

# GALERIE KARSTEN GREVE



**SALLY MANN**

Press Kit

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# GALERIE KARSTEN GREVE

*I looked across those oblivious fields, and thought  
Isaiah was right: "surely the people is grass."*

Sally Mann, *Hold Still. A Memoir with Photographs*, New York 2015, p. 413 quotes Isaiah 40:7.

# GALERIE KARSTEN GREVE

## Artist's quotes

*I think of trees as the silent witnesses to so much of what happened on my poor, heartbroken Southern soil – so many of them are ancient, and surely they hold deep in their woody sould that which happend when the lives of men intersected with theirs when the were saplings...I don't mean to anthropomorphize them but the phrase „if only the could talk, the tales they could tell” springs to mind when I see one of these behemoths stretching his long arms out over the wiregrass and multiflora rose far below.*

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*Time, memory,loss and love are my artistic concerns, but time, among all of them, becomes the determinant, doesn't it? There is something time-warping in the impenetrability and heat of the Southern air and, to whatever extent it is possible to photograph air, I was trying to do this – if I could manage to convey the density and the heat of the Southern atmosphere, I would have caught, just for a second, time.*

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Artit's quotes from:. SALLY MANN. *Deep South / Battlefields*, exh. cat. Jena 2007, p. 40.

# GALERIE KARSTEN GREVE



Portrait Sally Mann, © Sally Mann, 2014, Courtesy Galerie Karsten Greve Köln Paris St. Moritz

## Biography

Sally Mann was born in 1951 in Lexington, Virginia, where she still lives and works. Her work has been internationally exhibited and is represented in numerous museum collections such as the Museum of Modern Art and the Metropolitan Museum in New York and the Corcoran Gallery of Art in Washington, D.C. Sally Mann has also been the recipient of several important awards such as the Guggenheim Memorial Foundation Fellowship.

Sally Mann first achieved recognition for her work towards the end of the 1980s when photographs she had taken of her family, especially of her three children, began to attract attention. She created several series full of intimacy and sensuality featuring moving images of a childhood very much attached to nature, like the artist experienced her in own childhood. Later, she turned her attention to pure landscape photography, producing equally extensive series. These images reveal the artist's deep love for her native land, the American South, a sparsely populated, rural area with lush vegetation. It is the atmospheric impact that makes her images so outstanding. They radiate a lyric and nostalgic mood, expressing a strong sense of the beauty and the history of this land. Time seems to stand still in Sally Mann's landscapes. This impression is enhanced by her obvious attention to craftsmanship. She uses a hundred-year-old large-format camera and prefers early, complex techniques, a sort of tribute to the pioneers of landscape photography. Distortions, overexposures or scratching created intentionally in the dark room emphasize the dreamlike atmosphere in her photographs.

# GALERIE KARSTEN GREVE



Sally Mann, *Deep South # 20*, tea-toned gelatin silver print, 94,6 x 119,4 cm

## SALLY MANN

January 17 – March 14, 2020

Preview on Friday, January 17, 2020, 6–8 pm

To kick-off its 2020 program in Cologne, Galerie Karsten Greve is pleased to present a solo show by American photographer Sally Mann. On view are more than thirty vintage prints from the *Deep South* series created in the late 1990s as well as from the *Battlefields* series depicting historic American Civil War (1861–1865) battlefields and taken in 2000 and 2001.

Sally Mann, born in Lexington, Virginia, in 1951, is the daughter of a country doctor who raised his three children allowing them, by Mann's own account, to be "benignly neglected". In 1975, having completed her MA studies in literature and creative writing, she started her career as a professional photographer, a career that has lasted forty-five years now. Even though she received a Guggenheim Foundation grant in the 1980s, it was not until 1992 that she began to become better known. Upon publishing *Immediate Family*, a series of nude photographs of her young children, in 1992, American right-wingers criticized Mann for alleged child pornography; with political correctness gaining ground, she was also caught in the line of fire from left-wing circles. Nonetheless, her photography has earned her several awards including the "Photographer of the Year" Award (Friends of Photography) in 1995. *Time Magazine* named Mann "America's Best Photographer" in 2001. On a regular basis, her work has been presented in solo and group exhibitions, and is held in prestigious public collections in the United States, including the Metropolitan Museum of Modern Art in New York, the Whitney Museum of American Art in New York, the San Francisco Museum of Modern Art, and the Smithsonian Institute in Washington D.C.

Whereas her landscapes from the *Deep South* series are depictions of the treacherous and quiet Louisiana and Mississippi jungle, the *Battlefields* series shows barren land with a focus on the soil and with a thin horizon that gives little room to the gloomy sky, mostly covered by clouds. In these landscape photographs, trees often serve as "solo performers". To Sally Mann, these striking, soaring trees stand as witnesses to a bygone age: "I think of trees as the silent witnesses to so much of what happened on my poor, heartbroken Southern soil – so many of them are ancient, and surely they hold deep in their woody souls that which happened when the lives of men intersected with theirs when they were saplings..." Natural landscape turns into historic landscape, what can be seen mingles with that which is remembered, the boundaries between

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the present and the past become blurred. The romantic landscapes of the American South happen to be the Civil War battlefields such as Antietam, Manassas, Chancellorsville, Appomattox, Fredericksburg, and the Wilderness – nothing but a neglected or abandoned area. The lyrical mood of reminiscence captured in the dark, almost black landscapes looks back to the American Civil War generation, to the losses sustained, and to the varied fortunes of a region.

