solo exhibitions

2017  Tanya Bonakdar Gallery, New York City
       1301PE, Los Angeles

2013  Uta Barth: to draw with light, SCAD Museum of Art, Savannah College of Art and Design, Savannah, Georgia
       Andréhn-Schiptjenko, Stockholm

2012  Galería Elvira González, Madrid

2011  Uta Barth, The Art Institute of Chicago
       Uta Barth, 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
       Uta Barth: 2006, Franklin Art Works, Minneapolis
       Seomi & Tuus Gallery, Seoul
       Naturaleza, 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
       Uta Barth: nowhere near, ... and of time, white blind (bright red) (1999–2002), 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

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

2019
Living in a Lightbulb, Tanya Bonakdar Gallery, Los Angeles
Mapping Space: Recent Acquisitions in Focus, J. Paul Getty Museum, Los Angeles
Framing Time, Denk, Los Angeles

2018
Forsaken Utopias: Photographs From The OCMA Permanent Collection, OCMA, Santa Ana
PHOTOGRAPHY + BOOKS Out of the Retina and Into the Brain: The Art Library of Aaron and Barbara Levine, The Art Institute of Chicago, Chicago
How They Ran, Over the Influence, 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
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

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
Del paisaje recente, 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, Zabludowicz 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
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
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, Carlise 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 Scheilmann, 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
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; Billedgallerie, 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

group exhibitions
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
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 Gherri, 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

9 group exhibitions
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 Bazzar, 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
bibliography

monographs

<table>
<thead>
<tr>
<th>Year</th>
<th>Title and Details</th>
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<tbody>
<tr>
<td>2000</td>
<td>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</td>
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interviews and writings

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<tr>
<td>2011</td>
<td>“Interview with Michael Levin,” ndmagazine.net [Neutral Density] (June 2011)</td>
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<tr>
<td>2010</td>
<td>Tim Barber, “Uta Barth Interview,” THIRTY DAYS NY, public art project, New York City (April 25, 2010)</td>
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<td>Year</td>
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<td>2007</td>
<td>“Uta Barth: Interviewed by David Horvitz,” ANP Quarterly 9 (November 2007)</td>
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<td>2005</td>
<td>Interview by Holly Myers, “Uta Barth,” Los Angeles Times, May 20, 2005</td>
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<td>2004</td>
<td>Interview by Sheryl Conkelton, Uta Barth, London: Phaidon Press, 2004</td>
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<td>Interview by Matthew Higgs, Uta Barth, London: Phaidon Press, 2004</td>
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<td>2001</td>
<td>Interview by Glenn D. Lowry, “Champre Libre: Rencontre avec Uta Barth,” Connaissance des Arts 586 (September 2001)</td>
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<td>1997</td>
<td>Sheryl Conkelton, “Uta Barth,” Journal of Contemporary Art 8, no. 1 (Summer 1997)</td>
</tr>
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<td>2016</td>
<td>Art is the Highest Form of Hope &amp; Other Quotes by Artists, London: Phaidon Press Limited (2016))</td>
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<td>...and to draw a bright white line with light, Union, issue 09, Spring and Summer 2016 Union Publishing Co, Ltd. (2016)</td>
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<td>A Sense of Place, exh. cat., Pier 24 Photography, San Francisco San Francisco: Pier 24 Photography (2015)</td>
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<td>Uta Barth, “Field #9,” Blind Spot 47, Twentieth Anniversary Issue (2014)</td>
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<td>Wellington Management’s Art Collection, catalog no. 2, essay by Karen Pfefferle (2014)</td>
</tr>
</tbody>
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Museum Look Book, Jan Shrem and Maria Manetti Shrem Museum of Art, University of California, Davis. Davis: University of California, 2013
Tate Diary 2013. London: Tate Museum, 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

2010

2009

2008

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


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


2004


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


2002


Blink: 100 Photographers, 10 Curators, 10 Writers, suite of images, with essay by Wendy Watriss. London: Phaidon Press, 2002

2001

2000
Jan Brockmann, Imperfektum, exh. cat., Riksutstillinger, The National Touring Exhibitions Oslo: Riksutstillinger and Goethe-Institut, 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 CA Foundation, 2000
Uta Barth, artist project, “...and of time,” Blind Spot 15 (2000)

1999
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
Xets KOFTA, exh. cat., BildMuseet, Umeå University, Umeå, Sweden. Umeå: BildMuseet, Umeå University, 1999
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

