

# GAGOSIAN

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Gagosian to Feature Works by Deana Lawson and Sally Mann at Paris Photo 2022

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Left: Deana Lawson, *Andreen*, 2022, pigment print, 49 7/8 × 35 inches (126.5 × 88.9 cm), edition of 4 + 2 AP © Deana Lawson. Right: Sally Mann, *Ebeer at Home*, 2001, gelatin silver print, 8 × 10 inches (20.3 × 25.4 cm), edition of 3 + 1 AP © Sally Mann

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**PARIS, November 4, 2022**—For the 2022 edition of Paris Photo, Gagosian is pleased to announce the first joint presentation of works by Deana Lawson and Sally Mann. The two artists collaborated to choose photographs from one another's oeuvre, including some works that have not been previously exhibited. The selection establishes a dialogue between their respective practices, using portrait, landscape, and interior imagery to examine themes of identity and representation.

Both artists primarily utilize large- or medium-format cameras and compose their images with deliberation, developing their own prints with careful attention to tone, color, and surface qualities. Highlighting the interaction between photographer and subject in portrait photography, Lawson's *Andreen* (2022) and Mann's *Ebeer at Home* (2001) show women who directly return the gaze of the camera. With relaxed, confident poses, the subjects' attire and domestic settings speak to their individual and cultural differences.

Photographs by both artists depict landscapes in the American South that are enveloped by kudzu, an invasive vine so prevalent as to have become emblematic of the region. In *Georgia, Untitled (Kudzu)* (1996), Mann's use of an antiquarian lens, orthochromatic film, and tea-toning produces an image in selective focus to emulate nineteenth-century photographic technology and lend the scene an aura of primordial mystery. Lawson's *Between Montgomery and Prattville* (2022) is a color photograph of a hillside that has been transformed by the rampant plant growth, pictured as a sea of green without a visible horizon.

In an uncanny displacement of landscape, Lawson's *Funereal Wallpaper* (2013) pictures scenic wall decoration with a maritime theme, its illusion challenged by the leaves of a synthetic plant on the perimeter of the frame that both complements the scene and reinforces its artificiality. Mann's *Delta* series (2016–) likewise focuses on outmoded interiors that house artificial plants, botanical illustrations, and mirrors with obscured reflections. These images of liminal spaces establish complex and shifting interactions between the representation of nature and the built environment, while testing the directness of photographic depiction.

**Deana Lawson** was born in 1979 in Rochester, New York, and lives and works in Brooklyn, New York, and Los Angeles. Collections include the Art Institute of Chicago; Brooklyn Museum, New York; International Center of Photography, New York; Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York; Whitney Museum of American Art, New York; Hirshhorn Museum and Sculpture Garden, Washington, DC; Institute of Contemporary Art, Boston; Art Gallery of New South Wales, Sydney; and Huis Marseille, Amsterdam. Exhibitions include *Corporeal*, Light Work, Syracuse University, NY (2009); Art Institute of Chicago (2015–16); Contemporary Art Museum St. Louis (2017); Carnegie Museum of Art, Pittsburgh (2018); *Planes*, Underground Museum, Los Angeles (2018); Huis Marseille, Amsterdam (2019); *Centropy*, Kunsthalle Basel (2020); *The Hugo Boss Prize 2020: Deana Lawson: Centropy*, Solomon R. Guggenheim Museum, New York (2021); Institute of Contemporary Art, Boston (2021–22, traveled to MoMA PS1, New York, 2022; and High Museum of Art, Atlanta, 2022–23). Lawson was awarded a Guggenheim Fellowship in 2013, the Hugo Boss Prize in 2020, and the Deutsche Börse Photography Foundation Prize in 2022.

**Sally Mann** was born in 1951 in Lexington, Virginia, where she lives and works. Collections include High Museum of Art, Atlanta; Metropolitan Museum of Art, New York; Museum of Modern Art, New York; Whitney Museum of American Art, New York; Museum of Fine Arts, Boston; Museum of Fine Arts, Houston; Moderna Museet, Stockholm; Victoria & Albert Museum, London; and National Museum of Modern Art, Tokyo. Mann's many books include *At Twelve* (1988), *Immediate Family* (1992), *Still Time* (1994), *What Remains* (2003), *Deep South* (2005), *Proud Flesh* (2009), and *Remembered Light* (2016). Her bestselling memoir, *Hold Still* (2015), was a finalist for the National Book Awards and won the Andrew Carnegie Medal for Excellence in Nonfiction. The major survey exhibition *A Thousand Crossings* was held at the National Gallery of Art in Washington, DC, in 2018, and traveled to the Peabody Essex Museum, Salem, MA (2018); J. Paul Getty Museum, Los Angeles (2018–19); Museum of Fine Arts, Houston (2019); Galerie nationale du Jeu de Paume, Paris (2019); and High Museum of Art, Atlanta (2020). In 2001, Mann was named "America's Best Photographer" by *Time* magazine. She has received numerous awards, including National Endowment for the Arts, National Endowment for the Humanities, and Guggenheim Foundation grants. In 2021, Mann was honored with the OPUS Award by the Ogden Museum of Southern Art, New Orleans, was inducted into the International Photography Hall of Fame, and was declared the Prix Pictet laureate. In 2022, she received a Lucie Award for achievement in fine art.

#ParisPhoto

## PARIS PHOTO

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Grand Palais Éphémère, Paris

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