

Tim Page: The very edge of the brightest light

We live in a world saturated by images. Photographs crowd our screens and timelines, and news of conflict and suffering is rarely engaged with past a swipe. As Robert Hariman and John Louis Lucaites suggest, such images help to “define the public through an act of common spectatorship”.¹ Yet, despite this constant exposure, many images of war barely seem to touch us. They blur into one another, producing information and exhaustion in equal measure. In this context, the work of Tim Page OAM (1944–2022) does something different. His archive does not simply add to the flood of war imagery; it subtly resists the conditions under which such images are usually seen.

Tim Page: The very edge of the brightest light begins where most representations of war end. Rather than reaffirming Page as the legendary Vietnam War photographer of popular mythology, this exhibition foregrounds a practice concerned with the visibility of everyday life in conditions shaped by violence. Page’s photographs remind us that to witness is not the same as to document, and that seeing is not the same as understanding. The photographs and ephemera gathered here invite viewers to slow down and to consider what their witnessing does in the world.

In this light, Page’s archive rarely centres on the decisive moment of combat. Instead, we see children playing, moments in refugee camps, shots of clinics and prosthetics, glimpses of religious rituals, and moments of prayer. Small pockets of daily life recur again and again. Rather than being distilled into dramatic moments of violence, war is shown as a condition that settles into bodies, routines, and landscapes.

These photographs reveal the routinised and often overlooked dimensions of war’s aftermath and the slow labour of living with injury, displacement, and ongoing precarity. After the news cycle shifted elsewhere, Page returned to these sites of continuation. Instead of seeking sensationalism, Page’s anti-war position emerges from an attention to endurance and persistence. The images attest that war does not end cleanly, even when it disappears from view.

This emphasis places Page’s work closer to post-conflict visual politics than to conventional combat reportage. While Page certainly did not shy away from the brutality of war—and images of atrocity remain part of his oeuvre and continue to play a necessary role in understanding, documenting, and bearing witness to such violence—this current body of work nonetheless suggests the limits of a visual culture addicted to spectacular violence. It asks instead for a reorientation toward slowness, repetition, and the quiet gestures of people getting on with life despite it all.

Central to this orientation are the cinematic qualities in Page’s practice. His photographs demonstrate his careful attention to composition, control of light, and deliberate use of colour. The striking saffron robes of Buddhist monks, a double rainbow over Tonle Sap, the pink umbrella of a 9th Division trooper all draw the eye in and hold it within quotidian scenes that would otherwise be passed over. However, these aesthetic decisions do not soften the realities being shown, nor do they offer beauty as consolation.

Rather, the restraint of Page’s compositions narrows the distance between the image and the viewer. His photographs resist the demand for immediate comprehension that much conflict imagery trades on. They hold the gaze just long enough for questions to emerge: Who is being shown? Under what conditions? What is being asked of the audience? By refusing to collapse lives into a single emotional or moral directive, Page’s images push back against the weight of representational violence that so often flattens lifeworlds into a single frame.

Contemporary audiences and commentators regularly speak of our desensitisation to images; indeed, it is a refrain as old as photography itself. This desensitisation names a kind of numbness produced by the sheer volume of violent images and news to which we are exposed. Our responses to that condition, however, are not entirely passive. This act can offer self-protection, a means of coping with the emotional weight of distant violence.

Yet, as Arundhati Roy reminds us, “once you see it, you can’t unsee it”, and not looking is itself a political act.² Page’s images acknowledge this fatigue without yielding to it. They do not demand empathy on cue, nor do they tell audiences what to feel. Their power lies in duration and repetition—in the quiet persistence of similar scenes of care, waiting, and fragile normalcy that recur across time and place.

Any photographic engagement with war or its aftermath must confront questions of authority and representation: of who gets to tell these stories and on whose terms. To photograph others living through conflict, occupation, trauma, or its aftermath is to speak about their lives without ever fully speaking for them. Page’s images do not assert neutrality, nor do they claim to offer definitive accounts. He is a participant in histories he does not control, entangled in the structures of power and representation that make his work possible. The images mark encounters rather than complete accounts.

In this sense, bearing witness is relational and necessarily incomplete. It is less a claim to authority than an acceptance of responsibility: to look without appropriating, to recognise how our gaze is shaped by Western media expectations, and to allow those expectations to be disrupted. Drawing on Ariella Azoulay’s understanding of photography as a shared civic space, the distance between photographer, subject, and viewer can be understood as more than just a gap to be closed, but also as a site of ethical relations and possibility.³ Photographs go beyond recording what happened; they help shape and change how we experience it.

And while this exhibition looks back at the period in which Page worked, it also gestures forward. Just as the Vietnam War reshaped how distant others were seen, so we again find ourselves in a moment of transition in how images circulate and command attention. By focusing on what happens within conflict, rather than its eruption, Page’s photographs challenge how we engage with the forever wars and genocides of today. Bearing witness here is not a label that images claim on our behalf, but an unfinished practice that we, as audiences, are invited to take up—one that is slow, open, and often uncomfortable.

