

solo exhibitions	2018	Snite Museum of Art, University of Notre Dame, South Bend, Indiana
	2017	Tanya Bonakdar Gallery, New York City 1301PE, Los Angeles
	2013	<i>Uta Barth: to draw with light</i> , SCAD Museum of Art, Savannah College of Art and Design, Savannah, Georgia Andréhn-Schiptjenko, Stockholm
	2012	Galería Elvira González, Madrid
	2011	<i>Uta Barth</i> , The Art Institute of Chicago <i>Uta Barth</i> , Henry Art Gallery, Seattle 1301PE, Los Angeles Tanya Bonakdar Gallery, New York City
	2010	Tanya Bonakdar Gallery, New York City 1301PE, Los Angeles Andréhn-Schiptjenko, Stockholm
	2008	Alison Jacques Gallery, London Sies + Höke, Düsseldorf, Germany Andréhn-Schiptjenko, Stockholm
	2007	Tanya Bonakdar Gallery, New York City
	2006	Alison Jacques Gallery, London <i>Uta Barth: 2006</i> , Franklin Art Works, Minneapolis Seomi & Tuus Gallery, Seoul <i>Naturaleza</i> , PHotoEspaña (PHE 06), Festival internacional de fotografía y artes visuales, Madrid
	2005	Tanya Bonakdar Gallery, New York City Sies + Höke, Düsseldorf, Germany Andréhn-Schiptjenko, Stockholm ACME., Los Angeles Rena Bransten Gallery, San Francisco <i>Uta Barth: nowhere near, ...and of time, white blind (bright red) (1999–2002)</i> , SITE Santa Fe, New Mexico
	2004	ACME., Los Angeles Lannan Foundation, Santa Fe, New Mexico
	2003	Andréhn-Schiptjenko, Stockholm Sies + Höke, Düsseldorf, Germany

- 2002 Tanya Bonakdar Gallery, New York City
ACME., Los Angeles
- 2001 *Uta Barth 1991–94*, Lawing Gallery, Houston
- 2000 *Uta Barth: In Between Places*, Henry Art Gallery, University of Washington, Seattle;
traveled to Contemporary Arts Museum (CAMH), Houston
Lannan Foundation, Santa Fe, New Mexico
Uta Barth, Gallery of Art, Johnson County Community College, Overland Park, Kansas
- 1999 *Uta Barth: nowhere near, I*, ACME., Los Angeles
Uta Barth: nowhere near, II, Bonakdar Jancou Gallery, New York City
Uta Barth: nowhere near, III, Andréhn-Schiptjenko, Stockholm
Rena Bransten Gallery, San Francisco
Galeria Camargo Vilaça, São Paulo
- 1998 Bonakdar Jancou Gallery, New York City
London Projects, London
ACME., Los Angeles
Lawing Gallery, Houston
Uta Barth and Imi Knoebel, Studio La Città, Verona
- 1997 *The Wall Project*, Museum of Contemporary Art (MCA), Chicago
...in passing, ACME., Santa Monica, California
Andréhn-Schiptjenko, Stockholm
Rena Bransten Gallery, San Francisco
Presentation House Gallery, North Vancouver
- 1996 Tanya Bonakdar Gallery, New York
London Projects, London
Uta Barth and Michael Snow, S. L. Simpson Gallery, Toronto
Rena Bransten Gallery, San Francisco
- 1995 Museum of Contemporary Art (MoCA), Los Angeles
Tanya Bonakdar Gallery, New York City
ACME., Santa Monica, California
- 1994 *Uta Barth and Vikky Alexander*, domestic setting, Los Angeles
Wooster Gardens, New York City
- 1993 School of Photographic Arts and Sciences Gallery, Rochester Institute of Technology,
Rochester
- 1990 Howard Yezersky Gallery, Boston
Critical Distance, Addison Gallery of American Art, Andover, Massachusetts
The Conceptual Impulse, Security Pacific Gallery, Costa Mesa, California
- 1989 Rio Hondo College Art Gallery, Whittier, California

- 1985 Galleria by the Water, Los Angeles
Uta Barth and Monique Safford, Galleria by the Water, Los Angeles
- group exhibitions 2017 *Summer Show*, 1301PE Gallery, Los Angeles
- 2016 *LA Exuberance: New Gifts by Artists*, Los Angeles County Museum of Art, Los Angeles
Still Life with Fish: Photography from the Collection, Hammer Museum, Los Angeles
We Were Here: Absence of the Figure, Orange County Museum of Art, Newport Beach, CA
Refenestration, Tif Sigfrids, Los Angeles
- 2015 *The Memory of Time: Contemporary Photographs Acquired with the Alfred H. Moses and Fern M. Schad Fund*, National Gallery of Art, Washington, D. C.
FRAMING DESIRE: Photography and Video, Modern Art Museum of Fort Worth, Fort Worth, Texas
Director's Cut: Recent Photography Gifts to the NCMA, North Carolina Museum of Art, Raleigh, North Carolina
Paper Trail: Contemporary Prints, Drawings and Photographs from the Collection, Colby College Museum of Art, Waterville, Maine
The Monochrome Symphony: Single-Coloured Constellations of Art, Design, Fashion & Music, ARTIPELAG, Gustavsberg, Sweden
Another Minimalism: Art after California Light and Space, The Fruitmarket Gallery, Edinburgh; traveled to: Warwick Arts Centre, University of Warwick, Coventry England
- 2014 *A World of Its Own: Photographic Practices in the Studio* Museum of Modern Art, New York City
From the Permanent Collection, The Art Institute of Chicago, Chicago
de Marseillaise / fifteen years of collecting: Huis Marseille, Museum for Photography, Amsterdam
The Bigger Picture: Work from the 1990s, Tanya Bonakdar Gallery, New York City
new to the collection (Recent Acquisitions of Twentieth-Century Photographs), Snite Museum, University of Notre Dame, South Bend, Indiana
I feel the need to express something, but I don't know what it is I want to express. Or how to express it., Park View, Los Angeles
- 2013 *AGAIN: Repetition, Obsession and Meditation in the Lannan Collection*, Lannan Foundation, Santa Fe, New Mexico
At The Window: The Photographer's View, J. Paul Getty Museum, Los Angeles
A Sense of Place, Pier 24 Photography, San Francisco
LENS DRAWINGS, Marian Goodman Gallery, Paris
SUMMER OF PHOTOGRAPHY, Carolina Nitsch Project Room, New York City
I Think It's In My Head, Girls' Club: Contemporary Art by Women, Ft. Lauderdale, Florida.
Pivot Points: 15 Years and Counting / MOCA's Fifteenth Anniversary Collection, Museum of Contemporary Art (MoCA), North Miami, Florida
- 2012 *The Lost Line: Contemporary Art from the Collection*, Los Angeles County Museum of Art (LACMA), Los Angeles
Making Sense: Contemporary LA Photo Artists, Art Gallery of New South Wales, Sydney
flowerCASTLE 2012, Kasteel Keukenhof, The Netherlands
In the Holocene, MIT List Visual Arts Center, Cambridge, Massachusetts

