

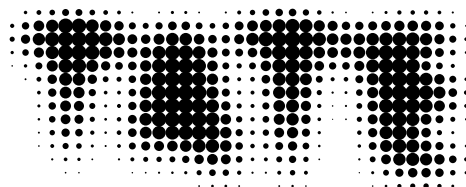
DON MCCULLIN

5 February 2019 – 6 May 2019

LARGE PRINT GUIDE



Please return to the holder



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INTRODUCTION

EARLY WORK

INTRODUCTION

Since his photograph of 'The Gu'vnors' was picked up and printed by the **Observer** in 1959, British photographer Don McCullin has been working continuously both at home and abroad.

Spanning sixty years of photography and world events, this exhibition begins in and around the London neighbourhoods where McCullin was raised. It moves into his coverage of conflict abroad, interspersed, as his life has been, with sections covering his trips back to the UK. The exhibition ends with his current and longstanding engagement with traditions of still life and landscape photography. Through this area of his practice, McCullin finds some peace from memories of the cruelty and inhumanity he has witnessed throughout his life.

Unusually for an exhibition of contemporary photography, McCullin has printed every work himself. He is an expert printer, working in his darkroom at home, returning time and time again to produce the best possible prints. In doing so, however, he is forced to revisit painful memories of people and places it is impossible to forget.

Though McCullin is widely known as a war photographer, this title haunts him. He has never been content with the

impact made by the images he has produced. He feels they have had an insufficient role in ending the suffering of the people they depict. For McCullin, photography is about feeling. 'If you can't feel what you're looking at' he says, 'then you're never going to get others to feel anything when they look at your pictures'.

'I started out in photography accidentally. A policeman came to a stop at the end of my street and a guy knifed him. That's how I became a photographer. I photographed the gangs that I went to school with. I didn't choose photography, it seemed to choose me, but I've been loyal by risking my life for fifty years.'

EARLY WORK

Don McCullin grew up in Finsbury Park in north London. At the time, the neighbourhood was still in partial ruins after being bombed in the Second World War. McCullin remembers a childhood of poverty, bigotry and violence. His father died of chronic illness when McCullin was fourteen. His father's death affected him deeply and he was forced to leave school in order to work to support his family.

McCullin's life was transformed by his first camera, a Rolleicord bought while on national service with the RAF in north Africa. Much of his early work was made in and around the streets in which he grew up. These scenes included members of a north London gang known as 'The Guv'nors' posing in the shell of a bombed-out house. The gang were indirectly implicated in the murder of a policeman and as a result McCullin's photographs were

picked up by the press. It was these photographs which first alerted magazine editors to his intuitive photographic style, securing him his first contract.

From the start, his photographs were unflinching but full of curiosity and empathy for his subjects. Later, when asked why he chose to photograph those who have been harshly treated in life, he said, 'It's because I know the feeling of the people I photograph. It's not a case of "There but for the grace of God go I"; it's a case of "I've been there".'

All photographs are gelatin silver print,
printed by Don McCullin

Clockwise from wall text

Outside Buckingham Palace

1960

Courtesy of Don McCullin

X70509

At a café in Finsbury Park, London

1958

Courtesy of Don McCullin

X70501

**The Guv'nors in their Sunday suits,
Finsbury Park, London
1958**

'Tragically, one night there was a serious gang clash in Finsbury Park. A policeman came to stop it, and someone knifed him in the back. He died on the pavement at the bottom of Fonthill Road where I lived. A few months before, I'd taken a photograph of the boys I went to school with in a derelict, bomb-damaged building at the end of my street... As these events were unfolding, people in my office in Mayfair who'd already seen this photograph told me to take it to the **Observer**... They welcomed me with open arms. The picture editor said to me, "Did you take this photo? Will you do more?". I said, "Yes I will", and I did just that.'

Courtesy of Don McCullin
X70500

**The Finsbury Park gang, hanging around
in the Seven Sisters arcade
1960**

Courtesy of Don McCullin
X70502

**Group of young men in Italian café,
Finsbury Park**

1958

Courtesy of Don McCullin

X71897

**Young teddy boy, McCullin's youth club,
church hall, Finsbury Park**

1961

Courtesy of Don McCullin

X71903

Finsbury Park, London

1961

Courtesy of Don McCullin

X71898

A man I went to school with, London

1960

Courtesy of Don McCullin

X70504

Young boys boxing, near the Caledonian Road, London

1960

Courtesy of Don McCullin

X70505

**Sheep going to the slaughter house, early morning,
near Caledonian Road, London**

1965

Courtesy of Don McCullin

X70506

**Horses delivering beer, Cable St, Docklands area,
east London**

1962

Courtesy of Don McCullin

X70503

Hessel Street, Jewish district, East End, London

1962

Courtesy of Don McCullin

X70508

Finsbury Park, London

1960

Courtesy of Don McCullin

X70511

'Ban the Bomb' march, Aldermaston
early 1960s

Courtesy of Don McCullin
X71904

**Anti-fascist demonstrator protests at a National Socialist
Party rally, Trafalgar Square**
1964

Courtesy of Don McCullin
X71900

Anti-fascist demonstration in Trafalgar Square
early 1960s

Courtesy of Don McCullin
X71899

**Protester, Cuban missile crisis,
Whitehall, London
1962**

Courtesy of Don McCullin
X70603

BERLIN

'I went straight down to Friederichstrasse and started working with my Rolleicord. Of course, I was sitting on the biggest story in the world, I saw the East Germans drilling the foundations and building the Wall breeze block by breeze block.'

BERLIN

McCullin travelled to Germany in 1961 to photograph the building of the Berlin Wall. After the Second World War, Europe had become a divided continent formed of capitalist countries in the west and communist regimes in the east. The economic situation was significantly poorer in Eastern Europe, with food and housing in short supply, as well as restrictions on individual freedoms. Germany was split into four zones, controlled by Britain, the US, France and Russia. The three western areas formed West Germany. The Soviet-controlled zone became East Germany. The capital city, Berlin, located within the Soviet zone, was similarly divided.

When the border between East and West Germany was officially closed in 1952, it was still possible for some to cross over in Berlin. In 1961 McCullin saw a photograph of an East German border guard jumping over the border to West Berlin. He felt compelled to document the construction of the wall designed to prevent further defections. Without

being sent by a newspaper, McCullin was left to pay his own travel costs. The images he took capture the uneasy coexistence of military occupation and everyday life. McCullin's photographs won him a British Press Award and a permanent contract with the **Observer**.

Clockwise from wall text

East Berlin

1961

Tate. Purchased 2012

P80153

East Berlin

1961

Tate. Purchased 2012

P80155

East Berlin

1961

Tate. Purchased 2012

P80154

Inside East Berlin

1961

Courtesy of Don McCullin

X70536

**East German soldiers dig trenches for the foundation of
a portion of the Berlin Wall, viewed from West Berlin**

1961

Courtesy of Don McCullin

X70512

Looking into East Berlin

1961

Courtesy of Don McCullin

X70607

East German guards looking into West Berlin

1961

Tate. Purchased 2012

P80149

East German guard, Berlin Wall

1961

Tate. Purchased 2012

P80152

American and East German guards, Friedrichstraße, Berlin

1961

Tate. Purchased 2012

P80151

Looking into East Berlin

1961

Tate. Purchased 2012

P80146

American troops looking across the Wall, Berlin

1961

Tate. Purchased 2012

P80150

Checkpoint Charlie, Berlin

1961

Tate. Purchased 2012

P80157

Friedrichstraße, Berlin

1961

Tate. Purchased 2012

P80156

High alert, Friedrichstraße crossing, Berlin

1961

Tate. Purchased 2012

P80145

Checkpoint Charlie, Berlin

1961

Tate. Purchased 2012

P80148

Friedrichstraße, Berlin

1961

Tate. Purchased 2012

P80143

Near Checkpoint Charlie, Berlin

1961

Tate. Purchased 2012

P80144

Crowd looking into East Berlin

1961

Courtesy of Don McCullin

X70533

Checkpoint Charlie, Friedrichstraße

1961

Courtesy of Don McCullin

X70534

West Berliners looking East

1961

Tate. Purchased 2012

P80147

East Germans looking into West Berlin

1961

Courtesy of Don McCullin

X70532

West Berliners gathering at the Wall, Checkpoint Charlie
1961

Courtesy of Don McCullin
X70513

BIAFRA

CYPRUS

CONGO

Entering the room, on the left

'I first went to the Congo in 1964...

The fighting I encountered was vicious and cruel, and on the whole, evil men prevailed.'