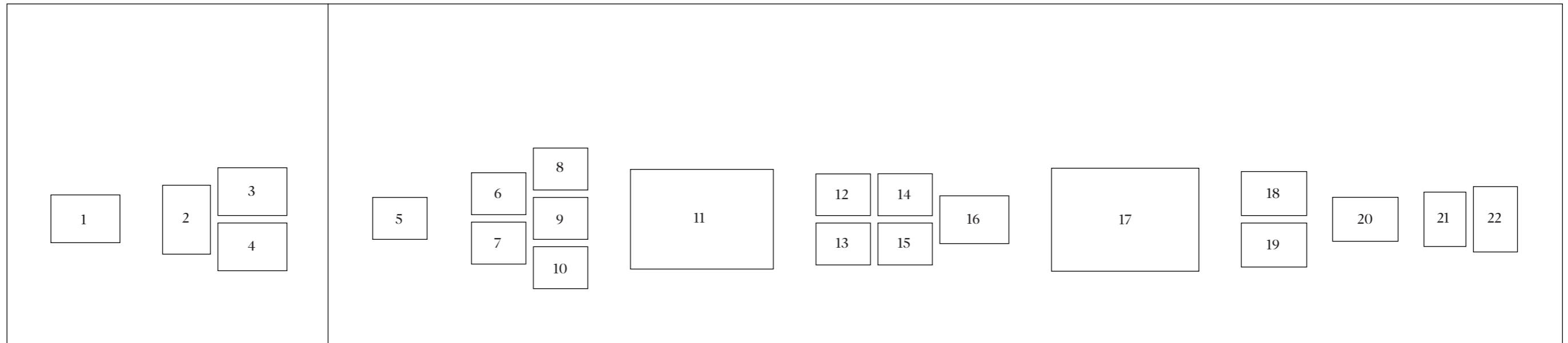
Despite him having no formal training, Page’s photographic practice was grounded in an understanding of what it means to be human. As observed by Roland Barthes, “Every photograph is a certificate of presence.”⁴ In Page’s work, that presence extends beyond the frame, encompassing relationships between the photographer, the subject, and the viewer. When we look at these images, we are not just seeing light on film; rather, we acknowledge that someone was there—that they are, or were, part of our shared world.

To look, then, is profound. Even when direct intervention is not possible, bearing witness carries meaning. Page’s photographs remind us that in an age of visual excess, we still urgently need photography. Not because photographs resolve violence, but because they ask us to remain with it. And now more than ever, we need to learn how to look *with*, rather than simply look *at*.

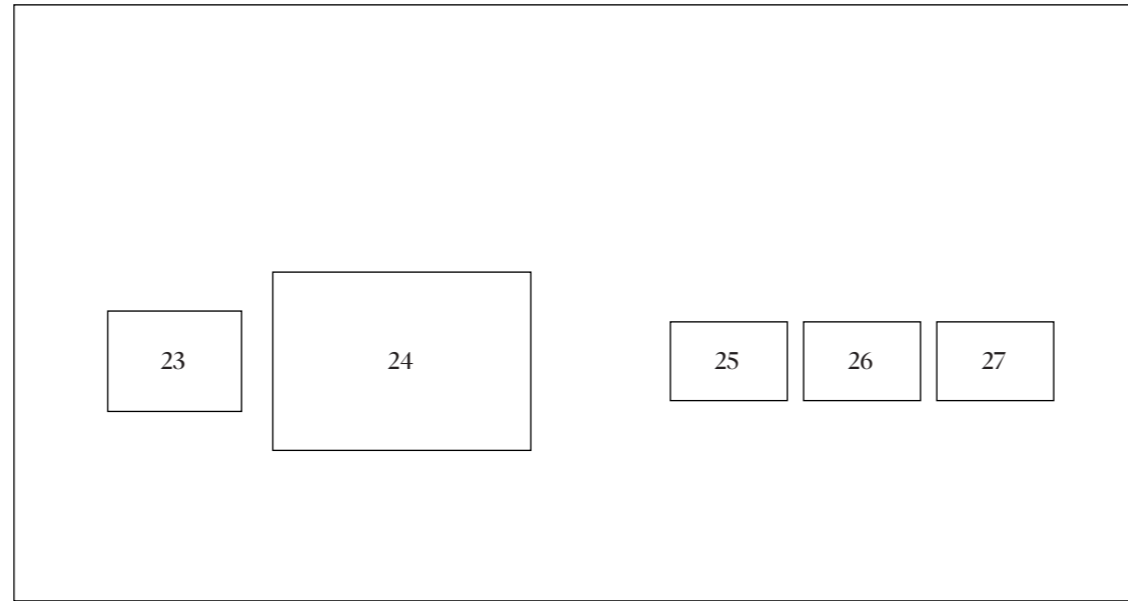
Essay by Dr Miriam Deprez

Dr Miriam Deprez is a Meanjin/Brisbane-based academic, photojournalist, and research fellow with the Disrupting Violence Beacon at Griffith University. Her work covers Europe, the Middle East, Russia, Southeast Asia, the Pacific Islands, and Australia, where she has worked as a freelance journalist, editor, and photographer. Her research and practice focus on post-conflict environments, particularly on understanding and reducing the impacts of militarised indigenous landscapes.

