

solo exhibitions	2019	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 2018 *Framing Time*, Denk, Los Angeles
How They Ran, Over the Influence, Los Angeles
Recent Acquisitions in Focus: Mapping Space, J. Paul Getty Museum, Los Angeles
grâce au dessin, Art Mur, Montreal
- 2017 *Summer Show*, 1301PE Gallery, Los Angeles
Pivotal: Highlights from the Collection, Orange County Museum of Art, Newport Beach, California
The Time. The Place. Contemporary Art from the Collection, Henry Art Gallery, Seattle, Washington
- 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, California
Refenestration, Tif Sigfrids, Los Angeles
See You on the Other Side, 601 Artspace, New York
New to the Collection: 20th Century Photography, Snite Museum of Art, Notre Dame, Indiana
- 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
Gimme Shelter, Nerman Museum of Contemporary Art, Overland Park, Kansas
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'Elysée, 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
A Curator's Eye, Los Angeles County Museum of Art, Los Angeles
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 Werkstatt 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

monographs

bibliography

- 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
- 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

2007 "Uta Barth: Interviewed by David Horvitz," *ANP Quarterly* 9 (November 2007)

2006 Interview by Matthew Higgs, *pressPLAY: Contemporary Artists in Conversation*. London: Phaidon Press, 2006
 Cheryl Kaplan, "Die Zeit überbrücken ... Ein Gespräch mit Uta Barth," *Deutsche Bank ArtMag* 34 (April 2006)

2005 Interview by Holly Myers, "Uta Barth," *Los Angeles Times*, May 20, 2005

2004 Interview by Sheryl Conkelton, *Uta Barth*, London: Phaidon Press, 2004
 Interview by Matthew Higgs, *Uta Barth*, London: Phaidon Press, 2004

2001 Interview by Glenn D. Lowry, "Champre Libre: Rencontre avec Uta Barth," *Connaissance des Arts* 586 (September 2001)

2000 Interview with Sheryl Conkelton, *Uta Barth: In Between Places*, Seattle: Henry Art Gallery and University of Washington, 2000

1997 Sheryl Conkelton, "Uta Barth," *Journal of Contemporary Art* 8, no. 1 (Summer 1997)

1995 Marilu Knode, "Uta Barth in Conversation with Marilu Knode," *Art Lies: A Contemporary Art Journal* 7 (June–July 1995)

books, exhibition catalogues and other publications

2017 Barbara London, Jim Stone, John Upton, *Photography (12th edition)*, Boston: Pearson Education, 2017

2016 Art is the Highest Form of Hope & Other Quotes by Artists, London: Phaidon Press Limited (2016)
 Mellissa E. Feldman, *Another Minimalism: Art After California Light & Space*, exh. cat. Fruitmarket Gallery. Edinburgh: Fruitmarket Gallery (2016)
 ...and to draw a bright white line with light, Union, issue 09, Spring and Summer 2016 Union Publishing Co, Ltd. (2016)

2015 Quentin Bajac, Lucy Gallun, Roxana Marcoci, and Sarah Hermanson Melster ed, *Photography at MoMA: 1960 To Now*, essay by David Company & Noam Ellcott, New York: MoMA Publications (2015)
You Say Light – I Think Shadow: One Hundred and Nine Perspectives Collected and Visualized by Sandra Praun & Aleksandra Stratimirovic
 Art and Theory Publishing, Stockholm (2015)

