

GALERIE KARSTEN GREVE



SALLY MANN

Press kit

GALERIE KARSTEN GREVE

Artist's quotes

« Living in the South (...) both nourishes and wounds. To identify a person as a Southerner suggests not only that her history is inescapable and formative but that it is also impossibly present. Southerners live uneasily at the nexus between myth and reality, watching the mishmash amalgam of sorrow, humility, honour, graciousness, and renegade defiance play out against a backdrop of profligate physical beauty. »

“I see the trees as silent witnesses to much of what has happened in my poor, broken-hearted southern land - so many of them are ancient, and they surely hold deep in their wooded souls what happened when human life intersected with theirs when they were just saplings...”

“Flammery O'Connor said of the South that it was haunted by the Christ. I say it is haunted by death. The images I brought back from these stunning and heartbreaking journeys were inscribed in the cornerstones familiar to my consciousness: memory, loss, time and love. In the repertoire of the Southern artist, place, the past, family, death and a hint of sentimentality have long figured ingredients that would be fatal to most contemporary artists. But the stage on which it all happens is the Southern landscape, terrible in its beauty, and indifferent in its indifference.”

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Portrait of the artist Sally Mann. Photo: Annie Leibovitz (detail)

Biography

Sally Mann was born in 1951 in Lexington, Virginia. She became famous at the end of the 1980s with pictures of her own family, in particular of her three children. Several series infused with a deep intimacy represent moving scenes from childhoods close to nature and free of boundaries in the American South, an extension of the childhood of the artist herself (*Family pictures; At Twelve*). Later, she focused on landscape photography, which she practiced in the form of vast cycles (*Deep South; Battlefields; Mother Land*). The deep attachment of the artist to her homeland and its lush and sparsely populated landscapes is perceptible throughout the cycles. Permeated with this feeling, her work illustrates a lifestyle fundamentally inseparable from the history of these landscapes. She developed an interest in death and its effects on bodies (*What remains; Body Farm*). With great tenderness, she photographed her husband Larry in *Proud Flesh*, documenting the effects of muscular dystrophy on his once strong and muscular body, and paid tribute to their love in *Marital Trust*. Her most recent series address the theme of racism and spirituality, still in the American South (*Abide with me; Men*). In 2015, she published *Hold Still. A memoir with photographs*, a fictionalized account of her life and her path in photography.

Her work is exhibited throughout the world and has been acquired for many public collections, including those of the Museum of Modern Art and of the Metropolitan Museum in New York and the Corcoran Gallery of Art in Washington, D.C.. Sally Mann has also received many awards, such as the Guggenheim Memorial Foundation fellowship, and recently the Centenary Medal of the British Royal Photographic Society. Between 2018 and 2020, her work was honoured in a large travelling retrospective, *Sally Mann: A Thousand Crossings* (National Gallery of Art, Washington DC; Peabody Essex Museum, Salem; The J. Paul Getty Museum, Los Angeles; The Museum of Fine Arts, Houston; Jeu de Paume, Paris; High Museum of Art, Atlanta). Thanks to the support of the Galerie Karsten Greve, a French version of the catalogue, *Sally Mann : Mille et un passages*, was published in 2019. The gallery has exhibited the work of Sally Mann in Europe for over 20 years.

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GALERIE KARSTEN GREVE



Untitled (Manassas #34), 2001

Silver print, printed by the photographer from the original wet collodion. Dry mount and specially prepared Soluvar varnish finish.
Ed. 1/5. 97.7 x 124 cm / 38 1/2 x 48 3/4 in.

SALLY MANN

From 28 August to 30 October 2021

Vernissage on 28 August from 6 p.m. to 8 p.m.

Galerie Karsten Greve is delighted to present its new exhibition dedicated to the work of the American photographer Sally Mann in its Parisian gallery. Following the success of her large retrospective *Sally Mann: Mille et un passages* ("Sally Mann: A Thousand Crossings) at Jeu de Paume in 2019, the display is an opportunity to rediscover two iconic series by the artist: *Deep South* and *Battlefields* through a selection of thirty large-format prints produced at the turn of the 2000s.

At a young age, Sally Mann started taking pictures in and around Lexington, Virginia, where she was born and still lives. She roamed the vast American outdoor spaces from the late 1970s, with nature a predominant presence in her snapshots. In 1996, she discovered the states neighbouring Virginia and travelled further into the Deep South. Initially envisaged as an exploration of those enthralling landscapes, her trips transformed into a pursuit of memory and a confrontation with the ghosts of the past.

"Since my place and its story were givens, it remained for me to find those metaphors; encoded, half-forgotten clues within the Southern landscape". This is how Sally Mann approached her research. At first glance, the pictures in the *Deep South* series appear to be peaceful and luminous landscapes, balancing between dream and reality. They are a contemplation of the lush nature exalting the beauty of the outdoor spaces of the South of the United States; they are also an exhumation of a traumatizing and harrowing past. From dense vegetation (*Deep South #17*) to picturesque springs (*Deep South #13*), there is nothing to prepare viewers for the chilling feeling of horror that certain pieces convey. One story in particular etched itself into

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Sally Mann's mind at a young age: the violent murder of Emmett Till, a fourteen-year-old African American boy, in 1955. Intended as a "visual pilgrimage", *Deep South #34 (Emmett Till River Bank)* was taken at the spot where his body was fished out of the Tallahatchie River in Mississippi. Like an uneven scar in the ground, the river is shallow, almost stagnant, surrounded by rocky soil scattered with grass; the grandiose vegetation from the other snapshots in the series is nowhere to be seen. The place that was photographed is the site of a real and identifiable death; the trivialness of the river jars with the gravity of the event.

If at first sight *Deep South* appears to be a refuge, a safe haven, this impression cannot suppress an underlying feeling of violence and death. *Battlefields* pursues this further.

This series takes its place within Sally Mann's continual research into the history of her homeland and exposes the blood-stained heritage of the Civil War (1861-1865). Through a set of sombre landscapes, the images evoke the grimness of the era of slavery, poverty, injustice, racism and suffering. The pictures are a manifestation of the horror stagnating in the places where the battles of the Civil War took place – Mann calls them "body farms". Exclusively in shades of dark grey and black, *Battlefields* retraces the artist's steps at the various places where she came across vestiges of the bones of lost soldiers, her photography conjuring their memory. Mann took photos as close as possible to the ground, with the sky almost disappearing from her compositions (*Antietam #14* and *Chancellorsville #9*), a point of view mimicking the final moments of fallen soldiers on this land. In other snapshots (*Friedericksburg #22*) the trees and the sky become threatening and hostile, with mystical outlines defined by a translucent light. Still, Sally Mann shows that beauty remains present even in death and is treasured by nature, the trees the only witnesses to the dead, serving as their tombs.