REPUBLIC OF CONGO

Working as a freelance photojournalist for the German magazine **Quick**, in 1964 McCullin travelled to the Republic of Congo, now the Democratic Republic of Congo. He was tasked with photographing the rebellion which followed the murder of the country's first prime minister, Patrice Lumumba. Lumumba was murdered on 17 January 1961, allegedly with help from the US and Belgium. The assassination took place during a period of unrest following independence from Belgian colonial rule in 1960. The country had fallen under four separate governments: the central government in Léopoldville (which became Kinshasa in 1966); a rival central government by Lumumba's supporters in Stanleyville (later Kisangani); and separatist regimes in the mineral-rich areas of Katanga and South Kasai. Journalists had been banned from Stanleyville, where rebellions were taking place, so McCullin disguised himself

as a mercenary working for the Congolese government. Coups and seizures of power followed, resulting in military dictator Mobutu Sese Seko leading the country from 1965 until 1997.

Clockwise from wall text

**Mercenary with Congolese family, Paulus, northern Congo
1965**

ARTIST ROOMS

Tate and National Galleries of Scotland. Purchased with the assistance of the ARTIST ROOMS Endowment, supported by the Henry Moore Foundation and Tate Members 2014
AR01205

PHOTOJOURNALISM IN THE GALLERY

When presented outside of the pages of print journalism, McCullin's images are no longer consumed with the immediacy of 'news'. Instead they become records of past events. In exhibiting these photographs, McCullin provides new audiences with evidence of some of the worst atrocities of the past sixty years. While acknowledging the difficulty of showing such subjects in a gallery setting, McCullin believes that 'as newspapers won't publish these images, they must have a life beyond my archive'.

**Congolese soldiers tormenting prisoners
before their execution**

1964

Courtesy of Don McCullin

X71890

**Suspected Lumumbist freedom fighters being tormented
before execution, Stanleyville**

1964

Courtesy of Don McCullin

X71888

**Suspected Lumumbist freedom fighters being tormented
by Congolese soldiers before execution**

1964

Courtesy of Don McCullin

X71889

Murdered man, shot through the brain, Stanleyville

1964

'I have never been able to switch off my feeling, nor do I think it would be right to do so. Few are equipped to remain unmoved by the spectacle of what war does to people. These are sights that should, and do, bring pain, and shame, and guilt. Some sights heighten the feelings to an unbearable pitch.'

Courtesy of Don McCullin

X71886

'It was beyond war, it was beyond journalism, it was beyond photography, but not beyond politics... We cannot, must not be allowed to forget the appalling things we are all capable of doing to our fellow human beings.'

BIAFRA

McCullin travelled to Biafra in 1968 and 1969 to photograph the humanitarian crisis caused by the Biafran War (now known as the Nigerian Civil War). His work was published in the **Sunday Times Magazine**. The War was fought between the government of Nigeria and the separatist state of Biafra. It was the result of the deep-rooted political, ethnic and religious tensions in Nigeria. Military coups and control of oil production also played a role. A blockade set up by the Nigerian government meant that food and medical supplies were restricted, causing widespread famine and disease. The federal Nigerian army has also been accused of the deliberate bombing of civilians, mass slaughter with machine guns, and rape.

Reports of starvation and genocide led other countries to call for aid for the people of Biafra. McCullin's images, and those by other photographers, did much to raise awareness of the situation. However, in December 1969, with increased

support from the British government, Nigerian federal forces launched their final offensive. The Biafran state surrendered and was reintegrated into Nigeria in 1970. In three years of war, between 500,000 and 2 million civilians died, many of them children.

Clockwise from wall text

A Biafran officer addressing one of his dead soldiers

1968

'I was trying to load my camera and shoot pictures. Some casualties were coming in so fast that I slightly got the willies. I saw the commander bent over one of the dead soldiers and talking to him as if he were still alive. He was praising the man's courage and thanking him on behalf of the Biafran nation. It was moving and alarming at the same time.'

Courtesy of Don McCullin

X72969

'Biafra, 1969', featured in Sunday Times Magazine

1969

Courtesy of Don McCullin

X71879

Biafran soldier rushing wounded comrade from the front
1969

Courtesy of Don McCullin
X71885

Ibo soldier during the civil war, Biafra, Nigeria
1967

Courtesy of Don McCullin
X71870

Those chosen to live
1968

Courtesy of Don McCullin
X71862

Mother with new-born

1969

Courtesy of Don McCullin

X71866

Waiting for food

1970

Courtesy of Don McCullin

X71869

Sixteen-year-old boy with no possibility of survival

1968

Courtesy of Don McCullin

X71871

A sixteen-year-old girl called Patience

1968

Courtesy of Don McCullin

X71868

Biafra

1968, printed 2013

'As I entered I saw a young albino boy. To be a starving Biafran orphan was to be in a most pitiable situation, but to be a starving albino Biafran was to be in a position beyond description. Dying of starvation, he was still among his peers an object of ostracism, ridicule and insult. I saw this boy looking at me. He was like a living skeleton. There was a skeletal kind of whiteness about him. He moved nearer and nearer to me. He wore the remnants of an ill-fitting jumper and was clutching a corner of a corned beef tin, an empty corned beef tin.'

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AR01203

A dignified presence in a sixteen-year-old victim

1968

Courtesy of Don McCullin

X71867

Starving 24-year-old mother with child, Biafra

1968

Courtesy of Don McCullin

X76170

Back to the entrance of the room

'Cyprus left me with the beginnings of a self knowledge, and the very beginning of what they call empathy. I found I was able to share other people's emotional experiences, live with them silently, transmit them.'

CYPRUS

In 1964 the **Observer Magazine** sent McCullin to Cyprus to cover the ongoing violence on the island. It was his first international assignment and the photographs he took were his first images of conflict. His pictures documented a period of violent political conflict between Greek and Turkish Cypriots. There was a long history of both Greek and Turkish rule over the island which had resulted in warfare between the two groups. This conflict became known as a civil war, lasting from 1955 until 1964. Many atrocities were committed and McCullin put himself at personal risk while taking these photographs. He credits the experience as giving him the beginnings of self-knowledge as a photographer, as well as the powerful sense of empathy for which his images are known.

Anti-clockwise from wall text

The Cyprus civil war, Limassol, Cyprus

1964, printed 2013

'The first day in Limassol I saw a man coming out of the side of a cinema and the scene looked just like a film still. He had on a raglan raincoat and held a Sten gun in his arms... He wore a flat peaked cap and looked like a Sicilian bandit. He was followed by another man and then by women and children. Some of the women were running with mattresses on their heads, as if a mattress would stop a bullet, but the poor women were so afraid. I stood there photographing. I felt guilty about just taking pictures as everyone was rushing for cover. I ran over and grabbed one of the kids coming out of the building.'

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AR01182

Turkish defenders waiting for the attack, Limassol, Cyprus
1964

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AR01185

Turks trying to retrieve dead body, Limassol
1964

Courtesy of Don McCullin

X71893

Turkish defenders awaiting Greek attack in the town of Limassol

1964

Courtesy of Don McCullin

X72972

Turkish village

1964

'I was met with the warm blood of two men in front of me. The floor was completely saturated with the blood of one and I could see another in the background. In fact, there was a father and his two sons. I closed the door behind me and started taking pictures. Suddenly a group of distraught people came in... A woman entered screaming. One of the dead was her new husband... In the next room there was a pile of destroyed wedding gifts, and there was I, this very young person with a camera... I was really looking for their blessing to continue. I started quietly taking photographs with great respect.'

Courtesy of Don McCullin

X71894

Murder in a Turkish village

1964, printed 2013

'When I realised I had been given the go-ahead to photograph, I started composing my pictures in a very serious and dignified way. It was the first time I had pictured something of this immense significance and I felt as if I had a canvas in front of me and I was, stroke by stroke, applying the composition to a story that was telling itself. I was, I realised later, trying to photograph in a way that Goya painted or did his war sketches. Eventually the woman knelt down by the side of her young husband and cradled his head. I was very young then, and I knew that pain, and I found it hard not to burst into tears.'

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AR01186

Cyprus

1964

ARTIST ROOMS

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AR01184

Turkish Cypriots fleeing their homes

1964

Courtesy of Don McCullin

X71891

Turkish woman grieving for her dead husband

1964

Courtesy of Don McCullin

X71892

The murder of a Turkish shepherd, Cyprus civil war
1964

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AR01183

**British soldiers transport the corpses of local
Turks to the mosque**
1964

Courtesy of Don McCullin
X71895

CAMBODIA

VIETNAM

Entering the room, on the right

'Seeing, looking at what others cannot bear to see, is what my life as a war reporter is all about.'