The impression of lyrical nostalgia is intensified by the special photography techniques Sally Mann employs. From the very start, she has worked with analog equipment and in large-format black-and-white, mainly utilizing antique glass plate cameras, such as those used in the 19th century in the collodion wet plate process first developed in 1850/1851. A carefully cleaned glass plate is covered with a solution of collodion wool and iodine and bromine salts in ethanol and ether. In the darkroom, the coating, which has dried to form a colloidal mass, is bathed in silver nitrate solution. In the process, the iodine salts are converted into silver iodide and silver bromide, which are finely distributed in the collodion layer. The plate that has been prepared in this way is removed from the silver bath and, with remnants of the silver solution still adhering to it, is inserted into the camera in a light-tight cassette. The plate must be exposed in the camera within a few minutes while still wet. In the darkroom, it is then poured over with iron sulfate solution. This immediately precipitates metallic silver as a dark powder from the silver nitrate solution suspended on the plate. The visual effect of this so-called ambrotype is based on a collodion layer on glass that is only briefly exposed and developed. In the glass negative, the light parts of the original appear dark and the dark parts of the original appear light. By backing the whitish glass negative with black paper or velvet, one can reveal the positive image. Sally Mann personally enlarges the vintage prints on gelatin silver paper and tones them with tea, elaborately processing and covering them with a special varnish containing diatomite and soil from the battlefields, giving her photographs a velvety and sensitive surface. In the enigmatic landscapes, the potential of the collodion wet plate process unfolds in an impressive and distinctive manner. Blurs, overexposure or discoloration and scars emphasize the subtle, dreamlike character of these photographs.

## ABOUT GALERIE KARSTEN GREVE

Karsten Greve has been a successful art dealer for fifty years now. He launched his first gallery in 1973 with a solo exhibition of Yves Klein and Cy Twombly in Cologne. He then opened additional premises, one in Paris (Rue Debelleye) in 1989 and one in St. Moritz (Via Maistra) in 1999. Galerie Karsten Greve ranked from the beginning as a leading gallery worldwide and is regularly represented at international art fairs such as the Art Basel shows, FIAC, and TEFAF. The gallery organizes important individual exhibitions of such renowned international artists as Lucio Fontana, Piero Manzoni, Joseph Cornell, Willem de Kooning, and Wols. Its program is determined by the owner's personal contact to artists of the international post-1945 avant-garde, for instance Cy Twombly, Louise Bourgeois, Jannis Kounellis, John Chamberlain, and Pierre Soulages. Karsten Greve's long-standing collaboration with artists such as Gotthard Graubner, Pierre Bloch and Leiko Ikemura has contributed significantly to them achieving worldwide recognition. While representing about thirty artists, the gallery constantly strives to expand its program to include rising young artists like Georgia Russell, Claire Morgan, Gideon Rubin, and Raúl Illarramendi. Galerie Karsten Greve is equally well known for both its solo exhibitions and its highly ambitious accompanying catalog productions.

## PRESS CONTACT

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We are happy to provide you with images of the works shown in the exhibition.

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Press images with captions

## SALLY MANN

January 17 – March 14, 2020



### Sally Mann

*Deep South # 5*

1998

Gelatin silver enlargement print, toned with tea

Ed. 6/10 + 3 AP

122 x 96,5 cm / 48 x 38 in

SM/F 5

© Sally Mann

Photo: Bildpunkt AG, Basel; Robert Bayer

Courtesy Galerie Karsten Greve Köln Paris St. Moritz



### Sally Mann

*Deep South # 6*

1998

Gelatin silver enlargement print, toned with tea

Ed. 6/10 + 3 AP

96,5 x 122 cm / 38 x 48 in

SM/F 6

© Sally Mann

Photo: Bildpunkt AG, Basel; Robert Bayer

Courtesy Galerie Karsten Greve Köln Paris St. Moritz



### Sally Mann

*Deep South # 12*

1998

Gelatin silver enlargement print, toned with tea

Ed. 2/10 + 3 AP

94 x 119,4 cm / 37 1/4 x 47 in

SM/F 7

© Sally Mann

Photo: Bildpunkt AG, Basel; Robert Bayer

Courtesy Galerie Karsten Greve Köln Paris St. Moritz



# GALERIE KARSTEN GREVE



**Sally Mann**

*Deep South # 20*

1998

Gelatin silver enlargement print, toned with tea

Ed. 4/10 + 3 AP

94,6 x 119,4 cm / 37 1/4 x 47 in

SM/F 12

© Sally Mann

Photo: Bildpunkt AG, Basel; Robert Bayer

Courtesy Galerie Karsten Greve Köln Paris St. Moritz



**Sally Mann**

*Untitled (Antietam # 11)*

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. 4/5

96,7 x 122,6 cm / 38 x 48 1/3 in

SM/F 30

© Sally Mann

Photo: Bildpunkt AG, Basel; Robert Bayer

Courtesy Galerie Karsten Greve Köln Paris St. Moritz



**Sally Mann**

*Untitled (Wilderness # 19)*

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. 3/5

122,7 x 96,9 cm / 48 1/3 x 38 1/3 in

SM/F 37

© Sally Mann

Photo: Bildpunkt AG, Basel; Robert Bayer

Courtesy Galerie Karsten Greve Köln Paris St. Moritz



# GALERIE KARSTEN GREVE



**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 soluvlar varnish

Ed. 2/5

96,8 x 122,8 cm / 38 x 48 1/3 in

SM/F 39

© Sally Mann

Photo: Bildpunkt AG, Basel; Robert Bayer

Courtesy Galerie Karsten Greve Köln Paris St. Moritz



**Portrait Sally Mann**

© Sally Mann, 2014

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# GALERIE KARSTEN GREVE



**Sally Mann**

*Deep South #5*

1998

Gelatin silver enlargement print, toned with tea

Ed. 6/10 + 3 AP

122 x 96,5 cm / 48 x 38 in

# GALERIE KARSTEN GREVE



**Sally Mann**

*Deep South #6*

1998

Gelatin silver enlargement print, toned with tea

Ed. 6/10 + 3 AP

96,5 x 122 cm / 37,9 x 48 in

# GALERIE KARSTEN GREVE



**Sally Mann**

*Deep South # 12*

1998

Gelatin silver enlargement print, toned with tea

Ed. 2/10 + 3 AP

94,6 x 119,4 cm/ 37 1/4 x 47 in

# GALERIE KARSTEN GREVE



**Sally Mann**

*Deep South # 20*

1998

Gelatin silver enlargement print, toned with tea

Ed. 4/10 + 3 AP

94,6 x 119,4 cm / 37 1/4 x 47 in



# GALERIE KARSTEN GREVE



**Sally Mann**

*Untitled (Antietam # 11)*

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. 4/5

96,7 x 122,6 cm / 38 x 48 1/3 in

# GALERIE KARSTEN GREVE



**Sally Mann**

*Untitled (Wilderness #19)*

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. 3/5

122,7 x 96,9 cm / 48 1/3 x 38 1/3 in



# GALERIE KARSTEN GREVE



**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

# GALERIE KARSTEN GREVE

## Biography

- 1951 Born in Lexington, VA, USA
- 1966 – 72 Putney School, Bennington College and Friends World College
- 1974 BA Summa Cum Laude, Hollins College
- 1975 MA in Writing, Hollins College