- OppenheimerCollection@20: A 20th Anniversary Celebration of the Nerman Museum's Oppenheimer Collection*, Nerman Museum of Contemporary Art, Johnson County Community College, Overland Park, Kansas
- Transparent*, Lannan Foundation, Santa Fe, New Mexico
- Greetings from Los Angeles*, Starkwhite Gallery, Auckland
- Staring at the Wall: The Art of Boredom*, Lawndale Art Center, Houston
- America in View: Landscape Photography 1865 to Now*, Rhode Island School of Design (RISD) Museum, Providence
- Open Field*, ROLU Residency, Walker Art Center, Minneapolis
- Telegrams on the Table: An Interrupted Allegory + Picaresque Adventure*, video wall, World Financial Center Winter Garden, 200 Vesey Street, New York City
- Los Ángeles / México: Complejidades y heterogeneidad*, Colección Jumex, Mexico City
- 2011 *Magical Consciousness*, Arnolfini Centre for Contemporary Arts, Bristol, England
- Inner Light: The Meaning of Light Between Contemporary Painting and Photography*, Erica Fiorentini Arte Contemporanea, Rome
- 2010 *Inside Out: Photography After Form: Selections from the Ella Fontanals-Cisneros Collection*, Cisneros Fontanals Art Foundation (CIFO), Miami
- Place as Idea*, Worcester Art Museum, Worcester, Massachusetts
- The Artist Museum*, Museum of Contemporary Art (MoCA) and Geffen Contemporary at MoCA, Los Angeles
- Pictures by Women: A History of Modern Photography*, Museum of Modern Art, New York City
- Contemporary Impressionism: light, color, form and time*, LA Art House, Los Angeles
- Starburst, Color Photography in America 1970-1980*, Princeton University Art Museum, Princeton, New Jersey
- Del paisaje reciente*, Museo Colecciones Ico, Madrid
- Incognito: The Hidden Self Portrait*, Yancey Richardson Gallery, New York City
- Thrice upon a time*, Magazin 3, Stockholm Konsthall, Stockholm
- The Traveling Show*, Colección Jumex, Mexico City
- InVisible: Art at the Edge of Perception*, MASS MoCA, North Adams, Massachusetts
- State of Mind: A California Invitational*, Museum of Photographic Arts (MOPA), San Diego, California
- Meet Me Inside*, Gagosian Gallery, Los Angeles
- Library of Babel/In and Out of Place*, Zabłudowicz Collection, London
- 2009 *Photography Rotation*, The Museum of Modern Art (MoMA), New York City
- Chelsea Visits Havana*, Museo Nacional de Bellas Artes, Havana
- Elements of Photography*, Museum of Contemporary Art (MCA), Chicago
- Flower Power*, Herter Gallery, University of Massachusetts, Amherst, Massachusetts
- The Reach of Realism*, Museum of Contemporary Art (MoCA), North Miami, Florida
- Winter Light*, 1301PE, Los Angeles
- History of Photography in the Microsoft Art Collection*, Microsoft Art Collection, Redmond, Washington
- 2008 *The Faraway/Nearby: Landscapes and Urban views from the Permanent Collection*, Weatherspoon Art Museum, University of North Carolina at Greensboro, Greensboro

- BESart—The Present: An Infinite Dimension*, Museu Coleção Berardo, Lisbon
- Held Together with Water (Spaces / Places)*, Istanbul Museum of Modern Art, Istanbul
- Inside/Outside: Interior and Exterior in Contemporary German Photography*, Museum Küppersmühle für Moderne Kunst, Innenhafen Duisburg, Germany
- Las Vegas Collects Contemporary*, Las Vegas Art Museum (LVAM), Las Vegas
- Memory Is Your Image of Perfection*, Museum of Contemporary Art San Diego (MCASD), San Diego, California
- SAM at 75: Building a Collection for Seattle*, Seattle Art Museum (SAM), Seattle
- Southern Exposure: Works from the Collection of the Museum of Contemporary Art San Diego*, Museum of Contemporary Art, Sydney
- This Side of Paradise: Body and Landscape in L. A. Photographs*, The Huntington Library, San Marino, California; traveled as *Le paradis, ou presque: Los Angeles (1865–2008)* to: Musée de l'Élysée, Lausanne; Musée Nicéphore Niépce, Chalon-sur-Saône, France
- Affinities, Alignments, Collisions*, 601Artspace, New York City
- Gallery Koyanagi, Tokyo
- Photographic Works (To Benefit the Foundation for Contemporary Arts)*, Cohan and Leslie, New York City
- Seeing the Light*, Tanya Bonakdar Gallery, New York City
- 2007 *Depth of Field: Modern Photography at the Metropolitan*, The Metropolitan Museum of Art, New York City
- Final Exhibition at 4 Clifford Street*, Alison Jacques Gallery, London
- Is this all there is to fire? A show about boredom*, High Energy Constructs, Los Angeles
- Mar Vista*, domestic setting, Los Angeles
- Multiple Vantage Points: Southern California Women Artists, 1980–2006*, Los Angeles Municipal Art Gallery, Los Angeles
- Nerman Museum of Contemporary Art, Overland Park, Kansas
- Seeing Things*, Dorsky Gallery, University of Massachusetts, Amherst, Massachusetts
- Viewfinder*, Henry Art Gallery, Seattle
- 2006 *City Limits: Shanghai – Los Angeles*, University Art Museum, California State University, Long Beach
- Inner go go*, vamiali's, Athens
- Los Ángeles / México: Complejidades y heterogeneidad*, Colección Jumex, Mexico City
- Me, Myself and I*, Vancouver Art Gallery, Vancouver
- Memory of Unknown Relatives*, 1522 Gallery in collaboration with ACME., Venice, California
- New Acquisitions*, Moderna Museet, Stockholm
- Paisajes fotográficos, entre la topografía y la abstracción*, PHotoEspaña 2006, Madrid
- Tracking and Tracing: Contemporary Art Acquisitions 2000–2005*, San Diego Museum of Art, San Diego, California
- Shifting Terrain*, Herter Gallery, University of Massachusetts, Amherst, Massachusetts
- Whisper Not! A Different Dimension of Seeing*, Huis Marseille / H+F Collection, Amsterdam
- 2005 *Back from Nature*, Institute of Contemporary Art, Maine College of Art, Portland, Maine
- Frontiers: Collecting the Art of our Time*, Worcester Art Museum, Worcester, Massachusetts
- New View*, Gallery of Art, Carlsen Center, Johnson County Community College, Overland Park, Kansas

- Out There: Landscape in the New Millennium*, Museum of Contemporary Art, Cleveland
- Southern Exposure*, Museum of Contemporary Art San Diego (MCASD), San Diego and La Jolla, California
- Das Verlorene Paradies: Die Landschaft in der zeitgenössischen Photographie*, Stiftung Opelvillen, Rüsselsheim, Germany
- Controlled*, Tanya Bonakdar Gallery, New York City
- Barbara Krakow Gallery, Boston
- Beyond Delirious: Architecture in Selected Photographs from the Ella Fontanals Cisneros Collection*, Cisneros Fontanals Art Foundation, Miami
- 2004
- Atmosphere*, Museum of Contemporary Art (MCA), Chicago
- From House to Home: Picturing Domesticity*, Museum of Contemporary Art (MoCA), Los Angeles
- In Focus: Themes in Photography*, Albright-Knox Art Gallery, Buffalo
- The World Becomes a Private World*, Mills College Art Museum, Oakland
- Pairings*, Dallas Center for Contemporary Art, Dallas
- Photography and Place: Contemporary Work from the Museum's Collection*, Rhode Island School of Design Museum, Providence
- Barbara Krakow Gallery, Boston
- Dranoff Fine Art, New York City
- Winter Time*, ACME., Los Angeles
- Godt-Cleary Gallery, Las Vegas
- Neue Editionen*, Edition Schellmann, Munich
- Double Exposure*, Galerie Hafenrichter & Flügel, Nürnberg
- Adam Baumgold Gallery, New York City
- Landscape*, Rena Bransten Gallery, San Francisco
- 2003
- Moving Pictures: Contemporary Photography and Video from the Guggenheim Museum Collections*, Solomon R. Guggenheim Museum, New York; traveled to Guggenheim Museum, Bilbao
- Public Record*, The Museum of Contemporary Art, Los Angeles
- Imagine: Selections from the Permanent Collection*, Museum of Contemporary Art, (MoCA), North Miami
- New Selections from the Permanent Collection*, Orange County Museum of Art, Newport Beach
- Imperfect Innocence: The Debra and Dennis Scholl Collection*, Contemporary Museum, Baltimore; traveled to Palm Beach Institute of Contemporary Art, Lake Worth, Florida
- ACME. @ Inman, Inman Gallery, Houston
- Edition Speciale*, Galerie Suzanne Tarasiève, Paris
- Beside*, ACME., Los Angeles
- 2002
- History/Memory/Society: Displays from the Permanent Collection*, Tate Modern, London
- Visions of America: Photography from the Whitney Museum Collection*, Whitney Museum of American Art, New York City
- We Love Painting: Contemporary Art from the Misumi Collection*, Museum of Contemporary Art, Tokyo
- Looking at America*, Yale University Art Gallery, New Haven
- Global Address*, Fisher Gallery, University of Southern California, Los Angeles