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

1996
Barbara Hofmann, Der soziale Blick: Gesellschaftliche Bezugspunkte künstlerischer Photographie. Frankfurt am Main: Art Frankfurt, 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

Portraits of Interiors, essay by Peter Weiermair, exh. cat., Studio la Città, Verona, Italy. Verona: Studio la Città, 1996


Venice Art Walk '94. Venice, California: Venice Family Clinic, 1994


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)


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 at Tanya Bonakdar Gallery,” juxtapoz.com (February 22, 2017)
“The top five New York art shows this week,” timeout.com/newyork (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

2014
Catherine Corman, “New Wave Women: Paris Photo Los Angeles,” HUFFPOST Arts & Culture (huffingtonpost.com/tags/arts-and-culture/) (October 9, 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)
“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
Bettiee Miller, “Art Professor Wins MacArthur Fellowship,” ucrtoday.ucr.edu (October 1, 2012)
David Ng, “MacArthur 2012 Fellows Include Uta Barth, Chris Thile,” latimes.com (October 1, 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
“The Art Institute of Chicago Presents Work by Los Angeles-Based Artist Uta Barth,” chicago.localme.me (May 15, 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,” lalettreduelaphotographie.com (June 1, 2011)
“Happenings: Uta Barth Exhibition at Tanya Bonakdar Gallery,” blog.conveyormagazine.org (November 29, 2011)
Claudine Ise, “Uta Barth,” artforum.com (June 21, 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)
Monica Westin, “Uta Barth,” flavorpill.com/chicago (May 14, 2011)
Natacha Wolinski, “Traces de Presences,” Air France Magazine (October 2011)

2010
“Checking in with John Casteen, Poet, Teacher,” C-Ville Charlottesville News & Arts 22, no. 43 (October 26–November 1, 2010)
“Exceptional Work by Uta Barth at Taya Bonakdar Gallery,” All Art News (May 10, 2010)
Edward Goldman, “Making the Most of It...,” KCRW Art Talk, kcrw.com (May 18, 2010)
John Haber, “Pedestrian Crossings,” haberarts.com (June 13, 2010)
(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)
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
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
(December 22, 2010)
Katia Zavistovski, “Come Curious,” blog.art21.org (June 7, 2010)

2009
“Twenty Top Shows,” artnet.com (November 3, 2009)

2008
Morgan Falconer, “Uta Barth,” Frieze 113 (March 2008)
A. Mead, “Critic’s Choice,” Architects’ Journal (June 12, 2008)
Holly Myers, “Uta Barth: Domestic Bliss,” ArtReview 23 (June 2008)
Cherry Smyth, “Uta Barth: Alison Jacques Gallery,” Modern Painters 20, no. 7 (September 2008)

2007
Vince Aletti, “Uta Barth,” “Goings on About Town,” The New Yorker (November 12, 2007)
“Architectural Photography,” Arkitektur DK (August 2007)

2006
Mark Bolland, “Subject-less Photography,” Source 47 (Summer 2006)
Irene Gerogianni, “Inner Go Go at vamiali’s: Athens Critics’ Picks,” artforum.com (May 24, 2006)
Chuck Mobley, “Everyone Here is from Somewhere Else,” Camerawork 33, no. 2 (Autumn–Winter 2006)

2005
Vince Aletti, “Uta Barth,” “Goings on About Town,” The New Yorker (May 23, 2005)
Sophie Allgårdh, “Alla anspelningar skymmer insikten,” Svenska Dagbladet [Stockholm], September 17, 2005
Sanna Bjorling, “Konstgant,” Dagens Nyheter [Stockholm], August 26, 2005
Tom Collins, “SITE Santa Fe Revisits the Theme of What We See and How We See It,” Albuquerque Journal, March 18, 2005
“Konstgång,” Dagens Nyheter På Stan, [Stockholm], August 26, 2005
Bruno LeMieux-Ruibal, “Uta Barth,” Lápiz 214 (June 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, “Lekfulla optiska villor,” Dagens Nyheter [Stockholm], September 17, 2005
Anders Olofsson, “Gå och se,” konsten.net [Stockholm] (September 13, 2005)
Ilana Swerdlin, “In Focus: Themes in Photography,” Afterimage 32, no. 4 (January–February 2005)
“Und ewig lockt die Kunst in Düsseldorf,” Handelsblatt-Kunstmarkt 185 (September 23–25, 2005)