- A Sense of Place*, exh. cat., Pier 24 Photography, San Francisco
San Francisco: Pier 24 Photography (2015)
- 2014 Jackie Higgins, *The World Atlas of Street Photography*. London: Thames & Hudson and New Haven: Yale University Press, 2014
Uta Barth, "Field #9," *Blind Spot 47, Twentieth Anniversary Issue* (2014)
Wellington Management's Art Collection, catalog no. 2, essay by Karen Pfefferle (2014)
- 2013 Deborah Bright and Douglas Nickel, *America in View: Landscape Photography 1865 to Now*, exh. cat., Museum of Art, Rhode Island School of Design, Providence. Providence: Rhode Island School of Design, 2013
Karen Hellman, *The Window in Photographs*. Los Angeles: The J. Paul Getty Museum, 2013
Jackie Higgins, *Why It Does Not Have To Be In Focus: Modern Photography Explained*. London: Thames and Hudson Ltd. and New York City: Prestel Publishing, 2013
Jens Hoffmann, *Lens Drawings*, exh. cat., Galerie Marian Goodman, Paris. New York City and London: Marian Goodman Gallery and New York City and London: Valerio Valerio Publishers, 2013
Mary Warner Marien, *100 Ideas that Changed Photography*. Laurence King Publishing, London, 2013
Jane Tormey, *Photographic Realism: Late Twentieth-Century Aesthetics*. Manchester: Manchester University Press, 2013
Museum Look Book, Jan Shrem and Maria Manetti Shrem Museum of Art, University of California, Davis. Davis: University of California, 2013
Oppenheimer Collection, Nerman Museum of Contemporary Art, Johnson County Community College, Overland Park, Kansas. Overland Park: Nerman Museum of Contemporary Art, 2013, 2nd ed.
Tate Diary 2013. London: Tate Museum, 2013
100 Fotógrafos Europeos. Madrid: Exit, 2013
- 2012 *Life is Moment, Huge Magazine 97* (December 2012)
Uta Barth, *Compositions of Light on White*, NEWFOUND: An Inquiry of Place vol. 3 no. 2 (newfoundjournal.org) (Spring 2012)
- 2011 Rebekah Mondrak and Bill Anthes, *Reframing Photography: Theory and Practice*. London and New York City: Routledge, 2011
- 2010 Anna Catharina Gebbers, *The Library of Babel / In and Out of Place*, exh. cat., Zabłudowicz Collection, London. London: 176 Zabłudowicz Collection, 2010
Peter Marzio, *American Art & Philanthropy: Twenty Years of Collecting at the Museum of Fine Arts, Houston*. Houston: The Museum of Fine Arts, Houston, 2010
Kevin Moore, James Krump, Larry Rubinien, *Starburst, Color Photography in America 1970–1980*, exh. cat., Princeton University Art Museum, Princeton, New Jersey. Princeton: Princeton University Art Museum, 2010
Tessa Praun, *Thrice Upon a Time*, exh. cat., Magazin 3, Stockholm. Stockholm: Stockholm Konsthall, 2010
- 2009 Lyle Rexer, *The Edge of Vision: The Rise of Abstraction in Photography*, exh. cat., Aperture, New York City. New York City: Aperture Foundation, 2009
- 2008 Rachel Kent and Stephanie Hanor, *Southern Exposure*, exh. cat., Museum of Contemporary Art San Diego (MCASD), San Diego, California, and Sydney, Australia: Museum of Contemporary Art, Sydney. Sydney: Museum of Contemporary Art, 2008

- Lynne Zelevansky, et al., *BCAM/LACMA/2008: The Broad Contemporary Art Museum at the Los Angeles County Museum of Art*. Los Angeles: Los Angeles County Museum of Art, 2008
- Inside/Outside: Interior and Exterior in Contemporary German Photography*, exh. cat., Museum Küppersmühle für Moderne Kunst, Innenhafen Duisburg, Germany. Cologne: Wienand Verlag, 2008.
- This Side of Paradise: Body and Landscape in Los Angeles Photographs*, essays by Jennifer A. Watts, Claudia Bohn-Spector, exh. cat., The Huntington Library, San Marino, California. London: Merrell 2008
- 2007 Roswell Angier, *Train Your Gaze: A Practical and Theoretical Introduction to Portrait Photography*. Lausanne: AVA Publishing SA, 2007
- David Horvitz, *Is that all there is to fire? A show about boredom*, exh. cat., High Energy Constructs, Los Angeles. Los Angeles: High Energy Constructs, 2007
- Trevor Richardson, ed., *Landscape Tropologies*, exh. cat., Herter Art Gallery, University of Massachusetts, Amherst, Massachusetts. Amherst: The University of Massachusetts, 2007
- Pamela Roberts, *A Century of Colour Photography*. London: Andre Deutsch, 2007
- Gabriele Schor, ed., *Held Together with Water: Kunste aus der Sammlung Verbund*, essays by Thierry de Duve, Edith Futscher, exh. cat., Sammlung Verbund, Vienna. Vienna: Sammlung Verbund and Ostfildern: Hatje-Cantz Verlag, 2007
- Gabriele Schor, ed., *Held Together With Water: Art from the Sammlung Verbund*, essays by Thierry de Duve, Edith Futscher, exh. cat., Sammlung Verbund, Vienna. Ostfildern: Hatje Cantz, 2007
- Depth of Field: Modern Photography at the Metropolitan*, exh. cat., Metropolitan Museum of Art, New York City. New York City: Metropolitan Museum of Art, 2007
- Viewfinder*, essay by Sara Krajewski, exh. cat., Henry Art Gallery, Seattle. Seattle: Henry Art Gallery, 2007
- 2006 Iago Davila, ed., *Naturaleza, PHotoEspaña (PHE 06)*, Festival internacional de fotografía y artes visuales, Madrid. Madrid: La Fabrica, 2006
- Uta Barth, "Artist Project: Uta Barth – 2006," *Blind Spot 32* (2006)
- Horacio Fernández, *El paisaje fotográfico reciente: De la imagen al territorio*, exh. cat., Museo Colecciones ICO, Madrid. Madrid: Museo Colecciones ICO, 2006
- Constance W. Glenn, ed. *City Limits: Shanghai – Los Angeles*, essay by Yeonsoo Chee, exh. cat., University Art Museum, California State University, Long Beach. Long Beach: California State University, 2006
- Jens Hoffmann, *Me, Myself and I, 75 Years of Collecting*, published proposal, Vancouver Art Gallery, 2006.
- Alma Ruiz, *Los Angeles, México: Complejidades y heterogeneidad*, Colección Jumex, Mexico City. Mexico City: Colección Jumex, 2006
- 2005 Susan Bright, *Art Photography Now*. London: Thames and Hudson, 2005
- Uta Barth, "Untitled," *Blind Spot 30* (2005)
- 2004 David Acton, *Keeping Shadows: Photography at the Worcester Art Museum*, Worcester, Massachusetts. Worcester: Worcester Art Museum 2004
- Charlotte Cotton, *The Photograph as Contemporary Art*. London: Thames & Hudson, 2004
- 2003 David Company, *Art and Photography*. London: Phaidon Press, 2003

