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
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
Mapping Space: Recent Acquisitions in Focus, J. Paul Getty Museum, Los Angeles
Framing Time, Denk, Los Angeles

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

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

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

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

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

AGAIN: Repetition, Obsession and Meditation in the Lannan Collection, Lannan Foundation, Santa Fe, New Mexico
At The Window: The Photographer’s View, J. Paul Getty Museum, Los Angeles
A Sense of Place, Pier 24 Photography, San Francisco
LENS DRAWINGS, Marian Goodman Gallery, Paris
SUMMER OF PHOTOGRAPHY, Carolina Nitsch Project Room, New York City
I Think It’s In My Head, Girls’ Club: Contemporary Art by Women, Ft. Lauderdale, Florida.

Pivot Points: 15 Years and Counting / MOCA’s Fifteenth Anniversary Collection, Museum of Contemporary Art (MoCA), North Miami, Florida

2012

The Lost Line: Contemporary Art from the Collection, Los Angeles County Museum of Art (LACMA), Los Angeles

Making Sense: Contemporary LA Photo Artists, Art Gallery of New South Wales, Sydney

flowerCASTLE 2012, Kasteel Keukenhof, The Netherlands

In the Holocene, MIT List Visual Arts Center, Cambridge, Massachusetts

OppenheimerCollection@20: A 20th Anniversary Celebration of the Nerman Museum’s Oppenheimer Collection, Nerman Museum of Contemporary Art, Johnson County Community College, Overland Park, Kansas

Transparent, Lannan Foundation, Santa Fe, New Mexico

Greetings from Los Angeles, Starkwhite Gallery, Auckland

Staring at the Wall: The Art of Boredom, Lawndale Art Center, Houston

America in View: Landscape Photography 1865 to Now, Rhode Island School of Design (RISD) Museum, Providence

Open Field, ROLU Residency, Walker Art Center, Minneapolis

Telegrams on the Table: An Interrupted Allegory + Picaresque Adventure, video wall, World Financial Center Winter Garden, 200 Vesey Street, New York City

Los Ángeles / México: Complejidades y heterogeneidad, Colección Jumex, Mexico City

2011

Magical Consciousness, Arnolfini Centre for Contemporary Arts, Bristol, England

Inner Light: The Meaning of Light Between Contemporary Painting and Photography, Erica Fiorentini Arte Contemporanea, Rome

2010

Inside Out: Photography After Form: Selections from the Ella Fontanals-Cisneros Collection, Cisneros Fontanals Art Foundation (CIFO), Miami

Place as Idea, Worcester Art Museum, Worcester, Massachusetts

The Artist Museum, Museum of Contemporary Art (MoCA) and Geffen Contemporary at MoCA, Los Angeles

Pictures by Women: A History of Modern Photography, Museum of Modern Art, New York City

Contemporary Impressionism: light, color, form and time, LA Art House, Los Angeles


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 Coleccão 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, Carlsen Center, Johnson County Community College, Overland Park, Kansas
Out There: Landscape in the New Millennium, Museum of Contemporary Art, Cleveland
Southern Exposure, Museum of Contemporary Art San Diego (MCASD), San Diego and La Jolla, California
Das Verlorene Paradies: Die Landschaft in der zeitgenössischen Photographie, Stiftung Opelvillen, Rüsselsheim, Germany
Controlled, Tanya Bonakdar Gallery, New York City
Barbara Krakow Gallery, Boston
Beyond Delirious: Architecture in Selected Photographs from the Ella Fontanals Cisneros Collection, Cisneros Fontanals Art Foundation, Miami

2004
Atmosphere, Museum of Contemporary Art (MCA), Chicago
From House to Home: Picturing Domesticity, Museum of Contemporary Art (MoCA), Los Angeles
In Focus: Themes in Photography, Albright-Knox Art Gallery, Buffalo
The World Becomes a Private World, Mills College Art Museum, Oakland
Pairings, Dallas Center for Contemporary Art, Dallas
Photography and Place: Contemporary Work from the Museum’s Collection, Rhode Island School of Design Museum, Providence
Barbara Krakow Gallery, Boston
Dranoff Fine Art, New York City
Winter Time, ACME., Los Angeles
Godt-Cleary Gallery, Las Vegas
Neue Editionen, Edition Schellmann, Munich
Double Exposure, Galerie Hafenrichter & Flügel, Nürnberg
Adam Baumgold Gallery, New York City
Landscape, Rena Bransten Gallery, San Francisco

