



**david  
douglas  
duncan**

**one  
generation  
of peace  
and war**

"I wanted to show what war did to a man. I wanted to show something of the comradeship that binds men together when they are fighting a common peril. I wanted to show the way men live, and die, when they know Death is among them, and yet they still find the strength to crawl forward armed only with bayonets to stop the advance of men they have never seen, with whom they have no immediate quarrel, men who will kill them on sight if given first chance. I wanted to show something of the agony, the suffering, the terrible confusion, the heroism which is everyday currency among those men who actually pull the triggers of rifles aimed at other men known as 'the enemy.' I wanted to tell a story of war, as war has always been for men through the ages. Only their weapons, the terrain, the causes have changed.

. . . I wanted you to feel something of what I felt, and, possibly, to think some of the things that I thought . . . before the pictures of the book made it possible for the men to tell of themselves. Yet, to learn their stories, each page of photographs must be read as carefully as you might read a page of written text in a novel. Asking you to read the story in their faces and hands and bodies, as they were feeling it themselves at the moment of impact, is only fair to them . . ."

D. D. D., THIS IS WAR!, New York, Harper & Brothers, 1951 (from the preface).



David Douglas Duncan was born in 1916 in Kansas City, Missouri, studied archaeology at the University of Arizona and graduated from the University of Miami (B.A. in zoology and Spanish). Since 1938 he has roamed the world as a photographer, foreign correspondent and art historian. He holds the rank of lieutenant colonel (retired) in the U.S. Marine Corps. During World War II he fought alongside Fijian guerillas behind enemy lines on Bougainville; photographed Marine Corps aviation operations throughout the Pacific; made the first landing upon the Japanese mainland and photographed surrender ceremonies aboard the battleship U.S.S. Missouri in Tokyo Bay, September 2, 1945.

As a *Life* magazine photographer, Duncan then covered the fight between Jews and the British Army in Palestine; the Red Army's takeover of Bulgaria; communal riots in India and atrocities in the wake of Communist efforts to conquer the Greek Peninsula. His photographs of the war in Korea, in 1950, won the U.S. Camera Gold Medal and the Overseas Press Club's award for photography, and were later published in his first book, *THIS IS WAR!* Duncan was the last man to be evacuated from Hungnam when the United Nations army abandoned North Korea. In 1952 he took the first pictures of the Communists' Iron Curtain barrier from the Baltic to Bavaria. When King Farouk was forced to abdicate the Egyptian throne, also in 1952, Duncan photographed the young revolutionaries of Colonel Nasser from inside coup headquarters. During 1953,

he reported the French war in Southeast Asia—and predicted "Indochina All But Lost" nine months before the fall of Dienbienphu.

He then spent five years photographing art subjects and writing *THE PRIVATE WORLD OF PABLO PICASSO*, *THE KREMLIN* and *PICASSO'S PICASSOS*. Except for several digressions to explore the use of prisms and exotic lenses in photography, another five years of work went into his word-and-picture autobiography, *YANKEE NOMAD*, published in 1966. Duncan returned to Viet-Nam in 1967-1968 to join the Marines in their bunkers at Con Thien, on the DMZ, and in their besieged Khe Sanh outpost. His Viet-Nam coverage appeared in *Life* essays and ABC-TV specials. His Khe Sanh reportage was published as the book *I PROTEST!* In 1968 the Overseas Press Club awarded Duncan its Robert Capa Gold Medal and the American Society of Magazine Photographers named him Photographer of the Year.

Also in 1968, Duncan was asked to cover the Presidential conventions at Miami Beach and Chicago for NBC-TV, presenting still-photograph-voice-over spots each night on the network. The pictures taken during this assignment were published as a book in 1969—*SELF-PORTRAIT: U.S.A.* His Con Thien and Khe Sanh photographs were compiled into a book in 1970—*WAR WITHOUT HEROES*. A semi-retrospective one-man show of his prints was hung in 1971 at the Nelson Gallery and Atkins Museum, Kansas City, Mo.

## **Black and White Photographs**

South Korea, Summer, 1950  
North Korea, Winter, 1950  
South Vietnam, Cua Viet, Fall, 1967  
South Vietnam, Con Thien, Fall, 1967  
South Vietnam, Khe Sanh, Winter, 1968  
*Lent by the Marine Corps Art Collection.*

## **Color Photographs**

Japanese Man at Home, 1951  
Koya-san, Japan, 1951  
Pakistani Women in Purdah, 1954  
Women of Cairo, 1954  
Zar Dancers, Egypt, 1954  
Afghan Tribesman, 1955  
Berber Village, Morocco, 1955  
The Ghost of Sindelfingen, Germany, 1955  
Market in Morocco, 1955  
Old Moha, the Potter, Morocco, 1955  
The Shadows of Hindu Kush, Afghanistan, 1955  
Trial of a Berber Girl, Morocco, 1955  
Horse, County Mayo, Ireland, 1956  
Ruins, County Mayo, Ireland, 1956  
Road, County Mayo, Ireland, 1956  
Irish Sheep, 1956

The Kremlin, Moscow, November 7, 1956  
Throne Room of the Tsars, 1956  
Ordonez and the Bull, No. 1, 1958  
Ordonez and the Bull, No. 2, 1958  
Tadjiks on Review, Moscow, 1958  
Chief Pablo Picasso, 1960  
Pablo Picasso, 1962  
Pablo Picasso, 1962  
Three Acrobats, Paris, 1963  
The Arc de Triomphe de l'Etoile, 1963  
Bois de Boulogne, Paris, 1963  
Champs Elysees, Paris, 1963  
Prismatic Picasso, 1963  
Girls of the Lido, Paris, 1963  
Jacqueline Picasso and Herself, 1963  
Les Invalides, Paris, 1963  
Maurice Chevalier, 1963  
Notre Dame de Paris, 1963  
Sacre Coeur, Paris, 1963  
Maria Cooper, 1964  
Bali Chief, 1971  
King Rooster, Bali, 1971

*Lent by the artist.*

*Cover: Khe Sanh, South Vietnam, 1968  
page 2: Korea, 1950*

## **Whitney Museum of American Art**

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June 15-August 27, 1972