1. Robert Hariman and John Louis Lucaites, *No Caption Needed: Iconic Photographs, Public Culture, and Liberal Democracy* (Chicago and London: The University of Chicago Press, 2007), 42.
2. Arundhati Roy, *Power Politics* (Boston: South End Press, 2001), 87.
3. Ariella Azoulay, *The Civil Contract of Photography* (New York: Zone Books, 2008), Ariella Azoulay, *Civil Imagination: A Political Ontology of Photography* (New York: Verso Books, 2012).
4. Roland Barthes, *Camera Lucida: Reflections on Photography* (New York: Hill and Wang, 1981), 7.

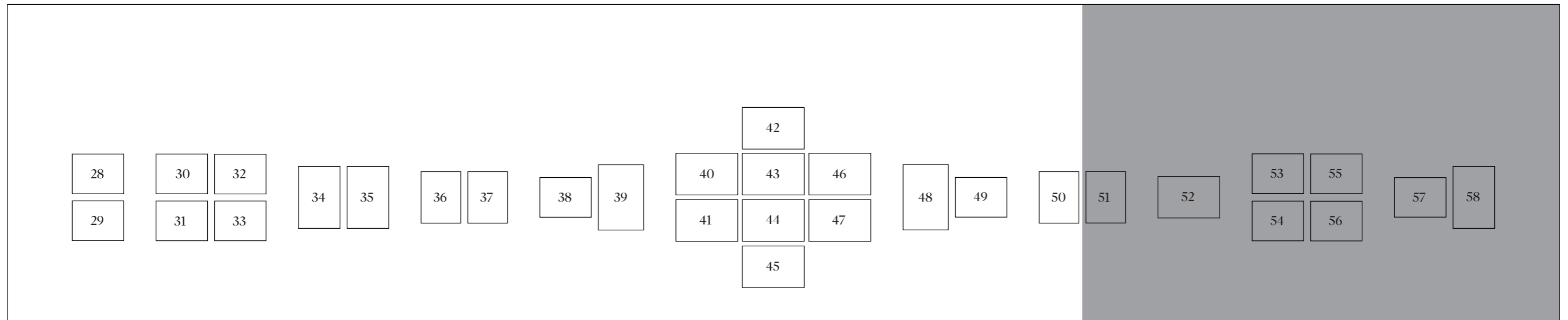


1. *House Destroyed During Croat '95 Offensive* 1996
Serbia
C-type photograph
2. *Serb Refugee* 1996
Serbia
C-type photograph
While on assignment in Serbia travelling with the IFRCC (International Federation of Red Cross and Red Crescent Societies), Page met elderly locals living in the cellars of their destroyed homes who would emerge to collect care packages.
3. *ICRC Shelter for Abused Serbs Left Behind* 1996
Serbia
C-type photograph
4. *Abandoned Serb Old Woman, Veliki Bosnia/Croatia Border* May 1996
Serbia
C-type photograph
“Behind the front lines south of the Drina River, Serb devastation of Croat property was almost total. Here, pockets of local Serbs had been left behind by their kinfolk who had fled the final offensives of 1995. IFRCC teams had to 4x4 into wilderness areas to find and succour the survivors.” T.P.
5. *Boat at Dawn* November 1991
Kampot, Cambodia
C-type photograph
“UN contingents were just arriving in the capital Phnom Penh. The mission: to bring peace during the lead up to an election. It was possible to travel in marginal safety. I bummed a crowded ride in an AP Toyota Corolla to the south coast. Kampot has always had an idyllic tranquillity imbued into a town twixt land and sea, endowed with fruit, fish and a neighbouring range of jungled hills with the French built casino at Bokor.” T.P.
6. *Mulwatta* 1983
Sri Lanka
C-type photograph
7. *PK4* May 2002
Sri Lanka
C-type photograph
“East of Kilinochchi along the pitted road to Mullaitivu is the heart of Tamil Eelam. A demobilized ‘tiger’ defuses a PK4 antipersonnel mine. Used by the SLDF as a base perimeter defence weapon, these plastic devices wander in the wet monsoon season. Demobbed fighters scratch them up with three-tined hoes.” T.P.
8. *Minefield UXO Posted at Elephant Pass* March 2002
Ragama, Sri Lanka
C-type photograph
“Ragama Hospital outside Colombo. There are more than 15,000 disabled ex-servicemen, and more to come from principally mine and booby-trap wounds. The count on the Tamil Tiger side is still incomplete: the tsunami will further hinder and complicate the Tigers’s problems.” T.P.
9. *Checkpoint* March 2002
Omantai, Sri Lanka
C-type photograph
“Omantai in the dry zone of Sri Lanka had ended up as the stop line of the final Tamil Tiger advance in 1999. They had pushed the more powerful Sri Lankan army back from the causeway of Elephant’s Pass to the major base of Vavaniya and its air support. With the onset of a ceasefire and peace arising from the Norwegian-brokered talks, this was the only official crossing point into Tamil Eelam, controlled by the ICRC (International Committee of the Red Cross).” T.P.
10. *Human Rights* April 2003
Cultana, Australia
C-type photograph
“The Baxter Detention Centre north of Port Augusta in South Australia resembles a high-tech Auschwitz in the desert. It is a facility, built for AUD \$100 million, to house recalcitrant refugees, asylum seekers, their families and children. Victims of war and oppression once again found themselves behind bars or at least electrified razor-wire. Over Easter 2003, a coalition of protest groups massed for a party-flavoured demonstration outside the perimeter. Reminiscing on the Woomera break in/out, the forces of law and order had amassed a virtual battalion of robo-cops with armoured, medieval-like chargers and an automatic weapons-toting SWAT team as backup. Alternative views were projected by pink tutus, the green faerie and an all-night doof.” T.P.
11. *Plaza Revolucion* July 1989
Havana, Cuba
C-type photograph