These works brim with the tension between nostalgia, innocence and coming to terms with the burden of the past, the darkest hours in the history of these places. "The past is never dead. It's not even past," wrote William Faulkner, an author Sally Mann knows well, and whose words lend themselves perfectly to describing that South, an age away from the collective phantasmagoria of a romantic and sunny land.

In order to best record the unique atmosphere of the South, in the 1990s Sally Mann started using an old photographic technique developed in the nineteenth century: wet collodion negative on glass. This process consists of covering a plate of glass with a dense chemical substance named collodion and a silver nitrate-based photosensitive solution. She used a mobile 8x10 darkroom, which she built herself, because the chemical reagents used require instant manipulation in darkness. For Sally Mann, this bygone practice breathed historical feelings into her pieces and gave them a pictorial dimension; it also allowed her to be closer to her pictures, weaving an intimate link between the artist and her medium, while letting her be surprised by the unexpectedness of the results. Sally Mann worked her enlarged prints at times with a tea-based dye and at others with diatomaceous earth and soil from the battlefields, giving the surface a velvet finish. The several-minute-long exposure time and the choice to use old lens, favoured by the artist over new equipment, produced unpredictable imperfections and light fluctuations, pushing certain images to the limits of visibility (*Antietam #18*). Beyond the singular plasticity that this ancient technique cherished by Mann gave the pictures, it let her remove the images from the strictly contemporary world to bring them into a timeless space. It is in these vistas of landscapes that the wet collodion negative on glass reaches its full potential: blurs, overexposures, discolorations and venous traces sublimate the dreamlike quality of the pictures and show the persistence of the past in the present.

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Sally Mann

Untitled (Fredericksburg #22)

2000

Gelatin silver enlargement print, printed by the photographer from the original wet-plate collodion negative
Archivally dry-mounted and finished with custom mixed Soluvar varnish

Ed. 2/5

96.8 x 122.8 cm / 38 x 48 1/3 in

Cadre: 101 x 126.8 x 6.5 cm

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Sally Mann

Untitled (Manassas #34)

2001

Gelatin silver enlargement print, printed by the photographer from the original wet-plate collodion negative
Archivally dry-mounted and finished with custom mixed Soluvar varnish

Ed. 1/5.

97.7 x 124 cm / 38 1/2 x 48 3/4 in

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Public collections (selection)

Tokyo Metropolitan Museum of Photography, Tokyo, JP
National Museum of Modern Art, Tokyo, JP
Moderna Museet, Stockholm, SE
Victoria and Albert Museum, London, UK
Phillips Academy, Andover, Massachusetts, USA
Art Institute of Chicago, Illinois, USA
Baltimore Museum of Art, Maryland, USA
Birmingham Museum of Art, Alabama, USA
Virginia Cincinnati Art Museum, Ohio, USA
Cleveland Museum of Art, Ohio, USA
Detroit Institute of Art, Michigan, USA
Fralin Museum of Art, University of Virginia, Charlottesville, USA
Virginia George Eastman Museum, Rochester, New York, USA
Harvard Art Museums/Fogg Museum, Cambridge, Massachusetts, USA
High Museum of Art, Atlanta, Georgia, USA
Hirshhorn Museum and Sculpture Garden, Washington, USA
Honolulu Museum of Art, Hawaii, USA
Hood Museum of Art, Dartmouth College, Hanover, New Hampshire, USA
Los Angeles County Museum of Art, California, USA
The Metropolitan Museum of Art, New York, USA
Middlebury College Museum of Art, Vermont, USA
Milwaukee Museum of Art, Wisconsin, USA
Minneapolis Institute of Art, Minnesota, USA
Modern Art Museum of Fort Worth, Texas, USA
School of Design Museum of Contemporary Photography, Chicago, Illinois, USA
Museum of Fine Arts, Boston, Massachusetts, USA
Museum of Fine Arts, Houston, Texas, USA
Museum of Modern Art, New York, USA
Museum of Photographic Arts, San Diego, California, USA
Nasher Museum of Art, Duke University, North Carolina, USA
National Gallery of Art, Washington, USA
Nelson-Atkins Museum of Art, Kansas City, Missouri, USA
New Orleans Museum of Art, Louisiana, USA
North Carolina Museum of Art, Raleigh, North Carolina, USA
Peabody Essex Museum, Salem, Massachusetts, USA
Philadelphia Museum of Art, Pennsylvania, USA
Princeton University Art Museum, New Jersey, USA
San Francisco Museum of Modern Art, California, USA
Smithsonian American Art Museum, Washington, USA
Solomon R. Guggenheim Museum, New York, USA
Virginia Museum of Fine Arts, Richmond, Virginia, USA
Whitney Museum of American Art, New York, USA

GALERIE KARSTEN GREVE

Grants and awards (selection)

- 2020 Centenary Medal, Royal Photographic Society of Great Britain, UK
- 2018 Honoree, Gordon Parks Foundation, USA
- 2016 Winner, Andrew Carnegie Medal for Excellence in Nonfiction, USA
- 2015 Finalist, National Book Award, USA
- 2012 Honorary Fellowship, Royal Photographic Society of Great Britain, UK
- 2011 Speaker, Cy Twombly Memorial, Museum of Modern Art, USA
- 2011 William E. Massey, Sr. Lectures in the History of American Civilization at Harvard University, USA
- 2007 Aperture Award, Aperture Foundation, USA
- 2006 Honorary Doctorate, Corcoran School of Art, Washington D.C., USA
- 2006 Century Award for Lifetime Achievement, Museum of Photographic Arts, USA
- 2001 Named "America's Best Photographer," Time Magazine, USA
- 1995 Named "Photographer of the Year," Friends of Photography, USA
- 1991 Participant, Whitney Biennial, Whitney Museum of American Art, USA
- 1989 Fellowship (AVA), Artists in the Visual Arts, USA
- 1989 Artist Fellowship, Southeastern Center for Contemporary Art, USA
- 1987 John Simon Guggenheim Memorial Foundation Fellowship, USA
- 1982 Virginia Museum of Fine Arts Professional Fellowship, USA
- 1992 Individual Artist Fellowship, National Endowment for the Arts (NEA), USA
- 1989
- 1988
- 1982
- 1976 National Endowment for the Humanities Grant, USA
- 1974 Ferguson Grant, Friends of Photography, USA
- 1973 National Endowment for the Humanities Grant, USA