lives and works in Lexington, VA, USA

<https://www.sallymann.com/>

## Awards

- 2012 Royal Photographic Society of Great Britain
- 2011 Cy Twombly Memorial speaker, MoMA – The Museum of Modern Art  
The William E. Massey, Sr., Lectures in the History of American Civilization
- 2007 Aperture Foundation Honoree
- 2006 Doctorate, Cochran School of Art, Washington, DC  
Century Award, Museum of Photographic Arts
- 2001 Time Magazine: „America’s Best Photographers“
- 1995 Friends of Photography: "Photographer of the Year" Award
- 1992 National Endowment for the Arts Individual Artist Fellowship
- 1991 Whitney Biennial Participant, Whitney Museum of American Art
- 1989 Artists in the Visual Arts Fellowship (AVA)  
SECCA Artists Fellowship
- 1988 National Endowment for the Arts Individual Artist Fellowship
- 1987 John Simon Guggenheim Memorial Foundation Fellowship
- 1982 VA Museum of Fine Arts Professional Fellowship  
National Endowment for the Arts Individual Artist Fellowship
- 1974 Ferguson Grant, Friends of Photography,
- 1973 National Endowment for the Humanities Grant, 1973 and 1976

## Individual Exhibitions (Selection)

- 2020 *Sally Mann*, Galerie Karsten Greve, Cologne, Germany
- 2018 *Sally Mann: A Selection*. Gagosian, Beverly Hills, CA, USA  
*Sally Mann: A Thousand Crossings*. The National Gallery of Art, Washington, D.C.,  
traveling to Peabody Essex Museum, Salem, MA, USA;  
J. Paul Getty Museum, Los Angeles, CA, USA;  
The Museum of Fine Arts, Houston, TX;  
Galerie Nationale du Jeu de Paume, Paris, France; (*Sally Mann. Mille et un Passages*)  
The High Museum of Art, Atlanta, GA, USA

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- 2017 *Sally Mann. Remembered Light. Cy Twombly in Lexington*, Gagosian Gallery, New York, USA, Paris, France, Rome, Italy, Athens, Greece
- 2015 Sally Mann, Reynolds Gallery, Richmond, VA, USA  
Sally Mann: *Battlefields*. Taubman Museum of Art, Roanoke, VA, USA  
Sally Mann, Jackson Fine Art, Atlanta, GA, USA
- 2016 *Sally Mann. Remembered Light: Cy Twombly in Lexington*, Gagosian Gallery, New York, USA
- 2012 *A Matter of Time*, Fotografiska Museet, Stockholm, Sweden  
*At Twelve*, La Fabrica, Madrid, Spain  
*Upon Reflection*, Edwynn Houk Gallery, New York, USA
- 2011 *Sally Mann: Proud Flesh*, Jackson Fine Art, Atlanta, Georgia, USA
- 2010 *Sally Mann: Afterlight*, Reynolds Gallery, Richmond, VA, USA  
*Sally Mann. Upon Reflection*, Edwynn Houk Gallery, New York, USA  
*Sally Mann. Sa famille, sa terre*, Musée de l'Elysée, Lausanne, Switzerland  
*The Family and The Land: Sally Mann*, The Photographers' Gallery, London  
*Sally Mann*, Galerie Karsten Greve, Paris, France  
*Sally Mann: The Flesh and the Spirit*, VA Museum of Fine Arts, Richmond, VA, USA
- 2009 *Sally Mann – Proud Flesh*, Gagosian Gallery, New York, USA  
*The Family and The Land: Sally Mann*, Fotomuseum The Hague, Netherlands
- 2008 *Sally Mann – Faces*, Galerie Karsten Greve, Cologne, Germany  
*Sally Mann. Photographs*, Dunkers Kulturhus, Helsingborg, Sweden  
*Sally Mann. Photographs*, The Royal Library, Copenhagen, Denmark  
*Sally Mann – Immediate Family*, Edwynn Houk Gallery, New York, USA  
*Sally Mann*, Gagosian Gallery, Beverly Hills, California, USA  
*Sally Mann*, Jackson Fine Art, Atlanta, Georgia, USA
- 2007 *Sally Mann – Faces*, Galerie Karsten Greve, Paris, France  
*Sally Mann*, Stenersen Museum, Oslo, Norway  
*Battlefields / Deep South*, Kunstsammlung Jena, Städtische Museen Jena  
*Sally Mann*, Kulturhuset, Stockholm, Sweden  
*Sally Mann*, Taidemuseo Tennispalatsi, Helsinki, Finland  
*The Given – Studio Work by Sally Mann*, Second Street Gallery, Charlottesville, VA, USA
- 2005 *Battlefields*, Galerie Karsten Greve, Cologne, Germany
- 2004 *Battlefields*, Galerie Karsten Greve, Paris, France  
*What Remains*, Corcoran Gallery of Art, Washington, DC, USA
- 2003 *Last Measure*, Edwynn Houk Gallery, New York, USA
- 2002 *Deep South*, Galerie Karsten Greve, Cologne, Germany  
*Sally Mann: Yukatan*, Catherine Edelman Gallery, Chicago, IL, USA

