Finding Peace through Painting War?: American and Vietnamese Art Depicting the Vietnam War

Swenja Granzow

COLLEGE OF ARTS AND BEHAVIORAL SCIENCES--SOCIAL SCIENCES

Nominated by Erik Trump
Associate Professor of Political Science

When Swenja started at SVSU in the fall of 2002, she soon found many opportunities in the curriculum to combine her two passions: writing and politics. She completed a major in Political Science and two minors, in French and Criminal Justice. She also worked as a Writing Center mentor for three years, learning about both the writing process and people, always benefiting from her perspective as a non-native speaker of English. With her degree completed, she has now returned to Germany and a series of internships in the area of political education, before starting a graduate program in political science in 2007, with the intent to one day be able to teach college courses.

Note: All figures may be found in the Appendix

Introduction

Wars have dominated the interaction between groups of people since the beginning of human kind. These violent conflicts have been recorded in the respective forms of art practiced by the different groups. However, art does more than simply record events; it comments on events, influences how they are perceived, and most importantly, plays a crucial role in the political world; to clarify, it is "the fountainhead from which political discourse, beliefs about politics, and consequent actions ultimately spring" (Edelman 2). Wars can be unifying or divisive for those on one side of the conflict. Of course, leaders believe that a strong unity of their people will be beneficial for achieving victory. Thus, considering the political power of art, it comes as no surprise that the 20th century that was so noticeably imprinted by the two World Wars and other armed conflicts also gave rise to an incredible amount of art; much of it was propaganda art to unite the people behind a common cause, but protest art and supposedly non-political art were also abundant (Clark 7).

The political importance of pieces of art produced during different wars becomes especially clear in the contrast between the art produced by American artists during World War II and that of the Vietnam War, as artists represented the political opinions behind the wars of their times. World War II is often described as the just and heroic war fought against fascist dictators. The art reflected this heroism. The Vietnam War is much more difficult to define, partly because of the different stages of the war. The United States' involvement really started with support for the French, who were fighting the anti-colonial movement in Indochina. The main reason was protecting Western Europe from the spread of Communism (Herring 18). For this and many other reasons, the Vietnam War is often considered to have been one of the proxy wars of the Cold War. However, this perspective neglects that the war was fought about the future of a country that had been under foreign rule for almost 2000 years. The different stages of the war brought different levels of American military activity. Despite the technological superiority of the American equipment, "peace with honor" remained only a populist phrase, because the abandonment of South Vietnam (dramatized by the departure of the last American helicopters on April 30, 1975, from the roof of the

American embassy in Saigon and the ensuing fall of the South to the North) was anything but filled with honor (Herring 338). The complex politics behind the war and the high numbers of American casualties caused American society to be divided about the war. This division was still obvious when President Clinton pushed for policies normalizing the relationship between the two countries in the mid to late 1990s (Herring 365).

While the Vietnam War, like World War II, was essentially fought to "protect" democracy, the American public was not as easily united behind the effort to bring democracy to Southeast Asia, a region of the globe many had never heard of before. Much about this conflict was questioned and thus the Vietnam War marked the beginning of protest art in the United States (Clark 126).

Those on whose soil the war was actually fought did not have the same freedom to express their views of the war as openly as some might have wanted to. Nonetheless, looking at this art can help create a better understanding of the Vietnamese side of the conflict. This is essential, since the war "was fought mainly by Vietnamese against other Vietnamese – over the nature of Vietnamese society" (Jamieson ix).

While the differences in political systems and cultures are easily identifiable in any comparison of American and Vietnamese art pieces about the war, the recurring similarity is that the Vietnam War changed both countries forever and still influences the nations' societies; Vietnam has had to confront these changes openly and move on, whereas the United States has not yet found complete closure.

Part of the reason why closure has not yet been found in the US is the lack of understanding of the enemy; thirty years later there is still a certain mystery attached to the term "Viet Nam." However, contrasting art from both sides can lift this veil of ignorance, and eventually help both nations to embrace their experiences, and maybe even each other. To make the abundance of art works more accessible, this paper will discuss exemplary American and Vietnamese pieces of art that present one of four aspects: the depiction of war, the roles of gender, the images of children, and the toll and aftermath of the war. This comparison is framed by a short literature review to provide the necessary background about Vietnamese culture and history as it pertains to the analyzed works of art. The paper concludes with a parallel between fine arts and literary arts.