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Solo exhibitions (selection)

- 2021 *Sally Mann*, Galerie Karsten Greve, Paris, FR
- 2020 *Sally Mann*, Galerie Karsten Greve, Cologne, DE
- 2018 *Sally Mann: A Thousand Crossings*, National Gallery of Art, Washington, US; Peabody Essex Museum, Salem, US; The J. Paul Getty Museum, Los Angeles, US; The Museum of Fine Arts, Houston, US; Jeu de Paume, Paris, FR; High Museum of Art, Atlanta, USA
- 2015 *Sally Mann*, Reynolds Gallery, Richmond, USA
Sally Mann: Battlefields, Taubman Museum of Art, Roanoke, USA
- 2012 *A Matter of Time*, Fotografiska Museet, Stockholm, SE
At Twelve, La Fabrica, Madrid, ES
Upon Reflection, Edwynn Houk Gallery, New York, USA
- 2010 *Sally Mann: The Flesh and The Spirit*, Virginia Museum of Fine Arts, Richmond, USA
Sally Mann, Galerie Karsten Greve, Paris, FR
Sally Mann: Faces, Galerie Karsten Greve, Paris, FR; Galerie Karsten Greve, Cologne, DE
- 2007 *Sally Mann: The Family and the Land*, Kulturhuset, Stockholm, SE; Stenersenmuseet, Oslo, NO; Tennis Palace Museum, Helsinki, FI; Dunker Kulturhus, Helsingborg, SE; The Royal Library, Copenhagen, DK; Fotomuseum Den Haag, La Haie NL; Musée de l'Elysée, Lausanne, CH; The Photographer's Gallery, Londres, UK
Sally Mann: Deep South/ Battlefields, Kunstammlung im Stadtmuseum, Jena, DE
The Given: Studio Work by Sally Mann, Second Street Gallery, Charlottesville, USA
- 2004 *What Remains*, Corcoran Gallery of Art, Washington, D.C. US; Ogden Museum of Southern Art, Nouvelle Orléans, USA
Sally Mann: Battlefields, Galerie Karsten Greve, Paris, FR; Galerie Karsten Greve, Cologne, DE
- 2003 *Last Measure*, Edwynn Houk Gallery, New York, US; Reynolds Gallery, Richmond, US; Hemphill Fine Arts, Washington, USA
- 2002 *Sally Mann: Yucatan*, Catherine Edelman Gallery, Chicago, USA
- 2001 *Deep South*, Galerie Karsten Greve, Paris, FR; Galerie Karsen Greve, Milan, IT; Galerie Karsten Greve, Cologne, DE
Immediate Family, André Simoens Gallery, Bruxelles, BE
Deep South, Galerie Karsten Grève, St. Moritz, CH
- 2000 *Sally Mann: The Family and the Land*, Reynolds Gallery, Richmond, USA
Deep South and Mother Land, Cheekwood Museum, Nashville, USA
- 1999 *Deep South: Landscapes of Louisiana and Mississippi*, Edwynn Houk Gallery, New York, USA
- 1998 *Still Time*, PhotoEspaña, Madrid, ES
- 1997 *Sally Mann: Mother Land: Recent Landscapes of Georgia and Virginia*, Edwynn Houk Gallery, New York, USA
Sally Mann: Photographs, Photo Gallery International, Tokyo, JP
- 1996 *Sally Mann: Recent Work*, Jackson Fine Art, Atlanta, USA
Sally Mann: Immediate Family, Christian Larsen, Stockholm, SE
Sally Mann: Recent Work, Catherine Edelman Gallery, Chicago, USA
- 1995 *Sally Mann: Recent Work*, Houk Friedman Gallery, New York, USA

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- 1994 *Immediate Family*, Contemporary Museum, Honolulu, USA
Still Time, Washington and Lee University, Lexington, USA
- 1993 *Selections from Immediate Family*, Center for Creative Photography, Carmel, US; Photo Gallery International, Tokyo, JP
Still Time, Museum of Contemporary Photography, Chicago, USA
- 1992 *Still Time*, Southeast Museum of Photography, Daytona Beach, USA
Immediate Family, Houk Friedman Gallery, New York, USA
At Twelve, Edwynn Houk Gallery, Chicago, USA
Immediate Family, Institute of Contemporary Art, Philadelphia, USA
- 1991 *The Photographs of Sally Mann*, Maryland Art Place, Baltimore, USA
- 1990 *At Twelve*, Cleveland Center for Contemporary Art, Cleveland, USA
Family Photos, La Grande Halle, La Villette, Paris, FR
Immediate Family, Tartt Gallery, Washington, USA
Immediate Family, Edwynn Houk Gallery, Chicago, USA
- 1989 *At Twelve*, Kennedy Union Art Gallery, University of Dayton, USA
- 1988 *Sally Mann: Still Time*, Allegheny Highland Arts and Crafts Center, Clifton Forge, USA
Family Pictures: A Work in Progress, Southeastern Center for Contemporary Art, Winston-Salem, USA; Museum of Photographic Arts, San Diego, USA
- 1987 *Still Time*, Marcus Pfeifer Gallery, New York, USA
At 12: Portraits of Young Women, Second Street Gallery, Charlottesville, USA
- 1982 *Sally Mann: Platinums*, Museum of Art, University of Oregon, Eugene, USA
- 1981 *Sally Mann*, Benedict Art Gallery, Sweet Briar College, Amherst, USA
- 1977 *Sally Mann: The Lewis Law Portfolio*, Corcoran Gallery of Art, Washington, USA
- 1975 *Sally Mann: Prints in Platinum and Silver*, Enjay Gallery, Boston, USA
- 1974 *Platinum Prints*, Shenandoah Galleries, Lexington, VA Hollins College Gallery of Art, Hollins, USA
- 1973 Washington and Lee University Gallery, Lexington, VA Hollins College Gallery of Art, Hollins, USA

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Sally Mann

Deep South # 3

1998

Gelatin silver enlargement print, toned with tea

Ed. 2/10 + 3 AP

119.4 x 94.6 cm / 47 x 37 1/4 in

Frame : 134 x 109.4 x 2.7 cm

GALERIE KARSTEN GREVE



Sally Mann

Deep South #17

1998

Gelatin silver enlargement print, toned with tea

Ed. 8/10 + 3 AP

94.6 x 119.4 cm / 37 1/4 x 47 in

GALERIE KARSTEN GREVE



Sally Mann

Deep South #23

1998

Gelatin silver enlargement print, toned with tea

Ed. 7/10 + 3 AP

94.6 x 119.4 cm / 37 1/4 x 47 in

Frame: 109.5 x 134.2 x 2.7 cm

GALERIE KARSTEN GREVE

Collective exhibitions (selection)