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- 2001      *Deep South*, Galerie Karsten Greve, Paris, France  
*Deep South*, Galerie Karsten Greve, Milan, Italy  
*Immediate Family*, Byron Mapp Gallery, Sydney, Australia
- 2000      *Immediate Family*, Andre Simeons Gallery, Brussels, Belgium  
*Family and The Land*, Reynolds Gallery, Richmond, VA, USA  
*Deep South and Mother Land*, Cheekwood Museum, Nashville, TN, USA  
*Sally Mann – Still Time*, The University of Michigan Museum of Art, Ann Arbor, MI, USA
- 1999      *Deep South: Louisiana & Mississippi*, Edwynn Houk Gallery, New York, USA  
*Mother Land*, Jane Jackson Fine Art, Atlanta, GA, USA  
*Still Time*, Mount Holyoke College Art Museum, MA, USA
- 1998      *Still Time*, PhotoEspaña '98, Madrid, Spain  
*Still Time*, University of Texas, Austin, TX, USA  
*Still Time*, Bowdoin College Museum of Art, ME, USA
- 1997      *Sally Mann: Mother Land*, Edwynn Houk Gallery, New York, USA  
*Sally Mann: Mother Land*, Gagosian Gallery, Los Angeles, CA, USA  
*Sally Mann: Recent Work*, Photo Gallery International, Tokyo, Japan  
*Sally Mann: Immediate Family*, Galerie Bodo Niemann, Berlin, Germany  
*Still Time*, Kunsthal Rotterdam, Netherlands
- 1996      *Sally Mann: Recent Work*, Catherine Edelman Gallery, Chicago, IL, USA  
*Sally Mann: Immediate Family*, Christian Larsen, Stockholm, Sweden  
*Sally Mann: Recent Work*, Greg Kucera Gallery, Seattle, WA, USA  
*Sally Mann: Recent Work*, Jane Jackson Fine Art, Atlanta, GA, USA
- 1995      *Sally Mann: Recent Work*, Houk Friedman, New York, USA  
*Sally Mann: At Twelve and Color Work*, Picture Photo Space, Japan
- 1994      *Selections from Immediate Family*, Bratislava, Slovakia  
*Still Time*, Sweet Briar College, Sweet Briar, VA, USA  
*Immediate Family*, Contemporary Museum, Honolulu, HI, USA  
*Selections from Immediate Family*, Hollins College, Hollins, VA, USA  
*Still Time*, Tampa Museum of Art, Tampa, FL, USA  
*Still Time*, Washington and Lee University, Lexington, VA, USA
- 1993      *Still Time*, Museum of Contemporary Photography, Chicago, IL, USA  
*Selections from Immediate Family*, Center for Creative Photography, Carmel, CA, USA  
*Selections from Immediate Family*, Photo Gallery International, Tokyo, Japan
- 1992      *Immediate Family*, Houk Friedman, New York, USA  
*Immediate Family*, Institute of Contemporary Art, Philadelphia, PA, USA  
*At Twelve*, Edwynn Houk Gallery, Chicago, IL, USA
- 1991      Maryland Art Place, Baltimore, MD, USA

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- 1990                    The Tartt Gallery, Washington, USA  
Edwynn Houk Gallery, Chicago, IL, USA  
Cleveland Center for Contemporary Art, Cleveland, OH, USA
- 1989                    Museum of Photographic Art, San Diego, CA, USA
- 1988                    Marcuse Pfeiffer Gallery, New York, USA  
Southeastern Center of Contemporary Art, Winston-Salem, NC, USA

## Group Exhibitions (Selection)

- 2019                    *Forever Young: Representations of Childhood and Adolescence*, Newport Art Museum, Newport, Rhode Island, USA
- 2012                    *By Way of These Eyes*, The American Museum in Britain, Bath, Great Britain  
*Imaging History*, Fotomuseum Antwerpen / Antwerp, Netherlands
- Curator's Choice: People, Places, and Things*, University of Virginia Art Museum, Charlottesville, VA, USA
- 2011                    *Dawn Till Dusk*, Jen Bekman Gallery, New York, USA  
*Another Story*, Moderna Museet, Stockholm, Sweden  
*Polaroid [Im]Possible*, WestLicht, Schauplatz für Fotografie, Vienna, Austria  
*Carolina Collects: 150 Years of Modern and Contemporary Art from Alumni Collections*, Ackland Art Museum, Chapel Hill, NC, USA
- 2010                    *Collection: Sally Mann Photographs and Archive. A Group Exhibition at the Page Bond Gallery*, Page Bond Gallery, Richmond, VA, USA  
*Disquieting Images*, La Triennale de Milano, Milan, Italy  
*Memento Mori: The Birth & Resurrection of Post-Mortem Photography*, Merchant's House Museum, New York, USA  
*Haunted*, The Solomon R. Guggenheim Museum, New York, USA  
*High Speed Insanity*, Blomqvist Gallery, Oslo, Norway  
*Pictures by Women: A History of Modern Photography*, MoMA – The Museum of Modern Art, New York, USA  
*La collection s'expose. Polaroid en péril!*, Musée de l'Elysée, Lausanne, Switzerland  
*In Your Face: Contemporary Portrait Photography*, Herbert F. Johnson Museum of Art, Ithaca, New York, USA
- 2009                    *Das Porträt. Fotografie als Bühne*, Kunsthalle Wien (Museumsquartier), Vienna, Austria  
*The art of caring: A Look at Life Through Photography*, New Orleans Museum of Art NOMA, New Orleans, LA, USA
- 2008                    *Facebook – Images of People in Photographs from the Collection*, The Frances Lehman Loeb Art Center, Poughkeepsie, NY, USA  
*Modern Photographs – The machine, the Body and the City*, Parrish Art Museum, Southampton, NY, USA

