

Conflict, Time, Photography – looking at war through the eyes of time

Staged to coincide with the centenary of the First World War, this major group exhibition offers an alternative to familiar notions of war reportage and photojournalism, instead focusing on the passing of time and the unique ways that artists have used the camera to reflect on past events.

The works from around the world are ordered according to how long after the event they were created: images taken weeks after the end of the American Civil War are hung alongside those taken weeks after the atomic bombs fell on Japan in 1945.

Photographs from Nicaragua taken 25 years after the revolution are grouped with those taken in Vietnam 25 years after the fall of Saigon.



Simon Norfolk, bullet-scarred apartment and shops in the Karte Char district of Kabul, 2003

The exhibition concludes with new and recent projects by British, German, Polish and Syrian photographers which reflect on the First World War a century after it began.

The broad range of work reflects the many different ways in which conflict impacts on people's lives. The immediate trauma of war can be seen in the eyes of Don McCullin's Shell-shocked US Marine 1968, while the destruction of buildings and landscapes is documented by Pierre Antony-Thouret's Reims After the War (published in 1927) and Simon Norfolk's Afghanistan: Chronotopia 2001-2002.



Pierre Anthony-Thouret XXXVIII 1927 from Reims after the War. Private collection, London

Other photographers explore the human cost of conflict, from Stephen Shore's account of displaced Jewish survivors of the Second World War in the Ukraine, to Taryn Simon's meticulously researched portraits of

those descended from victims of the Srebrenica massacre.

Different conflicts also reappear from multiple points in time throughout the exhibition, whether as rarely-seen historical images or recent photographic installations. The Second World War for example is addressed in Jerzy Lewczyński's 1960 photographs of the Wolf's Lair / Adolf Hitler's War Headquarters, Shomei Tomatsu's images of objects found in Nagasaki, Kikuji Kawada's epic project *The Map* made in Hiroshima in the 1960s, Michael Schmidt's Berlin streetscapes from 1980, and Nick Waplington's 1993 close-ups of cell walls from a Prisoner of War camp in Wales.



Shomei Tomatsu, Steel Helmet with Skull Bone Fused by Atomic Bomb, Nagasaki 1963. Courtesy of Taka Ishii Gallery, Tokyo

Conflict, Time, Photography is curated at Tate Modern by Simon Baker, Curator of Photography and International Art, with Shoair Mavlian, Assistant Curator, and Professor David Mellor, University of Sussex.

It is organised by Tate Modern in association with the Museum Folkwang, Essen and the Staatliche Kunstsammlungen, Dresden, where it will tour in spring and summer 2015 respectively. The exhibition is also accompanied

by a fully-illustrated catalogue from Tate Publishing and a programme of talks, events and film screenings at Tate Modern.

Conflict, Time, Photography runs until 15 March 2015 in the Eyal Ofer Galleries, Level 3.

Admission is £13.10 (£11.30 concessions) or £14.50 (£12.50 concessions) with Gift Aid donation. Open daily from 10am to 6pm and until 10pm on Friday and Saturday.

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