- Imperfect Innocence: The Debra and Dennis Scholl Collection*, essays by Nancy Spector, Michael Rush, Doug Aitken, James Rondeau, exh. cat., Palm Beach Institute of Contemporary Art, Lake Worth, Florida. Lake Worth: Palm Beach Institute of Contemporary Art, 2003
- Moving Pictures: Contemporary Photography and Video from the Guggenheim Museum Collection*, essays by Nancy Spector, John Hanhardt, exh. cat., Solomon R. Guggenheim Museum, New York City. New York City: Solomon R. Guggenheim Museum, 2003
- 2002 Victoria Fu, *Global Address*, exh. cat., Fisher Gallery, University of Southern California, Los Angeles
Los Angeles: Fisher Gallery, 2002
- Uta Barth, "Untitled, 2002 Installation Project," *Blind Spot 22* (2002)
- Klaus Kertess, *Photograph Transformed: The Metropolitan Bank and Trust Collection*. New York City: Harry N. Abrams, 2002
- Mary Warner Marien, *Photography: A Cultural History*. London: Laurence King Publishing, 2002
- Modern Contemporary: Art at MoMA since 1980*, Kirk Varnadoe, Paola Antonelli, Joshua Siegel, eds. New York City: The Museum of Modern Art and Harry N. Abrams, 2002
- Blink: 100 Photographers, 10 Curators, 10 Writers*, suite of images, with essay by Wendy Watriss. London: Phaidon Press, 2002
- Double Exposure*, exh. cat., Edition Schellmann, Munich and New York City. Munich and New York City: Edition Schellmann, 2002
- Visions of America: Photography from the Whitney Museum of American Art 1940–2001*, essays by Sondra Gilman Gonzalez-Falla, Andy Grundberg, Sylvia Wolf, exh. cat., Whitney Museum of American Art, New York City. New York City: Whitney Museum of American Art, 2002
- We Love Painting: Contemporary Art from the Misumi Collection*, exh. cat., Museum of Contemporary Art, Tokyo. Tokyo: Museum of Contemporary Art, 2002
- 2001 *manger/eat*, Alexis Fabry, Celine Fribourg, Gregory Leroy, eds. New York City: Coromandel Design, 2001
- 2000 Jan Brockmann, *Imperfektum*, exh. cat., Riksstillingen, The National Touring Exhibitions Oslo: Riksstillingen and Goethe-Institut, 2000
- Helen Burnham, "Uncanny Insites," *Insites: Interior Spaces in Contemporary Art*, exh. cat., Whitney Museum of American Art, New York City. New York City: Whitney Museum of American Art, 2000
- Lisa Lyons, *Departures: 11 Artists at the Getty*, exh. cat., J. Paul Getty Museum, Los Angeles. Los Angeles: J. Paul Getty Museum, 2000
- David S. Rubin, *Photography Now: An International Survey of Contemporary Photography*, exh. cat., Contemporary Arts Center, New Orleans. New Orleans: Contemporary Arts Center, 2000
- Frame: Uta Barth, Duncan Higgins, Carter Potter*, exh. cat., Site Gallery, Sheffield, England. Sheffield: Site Gallery, 2000
- Fresh Cream*, Phaidon eds.. London: Phaidon Press, 2000
- Themes Out of School: Art & Education in Los Angeles*, essay by David Pagel, catalogue of the CAArt collection. Beverly Hills: Creative Artists Agency and The CAA Foundation, 2000
- Uta Barth, artist project, "...and of time," *Blind Spot 15* (2000)
- 1999 Terry Barrett, *Criticizing Photographs: An Introduction to Understanding Image*. New York City: McGraw-Hill, 1999, 3rd ed.

