<table>
<thead>
<tr>
<th>Year</th>
<th>Exhibition Title</th>
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<tr>
<td>2024</td>
<td>1301PE, Los Angeles</td>
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<tr>
<td>2023</td>
<td>Tanya Bonakdar Gallery, New York City</td>
<td>Tanya Bonakdar Gallery, New York City</td>
</tr>
</tbody>
</table>
| 2022 | *Uta Barth: Peripheral Vision*, Getty Museum, Los Angeles  
*Uta Barth: Figure / Ground, Figure / Ground*, Tanya Bonakdar Gallery, Los Angeles  
*Uta Barth: Figure / Ground*, 1301PE, Los Angeles | *Uta Barth: Peripheral Vision*, Getty Museum, Los Angeles  
*Uta Barth: Figure / Ground, Figure / Ground*, Tanya Bonakdar Gallery, Los Angeles  
*Uta Barth: Figure / Ground*, 1301PE, Los Angeles |
| 2021 | *Uta Barth: In the Light and Shadow of Morandi*, Andréhn-Schiptjenko, Paris | Tanya Bonakdar Gallery, New York City  
1301PE, Los Angeles |
| 2017 | Tanya Bonakdar Gallery, New York City  
1301PE, Los Angeles | 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 | Galería Elvira González, Madrid |
| 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 | 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
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

2024 Space, Sight & Line, The Church, Sag Harbor
Women’s Work, Nora Eccles Harrison Museum of Art, Logan

2023 Concerning Nature, Tanya Bonakdar Gallery, New York City
Group Exhibition, 1301PE, Los Angeles

2022 Split Dioptr, Guggenheim Gallery at Chapman University, Orange
Breaking up, Phoenix Museum of Art, Phoenix

2021 Winter Darkness, 1301PE Gallery, Los Angeles
In The Now: Gender and Nation in Europe, Selections from the Sir Mark Fehrs Haukohol Collection, LACMA, Los Angeles

2020 Photography to the Test of Abstraction, FRAC Normandie Rouen
Mapping Internal Landscapes, 1301PE Gallery, Los Angeles
Uta Barth: Two Sides of the Coin, 1301PE GalleryPlatform.la, Los Angeles, Online Exhibition

2019 1301PE@GBT, Galerie Barbara Thumm, Berlin
In Living Memory, Oliver Sears Gallery, Dublin
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

Between the Lines, Tanya Bonakdar Gallery, New York

2013

Public Art Project, UCSF Medical Campus, San Francisco

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

Conversations: Photography from the Bank of America Collection, Museum of Fine Arts, Boston

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’s 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, Carlisle 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


*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; Bomuldsfabrikken, Arendal; Billedgalerie, Haugesund; Bodo Kunstforening, Bodo; Aalesunds Kunstatforening, 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, Camera work, 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


*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

*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


*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
Contemporary Collections – Spring 95, Los Angeles Center for Photographic Studies, Los Angeles
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
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

Werkstadt für Photographie, Berlin

Photography, Large Scale New Work, Rex W. Wignal Museum Gallery, Alta Loma, California

1982

56th Annual Crocker-Kingsley Exhibition, E. B. Crocker Art Museum, Sacramento

Five Photographers, Joseph Dee Museum of Photography, San Francisco

bibliography

monographs

2024

Uta Barth, essays by Russell Ferguson, Arpad Kovacs. Los Angeles: Getty Publications, 2024


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


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


interviews and writings

2022  James Cuno, “Uta Barth’s Atmospheric Photographs,” blogs.getty.edu (July 20, 2022)


20 +20 / The Photography Issue, Installation Magazine
Cameron Turner, “Interview: Against Narrative: Uta Barth on Photography, Experience, and Perception,” NEWFOUND: An Inquiry of Place3, no. 2 (newfoundjournal.org)
“Interview: Sabine Mirlesse in Converation 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)

2010  Tim Barber, “Uta Barth Interview,” THIRTY DAYS NY, public art project, New York City (April 25, 2010)


2007  “Uta Barth: Interviewed by David Horvitz,” ANP Quarterly 9 (November 2007)
Uta Barth, “Learning How to Look,” Exit 26, Through the Window [Madrid], ed. Rosa
Olivares (May-July 2007)


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)


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


books, exhibition catalogues and other publications


2021 Cite 102: The Architecture and Design Review of Houston, Houston: Rice Design Alliance/ Rice University, 2021

2020 Nathalie Giraudieu, Veronique Souben, Photography to the Test of Abstraction, Berlin: Hatje Cantz Verlag, 2020
Ken Miller, Picture, There, 2020


2018 TWO, Santa Fe: Radius Books, Lannan Foundation, 2018


You Say Light – I Think Shadow: One Hundred and Nine Perspectives Collected and Visualized by Sandra Praun & Aleksandra Stratimirovic
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
*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
*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

2010

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...


