Shared Intelligence is the catalog from the eponymous exhibition held at the Georgia O’Keeffe Museum and the Columbus Museum of Art and features an introduction by Jonathan Weinberg, essays by seven authors (including Melissa Wolfe, Barbara Buhler Lynes, and Robert Cozzolino), interviews with Robert Bechtle and Barkley Hendricks, and a reprint of a 1985 interview with Sherrie Levine. The artists discussed in the essays include Thomas Eakins, Frederic Remington, Alfred Stieglitz, Anne Brigman, Edward Steichen, Georgia O’Keeffe, Paul Strand, Robert Rauschenberg, Andy Warhol, Arshile Gorky, and Sherrie Levine.

Most of this book’s essays transcend the issue of simply looking at how painters use photography in their technique and examine the more complex issue of photography’s influence on the artists discussed. Covering a broad selection of painters from the nineteenth through twenty-first centuries, the authors provide an examination of the changing relationship between painters’ perceptions of photography, from its initial rejection through its eventual embrace as an unavoidable element in contemporary media and culture; the essays also demonstrate that the painters’ use of or reference to photographs has varied greatly.

While many of the artists featured in the catalog have extensive bibliographies including monographic volumes dealing with the artist and his relationship to photography - Eakins, Remington, and Warhol, for example - this volume also highlights painters that are less canonically known, including Elbridge Ayer Burbank, Henry Koerner, and Honoré Sharrer. In Wolfe’s essay, Burbank’s anthropological portraits of Native Americans provided an interesting contrast to Remington’s work and a clear point of comparison to well-known anthropological photographic portraits. Cozzolino’s study of Koerner and Sharrer’s working practice in the context of “magic realism” provided a key counterpoint to the photorealism movement.

Given the narrow scope of each essay, this catalog is by no means a complete survey of the relationship between painting and photography in the United States – if such a thing were possible. However, Weinberg’s introductory essay goes far in cogently connecting the themes of each text and establishing an historiographical framework for this subject. The published checklist indicates the exhibition included many artists not heavily discussed within the chapters (e.g. Norman Rockwell, Chuck Close, and David Hockney), but the linkages Weinberg made by connecting these artists to the scholars’ works demonstrate a greater sense of this history than do the individual essays alone. This heavily illustrated volume would be of most interest to students, scholars, and museum professionals, and is recommended for large institutions whose holdings emphasize modern and contemporary painting.

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