- Uta Barth: nowhere near*, exh. brochure, text by Jan Tumlir, Johnson County Community College Art Gallery, Overland Park, Kansas. Overland Park: Johnson County Community College Art Gallery, 1999
- Jeremy Gilbert-Rolfe, *Beauty and the Contemporary Sublime*. New York City: Allworth Press and School of Visual Arts, 1999
- Mark Johnstone, *Contemporary Art in Southern California*. Sydney: Craftsman House, 1999
- double vision*, essay by Michael Pittari, exh. cat., Nexus Contemporary Art Center, Atlanta. Atlanta: Nexus Contemporary Art Center, 1999
- Threshold: Invoking the Domestic in Contemporary Art*, essay by Andrea Inselmann, exh. cat., John Michael Kohler Arts Center, Sheboygan, Wisconsin. Sheboygan: John Michael Kohler Arts Center, 1999
- Under/Exposed*, exh. cat., Stockholm. Stockholm: Public Art Project, 1999
- Xets *KOFTA*, exh. cat., BildMuseet, Umeå University, Umeå, Sweden. Umeå: BildMuseet, Umeå University, 1999
- 1998 Sheryl Conkelton, *FotoFest 98: The Seventh International Festival of Photography*, exh. cat., FotoFest 98, Houston. Houston: Rice University, 1998
- Abstract Painting, Once Removed*, essays by Dana Friis-Hansen, David Pagel, Raphael Rubenstein, Peter Schjeldahl, exh. cat., Contemporary Arts Museum (CAMH), Houston. Houston: Contemporary Arts Museum, 1998
- Claustrophobia*, essays by Claire Doherty, Soo Jin Kim, exh. cat., Ikon Gallery, Birmingham, England. Birmingham: Ikon Gallery, 1998
- Photography at Princeton*, essays by Peter Bunnell, Claude Cookman, Malcolm Daniel, Martin Gasser, Ellen Handy, Diane Emery Hulick, Douglas Nickel, exh. cat., The Art Museum, Princeton University, Princeton, New Jersey. Princeton: The Art Museum, Princeton University, 1998
- Photography's Multiple Roles: Art, Documents, Market, Science*, exh. cat., Museum of Contemporary Photography, Chicago. Chicago: Museum of Contemporary Photography and New York City: Distributed Art Publishers, 1998
- XpoSeptember Stockholm Fotofestival*, essay by Carl Heideken, exh. cat., Liljevalchs Konsthall, Stockholm. Stockholm: Liljevalchs Konsthall, 1998
- 1997 *Blueprint*, essays by Pierre Bismuth, Saskia Box, Hans den Hartog Jager, exh. cat. and audio CD, De Appel Foundation, Amsterdam, Amsterdam: De Appel Foundation, 1997
- The Citibank Private Bank Photography Prize 1997*, essays by Richard Cork, Tessa Trager, Paul Wombell, exh. cat., Royal College of Art, London. London: Royal College of Art, 1997
- Defining Eye: Women Photographers of the 20th Century*, essays by Lucy Lippard, Olivia Lahs-Gonzales, exh. cat., St. Louis Art Museum, St. Louis. St. Louis: St. Louis Art Museum, 1997
- Evidence: Photography and Site*, essays by Mark Robins, Sarah J. Rogers, Lynne Tillman, exh. cat., Wexner Center for the Arts, Columbus. Columbus: Wexner Center for the Arts, 1997
- Painting into Photography/Photography into Painting*, essay by Bonnie Clearwater, exh. cat. Museum of Contemporary Art, North Miami, Florida. North Miami: Museum of Contemporary Art, 1997
- Scene of the Crime*, essays by Ralph Rugoff, Anthony Vidler, Peter Wollen, exh. cat., Armand Hammer Museum of Art, Los Angeles. Los Angeles: Armand Hammer Museum of Art and Cambridge, Mass.: The MIT Press, 1997
- Uta Barth, Jean Baudrillard, Luigi Ghirri*, exh. cat., Parco Gallery, Tokyo. Tokyo: Parco Gallery, 1997
- 1996 Barbara Hofmann, *Der soziale Blick: Gesellschaftliche Bezugspunkte künstlerischer Fotografie*. Frankfurt am Main: Art Frankfurt, 1996

