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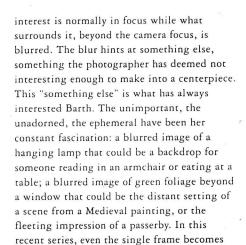
reviews

uta barth

Tanya Bonakdar Gallery
New York

The obsessive repetition of a single subject gains elegiac beauty in the hands of Uta Barth. In her current installation, a series of identically sized photographs of the naked branches of a single tree (photographed several times over a period of months) wraps around the whole room. The blurred image of the branches is the point of departure; then through digital manipulations of the negative, colors are altered, inverted or erased to leave a barely perceptible trace. At times the image is substituted altogether by a bright field of color-red or yellow or white. In the predominately monochromatic ensemble, these color squares stand out, as does the occasional appearance of strikingly scarlet birds at flight or at rest on branches. Since the beginning of her career, the Berlinborn artist has pushed the boundaries of photography, exploring the conventions of image taking in order to subvert them. She has photographed simple domestic interiors, the urban landscape, the country-anonymous subjects that she further distances from the viewer by making the images barely readable. In traditional photography, the object of





insignificant in itself, as it is lost in the





sequence. But the rhythm of the constant recurrence of the denuded branches and their progressive disappearance interrupted by the sudden color fields confers the work an unexpected, almost classical, harmony.

Micaela Martegani