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- 2007 *Family Pictures*, Guggenheim Museum, New York, USA  
*So the Story goes*, Art Institute Chicago, Chicago, IL, USA  
*Sally Mann / Juhana Blomstedt*, Museum of Photographic Arts, San Diego, CA, USA  
*Girls on the Verge. Portraits of Adolescence*, Art Institute of Chicago, Chicago, IL, USA
- 2006 *Picturing Eden*, George Eastman House, Rochester, RI, USA;  
weitere Stationen / travelled to: Museum of Photographic Arts, San Diego, CA, USA
- 2005 *Mixed-up Childhood*, Ackland Art Gallery, Chapel Hill, NC, USA  
*The Allen G. Thomas Jr. Collection*, North Carolina Museum of Art, USA
- 2004 *Street Credibility*, Museum of Contemporary Art, Los Angeles, CA, USA  
*Animals & Us. The Animal in Contemporary Art*, Galerie St. Etienne, New York, USA  
  
*Ghost Stories: The Disembodied Spirit*, Austin Museum of Art, TX, USA  
*About Face: Photographic Portraits from the Collection*, The Art Institute, Chicago, IL, USA
- 2003 *30 Years at Second Street*, Second Street Gallery, Charlottesville, VA, USA  
*The New Sublime*, Northlight Gallery at Arizona State University, Phoenix, AZ, USA  
*Ghosts: Curated by Alison Ferris*, Bowdoin College Museum of Art, MN, USA  
*The Family*, The Gallery at Windsor, Vero Beach, FL, USA  
*Flesh Tones: Curated by Vince Aletti*, Robert Mann Gallery, New York, USA
- 2002 *Visions from America: Photographs from the Whitney Museum of American Art 1940 - 2001*, The Whitney Museum of American Art, New York, USA  
*The Antiquarian Avant-Garde*, Sarah Morthland Gallery, New York, USA  
*Aquaria: The Fascinating World of Man and Water*, Landesmuseum, Linz, Austria / Kunstsammlungen Chemnitz, Germany  
*True Colors: Meditations on the American Spirit*, Meridian International Center, Washington, DC, USA  
*Curious Terrain*, Elizabeth Harris Gallery, New York, USA  
*Fictions in Wonderland*, Beverly Reynolds Gallery, Roanoke, VA, USA  
*Contemporary Photography in VA*, Art Museum of Western VA, USA  
*Forever Young: Children in Photographs*, Eaton Fine Art, West Palm Beach, FL, USA
- 2001 *In Response to Place: The Nature Conservancy's Last Great Places*, The Corcoran Museum of Art, Washington, DC, USA  
*The Crafted Image: 19<sup>th</sup> Century Techniques in Contemporary Photography*, Museum of Fine Arts, Boston, MA, USA  
*Christopher James Alternative Processes*, Art Institute of "Re-Thought/Re-Seen", University of Missouri, Kansas City, MO, USA

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- 2000      *The Swamp: On the Edge of Eden*, Samuel P. Harn Museum, University of Florida, Gainesville, FL, USA  
*Watchful Eyes*, Catherine Edelman Gallery, Chicago, IL, USA  
*Visualizing the Blues*, The Dixon Gallery & Gardens, Memphis, TN, USA  
*Photography Now: An International Survey of Contemporary Photography*, Contemporary Arts Center, New Orleans, LA, USA  
*The Portrait in Contemporary Photography*, Hood Museum of Art, Dartmouth College, Hanover, NH, USA  
*Children of the Twentieth Century*, Galerie Jesuitenkirche der Stadt Aschaffenburg; Mittelrhein Museum Koblenz, Germany  
*Southern Exposure*, Contemporary Art Center of Virginia, VA Beach, USA  
*The VA Landscape*, VA Historical Society, Richmond, VA, USA  
*Focus on Regional Photography*, Marshall University, Huntington, WV, USA
- 1999      *The Full Monty*, Edwynn Houk Gallery, New York, USA  
*American Pictorialism: From Stieglitz To Today*, Catherine Edelman Gallery, Chicago, IL, USA  
*Pink for Boys; Blue for Girls*, Neue Gesellschaft für bildende Kunst, Berlin, Germany  
*Assumed Identity*, Wake Forest University, Winston-Salem, NC, USA  
*New in the Nineties II*, Katonah Museum of Art, Katonah, New York, USA  
*Some Southern Stories*, The Museum of Contemporary Photography, Chicago, IL, USA  
*Three American Women*, Baudoin Lebon Gallery, Paris, France  
*The Body and the Lens*, The Newcomb Art Gallery, New Orleans, LA, USA  
*Through the Looking Glass*, Newhouse Center for Contemporary Art, New York, USA  
*Year of Globalization and Diversity-Conflict or Harmony?*, Wake Forest University, Winston-Salem, NC, USA  
*Dreamworks: Artistic and Psychological Perspectives*, Binghamton University Art Museum, NY, USA
- 1998      *COLOR*, Edwynn Houk Gallery, New York, USA  
*Secret Victorians: Contemporary Artist and a 19th Century Vision*, Hayward Gallery, London, Great Britain;  
travelled to: The Armand Hammer Gallery, Los Angeles, CA, USA (2000)  
*Knowing Children*, David Beitzel Gallery, New York, USA  
*Summer*, Lennon Weinberg, Inc., New York, USA  
*From the Heart: The Power of Photography. Selections from the Sondra Gilman collection*, Art Museum of South Texas, Corpus Christi, TX, USA  
*Sacred Sites, Then & Now: The American Civil War*, The Chrysler Museum of Art, Norfolk, VA, USA  
*Shattering the Southern Stereotype: Cy Twombly, Sally Mann, Dorothy Gillespie, Nell Blaine, Jack Beal*, Longwood Center for the Visual Arts, Farmville, VA, USA  
*Presumed Innocence*, Anderson Gallery, Richmond, VA, USA  
*Male*, Wessel O'Conner, New York, USA  
*Waterproof*, EXPO'98, Centro Cultural de Belém, Lisbon, Portugal  
*C'est la Vie*, Centre d'Art Contemporain, Brussels, Belgium