- 2020 *Among the Trees*, Hayward Gallery, Londres, UK
- 2019 *Forever Young: Representations of Childhood and Adolescence*, Newport Art Museum, Newport, USA
Confronting Childhood, Princeton University Art Museum, Princeton, New Jersey, USA
VMFA on the Road: An Artmobile for the 21st Century, Virginia Museum of Fine Arts, Virginia Legislature, Richmond, USA; The Barns of Rose Hill, Berryville, USA; Piedmont Arts & Family Day, Martinsville; Suffolk Arts League, Suffolk, USA; Daffodil Festival, Gloucester, USA; Center for the Arts of Greater Manassas, Manassas, USA; Rawls Museum Arts Teaching Workshop, Courtland, USA; The Gloucester Arts Festival, Gloucester, USA; Virginia Beach Boardwalk Art Show, Virginia Beach, USA; Bristol Rhythm & Roots Reunion Festival, Bristol, USA; Virginia's Children's Festival at Longwood University, Farmville, USA; Jamestown Visitor's Center, Jamestown, USA
- 2018 *VMFA on the Road: An Artmobile for the 21st Century*, Virginia Museum of Fine Arts, Hurkamp Park, Fredericksburg, USA; Workhouse Art Center, Lorton, USA; Piedmont Virginia Community College, Charlottesville, USA
Past Present Future: Building Photography at the New Orleans Museum of Art, New Orleans Museum of Art, New Orleans, USA
Aperture: Photographs, Devos Art Museum, Marquette, USA
- 2017 *Memento Mori – The Art of Death*, Kenosha Public Museum, Kenosha, USA
ESSER. McCAW. MANN. WYLIE, Neal Guma Fine Art, Charlottesville, USA
- 2016 *The Things We Carry: Contemporary Art in the South*, Gibbes Museum of Art, Charleston, USA
The Poetics of Place: Contemporary Photographs from The Met Collection, The Metropolitan Museum of Art, New York, USA
Human Interest: Portraits from the Whitney's Collection, Whitney Museum of American Art, New York, USA
- 2015 *A History of Photography: Series and Sequences*, Victoria and Albert Museum, Londres, UK
Forensics: The Anatomy of Crime, Wellcome Collection, Londres, UK
Fatal Attraction: Piotr Ulanski Selects from the Met Collection, The Metropolitan Museum of Art, New York, USA
The Memory of Time: Contemporary Photographs at the National Gallery of Art, Acquired with the Alfred H. Moses and Fern M. Schad Fund, National Gallery of Art, Washington, USA
Arts & Foods Pavilion, La Triennale di Milano, Milan, IT
- 2014 *Self-Processing – Instant Photography*, Ogden Museum of Southern Art, New Orleans, USA
Fusion: Art of the 21st-Century, Virginia Museum of Fine Arts, Richmond, USA
- 2013 *Everyday Epiphanies: Photography and Daily Life Since 1969*, The Metropolitan Museum of Art, New York, USA
- 2012 *By Way of These Eyes*, The American Museum in Britain, Bath, UK
- 2011 *Time Regained, Cy Twombly Photographer and Invited Artists*, Collection Lambert à Avignon, Musée d'Art Contemporain, FR
High Speed Insanity, Blomqvist Gallery, Oslo, NO
The Civil War: Unfolding Dialogues, Addison Gallery of American Art, Phillips Academy, Andover, USA

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- 2010 *Haunted: Contemporary Photography/Video/Performance*, The Solomon R. Guggenheim Museum, New York, USA
Pictures by Women: A History of Modern Photography, The Museum of Modern Art, New York, USA
Disquieting Images, La Triennale de Milano, Milan, IT
- 2009 *The Art of Caring: A Look at Life through Photographs*, New Orleans Museum of Art, New Orleans, USA
- 2008 *Presumed Innocence*, Photographic Perspectives of Children: From the Collection of Anthony and Beth Terrana, deCordova Museum and Sculpture Park, Lincoln, USA
Role Models: Feminine Identity in Contemporary American Photography, National Museum of Women in the Arts, Washington, USA
Stripped Bare (Der Entblößte Körper), C/O Berlin, Berlin, DE
- 2007 *Family Pictures*. Solomon R. Guggenheim Museum, New York USA
Relative Closeness: Photographs of Family and Friends, The Museum of Contemporary Photography, Chicago, USA
Sally Mann/ Juhana Blomstedt, Helsinki City Art Museum, Finland. *Family Pictures*. The Guggenheim Museum, New York, USA
- 2006 *Picturing Eden*, George Eastman House, Rochester, USA
In Focus: 75 Years of Collecting American Photography, Addison Gallery of American Art, Phillips Academy, Andover, USA
So the Story Goes: Photographs by Tina Barney, Philip-Lorca diCorcia, Nan Goldin, Sally Mann, and Larry Sultan, Art Institute of Chicago, Chicago, USA
- 2005 *Contemporary Photography in the Garden: Deceits and Fantasies*, Organized by the American Federation for the Arts, Middlebury College Museum of Art, Vermont, USA
- 2004 *Images of Time and Place: Contemporary Views of Landscape*, Lehman College Art Gallery, Bronx, USA
About Face: Photography and the Death of the Portrait, Hayward Gallery, Londres, UK
Two Visitations: Photographs by Sally Mann, Paintings by Janet Fish, Eleanor D. Wilson Museum at Hollins University, Roanoke, USA
Common Ground: Discovering Community in 150 Years of Art, Selections from the Collection of Julia J. Norrell, Corcoran Gallery of Art, Washington, USA
- 2002 *Aquaria: The Fascinating World of Man and Water*, Landesgalerie am Oberösterreichischen Landesmuseum, Linz, AUT; Kunstsammlungen Chemnitz, DE
Contemporary Photography in Virginia, Art Museum of Western Virginia, Roanoke, USA
Visions from America: Photographs from the Whitney Museum of American Art, 1940 – 2001, The Whitney Museum, New York, USA
- 2001 *The Crafted Image: 19th Century Techniques in Contemporary Photography*, Boston University Art Gallery, Boston, USA
In Response to Place: The Nature Conservancy's Last Great Places, Corcoran Gallery of Art, Washington, USA
- 2000 *Children of the Twentieth Century*, Von der Heydt Museum, Wuppertal, DE
Chorus of Light: Photographs from the Sir Elton John Collection, High Museum of Art, Atlanta, USA
- 1999 *Some Southern Stories*, Museum of Contemporary Photography, Chicago, US
DreamWorks: Artist and Psychological Perspectives, Equitable Gallery, New York, USA
Pink for Boys; Blue for Girls, Neue Gesellschaft für Bildene Kunst, Berlin, DE