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)
Håkan Nilsson, Dagens Nyheter [Stockholm], May 31, 2003
P. C. Smith, “Uta Barth at Tanya Bonakdar,” Art in America 91, no. 3 (March 2003)

2002
Sarah Boxer, “If a Medium Loses Its Message, is it Still a Medium?” The New York Times, August 9, 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


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


Elena Kornbluth, “Triple Exposure, Three Photographers in Focus: Sam Taylor-Wood, Uta Barth, Jessica Craig-Martin,” Elle Decor 81 (February–March 2001)


2000


Catherine Dorsey, “There’s No Place Like Home” Port Folio Weekly [Hampton Roads, Virginia] (October 24, 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 Pagel, “Fresh Riffs on a Theme,” Los Angeles Times, March 1, 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


“Voice Choices,” The Village Voice, November 6–12, 2000

1999

Vince Aletti, “Voice Choice” The Village Voice, November 23, 1999

Times, March 19, 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
Anne Wilkes Tucker, “Peer Reviews,” Art News (January 1999)

1998
Carol Diehl, “Uta Barth at Bonakdar Jancou,” Art in America 86, no. 10 (October 1998)
Monica Geran, “Art and Soul,” Interior Design (September 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)
Andrew Perchuk, “Uta Barth at Bonakdar Jancou,” Artforum 37, no. 1 (September)

1997
Daniel Birnbaum, “Dånande våldshyllning och tyst laboratorium,” Dagens Nyheter [Stockholm], November 18, 1997
David A. Greene, “Flashback,” The Village Voice, August 19, 1997
Hans Hedberg, “Bakgrunden träder fram,” Svenska Dagbladet [Stockholm], November 15, 1997
Luigi Meneghelli, “Portraits of Interiors,” Flash Art (February–March 1997)
Michael Scott, “Backgrounds Come to the Fore,” Vancouver Sun, April 19, 1997
Jeanne S. M. Willette, “Reinventing Photography; ‘Photography as Commentary: The Camera (Obscura) and Post-Philosophical Systems’,” Artweek 28, no. 7 (July 1997)

1996
Vince Aletti, “Voice Choices,” The Village Voice, April 9, 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
Kelvin Browne, “More to Those Images Than Meets the Eye,” The Financial Post [Toronto], November 2, 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)
Sheila Dewan, “Quiet Please,” Houston Press, October 3-9, 1996
Patricia C. Johnson, “Communication, or lack of it, is exhibit’s theme,” Houston Chronicle, September 20, 1996
Jessica Kempe, “Klargörande som tidsuttryck—nollgradig som konstupplevelse,”
Dagens Nyheter [Stockholm], October 15, 1996
Bo Madestrand, “Humla utan båt?” Expressen [Stockholm], October 16, 1996
Conny C-A. Malmqvist, “Rykten 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 Nyhetera [Malmö and Göteborg, Sweden], October 20, 1996
Brita Orstadius, “Rooseum: En mjuk provokcation,” Borås Tidning [Borås, Sweden], November 11, 1996
Rebecca Simpson, “Flirting with Reality, MoCA Exhibition Explores Transitions of Photographs, Paintings,” Miami SunPost, December 26, 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?” Handelsblat [Düsseldorf, Germany], November 23, 1996
Lilith Waltenberg, “Måleri har hittat nya vägar,” Sydsvenska Dagbladet [Malmö, Sweden], October 6, 1996
Peter Weiermair, “Portraits of Interiors,” Studio la Città (September 1996)

Håkan Zeylon, “Ger en känsla av frånvaro,” Sydsvenska Dagbladet [Malmö, Sweden], October 8, 1996

1995
David Bonetti, “Gallery Watch,” San Francisco Examiner, September 22, 1995
Joshua Decter, “Uta Barth at Tanya Bonakdar Gallery,” Artforum 33, no. 8 (April 1995)
David A. Green, “Warm and Fuzzy,” Los Angeles Reader, November 3, 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, “Uta Barth,” Art & Text 52 (September 1995)
Christopher Knight, “Art in All the Right Spaces,” Los Angeles Times, September 21, 1995

1994
Alfred Jan, “Photos Beyond Description,” Artist/Writer 36 (June 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
David Pagel, “Taking a Glimpse into ‘The World of Tomorrow’,” Los Angeles Times, February 24, 1994
John Papa George, “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
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
Shauna Snow, “Artists Cash In on Empty Bank Building,” Los Angeles Times, December 2, 1992