- Robert A. Sobieszek and Tim B. Wride, *P.L.A.N.*, exh. cat., Los Angeles County Museum of Art (LACMA). Los Angeles: Los Angeles County Museum of Art, 1995
- Clarity*, essay by Grant Samuelsen, exh. cat., Northern Illinois University Art Gallery, Chicago. Chicago: Northern Illinois Art Gallery, 1996
- Defining the Nineties: Consensus-Making in New York, Miami, and Los Angeles*, essay by Michael Duncan, exh. cat., Museum of Contemporary Art, North Miami. North Miami: Museum of Contemporary Art, 1996
- Uta Barth, "Artist Project: Field 1996," *Blind Spot 7* (1996)
- Uta Barth, artist project, *Art & The Home 11*, *Art & Design* (November–December 1996)
- ...e la chiamano pittura*, essay by Mario Bertoni, exh. cat., Studio la Città, Verona, Italy. Verona: Studio la Città, 1996
- Painting: The Extended Field*, essays by David Neuman, Bo Nilsson, Sven-Olov Wallenstein, exh. cat., Rooseum, Centre for Contemporary Art, Malmö, Sweden, and Magazin 3, Stockholm Konsthall, Stockholm Malmö: Centre for Contemporary Art and Stockholm: Stockholm. Konsthall, 1996
- Paper or Plastic: On the Production of Absence*, essay by D. H. Bailey, exh. cat. Guggenheim Gallery, Chapman University, Orange, California. Orange: Guggenheim Gallery, Chapman University, 1996
- Portraits of Interiors*, essay by Peter Weiermair, exh. cat., Studio la Città, Verona, Italy. Verona: Studio la Città, 1996
- Surface: Contemporary Photographic Practice*, Simon Browning, Michael Mack, Sean Perkins, eds. London: Booth-Clibborn Editions, 1996
- 1995 *Content and Discontent*, essay by Andy Grundberg, exh. cat., Bruce Museum of Arts and Science, Greenwich, Connecticut. New York City: Independent Curators International, 1995
- 1994 *The Abstract Urge*, essay by Andy Grundberg, exh. cat., The Friends of Photography/Ansel Adams Center for Photography, San Francisco San Francisco: The Friends of Photography/Ansel Adams Center for Photography, 1994
- Breda Fotografica '94: Los Angeles*, essay by Jean Ruiter, exh. cat., De Beyerd Center for Contemporary Art, Breda, The Netherlands. Breda: De Beyerd Center for Contemporary Art, 1994
- Diderot and the Last Luminaire, Waiting for the Enlightenment (A Revised Encyclopedia) or The Private Life of Objects*, essay by Erika Suderburg, exh. cat., Southern Exposure, San Francisco and SITE, Los Angeles. San Francisco: Southern Exposure; and Los Angeles: SITE, 1994
- Love in the Ruins*, essay by Noriko Gamblin, exh. cat., Long Beach Museum of Art, Long Beach. Long Beach: Long Beach Museum of Art, 1994
- Venice Art Walk '94*. Venice, California: Venice Family Clinic, 1994
- 1993 *A Carafe, That Is a Blind Glass...*, essay by Amelia Jones, exh. cat., Weingart Gallery, Los Angeles. Los Angeles: Weingart Gallery, 1993
- Index in French*, essay by Marilu Knode, exh. cat., California Museum of Photography, University of California, Riverside. Riverside: California Museum of Photography, 1993
- Uta Barth, artist project, *NOW Time 3*, no. 1 (Summer 1993)
- Uta Barth, back cover, *Picturebook 1*, no. 2 (Spring 1993)
- 1991 *L. A. Times: Eleven Los Angeles Artists*, essay by Jacqueline S. Crist, exh. cat., Boise Art Museum, Boise. Boise: Boise Art Museum, 1991
- 1990 *The Conceptual Impulse*, essays by Mark Johnstone, Benjamin Weissman, exh. cat., Security Pacific Gallery, Costa Mesa, California. Costa Mesa: Security Pacific Gallery, 1990

Uta Barth: Photographs, Jane Calvin: Reflection Recurrence, Rememory, Lorie Novak: Issues of Projection/Photographs and Installations, essay by Jim L. Sheldon, exh. cat., Addison Gallery of American Art, Andover, Massachusetts. Andover: Addison Gallery of American Art, 1990.

- 1989 *Deliberate Investigations: Recent Works by Four Los Angeles Artists*, essays by Sheryl Conkelton, Kathleen Gauss, exh. cat. Los Angeles County Museum of Art (LACMA). Los Angeles: Los Angeles County Museum of Art, 1989
- articles, reviews 2017 Eva Recinos, "15 Female Artists Who've Shaped the L.A. Art Scene," LA Weekly, April 4, 2017
and web projects Hunter Drohojowska-Philp, "Uta Barth at 1301PE," KCRW Art Talk, *kcrw.com* (March 23, 2017)
Ezrha Jean Black, "Pick of the Week: Uta Barth," *artillerymag.com* (March 23, 2017)
Catherine Wagley, "Five Art Shows to See in L.A. This Week," LA Weekly, March 22, 2017
Martin Herbert, "Ten Shows to See," ArtReview.com, (March 2017)
"Uta Barth: In the Light and Shadow of Morandi" *culturadar.com* (March 7, 2017)
"Uta Barth's Projects at Tanya Bonakdar Gallery, New York," *blouinartinfo.com* (February 28, 2017)
Robbie O'Halloran, "200 words: Uta Barth," *theglazelondon.com* (February 26, 2017)
Martha Schwendener, "What to See in New York Art Galleries This Week," *The New York Times*, February 23, 2017
"Uta Barth at Tanya Bonakdar Gallery," *juxtapoz.com* (February 22, 2017)
"The top five New York art shows this week," *timeout.com/newyork* (February 21, 2017)
"Time Out Loves.." *Time Out New York*, February 21, 2017
"Tanya Bonakdar Gallery presents two distinct yet related projects by Uta Barth," *artdaily.org* (February 15, 2017)
"10 Art Events to Attend in New York City This Week," *artnews.com* (February 6, 2017)
- 2015 Uta Barth, "luz / light," EXIT 58, *Mínimo / Minimum* [Madrid], ed. Rosa Olivares (May–July, 2015)
- 2014 Catherine Corman, "New Wave Women: Paris Photo Los Angeles," HUFFPOST Arts & Culture (huffingtonpost.com/tags/arts-and-culture/) (October 9, 2014)
John Haber, "Private Vision – 'A World of Its Own: Photographic Practices in the Studio,'" *The New York Photo Review.com*
Georgia Francis King, "The Meaning of Light." KINFOLK (The Winter Issue), 2014
Alanna Martinez, "5 Artists to Watch at Paris Photo LA's Solo Booths," *blouinartinfo.com* (April 25, 2014)
Ricardo Mor, "Fort Lauderdale Girls' Club explores the forces that shape perception," Miami Herald (July 10, 2014)
Jeffrey Sadoris, "Sublimely Mundane: Uta Barth," *fadedandblurred.com* (April 24, 2014)
Roberta Smith, "When a Form is Given its Room to Play – 'A World of its Own', *Examining Photography at MoMA*," *The New York Times*, February 6, 2014
"Uta Barth," Union-Mag.com (November 30, 2014)
- 2013 Stacy Dacheux, "Uta Barth's Photographs Quote the Lightness in Her Own Life," *beautifuldecay.com* (October 4, 2013)