- Majestic Sprawl: Some Los Angeles Photography*, Pasadena Museum of California Art, Pasadena
- Stepping Back, Moving Forward > Human Interaction in an Interactive Age*, Pittsburgh Center for the Arts, Pittsburgh
- Double Exposure*, Edition Schellmann, Munich; traveled to: Edition Schellmann, New York; Barbara Krakow Gallery, Boston; Shearburn Gallery, St. Louis; Pulliam Deffenbaugh Gallery, Portland, Oregon; Traywick Contemporary, Berkeley; Galeria 2000 GbR, Nuremberg; Brigitte March, Stuttgart; Galerie Graff, Montreal; Inman Gallery, Houston; Godt-Cleary Projects, Las Vegas
- Strolling Through an Ancient Shrine and Garden*, ACME., Los Angeles
- 2001 *From the Permanent Collection*, Orange County Museum of Art, Newport Beach
- 00/01*, James Harris Gallery, Seattle
- The Dreams That Stuff Is Made Of: Selections Show*, curated by David Pagel, Frankfurt Art Fair, Frankfurt
- 2000 *Open Ends*, The Museum of Modern Art, New York City
- Departures: 11 Artists at the Getty*, J. Paul Getty Museum, Los Angeles
- Tate Modern: Ten Artists, Ten Images*, Tate Modern, London
- Insites: Interior Spaces in Contemporary Art*, Whitney Museum of American Art at Champion, Champion, Connecticut
- A Lasting Legacy*, Orange County Museum of Art, Newport Beach
- Photography Now: An International Survey of Contemporary Photography*, Contemporary Arts Center, New Orleans
- Beyond Boundaries: Contemporary Photography in California*, The Friends of Photography/ Ansel Adams Center for Photography, San Francisco; traveled in California to: University Art Museum, California State University, Long Beach; Santa Barbara Contemporary Arts Forum, Santa Barbara
- Imperfektum*, Museet for Samtidskunst, Oslo; traveled in Norway to: Rogaland Kunstmuseum, Stavanger; Trondheim Kunstmuseum, Trondheim; Fylkesgalerie, Namsos; Bomullsfabrikken, Arendal; Billedgalerie, Haugesund; Bodo Kunstforening, Bodo; Aalesunds Kunstforening, Aalesund
- Muscle: Power of the View*, Boulder Museum of Contemporary Art, Boulder, Colorado
- Photography about Photography*, Andrew Kreps, New York City
- Manifesto!*, Blue Gallery, London
- ACME., Los Angeles
- Bonakdar Jancou Gallery, New York City
- Frame: Uta Barth, Duncan Higgins, Carter Potter*, Site Gallery, Sheffield, England
- 1999 *Apposite Opposites*, Museum of Contemporary Art (MCA), Chicago
- Domesticated*, Worcester Art Museum, Worcester, Massachusetts
- Heads Up: Highlights from the Permanent Collection*, Museum of Contemporary Art (MoCA), North Miami
- Photography: An Expanded View, Recent Acquisitions*, Solomon R. Guggenheim Museum, New York City; traveled to Guggenheim Bilbao, Bilbao
- Umeå kommuns konstinköp under 90-talet i urval*, BildMuseet Umeå, Umeå, Sweden
- double vision*, Nexus Contemporary Art Center, Atlanta

The Stroke: An Overview of Contemporary Painting, curated by Nine Painters, Exit Art, New York City

Shift, ACME., Los Angeles

Rattling the Frame: The Photographic Space 1977–1999, Camerawork, San Francisco

Under/Exposed, Public Art Project, Stockholm

The 15th National Biennial Exhibition of the Los Angeles Printmaking Society, Laband Art Gallery, Loyola Marymount University, Los Angeles

Kerlin Gallery, Dublin

Threshold: Invoking the Domestic in Contemporary Art, John Michael Kohler Arts Center, Sheboygan, Wisconsin; traveled to Contemporary Art Center of Virginia, Virginia Beach

Conceptual Art as a Neurobiologic Praxis and The Neuro-aesthetic Reading Room, Thread Waxing Space, New York City

1998 *Abstract Painting, Once Removed*, Contemporary Arts Museum (CAMH), Houston; traveled to: Kemper Museum of Contemporary Art, Kansas City, Missouri; Museum of Contemporary Art (MCA), Chicago; Albright-Knox Art Gallery, Buffalo

Directions: Photography from the Permanent Collection, Whitney Museum of American Art, New York City

Mysterious Voyages: Exploring the Subject of Photography, Contemporary Museum, Baltimore

New to Houston, Museum of Fine Arts, Houston

Photography's Multiple Roles: Art, Documents, Market, Science, Museum of Contemporary Photography, Chicago

Selections from the Permanent Collection, Museum of Contemporary Art (MoCA), North Miami

Claustrophobia, Ikon Gallery, Birmingham, England; traveled to: Middlesbrough Art Gallery, Middlesbrough, England; Harris Museum, Preston, England; Mapping Art Gallery, Sheffield, England; Cartwright Hall, Bradford, England; Esbjerg Kunstmuseum, Esbjerg, Denmark; Centre for Visual Arts, Cardiff, Wales

From the Heart: The Power of Photography (Sondra Gilman Collection), Art Museum of South Texas, Corpus Christi

Multiplicity, Vanderbilt University Fine Arts Gallery, Nashville

Photography at Princeton, Princeton University Art Museum, Princeton, New Jersey

Uta Barth, Nancy Chunn, Anthony Caro, Institute of Contemporary Art, Maine College of Art, Portland

(Not Pictured) The Presence of Absence, The Light Factory, Charlotte, North Carolina

New Editions, Brooke Alexander/Brooke Alexander Editions, New York City

Picture Show, Weinstein Gallery, Minneapolis

Precursor, Tanya Bonakdar Gallery, New York City

LA Cool, Rocket Gallery, London; traveled to Galerie Brüning + Zischke, Düsseldorf, Germany

Women Who Shoot, Newspace, Los Angeles

Spread, Rena Bransten Gallery, San Francisco

Preview, London Projects, London

Multiples, Elizabeth Leach Gallery, Portland, Oregon

Situacionismo, Galería OMR, Mexico City

1997 *Blueprint*, de Appel arts centre, Amsterdam

Defining Eye: Women Photographers of the Twentieth Century, St. Louis Art Museum, St. Louis; traveled to: Mead Art Museum, Amherst College, Amherst, Massachusetts; Wichita Art Museum, Wichita; UCLA Hammer Museum, Los Angeles; The National Museum of Women in the Arts, Washington, D. C.

Developing a Collection: The Ralph M. Parsons Foundation and the Art of Photography, Los Angeles County Museum of Art (LACMA), Los Angeles

Elusive Paradise: Los Angeles Art from the Permanent Collection, The Museum of Contemporary Art (MoCA), Los Angeles

Evidence: Photography and Site, Wexner Center for the Arts, Columbus; traveled to: Cranbrook Art Museum, Bloomfield Hills, Michigan; The Power Plant, Toronto; Miami Art Museum, Miami

Heart, Mind, Body, Soul: American Art in the 1990s, Whitney Museum of American Art, New York City

New Acquisitions: Works on Paper, Museum of Contemporary Art (MCA), Chicago

Object and Abstraction: Contemporary Photography, The Museum of Modern Art (MoMA), New York City

Painting into Photography/Photography into Painting, Museum of Contemporary Art (MoCA), North Miami

Scene of the Crime, Armand Hammer Museum of Art, Los Angeles

Spheres of Influence, The Museum of Contemporary Art, Los Angeles

Anthony Caro, Uta Barth & Nancy Chunn, Institute of Contemporary Art, Maine College of Art, Portland

Coda: Photographs by Uta Barth, Günther Forg, Jack Pierson, and Carolien Stikker, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York

Digital Ink: Uta Barth, Peter Halley, William Leavitt, James Welling, Center for Visual Communication, Coral Gables, Florida

Light Catchers, Bennington College Art Gallery, Bennington, Vermont

Passing the Tradition: California Photography, José Drudis-Biada Art Gallery, Mount St. Mary's College, Los Angeles