“The defense ministry painted a new mural of Che Gueverra every year just before July 26 Revolution Day celebrations. Che had held the defense minister’s job before he left on his ill-fated Bolivian adventure.” T.P.
12. *ARVN Rangers Plaines des Joncs* '65 2003
Vietnam
Computer-generated inkjet on paper
13. *Killing Fields* November 1991
Kampot, Cambodia
C-type photograph
“Under Pol Pot, every town had a killing field. Here, it was beside the pagoda. Victims’ remains had been on display for over a decade. Most have now been cremated—closure achieved.” T.P.
14. *Firebase in the Highlands Polei Klang* late 1968
Vietnam
“Polei Kleng, a remote camp 450 km north-west of Saigon in the spooky central highlands. Manned by a US ‘A’ team leading local Rhade Montagnard mercenaries, the once isolated camp had just played host to the US 4th Division who had used the mud and sandbag fort as an artillery base during a massive tactical operation. The discarded ammunition boxes became dwellings and toys.” T.P.
15. *Last Frames* April 19, 1969
Go Da Ha, Vietnam/Cambodia border
C-type photograph
“Last colour frames before the mine explosion. 25th Division troops attend to their wounded from a previous ‘bouncing betty mine’. In these frames, top Sergeant William Hoke runs before me. Seconds later he would be atop the mine and lose both legs and an arm. He now runs a ranch in Colorado.” T.P.
16. *Shrimping Tan An Lagoon Near Hue* August 1968
South Vietnam
C-type photograph
“The PACV [patrol air cushion vehicle] or hovercraft was brought into the country initially to work the southern delta swamp areas along the Cambodian border. In 1968, post Tet, they moved the three craft to the giant lagoon that ran inland, south from the Perfume River leading to the nearby DMZ. Based out of Dong Tam on the estuary, they buzzed the lagoon and low areas that were infiltration routes to the ancient capital city, besieged for 28 days during the Tet offensive.” T.P.
17. *Prey Veng – U.N. Helicopter Carrying Prince Ranaridh Sihanouk Leaves Supporters Covered in Dust* May 1993
Prey Veng, Cambodia
C-type photograph
“Prince Ranaradith Sihanouk’s campaign helicopter takes off from an election rally in Prey Veng, 120 km east of the capital Phnom Penh. During the UN-sponsored '93 elections, the government refused permission for the Prince to campaign, obligating the UN to abet his travels. His party, FUNCINPEC, won a majority and was subverted by Hun Sen’s incumbent Cambodian People’s Party (CPP).” T.P.
18. *Duc Co Special Forces Camp '65* 1965, printed 2003
Vietnam/Cambodia border
Computer-generated inkjet on paper
“American logistics troops of the 25th Division, the first US regular forces committed to the central highlands in June 1965, take shelter against the prop wash of re-supply aircraft at Duc Co Special Forces Camp. The camp had been besieged by NVA troops for over a week.” T.P.
19. *Marines Operation Masher Bong Son '66* 1966, printed 2003
North of Bong Son, Vietnam
Computer-generated inkjet on paper
“Marines occupying a blocking hilltop position breakfast at daybreak during Operation Masher. Below them, in the rice-rich plains of Bong Son, the 1st Air Cavalry were pushing main force enemy units towards the block, denying the enemy the crops in harvest.” T.P.
20. *Snow* December 1987
Fairbourne Heath, Kent, England
C-type photograph
“The worst storm for centuries, with 200 kph winds, took out seven million mature trees across the SE of England. That winter, six feet of snow piled up on Windmill Hill, the crest of Fairbourne Heath.” T.P.
21. *Arc Light Post B52 Bomb Strike* 1968
Saigon River, Cambodia
C-type photograph
“B52 aircraft bomb strike damage along the upper Saigon River. The B52s travelled in pods of three at upwards of 15,000 m. They were barely seen except as contrails. The ordinance blasts from each plane’s 130 ton load of hard bombs would ripple the earth and send concussion waves back to the capital 50 kms away. The pocked landscape continued over the horizon—an ode to a wilderness of destruction.” T.P.
22. *Double Rainbow over Tonlé Sap* 1993
Cambodia
C-type photograph