2003
Moving Pictures: Contemporary Photography and Video from the Guggenheim Museum Collections, Solomon R. Guggenheim Museum, New York; traveled to Guggenheim Museum, Bilbao
Public Record, The Museum of Contemporary Art, Los Angeles
Imagine: Selections from the Permanent Collection, Museum of Contemporary Art, (MoCA), North Miami
New Selections from the Permanent Collection, Orange County Museum of Art, Newport Beach
Imperfect Innocence: The Debra and Dennis Scholl Collection, Contemporary Museum, Baltimore; traveled to Palm Beach Institute of Contemporary Art, Lake Worth, Florida
ACME. @ Inman, Inman Gallery, Houston
Edition Speciale, Galerie Suzanne Tarasiève, Paris
Beside, ACME., Los Angeles

2002
History/Memory/Society: Displays from the Permanent Collection, Tate Modern, London
Visions of America: Photography from the Whitney Museum Collection, Whitney Museum of American Art, New York City
We Love Painting: Contemporary Art from the Misumi Collection, Museum of Contemporary Art, Tokyo
Looking at America, Yale University Art Gallery, New Haven
Global Address, Fisher Gallery, University of Southern California, Los Angeles
Majestic Sprawl: Some Los Angeles Photography, Pasadena Museum of California Art, Pasadena
Stepping Back, Moving Forward > Human Interaction in an Interactive Age, Pittsburgh Center for the Arts, Pittsburgh
Double Exposure, Edition Schellmann, Munich; traveled to: Edition Schellmann, New York; Barbara Krakow Gallery, Boston; Shearburn Gallery, St. Louis; Pulliam Deffenbaugh Gallery, Portland, Oregon; Traywick Contemporary, Berkeley; Galeria 2000 GbR, Nuremberg; Brigitte March, Stuttgart; Galerie Graff, Montreal; Inman Gallery, Houston; Godt-Cleary Projects, Las Vegas
Strolling Through an Ancient Shrine and Garden, ACME., Los Angeles

2001
From the Permanent Collection, Orange County Museum of Art, Newport Beach
00/01, James Harris Gallery, Seattle
The Dreams That Stuff Is Made Of: Selections Show, curated by David Pagel, Frankfurt Art Fair, Frankfurt

2000
Open Ends, The Museum of Modern Art, New York City
Departures: 11 Artists at the Getty, J. Paul Getty Museum, Los Angeles
Tate Modern: Ten Artists, Ten Images, Tate Modern, London
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; Fylkesgallerie, Namsos; Bomullsfabrikkene, Arendal; Billedgallerie, Haugesund; Bodo Kunstofforening, Bodo; Aalesunds Kunstofforening, Aalesund
Muscle: Power of the View, Boulder Museum of Contemporary Art, Boulder, Colorado
Photography about Photography, Andrew Kreps, New York City
Manifesto!, Blue Gallery, London
ACME., Los Angeles
Bonakdar Jancou Gallery, New York City
Frame: Uta Barth, Duncan Higgins, Carter Potter, Site Gallery, Sheffield, England
1999

Apposite Opposites, Museum of Contemporary Art (MCA), Chicago

Domesticated, Worcester Art Museum, Worcester, Massachusetts

Heads Up: Highlights from the Permanent Collection, Museum of Contemporary Art (MoCA), North Miami

Photography: An Expanded View, Recent Acquisitions, Solomon R. Guggenheim Museum, New York City; traveled to Guggenheim Bilbao, Bilbao

Umeå kommuns konstinköp under 90–talet i urval, BildMuseet Umeå, Umeå, Sweden

double vision, Nexus Contemporary Art Center, Atlanta

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

Shift, ACME., Los Angeles

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

Under/Exposed, Public Art Project, Stockholm

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

Kerlin Gallery, Dublin

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

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

1998

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

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

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

New to Houston, Museum of Fine Arts, Houston

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

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

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

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

Multiplicity, Vanderbilt University Fine Arts Gallery, Nashville

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

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


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 Lamsweder, Matthew Marks Gallery, New York City

