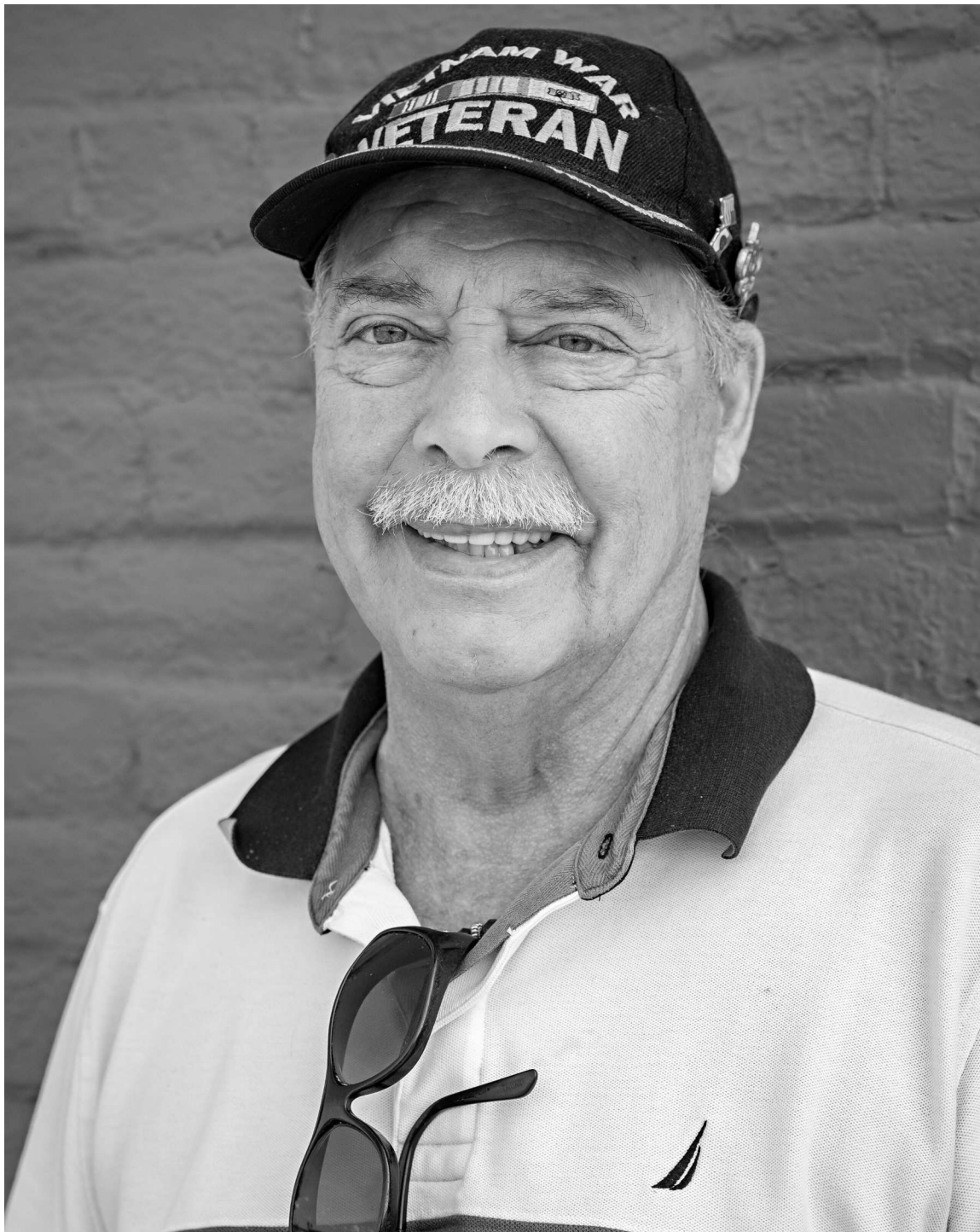
All through my life I have had cameras. I had a Kodak Instamatic camera with me in Vietnam and then bought an Olympus Pen half-frame 35mm camera in 1970 but had to send it home. It was not until I enrolled in JHP’s photography program at my local Veterans Center last year that I learned how to compose my photos.

Coming to Gettysburg has been a fantastic experience: traveling there with fellow veterans, learning how to use my camera from fellow veterans, and being taught about the battle by a wonderful guide, himself a veteran. I learned so much about how to use my camera to enhance my photographs and the way I compose them and use the light.

Gettysburg was a beautiful background for this invaluable experience, enabling me to learn more about my passion for photography and about one of the most important battles in American history.







THOMAS GALLUB

Learning photography challenges my visual handicap; through the camera I am learning to understand how I can communicate my emotions and my own visual experience.

I will remember Gettysburg as a place where I made new friends, visited this important historic site, and as the place which gave me an education in a different way of seeing through the art of photography.

I now understand the extent to which taking a picture is more than just pointing and clicking, more than taking account of all the elements and principles of photography—and is so much about my own imagination and the way I observe the world around me and the details I see and decide to emphasize within that image.







SEAN FITZTHUM

What an experience! Not only did we get to stay in the original period houses on the battlefield, but we were given an amazing tour of the entire Battle of Gettysburg. I learned an enormous amount from our terrific guide about the Civil War, but I also learned a ton about the Vietnam War from my fellow veterans in the group. It was a great weekend of good people, good food, learning, comradery, history, and fun.

For me, photography is definitely a form of therapy. I love photography and I love to learn. I feel with photography. I will never run out of things to learn.

Even though I was there to assist, I think I learned more than I helped. Thank you to everyone involved, from the planning to the execution, to the great group of people who attended.







TERRY KARNEY

This was my first trip to Gettysburg—I enjoyed being there and seeing it with new friends who shared similar backgrounds and ways of seeing but had their own history. This shared frame of reference made finding aspects of the battlefield that I wanted to photograph easier to capture.

When I photograph, I try to make images that capture both the obvious and the personal. Some places, like Gettysburg, are so large in both scope and imagination that they can't be caught in a single frame. While trying to catch the present moment, the past will often rise up to meet us in the now. During this experience, I focused on finding the details which would generally escape notice.

For me, one visit to Gettysburg isn't enough—it is more a commander's recon, a chance to get the lay of the land and establish the understanding for future trips.







STEPHEN G. MARLOW

As a last minute replacement on the residential, I was thrilled to be included among combat veterans from Vietnam. This trip held two goals for me, the first being to revisit Gettysburg, and in doing so to reflect on the sacrifices those heroic soldiers gave to protect the unity of our nation and the sacrifice and bravery of the people of Gettysburg.

I was in combat in Vietnam (wounded three times) and during my stay in Gettysburg, I tried to imagine the common foot soldier's plight in 1863. To me the deeper meaning of Gettysburg is that people will fight through horrible conditions and against all odds when they believe the cause is just.

My second goal was to learn how to use my camera competently. With the guidance of our teacher, Alberto Vasari, also a veteran, I now feel much more confident using my camera. I thank him profoundly. I look forward to taking photographs of my loved ones and documenting our travels in the future. I have now learned how to communicate by showing my perspective through photography.







JOSEPHINE HERRICK PROJECT

TRANSFORMING LIVES THROUGH PHOTOGRAPHY

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Stephen G. Marlow

Sean Fitzthum

Carl Johnson

Special thanks to the Gettysburg Foundation



We would also like to thank our in-kind supporters for this project:

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The Babylon Vet Center

Babylon Library

The Babylon Citizens Council on the Arts

Canon U.S.A.