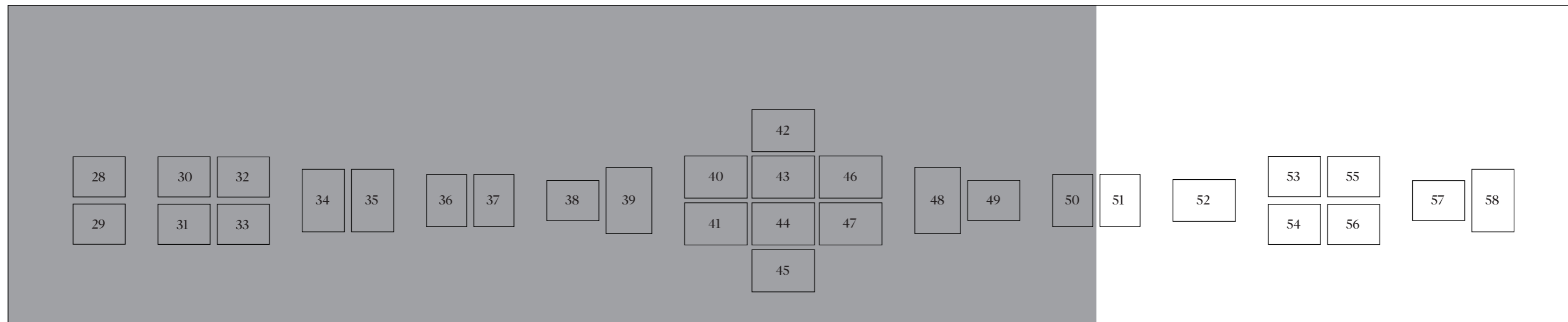


23. *Volleyball Disabled Clinic VVA 1992*
Kaeng Klaeng, Cambodia
C-type photograph
“This camp for the disabled, located north of Phnom Penh, was the first centre in Cambodia to promote a disabled volleyball team. In 2005 Phnom Penh will host the first international, disabled volleyball world championships. The centre is sponsored by the Vietnam Veterans of America and AusAid.” T.P.
24. *Banteay Mien Rith during UNTAC Elections May 1993*
Cambodia
C-type photograph
“The world’s largest helicopter, the Russian Mi26, lifts off a rice resupply run for IDPs [internally displaced persons] from the football field at CT7 on the Thai border. During the UNTAC-run Cambodian elections of 1991–93, the Russians provided crew and aircraft. Many of them were former Afghan veterans.” T.P.

25. *Mafrag June 1967*
Jordan
C-type photograph
“Bedouin refugees at the newly established camp 150 km east of Amman. During the Six Day War, the Israelis deported thousands of nomads from the west bank of the Jordan river.” T.P.
26. *Route 6 Cambodia November 1992*
Cambodia
C-type photograph
“We were coming back from Kampong Thom, north-west of Phnom Penh. The road was spookily empty, no traffic and no roadside rag-tag troops. A bicycle wobbled northwards. We stopped, she stopped, and after a few snaps she explained her father had left his gun at home and she was taking it up to his bunker.” T.P.
27. *Dong Lach near Bien Hoa Refugee Resettlement 1969*
North Vietnam
C-type photograph