Uta Barth, Jean Baudrillard, Luigi Ghetti, Parco Gallery, Tokyo

Uta Barth, Rineke Dijkstra, Tracey Moffatt, Inez van Lamsweerde, Matthew Marks Gallery, New York City

Summer Show, Tanya Bonakdar Gallery, New York City

Twenty years...almost, Robert Miller Gallery, New York City

Making Pictures, Bernard Toale Gallery, Boston

Portraits of Interiors, Gallery Blancpain Stepczynski, Geneva

L. A. International Biennial: Portraits of Interiors, Patricia Faure Gallery, Santa Monica, California

Grands Maîtres du XXIème, Galerie Vedovi, Brussels

ACME., Santa Monica, California

Pool, Rena Bransten Gallery, San Francisco

1996 *Defining the Nineties: Consensus-making in New York, Miami, and Los Angeles*, Museum of Contemporary Art (MoCA), North Miami

Just Past: The Contemporary in the Permanent Collection, 1975-96, The Museum of Contemporary Art (MoCA), Los Angeles

Light · Time · Focus, Museum of Contemporary Photography, Chicago

Painting: The Extended Field, Rooseum: Centre for Contemporary Art, Malmö

Summer Show, Tanya Bonakdar Gallery, New York City

Sweden; traveled to Magasin 3, Stockholm Konsthall, Stockholm

Absence, Guggenheim Gallery, Chapman University, Orange

Clarity, NIU Art Gallery, Northern Illinois University, Chicago

- Making Pictures: Women and Photography, 1975 – Now*, Nicole Klagsbrun, New York City
- Portraits of Interiors*, Studio la Città, Verona
- silence*, Lawing Gallery, Houston
- ACME., Santa Monica, California
- Extended Minimal*, Max Protetch, New York City
- Tanya Bonakdar Gallery, New York City
- Blind Spot: The First Four Years*, Paolo Baldacci Gallery, New York City
- Nature Redux*, Channing Peak Gallery, Santa Barbara Arts Commission, Santa Barbara; traveled to Harris Art Gallery, University of La Verne, La Verne, California
- ...e la chiamano pittura*, Studio la Città, Verona
- Wrestling with the Sublime: Contemporary German Art in Southern California*, CSUF Main Art Gallery, California State University, Fullerton
- Chalk*, Factory Place Gallery, Los Angeles
- Swag & Puddle*, The Work Space, New York City
- 1995
- Human / Nature*, The New Museum of Contemporary Art, New York City
- New Photography 11*, The Museum of Modern Art (MoMA), New York City
- P.L.A.N.*, Los Angeles County Museum of Art (LACMA), Los Angeles
- Contemporary Photography from the Permanent Collection*, Princeton Art Museum, Princeton, New Jersey
- Content and Discontent*, Bruce Museum of Arts and Science, Greenwich; traveled to: University Gallery, Moscow, Idaho; Lowe Art Museum, University of Miami, Coral Gables, Florida
- ACME., Santa Monica, California
- Contemporary Collections – Autumn 95*, Los Angeles Center for Photographic Studies, Los Angeles
- Between Breath and Air: Uta Barth, Karin Davie, Shirley Irons*, Patrick Callary Gallery, New York City
- From Here to There: Tactility and Distraction*, California Medical Arts, Santa Monica, California
- Sitting Pretty*, Los Angeles Contemporary Exhibitions, Los Angeles
- Neotoma*, Otis Art Gallery, Los Angeles
- ACME., Santa Monica, California
- Presence: Recent Portraits*, Angles Gallery, Santa Monica, California
- Rena Bransten Gallery, San Francisco
- 1994
- The Abstract Urge*, The Friends of Photography/Ansel Adams Center for Photography, San Francisco
- Breda Fotografica '94*, De Beyerd, Center of Contemporary Art, Breda, The Netherlands
- Love in the Ruins*, Long Beach Museum of Art, Long Beach
- New Acquisitions*, Los Angeles County Museum of Art (LACMA), Los Angeles
- Flow*, Cerritos College Art Gallery, Cerritos, California
- Diverse Perspectives*, San Bernardino County Museum of Art, Redlands, California
- Diderot and the Last Luminaire, Waiting for the Enlightenment (A Revised Encyclopedia) or The Private Life of Objects*, Southern Exposure at Project Artaud, San Francisco; traveled to SITE, Los Angeles
- ACME., Santa Monica, California
- The World of Tomorrow*, Tom Solomon's Garage, Los Angeles

- Issues of Image, Haines Gallery, San Francisco
 Transtextualism, Mark Moore Gallery, Santa Monica, California
 Gallery 954, Chicago
 Jayne Baum Gallery, New York City
- 1993 *Index in French*, California Museum of Photography (CMP), University of California, Riverside
A Carafe, That Is a Blind Glass..., Weingart Gallery, Los Angeles
P.O.P – A Trilogy, Susan Landau Gallery/1529 Wellesley, Los Angeles
Project Box, domestic setting, Los Angeles
From Without, The Portfolio, Los Angeles
- 1992 *Voyeurism*, Jayne Baum Gallery, New York City
Abstraction in the '90s, Jan Kesner Gallery, Los Angeles
FAR Bazaar, Foundation for Art Resources (FAR), Los Angeles
 Jayne Baum Gallery, New York City
- 1991 *L. A. Times: Eleven Los Angeles Artists*, Boise Art Museum, Boise; traveled to Western Gallery, Western Washington University, Bellingham, Washington
- 1990 *Spirit of Our Time*, Contemporary Arts Forum, Santa Barbara
The Conceptual Impulse, Security Pacific Gallery, Costa Mesa, California
- 1989 *Deliberate Investigations: Recent Works by Four Los Angeles Artists*, Los Angeles County Museum of Art (LACMA), Los Angeles
Inland Empire Artist Exhibition, San Bernardino County Museum of Art, Redlands, California
The Narrative Frame, Rio Hondo College Art Gallery, Whittier, California
 University Art Gallery, University of California, Riverside
Uta Barth, Jeff Beall, Paul Boettcher, Eric Magnuson, Roy Boyd Gallery, Santa Monica, California
Thick and Thin: Photographically Inspired Painting, Fahey/Klein Gallery, Los Angeles
Unconventional Perspectives, G. Ray Hawkins Gallery, Los Angeles
Logical Conclusions, Jan Kesner Gallery, Los Angeles
- 1987 *LAICA Artist Exhibition*, Los Angeles Institute of Contemporary Art (LAICA), Beverly Hills
The Flower Show, Theatre Art Gallery, Design Center, Los Angeles
- 1986 *Proof and Perjury*, Los Angeles Institute of Contemporary Art (LAICA), Los Angeles
- 1985 *Emerging Artists*, Frederick S. Wight Gallery, University of California, Los Angeles
- 1984 *Werkstadt für Photographie*, Berlin
Photography, Large Scale New Work, Rex W. Wignal Museum Gallery, Alta Loma, California
- 1982 *56th Annual Crocker-Kingsley Exhibition*, E. B. Crocker Art Museum, Sacramento
Five Photographers, Joseph Dee Museum of Photography, San Francisco