VIETNAM

McCullin visited Vietnam sixteen times over the course of his career. Working on assignment for the **Sunday Times** he covered both the Vietnam War (also known as the American War) and its aftermath. The War was a protracted conflict running from 1954 to 1975. It pitted the communist government of North Vietnam and the Việt Cộng, their allies from South Vietnam, against the government of South Vietnam, including the Army of the Republic of Vietnam (ARVN) and its principal ally the US. The Việt Cộng fought a guerrilla war against anti-communist forces in the region, while the North Vietnamese Army engaged in more conventional warfare. The US and South Vietnamese forces relied on aerial warfare, including the use of napalm, which resulted in many civilian deaths. It is estimated that between 1 and 3.8 million Vietnamese soldiers and civilians were killed during the conflict. 58,220 US service members also died.

The majority of the works in this room were taken in 1968 when McCullin spent eleven days with American troops. Many of the American soldiers were young, inexperienced and ill-prepared for the horrors they encountered. Their experiences in Vietnam damaged the reputation of the US. McCullin took some of his best-known images as these men were fighting their way into the citadel during the Battle of Huế, a city in South Vietnam. These photographs were taken the same year North Vietnam launched the Tet Offensive, marking the beginning of the end of the war. In 1973 American troops were withdrawn, and in 1975 South Vietnam fell to a full-scale invasion by the North. Images by photographers such as McCullin helped to draw attention to the war and inspired widespread demonstrations against US involvement.

Anti-clockwise from wall text

The citadel, Huế

1968

Courtesy of Don McCullin

X71995

The citadel, Huế

1968

Courtesy of Don McCullin

X71987

**Wounded North Vietnamese soldier retrieved from
his bunker by US marines, Huế**

1968

Courtesy of Don McCullin

X72015

**Dying US marine carried by tank through
the ruins of the citadel, Huế**

1968

Courtesy of Don McCullin

X71873

**The Battle of Huế, 1968, this marine has been shot by
a North Vietnamese sniper**

1968

Courtesy of Don McCullin

X72999

Wounded marine in the battle of Huế

1968

Courtesy of Don McCullin

X76007

US marines, the citadel, Hué

1968

Courtesy of Don McCullin

X71985

PRINTING

Although the subject matter of his photographs is McCullin's primary concern, the presentation of his work is also important. Printing alone in his darkroom, he pushes the technical capacity of his medium. He returns again and again to the negatives of his photographs, convinced he can surpass his previous attempts to produce the perfect print. In doing so he hopes to do justice to the perpetually harrowing content of his images.

Grenade thrower, Huế, Vietnam

1968

'He looked like an Olympic javelin thrower.
Five minutes later this man's throwing hand
was like a stumpy cauliflower, completely
deformed by the impact of a bullet.'

Courtesy of Don McCullin

X72718

US army chaplain rescuing Vietnamese women, Huế

1968

Courtesy of Don McCullin

X71984

**US marines tormenting an old Vietnamese civilian,
the battle for the city of Huế**

1968

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AR01199

**US marine with a captured North Vietnamese soldier,
the Battle of Huế**

1968

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AR01198

Shell-shocked US marine, the Battle of Huế

1968, printed 2013

This photograph is one of McCullin's most wellknown works. It was taken in Vietnam in 1968. The work focusses in on an American soldier, clutching onto his rifle in a state of trauma brought on by the horrors of the Battle of Hu which was one of the longest and bloodiest battles of the War. McCullin took several frames of this man and says that the soldier did not blink once. Each frame depicts the soldier in exactly the same pose, staring blankly into the distance, suffering the effects of post-traumatic stress disorder, known at the time as shell shock.

ARTIST ROOMS

Tate and National Galleries of Scotland. Presented by the artist 2014

AR01201

**The battle for the city of Huế, South Vietnam,
US marine inside civilian house
1968**

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AR01196

South Vietnam

1968

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assistance of the ARTIST ROOMS

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AR01197

On a hill in Da Nang a priest hears soldiers' confessions

1969

Courtesy of Don McCullin

X71999

**US marine medic rushing a wounded two-year old child
from the battle, Huế**

1968

Courtesy of Don McCullin

X71992

ARVN patrol, South Vietnam

1965

Courtesy of Don McCullin

X73772

A dead north Vietnamese soldier, the Battle of Huế
1968

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AR01200

**A young dead north Vietnamese soldier
with his possessions**

1968, printed 2013

'I've only ever played with the truth once... I saw two American soldiers hunting for souvenirs from the body of a North Vietnamese soldier... When they'd finished what I regarded as looting and had marred his few possessions, I was disgusted... I hated them and yet I was part of them. I was sharing their food, their uniform, their daily lives. They trampled on his possessions, his pictures of his mother, his sister, the little snapshots of seated children... He deserved a voice. He couldn't speak so I was going to do it for him. I shovelled his belongings together and photographed them. That's the only contrived picture I've taken in a war.'

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AR01195

**Father and daughter after a grenade attack
on their bunker, Huế**

1968

Courtesy of Don McCullin

X71990

Old Vietnamese man, Tet Offensive, Huế, South Vietnam

1968

Courtesy of Don McCullin

X71988

Back to the entrance of the room

'You have to bear witness. You cannot just look away.'

CAMBODIA

The **Sunday Times Magazine** sent McCullin on several assignments to cover the Cambodian Civil War. The military conflict ran from 1967 to 1975. It primarily pitted the forces of the Communist Party of Kampuchea (the Khmer Rouge), their communist allies in North Vietnam and the Việt Cộng, against the government forces of the Kingdom of Cambodia.

During the Vietnam War, the Cambodian government had allowed communist North Vietnamese guerrillas to use Cambodia as a supply route to their troops fighting in South Vietnam. But in 1970, this government was overthrown, and a new anti-communist regime took control. The new government forces had support from the US. They fought against the communist North Vietnamese troops in Cambodia and the emerging Khmer Rouge, but gradually lost territory and weakened. In 1975, the Khmer Rouge, led by dictator Pol Pot, mounted a victorious attack on the capital city Phnom Penh. They set up a communist

government to rule Cambodia and Pol Pot became prime minister. During their four violent years of power, from 1975 to 1979, the Khmer Rouge tortured and killed those they accused of being enemies of the regime. However it was not until 2001 that a tribunal heard genocide charges against the Khmer Rouge leaders.

During McCullin's first visit to Cambodia in 1970 he was hit by a mortar bomb. He was seriously injured and others were killed. Returning to Pnom Penh in 1975, the **Sunday Times** instructed him to leave and he evacuated a week before the city fell to the Khmer Rouge. The regime ended in 1979 with Pol Pot forced to flee.

Clockwise from wall text

Dying Cambodian paratrooper hit by the same mortar shell that hit McCullin

1970

The man pictured in the centre of this image was just in front of McCullin when a huge explosion took place. McCullin said: 'We had shared the fragmentation, but he had taken most of it in the stomach... [he] sat up and was kicking his legs, pleading for life. Minutes later I noticed he was lying down again, his feet drumming too perfectly with every motion of the lorry. I knew that he had gone. It could so easily have been my dead corpse rattling. I thought, he's gone instead of me.'

Courtesy of Don McCullin

X71878

**Two dead Khmer Rouge, one with a missing foot possibly
as a result of a landmine, Prey Veng, Cambodia
1970**

'My responsibility towards mankind is to show how the war I am photographing is ugly and uncompromising. Young people, over here, have grown up with a Hollywood vision of the war: frivolous and glamorous, filled with handsome and muscular guys, nicely tanned. That's not what war is about. My goal is to show what it is really about: ugly and repugnant.'

Courtesy of Don McCullin
X71989

**The inside of an overflowing hospital, Phnom Penh
1975**

Courtesy of Don McCullin
X71872

Landmine victim, Phnom Penh

1975

Courtesy of Don McCullin

X71876

**The main hospital, Phnom Penh. The wounded soldier
would have been killed.**

1975

Courtesy of Don McCullin

X71877

**Dead Cambodian soldier and young grieving widow,
Phnom Penh**

1975

Courtesy of Don McCullin

X71875

Vitrine in centre of the room

US Army helmet

Light meter

Watch

Passports

Compass

Press passes

Nikon body with bullet hole

This is the body from a Nikon camera which McCullin used during a 1970 trip to Cambodia. While accompanying a group of Cambodian soldiers across a rice field, McCullin came under fire. It was only when he returned to his camp that he noticed a hole in the camera casing where an AK-47 round had lodged. McCullin has said that he keeps the camera to remind him how lucky he is to have survived more than three decades of war reporting from the front line.

Courtesy of Don McCullin

Z73891-5, Z73889, Z73890

THE EAST END

'There are social wars that are worthwhile. I don't want to encourage people to think photography is only necessary through the tragedy of war.'