Summer Show, Tanya Bonakdar Gallery, New York City

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

Making Pictures, Bernard Toale Gallery, Boston

Portraits of Interiors, Gallery Blancpain Stepczynski, Geneva

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

Grands Maîtres du XXième, Galerie Vedovi, Brussels

ACME., Santa Monica, California

Pool, Rena Bransten Gallery, San Francisco

1996

Defining the Nineties: Consensus-making in New York, Miami, and Los Angeles, Museum of Contemporary Art (MoCA), North Miami
Just Past: The Contemporary in the Permanent Collection, 1975–96, The Museum of Contemporary Art (MoCA), Los Angeles

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

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

Summer Show, Tanya Bonakdar Gallery, New York City

Sweden; traveled to Magasin 3, Stockholm Konsthall, Stockholm

Absence, Guggenheim Gallery, Chapman University, Orange

Clarity, NIU Art Gallery, Northern Illinois University, Chicago

Making Pictures: Women and Photography, 1975 – Now, Nicole Klagesbrun, 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
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

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<tr>
<th>Date</th>
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<th>Author(s)</th>
</tr>
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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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</tbody>
</table>

2007 “Uta Barth: Interviewed by David Horvitz,” ANP Quarterly 9 (November 2007)


2005 Interview by Holly Myers, “Uta Barth,” Los Angeles Times, May 20, 2005

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

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


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


books, exhibition catalogues and other publications


...and to draw a bright white line with light, Union, issue 09, Spring and Summer 2016 Union Publishing Co, Ltd. (2016)

You Say Light – I Think Shadow: One Hundred and Nine Perspectives Collected and Visualized by Sandra Praun & Alexsandra Stratimirovic
A Sense of Place, exh. cat., Pier 24 Photography, San Francisco
San Francisco: Pier 24 Photography (2015)

Uta Barth, “Field #9,” Blind Spot 47, Twentieth Anniversary Issue (2014)
Wellington Management’s Art Collection, catalog no. 2, essay by Karen Pfefferle (2014)


*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


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


2005


2004


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


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

books, exhibition catalogues and other publications / articles, reviews and web projects

1996


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


1995


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


2017

Eva Recinos, “15 Female Artists Who’ve Shaped the L.A. Art Scene,” LA Weekly, April 4, 2017


articles, reviews and web projects

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,” artsy.net (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,” beautifuldeceay.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 Stanley, “The Full List of Participants and Nominees in Our Greatest-Living Artist Survey,” VanityFair.com (November 1, 2013)

2012


Ian Farr, ed., MEMORY (Whitechapel: Documents of Contemporary Art)
London: The MIT Press 2012
Julia Halperin, “Photographers Uta Barth and An-My Lê Score MacArthur Genius Grants,”
blouinartinfo.com (October 2, 2012)
Bettylee Miller, “Art Professor Wins MacArthur Fellowship,” ucrtoday.ucr.edu (October 1, 2012)
Julio Municio, “Uta Barth en la Galería Elvira González,” whyonwhite.blogspot.com [Madrid]
(June 26, 2012)
David Ng, “MacArthur 2012 Fellows Include Uta Barth, Chris Thile,” latimes.com
(October 1, 2012)
Amalia Rubi, “Luces y sombras de Uta Barth en la Galería Elvira González,”
infoenpunto.com [Madrid] (May 6, 2012)
Sara Torres Sifón, “La fotografía de Uta Barth en la Galería Elvira González,”
plataformadeartecontemporaneo.com [Madrid] (May 21, 2012)
Elena Vozmediano, “Uta Barth, los Caminos del sol,” elcultural.es [Madrid] (June 22, 2012)
James Yood, “Reviews: Uta Barth,” Aperture 206 (Spring 2012)
Siona Wilson, “Uta Barth,” artreview.com (February 28, 2012)
Jonathan Blaustein, “This Week in Photography Books – Uta Barth,” aphotoeditor.com
(July 20, 2012)