Literature Review

Vietnamese Culture and the Relationship between Communism and Art

To understand the depiction of people, and women in particular, in Vietnamese pieces of art, it is helpful to know that in Vietnamese culture, the individual is important only as a member of a group, a characteristic that Communist leaders were able to build on (Cima 113). In this system the male family members historically were prominent; therefore paternal relatives were also more important. Thus, Ho Chi Minh was able to benefit from his image as "Uncle Ho." This less prominent role of women in Vietnamese society explains why most Vietnamese art has been created by men. Even though men were seen as possessing the power in families and women were seen as having to be obedient, "women were not regarded as the weaker sex but as resilient and strong-willed" (Cima 114). Furthermore, with the defeat of the French in the 1950s had come a wave of change. Laws had been passed to "equalize the rights and obligations of women and men within the family and to enable women to enjoy equal status with men in social and work-related activities" (Cima 116).

While the overthrow of the French colonial government had brought many political changes, the French influence still persisted in the art world, because France had played an influential role in the establishment of the first Vietnamese art school, the École des Beaux Arts d'Indochine (EBAI), founded in Hanoi in 1925 by a French artist (Cima 49). It attracted primarily the sons of well-educated middle-class families (Taylor, "Framing the National Spirit" 111). After the Japanese coup against the French, the school had closed, but then reopened outside of Hanoi, and was eventually moved back to Hanoi in 1954. Artists were now supposed to paint for Communism; this had an influence on the depiction of war, gender, and the toll and aftermath of the war.

In 1957, the Vietnamese Artists' Association (Hoi Nghe Si Tao Hinh) was established; it was supposed to give rise to "a national artistic workforce to serve the propaganda needs of the government" (Taylor, "Framing the National Spirit" 110). Truong Chin, who had been general secretary of the party till 1956, summed up the underlying idea: "Art is only real art if it becomes propaganda"; in addition, art was supposed to "serve the people" (as cited in Buchanan 15). This socialist emphasis on the people, who were supposed to be influenced by the messages of the art, was also visible in the government policy that artists had to expose themselves to real Vietnamese life on a regular basis by working with farmers, miners and industrial workers

(Buchanan 17). These kinds of activities were not only important for the war effort, but it was also safer for artists to depict the laborers and their equipment because it was a more positive side of the war. Another aspect of the war the artists were allowed, and supposed, to depict was anything that could be used as propaganda against the Americans. Still, the artists were not just puppets of the government, but they also felt the need to preserve their experience for future generations, and some even died for their country (Buchanan 17).

Since there was no art market to speak of, the Artists' Association served in lieu of it (Taylor, "Framing the National Spirit" 113). The guideline for Vietnamese artists was to illustrate the "national character" that "exemplified the spirit of the Vietnamese people in their struggle for independence, their daily work, and their ancient historical culture" (114). Thus the prevailing motives in the art were workers on farms, soldiers or factory workers, and "historical figures, war heroes, and legendary independence fighters" (114). This is another aspect that connects Vietnamese realism to Soviet socialist realism. Even those working hard had to be depicted as if they were enjoying themselves (Clark 87). Like Stalin and Lenin, Ho Chi Minh was also frequently depicted in images, generally as friendly "Uncle Ho" ("Afterlife").

American and Vietnamese Paintings

Depiction of War

The depiction of war can be seen in the work of numerous Vietnamese artists. Nguyen Nghia Duyen combines the typical socialist realism focus on the future with the Vietnamese government's preference for calm war scenes, as well as the focus on men in Vietnamese society, in his painting *Uncle Ho at the Border Campaign 1950* (see Fig. 1). It shows the Communist leader Ho Chi Minh with soldiers observing the area around them. Like most Vietnamese art pertaining to the war, this image also shows none of the goriness of war (Lippard, "The Meeting of Two Memories" 21). It shows only a less obvious form of the "forwards-and-upwards look, which recurs in the codes of Socialist Realism, [and] signifies a temporal overlap in which the present is infused with the spirit of the future" (Clark 90).