# GALERIE KARSTEN GREVE

- 1997      *Under the Dark Cloth*, Museum of Photographic Arts, San Diego, CA, USA  
*Legacy of Light: Master Photographs from the Collection of the Cleveland Museum of Art*, Cleveland Museum of Art, Cleveland, Ohio, USA
- 1996      *From My Window*, Libreria Foto Galeria Railowsky, Valencia, Spain  
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- 1984      *Alternative Printing Processes: Three Contemporary Photographers*, The Chrysler Museum, Norfolk, VA, USA
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- 1980      *Not Fade Away: Four Contemporary VA Photographers*, The Chrysler Museum, Norfolk, VA, USA
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Baltimore Museum of Art, MD  
Bayley Museum, University of VA, Charlottesville, VA  
Birmingham Museum of Art, AL  
Boston Museum of Fine Art, MA  
Bowdoin College Museum of Art, ME  
Chrysler Museum, Norfolk, VA  
Cincinnati Art Museum, OH  
Cleveland Museum of Art, OH

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Columbia Museum of Art, SC  
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Dayton Institute of Art, OH  
Detroit Institute of Art, MI  
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Friends of Photography, San Francisco, CA  
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## **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."<sup>1</sup>

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."<sup>2</sup>

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.<sup>3</sup>

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."<sup>4</sup>

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 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

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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.<sup>5</sup>

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."<sup>6</sup>

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

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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.

<https://gagosian.com/quarterly/2018/02/23/sally-mann-a-thousand-crossings/>

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## The U.S. Civil War 1861-1865

**November 6, 1860** - Abraham Lincoln is elected president, the first Republican, receiving 180 of 303 possible electoral votes and 40 percent of the popular vote.

**Dec 20, 1860** - South Carolina secedes from the Union. Followed within two months by Mississippi, Florida, Alabama, Georgia, Louisiana and Texas.

**Feb 9, 1861** - The Confederate States of America is formed with Jefferson Davis, a West Point graduate and former U.S. Army officer, as president.

### Fort Sumter Attacked

**April 12, 1861** - Confederates under Gen. **Pierre Beauregard** open fire upon Fort Sumter in Charleston, South Carolina. The Civil War begins.

**April 15, 1861** - President Lincoln issues a Proclamation calling for 75,000 militiamen, and summoning a special session of Congress for July 4.

**April 17, 1861** - Virginia secedes from the Union, followed within five weeks by Arkansas, Tennessee, and North Carolina, thus forming an eleven state Confederacy with a population of 9 million, including nearly 4 million slaves. The Union will soon have 21 states and a population of over 20 million.

**April 19, 1861** - President Lincoln issues a Proclamation of Blockade against Southern ports. For the duration of the war the blockade limits the ability of the rural South to stay well supplied in its war against the industrialized North.

### First Bull Run

**July 21, 1861** - The Union Army under Gen. **Irvin McDowell** suffers a defeat at **Bull Run** southwest of Washington. Confederate Gen. Union troops fall back to Washington.

**July 27, 1861** - President Lincoln appoints George B. McClellan as Commander of the Department of the Potomac, replacing McDowell.

**Nov 1, 1861** - President Lincoln appoints McClellan as general-in-chief of all Union forces after the resignation of the aged **Winfield Scott**.

**Nov 8, 1861** - The beginning of an international diplomatic crisis for Lincoln as two Confederate officials sailing toward England are seized by the U.S. Navy. England, demands their release, threatening war. Lincoln gives in and orders their release in December.

**In March** - McClellan's Army of the Potomac advances from Washington down the Potomac River and the Chesapeake Bay to the peninsular south of the Confederate Capital of Richmond, Virginia then begins an advance toward Richmond.

### Shiloh

**April 6/7, 1862** - Confederate surprise attack on Gen. Ulysses S. Grant's unprepared troops at Shiloh on the Tennessee River results in a bitter struggle with 13,000 Union killed and wounded and 10,000 Confederates, more men than in all previous American wars combined.

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**May 31, 1862** - Gen. **Joseph E. Johnston**'s Army attacks McClellan's troops in front of Richmond and nearly defeats them. But Johnston is badly wounded.

**June 1, 1862** - Gen. Robert E. Lee assumes command, replacing the wounded Johnston

**June 25-July 1** - The Seven Days Battles as Lee attacks McClellan near Richmond, resulting in very heavy losses for both armies. McClellan then begins a withdrawal back toward Washington.

## Second Battle of Bull Run

**Aug 29/30, 1862** - 75,000 Federals under Gen. **John Pope** are defeated by 55,000 Confederates under Gen. Stonewall Jackson and Gen. **James Longstreet** at the second battle of **Bull Run** in northern Virginia. Once again the Union Army retreats to Washington. The president relieves Pope. The Union Army, 90,000 strong, under the command of McClellan, pursues Lee.

## Antietam

**Sept 17, 1862** - The bloodiest day in U.S. military history as Gen. Robert E. Lee and the Confederate Armies are stopped at **Antietam** in Maryland by McClellan and numerically superior Union forces. By nightfall 26,000 men are dead, wounded, or missing. Lee then withdraws to Virginia.

**Sept 22, 1862** - Preliminary Emancipation Proclamation freeing slaves issued by Lincoln.

**Nov 7, 1862** - The president replaces McClellan with Gen. **Ambrose E. Burnside** as the new Commander of the Army of the Potomac. Lincoln had grown impatient with McClellan's slowness to follow up on the success at Antietam.

## Fredericksburg

**Dec 13, 1862** - Army of the Potomac under Gen. Burnside suffers a costly defeat at **Fredericksburg** in Virginia with a loss of 12,653 men. Confederate losses are 5,309.

**Jan 1, 1863** - Lincoln issues the final Emancipation Proclamation freeing all slaves in territories held by Confederates and emphasizes the enlisting of black soldiers in the Union Army. The war to preserve the Union becomes a revolutionary struggle for the abolition of slavery.

## Chancellorsville

**May 1-4, 1863** - The Union Army under Gen. Hooker is decisively defeated by Lee's much smaller forces at the Battle of Chancellorsville in Virginia as a result of Lee's brilliant and daring tactics. Confederate Gen. Stonewall Jackson is mortally wounded. Hooker retreats.

**May 10, 1863** - The South suffers a huge blow as Stonewall Jackson dies from his wounds.

**June 3, 1863** - Gen. Lee with 75,000 Confederates launches his second invasion of the North, heading into Pennsylvania in a campaign that will soon lead to Gettysburg.

