

Painting with Light: Art and Photography from the Pre-Raphaelites to the Modern Age by Carol Jacobi and Hope Kingsley. London: Tate Publishing, 2016. 176 pp. + 120 colour plates. ISBN 9781849764025. £14.99; \$22.50.

The hugely successful Tate blockbuster *Pre-Raphaelites: Victorian Avant-Garde* (2012-13) sought to broaden public understanding of the Pre-Raphaelite movement by moving beyond painting to encompass the realms of art and design. The show included the work of the photographer Julia Margaret Cameron and commented on the creative potential of the interrelationship between painting and photography during the nineteenth century. *The Pre-Raphaelite Lens – British Photography and Painting, 1848-1875*, curated by Diane Waggoner at the National Gallery of Art in Washington (2010), was pioneering in its focus on this subject.

The Tate Britain exhibition *Painting with Light: Art and Photography from the Pre-Raphaelites to the Modern Age*, which ran from May to September 2016, picked up this challenge by exhibiting primarily Victorian paintings quite literally alongside photographs. The pattern of pairing photographs and paintings followed an earlier Tate Britain foray into this area, entitled '*Poor man's picture gallery*': *Victorian Art and Stereoscopic Photography* (2014), which drew on the stereoscope collection of Brian May in combination with paintings from the collection.

The *Painting with Light* exhibition, co-curated by Carol Jacobi and Hope Kingsley, was the result of an already established collaboration between Tate Britain and the Wilson Centre for Photography (as exemplified by *Salt and Silver: Early Photography 1840-1860*, 2015), a partnership that enables Tate Britain to move into exhibiting Victorian photography in spite of absences in its own collection. The exhibition was organized thematically, but the hang was also roughly chronological, covering an expansive 75-year period.

Perhaps the most visually extraordinary piece as one entered the exhibition was David Octavius Hill's large-scale *Disruption Picture* of the secession of the Free Church of Scotland (1866). This collage-like panorama was controversial at the time because of its democratic composition. It was constructed out of reproductions of small photographic portraits, some of which also appear on the wall. Aside from this enormous work, the chronologically earlier sections of the show required the viewer to move in a kind of zigzag fashion backwards and forwards around the rooms. The pairings invited dramatic comparisons of scale, as exemplified by John Ruskin's nearly metre-high watercolour of St. Mark's, Venice, and Ruskin and John Hobbs's daguerreotype plate of the same subject. The tiny mirror-like polished silver surface of the daguerreotype appears to dissolve when viewed from any distance.

The show revealed that the interchange between painting and photography