Whereas paintings like the one depicting Ho Chi Minh were welcomed by the government, it prohibited images of nudes, and abstract art was completely rejected because the Party perceived this to be the art of the bourgeoisie and the capitalists, which didn't show the sense of community and equality desired by the leaders (Taylor, "Framing the National Spirit" 120). War artists also put limits on themselves. They felt that their audience differed immensely from the audience of the photographers who captured the gruesome images published in the big national papers. The war artists catered to a much more local community. In addition, they felt they had an important role as a "solace to these very young men and women far away from home, [who] represented beauty and calm in a world gone mad" (Buchanan 18).

The rules for the artists didn't change until the period of *Doi Moi*, the Vietnamese version of *glasnost*; it brought liberalization in the art world in the 1990s, giving rise to a new art that combined modernism with village art (Taylor, "Framing the National Spirit" 128). Nguyen Tu Nghiem's art was obviously influenced by "European post-impressionist concern for form over content, and yet, iconographically, he was able to retain a semblance of 'local tradition'" (129). His gouache on rice paper *Year of the Dog* (see Fig. 2) combines the forms of traditional art used to celebrate Vietnamese holidays with modern cubist forms ("Roaring 90's"). As the rules for artists became less restrictive, sadness about the war could also finally be depicted in the images (Taylor, "Framing the National Spirit" 131).

In the United States, art historians often refer to the cruelty of the war depicted by American war artists; however, few actually reference specific images. The National Vietnam Veterans Art Museum in Chicago, IL, has a large number of these images on display.

Gender Roles

Gender roles are also a reoccurring theme in the art of both cultures. With the change of Vietnamese political systems, the role of women, especially woman artists, also changed. Neither the traditional Vietnamese culture nor the French colonialists had seen them fit for education. Therefore, very few of them had received formal training. Yet, between the 1950s and the 1980s, the government wanted them to receive proper art education, since so many males were no longer able to fulfill these tasks because of military service and war injuries. Women became members of the Party because membership made it easier for them to be artists. This backfired, however, after the onset of *Doi Moi,* the period of relaxed rules, when "women artists were rejected by the rising generation of artists, who saw them as 'party artists'" (Taylor, "Why Have There Been No Great Vietnamese Artists?").

The position of female artists in the United States during this era was quite different. One prominent female artist of the Vietnam era is Nancy Spero. One of her main focuses was the domination of the United States over Vietnam as a symbol of male exploitation of women. Her "Bombs and Helicopters Series" from the

year 1966 uses fluid brushstrokes to create images representing erupting bombs. In *Bombs and Victims*, the emphasis is on the heads growing out of the mushroom-shaped clouds of the bombs (see Fig. 3). The facial expressions on these heads are full of anger and their tongues are pushed out of their mouths, suggesting phallic symbols pointed toward the Vietnamese soil, implying forced penetration.

A new form of art, installations and Body Performance art, also added to the depiction of the sexual dominance of males over females. Phallic symbols and victimized women are almost omnipresent (Lippard, A Different War 37). Here the claim can be made that the sexual prowess can also be seen as a representation of the United States as the male aggressor, trying to shape the more female Vietnam according to his desires (47). Addressing the subjugation of women in a male dominated society, part of the women's movement gained momentum at the same time as the civil rights movement in the United States.

In this period, the African American community was not only split on what methods to use to achieve equality, but it was also divided on the Vietnam War, since serving in Vietnam actually meant a break from life in a segregated society (Lippard, A Different War 53). This ambiguity becomes clear in Cliff Joseph's images. His 1967 oil painting *The Playpen* is quasi divided in halves because of the different themes (see Fig. 4). The left side shows a typical war scene with planes dropping bombs and the landscape on fire. The other half is open to more interpretation. In the background one sees buildings that are symbols of American freedom and democracy, like the Capitol and the Statue of Liberty. In the front of the painting one sees what looks like two babies at first, one white and one black. Yet, a closer look shows that they are actually adults with chubby, baby-like bodies. The white "baby" clearly resembles Buddha statues and displays a matching friendly face. It is reaching for a mobile, totally unfazed by the war right next to it, implying that many Americans were still indifferent to the war and its consequences. Despite the similarities to Buddha statues, there is also a prominent golden cross on the chest of the white "baby," possibly implying the omnipresence of religion in American society, or even a hint at U.S. support for the Catholic dictator of South Vietnam, Diem, till 1963. The black "baby," sitting next to the Buddha-like "baby" on the American flag, is playing with a rattle decorated with the American flag. Its facial expression reflects suspicion. Next to it is a small statue that could be representative of Vietnam. The position in which the rattle is held suggests that the black "baby" is pondering whether it should smash Vietnam in the name of the country that has not given him and his people the promised freedoms.