1991
Jeanette Ross, “Kicking Their Gurus,” Artweek (October 3, 1991)
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<th>Year</th>
<th>Authors</th>
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<tr>
<td></td>
<td>Gene Harbrecht</td>
<td>“The Conceptual Impulse,” Orange County Register, June 29, 1990</td>
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<td>Josef Woodard</td>
<td>“Spirit of Our Time,” Artweek 21, no. 43 (December 20, 1990)</td>
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<td>Lance Carlson</td>
<td>“...Or, Images of a Make-Believe Reality?” Artweek (September 30, 1989)</td>
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<td>Cathy Curtis</td>
<td>“Photography Lies and Tricks Are Focus of ‘Investigations’,” Los Angeles Times, October 23, 1989</td>
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<td>Marlene Donohue</td>
<td>“Galleries–Reviews,” Los Angeles Times, September 29, 1989</td>
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<td>Peter Frank</td>
<td>“Art Pick of the Week: ‘Landscape Constructions: Thick and Thin’,” L. A. Weekly, October 20–26, 1989</td>
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<td>David French</td>
<td>“Uta Barth,” Visions: Art Quarterly 3, no. 3 (Spring 1989)</td>
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<td>Colin Gardner</td>
<td>“Uta Barth at the Los Angeles County Museum of Art,” Artforum 28, no. 3 (November 1989)</td>
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<td>Christopher Knight</td>
<td>“Finding the Point of ‘Deliberate’,” Los Angeles Herald Examiner, June 23, 1989</td>
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<td>Christopher Knight</td>
<td>“Narrative Puzzle to Please Eye,” Los Angeles Herald Examiner, June 23, 1989</td>
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<td>Marina La Palma</td>
<td>“A Painterly Reading of Photographed Imagery,” Artweek (September 30, 1989)</td>
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<td>Ben Marks</td>
<td>“Reality Lies Somewhere In-Between,” Santa Monica Bay News, September 15–22, 1989</td>
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<td>David Pagel</td>
<td>“Disposable Diagrams,” Artweek (October 14, 1989)</td>
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<td>Diana Rico</td>
<td>“For Los Angeles Artists, Media Is the Subject,” International Herald Tribune, April 28, 1989</td>
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<td>Ralph Rugoff</td>
<td>“Remembering the Present: Advertisements Against Our Own Amnesia,” L. A. Weekly, November 3–9, 1989</td>
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<td>Chris Keledjian</td>
<td>“Ironies and Contradictions,” Artweek (October 12, 1985)</td>
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**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
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 Fort Worth, Fort Worth, TX
Moderna Museet, Stockholm
Museum of Art, Rhode Island School of Design, Providence
Museum Caldic Collectie, Rotterdam, The Netherlands
Museum of Contemporary Art, Chicago
The Museum of Contemporary Art, Los Angeles
Museum of Contemporary Art, North Miami
Museum of Contemporary Art, San Diego, California
Museum of Contemporary Photography, Chicago
Museum of Fine Arts, Houston
Museum of Modern Art, New York
National Gallery of Art, Washington, D. C.
Nerman Museum of Contemporary Art, Overland Park, Kansas
North Carolina Museum of Art, Raleigh
Norton Family Foundation, Santa Monica, California
Oakland Museum of California, Oakland
Ohio University, Athens, Ohio
Orange County Museum of Art, Newport Beach
Phoenix Art Museum, Phoenix
Pier 24, The Pilara Foundation, San Francisco
Princeton Art Museum, Princeton, New Jersey
Sammlung Hoffmann, Berlin
Sammlung Verbund, Vienna
San Diego Museum of Art, San Diego, California
San Francisco Museum of Modern Art, San Francisco
Seattle Art Museum, Seattle
Société Privée de Gérance, Geneva
Snite Museum of Art, University of Notre Dame, Notre Dame, Indiana
Solomon R. Guggenheim Museum, New York City and Bilbao
Tate Modern, London
University of Kentucky Art Museum, Lexington
Vancouver Art Gallery, Vancouver
Verbund Österreichische Elektrizitätswirtschafts-AG, Vienna
Walker Art Center, Minneapolis
Weatherspoon Art Gallery, University of North Carolina, Greensboro
Westdeutsche Landesbank, Düsseldorf, Germany
Whitney Museum of American Art, New York City
Worchester Art Museum, Worchester
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