bibliography

- monographs
- 2012 *Uta Barth: "to draw with light,"* essay by Paul Soto. New York City: Blind Spot Publishing, 2012
- 2010 *Uta Barth: The Long Now*, essays by Jonathan Crary, Russell Ferguson, Holly Myers/ New York City: Greg R. Miller & Co., 2010
- 2006 *Uta Barth 2006: Just Spanning Time*, essay by Cheryl Kaplan, exh. cat., Franklin Art Works, Minneapolis. Minneapolis: Franklin Art Works, 2006
- 2004 *Uta Barth: white blind (bright red)*, essay by Jan Tumlir. Santa Fe: SITE Santa Fe, 2004.
Uta Barth, essays by Uta Barth, Pamela Lee, Jeremy Gilbert-Rolfe; interviews by Matthew Higgs, Sheryl Conkelton; selected writings by Joan Didion. London: Phaidon Press 2004
- 2002 *At the Edge of the Decipherable: Recent Photographs by Uta Barth*, essay by Elizabeth A. T. Smith. Los Angeles: The Museum of Contemporary Art and St. Ann's Press, 2000, 2nd ed.
- 2000 *Uta Barth: ... and of time*, essay by Timothy Martin; a publication commissioned by the J. Paul Getty Museum on the occasion of the exhibition *Departures: 11 Artists*, Los Angeles. Los Angeles: Uta Barth, 2000
Uta Barth: In Between Places, essays by Sheryl Conkelton, Russell Ferguson, Timothy Martin. Seattle: Henry Art Gallery and University of Washington, 2000
- 1999 *Uta Barth: nowhere near*, artist's book, essay by Jan Tumlir; published in conjunction with a three-part exhibition at ACME., Los Angeles; Bonakdar Jancou Gallery, New York City; Andréhn-Schiptjenko, Stockholm. New York City: Bonakdar Jancou Gallery, 1999
- 1995 *At the Edge of the Decipherable: Recent Photographs by Uta Barth*, essay by Elizabeth A. T. Smith. Los Angeles: The Museum of Contemporary Art, 1995
- interviews and writings
- 2015 Uta Barth, "Artists on Rhythm: Uta Barth," TiltedArc.com (January 24, 2015)
- 2012 "Uta Barth Conceptual Photographer," MacArthur Foundation (www.macfound.org) (October 2, 2012)
20 + 20 / The Photography Issue, Installation Magazine 3 (2012)
Cameron Turner, "Interview: Against Narrative: Uta Barth on Photography, Experience, and Perception," *NEWFOUND: An Inquiry of Place* vol. 3 no. 2 (Spring 2012)
"Interview: Sabine Mirlesse in Conversation with Uta Barth," BOMB Magazine (March 22, 2012)
"Uta Barth, Interview by George Stolz," *artreview.com* (June 15, 2012), published in conjunction with a solo exhibition at Galería Elvira González, Madrid
- 2011 "Interview with Michael Levin," *ndmagazine.net* [*Neutral Density*] (June 2011)
Paul Soto, "Literal Photography: Q + A with Uta Barth," *artinamerica.com* (October 8, 2011)
- 2010 Tim Barber, "Uta Barth Interview," *THIRTY DAYS NY*, public art project, New York City (April 25, 2010)
- 2008 Leah Ollman, "Giorgio Morandi: Bottle by Bottle," *Los Angeles Times*, November 9, 2008

books, exhibition
catalogues
and other
publications

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- "Uta Barth at Andréhn-Schiptjenko Gallery, Stockholm," *Mousse Magazine* [Milan] (December 22, 2010)
- Katia Zavistovski, "Come Curious: The Artists Look," *blog.art21.org* (September 15, 2010)

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- 2009 Carol McCusker, "An Eruption of Color," *Color Magazine* [Novato, California] 2 (July 2010)
Lanee Neil, "The Lens of L. A.: From Motion to Stillness," *Fabrik Magazine* 6 (Summer 2010)
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Brian Dillon, "Uta Barth: Sundial, In Praise of Indifference," *Portfolio: Contemporary Photography in Britain* 48 (December 2008)
Morgan Falconer, "Uta Barth," *Frieze* 113 (March 2008)
Adrian Grant, "Blur," *Seattle Weekly*, April 30, 2008
Camilla Hammarström, "An Eye For Light," *Aftonbladet* [Stockholm], June 15, 2008
A. Mead, "Critic's Choice," *Architects' Journal* (June 12, 2008)
Holly Myers, "Uta Barth: Domestic Bliss," *ArtReview* 23 (June 2008)
Håkan Nilsson, "A Sideways Perspective," *DN* [Stockholm] (May 24, 2008)
Anders Olofsson, "Andréhn-Schiptjenko, Stockholm: Uta Barth (15/5–19/6)," *konsten.net* [Stockholm] (May 21, 2008)
Kristen Peterson, "What's Private, in Public," *Las Vegas Sun*, May 25, 2008
Cherry Smyth, "Uta Barth: Alison Jacques Gallery," *Modern Painters* 20, no. 7 (September 2008)
Lina Wennersten, "The Art of Seeing," *City* [Stockholm] (May 23, 2008)
- 2007 Vince Aletti, "Uta Barth," "Goings on About Town," *The New Yorker* (November 12, 2007)
"Architectural Photography," *Arkitektur DK* (August 2007)
"artnet News – USA Fellows Announced," *artnet.com* (November 16, 2007)
Uta Barth, "Learning How to Look," *Exit* 26, *Through the Window* [Madrid], ed. Rosa Olivares (May–July 2007)
Barbara Bestor, "The Big Fix: Hand over the Mini-Malls," *Los Angeles Times*, December 26, 2007
Hunter Drohojowska-Philp, "Pussy Power," *artnet.com* (March 23, 2007)
Jeremy Melvin, "Architecture and Photography: a work in progress," *Blueprint* 251 (February 2007)
Holly Myers, "Dynamically capturing the feminist spirit," *Los Angeles Times*, March 13, 2007
Christian Nelson, "Looking vs. Seeing," *The Daily* [Seattle], August 1, 2007
Karen Rosenberg, "Sundial: Uta Barth," *The New York Times*, November 9, 2007
- 2006 "artnet News – New Gallery in Venice," *artnet.com* (January 17, 2006)
Mark Bolland, "Subject-less Photography," *Source* 47 (Summer 2006)
Lisa Bosse, "Uta Barth," *Contemporary* 84 (Autumn 2006)
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Vittoria Di Palma, "Blurs, Blots, and Clouds: Architecture and the Dissolution of the Surface," *AA Files: Journal of the Architectural Association School of Architecture* [London] 54 (Summer 2006)
Irene Gerogianni, "Inner Go Go at vamiali's: Athens Critics' Picks," *artforum.com* (May 24, 2006)
Adam Minte, "On Sofas and Sublimity," *The Rake* [Minneapolis] (September 25, 2006)
Chuck Mobley, "Everyone Here is from Somewhere Else," *Camerawork* 33, no. 2 (Autumn–Winter 2006)
Liz Wells, "Writing with Light," *Daylight & Architecture* [Velux Group] 4 (Autumn 2006)

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 Sophie Allgårdh, "Alla anspelningar skymmer insikten," *Svenska Dagbladet* [Stockholm], September 17, 2005
 R. C. Baker, "Voice Choices: Uta Barth," *The Village Voice*, March 2–8, 2005
 Sanna Bjorling, "konstgant," *Dagens Nyheter* [Stockholm], August 26, 2005
 Clayton Campbell, "Uta Barth at Acme," *Flash Art* (July–September 2005)
 Jon Carver, "Critical Reflections," *The Magazine* (April 2005)
 Bruno Chalifour, "What Pictures Look Like," book review of *Uta Barth*, by Pamela M. Lee, Matthew Higgs, Jeremy Gilert-Rolfe, *Afterimage* 32, no. 6 (May 1, 2005)
 Tom Collins, "SITE Santa Fe Revisits the Theme of What We See and How We See It," *Albuquerque Journal*, March 18, 2005
 Marcelle Fischler, "Long Island Journal; Celebrating Art and Wine in Cutchogue," *The New York Times*, July 17, 2005
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 Sharon Mizota, "Reality in Abstract," *San Francisco Weekly*, June 29, 2005
 Holly Myers, "Formica never looked so intimate," *Los Angeles Times*, May 20, 2005
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 Anders Olofsson, "Samtal med Uta Barth," *konsten.net* [Stockholm] (September 9, 2005)
 Ilana Swerdlin, "In Focus: Themes in Photography," *Afterimage* 32, no. 4 (January–February 2005)
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 Chas Bowie, "Double Exposure," *The Portland Mercury* [Portland, Oregon], June 30, 2004
 Ruth Keffer, "The Subject is Architecture," *arcCA* 4.3 (October 2004)
- 2003 Peder Alton, *Dagens Nyheter På Stan* [Stockholm], June 6, 2003
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 Micaela Martegani, "Uta Barth: Tanya Bonakdar Gallery," *Tema Celeste* (January–February 2003)
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 Sarah Boxer, "If a Medium Loses Its Message, is it Still a Medium?" *The New York Times*, August 9, 2002