**June 28, 1863** - President Lincoln appoints Gen. **George G. Meade** as commander of the Army of the Potomac, replacing Hooker.

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## Gettysburg

**July 1-3, 1863** - The tide of war turns against the South as the Confederates are defeated at the Battle of Gettysburg in Pennsylvania.

**July 4, 1863 - Vicksburg**, the last Confederate stronghold on the Mississippi River, surrenders to Gen. Grant and the Army of the West after a six week siege.

## Chickamauga

**Sept 19/20, 1863** - A decisive Confederate victory by Gen. Braxton Bragg's Army of Tennessee at **Chickamauga** leaves Gen. **William S. Rosecrans'** Union Army of the Cumberland trapped in Chattanooga, Tennessee under Confederate siege.

## Chattanooga

**Nov 23-25, 1863** - The Rebel siege of Chattanooga ends as Union forces under Grant defeat the siege army of Gen. Braxton Bragg. Union troops avenge their previous defeat at Chickamauga by storming up the face of Missionary Ridge without orders and sweep the Rebels from what had been though to be an impregnable position.

**March 9, 1864** - President Lincoln appoints Gen. Grant to command all of the armies of the United States. Gen. **William T. Sherman** succeeds Grant as commander in the west.

**May 4, 1864** - The beginning of a massive campaign involving all the Union Armies. In Virginia, Grant with an Army of 120,000 begins advancing toward Richmond to engage Lee's Army of Northern Virginia, beginning a war of attrition that will include major battles at the Wilderness (May 5-6), Spotsylvania (May 8-12), and Cold Harbor (June 1-3).

In the west, Sherman, with 100,000 men begins an advance toward Atlanta to engage Joseph E. Johnston's 60,000 strong Army of Tennessee.

## Cold Harbor

**June 15, 1864** - Union forces miss an opportunity to capture Petersburg and cut off the Confederate rail lines. As a result, a nine month siege of Petersburg begins with Grant's forces surrounding Lee.

**July 20, 1864** - At Atlanta, Sherman's forces battle the Rebels now under the command of Gen. **John B. Hood** who replaced Johnston.

**Sept 2, 1864 - Atlanta** is captured by **Sherman's** Army. The victory greatly helps President Lincoln's bid for re-election.

**Oct 19, 1864** - A decisive Union victory by Cavalry Gen. **Philip H. Sheridan** in the Shenandoah Valley over Jubal Early's troops.

**Nov 8, 1864** - Abraham Lincoln is re-elected president, defeating Democrat George B. McClellan.

## March to the Sea

**Nov 15, 1864** - After destroying Atlanta's warehouses and **railroad** facilities, Sherman, with 62,000 men begins a March to the Sea.

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**Dec 21, 1864** - Sherman reaches Savannah in Georgia leaving behind a 300 mile long path of destruction 60 miles wide all the way from Atlanta.

**Jan 31, 1865** - The U.S. Congress approves the Thirteenth Amendment to the United States Constitution, to abolish slavery. The amendment is submitted to the states for ratification.

Only Lee's Army at Petersburg and Johnston's forces in North Carolina remain to fight for the South against Northern forces now numbering 280,000 men.

**March 25, 1865** - The last offensive for Lee's Army of Northern Virginia begins with an attack on the center of Grant's forces at Petersburg. Four hours later the attack is broken.

**April 2, 1865** - Grant's forces begin a general advance and break through Lee's lines at Petersburg. Confederate Gen. **Hill** is killed. Lee evacuates Petersburg. The Confederate Capital, **Richmond**, is evacuated. Union troops enter and raise the Stars and Stripes.

## Lee Surrenders

**April 9, 1865** - Gen. Robert E. Lee surrenders his Confederate Army to Gen. Ulysses S. **Grant** at the village of Appomattox Court House in Virginia.

## Lincoln Shot

**April 14, 1865** - The Stars and Stripes is raised over Fort Sumter. That night, Lincoln sees the play "Our American Cousin" at Ford's Theater. During the play, John Wilkes Booth shoots the president in the head. He never regains consciousness.

**April 15, 1865** - President Abraham Lincoln dies in the morning. Vice President **Andrew Johnson** assumes the presidency.

**In May** - Remaining Confederate forces surrender. The Nation is reunited as the Civil War ends. Over 620,000 Americans died in the war.

**Dec 6, 1865** - The Thirteenth Amendment to the United States Constitution, passed by Congress on January 31, 1865, is finally ratified. Slavery is abolished.

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**Galerie Karsten Greve exhibits more than thirty vintage prints by Sally Mann**



Sally Mann, Galerie Karsten Greve, Cologne, January 17 – March 14, 2020 installation view  
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**Artdaily.com:** <http://artdaily.com/news/120206/Galerie-Karsten-Greve-exhibits-more-than-thirty-vintage-prints-by-Sally-Mann#.XibPiW5FyUk> [20. Januar 2020]

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# GALERIE KARSTEN GREVE

**COLOGNE.-** To kick-off its 2020 program in Cologne, [Galerie Karsten Greve](#) is presenting a solo show by American

photographer Sally Mann. On view are more than thirty vintage prints from the Deep South series created in the late 1990s as well as from the Battlefields series depicting historic American Civil War (1861–1865) battlefields and taken in 2000 and 2001.

Sally Mann, born in Lexington, Virginia, in 1951, is the daughter of a country doctor who raised his three children allowing them, by Mann's own account, to be "benignly neglected". In 1975, having completed her MA studies in literature and creative writing, she started her career as a professional photographer, a career that has lasted forty-five years now. Even though she received a Guggenheim Foundation grant in the 1980s, it was not until 1992 that she began to become better known. Upon publishing *Immediate Family*, a series of nude photographs of her young children, in 1992, American right-wingers criticized Mann for alleged child pornography; with political correctness gaining ground, she was also caught in the line of fire from left-wing circles. Nonetheless, her photography has earned her several awards including the "Photographer of the Year" Award (Friends of Photography) in 1995. Time Magazine named Mann "America's Best Photographer" in 2001. On a regular basis, her work has been presented in solo and group exhibitions, and is held in prestigious public collections in the United States, including the Metropolitan Museum of Modern Art in New York, the Whitney Museum of American Art in New York, the San Francisco Museum of Modern Art, and the Smithsonian Institute in Washington D.C.