Nicholas Grider, *Public Display #2*, *PublicAccess Journal.wordpress.com*

"Artsy Asks Gregory Crewdson, Uta Barth, and Yuki Onodera All About the Window," *artsy.net* (September 30, 2013)

"Stockholm: Uta Barth – la transformation invisible," *Le Journal de la Photographie* (March 1, 2013)

Mickey Stanely, "The Full List of Participants and Nominees in Our Greatest-Living Artist Survey," *VanityFair.com* (November 1, 2013)

2012

Jackie Adams, "The Genius Series: MacArthur Winner Uta Barth," *Los Angeles Magazine* (December 10, 2012)

Christina Anglada, "Uta Barth en Elvira González," *nosotros.es* [Madrid] (June 11, 2012)

Darren Campion, "Uta Barth: The Density of Light," *[The Incoherent Light] Perspectives on Photography* (December 10, 2012)

Laura Caso, "Uta Barth – La fotografía es dibujar con líneas de luz," *elmundo.es* [Madrid] (May 29, 2012)

Rafael de las Cuevas, "Una raya brillante de luz," *descubrirelarte.es* [Madrid] (May 22, 2012)

Ian Farr, ed., *MEMORY (Whitechapel: Documents of Contemporary Art)*
London: The MIT Press 2012

Julia Halperin, "Photographers Uta Barth and An-My Lê Score MacArthur Genius Grants," *blouinartinfo.com* (October 2, 2012)

Betty Miller, "Art Professor Wins MacArthur Fellowship," *ucrtoday.ucr.edu* (October 1, 2012)

Julio Municio, "Uta Barth en la Galería Elvira González," *whyonwhite.blogspot.com* [Madrid] (June 26, 2012)

David Ng, "MacArthur 2012 Fellows Include Uta Barth, Chris Thile," *latimes.com* (October 1, 2012)

Javier Panizo, "Uta Barth - Luz al final del tunnel," *blogearte.com* [Madrid] (June 22, 2012)

Amalia Rubi, "Luces y sombras de Uta Barth en la Galería Elvira González," *infoenpunto.com* [Madrid] (May 6, 2012)

Sara Torres Sifon, "La fotografía de Uta Barth en la Galería Elvira González," *plataformadeartecontemporaneo.com* [Madrid] (May 21, 2012)

Elena Vozmediano, "Uta Barth, los Caminos del sol," *elcultural.es* [Madrid] (June 22, 2012)

James Yood, "Reviews: Uta Barth," *Aperture 206* (Spring 2012)

Siona Wilson, "Uta Barth," *artreview.com* (February 28, 2012)

Jonathan Blaustein, "This Week in Photography Books – Uta Barth," *aphotoeditor.com* (July 20, 2012)

2011

Alexander Adler, "What's going on? Chelsea Round Up," *huffingtonpost.com* (November 16, 2011)

"The Art Institute of Chicago Presents Work by Los Angeles-Based Artist Uta Barth," *chicago.localme.me* (May 15, 2011)

Janet Arvia, "The Art Institute debuts new photographs from Uta Barth," *examiner.com/chicago* (May 4, 2011)

"Uta Barth," *arttattler.com* (2011)

"Uta Barth," *artweek.la* (September 14, 2011)

"Uta Barth," *Escape Into Life Digest 42* (October 2, 2011)

"Uta Barth @ Bonakdar," *DLK Collection* (November 9, 2011)

"Uta Barth at 1301PE Gallery," *NY Arts Magazine* (Autumn 2011)