- Johana Burton, "Uta Barth," *timeout.com/newyork* (November 7–14, 2002)
- Clifford Elgin, "Uta Barth, Gerhard Richter, and the influence of Photography on Painting," *thoughtsonart.com* (June 2002)
- Inga Kiderra, "Home Is Where the Art Is," *news.usc.edu* (February 25, 2002)
- Victoria Martin, "'Global Address' at USC Fisher Gallery," *Artweek* 22, no. 3 (April 2002)
- Holly Myers, "Loaded Questions amid the Treetops," *Los Angeles Times*, October 25, 2002
- David Pagel, "Some Things Old, Some Things New," *Los Angeles Times*, May 10, 2002
- Eric Steinman, "Think Globally, Art Locally," *Los Angeles Downtown News* 31, no. 11 (March 18, 2002)
- 2001 Jill Conner, "Blurring the Boundaries," *Afterimage* 28, no. 5 (March–April 2001)
- Joan Crowder, "Photographic Exhibition Covers a Wide Variety of Styles," *Santa Barbara News-Press*, December 5, 2001
- Patricia C. Johnson, "Uta Barth Focuses on Changing Perceptions," *Houston Chronicle*, May 12, 2001
- Kelly Klaasmeyer, "Blurring the Lines," *Houston Press Weekly*, June 14, 2001
- Elena Kornbluth, "Triple Exposure, Three Photographers in Focus: Sam Taylor-Wood, Uta Barth, Jessica Craig-Martin," *Elle Decor* 81 (February–March 2001)
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- Dore Bowen, "Rattle & Roll: Rattling the Frame, The Photographic Space 1974–1999," *Afterimage* 27, no. 5 (March 2000)
- Catherine Dorsey, "There's No Place Like Home" *Port Folio Weekly* [Hampton Roads, Virginia] (October 24, 2000)
- Emily Hall, "Seeing Straight: The Encompassing Worlds of Uta Barth," *The Stranger* [Seattle], November 23, 2000
- Doug Harvey, "Mounds: Monumental Edibles at the Getty Contemporary," *L. A. Weekly*, March 10–16, 2000
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- David Pagel, "Fresh Riffs on a Theme," *Los Angeles Times*, March 1, 2000
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- Mark St. John Erickson, "Exhibit that gets you where you live," *Daily Press* [Hampton Roads, Virginia], October 15, 2000
- Margaret Sundell, "Uta Barth at Bonakdar Jancou," *Artforum* 38, no. 5 (January 2000)
- Alice Thorson, "The world outside her windows," *The Kansas City Star*, July 2, 2000
- Robin Updike, "Uta Barth photos offer new angle on the world," *The Seattle Times*, November 9, 2000
- Lawrence Van Gelder, "Footlights," *The New York Times*, February 29, 2000
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- Bonnie Clearwater, "Slight of Hand: Photography in the 1990s," *Art Papers* (September–

- October 1999)
- Roy Exley, "New Abstract Photography, Towards Abstraction: The Painterly Photograph," *Creative Camera* 358 (June–July 1999)
- Regina Hackett, "Out-of-Focus Photography Comes into its Own," *Seattle Post-Intelligencer*, December 17, 1999
- David Pagel, "Space Exploration," *Los Angeles Times*, October 22, 1999
- Sue Spaid, "Seeing Eye," *The Village Voice*, April 27, 1999
- Carol Vogel, "Inside Art," *The New York Times*, August 6, 1999
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- Linda Brown, "(Not Pictured) The Presence of Absence," *Art Papers* (November–December 1998)
- Mark Currah, "Uta Barth, London Projects," *timeout.com/london* (October 14–21, 1998)
- Carol Diehl, "Uta Barth at Bonakdar Jancou," *Art in America* 86, no. 10 (October 1998)
- Roy Exley, "Uta Barth: London Projects," *Zing Magazine* (Winter 1998)
- Monica Geran, "Art and Soul," *Interior Design* (September 1998)
- Michelle Grabner, "Fuzzy Logic," *Cakewalk* 1 (Spring–Summer 1998)
- Terry Grimley, "Haunting Art from the Kosovo Frontline," *Birmingham Post*, June 10, 1998
- Hans Hedberg, "The Photograph as Cannibal," *Index* 21 (January 1998)
- Robert Hicks, "Blurred Images Used to Highlight the Subject," *The Villager* [New York City], April 15–21, 1998
- Reena Jana, "'Spread' at Rena Bransten," *Flash Art* vol. 31 no. 202 (October 1998)
- Ken Johnson, "Art Guide," *The New York Times*, April 17, 1998
- Charles LaBelle, "Scene of the Crime," *World Art: The Magazine of Contemporary Visual Arts* [Melbourne] 16 (1998)
- Elizabeth Mahoney, "Claustrophobia," *Art Monthly* [London] (July–August 1998)
- David Pagel, "Diptych World," *Los Angeles Times*, February 13, 1998
- Victoria Pederson, "Uta Barth," *Paper* (March 1998)
- Andrew Perchuk, "Uta Barth at Bonakdar Jancou," *Artforum* 37, no. 1 (September)
- Barry Schwabsky, "In Person; The Art of the Camera," *The New York Times*, October 4, 1998
- William Thompson, "Monumental Photographs," *Spot* (Autumn 1998)
- Julia Thrift, "L. A. Cool," *timeout.com/london* (May 20–27, 1998)
- Jan Tumlrir, "Uta Barth at ACME.," *Art & Text* 62 (August–September 1998)
- "Uta Barth," *Flash Art* vol. 31, no. 202 (October 1998)
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- Vince Aletti, "Our Biennial," *The Village Voice*, January 21, 1997
- Vince Aletti, "Uta Barth/Rineke Dijkstra/Tracey Moffatt/Inez van Lamsweerde," *The Village Voice*, July 25, 1997
- Daniel Birnbaum, "Dånande våldshyllning och tyst laboratorium," *Dagens Nyheter* [Stockholm], November 18, 1997
- Eleanor Charles, "Westchester Guide" *The New York Times*, March 23, 1997
- Tom Folland, "Uta Barth: S. L. Simpson Gallery," *Parachute* 86 (Spring 1997)
- David A. Greene, "Flashback," *The Village Voice*, August 19, 1997

- Hans Hedberg, "Bakgrunden träder fram," *Svenska Dagbladet* [Stockholm], November 15, 1997
- Susan Kandel, "Pointed Images," *Los Angeles Times*, June 27, 1997
- Christopher Knight, "There Is Evidence of Good Work Found at 'Scene of Crime'," *Los Angeles Times*, July 29, 1997
- Luigi Meneghelli, "Portraits of Interiors," *Flash Art* (February–March 1997)
- Watt Mitchell, "Review," *Casco Bay Weekly* [Portland, Maine], December, 1997
- David Pagel, "Inside Jobs: Portraits of Interiors," *Los Angeles Times*, August 1, 1997
- Ralph Rugoff, "L. A.'s Female Art Explosion," *Harper's Bazaar* (April 1997)
- Michael Scott, "Backgrounds Come to the Fore," *Vancouver Sun*, April 19, 1997
- Bill Stament, "Uta Barth: Field #20 and Field #21," *Chicago Sun Times*, June 25, 1997
- Jeanne S. M. Willette, "Reinventing Photography; 'Photography as Commentary: The Camera (Obscura) and Post-Philosophical Systems'," *Artweek* 28, no. 7 (July 1997)
- Silvio Wolf, "Le Rangioni della nuova-Fotographia analogica," *Tema Celeste* (March–April 1997)
- 1996
- Vince Aletti, "Voice Choices," *The Village Voice*, April 9, 1996
- Vince Aletti, "Voice Choice: Making Pictures: Women and Photography, 1975–Now," *The Village Voice*, November 19, 1996
- Clemens Altgård, "De sju provokatörerna," *Sydsvenska Dagbladet* [Malmö, Sweden], October 8, 1996
- Sara Arrhenius, "Död eller," *Aftonbladet* [Stockholm], October 16, 1996
- Daniel Birnbaum, "Måleri i nya skepnader," *Dagens Nyheter* [Stockholm], October 15, 1996
- C. B. Brisley, "MoMA: New Photography 11," *Art Press* 209 (January 1996)
- Kelvin Browne, "More to Those Images Than Meets the Eye," *The Financial Post* [Toronto], November 2, 1996
- Fred Camper, "Focus on the Invisible," *Chicago Reader* 25, no. 26 (April 5, 1996)
- Mårten Castenfors, "Rått avslöjande av måleriets klyschor," *Svenska Dagbladet* [Stockholm], October 19, 1996
- Elisabet Corlin, "The Extended Field," *När & Var* (November 15–February 1, 1997)
- Joan Crowder, "Nature Redux: A Landscape of L. A. Photographers," *Santa Barbara News Press*, December 14, 1996
- Cathy Curtis, "Filling the 'Absence'," *Los Angeles Times*, April 4, 1996
- Sheila Dewan, "Quiet Please," *Houston Press*, October 3-9, 1996
- Abigail Foerstner, "Altered Perception," *Chicago Tribune*, May 12, 1996
- Jeremy Gilbert-Rolfe, "Cabbages, Raspberries and Video's Thin Brightness," *Art & Design: Painting in the Age of Artificial Intelligence* 48 [London] (May–June 1996)
- Viviana Gravano, "Il Rapporto annuale 1995–96: Città minori assai interessanti," *Giornale dell'Arte* (November 1996)
- Kathryn Hixon, "Clarity," *New Art Examiner* (May 1996)
- Hans Johansson, "Maleriskt Foto," *Göteborg Observer*, December 8, 1996
- Patricia C. Johnson, "Communication, or lack of it, is exhibit's theme," *Houston Chronicle*, September 20, 1996
- Jordan, Betty Ann. "Uta Barth and Michael Snow at S L Simpson," *The Globe and Mail* [Toronto], November 2, 1996
- Jessica Kempe, "Klargörande som tidsuttryck—nollgradig som konstupplevelse," *Dagens Nyheter* [Stockholm], October 15, 1996
- Soo Jin Kim, "Undoing Space," *Art and the Home*, ed. David A. Greene, *Art and Design* 11, nos. 11/12 (November–December 1996)