THE EAST END

From the late 1960s to the early 1980s, McCullin photographed communities of men and women living on the streets of Aldgate and Whitechapel in east London. Located at the edge of the wealthy financial centre of the city, the area is unrecognisable today, following extensive gentrification. McCullin began photographing people who he believed had been left living on the streets of following the closure of psychiatric institutions. He lamented the fact that capitalism works against people at the bottom of the social ladder who are unable to fight against its powers. McCullin believes that capitalism led to the closure of these unprofitable institutions which, in turn, left many residents homeless. Far from reflecting objectively on this social crisis, McCullin instead worked closely with the people he photographed. He took several images of a woman called Jean, and his study of her hands is both a testimony to the harsh reality of her living conditions and to McCullin's connection to his subjects.

Clockwise from wall text

Aldgate, London

c.1962

Tate. Presented by Eric and Louise Franck 2011

P13214

Homeless Irishman, Spitalfields, London

1970

'I operate not as a photographer but as a human being. I try to balance what I photograph not as a photographer but as a person, a man, and photography has got nothing to do with it. It is just something I have learnt, it is just a way of communicating.'

Tate. Presented by Eric and Louise Franck 2011

P13205

Aldgate, London

c.1970

Tate. Presented by Eric and Louise Franck 2011

P13204

Homeless Irishman, Spitalfields, London

1970

Tate. Presented by Eric and Louise Franck 2011

P13206

Homeless woman, Whitechapel, London

1970

Tate. Presented by Eric and Louise Franck 2011

P13212

Chapel Market, Islington, London

1962

Tate. Presented by Eric and Louise Franck 2011

P13200

Woman sleeping in a shop doorway, Aldgate East, London

c.1970

Tate. Presented by Eric and Louise Franck 2011

P13213

Homeless men sleeping while standing,

Whitechapel, London

c.1970

Tate. Presented by Eric and Louise Franck 2011

P13209

Man with head in hands

1970

Courtesy of Don McCullin

X75149

A homeless drunk man on Brick Lane, London

1971

Courtesy of Don McCullin

X73000

**The disgusting way that some poor people without support
have to live, Brick Lane, London
mid 1970s**

Courtesy of Don McCullin

X73001

Aldgate East, London

c.1970

Tate. Presented by Eric and Louise Franck 2011

P13215

Sleeping man, Spitalfields, London

1970

Tate. Presented by Eric and Louise Franck 2011

P13210

**Homeless men gather around a makeshift fire,
Spitalfields Market, London**

1970

Tate. Presented by Eric and Louise Franck 2011

P13211

**Homeless men, early morning
in Spitalfields Market, London**

1970

Tate. Presented by Eric and Louise Franck 2011

P13208

Homeless men, Spitalfields, London

1970

Tate. Presented by Eric and Louise Franck 2011

P13207

Homeless Irishman, Aldgate, London

1970

Courtesy of Don McCullin

X72001

BRADFORD AND
THE NORTH

BRITISH SUMMER TIME

NORTHERN IRELAND

'One day a sniper, hidden among the stone-throwers, killed a soldier with one bullet... Now it was serious. Returning to my hotel, I had to cross the military lines and suffer the hostile accusations of British troops for aiding and abetting the rioters and ultimately the IRA terrorists. It was inconceivable at the time that the carnage would continue unabated for another twenty five years.'

NORTHERN IRELAND

In 1971 the **Sunday Times Magazine** sent McCullin on one of many assignments to Northern Ireland. His photographs were published as part of a photo-story entitled 'War on the Home Front'. They document a period of intense political violence during the thirty-year conflict known as the Troubles.

In the late 1960s, civil rights campaigns to end discrimination against the minority Catholic population of Northern Ireland resulted in accusations of police brutality. Subsequent rioting and violence led to the deployment of the British army and an escalation in the violence in the region. The resulting armed conflict became known as the Troubles. It was fought between republican paramilitaries such as the Provisional Irish Republican Army (IRA), who wanted the six

counties of Northern Ireland to be ruled by the Republic of Ireland, unionist paramilitaries such as the Ulster Volunteer Force (UVF), who remained loyal to the union of the United Kingdom, and British state security forces, including the British Army and Royal Ulster Constabulary (RUC). The conflict was mostly fought on the streets, with violence often flaring up in residential areas where segregated Catholic and Protestant communities met. More than 3,500 people were killed and up to 50,000 were injured during the Troubles, the majority of whom were civilians.

In the 1990s a series of negotiations took place between the British and Irish governments, and the unionist and republican political parties. Temporary ceasefires and attempts to decommission weapons followed. In 1998, the Good Friday Agreement was finally signed, marking the end of the Troubles.

Clockwise from wall text

Londonderry, Northern Ireland

1971

ARTIST ROOMS

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AR01194

Northern Ireland, the Bogside, Londonderry

1971

ARTIST ROOMS

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AR01189

**Catholic youths attacking British soldiers
in the Bogside of Londonderry
1971**

ARTIST ROOMS

Tate and National Galleries of Scotland. Purchased with the assistance of the ARTIST ROOMS Endowment, supported by the Henry Moore Foundation and Tate Members 2014
AR01188

**The Bogside, Londonderry, Northern Ireland
1971**

ARTIST ROOMS

Tate and National Galleries of Scotland. Purchased with the assistance of the ARTIST ROOMS Endowment, supported by the Henry Moore Foundation and Tate Members 2014
AR01187

**British soldiers holding a Catholic youth, Londonderry,
Northern Ireland
1971**

ARTIST ROOMS

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AR01190

NEUTRALITY

Throughout his career covering conflict, McCullin has insisted on his own neutrality: 'No one was my enemy, by the way. There was no enemy in war for me. I was a totally neutral passing-through person.' This awareness of his role and privilege as an outsider is key to his practice. McCullin is committed to telling stories and showing the truth as he sees it.

Londonderry

1971

Courtesy of Don McCullin

X72989

One of the early British casualties of the Irish conflict

1971

Courtesy of Don McCullin

X71955

Youths taunting British soldiers who are firing CS gas, the Bogside, Londonderry

1971

Courtesy of Don McCullin

X71954

**Gangs of boys escaping CS gas fired by British soldiers,
Londonderry, Northern Ireland**

1971

ARTIST ROOMS

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AR01193

**A jubilant Catholic youth after stoning British soldiers,
the Bogside, Londonderry, Northern Ireland**

1971

ARTIST ROOMS

Tate and National Galleries of Scotland. Purchased with the assistance of the ARTIST ROOMS Endowment, supported by the Henry Moore Foundation and Tate Members 2014

AR01191

**British soldiers in the Bogside, Londonderry,
arresting a Catholic youth**

1971

ARTIST ROOMS

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AR01192

'I wish I'd been born in Bradford, and had its beautiful dialect and its warm, relaxed attitude... Bradford's full of energy and enthusiasm – an exciting, giant, visual city.'

BRADFORD AND THE NORTH

McCullin was deeply affected by the trauma of reporting from some of the most violent conflicts of the second half of the twentieth century. When he returned home from conflict assignments, he often turned his attention to the tough lives of people in Britain. He photographed communities living in northern cities like Bradford and Liverpool, focusing on areas that had been neglected and left impoverished by policies of deindustrialisation. McCullin saw similarities between their lives and his own childhood. Although he was indeed 'reporting' on poverty and social crisis, he also identified deeply with his subjects; picturing the lives of others as a means of learning more about himself.

Clockwise from wall text

Bradford, Yorkshire

1978

Tate. Purchased 2012

P80132

Consett, County Durham

1974

Tate. Purchased 2012

P80128

A young girl taking the family laundry, Bradford, Yorkshire

c.1970

Tate. Purchased 2012

P80130

Local boys in Bradford

1972

Courtesy of Don McCullin

X70541

**Man and his two sons, one of whom has lost a leg in
a scrapyard accident, Bradford**

1978

Courtesy of Don McCullin

X70543

Bradford city centre

1970

Courtesy of Don McCullin

X70542

Bradford

c.1970

Courtesy of Don McCullin

X70546

Bradford

c.1970

'I had become war weary. The adrenaline didn't flow as readily as it had before I received shrapnel in my leg in Cambodia. I decided to take a step back and look at my own society in Great Britain. Were we really a nation of eccentrics? What is it that gives us comfort in being able to laugh at ourselves, even in defeat?'

Courtesy of Don McCullin

X70608

Bradford

c.1970

'I travelled around England, discovering it, taking pictures, sometimes for the paper but often at my own expense. I was searching not only for the English identity but for a key to something in myself that would enable me to turn a corner into a new world. What I found was that my eyes had grown accustomed to dark. All I saw seemed to echo my childhood and the scenes of deprivation, dereliction, death and disaster, smashed mind and broken bodies, that I had witnessed in other countries.'