28. *Monk* 2002
Anuradhapura, Sri Lanka
C-type photograph
“Our favourite café in Anuradhapura was often visited by monks who received a handout of food. Alms giving ‘round the clock.” T.P.
29. *Conversations* July 1989
Havana, Cuba
C-type photograph
“A small town on Cuba’s south coast with an Hispanic elegance and a dawdling Mediterranean atmosphere. Conversation is an art.” T.P.
30. *First Steps Army Hospital* February 2002
Ragama, Sri Lanka
C-type photograph
“Sri Lankan army rehabilitation clinic at Ragama, 20 km north-west of Colombo. There are over 30,000 disabled servicemen from the 19 years of internecine warfare.” T.P.
31. *Bus Stop* June 2002
Colombo, Sri Lanka
C-type photograph
“A bus stop off the Galle Road.” T.P.
32. *Meat Stall* November 1989
Thai Nguyen, North Vietnam
C-type photograph
“A pork stall in the expanding steel town of Thai Nguyen, 160 km north-west of Ha Noi.” T.P.
33. *Dismantling* May 1968
C-type photograph
“Khe Sanh, the siege of the US marine base right up in the crux of tri State Vietnam and Laos, became the American’s Dien Bien Phu. Eventually the marines interred their own endeavours. The base was resurrected for the last disastrous ARVN offensive into Laos, Lam Song 719 in 1970. North Vietnam’s General Giap had drawn US forces into the mist-enshrouded Cordillera to a fate familiar to their French forebears.” T.P.
34. *Cao Dai Cardinals* May 2000
Tay Ninh, 12 km NW of Saigon on the Cambodian border
C-type photograph
“Vietnam has a number of unique faiths, drawn from the multicultural, multinational history that is its very spiritual shape. The Cao Dai, once replete with a Pope, embraces the teachings of Victor Hugo, Sun Yat Son and Confucius. They worship a sacred eye supplanted upon the globe and subscribe to a philosophical faith where even Churchill and Jean D’Arc are regarded as saints. These are their seniors or cardinals at one of four daily services.” T.P.
35. *Cao Dai Holy See* 1989
Tay Ninh, 100 km NW of Ho Chi Minh, Vietnam
C-type photograph
“A young Cao Dai devotee at one of the four daily services the sect conducts at its Holy See. Founded in 1936, the Cao Dai have a pantheon of saints, the principals being Sun Yat Sen, Confucius and Victor Hugo. Their altar is a giant globe supplanted by the all-seeing magic eye.” T.P.
36. *Monks at Angkor Wat* 1994
Krong Siem Reap, Cambodia
C-type photograph
37. *Buddhist Monk at Funeral* January 1999
South of Hue in central Vietnam
C-type photograph
“A Buddhist nun in a traditional funeral procession.” T.P.
38. *Tat Bat Festival* December 1980
Vientiane, Laos
C-type photograph
“Two bikkhus watch the Lao national sport Kato being played at Tat Luang. The Tat is the most sacred site in Vientiane, dating back to the 13th century. The communist government threw open the doors on religion and economics to celebrate the fifth anniversary of liberation.” T.P.
39. *Mini Tet Offensive* May 1968
Ho Chi Minh City, Vietnam
C-type photograph
“The second day of the Mini-Tet offensive brought heavy fighting to the side of the canal opposite the Saigon Zoo. A desperately poor neighbourhood of shacks and workshops caught fire next to the main highway bridge leading north out of the city. Occasionally in between bursts of firefight, people would flee into the city.” T.P.
40. *Pots of Gold* 1987
North Downs, Kent, England
C-type photograph
“Atop the ridge, a small terraced cottage c. 1851 was home for 11 years. Both back and front doors opened to skies full of skudding fronts from the North Sea and the Channel. Turner had painted this scene.” T.P.
41. *Unveiling Buddha Rupa* 1983
Lotus Road, Colombo, Sri Lanka
C-type photograph
42. *Prayers for Peace* 1968
Con Phung, Phoenix Island, Vietnam
C-type photograph
“They called themselves the Neo Catholic Buddhist Church of Dao. It was an arbour of macrobiotic, coconut-fuelled faith; an island of devotees under the guidance of their guru the Dao Dua, or Coconut Monk, an ex-chemical engineer who believed in peace. The congregation separated by sex at the sunset prayer session.” T.P.
43. *LTTE Rally Former Tamil Tigers* March 2002
Vavaniya, Sri Lanka
“Vavaniya, an erstwhile frontline town in the north with a mainly Tamil populace, hosted a cultural rally of Tamil radicals and former Tiger fighters. These girls, who had once carried cyanide suicide capsules around their necks, were now the trancelike chorus to a pro-Eelam separatist movement. After 19 years of war between the government in Colombo and the breakaway would-be State of Tamil Eelam in the north and east of the island, a peace accord was signed. In 2009, the Tamil Tigers were finally squashed.” T.P.
44. *Buddha’s Birthday Celebrations* 2004
South Bank, Brisbane, Australia
C-type photograph
45. *Praying for Peace, Dao Island, Merung River* 1968
Dao Island, Vietnam
C-type photograph
“John Steinbeck Jnr, the writer, said of Dao Island, “If all rivers were religions, this is the sea into which they would flow.” On an island sandbar in the Mekong between My Tho and Ben Tre, in the Delta south of Saigon, a uniquely Vietnamese sect prayed for peace 24 hours a day, year round. There were no weapons allowed here and no curfew. Deserters from both sides were welcomed and guided by the Dao Dua. An ex-chemical engineer created the macrobiotic commune of peace in the mid-1960s.” T.P.
46. *Ola Palm Sacred Texts of Vihara in Dambilla, Sri Lanka* 1983
Matale, Sri Lanka
C-type photograph
“A sacred ola palm scripture. An abbot reads from centuries-old teachings in pali. The monastery at Matale lies in Sri Lanka’s cultural triangle.” T.P.
47. *First New Steps ICRC Clinic* 1997
Battambang, Cambodia
C-type photograph
“In 1997 the International Red Cross and Crescent convened a meeting in Ottawa to propose the ban on anti-personnel mines. Daily, the participants were regaled with images from the minefields. China, North Korea, Iran and the US did not sign the banning of AP mines treaty. Situated at the ICRC prosthetic centre, we would shoot photographic frames, process, scan and, with the benevolence of time zones, have eleven hours lead. Kim Gordon Bates and I were adjacent to the most densely sown minefields in the world. We pumped five frames a day for a week.” T.P.
48. *Survivor* May 1985
Ba Chuc, Cambodia
C-type photograph
“Pol Pot and the Khmer Rouge fell out with former ally Vietnam. The despot decided to raid and cleanse Khmer/Vietnam villages across his border. During 1978 he incited 10 such incidents. Ba Chuc, a small Buddhist family community in the seven sacred mountains astride the border, was attacked. More than 250 people were murdered leaving only two survivors. One remains alive today. This old man had hidden under bodies beneath a shrine platform for 24 hours. The attacks would propel Vietnam to liberate Cambodia from the Khmer Rouge. The Vietnamese occupation would last 10 years and cost 15,000 of their sons’ lives.” T.P.
49. *Silent Teaching, Dao Island* 1968
Cambodia
C-type photograph
“The Dao Dua, or Coconut Monk, reads from his ‘pensees’ on the peace island mid-stream the Mekong River.” T.P.
50. *Bangkok Novice Bikkhu* 1983
Bangkok, Thailand
C-type photograph
“A novice monk in a temple next to the central PTT [Petroleum Authority of Thailand trainlines] during his first retreat.” T.P.