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- American Pictorialism: From Stieglitz to Today*, Catherine Edelman Gallery, Chicago, USA
The Full Monty, Edwynn Houk Gallery, New York, USA
News in the Nineties II, curated by Rick Wester. Katonah Museum of Art, New York, USA
- 1998 *Presumed Innocence*, Anderson Gallery, Virginia Commonwealth University, Richmond, US;
Contemporary Arts Center, Cincinnati, USA
Shattering the Southern Stereotype: Cy Twombly, Sally Mann, Dorothy Gillespie, Nell Blaine, Jack Beal,
Longwood Center for the Visual Arts, Farmville, USA
Sacred Sites, Then and Now : The American Civil War, Chrysler Museum of Art, Norfolk, USA
Degrees of Stillness: Photographs from the Manfred Heiting Collection, Die Photographische
Sammlung/SK Stiftung Kultur, Cologne, DE
12 Under/Exposed, Xposeptember Fotofestival, Stockholm, SE
Waterproof, EXPO, Centro Cultural de Belém, Lisbonne, PT
C'est la vie, Centre d'Art Contemporain, Brussels, BEL; Male. Wessel O'Connor, New York,
USA
Women, Women, Women: Artists, Objects, Icons, Greenville County Museum of Art, Greenville,
USA
- 1997 *From the Heart: The Power of Photography, Selections from the Sondra Gilman Collection*, Art Museum of
South Texas, Nashville, USA
Under a Dark Cloth, Museum of Photographic Arts, San Diego, USA
Fanny & Darko: Il mestiere di crescere, Palazzo re Enso, Bologna, IT
Desde mi Ventana, Libreria Foto Galeria Rallowsky, Valence, ES
- 1996 *Women in the Visual Arts*, Hollins College Art Gallery, Roanoke, USA
Picturing the South, 1860 to the Present, High Museum, Atlanta, USA
- 1995 *Imagined Children, Desired Images*, Davis Art Museum, Wellesley College, Wellesley, USA
Playtime: Arts and Toys, Whitney Museum of American Art, New York, USA
Who's Looking at the Family? Barbican Art Gallery, Londres, UK
Embody—The Photograph and the Figure, Proctor Arts Center, Bard College, Annandale-on
Hudson, USA
- 1993 *Prospect 93*, Frankfurter Kunstverein and the Schirn Kunsthalle, Frankfurt, DE
Flora Photographica: The Flower in Photography from 1835 to the Present, Musée des Beaux-arts de
Montréal, Montréal, CA
Photography: Expanding the Collection, Whitney Museum of American Art, New York, USA
Intimate Lives: Photographers and their Families, City Art Center, Fotofeis Festival of Photography,
Edinburgh, UK
- 1992 *Family Album: Changing Perspective of the Family Portrait*, Tokyo Metropolitan Museum of
Photography, Tokyo, JP
- 1991 *The Body in Question*, Burden Gallery, Aperture Foundation, New York, USA
Biennial Exhibition, Whitney Museum of American Art, New York, USA
A Summer Selection: Contemporary Color Photography, Selections from the Collection, The Metropolitan
Museum of Art, New York, USA
Pleasures and Terrors of Domestic Comfort, The Museum of Modern Art, New York, USA
- 1990 *Indomitable Spirit: Photographers and Friends United against AIDS*, International Center for
Photography, New York, USA

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- Self and Shadow*, Aperture Foundation, New York, USA
Southern Photographers, Aperture Foundation, New York, USA
- 1988 *Un/Common Ground: Virginia Artists 1988*, Virginia Museum of Fine Arts, Richmond, USA
Swimmers. Aperture Foundation, New York, USA
- 1987 *Mothers & Daughters, That Special Quality: An Exploration of Photographs*, Aperture Foundation, New York, USA
Legacy of Light: Polaroid Photographs by 58 Photographers, International Center for Photography, New York, USA
- 1986 *Commitment to Vision*, Museum of Art, University of Oregon, Eugene, USA
- 1985 *Big Shots: 20 x 24 Polaroid Photographs Made at the University of Alabama at Birmingham in Summer*, Visual Arts Gallery, University of Alabama de Birmingham, USA
- 1984 *Alternative Printing Processes: Three Contemporary Photographers*, Chrysler Museum of 15 Art, Norfolk, USA
- 1982 *Six Contemporary Virginia Photographers*, DuPont Gallery, Washington and Lee University, Lexington, USA
- 1981 *The Ferguson Grant Recipients, 1972-1981*, Ansel Adams Center, Carmel, USA
- 1980 *Not Fade Away: Four Contemporary Virginia Photographers*, Chrysler Museum of Art, Norfolk, USA
- 1978 *I Shall Save One Land Unvisited: Eleven Southern Photographers*, Squires Art Gallery, Virginia Polytechnic Institute/State University, Blacksburg, USA
- 1977 *Invitational Inaugural Exhibition*, Southeastern Center for Contemporary Art, Winston-Salem, USA
- 1975 *2nd Biennial, Exhibition 280: Photography and Cinematography*, Huntington Museum of Art, USA
- 1974 *The Image Continuum*, New Roses Gallery, Palo Alto, US; Sam Houston State University Gallery of Art, Huntsville, USA
- 1972 Bank Gallery, Charlottesville, USA
- 1970 Bennington College, Bennington, USA
Middlebury College, Middlebury, USA

GALERIE KARSTEN GREVE

Bibliography (selection)

- 2018 *Sally Mann: A Thousand Crossings*, cat. dir. S. Greenough et S. Kennel, H. Als, M. Daniel, et D. Gilpin Faust, National Gallery of Art, Washington, Peabody Essex Museum, Salem, Massachusetts, New York; Paris, Jeu de Paume / Galerie Karsten Greve.
- 2016 *Remembered Light: Cy Twombly in Lexington*, cat., essai de S. Schama; entretien avec E. de Waal, dir. M. Sand, Gagosian Gallery, Rome, New York, Abrams.
- 2015 Mann, Sally, *Hold Still. A memoir with photographs*, New York, Little, Brown.
- 2013 Mann, Sally, *Sally Mann: Southern Landscape*, avec essai de John Stauffer, dir. John Wood, The National Gallery of Art, University of Minnesota Press.
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GALERIE KARSTEN GREVE