- Bill Bush, "The Haze of Memory: This *artweek.la* (September 19–26)," *huffingtonpost.com* (September 19, 2011)
- Amy Cavanaugh, "Uta Barth Exhibit," *cbschicago.com* (June 6, 2011)
- "Chicago Uta Barth," *lalettredelephotographie.com* (June 1, 2011)
- Blake Gopnik, "Subtlety, Squared," *thedailybeast.com* (November 5, 2011)
- "Happenings: Uta Barth Exhibition at Tanya Bonakdar Gallery," *blog.conveyormagazine.org* (November 29, 2011)
- Megan Hoetger, "Don't Miss – New York: Uta Barth at Tanya Bonakdar Gallery through December 22nd, 2011," *artobserved.com* [AO Art Observed] (December 18, 2011)
- Claudine Ise, "Uta Barth," *artforum.com* (June 21, 2011)
- Laurie K, "Uta Barth and More at The Henry Art Gallery," *culturemob.com* [Seattle] (January 27, 2011)
- Merrily Kerr, "Review: Uta Barth," *timeout.com/newyork* (November 29, 2011)
- Morgan McCarty, "A ribbon runs through Barth's exploration of photography," *The Chicago Maroon* (May 24, 2011)
- Brian Miller, "Uta Barth," *The Seattle Weekly* (April 15, 2011)
- "New This Month in U.S. Museums," *artnet.com* (May 1, 2011)
- Laura Pearson, "Uta Barth at the Art Institute of Chicago," *timeout.com/chicago* (May 25, 2011)
- Susan Snodgrass, "Uta Barth," *Art in America* 99, no. 10 (November 2011)
- Tema Stauffer, "Art Watch Weekly," *Mana Fine Arts* (December 7, 2011)
- Kyle T. Webster, "Uta Barth," "Goings on About Town," *The New Yorker* (December 5, 2011)
- Michael Weinstein, "Review – Uta Barth/Art Institute of Chicago," *art.newcity.com* [New City Art] (May 30, 2011)
- Erik Wenzel, "The Curtains of Perception," *artslant.com* (July 11, 2011)
- Monica Westin, "Uta Barth," *flavorpill.com/chicago* (May 14, 2011)
- Natacha Wolinski, "Traces de Presences," *Air France Magazine* (October 2011)
- 2010 "artnet News – Still More Summer Shows in New York," *artnet.com* (July 1, 2010)
- "Checking in with John Casteen, Poet, Teacher," *C-Ville Charlottesville News & Arts* 22, no. 43 (October 26–November 1, 2010)
- Joshua Cohen, "Camera Obscura: Novelist Tao Lin projects his life as a series of boredom-filled blog posts," image reproduced in review of Tao Lin, *Richard Yates*, *Bookforum* 17, no. 3 (September–October–November 2010)
- "Exceptional Work by Uta Barth at Tanya Bonakdar Gallery," *All Art News* (May 10, 2010)
- Mat Gleason, "The Ten Most Underrated Los Angeles Art World Stars," *huffingtonpost.com* (August 17, 2010); *coagula.com* [Coagula Art Journal] (October 17, 2010)
- Edward Goldman, "Making the Most of It...," KCRW Art Talk, *kcrw.com* (May 18, 2010)
- Edward Goldman, "The Best and Worst of 2010," *huffingtonpost.com* (December 30, 2010)
- John Haber, "Pedestrian Crossings," *haberarts.com* (June 13, 2010)
- Howard Halle, "Critics pics: Best in Photography: Uta Barth," *timeout.com/newyork* (May 6–12, 2010)
- Tim Kane, "Invisible at Mass MoCA," *Albany Times Union*, June 3, 2010
- Lyra Kilston, "Uta Barth: Seeing is Forgetting the Name of the Thing One Sees," *artreview.com* (July 15, 2010)
- Aislinn Leggett, "Uta Barth," *SlightlyLucid.com* (March 24, 2010)