51. *An Loc Temple Thrashed in 1972* 1985

Binh Long, Vietnam
C-type photograph

"A Buddha destroyed during the two week long battle for the town of An Loc, 120 km north-west of Saigon. It was the last time B52s were used for close in-country support against the communists' 1972 offensive." T.P.

58. *Monk with Sacred Umbrella* 1983

Near Matale, Sri Lanka
C-type photograph

"A monk of long standing is entitled to a sacred umbrella made from the century palm. The harvest of this tree, which flowers every 100 years, is only to be used by the Sangha clergy." T.P.

52. *Obsolete Prosthetics* February 2002

Ragama, Sri Lanka
C-type photograph

"Returning to the once serendipitous Isle of Lanka was familiar and shocking. Nineteen years of civil war had disrupted development, arrested progress and put thousands into its green machine to fight the Tamil Tigers. The war miraculously claimed only 58,000 lives. 15,000 of these in the military. However for every man killed five times as many were wounded, one in 10 maimed for life." T.P.

53. *Ragama Disabled Veterans Clinic* 2002

Sri Lanka
C-type photograph

54. *Cao Dai Holy See* 1995

Tay Ninh, Vietnam
C-type photograph

"Cao Dai women sweep the courtyard outside the Holy See after the morning service." T.P.

55. *ICRC Clinic* 1996

Battambang, Cambodia
C-type photograph

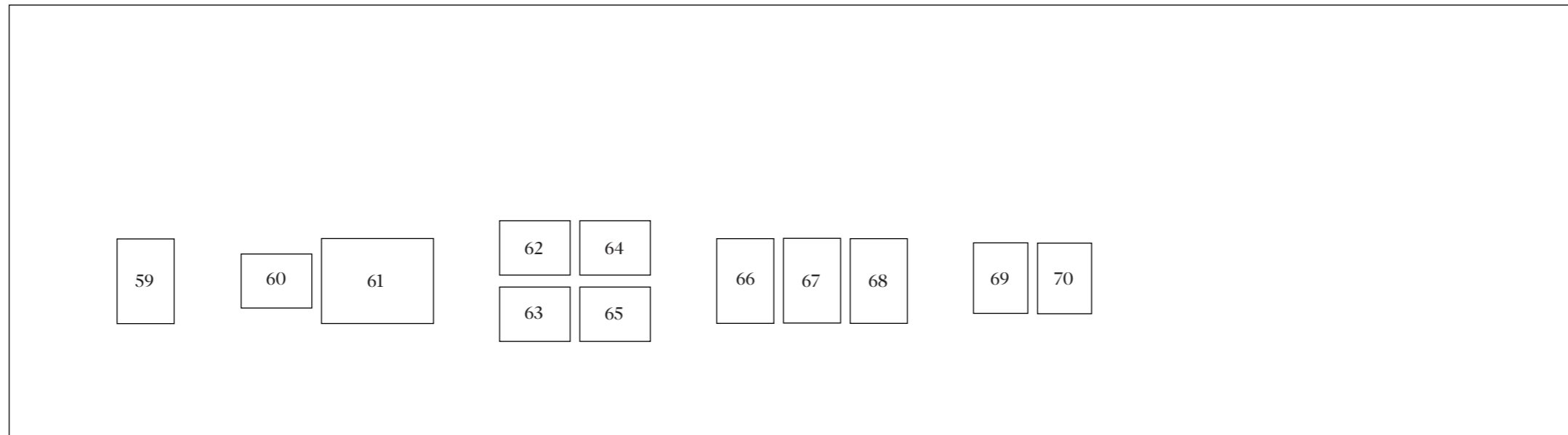
"Meat Loeut, a mother of three who lost her leg in 1994, awaits a new prosthesis at the ICRC clinic in Battambang, western Cambodia." T.P.