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 CAA 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


Defining the Nineties: Consensus-Making in New York, Miami, and Los Angeles, essay by


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


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


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

1993


Uta Barth, artist project, NOW Time 3, no. 1 (Summer 1993)

Uta Barth, back cover, Picturebook 1, no. 2 (Spring 1993)

1991


1990


1989

Deliberate Investigations: Recent Works by Four Los Angeles Artists, essays by Sheryl

2023
- Kathryn Scanlan, “Uta Barth” Art Forum (May 2023)
- Loring Knoblauch, “Uta Barth @ Tanya Bonakdar,” Collector Daily (April 18, 2023)
- Jennifer Tobias, “Uta Barth’s Impressive ...from dawn to dusk Studies the Grid of the Getty Center,” The Architect’s Newspaper (April 5, 2023)
- Jessica Holmes, “Uta Barth,” The Brooklyn Rail (April 2023)
- Johanna Fateman, “Goings on About Town: Uta Barth,” The New Yorker (March 2023)
- Wenjie (Demi) Zhao, “Exhibition Review: Uta Barth,” Musee Magazine (March 14, 2023)
- Christopher Knight, “Review: Uta Barth’s Fuzzy Photographs Come Into Stirring Focus in a Major Getty Show,” Los Angeles Times (February 7, 2023)
- Kate Palmer Albers, “What Uta Barth’s Images Tell Us About the Limits of Sight,” Aperture (February 3, 2023)
- Jessica Simmons-Reid, “Uta Barth at the Getty,” Contemporary Art Review Los Angeles (February 2, 2023)
- Renee Reizman, “Uta Barth Chases Light at the Getty Center,” Hyperallergic (January 30, 2023)
- Jill Spalding, “Uta Barth: Peripheral Vision” Studio International (January 9, 2023)
- “Getty Exhibition Examines 40-Year Career of Artist Uta Barth,” Artdaily (January 8, 2023)

2022
- Leah Ollman, “For Artist Uta Barth, Learning to Photograph is a Way of Learning to See,” Los Angeles Times (December 29, 2022)
- Tiana Molony, “Uta Barth | ‘Peripheral Vision’ at the Getty Center,” Flaunt Magazine (October 26, 2022)
- David S. Rubin, “Uta Barth at Tanya Bonakdar Gallery and 1301PE,” Art and Cake (July 6, 2022)

2021
- Thierry Grillot, “Uta Bart – In The Light and Shadow of Morandi,” The Gaze of a Parisienne (June 19, 2021)

2020
- Arpad Kovacs, “Is Still Life the From of the Moment?,” Aperture (May 19, 2020)

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 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)

2016

“...and to draw a bright white line with light”, Union, issue 09 (Spring and Summer 2016)

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)


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,” artys.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


Bettye 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)


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,” laleterredelaphotographie.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)


“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)


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)


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)


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)
Adrian Grant, “Blur,” Seattle Weekly (April 30, 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)
Barbara Bestor, “The Big Fix: Hand over the Mini-Malls,” Los Angeles Times (December 26, 2007)
Holly Myers, “Dynamically capturing the feminist spirit,” Los Angeles Times (March 13, 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

Sophie Allgårdh, “Alla anspelningar skymmer insikten,” *Svenska Dagbladet* [Stockholm],
(September 17, 2005)
Sanna Bjorling, “konstgant,” *Dagens Nyheter* [Stockholm] (August 26, 2005)
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,”
Bruno LeMieux-Ruibal, “Uta Barth,” *Lápiz* 214 (June 2005)
Sharon Mizota, “Reality in Abstract,” *San Francisco Weekly* (June 29, 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

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)
Anders Olofsson, “Andrēhn-Schiptjenko, Stockholm: Uta Barth (8/5–7/6),” *konsten.net*
[Stockholm], 2003
P. C. Smith, “Uta Barth at Tanya Bonakdar,” *Art in America* 91, no. 3 (March 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
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)  

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)  
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)  

Catherine Dorsey, “There’s No Place Like Home” *Port Folio Weekly* [Hampton Roads, Virginia] (October 24, 2000)  
Charles Labelle, “Uta Barth at ACME.,” *Artxet* 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)  

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

1999

Vince Aletti, “Voice Choice” The Village Voice (November 23, 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)


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)


David Pagel, “Diptych World,” Los Angeles Times (February 13, 1998)


Andrew Perchuk, “Uta Barth at Bonakdar Jancou,” Artforum 37, no. 1 (September 1998)


1997


Vince Aletti, “Uta Barth/Rineke Dijkstra/Tracey Moffatt/Inez van Lamsweerde,”
The Village Voice (July 25, 1997)
David A. Greene, “Flashback,” The Village Voice (August 19, 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)
David Pagel, “Inside Jobs: Portraits of Interiors,” Los Angeles Times (August 1, 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)

1996
Clemens Altgård, “De sju provokatörerna,” Sydsvenska Dagbladet [Malmö, Sweden], (October 8, 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)


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)


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)


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)


Peter Weiermair, “Portraits of Interiors,” Studio la Città (September 1996)

1995


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

Vince Aletti, “Voice Choices,” The Village Voice (February 14, 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)

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)
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

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)

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)

1991

Graham Howe and Pilar Perez, “Portfolio 1991 – Southern California,” *Frame/Work* 4,
Jeanette Ross, “Kicking Their Gurus,” Artweek (October 3, 1991)

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
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)
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)
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)

1985
Dinah Berland, “The Truth of Proof and Perjury,” Los Angeles Times (October 6, 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
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 Marseille, Amsterdam
The Israel Museum, Jerusalem
J. Paul Getty Museum, Los Angeles
Jarla Partilager, Stockholm
Joseph Monsen Collection, Seattle
Laird Norton Family Foundation, 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 Art Museum of Fort Worth, Fort Worth, Texas
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
Nora Eccles Harrison Museum of Art, Utah State University, Utah
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
Snite Museum of Art, University of Notre Dame, Notre Dame, Indiana
Société Privée de Gérance, Geneva
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
Worcester Art Museum, Worcester
Zabludowicz Collection, London

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