Depiction of Children

Children are also often depicted in the work of American and Vietnamese artists of this era. Some artists, like Cliff Joseph, used the images of children to convey subtle messages; others saw them as a tool to "evoke a sentimental cliché and a moment of truth. It was the napalming of children--and the famous photograph by Nik Ut of the child Kim Phuc running, burning, naked down a road--that helped turn the tide of the American public opinion against the war" (Lippard, "The Meeting of Two Memories" 21).

Yet, when one regards Vietnamese art after the 1950s as following the Party's idea of socialist realism, then the children can also symbolize the future; as in Soviet art, the future will be better once Communism has been defended against Western influences (Clark 93). Nguyen Si Tot's *Now All of Them Can Learn,* a 1957 watercolor painting, shows a group of young children in a hut, practicing their writing skills together. Their instructor is not much older than they are. This underlines the focus on the younger generations who had not been influenced much by the colonial period.

A child is also at the center of Do Hien's collage *The Anniversary of the National Defense War* (see Fig. 5). The vibrant colors are a sign of joy and a worriless society. Close to the head of the child is a white dove that implies that the children of Vietnam have a close connection with a peaceful future. The war is present in the image as well, yet the soldier is off to the side, looking in the direction of the child for whose future he had risked his life. The green of the mother's clothes also resembles military uniforms, suggesting that Vietnamese women were both mothers and soldiers furthering the war.

Still, the future of the children was not the only thing that motivated the Vietnamese to stand behind the war effort and to defend their ideology; preserving the beauty of their home country, with which they are deeply connected, becomes apparent in the many images of landscapes (Kunzle). For example, Tran Dinh Tho's lacquer painting *Bamboo* has a large bamboo plant in its center that is bent over to the right by the wind. It is surrounded by water that somewhat reflects the bamboo's image. In the background are a few hills and one solitary hut, at peace with nature.

The Toll and Aftermath of the War

In addition to the emphasis placed by socialist realism on children, the Vietnamese artists, like Soviet artists before them, did not show the cruelty of the actual fighting in war; their focus was much more on the "day-

to-day grind it takes to maintain a guerilla war against the odds" (Lippard, "The Meeting of Two Memories" 21). For example, Phan Nguyen Hung's paintings created during his brief time with an army battalion show in clear detail the circumstances under which the troops lived. Yet the warm colors and peacefulness of the scenes are representative of the desire to present their situation in a positive light (see Fig. 6).

Whereas the Vietnamese art about the war shows that the artists were united behind the war, American artists were deeply influenced by the division in the United States and the insecurities that came with it. Like Nancy Spero, many artists turned to protest art, which brought different groups of artists together (Lippard, A Different War 10-11). One of the first artists of this movement was Wally Hedrick, whose art was full of anger, violence, and sexuality. His 1954 image "Anger" (see Fig. 7) is a clear example of this. The viewer's attention is first grabbed by the vibrant color of the big heart almost at the center of the painting. Out of it erupts what looks like the mushroom cloud of an atomic bomb, but it clearly is also a phallic symbol. The inscription "Madam Nhu blows Chiang" emphasizes the allusion to sexual exploitation. This painting is only one of the many that equated the American involvement in Indochina with men's sexual power over women.

Roberto Matta and Irving Petlin also address this topic in their 1967 work *The Collage of Indignation*. At the center of this detail one sees an abstract figure, holding up a clenched fist that also can be recognized as a phallic symbol. Next to it one can see a round object that could be representing the Earth, and in front of it stands a man with disproportionately long legs, wearing a cowboy hat. The man could be representative of the U.S. walking all over the Earth, trying to be involved everywhere. The background is made up of rows of small black and white stick figures holding hands, the world community. Thus, this piece of art is a clear political statement.

