

Panel 1
Art in the Wake of Violence

Image-Making of the Vietnam War

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Often dubbed as “The First Television War”, the Vietnam War was the first global conflict to be extensively documented and broadcasted across a myriad of audio-visual media ranging from newspaper to radio and television. The sights and sounds of war became directly accessible to new spectators typically uninvolved—a war based in Vietnam travelling beyond its geographical confines, and a proxy war coming home to America. From wartime documentation to propaganda and activism, the abundant repository of Vietnam War imagery ignited a layered, multi-medial tradition of image-making sustained through photojournalism, protest art, and film, amplified through the increasing ubiquity of media in both Vietnam and the West. Memories of war thus spread to a collective imagination.

In *Nothing Ever Dies: Vietnam and the Memory of War*, Viet Thanh Nguyen explores the politics and ethics of memory and postmemorial remembrance: which memories matter and how do we remember them? A battlefield once asymmetrically skewed towards the American media powerhouse, multi-medial Vietnamese contributions to the war’s memories has, in later years, begun to catch up and demarcate its space and pull its weight. In a continuation of this inquiry, this paper explores the lineage and afterlives of Vietnam War image-making and memory, engaging in visual and narrative analysis across a collection of art and films that flesh out the war’s memory, persisting not as a close-ended historical record but as an ongoing site of haunting, return, and contest.

Biography

Trinh Ngoc Minh is an English Literature and Art History undergraduate from Nanyang Technological University. With a penchant for archaeology, religious affect in historical objects, and for art and architecture, she is interested in exploring the connections and sensorial interactions the body has with the constructed spaces it inhabits.