

by rivals, who then collaborated with the army to wrest control of these possessions. Indeed, the chapters on Bali and South Sumatra are those that most clearly demonstrate the political economy of the killings, an aspect of the violence that remains underexplored by researchers. This book demonstrates that the question of how certain groups benefited materially from the anti-communist violence and the local dimensions of the massacres could reveal the national and international significance of these massacres and, possibly, why this history remains buried.

The book is well-written and deeply humanistic; the words of the interviewees included in the book make for a visceral reading experience. Roosa's discussion of the families of the victims in Bali, including his reconstruction of the massacre at Kapal, shows the impact of the anti-communist violence until today. By looking at the efforts of ordinary Indonesians to memorialize the violence, the book reminds us of the failures of successive Indonesian governments to address the serious crimes that brought the New Order regime to power.

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Warring Visions: Photography and Vietnam. By Thy Phu. North Carolina: Duke University Press, 2022. 265 pp.

In the United States, the war in Vietnam conjures up images of battlefields, brutality, suffering and the heroism of the American military. This overarching narrative is represented by iconic

photographs such as “The Napalm Girl” by Công Huỳnh Út (also known as Nick Ut), “The Execution of Nguyễn Văn Lém” by Eddie Adams, “The Vietnam Monk Protest” by Malcolm Browne and “The Wounded in Vietnam” by Larry Borrows. These images continue to shape the dominant American perspective on a conflict that ended in a humiliating defeat for the United States and which still haunts the collective psyche.

In her illuminating and eloquently written book, Thy Phu proposes a much-needed “contrapuntal approach” (p. 14) that focuses on the Vietnamese experience of war and the socialist way of perceiving it. Through a comprehensive analysis of a vast array of acknowledged and overlooked photographs, the author sheds light on the visual practices, aesthetic styles and ideological perspectives that documented daily survival during wartime and legitimized the revolution. Phu does not attempt to replace the dominant American-centred framework with a Vietnamese one but rather seeks to underscore the similarities and disparities between these frameworks and the production, circulation and appropriation of Vietnamese visual records within Vietnam, the socialist world and feminist movements in the United States.

The book makes a significant contribution to the field of war photography scholarship by prioritizing domestic images depicting everyday scenes, rural and industrial labour, professional meetings, intimate moments and family souvenirs. It vividly demonstrates that war photography is not solely comprised of images depicting brutality and devastation disseminated in the West but also encompasses depictions of frugality and resilience propagated in Vietnam. One of the strengths of the book lies in its inclusion of a diverse range of visual materials, including studio portraits, photojournalism, propaganda and even (often neglected) family photography. To provide a comprehensive context for interpreting these materials, the author conducted oral history interviews with photographers, artists, vintage shop owners and Vietnamese families in both Vietnam and the United States.

Structurally, the book is composed of four chapters. The first chapter delves into the complex and heterogeneous “socialist ways

of seeing”, which aimed to give rise to and shape revolutionary visions. While these socialist perspectives emerged in a specific context, they were linked to a broader international socialist discourse. The photographs produced during the war were disseminated through newspapers, illustrated magazines like *Vietnam Pictorial*, exhibitions displayed in Vietnamese cities and battlefields, and training workshops. This imagery reconciled themes of wartime horror with industrialization, collectivization and aspirations for a better future.

The second chapter explores the emergence and the local and international circulation of the Vietnamese revolutionary woman as a symbol of national liberation and women’s progress. While Nguyễn Thị Bình exemplified modesty, gendered nationhood and women’s emancipation for the Vietnam Women’s Union in North Vietnam, Madame Nhu personified grandeur, militarized motherhood and revolutionary femininity for the paramilitary Women’s Solidarity Movement in South Vietnam. Currently, only the former figure is remembered.

The third chapter focuses on memory and war re-enactments as embodied performances staged for viewers. These re-enactments serve as “events of photography” (p. 145), helping both American and diasporic Vietnamese audiences construct war memories and emotional communities rooted in mourning, nostalgia and the revival of the Republic of South Vietnam.

The fourth chapter examines domestic photographs, which in many cases had been manipulated, destroyed or abandoned by South Vietnamese upon their departure overseas. These photographs contained incriminating evidence of collaboration with the Americans during the war, which the Communists could exploit. Many of these photographs, including refugee ID pictures, family albums and community archives, lack specific information about the photographer and the subjects. Nevertheless, they vividly depict daily resilience, domesticity and aspirations. They also reveal a social practice that defines and politicizes the concept of family, potentially challenging state-sponsored notions of familial ideals.

The book engages in several fascinating discussions, such as the role of manipulation. Critics of war photographs produced in

Vietnam often conflate ideological and technological manipulation, discrediting manipulated images for lacking objectivity and promoting propaganda. Thy Phu, however, argues that manipulation is integral to war photography. For example, the coloured photographs in *Vietnam Pictorial* evoke both a mythologized past and an idealized socialist future, effectively combining the realism of photography with the fantasy of socialist propaganda. Photographer Đoàn Công Tính's alteration of a famous photograph depicting soldiers climbing a rope against the backdrop of a beautiful waterfall ultimately damaged the reputation of both the photographer and the curator who displayed it in an exhibition in Europe. Nevertheless, objectivity was not the standard by which Vietnamese photographers judged the quality of their photojournalism.

In conclusion, *Warring Visions* contributes significantly to the growing body of work that offers alternative narratives to the dominant discourses on war and revolution. Additionally, it enriches scholarship on visual cultures and photography in post-reform Vietnam, complementing recent studies on beauty and photo retouching by Nina Hien (2012) and war exhibitions, memory and knowledge by Christina Schwenkel (2008). Scholars of Vietnam, photography and war will find this book's rich empirical materials and theoretical insights of great interest.

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