Sally Mann

Untitled (Antietam #13)

2001

Gelatin silver enlargement print, printed by the photographer from the original wet-plate collodion negative
Archivally dry-mounted and finished with custom mixed Soluvar varnish

Ed. 2/5

96.7 x 122.7 cm / 38 x 48 1/3 in

Frame: 101 x 126.8 x 6.5 cm

GALERIE KARSTEN GREVE



Sally Mann

Untitled (Antietam #23)

2002

Gelatin silver enlargement print, printed by the photographer from the original wet-plate collodion negative

Archivally dry-mounted and finished with custom mixed Soluvar varnish

Ed. 1/5

96.7 x 122.7 cm / 38 x 48 1/3 in

Frame: 101 x 126.8 x 6.5 cm

GALERIE KARSTEN GREVE



Sally Mann

Untitled (Antietam #5)

2000

Gelatin silver enlargement print, printed by the photographer from the original wet-plate collodion negative

Archivally dry-mounted and finished with custom mixed Soluvar varnish

Ed. 2/5

96.7 x 122.7 cm / 38 x 48 1/3 in

Frame: 101 x 126.8 x 6.5 cm

GALERIE KARSTEN GREVE

Los Angeles Times

Review: A child in 'The Ditch' and other mesmerizing moments in 'Sally Mann: A Thousand Crossings' at the J.P. Getty Museum.

By Christoohar Knight in Los Angeles Times, online January, 2nd, 2019

URL: <https://www.latimes.com/entertainment/arts/la-et-cm-sally-mann-getty-review-20190102-htmlstory.html>, consulté le 20/07/2021.

"The Ditch," a 1987 photograph by Sally Mann at the start of her nearly 35-year retrospective exhibition at the J. Paul Getty Museum, sets the stage for much of what follows. Memory collides with forgetfulness in an image just ambiguous enough to pull viewers in and leave them hanging. Black and white, the entrancing picture shows a young boy lying on his back in a short, shallow, narrow trench that has been clawed into the earth beside a peaceful river. Six more children surround him, silently observing, although all but one of their heads are outside the frame or otherwise obscured.

The one that isn't looks directly at the camera — and through it at us, as if to see whether we are also closely observing. Another of the children is just emerging, naked or nearly so, from the water at the far end of the ditch. At the near end, a burst of radiant sunlight glows reflected in the watery foreground puddle. The photograph's darkly shadowed edges use tonality to focus concentration on the pictorial center. Our viewpoint is almost voyeuristic, as if caught in the act of spying on a furtive event.

This image of kids at play on an ordinary summer day unfurls as a multivalent metaphor for birth — for the delivery of a child into a world where others have gone before. The topical subject is further layered with a suggested epic that stretches to the dawn of time: We stand atop an evolutionary lineage that began tens of millions of years ago when fish developed limbs and tetrapods first crawled onto land from out of the sea.

Here, those evolutionary limbs also play a retrogressive role. The legs and arms of the boy lying in the ditch are bent beneath his torso, hidden from view. Corpse-like, a body with severed limbs and cast into a trench is a discreet echo of renowned wartime photographs that chronicle brutal carnage. Roger Fenton's were shot at Sebastopol on the Crimean Peninsula in 1855, Florence Farmborough's on the Russian Front during World War I. Most immediately for Mann, who was born and has lived most of her 67 years in Lexington, Va., Alexander Gardner's famous [battlefield pictures](#) date to the aftermath of Gettysburg and Antietam. A quiet shock of recognition unfolds, death entering an otherwise sunny summer picture, its intimations of birth and human evolution now joined by insinuations of the grave. Mann's photograph was self-evidently composed (unlike some of Gardner's Civil War pictures, which concealed the artist's occasional manipulation of the scene). She's a visual storyteller — the show's title, "A Thousand Crossings," comes from the Scottish poet John Glenday — and her work forthrightly partakes of the romantic, sometimes even Gothic expressionism that often characterizes Southern literary traditions. Her subject is always the legacy of the American South, which includes her family.

The show was jointly organized by the National Gallery of Art and the Peabody Essex Museum in Salem, Mass. It is weighted toward photographs made since 2000, which account for roughly two-thirds of 110 works, all but five black-and-white.

Mann first came to widespread attention in a less than auspicious way. In 1992, conservative culture warriors attacked the publication of her fourth book, "Immediate Family," which includes 13 images (of 65) in which one or more of her three then-young kids is unclothed — a not uncommon occurrence at a cabin on isolated land during a humid summer day. A brilliant picture like "The Ditch" unravels the fearful hysteria that fueled the uproar.

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The photograph further exposes the role played by landscape in her art, one that became central after 1994. Some of her scenic views are bland and conventional if beautifully composed — especially the luminous ruins of a once-grand, now-decayed Mississippi plantation built with the awful labor of chattel slavery. Others attempt, with mixed success, to coax the ghosts of history from the land.

Among the most successful are those of Civil War battlefields — 10 large-format images, each printed just over 3 feet by 4 feet, their surfaces lush, dense and blackened. Staring into darkness to parse what you see is not a bad way to describe the act of coming to terms with a defining national event, which still churns today's social and political environment.

The foreground half of a leafy view of Cold Harbor, where nine days of trench warfare left staggering losses for the Union army, slides downhill from an opaque forest, as if into a grave opening at a viewer's feet. When printed, flecks of dust on the photographic negative translated into dozens of horizontal lines of scratchy light, which streak across the surface. Neither fireflies nor bullets, though reminiscent of both, the bright, abrasive smudges upend the stillness of the landscape and render it dynamic.

Even the close-up, frame-filling portraits Mann has made during the last decade often have the feel of landscapes. Some are of black men — a fraught territory for an artist who is white and female, given a terrible national history — while others are of her adult children. The “landscapes” of Mann's intimate yet monumental human heads and bodies are endowed with a fitting gravity, nature being indifferent to our passing vagaries.

Perhaps the show's most moving photograph records her husband, Larry, turning away as he strides across a grassy field above a shallow vale. Smoke rises on either side from a controlled burn that he has set to replenish depleted earth. Its drifting vapors echo in the clouds that meander above the hilly distant horizon. You don't need to know the melancholy of Larry's late-onset muscular dystrophy, recorded in other portrait photographs here, to read this as a walk through a valley of the shadow of death. The 23rd Psalm emerges among Mann's literary sources.

