

Georgia O'Keeffe Museum

FOR IMMEDIATE RELEASE

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Media Contact:

Kristin Kautz, 505.946.1037

kristin.kautz@okeeffemuseum.org

Shared Intelligence: American Painting and the Photograph ***May 20 - September 11, 2011***

What: *Shared Intelligence: American Painting and Photograph*. The Georgia O'Keeffe Museum has organized this exhibition highlighting interactions between painting and photography, opening this Summer.

When: May 20, 2011 – September 11, 2011

Where: Georgia O'Keeffe Museum, 217 Johnson Street, Santa Fe, New Mexico

More Information: www.okeeffemuseum.org

Request Images: Kristin Kautz, 505.946.1037 or kristin.kautz@okeeffemuseum.org

(Santa Fe, New Mexico) - *Shared Intelligence: American Painting and the Photograph*, a major exhibition that addresses the anxious, yet highly productive relationship between painting and photography in 20th-Century American art, will be on view at the Georgia O'Keeffe Museum from May 20 – Sept. 11, 2011.

This exhibition of more than 75 paintings and photographs focuses on the work of American painters for whom the photograph has been essential, beginning with the acclaimed 19th century realist Thomas Eakins and continuing through to contemporary art, including such masters as Georgia O'Keeffe, Frederic Remington, Charles Sheeler, Norman Rockwell, Andy Warhol, Robert Rauschenberg, Chuck Close, David Hockney and Sherrie Levine. Major works by such ground-breaking photographers as Eadweard Muybridge, Alfred Stieglitz, Man Ray, Edward Weston, Walker Evans, and Margaret Bourke-White will also be included.

Curators are Jonathan Weinberg Ph.D., independent scholar; and Barbara Buhler Lynes, Curator, Georgia O'Keeffe Museum and The Emily Fisher Landau Director, Georgia O'Keeffe Museum Research Center. O'Keeffe works from the Museum's permanent collection will also be on display during this time.

Organization, Publication, Funding:

- Organized by the Georgia O'Keeffe Museum.
- Catalogue published by the University of California Press, Berkeley, California.
- This exhibition was made possible in part by a generous grant from The Burnett Foundation.
- Additional support was provided by the The Robert Mapplethorpe Foundation, the Santa Fe Arts Commission and the 1% Lodgers' Tax, New Mexico Tourism Department, New Mexico Arts (a division of the Department of Cultural Affairs), the National Council of the Georgia O'Keeffe Museum and the Members of the Georgia O'Keeffe Museum.

Georgia O'Keeffe Museum

Georgia O'Keeffe Museum:

The Georgia O'Keeffe Museum is dedicated to perpetuating the artistic legacy of Georgia O'Keeffe (1887-1986) and to the study and interpretation of American Modernism (late nineteenth century-present). Located in Santa Fe, NM, the Museum's collections, exhibits, research center, publications and education programs contribute to scholarly discourse and serve diverse audiences. The largest single repository of the artist's work in the world, the Museum's collection includes a wide range of O'Keeffe paintings, drawings and sculptures. It is the only museum in the world dedicated to an internationally known American woman artist and is the most visited art museum in New Mexico.

Calendar Listing, Additional Information and Catalogue on following pages.

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Georgia O'Keeffe Museum

Calendar Listing:

(Santa Fe, NM) - Discover the many ways photography has influenced painting at the Georgia O'Keeffe Museum. **Shared Intelligence: American Painting and the Photograph**, on view May 20 – September 11, 2011, explores the ways the two mediums intersect and spill into each other. Exhibition artists include Georgia O'Keeffe, Frederic Remington, Charles Sheeler, Norman Rockwell, Andy Warhol, Robert Rauschenberg, Chuck Close, David Hockney and Sherrie Levine.

Additional Description:

Shared Intelligence brings together approximately 75 photographs and paintings by artists for whom the two mediums were essential to their practices, such as Robert Bechtle, Chuck Close, Thomas Eakins, Sherrie Levine, Georgia O'Keeffe, Cindy Sherman, Charles Sheeler, Ben Shahn and Edward Steichen. The exhibition pairs paintings and photographs to demonstrate specific relationships between the two media and how painters consistently turned to photography to invigorate aspects of their work.

In the beginning of the 20th Century, photographers felt obligated to justify their use of the camera as a means of expression. Today however, the question is no longer *Can photography be the equal of painting?* but rather *Has the photograph supplanted painting's position in the hierarchy of the art world?* Certainly it is nearly impossible to imagine a contemporary artist whose work is untouched by the camera, if only as a means of reproduction. And yet, the photograph's role in modern art goes far beyond reproduction or even as a source of subject matter. Photographic seeing, the way the lens freezes, flattens, enlarges and crops the world, conditions all visual representations. Above all, there is no way of escaping the the camera's service to the vast legal, scientific and economic systems of knowledge that categorize and regulate modern existence itself.

The exhibition intends to refute the idea that painting from a photograph is some sort of failure of imagination or technique - rather the two mediums enrich each other. Ultimately, the exhibition emphasizes the role of the artist as picture maker, rather than as either painter or photographer. In opposition to modernist critics such as Clement Greenberg and John Szarkowski who have tried to establish the autonomy of painting and photography, a crucial theme of this exhibition is the way in which the two mediums have always intersected and spilled into each other. Painting has used the camera repeatedly to reinvigorate itself, just as photography has been equally enriched by a dialogue with painting.

The exhibition will previously be on view at the Columbus Museum of Art in Columbus, Ohio, February 4 – April 24, 2011.

Georgia O'Keeffe Museum

Catalog:

Shared Intelligence: American Painting and the Photograph

Edited by Barbara Buhler Lynes and Jonathan Weinberg

Shared Intelligence, companion catalog to the exhibition of the same name, explores the stimulating and productive relationship between painting and photography in American art. The essays in this beautifully illustrated book describe how this dynamic developed, beginning in the nineteenth century and continuing to the twenty-first—from Thomas Eakins to the Stieglitz circle and Georgia O'Keeffe to contemporary art. The book shows that while the initial proponents of photography were struggling to secure its place among the fine arts, photography's inherent expressiveness was leading painters to use the camera in their work. And as cameras and photographs became part of American culture, photographic seeing—how a photograph freezes, flattens, enlarges, and crops its subject—began to affect artists' visual representations. This gorgeous volume, which also includes interviews with artists Robert Bechtle, Barkley Hendricks, and Sherrie Levine, documents the complex ways in which painting and photography have influenced one another—not to undermine each's originality, but to celebrate the deep, continuing connections between them.

Barbara Buhler Lynes, Curator of the Georgia O'Keeffe Museum and Emily Fisher Landau Director of the Museum Research Center, is the author of many other publications, including Georgia O'Keeffe Catalogue Raisonné. Jonathan Weinberg is the author of several books, including Male Desire: The Homoerotic in American Art and Fantastic Tales: The Photography of Nan Goldin.

Copub: The Georgia O'Keeffe Museum

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