Some artists became so involved with the anti-Vietnam War movement that their ultimate symbol of protest was moving to Europe (Lippard, A Different War 22). While posters were not popular among the members of this movement, the Art Workers Coalition's Poster Committee My Lai photograph *Q: And Babies? A: And Babies* by Irving Petlin, Jon Hendricks, and Fraser Dougherty (see Fig. 8) was reprinted several times (28). This American poster is actually one of the few more widely published obvious depictions of the actual conflict.

Nonetheless, a lot of artists were still apolitical, but donated to protests. One artist, Claes Oldenburg, summed up what many might have felt:

> An artist is a very artificial person….To me, life seems as artificial as art, a product of my imagination, a monumental vision. I am entirely too emotional, too much misled by my own infatuations, to become politically involved. (qtd. in Lippard, A Different War 35)

Many of the protest artists had never been to Vietnam. In contrast, much of the art created about the Vietnam War was actually created by veterans who often had had no proper art training. Art provided an outlet for the emotions that prevailed during their active duty. Blood and killing are almost always present, but so are the relationships with those fighting side by side. As Lippard assesses, "the authenticity of the experience itself, even when translated with less polish, carries it further, deeper into meaning than the best-intentioned and most skillfully-wrought objects by non-vets" (A Different War 69). One reoccurring image is the Madonna with child (74). Michael Page's statue *Pieta* (1980) depicts the upper body of an American soldier in what looks like a rain cape. His metal helmet clearly signals that he is part of the armed forces. His eyes are empty and stare into nowhere, as if in the war he had lost his soul and all will to live. In his arms he holds the twisted body of a dead baby whose mouth is wide open, as if it had wanted to scream one last time before it died. The shape of the eyes clearly indicates that the baby is of Vietnamese descent. Whereas the usual Madonna with child is very life-affirming, this image represents all the evil mankind can cause and the pointlessness of war.

As important as art about the actual war is, the coming home of the soldiers and their reception also had a crucial influence on the works of art. Many veterans made their coming home a topic for their art. Often these images include explicit references to drugs and alcohol, the only solace they had upon realizing that they would not get the welcome those returning from previous wars had received (Lippard, A Different War 115). Terry Allen's work is representative of the images by those dealing with being back in the country for which they had fought, but that didn't want to thank them. Like many of his works, *Boogie Chillin* (1988) is hard to make sense of at first, just like many veterans and civilians still have a hard time making sense of the war. The first detail of the image that grabs one's attention is an image of the Disney character Dumbo. This could be a reflection of Allen's opinion about the American public and its ignorance regarding the Vietnam War. The rest of the image looks like an architectural drawing of a house. Two elements are emphasized by white boxes having been put around them. One highlights a door frame inside the house; the other box surrounds the enlargement of a military medal, the main connection to the war.

Returning to civilian life was made hard not only by the treatment the veterans received from society, but also because veterans had suffered serious injuries, often having lost arms or legs. Some artists tried to deal with this loss through art. Ex-Marine Rick Droze's photography series *Wounded Children* shows artificial limbs with military weapons. *Wounded Children #16* shows two artificial arms operating a rifle (see Fig. 9). The image makes viewers aware of the consequences of military actions for individuals.

While artist Kate Collie did not serve in Vietnam, she also wanted to address the coping methods of the veterans. Her work *Steve's Mementos* shows a selection of colored pills that surround a bullet, implying the drug abuse many veterans used to deal with their experiences in Vietnam and at home. Another one of her moving and accusatory images is *60,000 suicides* (see Fig. 10). Here she addresses in writing the problem that nobody acknowledges: that thousands of veterans saw suicide as the last resort. The message becomes even stronger when one looks at the image of a screw formed into a question mark to show the confusion about the Vietnam era; in front of the screw one can see a razor blade that could be used for committing suicide.

Yet, while the veterans felt excluded from society, they treated a group of their own much the same way, namely the women who served in Vietnam (Wolf 245). The thousands of women who went to serve their country were exposed to as much danger and as many atrocities as their male counterparts, but this has been widely ignored (Wolf 243). Thus, women are hardly present in American art about the war. If they are, they tend to be sexual objects, either idealized blonde American women or raped Vietnamese women.