The show is very good in articulating the varied photographic processes that Mann, a largely self-taught artist, has employed since the 1980s — many of them technically obsolete. (Death again.) In addition to concise and helpful wall texts, don't miss the illuminating video in an adjacent gallery. With incarnate history as an aesthetic aim, Mann's 19th-century techniques often play a material role. The pictures are thrown into high-relief simply by their visual differences, sometimes stark, from today's sleek digital images.

The artist is a first-generation Virginian from a comfortable background. Her physician father hailed from Dallas; her mother, who ran the bookstore at Washington and Lee University, from Boston. Maybe that's why, when facing life lived mostly around the rural town of Lexington, she's been a kind of Janus figure. A quasi-outsider, she looks back, trying to parse a region's history as soaked in blood and tragedy as any place on Earth, at the same time as she looks forward into an unknowable tomorrow, sometimes with her growing children as markers of time's passages.

In Mann's photographs, past and future exult in their mysteriousness. Yet, an alert and lucid invitation to engage in scrutiny of the constructed image almost always grounds the experience in the present. Even on the occasion when a picture doesn't finally succeed, the encounter can feel momentous.

'Sally Mann: A Thousand Crossings'

Where: J. Paul Getty Museum, 1200 Getty Center Drive, Brentwood

ARTFORUM

Artforum Critics' Picks: Sally Mann Last Measure

Par Francesco Stocchi dans Artforum, online October, 27th, 2004

URL: <http://artforum.com>, consulté le 10/10/2019.

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Paris
CRITICS' PICKS

Sally Mann
GALERIE KARSTEN GREVE
5, rue Debelleye
September 11–November 06

Sally Mann's multipart project "What Remains," composed of several discrete series of photographs, explores mortality and the relationship between body and soul with the same mixture of unsettling bluntness and lyrical, almost Gothic beauty that characterized her earlier pictures of her children. At Karsten Greve, one of the series—"Last Measure," twenty-seven black and white large-format pictures—is now on view. "Last Measure" focuses on Civil War battlefields, somber landscapes charged with deep historical meaning. Subtly balancing aesthetic and documentary considerations, the dark, shadowy pictures are dominated by trees and looming horizons. There are no people or signs of human civilization to be seen, but the photos seem haunted by their absence. Like most of Mann's works, these are produced using the wet collodion technique, developed in the 1850s and seldom used today. The process leaves painterly streaks on the paper, deforming the images as memory distorts perception.

—Francesco Stocchi

TALK BACK (0 messages)

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Fredericksburg, 2000.

New York
• David Wojnarowicz
• Lydia Dona
• Oona Ratcliffe
• "Austria West"
• Richard Bosman

Chicago
• Joshua Mosley

Houston
• Jessica Stockholder

Philadelphia
• Yinka Shonibare

London
• Daria Martin
• Martin Creed
• Nathaniel Mellors

Berlin
• Katarina Löfström
• "Funky Lessons"
• Christian Jankowski

Hamburg
• Henning Bohl

Paris
• Sally Mann

GALERIE KARSTEN GREVE

Sally Mann: *A Thousand Crossings*

In her essay *Sally Mann: The Earth Remembers*, Drew Gilpin Faust discusses the artist's landscape photographs of Antietam, a site that more than a century ago, bore witness to one of the bloodiest battles in the American Civil War.

Sally Mann's Antietam photographs picture no bodies. They are indistinct, scarred, cloudy. They are intended as works of art, not documentation. As one review of her 2004 show *What Remains*, at the Corcoran Gallery of Art, Washington, DC., in 2004, explained, she "reports on nothing, she creates everything." These photographs are reminders of what we cannot see. A shadowed stand of cornstalks at the left-hand side of one photograph invokes the savage, now legendary fighting that took place during the American Civil War, early on the day of battle in what has come to be known as the Cornfield. But the center of the frame is a shimmering cloud—of heat, of conflagration. In another photograph a dark line of trees seems studded with fairy lights—actually small imperfections in the emulsion that suggest a multitude of individual explosions erupting across the scene. In another, brightened hillocks of earth emerge as bulges out of the background gloom—likely the remains of defense works or burial mounds, but clearly a lingering claim that the war has imposed on the land. Antietam is, in Mann's words, "exulted by—sculpted by death."¹

There can be few places more death-haunted than Antietam. At the end of the day on September 17, 1862, one soldier observed "hundreds of dead bodies lying in rows and piles," while others were simply speechless: "words are inadequate to portray the scene." The ferocity of battle had left both the Yankee and the Confederate armies staggering. Robert E. Lee limped south, leaving the field—and the dead of both sides—to the Union army. Its general, George McClellan, seemed paralyzed and failed to pursue Lee to take advantage of the victory, and this paralysis extended throughout the army as commanders and soldiers struggled to come to terms with the need to attend to the dead and wounded. In many cases, days went by before officers established burial details to dispose of the dead. A Union surgeon reported with dismay that a full week after the battle, "the dead were almost wholly unburied, and the stench arising from it was such as to breed a pestilence."²

A New Yorker, Ephraim Brown, who had fought in the battle found himself ordered two days later to begin to bury Confederates right along the line where he had struggled so fiercely. He counted 264 bodies along a stretch of about fifty-five yards, each destined for a trench he was now required to dig. Origen Bingham of the 137th Pennsylvania did not take part in the fight, and when he arrived on the field four days after the battle, he discovered that most Union soldiers had been interred by their comrades. But he and his men were detailed to bury the hundreds of Confederates who still remained. Bingham secured permission from the provost marshal to purchase liquor for his men because he believed they would be able to carry out such orders only if they were drunk. Another Union burial party sought to make their task manageable by throwing fifty-eight Confederates down the well of a farmer who had fled before the arriving armies.³

Desperate families traveled by the hundreds to battlefields to search in person for kin. Frantic relatives crowded railroad stations in pursuit of information about husbands, brothers, fathers, and sons. Fearing his son dead after learning he had been wounded at Antietam—"shot through the neck thought not mortal"—the doctor and poet Oliver Wendell Holmes, Sr., rushed from Boston to Maryland filled with both terror and hope. When after days of searching he at last located his son, it was as if the young captain had been raised from the dead: "Our son and brother was dead and is alive again, and was lost and is found." But in the meantime Holmes had encountered parents far less fortunate than he, and had been horrified by his view of battle's "carnival of death." The maimed and wounded made "a pitiable sight," he wrote, "truly pitiable, yet so vast, so far beyond the possibility of relief."⁴

The makeshift nature of arrangements for dealing with the dead and wounded, the exhaustion of men called on for burial duty in the immediate aftermath of battle, and the frequent lack of adequate tools—even such

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basics as shovels or picks—often meant that graves were shallow and bodies were overlooked. When Lee marched north again in the summer of 1863, his soldiers were horrified to find hundreds of corpses still lying on top of the ground, prey for buzzards and rooting hogs. Death remained visible on Civil War battlefields long after the silencing of the guns. Sally Mann sees it still.