2011
(November 16, 2011)
“The Art Institute of Chicago Presents Work by Los Angeles-Based Artist Uta Barth,”
chicago.localme.me (May 15, 2011)
Janet Arvia, “The Art Institute debuts new photographs from Uta Barth,” examiner.com/chicago
(May 4, 2011)
“Uta Barth,” arttattler.com (2011)
“Uta Barth,” artweek.la (September 14, 2011)
“Uta Barth,” Escape Into Life Digest 42 (October 2, 2011)
“Uta Barth @ Bonakdar,” DLK Collection (November 9, 2011)
“Uta Barth at 1301PE Gallery,” NY Arts Magazine (Autumn 2011)
Bill Bush, “The Haze of Memory: This artweek.la (September 19–26),” huffingtonpost.com
(September 19, 2011)
Amy Cavanaugh, “Uta Barth Exhibit,” cbschicago.com (June 6, 2011)
“Chicago Uta Barth,” lalettredelaphotographie.com (June 1, 2011)
“Happenings: Uta Barth Exhibition at Tanya Bonakdar Gallery,”
blog.conveyormagazine.org (November 29, 2011)
Megan Hoetger, “Don’t Miss – New York: Uta Barth at Tanya Bonakdar Gallery through
December 22nd, 2011,” artobserved.com [AO Art Observed] (December 18, 2011)
Claudine Ise, “Uta Barth,” artforum.com (June 21, 2011)

Laurie K, “Uta Barth and More at The Henry Art Gallery,” culturemob.com [Seattle]
(January 27, 2011)
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)
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
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


Sophie Allgårdh, “Alla anspelningar skymmer insikten,” *Svenska Dagbladet* [Stockholm], September 17, 2005


Sanna Bjorling, “konstgård,” *Dagans 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


“Konstgård,” *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, “Kritikerns val,” *Dagens Nyheter* [Stockholm], September 10, 2005

Håkan Nilsson, “Lekfulla optiska villor,” *Dagens Nyheter* [Stockholm], September 17, 2005

Anders Olofsson, “Gå och se,” *konsten.net* [Stockholm] (September 13, 2005)


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)


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 Foli0 Weekly* [Hampton Roads, Virginia] (October 24, 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


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 klyshor,” 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, “Ryktem om måleriets död är betydligt överdrivet,” Kvällsposten [Malmö, Sweden], October 20, 1996
Luigi Meneghelli, “Interrogativi sul fotografare,” L’Arena [Verona, Italy], October 24, 1996
Marianne Nanne-Bråhammar, “Måleri är inte bara...Nya utvecklingstendenser på Rooseum,” Arbetet Nyheterna [Malmö and Göteborg, Sweden], October 20, 1996
Brita Orstadius, “Rooseum: En mjuk 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
Catherine Maclay, “Taking Realism to the Extreme,” *San Jose Mercury News*, May 13, 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

1991
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


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)

Diana Rico, “For Los Angeles Artists, Media Is the Subject,” International Herald Tribune, April 28, 1989

Ralph Rugoff, “Remembering the Present: Advertisements Against Our Own Amnesia,” L.A. Weekly, November 3–9, 1989


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 Espírito 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
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
Worcester Art Museum, Worcester
Zabludowicz Collection, London

teaching

2012 - Visiting Professor, University of California, Los Angeles
2009 - Professor Emeritus, Department of Art, University of California, Riverside
2000 - 12 Visiting Graduate Faculty, Art Center College of Design, Pasadena, California
1990 - 08 Professor, Department of Art, University of California, Riverside
Andréhn-Schiptjenko has consistently been committed to working on an international arena and to the long-term representation of emerging and established contemporary international artists from all over the world working with painting, sculpture, photography and video, as well as installation-based and site-specific work. Andréhn-Schiptjenko has for more than two decades participated in international art fairs: Art Basel, Independent New York and Brussels, CHART Copenhagen, Material Art Fair Mexico City and FIAC Paris. It is owned and directed by Cilene Andréhn and Marina Schiptjenko, who are both active in the art world beyond the gallery, as selection committee-members of art fairs and board members of institutions and the Swedish National Gallery Association.