The Vietnamese, on the other hand, clearly acknowledge the role women played in the war, as workers in the factories or even as soldiers. This is due to the Communist principle of gender equality (Cima 116). In Vietnamese art, women are often used to create a sense of community, one acceptable depiction of "national character." In her painting *Meeting (Gap Nhau),* Mai Van Hien shows a peasant woman with a yoke interacting with a soldier. This not only shows community but also support for the army (see Fig. 11). The support becomes obvious because the young woman is carrying food for the soldiers with the yoke. The soldier and the woman seem to be very comfortable with each other, almost smiling at each other (Taylor, "Framing the National Spirit" 116).

While Mai Han Hien's painting was almost immediately recognized by the government as an acceptable piece of art, Nguyen Sang's painting *The Enemy Burned My Village* was seen as counterproductive to the goal of creating a homogenous nation. It shows a woman who has escaped her village with her children and now asks a soldier for help. The atmosphere here is not one of comfort and support, but of hostility, emphasized by the soldier holding on to his gun (Taylor, "Framing the National Spirit" 118).

While most of the American art created after the war still shows a lot of confusion and wounds in the souls of those who lived through it, Vietnamese artists had already turned to the process of healing. Nguyen Tuam Khan's *Candle of Peace* painting is representative of this. The background is almost black, which enhances the bright colors used to create the image of the woman holding a burning candle in front of her body. The woman's head is turned to the left, the same direction she is holding the candle in, and her hair is flowing in the wind, as if she is taking on an invisible force, her only weapon being the candle that represents peace. Her chin is lifted up high, as if she is sure that her candle is more powerful than any violence she could have to face.

Eventually this more reconciliatory attitude also reached the political arena, and since 1997, the two countries have engaged in diplomatic relations with each other. As a result, American veterans have returned to Vietnam, to find closure with their experiences and to reconnect with the people of the country they knew so little about. And once again, the art world reflects this opening. The Drawing Center in SoHo recently showed the exhibit "Persistent Vestiges: Drawing From the American-Vietnam War." The exhibit brings together art related to the war from several decades of American and Vietnamese artists (Cotter).

Conclusion

Like art and politics' close relationship, art also does not happen in isolation from literature. Many of the themes addressed in the works of art can also be found in fiction literature. Yet what is more important is that like art, literature has the power to deal with experiences and to further understanding. After all, writers want to create images in their readers' heads. Translator Mobi Ho makes the distinction that "there is conventional seeing and then the seeing that arises from the hidden depths of our being" (vii). This is important for finding truth, truth about a war that changed two countries. And what he says about Vietnamese stories can also apply to coming to terms with the Vietnam War on both the American and the Vietnamese side: "tears of suffering become the refreshing streams of healing and reconnection to the homeland" (ix).

These statements, in the "Translator's Introduction" to Thich Nhat Hanh's *The Moon Bamboo*, set the stage for a collection of his short stories. The first

of the stories, "The Stone Boy," brings together the impression left by the Vietnamese art works. Like many of Hanh's stories, this one has the characteristics of a children's story but also appeals to adults. At the center of the story is nine-year old To, who lost her eyesight during a chemical air raid (6). Playing the flute is the only thing that makes her happy (3). Her beautiful songs attract Stone Boy, a twelve-year-old who lived in the mountains (8). Soon her new friend has to help her find her mother who got lost during another attack (17). On their search they see the destruction the war has brought to their country and the division of its people. Still, the children show no hatred for those who are responsible for this. While their search is not successful, Stone Boy leads To to a magical river whose water helps her regain her eyesight. Now that To no longer needs Stone Boy to see the world, he returns to being a stone at the top of the mountain (48, 50). Not only does the story illustrate the close connection the Vietnamese people have with nature, but it emphasizes their reconciliatory attitude, since there is a gain in every loss.

Without the war, American and Vietnamese artists would not have addressed the topics that their art work evolves around now and that has recently brought them to interact with each other in exhibitions and workshops. Despite the political divide the war had caused, the two countries have become closer on a cultural level. Like different pieces of a puzzle eventually create one image, so too does every brush stroke add another detail to the slowly growing image of peace.

Works Cited

"Afterlife." Cornell University. 22 Oct. 2005 <http://www.people.cornell.edu/pages/cjr11/afterlife.htm>.

Buchanan, Sherry. "Artists and the Role of Propaganda." Vietnam Behind the Lines: Images from the War 1965-1975. Ed. Jessica Harrison Hall. London, U.K.: The British Museum Press, 2002. 15-20.