- Jörgen Klinthage, "På jakt efter bilder Måleriet som utvidgat fält på Rooseum i Malmö," *Hallandsposten* [Halmstad, Sweden], October 28, 1996
- Kay Koeniger, "Photographs Document Human Places Mostly by Leaving People Out," *Columbus Dispatch*, March 23, 1996
- Kim Leddy, "Artifacts in Emulsion," *Columbus Alive* [Ohio], February 19–25, 1996
- Bo Madestrand, "Humla utan båt?" *Expressen* [Stockholm], October 16, 1996
- Conny C-A. Malmqvist, "Ryktet om måleriets död är betydligt överdrivet," *Kvällsposten* [Malmö, Sweden], October 20, 1996
- Luigi Meneghelli, "Interrogativi sul fotografare," *L'Arena* [Verona, Italy], October 24, 1996
- Marianne Nanne-Bråhammar, "Måleri är inte bara...Nya utvecklingstendenser på Rooseum," *Arbetet Nyheterna* [Malmö and Göteborg, Sweden], October 20, 1996
- Brita Orstadius, "Rooseum: En mjuk provokation," *Borås Tidning* [Borås, Sweden], November 11, 1996
- Adriano Pedrosa, "Uta Barth: Museum of Contemporary Art, Los Angeles," *Frieze* (May 1996)
- Nancy Princenthal, "Uta Barth...In Passing," *On Paper* 1, no. 2 (November–December 1996)
- Roberta Smith, "The Annotated Calendar; Photography," *The New York Times*, September 8, 1996
- Rebecca Simpson, "Flirting with Reality, MoCA Exhibition Explores Transitions of Photographs, Paintings," *Miami SunPost*, December 26, 1996
- Julia Thrift, "Uta Barth," *timeout.com/london* (July 15–24, 1996)
- Giorgio Trevisan, "Tante pitture nessuna memoria," *L'Arena* [Verona, Italy], July 11, 1996
- Mark Van de Walle, "Uta Barth at Tanya Bonakdar," *Artforum* 35, no. 1 (September 1996)
- Helga Wachholz, "Belebung und Erneuerung der Malerei?" *Handelsblatt* [Düsseldorf, Germany], November 23, 1996
- Lilith Waltenberg, "Måleriet har hittat nya vägar," *Sydsvenska Dagbladet* [Malmö, Sweden], October 6, 1996
- Peter Weiermair, "Portraits of Interiors," *Studio la Città* (September 1996)
- Jody Zellen, "What Is a Geographical Space? Uta Barth: ACME., MOCA, Los Angeles," *Artpress* 209 (January 1996)
- Håkan Zeylon, "Ger en känsla av frånvaro," *Sydsvenska Dagbladet* [Malmö, Sweden], October 8, 1996
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- Vince Aletti, "Voice Choices," *The Village Voice*, February 14, 1995
- Vince Aletti, "New Photography 11," *The Village Voice*, November 7, 1995
- Kenneth Baker, "Five at Bransten," *San Francisco Chronicle*, September 22, 1995
- David Bonetti, "Gallery Watch," *San Francisco Examiner*, September 22, 1995
- Donatella Brun, "Regards: Uta Barth," *Jardin des Modes* (Autumn 1995)
- Joshua Decter, "Uta Barth at Tanya Bonakdar Gallery," *Artforum* 33, no. 8 (April 1995)
- Judy Fiskin, "Trompe l'Oeil for Our Time," *Art Issues* 40 (November–December 1995)
- David A. Green, "Warm and Fuzzy," *Los Angeles Reader*, November 3, 1995
- Charles Hagen, "Found Photographs and Chance: Serendipity," *The New York Times*, October 27, 1995
- Susan Hapgood, "Uta Barth at Tanya Bonakdar Gallery," *Art in America* 83, no. 5 (May 1995)
- Alfred Jan, "Barth, Casebere, Gursky, Hoffer, Welling: Five Artists Honor the Integrity of the Photograph," *Artist/Writer* 4, no. 9 (November–December 1995)
- Susan Kandel, "A Wry Survey of What Artists Collect," *Los Angeles Times*, September 28, 1995

- Susan Kandel, "Uta Barth," *Art & Text* 52 (September 1995)
- Christopher Knight, "Art in All the Right Spaces," *Los Angeles Times*, September 21, 1995
- Timothy Martin, "Uta Barth: Focus Series of Exhibitions," *Art Talk* (October 1995)
- Vivien Raynor, "Art; Photographers Putting Their Eggs in Technology's Basket," *The New York Times*, July 30, 1995
- Ralph Rugoff, "Smear Tactics." *L. A. Weekly*, October 20–26, 1995
- Martha Schwendener, "Uta Barth at Tanya Bonakdar Gallery," *New Art Examiner* (April 1995)
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- Vince Aletti, "Voice Choice," *The Village Voice*, August 3, 1994
- Peter Frank, "Pick of the Week: 'The World of Tomorrow'," *L. A. Weekly*, March 3, 1994
- Peter Frank, "Tracing L. A.'s Influence on Artists," *Long Beach Press Telegram*, March 3, 1994
- Charles Hagen, "Review: Wooster Gardens," *The New York Times*, January 28, 1994
- Alfred Jan, "Photos Beyond Description," *Artist/Writer* 36 (June 1994)
- Amelia Jones, "Uta Barth at domestic setting," *Art Issues* 35 (November–December 1994)
- Julie Joyce, "Images of Anywhere," *Artweek* 25, no. 16 (August 18, 1994)
- Christopher Knight, "A Suggestion of Cultural Edginess," *Los Angeles Times*, March 10, 1994
- Catherine Maclay, "Taking Realism to the Extreme," *San Jose Mercury News*, May 13, 1994
- Suzanne Muchnic, "Uta Barth and Vikky Alexander," *Art News* (November 1994)
- David Pagel, "Life's Intermissions," *Los Angeles Times*, July 28, 1994
- David Pagel, "Taking a Glimpse into 'The World of Tomorrow'," *Los Angeles Times*, February 24, 1994
- John Papageorge, "Putting Abstract Photograph in Focus," *Santa Rosa Press Democrat*, May 16, 1994
- Michael Rogers, "Love and Art amid the Ruins of California's Paradise Lost," *Orange County Register*, March 11, 1994
- 1993
- Michael Anderson, "'A Carafe, That Is a Blind Glass' and 'Sugar 'n' Spice'," *Art Issues* (May–June 1993)
- Peter Kosenko, "FAR BAZAAR at the Old Federal Reserve Bank Building, Los Angeles," *Artweek* 24, no. 2 (January 21, 1993)
- Timothy Nolan, "Reading Lessons," *Artweek* 24, no. 7 (April 8, 1993)
- David Pagel, "Smart and Sensuous," *Los Angeles Times*, March 4, 1993
- Tumlir, Jan. "Homebodies: P.O.P. at 1529 Wellesley," *Artweek* 24, no. 6 (March 18, 1993)
- 1992
- Vince Aletti, "Voice Choices: 'Voyeurism'," *The Village Voice*, March 3, 1992
- Peter Frank, "Far Out of Art/LAX," *L. A. Weekly*, December 4, 1992
- Peter Frank, "Pick of the Week: 'Far Bazaar'," *L. A. Weekly*, December 18, 1992
- Shauna Snow, "Artists Cash In on Empty Bank Building," *Los Angeles Times*, December 2, 1992
- 1991
- Graham Howe and Pilar Perez, "Portfolio 1991 – Southern California," *Frame/Work* 4, no. 2 (1991)
- Jeanette Ross, "Kicking Their Gurus," *Artweek* (October 3, 1991)
- Will Spearman, "L. A. Artists Forego Glitz for Truth," *Idaho Statesman*, September 6, 1991
- 1990
- Joan Crowder, "Catching the Spirit of Our Time," *Santa Barbara News Press*, November 23, 1990
- Cathy Curtis, "Brain Busters," *Los Angeles Times, Orange County Edition*, June 28, 1990