As they undertook the terrible work of burying both their comrades and enemies, soldiers found it deeply disturbing to be compelled to treat humans like themselves with such disrespect. To throw men into the ground like animals—with no coffin, likely not even a blanket to cover them; with no funeral rites; and more often than not, without even a name—dehumanized the living as well as the dead. The horror of the slaughter at Antietam, and the toll it imposed on the survivors as well as the slain, significantly contributed to changing national attitudes and policies about governmental responsibility toward the dead. By 1864, a group of eighteen northern states whose citizens had died at Antietam had joined together to purchase land for an official cemetery. In the years just following the war, 4,776 Union soldiers who had died in the battle and surrounding skirmishes were interred in what became the Antietam National Cemetery, where only 38 percent of the bodies were identified. The bodies of some 2,800 Confederates were gathered in three burial grounds nearby.

The Civil War changed many aspects of American life—eliminating slavery, establishing a powerful new nation state, creating hundreds of thousands of grieving widows and orphans. But at the heart of its transformations were new understandings of death and dramatically altered assumptions about the obligations of the nation to citizens who had died in its defense. The attitudes of the Civil War era seem today unimaginable. The United States is now committed to identifying every soldier lost in battle, returning them to their families, and honoring their sacrifice. The Department of Defense spends more than \$100 million every year in the continuing effort to locate and identify approximately 88,000 individuals still missing from World War II, Korea, and Vietnam. These commitments and policies grew out of the mass casualties of the Civil War. Those deaths have exerted their powerful impact on the present, just as the bodies of the slain have made a lasting imprint on the soil where they fell, infusing those fields with the spirits and sacred meaning Mann's photographs seek to capture.⁵

The cruelties of Civil War death assaulted fundamental assumptions about what it means to be human as well as essential beliefs about how to die. Americans of the mid-nineteenth century had a clear understanding of what constituted a "Good Death," and these expectations were directly challenged by the circumstances of war. Perhaps most distressing was the fact that thousands of young men were dying away from home, distant from family and friends who could record their last words and scrutinize their last moments for evidence of their eternal destiny—of whether they were prepared to die, were at peace with their fate, confident in their faith, and prepared for the world beyond. Such a departure from life could reassure a family that they could anticipate being reunited with their lost loved one in eternity. Readiness for death was critical both to the moment of passing and to life everlasting. All should keep death ever in their consciousness and be prepared for its appearance.

Much has been written about the very different posture toward death of today's Americans. Rather than living with an acute awareness of death's proximity, American society has repressed and denied it, in personal and family life, in religion, and in funereal and medical practices. But Mann has a decidedly different sensibility—one more like that of her forbears in the nineteenth century than inhabitants of her own time. Like Americans a century or more ago, Mann believes that only by looking death in the face can we fully comprehend and relish its opposite. A good life is one undertaken in full view of its end. Loss, she has said, "is designed to be the catalyst for more intense appreciation of the here and now."⁶

Photography is a remarkable instrument for such appreciation. It has a special relationship with death. It captures, steals, stills time; it renders the impermanent permanent; it transforms a moment into meaning. It has the capacity to exert a kind of control by defining and framing what is otherwise incoherent and formless. It compels us to look, to see both absence and presence, and to strive to understand how each constitutes the other. Yet in appreciating the here and now, Mann also requires us to acknowledge its

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inseparability from what has come before and what will persist after us, its inseparability from history and from the inevitability of our own deaths.⁷

These themes are in one sense abstract, universal, philosophical, but Mann situates them within the context of a particular place and a particular moral narrative—that of the South of slavery and war, with their revelation of the capacity for cruelty and inhumanity, the “sediment of misery” that this history has imposed on the land. Mann’s is a South that must remember its past clearly in order to struggle beyond it. She knows that this work is not complete. As I write, in August 2017, Charlottesville, just seventy miles east of Lexington, has erupted in devastating racial violence sparked by white supremacists protesting the planned removal of a statue of Lee. “The past is never dead. It’s not even past,” wrote William Faulkner, in a line quoted so often because we see again and again that it is so very true. We as a people and a nation, as Southerners, as Virginians, are still struggling with the meaning of the Civil War and its legacy, still striving to realize the “new birth of freedom” that Abraham Lincoln insisted must be the justification for the war’s slaughter, still seeking to overcome the history of racial injustice that has so deeply defined us. Mann’s photographs are a part of that struggle, exhorting us not to look away but to confront that past, to embrace our mortality, and to live deliberately and humanely in the face of the truths we have tried so long to deny.

Excerpted from an essay by Drew Gilpin Faust, first published in: *Sally Mann: A Thousand Crossings*, produced by the National Gallery of Art, Washington, and published in association with Abrams. The exhibition, co-organized by the National Gallery of Art and Peabody Essex Museum, Salem, Massachusetts, is on view from March 4 to May 28, 2019 in Washington and from June 30 to September 23, 2010 in Salem. It also travels to Los Angeles, Houston, Paris, and Atlanta, closing in January 2020.

¹ Henry Allen, “The Way of All Flesh,” *Washington Post*, June 13, 2004, and Sally Mann, on *Charlie Rose*, PBS, November 12, 2003.

² James M. McPherson, *Crossroads of Freedom: Antietam* (New York: Oxford University Press, 2002), p. 6, and Drew Gilpin Faust, *This Republic of Suffering: Death and the American Civil War* (New York: Alfred A. Knopf, 2008), p. 66.

³ Faust, *This Republic of Suffering*, pp. 67–69.

⁴ Oliver Wendell Holmes, “My Hunt after ‘The Captain,’” *Atlantic Monthly* 10 (December 1862): 764.

⁵ See Caroline Alexander, “Letter from Vietnam: Across the River Styx,” *The New Yorker*, October 25, 2005, p. 44.

⁶ Mann, quoted in Ann Hornaday, “‘Remains’ to Be Seen,” *Washington Post*, June 6, 2004. On the denial of death see Ernest Becker, *The Denial of Death* (New York: Simon & Schuster, 1974), and Atul Gawande, *Being Mortal: Medicine and What Matters in the End* (New York: Metropolitan Books/Henry Holt, 2014).

⁷ Mann, quoted in Hornaday, “‘Remains’ to Be Seen,” and William Faulkner, *Requiem for a Nun* (New York: Random House, 1951), p. 92.

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