Cima, Ronald. J., ed. Vietnam: A Country Study. Washington, D.C.: U.S. Government Printing Office, 1989.

Collie, Kate. 60,000 Suicides. 1986. Iapone.org. 8 Dec. 2005 <www.iapone.org/Pages/KATE_COLLIE.html>.

Cotter, Holland. "Two Sides' Viewpoints on the War in Vietnam." NYT.com. 9 Dec. 2005. 9 Dec. 2005 <http://www.nytimes.com/2005/12/09/arts/design/09viet.html?pagewanted=1>.

Clark, Toby. Art and Propaganda in the Twentieth Century: The Political Image in the Age of Mass Culture. New York: Harry N. Abrams, Incorporated, 1997.

Droze, Rick. Wounded Children #16. 1988. Iapone.org. 8 Dec. 2005 <www.iapone.org/Pages/RICK_DROZE.html>.

Duyen, Nguyen Nghia. Uncle Ho at the Border Campaign 1950. 1984. Iapone.org. 8 Dec. 2005 <www.iapone.org/Pages/Nguyen_Nghia_Duyen.html>.

Edelman, Murray. From Art to Politics: How Artistic Creations Shape Political Conceptions. Chicago, IL: The University of Chicago Press, 1995.

Hanh, Thich Nhat. The Moon Bamboo. Trans. Vo Dinh Mai and Mobi Ho. Berkeley, CA: Parallax Press, 1989.

Hedrick, Wally. Anger. 1953. WallyHedrick.com. 8 Dec. 2005 www.WallyHedrick.com/ Anger.html.com.

Herring, George C. America's Longest War: The United States and Vietnam, 1950-1975. New York: McGraw Hill, 2002.

Hien, Do. The Anniversary of the National Defense War. 1989. Iapone.org. 8 Dec. 2005 <www.iapone.org/Pages/DO_HIen.html>.

Hien, Mai Van. Meeting (Gap Nhau). 1954. Saigonnet.vn. 8 Dec. 2005 <www.saigonnet.vn/English/ent/paintings/mar04/gapgo.jpg>.

Ho, Mobi. Translator's Introduction. The Moon Bamboo. By Thich Nhat Hanh. Berkeley, CA: Parallax Press, 1989.

Hung, Pham Nguyen. Soldiers Cooking at the Base Camp. 1971. Iapone.org. 8 Dec. 2005 <ww.iapone.org/Pages/Pham_Nguyen_Hung.html>.

Jamieson, N.L. Understanding Vietnam. Berkeley, CA: University of California Press, 1993.

Joseph, Cliff. *The Playpen.* 1967. Iapone.org. 8 Dec. 2005 <www.iapone.org/Pages/Cliff_Joseph.html>.

Kunzle, David. "Two Different Wars." As Seen By Both Sides: American and Vietnamese Artists Look at the War. Ed. C. David Thomas. Boston, MA: University of Massachusetts Press, 1991. 23- 31.

Lippard, Lucy R. A Different War: Vietnam in Art. Seattle, WA: The Real Comet Press, 1990.

Lippard, Lucy R. "The Meeting of Two Memories." As Seen By Both Sides: American and Vietnamese Artists Look at the War. Ed. C. David Thomas. Boston, MA: University of Massachusetts Press, 1991. 20-22.

Nghiem, Nguyen Tu. Year of the Dog. 1994. www.amitmay.com. 8 Dec. 2005 <www.amitmay.com/Art%20Gallery/vietnam%20perm/viet_perm1.htm>.

Petlin, Irving, Jon Hendricks, and Fraser Dougherty (Art Workers Coalition). Q: And babies? A: And babies. 1970. ArtForaChange.com. 8 Dec. 2005 <http://www.art-for-a-change.com/blog/2005/03/artists-and-my-lai-massacre.html>.

"Roaring 90's: The Rise of Contemporary Vietnamese Art." Amitmay.com. 6 Dec. 2005 <www.amitmay.com/.../ viet_perm1.htm>.

Spero, Nancy. *Bombs and Victims*. 1965. 8 Dec. 2005 <www.url.it/oltreluna/ attivita/ pace.htm>.

Tai, Hue-Tam Ho, ed. The Country of Memory: Remaking the Past in Late Socialist Vietnam. Berkeley, CA: University of California Press, 2001.