Courtesy of Don McCullin

X70547

Bradford

c.1973

Courtesy of Don McCullin

X70540

A single mother, Bradford

c.1970

Courtesy of Don McCullin

X70539

Miss Wade, Bradford

1978

Courtesy of Don McCullin

X70545

Woman posing in her best clothes, Bradford

1978

Courtesy of Don McCullin

X71976

Bradford

1975

Courtesy of Don McCullin

X70538

Consett, County Durham

1974

Courtesy of Don McCullin

X71980

Early shift, West Hartlepool steelworks, County Durham

1963

Courtesy of Don McCullin

X70605

Coal miners leaving their shift, Doncaster, Yorkshire
1967

Tate. Purchased 2012
P80129

Liverpool 8 neighbourhood, Liverpool
c.1970

Courtesy of Don McCullin
X70554

Liverpool 8
1961

Tate. Purchased 2012
P80133

Liverpool

c.1970

Courtesy of Don McCullin

X70555

Men with sacks of coal, Sunderland

1972

Courtesy of Don McCullin

X70549

Brontë village of Haworth, Yorkshire

1967

Courtesy of Don McCullin

X70556

Near Wigan

c.1975

Courtesy of Don McCullin

X70557

Unemployed men gathering coal, Sunderland

1972

Courtesy of Don McCullin

X70548

**Unemployed men gathering coal from the shore,
West Hartlepool, County Durham**

c.1963

Courtesy of Don McCullin

X70550

'I couldn't do without the magnetic head-on collision I keep having every time I go out with my camera in England. It's become a crusade – just walking for hours, day in, day out, with the camera bag over my shoulder.'

BRITISH SUMMER TIME

Throughout his career McCullin has spent time capturing the humour, eccentricity and resilience of British people. His images of daily life in England reveal the personalities of the people he photographs, something he achieves through his ability to connect with his subjects. The photographs in this section include images of knobbly knees competitions and persevering sunbathers. Despite their everyday subject matter, like most of McCullin's work these images continue to highlight social inequalities.

Clockwise from wall text

**A quick take-away lunch, Royal Ascot
2006**

Courtesy of Don McCullin
X72991

**Knobbly knees, Southend-on-Sea
early 1960s**

Courtesy of Don McCullin
X72990

**Seaside pier on the south coast, Eastbourne, UK
1970s**

Courtesy of Don McCullin
X71966

**Fishermen playing during their lunch break,
Scarborough, Yorkshire
1967**

Courtesy of Don McCullin
X71964

Vitrine in the centre of the room, facing the room entrance

Left to right anti-clockwise

'Yorkshire' 14 January 1968

Sunday Times Magazine

Courtesy of the Martin Parr Foundation

Z73909

'Crisis on Skid Row' 24 June 1973

Sunday Times Magazine

Courtesy of the Martin Parr Foundation

Z73926

'Men of Steel' 23 June 1974

Sunday Times Magazine

Courtesy of the Martin Parr Foundation

Z73930

'Bradford – Save Our Cities' 12 December 1976
Sunday Times Magazine

Courtesy of the Martin Parr Foundation
Z73936

'Bradford – Save Our Cities' 12 December 1976
Sunday Times Magazine

Courtesy of the Martin Parr Foundation
Z73937

'Bradford – Save Our Cities' 12 December 1976
Sunday Times Magazine

Courtesy of the Martin Parr Foundation
Z73938

'A Land Beyond Comfort' 5 September 1971
Sunday Times Magazine

Courtesy of the Martin Parr Foundation
Z73920

'A Land Beyond Comfort' 5 September 1971
Sunday Times Magazine

Courtesy of the Martin Parr Foundation
Z73921

'The Road from Bangladesh' 6 June 1971
Sunday Times Magazine

Courtesy of the Martin Parr Foundation
Z73919

'Biafra – The Darkness in Africa' 9 June 1968
Sunday Times Magazine

Courtesy of Aïcha Mehrez
Z73896

'The Accusing Face of Young Biafra' 1 June 1969
Sunday Times Magazine

Courtesy of the Martin Parr Foundation
Z73911

'The Accusing Face of Young Biafra' 1 June 1969
Sunday Times Magazine

Courtesy of Aïcha Mehrez
Z73897

'Beirut Death of a City' 22 February 1976
Sunday Times Magazine

Courtesy of the Martin Parr Foundation
Z73933

'Beirut Death of a City' 22 February 1976
Sunday Times Magazine

Courtesy of the Martin Parr Foundation
Z73934

'Beirut – Madness Heaped Upon Madness'
15 August 1982
Sunday Times Magazine

Courtesy of Aïcha Mehrez
Z73905

**'Iran – The Mullahs Fall Out, Khomeini's
Crumbling Empire' 3 February 1980
Sunday Times Magazine**

Courtesy of Don McCullin
Z73882

**'Beirut – The Savaged City' 6 August 1978
Sunday Times Magazine**

Courtesy of the Martin Parr Foundation
Z73941

**'Beirut – The Savaged City' 6 August 1978
Sunday Times Magazine**

Courtesy of Aïcha Mehrez
Z73903

'Cambodia – The Moment McCullin Was Hit'
12 July 1970
Sunday Times Magazine

Courtesy of the Martin Parr Foundation
Z73917

'Cambodia – The Moment McCullin Was Hit'
12 July 1970
Sunday Times Magazine

Courtesy of the Martin Parr Foundation
Z73916

'The Green Berets' 9 November 1969
Sunday Times Magazine

Courtesy of the Martin Parr Foundation
Z73913

'Vietnam – L'engrenage par Raymond Cartier'
9 March 1968
Paris Match Magazine

Courtesy of Don McCullin
Z73879

'Vietnam' 25 June 1972
Sunday Times Magazine

Courtesy of the Martin Parr Foundation
Z73923

'Old Glory Young Blood ' 24 March 1968
Sunday Times Magazine

Courtesy of Don McCullin
Z73880

PROJECTION ROOM

PROJECTION ROOM

The other rooms of the exhibition feature black and white gelatin silver prints, printed by McCullin in his darkroom at home. But his work was most widely shown to the public in the **Observer** and the **Sunday Times** magazines. McCullin worked at the **Sunday Times Magazine** for eighteen years. The magazine accompanied the **Sunday Times** newspaper and was the first colour supplement to be published in the UK. From the early 1960s until the early 1980s, photographers like McCullin helped the magazine develop a reputation for the way it combined journalism with high-quality images.

This room shows some of these magazine spreads which include examples of McCullin's colour photography, and stories not featured elsewhere in the exhibition. Organised chronologically, these fifty-two magazine covers and articles provide a sense of how his work was originally seen, at Sunday morning breakfast tables across Britain.

The photographs in this room were taken by Don McCullin on assignment. These images were first published in the **Sunday Times**, the **Observer** and the **Independent**.

BANGLADESH

BEIRUT

IRAQ

Entering the room, on the right anti-clockwise

'I don't believe you can see what's beyond the edge unless you put your head over it; I've many times been right up to the precipice, not even a foot or an inch away. That's the only place to be if you're going to see and show what suffering really means.'

IRAQ

McCullin went to Iraq in 1991. He was on assignment with the **Independent**, to cover the Kurdish exodus from Iraq in the wake of the Gulf War (1990–91). Iraq had been at war for much of the previous decade. On 22 September 1980, Saddam Hussein, president of Iraq, had led an invasion of Iran, starting a war that would last eight years. He wanted Iraq to replace Iran as the dominant state in the Persian Gulf. He took charge of oil-rich areas over which there had been a long history of border disputes. The UN brokered a ceasefire in 1988, but not before Saddam Hussein had used chemical weapons against the Kurdish town of Halabja, killing an estimated 5,000 civilians.

Following Saddam Hussein's defeat in the Gulf War, he

again turned his attentions to the Kurdish people living in Iraq. In March 1991, he crushed a Kurdish revolt in the oil-rich city of Kirkuk, in the north of Iraq. The Kurds had briefly held the city, before being brutally suppressed by Iraqi forces. Iraqi soldiers went from door to door, rounded up men who were marked as possible threats, then detained and tortured them. Between 1.5 and 2 million people in north Iraq, most of whom were Kurds, fled across the borders to Iran and Turkey.

Anticlockwise from wall text

Kurdish refugees make for the Turkish border

1991

Courtesy of Don McCullin

X71930

Frantically seeking refuge from Iraqi helicopter strafing area

1991

'I hadn't covered a theatre of war for seven years since leaving the **Sunday Times** and felt mentally illequipped for the assignment I had suggested to the **Independent** newspaper. It felt like tempting providence once too often. I began to wish I wasn't there when I saw the burnt and injured children, and in some respects, I wish I hadn't gone. The immorality of the situation seemed intolerable. Did I need to face all this yet again?'