56. *Ragama Sri Lankan Army Clinic for War Disabled Vets* 2002

Sri Lanka
C-type photograph

57. *9th Division Trooper, Y-bridge 8em Saigon Mini-Tet '68* 2003

Ho Chi Minh City, Vietnam
C-type photograph



59. *50th Anniversary of Fatima* 1967

Fatima, Portugal
C-type photograph
“A LIFE assignment that got four pages in the magazine. Over a million pilgrims flocked from all over Europe for the 50th anniversary of the vision of Our Lady of Fatima in northern Portugal. It was attended by Pope Paul VI.” T.P.

60. *Death at Dong Lach* '69 January 2, 1969, printed 2003

Binh Hoa, Vietnam
Computer-generated inkjet print
“A nun from the destroyed church and seminary, just beyond the perimeter of the air base 20 km north of Saigon, passes the body of a NVA soldier. He was killed while attempting to spring his comrades from a nearby POW camp. After the aborted attack, a battalion of Bo Dois made a last ditch stand in the refugee commune’s church. Upon sunrise, they were annihilated by helicopter gunships and ground troops.” T.P.

61. *Women Voting* 2009

Herat, Afghanistan
Digital print on Hahnemuhle paper
Courtesy the Estate of the artist
“In 2009, I was working for the United Nations in Afghanistan during the UN-sponsored elections which the Taliban tried to hijack by threatening retribution to anyone with purple dye on their finger—a sign they had voted. Afghani women rallied their sisters and turned out in force.” T.P.

62. *Sea Tiger Martyr* July 2002

Mullaitivu, Sri Lanka
C-type photograph
“The grave of a martyr hero during a Hindu festival. The Sea Tiger capital of Mullaitivu, on the north-east coast of Sri Lanka, was previously liberated by Tamil Eelam. The area was hit especially hard during the recent tsunami, which would appear to resolve any further indiscretions to recommence hostilities.” T.P.

63. *Tet Revisited* February 1985

Hue, Vietnam
C-type photograph
“An old soldier, a Bo Doi in the PAVN main force, revisits the site of the battle he fought in during the 28-day offensive which besieged Hue city during Tet (New Year) in 1968.” T.P.

64. *Buddha Rupa* February 2002

Horana on the road to Ratnapura from Colombo, Sri Lanka
C-type photograph
“Under the Bo tree at the temple in the small rubber and gem town of Horana.” T.P.

65. *Buddha Market* August 1981

Bangkok, Thailand
C-type photograph
“A new Buddha awaits a customer.” T.P.

66. *Sacred Zoroastrian Parsis' Flame* July 1999

North Hampstead, London, England
C-type photograph
“A Zoroastrian priest, or Zot, sits behind the brazier with the sacred sandalwood-fuelled flame in the temple. There are only 72,000 pratising Parsis (Zoroastrians) in the world. Their headquarters and sacred ‘Domes of Silence’, the funeral air burial domes, are located on Malabar Hill in Bombay. Their texts are in the most ancient of extinct language, Avesti, and their faith from the deserts of Persia 7,000 years ago. There are nearly 7,000 followers in the UK, mainly in north and west London. Even today they are a wealthy community.” T.P.

67. *Stupa* June 2002

Anuradhapura, Sri Lanka
C-type photograph
“The 11th century dagoba at the ancient city of Anuradhapura in the dry zone, in the north of Sri Lanka during the full moon.” T.P.

68. *Pinkama* December 1980

Vihara, Sri Lanka
C-type photograph
“Pinkama is the Pali word for the enlightenment, the bringing to life of a rupa, the image of a Buddha. The moment comes with the painting of the pupils in the eyes. It occurs at a precise auspicious moment. Only a monk or abbot can perform the task. When a layman paints, he must do so using a mirror to apply the brush so he is not in direct eye contact. The new golden Buddha at the Vihara on Lotus Road, Colombo, beamed out at 5:42am as the first rays of the day cut in. The statue was then draped in cloth, awaiting the unveiling by then-President Jayewardene. He was later assassinated by the Tamil Tigers. Nineteen years of war later, the civil sector in total disarray and decay, the same statue awaits veiled restoration.” T.P.

69. *Dao Child* 1968

Con Phung, Phoenix Island, Vietnam
C-type photograph
“Evening prayers on the platform of the Dao Dua’s retreat, Mekong Island between My Tho and Ben Tre provinces. A solace for all engendered with the Taoist principles of its leader, the Coconut Monk, who practiced and extolled peace 24/7 on the Disney-like midstream bower of sanity.” T.P.

70. *Peace Prayers, Dao Island* '68 2003

Con Phung, Phoenix Island, Vietnam
Computer-generated inkjet print
“Praying for peace on Dao Island, 1968.” T.P.

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