Taylor, Nora A. "Framing the National Spirit: Viewing and Reviewing Painting Under the Revolution." The Country of Memory: Remaking the Past in Late Socialist Vietnam. Ed. Hue-Tam Ho Tai. Berkeley, CA: University of California Press, 2001. 109-134.

Taylor, Nora A. "Why Have There Been No Great Vietnamese Artists?" Michigan Quarterly Review 44, 1 (2005, Winter): 148-165. OCLC. FirstSearch/WilsonSelectPlus. Melvin J. Zahnow Library. Saginaw Valley State University. Saginaw, MI. 9 August 2005 <www.FirstSearch.org>.

Wolf, Susan. "Women and Vietnam; Remembering in the 1980s." Unwinding the Vietnam War: From War into Peace. Ed. Reese Williams. Seattle: The Real Comet Press, 1987, 243-260.

Fig. 1: *Uncle Ho at the Border Campaign 1950*
Source: Duyen, Nguyen Nghia

Fig. 2: *Year of the Dog*
Source: Nghiem, Nguyen Tu

Fig. 3: *Bombs and Victims*
Source: Spero, Nancy

Fig. 4: *The Playpen*
Source: Joseph, Cliff

Fig. 5: *The Anniversary of the National Defense War*
Source: Hien, Do

Fig. 6: *Soldiers Cooking at the Base Camp*
Source: Hung, Phan Nguyen

Fig. 7: *Anger*
Source: Hedrick, Wally

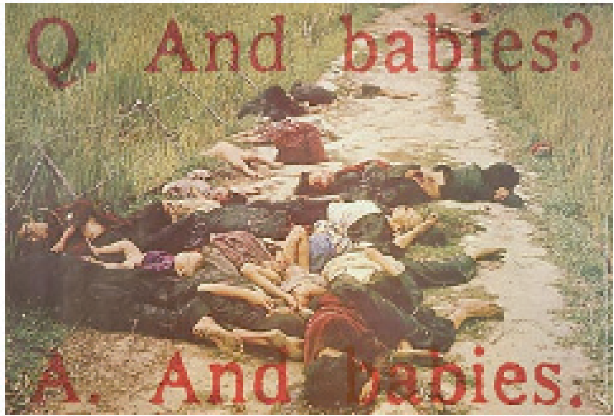

Fig: 8: *Q: And Babies? A: And Babies*
Source: Petlin, Irving, Jon Hendricks, and Fraser Dougherty

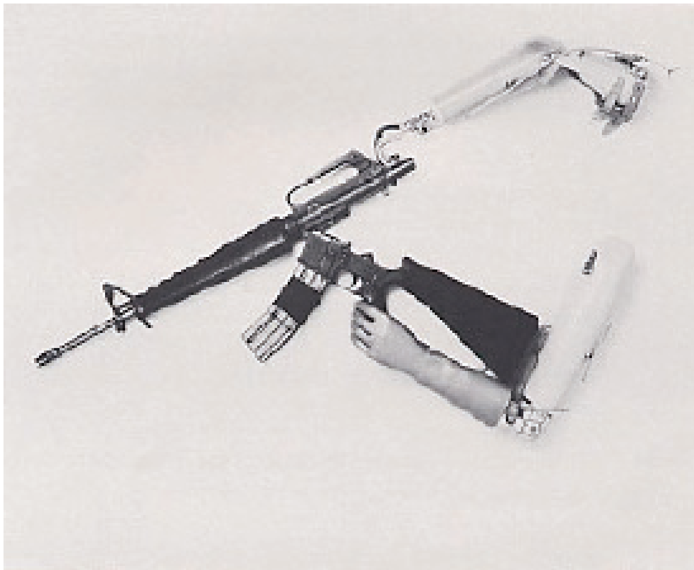

Fig. 9: *Wounded Children #16*
Source: Droze, Rick

Of the 1.1 million Americans who fought in Vietnam, 58,000 were killed in the war. There is a monument to these men in Washington. But there is nothing to commemorate the 60,000 Vietnam veterans who took their own lives after coming home.

Fig. 10: *60,000 Suicides*
Source: Collie, Kate

Fig. 11: *Meeting (Gap Nhau)*
Source: Hien, Mai Van