Courtesy of Don McCullin

X71932

**Iraqi tank shell exploding on a Kurdish position,
on the road to Arbil, northern Iraq**
1991

Courtesy of Don McCullin
X71931

Fleeing Kurds from Saddam Hussein's aerial attacks
1991

Courtesy of Don McCullin
X73770

Boys in the book of Ibn al-Mustawfi, Arbil, Kurdistan
1991

Courtesy of Don McCullin
X72976

Kurdistan

1991

Courtesy of Don McCullin

X72979

Wounded Kurdish fighter

1991

Courtesy of Don McCullin

X72977

Kurdish men with prisoners

1991

Courtesy of Don McCullin

X72982

'No heroics are possible when you are photographing people who are starving. All I could do was to try and give the people caught up in this terrible disaster as much dignity as possible. There is a problem inside yourself, a sense of your own powerlessness, but it doesn't do to let it take hold, when your job is to stir the conscience of others who can help.'

BANGLADESH

In 1971 McCullin travelled to Bangladesh and India. He covered the Bangladesh War of Independence, which was fought over nine months that year. At the time, Bangladesh was known as East Pakistan and was under a joint administration with West Pakistan. By 1971, Bengali people from East Pakistan were demanding increased autonomy and later, independence for East Pakistan. Following demonstrations, thousands of troops arrived from West Pakistan. On 26 March, civil war erupted, pitting the West Pakistani army against the uprising East Pakistani people.

The Pakistani government launched Operation Searchlight, a military campaign which forced an estimated 10 million East Pakistani civilians to flee to India or face death. These refugees were temporarily housed in camps which were

inadequately prepared for the vast influx of people seeking sanctuary. As well as suffering from wounds sustained during attacks in East Pakistan, people died of starvation. With the onset of the monsoons, a cholera epidemic swept through the camps causing further devastation. On 3 December, India invaded East Pakistan in support of the East Pakistani people, which led to surrender by the Pakistani army. On 16 December 1971, East Pakistan became Bangladesh. Over the course of the War it is estimated that more than 3 million people were killed, and thousands of women were raped. The violence affected almost every family in East Pakistan.

Anticlockwise from wall text

**The monsoon season on the Indian border with Bangladesh
1971**

Courtesy of Don McCullin
X71927

**A grieving husband and family with the body of their
mother, on the Indian border, Bangladesh
1971**

'The dead woman was carried out of the waterlogged hospital and her stretcher put down beside the body tent. The family waded across and lay down beside her while I was taking pictures. They couldn't believe their mother had gone. I felt as if I were using the camera as something to hide behind. I stood there feeling less than human, with no flesh on me, like a ghost that was present but invisible. You have no right to be here at all, I told myself, my throat contracted, and I was on the verge of tears.'

Courtesy of Don McCullin
X71916

A child abandoned, Bangladesh

1971

Courtesy of Don McCullin

X71923

Refugees, Bangladesh, an exhausted mother and child in a refugee camp on the Indian border with East Pakistan

1971

'It's important to go somewhere impartially, but at the same time you go with an open mind and heart. You don't go because you're a photographer and you've got no blood flowing through your own veins. You go to bring back an image that is going to change people's opinions. When you see hundreds of dying children in a war, you tend to take a side on it. If you can look at dying children and not have any feeling, then you shouldn't be there.'

Courtesy of Don McCullin

X71917

Helpless father and sick child, Bangladesh

1971

Courtesy of Don McCullin

X71919

Fleeing refugees from the war in Bangladesh

1971

Courtesy of Don McCullin

X71920

Fleeing refugees from the war in Bangladesh

1971

Courtesy of Don McCullin

X71921

**A father holding the body of his nine-year-old son,
Bangladesh**

1971

Courtesy of Don McCullin

X71924

Contaminated water cooling a cholera victim, Bangladesh

1971

Courtesy of Don McCullin

X71915

A cholera victim, Bangladesh
1971

Courtesy of Don McCullin
X71925

Back to the entrance of the room, clockwise

'The photographic equipment I take on an assignment is my head and my eyes and my heart. I could take the poorest equipment and I would still take the same photographs. They might not be as sharp, but they would certainly say the same thing.'

BEIRUT

The Lebanese Civil War was a complex conflict which lasted from 1975 until 1990. It resulted in many fatalities and displaced people. Before the Civil War, Lebanon was made up of and ruled by a culturally and ethnically diverse group of people. Most of the people in the coastal cities were Sunni Muslims and Christians, with Shia Muslims in the south and east, and Druze and Christian populations in the mountainous regions. However, the country's pro-Western parliamentary structure was biased towards Christians. When the state of Israel was established in 1948, vast numbers of Palestinian refugees fled to Lebanon. This resulted in a shift in the country's majority religion from Christianity to Islam. Left-wing pan-Arabist and Muslim Lebanese groups, who already opposed the

pro-Western government, allied themselves with the Palestinians. Tensions had been rising for some time and, in 1975, fighting began between the Palestine Liberation Organisation (PLO) and Maronite Christians. Later the same year, Palestinian civilians travelling on a bus in Beirut were killed by Christian Phalangists.

In 1976, in the midst of vicious fighting between Christian and Muslim militias, McCullin travelled to Beirut. In January 1976 there had been massacres at Karantina, a mostly Muslim area, and Damour where PLO members attacked a Christian town. In 1982, McCullin returned to find similar scenes. Israeli troops had invaded southern Lebanon and surrounded Sabra and Shatila refugee camps, to prevent people from leaving. Right-wing Christian Phalangists carried out massacres which resulted in the deaths of thousands of mostly Palestinian and Lebanese Shiites.

Clockwise from wall text

**A young Lebanese Christian woman throwing a hand
grenade from the Holiday Inn Hotel**

1976

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AR01215

Christian Phalange gunmen in the Holiday Inn Hotel, Beirut

1976

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assistance of the ARTIST ROOMS

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AR01206

**Young Christian youth celebrating the death of a young
Palestinian girl, Beirut**

1976, printed 2013

'A young boy was playing a mandolin ransacked from a half-burnt house. The boy was strumming it among his mates, as if they were at a picnic among almond groves in the sun. In front of them lay the body of a dead girl in puddles of winter rain. My mind was seized by this picture of carnival rejoicing in the midst of carnage. It seemed to say so much about what Beirut had become. Yet to raise the camera could be one risk too many. Then the boy called over to me. "Hey, Mistah! Mistah! Come take photo." I was still frightened but I shot off two frames quickly.'

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AR01209

**A dead Palestinian woman, while in the background
Christian Phalange fighters were looting Palestinian
farmers, Beirut**

1976

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assistance of the ARTIST ROOMS
Endowment, supported by the Henry Moore Foundation
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AR01210

Destroyed part of west Beirut due to Israeli bombing

1976

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assistance of the ARTIST ROOMS
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AR01216

**A Lebanese family leaving the Martyrs Cemetery, Beirut
1976**

ARTIST ROOMS

Tate and National Galleries of Scotland. Purchased with the assistance of the ARTIST ROOMS

Endowment, supported by the Henry Moore Foundation and Tate Members 2014

AR01220

CONSENT

McCullin's most well-known images of conflict capture the devastating impact of war on people, both civilians and those fighting. These portraits of individuals in moments of suffering and loss are scenes he treats with great consideration. McCullin describes seeking approval from the subjects in his photographs. He ensures he is close enough to people so that they know they are being photographed, even trying to look them in the eye to gain their unspoken permission.

**An old Palestinian couple allowed to leave the massacre,
Karantina, East Beirut**

1976

ARTIST ROOMS

Tate and National Galleries of Scotland. Purchased with the
assistance of the ARTIST ROOMS

Endowment, supported by the Henry Moore Foundation
and Tate Members 2014

AR01212

Palestinian refugees fleeing East Beirut massacre

1976

ARTIST ROOMS

Tate and National Galleries of Scotland. Purchased with the
assistance of the ARTIST ROOMS

Endowment, supported by the Henry Moore Foundation
and Tate Members 2014

AR01207

A Palestinian mother in her destroyed house, Sabra camp
1976

ARTIST ROOMS

Tate and National Galleries of Scotland. Purchased with the assistance of the ARTIST ROOMS

Endowment, supported by the Henry Moore Foundation and Tate Members 2014

AR01218

Palestinian family whose fathers were murdered by Christian Phalange in Karantina
1976

ARTIST ROOMS

Tate and National Galleries of Scotland. Purchased with the assistance of the ARTIST ROOMS

Endowment, supported by the Henry Moore Foundation and Tate Members 2014

AR01208

**Palestinian woman asking why her family has been
massacred, Sabra, Beirut**

1982

Courtesy of Don McCullin

X71853

**The inhabitants of a psychiatric hospital moving each
other after shelling**

1982

Courtesy of Don McCullin

X71858

Child tied to the bed in a psychiatric hospital to prevent him wandering off amid the broken glass

11982

'In the wards, children had been tethered to their beds, pushed into the middle of the room for protection from blast and debris. Now they lay in pools of their own urine and excreta, which were covered in flies, while the sisters desperately tried to get round. There were hundreds of patients, and only two staff.'