- J. Lindblad, "Go See – Stockholm: 'Thrice Upon a Time' at Magazine 3 Konsthall," *artobserved.com* [AO Art Observed] (September 16, 2010)
- Audrey Mandelbaum, "Uta Barth...to walk without destination and see only to see," *X-TRA* 13, no. 2 (Winter 2010)
- Cate McQuaid, "Echoing Ellsworth Kelly in Electrifying Fashion," *The Boston Globe*, November 28, 2010
- Håkan Nilsson, "Anonymous motifs come close," *Svenska Dagbladet* [Stockholm], December 3, 2010
- Anders Olofsson, "Uta Barth at Andréhn-Schiptjenko," *konsten.net* [Stockholm] (November 22, 2010)
- Carlos Suarez De Jesus, "From Ed Ruscha to Man Ray: CiFo Exhibits Photos Curated by Tate Modern's Tanya Barson," *Miami New Times*, December 21, 2010
- "Uta Barth," *The New Yorker* (May 31, 2010)
- "Uta Barth: ...to walk without destination and to see only to see @ Tanya Bonakdar," *DLK Collection*, May 20, 2010
- "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)
- Katia Zavistovski, "Come Curious," *blog.art21.org* (June 7, 2010)
- 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)
- "Twenty Top Shows," *artnet.com* (November 3, 2009)
- 2008 "artnet News – Art Benefits for Obama," *artnet.com* (September 30, 2008)
- "artnet News – New Museum for Kansas," *artnet.com* (January 17, 2008)
- 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)
- "Calendar – Museums and Galleries," *The New York Times*, July 16, 2006
- 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)
- 2005
- Vince Aletti, "Uta Barth," "Goings on About Town," *The New Yorker* (May 23, 2005)
- Vince Aletti, "Voice Choices: Photo," *The Village Voice*, May 18–24, 2005
- 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
- Garret KeKizer, "Life Everlasting," *Harper's Magazine* (February 2005)
- "Konstgång," *Dagens Nyheter På Stan*, [Stockholm], August 26, 2005
- Bruno LeMieux-Ruibal, "Uta Barth," *Lápiz* 214 (June 2005)
- Nell McClister, "Uta Barth at Tanya Bonakdar," *Artforum* 44, no. 1 (September 2005)
- Sharon Mizota, "Reality in Abstract," *San Francisco Weekly*, June 29, 2005
- Holly Myers, "Formica never looked so intimate," *Los Angeles Times*, May 20, 2005
- Håkan Nilsson, "Kritikerns val," *Dagens Nyheter* [Stockholm], September 10, 2005
- Håkan Nilsson, "Lekfulla optiska villor," *Dagens Nyheter* [Stockholm], September 17, 2005
- Anders Olofsson, "Gå och se," *konsten.net* [Stockholm] (September 13, 2005)
- 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)
- "Undewiglockt die Kunst in Düsseldorf," *Handelsblatt-Kunstmarkt* 185 (September 23–25, 2005)
- 2004
- Uta Barth, "Findings," *Harper's Magazine* (April 2004)

- 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
- Uta Barth, artist project, *Adbusters: Journal of the Mental Environment* (March–April 2003)
- Micaela Martegani, "Uta Barth: Tanya Bonakdar Gallery," *Tema Celeste* (January–February 2003)
- Håkan Nilsson, *Dagens Nyheter* [Stockholm], May 31, 2003
- Anders Olofsson, "Andréhn-Schiptjenko, Stockholm: Uta Barth (8/5–7/6)," *konsten.net* [Stockholm] (DATE 2003)
- P. C. Smith, "Uta Barth at Tanya Bonakdar," *Art in America* 91, no. 3 (March 2003)
- Jody Zellen, "Uta Barth at ACME.," *Art Papers* 27, no. 1 (January–February 2003)
- Jane Rendell, "Where the Thinking Stops, Time Crystallises ...," *Urban Futures: Critical Commentaries on Shaping the City*, Malcolm Miles and Tim Hall, eds. London: Routledge, 2003
- 2002 Vince Aletti, "Voice Choices: Photo," *The Village Voice*, November, 6–12, 2002
- "Art Guide," *The New York Times*, August 16, 2002
- 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)
- Katy Siegel, "Uta Barth: In Between Places," *artforum.com* (April 2001)
- 2000 Vince Aletti, "Photography about Photography," *The Village Voice*, February 29, 2000
- 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
- Christopher Knight, "Fuzzy Images, Focused Ideas," *Los Angeles Times*, December 29, 2000
- Charles Labelle, "Uta Barth at ACME.," *Artext* 68 (February–April 2000)

- David Littlejohn, "The Gallery: Hilltop Invitational," *The Wall Street Journal*, April 24, 2000
- Thomas McGovern, "Uta Barth at ACME.," *Artweek* 31, no. 1 (January 2000)
- David Pagel, "Fresh Riffs on a Theme," *Los Angeles Times*, March 1, 2000
- Katy Siegel, "Uta Barth: In Between Places at Henry Art Gallery," *Artforum* 39, no. 1 (September 2000)
- 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
- "Voice Choices," *The Village Voice*, November 6–12, 2000
- 1999
- Vince Aletti, "Voice Choice" *The Village Voice*, November 23, 1999
- Sarah Boxer, "The Guggenheim Sounds Alarm: It Ain't Necessarily So," *The New York Times*, March 19, 1999
- 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
- Anne Wilkes Tucker, "Peer Reviews," *Art News* (January 1999)
- 1998
- Vince Aletti, "Voice Choices," *The Village Voice*, March 31, 1998
- Vince Aletti, "Voice Choices," *The Village Voice*, April 15–21, 1998
- "Art Market," *The Art Newspaper* 85 (October 1998)
- 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)
- 1997
- 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

- 1995
- 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)
- 1994
- Vince Aletti, "Voice Choice," *The Village Voice*, July 28, 1994
- 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
 Tumilir, 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

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