Whereas her landscapes from the Deep South series are depictions of the treacherous and quiet Louisiana and Mississippi jungle, the Battlefields series shows barren land with a focus on the soil and with a thin horizon that gives little room to the gloomy sky, mostly covered by clouds. In these landscape photographs, trees often serve as "solo performers". To Sally Mann, these striking, soaring trees stand as witnesses to a bygone age: "I think of trees as the silent witnesses to so much of what happened on my poor, heartbroken Southern soil – so many of them are ancient, and surely they hold deep in their woody souls that which happened when the lives of men intersected with theirs when they were saplings..." Natural landscape turns into historic landscape, what can be seen mingles with that which is remembered, the boundaries between the present and the past become blurred. The romantic landscapes of the American South happen to be the Civil War battlefields such as Antietam, Manassas, Chancellorsville, Appomattox, Fredericksburg, and the Wilderness – nothing but a neglected or abandoned area. The lyrical mood of reminiscence captured in the dark, almost black landscapes looks back to the American Civil War generation, to the losses sustained, and to the varied fortunes of a region.

The impression of lyrical nostalgia is intensified by the special photography techniques Sally Mann employs. From the very start, she has worked with analog equipment and in large-format black-and-white, mainly utilizing antique glass plate cameras, such as those used in the 19th century in the collodion wet plate process first developed in 1850/1851. A carefully cleaned glass plate is covered with a solution of collodion wool and iodine and bromine salts in ethanol and ether. In the darkroom, the coating, which has dried to form a colloidal mass, is

**Artdaily.com:** <http://artdaily.com/news/120206/Galerie-Karsten-Greve-exhibits-more-than-thirty-vintage-prints-by-Sally-Mann#.XibPiW5FyUk>

bathed in silver nitrate solution. In the process, the iodine salts are converted into silver iodide

# GALERIE KARSTEN GREVE

and silver bromide, which are finely distributed in the collodion layer. The plate that has been prepared in this way is removed from the silver bath and, with remnants of the silver solution still adhering to it, is inserted into the camera in a light-tight cassette. The plate must be exposed in the camera within a few minutes while still wet. In the darkroom, it is then poured over with iron sulfate solution. This immediately precipitates metallic silver as a dark powder from the silver nitrate solution suspended on the plate. The visual effect of this so-called ambrotype is based on a collodion layer on glass that is only briefly exposed and developed. In the glass negative, the light parts of the original appear dark and the dark parts of the original appear light. By backing the whitish glass negative with black paper or velvet, one can reveal the positive image. Sally Mann personally enlarges the vintage prints on gelatin silver paper and tones them with tea, elaborately processing and covering them with a special varnish containing diatomite and soil from the battlefields, giving her photographs a velvety and sensitive surface. In the enigmatic landscapes, the potential of the collodion wet plate process unfolds in an impressive and distinctive manner. Blurs, overexposure or discoloration and scars emphasize the subtle, dreamlike character of these photographs.

**Artdaily.com:** <http://artdaily.com/news/120206/Galerie-Karsten-Greve-exhibits-more-than-thirty-vintage-prints-by-Sally-Mann#.XibPiW5FyUk> [20. Januar 2020]



# GALERIE KARSTEN GREVE

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## Galerie Karsten Greve

Sally Mann in Köln

Es ist kein Zufall, dass die Fotografien von Sally Mann (\* 1951) so aussehen, als wären sie im 19. Jahrhundert gemacht worden. Tatsächlich verwendet Mann exakt die Technik, die schon damals angewandt wurde: Eine Glasplatte wird mit einer Lösung aus Kollodiumwolle und Iod- und Bromsalzen in Ethanol und Ether übergossen. Der zu einer gallertartigen Masse eingetrocknete Überzug wird in der Dunkelkammer in einer Silbernitratlösung gebadet. Die Platte wird noch feucht von anhaftender Silberlösung in einer lichtdichten Kassette in die Kamera gebracht. Die Platte muss in der Kamera innerhalb weniger Minuten belichtet werden, solange sie noch nass ist. Weitere komplizierte Arbeitsschritte machen aus der Glasplatte das Negativ, von dem in althergebrachter Weise von Sally Mann die Vintage-Abzüge auf Silbergelatine-Papier gemacht werden. Oder als Kurzfassung: Schon der technische Prozess der Aufnahme ist Konzeptkunst.

Bekannt sind von Sally Mann insbesondere ihre frühen Fotoserien von ihren Kindern *Immediate Family* (1992) und die Landschaftsaufnahmen aus dem Süden der USA *Deep South* (2005) und *Battlefields* (2007). Daneben hat sie auch viele Porträtaufnahmen beispielsweise von sich selbst oder ihrem Ehemann gemacht. Aufgrund der verwendeten Technik haben ihre Bilder stets einen sehr dunklen Grundton, was dem Thema zusätzliche Schwere verleiht. Sally Mann hat als Fotografin bereits mehrfach höchste Auszeichnungen erhalten und ist in zahllosen Sammlungen vertreten. *Mathias Fritzsche*

### Sally Mann

17.1. – 14.3.2020  
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Di – Fr 10 – 18:30 Uhr,  
Sa 10 – 18 Uhr  
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**Matthias Fritzsche:** „Galerie Karsten Greve.Sally Mann in Köln“, in: *kunst:art*, No. 71 January – February 2020, kunstmarkt spezial, p. 3 (ill.).

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Sally Mann

GALERIE KARSTEN GREVE

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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.



Fredericksburg, 2000.

—Francesco Stocchi

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Francesco Stocchi: „Sally Mann. Last Measure, Galerie Karsten Greve Paris“, in: *ARTFORUM*, <http://artforum.com>, October 27, 2004 (ill.).

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