Courtesy of Don McCullin

X71852

Exhausted child in a psychiatric hospital, Sabra

1982

Courtesy of Don McCullin

X71857

Old man killed in crossfire, Karantina, East Beirut
1976

Courtesy of Don McCullin
X71855

THE AIDS PANDEMIC

INDIA

SOUTHERN ETHIOPIA

'It was so easy to fall in love with India; its ancient culture and long history... I have been back again and again many times since and never cease to wonder at the beauty to be found there.'

INDIA

McCullin first went to India in 1966. He returned throughout his career, taking pictures of the country he believes to be one of the most visually exciting in the world. For many years he made the annual pilgrimage to the Sonapur Mela, a cattle fair that takes place each November on Kartik Purnima, the day of the full moon. Sonapur is located where the sacred rivers Ganges and Gandak meet. Hindus regard it as a holy site. The town is associated with a Hindu festival that celebrates the mythological battle between an elephant and crocodile. The story goes that the elephant was tiring in his long struggle and about to drown. He called out to the Lord Krishna who appeared on an eagle and killed the crocodile. Each year, thousands flock to Sonapur to show their devotion to Krishna and visit the fair. As elephant numbers diminish, visitor numbers have risen. McCullin has photographed the supplicants and pilgrims who gather at similar fairs and holy festivals across India. These include Prayagraj (formerly Allahabad), Sagar Island, Pushkar and Kolkata (formerly Calcutta).

Clockwise from wall text

**Sand boats on the Ganges near the Mahatma Gandhi
Bridge, Patna, Bihar, India**

1993

Courtesy of Don McCullin

X70566

Horse market at Sonapur Mela

1987

Courtesy of Don McCullin

X71913

**Saris hung to dry at time of Sonapur Mela festival,
Gandak River, Bihar**

1993

Courtesy of Don McCullin

X71908

Early morning at the Kumbh Mela, Allahabad, India
1989

'As in many modern societies, there is a constant movement from the land into the teeming cities in search of prosperity. The serenity that these migrants leave behind in strange backwaters gives a photographer an inexhaustible range of subjects to approach. One finds one's camera held up to the eye for most of the time. It is, in my opinion, the most visually exciting place in the world.'

Courtesy of Don McCullin
X71912

Early morning elephants bathing in the Gandak River
1992

Courtesy of Don McCullin
X76008

Elephants

1991

Courtesy of Don McCullin

X75151

Pushkar camel fair

2014

Courtesy of Don McCullin

X72973

Strange travellers - a destitute Tibetan family in the booking hall of railway station at dawn, Delhi

1965

Courtesy of Don McCullin

X71922

Sagar island, delta, the Ganges River
1997

Courtesy of Don McCullin
X71911

Man with a facial disfigurement, Calcutta, India
2016

Courtesy of Don McCullin
X71928

Blind man with leprosy, Sonapur Mela, Bihar
1987

Courtesy of Don McCullin
X71909

**Beggar at the holy festival, Sagar island, at the junction of
the Ganges and the Brahmaputra rivers**

1997

Courtesy of Don McCullin

X71926

Opposite wall

'I want people to look at my photographs. I don't want them to be rejected because people can't look at them. Often they are atrocity pictures. Of course they are. But I want to create a voice for the people in those pictures. I want the voice to seduce people into actually hanging on a bit longer when they look at them, so they go away not with an intimidating memory but with a conscious obligation.'

THE AIDS PANDEMIC

In 2000 McCullin travelled to Africa with Christian Aid to investigate the HIV/AIDS pandemic. His book **Cold Heaven: Don McCullin on AIDS in Africa** was the result of this visit. It includes portraits of communities and people living through this humanitarian disaster in South Africa, Botswana and Zambia.

Clockwise from wall text

**Pete, 48, with his sister's children. Paarl,
to the northeast of Cape Town, South Africa
2000**

Courtesy of Don McCullin
X71742

Vintrine

Cold Heaven – Don McCullin on AIDS in Africa Christian Aid

Courtesy of Aïcha Mehrez
Z74003

**School for orphans, Mulenga compound, Kitwe, Zambia
2000**

Courtesy of Don McCullin
X71841

**A boy at the funeral of his father who died of AIDS,
Kawama Cemetery, Ndola, Zambia
2000, printed 2013**

'I feel guilty about the people I photograph. It's true, I do. Why should I be celebrated at the cost of other people's suffering and lives? I don't sit comfortably with laurels on my head.'

ARTIST ROOMS

Tate and National Galleries of Scotland. Purchased with the assistance of the ARTIST ROOMS

Endowment, supported by the Henry Moore Foundation and Tate Members 2014

AR01202

Wall on the left

'When you go to a country, what do you go for? You go to learn, culturally, to absorb, because I left school at fifteen and didn't have an education, travel and photography has been a blessing to me because it's allowed me to educate myself and learn about the world.'

SOUTHERN ETHIOPIA

In 2003 and 2004 McCullin travelled to the Omo River Basin in south-western Ethiopia, near the border with southern Sudan. The Omo River flows from the central highlands of Ethiopia, home to Coptic Christian communities, until it reaches Lake Turkana in Kenya. Around the course of the river live the Kara (also known as Karo) and the Suri (also known as Surma) peoples. For the past twenty years, both groups have been subject to ethnic tensions and punitive governmental policies, which put their way of life at risk.

Men of both communities have been forced to invest in arms as a result of these hostile governmental policies. Land has been confiscated by the government, restricting people to smaller territories which are often split by newly

built roads. With their economy mostly based on cattle, this loss of land means fewer areas for their livestock to graze. Under such pressures, conflict has arisen between different ethnic groups. The combination of these struggles mean that the Kara and Suri peoples' ways of life are under serious threat of disappearing altogether.

Anti-clockwise from wall text

Stick fighting

2004

Courtesy of Don McCullin

X71846

People of the Surma tribe, Southern Ethiopia

2004

Courtesy of Don McCullin

X71845

Young Surma girl

2004

Courtesy of Don McCullin

X71849

Teenage Surma boy

2004

Courtesy of Don McCullin

X71848

People of the Karo tribe

2004

Courtesy of Don McCullin

X71844

People of the Karo tribe

2004

Courtesy of Don McCullin

X71842

People of the Karo tribe

2004

Courtesy of Don McCullin

X71850

LANDSCAPES

SOUTHERN FRONTIERS

STILL LIFE

Entering the room, on the right

'Those colossal Roman stone structures from 2,000 years ago filled me with awe, then it dawned on me how they were achieved. Through cruelty. Through wickedness and slavery. The staggering accomplishment was the product of brutality.'

SOUTHERN FRONTIERS

For many years McCullin has been engaged in an encyclopaedic project to photograph the ruined buildings on the southern borders of the Roman Empire. He has travelled through Lebanon, Syria, Jordan, Morocco, Algeria, Tunisia and Libya. His photographs document the ruins of a long-gone era, an empire which could only reach such heights through military conquest, slavery and injustice. Though McCullin had previously declared he would not photograph another conflict, he recently returned to Syria to continue to record these sites. He revisited the ruined temple of Palmyra to document the deliberate destruction of these ancient buildings by the so-called Islamic State (IS). Despite having made his earlier images in peace-time, they have become associated with conflict. McCullin's

photographs are now one of the only ways to see these sites as they stood for centuries.

Anti-clockwise from wall text

**Meroë, the site on an ancient city scattered with pyramids
on the east bank of the Nile, Sudan**

2011

Courtesy of Don McCullin

X72993

**Roman ruins of Baalbek, Temple of Jupiter (centre) and
Temple of Bacchus (right), Lebanon**

2008

Courtesy of Don McCullin

X71963

The large temple, Baalbek, Lebanon,

2006–9

Courtesy of Don McCullin

X70594

Djémila, Algeria

2006–9

Courtesy of Don McCullin

X70593

The triumphal Arch of Caracalla, Volubilis, Morocco

2007

Courtesy of Don McCullin

X70616

Volubilis, Morocco

2007

‘People say my landscapes look like war scenes because I do print them very dark. But, you know, I suppose the darkness is in me, really.’