- Cathy Curtis, "Costa Mesa Group Exhibit Unified by Provocative Nature," *Los Angeles Times Orange County Edition*, June 25, 1990
- Gene Harbrecht, "The Conceptual Impulse," *Orange County Register*, June 29, 1990
- Josef Woodard, "Spirit of Our Time," *Artweek* 21, no. 43 (December 20, 1990)
- 1989 Dinah Berland, "An Elegant, Graphic Photo Vision," *Long Beach Press Telegram*, February 26, 1989
- Lance Carlson, "...Or, Images of a Make-Believe Reality?" *Artweek* (September 30, 1989)
- Cathy Curtis, "Photography Lies and Tricks Are Focus of 'Investigations'," *Los Angeles Times*, October 23, 1989
- Marlene Donohue, "Galleries-Reviews," *Los Angeles Times*, September 29, 1989
- Peter Frank, "Art Pick of the Week: 'Landscape Constructions: Thick and Thin'," *L. A. Weekly*, October 20-26, 1989
- David French, "Uta Barth," *Visions: Art Quarterly* 3, no. 3 (Spring 1989)
- Colin Gardner, "Uta Barth at the Los Angeles County Museum of Art," *Artforum* 28, no. 3 (November 1989)
- Andy Grundberg, "Photography: A Selective Guide," *The New York Times*, September 10, 1989
- Susan Kandel, "L. A. in Review: 'Deliberate Investigations'," *Arts Magazine* (December 1989)
- Christopher Knight, "Finding the Point of 'Deliberate'," *Los Angeles Herald Examiner*, June 23, 1989
- Christopher Knight, "Narrative Puzzle to Please Eye," *Los Angeles Herald Examiner*, June 23, 1989
- Marina La Palma, "A Painterly Reading of Photographed Imagery," *Artweek* (September 30, 1989)
- Ben Marks, "Reality Lies Somewhere In-Between," *Santa Monica Bay News*, September 15-22, 1989
- David Pagel, "Disposable Diagrams," *Artweek* (October 14, 1989)
- Diana Rico, "For Los Angeles Artists, Media Is the Subject," *International Herald Tribune*, April 28, 1989
- Ralph Rugoff, "Remembering the Present: Advertisements Against Our Own Amnesia," *L. A. Weekly*, November 3-9, 1989
- "Unconventional Perspectives: The Emerging Image," *L. A. Style Magazine*, Fourth Anniversary Issue: *Photography in Los Angeles* (June 1989)
- 1985 Dinah Berland, "The Truth of Proof and Perjury," *Los Angeles Times*, October 6, 1985
- David French, "Pick of the Week," *L. A. Weekly*, May 17-23, 1985
- Chris Keledjian, "Ironies and Contradictions," *Artweek* (October 12, 1985)

grants and fellowships

- 2012 MacArthur Fellow, John D. and Catherine T. MacArthur Foundation
- 2012 Anonymous Was A Woman Award, Philanthropy Advisors
- 2011 Finalist, Deutsche Börse Photography Prize, Deutsche Börse Group
- 2008 USA Artist Fellowship, Broad Art Foundation
- 2004 John Simon Guggenheim Fellowship, John Simon Guggenheim Memorial Foundation
- 2004 Finalist, Lucelia Artist Award, Smithsonian American Art Museum
- 1996 Finalist, Tiffany Award, The Louis Comfort Tiffany Foundation

1994	Visual Artist Fellowship, National Endowment for the Arts
1995	Visual Artist Fellowship, Art Matters Inc., New York (AMI)
1992	Visual Artist Fellowship, Art Matters Inc. New York (AMI)
1990	Visual Artist Fellowship, National Endowment for the Arts
1983	National Arts Association Award

public collections

Akzo Nobel Art Foundation, Arnhem, The Netherlands
 Albright-Knox Art Gallery, Buffalo, New York
 Art Gallery of New South Wales, Sydney
 Austin Museum of Art, Austin, Texas
 Baltimore Museum of Art, Baltimore
 Banco Espirito Santo Collection, Lisbon
 Bitzer International, Sindelfingen, Germany
 Caldic Collectie, Glostrup, Denmark
 The Capital Group, Los Angeles
 The California Endowment, Los Angeles
 Carnegie Museum of Art, Pittsburgh
 Cisneros Fontanals Art Foundation, Miami
 Citibank, London
 Citicorp Collection, New York City
 Colby College Museum of Art, Waterville, Maine
 Colección Jumex, Mexico City
 Creative Artists Agency, Beverly Hills
 Curators Collection, Inc., Beverly Hills
 Dallas Museum of Art, Dallas
 Dallas Cowboys Art Collection, Dallas
 Denver Art Museum, Denver
 Deutsche Bank Art, Berlin
 Goldman Sachs International, New York City
 Groupe Lhoist Collection, Brussels
 Grundwald Center Collection
 The Hammer Museum, Los Angeles
 The Henry Art Gallery, University of Washington, Seattle
 Herbert F. Johnson Museum, Cornell University, Ithaca, New York
 Huis Marseilles, Amsterdam
 The Israel Museum, Jerusalem
 J. Paul Getty Museum, Los Angeles
 Jarla Partilager, Stockholm
 Joseph Monsen Collection, Seattle
 Lannan Foundation, Santa Fe, New Mexico
 Leeum, Samsung Museum of Art, Seoul
 London Ben Maltz Gallery at Otis College of Art and Design, Los Angeles
 Los Angeles County Museum of Art, Los Angeles
 Magazin 3, Stockholm Konsthall, Stockholm
 Melitta Corporation, Minden, Germany
 The Metropolitan Museum of Art, New York City
 Miami Art Museum, Miami
 Microsoft Art Collection, Redmond, Washington
 Milwaukee Art Museum, Milwaukee
 MIT List Visual Arts Center, Cambridge
 Modern Museum of Art at Forth Worth, Forth Worth, TX
 Moderna Museet, Stockholm
 Museum of Art, Rhode Island School of Design, Providence

Westdeutsche Landesbank, Düsseldorf, Germany
Whitney Museum of American Art, New York City
Worcester Art Museum, Worcester
Zabludowicz Collection, London

teaching

2012 - Visiting Professor, University of California, Los Angeles
2009 - Professor Emeritus, Department of Art, University of California, Riverside
2000 - 12 Visiting Graduate Faculty, Art Center College of Design, Pasadena, California
1990 - 08 Professor, Department of Art, University of California, Riverside