Courtesy of Don McCullin

X70592

Temple of Flags, Palmyra, Syria
2007

Courtesy of Don McCullin
X70618

The temple sanctuary, Palmyra, Syria
2006–9

Courtesy of Don McCullin
X70617

Decumanus Maximus Avenue, Palmyra, Syria
2006

Courtesy of Don McCullin
X70595

The great sanctuary, Palmyra, Syria
2007

Courtesy of Don McCullin
X70619

Roman ruins of Palmyra, Temple of Bel, Syria
2006

Courtesy of Don McCullin
X71962

Temple of Bel, Palmyra, Syria
2006–9

Courtesy of Don McCullin
X75152

General view of Palmyra, Syria

2006–9

Courtesy of Don McCullin

X75154

Palmyra, Syria

2006–9

Courtesy of Don McCullin

X70600

The gateway and entrance to Palmyra, Syria

2009

Courtesy of Don McCullin

X72994

**The grand triumphant archway to the city of Palmyra,
Syria, destroyed by IS**

2017

Courtesy of Don McCullin

X72995

**The theatre in the Roman city of Palmyra, partly destroyed
by Islamic State fighters**

2017

This work shows the theatre in the Roman city of Palmyra in Syria. After being preserved for thousands of years, in 2015 the city was purposefully destroyed by the so-called Islamic State, who also carried out public executions on the stage of this theatre. In 2017 McCullin returned to document what was left of the desecrated Roman buildings.

Courtesy of Don McCullin

X72992

Homs, Syria

2018

Courtesy of Don McCullin

X73773

All photographs are gelatin silver print,
printed by Don McCullin

Opposite wall

Clockwise

'So, there is guilt in every direction: guilt because I don't practice religion, guilt because I was able to walk away while this man was dying of starvation or being murdered by another man with a gun. And that I am tired of guilt, tired of saying to myself: 'I didn't kill that man on that photograph, I didn't starve that child.' That's why I want to photograph landscapes and flowers. I am sentencing myself to peace.'

LANDSCAPES

After a lifetime of war, McCullin says he has now 'sentenced himself to peace'. The landscapes of Somerset, Scotland and Northumberland have been his focus in recent years. Though this photography practice gives him a sense of tranquillity, it is clear that memories of conflict are never far away. His photograph of the Second World War battlefield of the Somme in France has much in common with his images of the flooded Somerset Levels or Hadrian's Wall. The jagged, torn earth and dark, metallic skies resemble

battlefields rather than peaceful pastoral scenes. For McCullin, these landscapes are politicised too – a result of the constant closures of dairy farms and the development of green belt land.

Clockwise from wall text

The battlefields of the Somme, France

2000

Tate. Purchased 2012

P80136

Hadrian's Wall, Northumberland

2015

Courtesy of Don McCullin

X70560

Standing on Hadrian's Wall, Northumberland

c.2000

Courtesy of Don McCullin

X70562

Near Glencoe, Scotland

2014

Courtesy of Don McCullin

X70563

Rannoch Moor, west Scotland

1992

Courtesy of Don McCullin

X70558

North of Glencoe, Scotland

1992

Courtesy of Don McCullin

X70561

Hertfordshire

1970

Courtesy of Don McCullin

X71974

Hertfordshire

c.1980

'Sometimes when I'm walking over the Yorkshire moors, or in Hertfordshire, the wind rushes through the grass and I feel as if I'm on the An Loc road in Vietnam, hearing the moans of soldiers beside it. I imagine I can hear 106-mm howitzers in the distance. I'll never get that out of my mind.'

Courtesy of Don McCullin

X70564

Quote above

'I dream of this when I'm in battle.
I think of misty England...'

Woods near my house, Alum River, Somerset
c.1991

Tate. Purchased 2012
P80141

Woods near my house, Somerset
c.1991

Tate. Purchased 2012
P80140

Woods near my house, Somerset

c.1991

Tate. Purchased 2012

P80142

Dew-pond by Iron Age hill fort, Somerset

1988

Tate. Purchased 2012

P80137

Batcombe, Somerset

c.2000

Courtesy of Don McCullin

X70578

Somerset, England

c.2000

'I do tend to turn my landscapes into battlegrounds. They almost come out looking like the First World War image of the Somme and Flanders – I like that image. I can't explain why I must turn everything into a sombre dark image.'

Courtesy of Don McCullin

X70580

Somerset, England

c.2000

'In English woods rain drumming on the leaves transplanted me back to tense jungle patrols. I was happiest wandering like a lost soul on open moorlands with heavy rain clouds overhead. I longed for winter, for the abrasive struggle with the weather and the nakedness of the landscape. People told me it was a form of masochism.'

Courtesy of Don McCullin

X70575

**Approaching evening, looking from my house
during winter**

1991

Courtesy of Don McCullin

X72986

Creech Hill, close to the site of a Roman hill fort or temple

2017

Courtesy of Don McCullin

X72988

Flood levels near my house in Somerset

2016

Courtesy of Don McCullin

X72984

Flooded Somerset Levels

2002

Courtesy of Don McCullin

X70574

Somerset, England

2004

Courtesy of Don McCullin

X70573

The Somerset Levels

2007

Courtesy of Don McCullin

X70569

Somerset Levels, winter

c.2000

Courtesy of Don McCullin

X70572

Somerset, England

c.2000

Courtesy of Don McCullin

X70611

Flooded Somerset Levels near Glastonbury

2013

Courtesy of Don McCullin

X70570

Somerset Levels near Glastonbury

c.1990

Tate. Purchased 2012

P80135

Somerset Levels near Glastonbury

c.1990

Tate. Purchased 2012

P80138

STILL LIFE

Since the 1980s, McCullin has engaged with traditions of still life photography in order to escape his memories of war. McCullin assembles these still life scenes in the peace of his garden. He uses bronzes collected on assignments abroad, as well as mushrooms and plums grown nearby. He has described the process of putting these together as being 'akin to receiving a transfusion'. The escapism of the process refreshes and renews him.

From left to right, top to bottom

Plums from my garden

c.1989

Courtesy of Don McCullin

X72998

Still life, UK

c.1989

Courtesy of Don McCullin

X71970

Still life with mushrooms and horse statue

c.1989

Courtesy of Don McCullin

X75148

Still life, Somerset, England

c.1989

Courtesy of Don McCullin

X71972

Still life with taxidermy

c.1989

Courtesy of Don McCullin

X72997

Horse mushrooms

c.1989

'In my present home in Somerset, I try to eradicate the past. I live with the memory of all those frightful images of human conflict while the negatives are neatly filed away in my study. Now I create my own days in my garden shed, assembling still life subjects that please me. I wander the Somerset landscape, usually in the early morning or at dusk, and find it never the same two days running.'

Courtesy of Don McCullin

X72996

FIND OUT MORE

EVENTS

Visit tate.org.uk or call 020 7887 8888
for more information and to book.

IN CONVERSATION: DON McCULLIN AND LIONEL BARBER

Thursday 21 February 18.30–20.00

Clore Auditorium

£9, concessions £6

Don McCullin in discussion with Lionel Barber, editor of the Financial Times and Chair of Tate. This talk will be followed by a book signing with Don McCullin.

STUDY DAY: ETHICS AND IMAGES

Saturday 9 March

12.00–18.00

Clore Studio

£30, concessions £22

Explore the complex ethical questions related to photography and other forms of contemporary image-making in a study day led by Magnum nominee and researcher Sim Chi Yin.

BSL TOUR

Saturday 16 March 11.00–12.00

In the exhibition Free

Led by Deepy Chana

AUDIO DESCRIPTION TOUR

Monday 18 March 10.30–12.30

In the exhibition Free

Led by Richard Martin

CURATOR'S TALK: AÏCHA MEHREZ

Monday 1 April

Talk: 18.30–19.30

Private view: 19.30–20.30

Clore Auditorium, plus exhibition Talk: £10, concessions £7

Talk & private view: £23, concessions £20

TOUR: READING IMAGES

Friday 12 April

18.30–20.30

In the exhibition

£23, concessions £20

This tour focuses on the relationship between texts and images, and the political questions raised by writing about conflict photography. Led by Tate's Assistant Curator: Interpretation, Sam McGuire, and Collection Research Manager, Christopher Griffin.

VIETNAM: IMAGES OF A NATION

Friday 26 April

18.30–20.00

Clore Auditorium

£12, concessions £8

This panel discussion considers how notions of Vietnam have been shaped by images of conflict, and the wider cultural and historical narratives that have been neglected. With artists Sung Tieu and Jacqueline Hoàng Nguyễn, and art historian Mignon Nixon.

These events are provided by Tate Gallery on behalf of Tate Enterprises Ltd

CREDITS

DON McCULLIN

5 FEBRUARY – 6 MAY 2019

Curated by Simon Baker,
Director, Maison Européenne de la Photographie, Paris,
Shoair Mavlian, Director, Photoworks, and Aïcha Mehrez,
Assistant Curator, Contemporary British Art, Tate Britain

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#DonMcCullin

