

Andréhn-Schiptjenko

STOCKHOLM PARIS

Uta Barth

Born 1958 in
Berlin, Germany

Lives and works
in Los Angeles, USA



Andréhn-Schiptjenko

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Uta Barth

Uta Barth has in the past three decades come to occupy a truly singular position in contemporary photography. Having made visual perception itself the subject of her photographic work her images may appear empty as they, with blurred backgrounds and cropped frames capture incidental and ephemeral moments. By deconstructing the conventions of visual representation she draws attention to the periphery and to the limits of human vision. Her images trace light, time and optical afterimages, and they aim to ask us to become invested and conscious of our own perceptual awareness.

Barth was born in Berlin in 1958 and lives and works in Los Angeles where she received a B.A. from the University of California, Davis in 1982 and an M.F.A from the University of California, Los Angeles in 1985.

She was named a MacArthur Fellow in 2012 and her work has been the subject of major solo exhibitions at venues such as SCAD Museum of Art in Savannah, USA, The Art Institute of Chicago and Henry Art Gallery, Seattle. Her oeuvre is well represented in a large number of public and private collections around the world. Uta Barth is as Professor Emeritus in the Department of Art at the University of California, Riverside and a graduate faculty member at Art Center College of Design in Pasadena, California.

A large survey-exhibition of Uta Barth's oeuvre was presented at the J. Paul Getty Museum in Los Angeles, USA in 2022.

Recent Solo Exhibitions

- 2024** 1301PE, Los Angeles, USA.
2023 Tanya Bonakdar Gallery, New York City, USA.
2022 *Uta Barth: Peripheral Vision*, Getty Center, Los Angeles, USA.
Uta Barth: Figure/ Ground, Figure/ Ground, Tanya Bonakdar Gallery & 1301PE, Los Angeles, USA.
2021 *In the Light and Shadow of Morandi*, Andréhn-Schiptjenko, Paris, France.
2018 *Uta Barth*, Snite Museum of Art, University of Notre Dame, South Bend, USA.

Recent Group Exhibitions

- 2024** *Women's Work*, Nora Eccles Harrison Museum of Art, Logan, USA.
2023 *PhotographHER*, Nerman Museum of Contemporary Art, Logan, USA.
Pause/Connect, Warehouse Art Museum, Milwaukee, USA.
2022 *Split Diopter*, Guggenheim Gallery at Chapman University, Orange, USA.
Looking Backward & Forward: 40 Years with NEHMA & What's Next, The Nora Eccles Harrison Museum of Art, Utah State University, Logan, USA.

Public Collections (selected)

- Magasin III - Museum for Contemporary Art, Stockholm, Sweden.
Moderna Museet, Stockholm, Sweden.
Solomon R. Guggenheim Museum, New York, New York, USA.
Tate Modern, London, United Kingdom.
The J. Paul Getty Museum, Los Angeles, California, USA.
The Metropolitan Museum of Art, New York, New York, USA.
The Museum of Modern Art, New York, New York, USA.
The National Gallery, Washington DC, USA.
Whitney Museum of American Art, New York, New York, USA.



Uta Barth
Installation view,
*In the Light and Shadow
of Morandi*,
Andréhn-Schiptjenko,
Paris, France, 2021



Uta Barth
Installation view,
*In the Light and Shadow
of Morandi*,
Andréhn-Schiptjenko,
Paris, France, 2021

Uta Barth
Installation view,
In the Light and Shadow of Morandi,
Andréhn-Schiptjenko, Paris, France,
2021





Uta Barth

Study from "In the Light and Shadow of Morandi",
2017-2018

Ed. 1/6 + 2 AP

Face mounted, raised, shaped archival pigment
print in artist frame

76.2 x 78.7 cm

(30 x 31 in.)

Uta Barth

*In the Light and Shadow of
Morandi (17.01), 2017*

Face mounted, raised and
shaped archival pigment print
in artist frame

123.8 x 134 cm

(48 3/4 x 52 3/4 in.)





Uta Barth

*In the Light and Shadow of
Morandi (17.05), 2017*

Face mounted, raised and
shaped archival pigment print
in artist frame

123.8 x 134 cm

(48 3/4 x 52 3/4 in.)



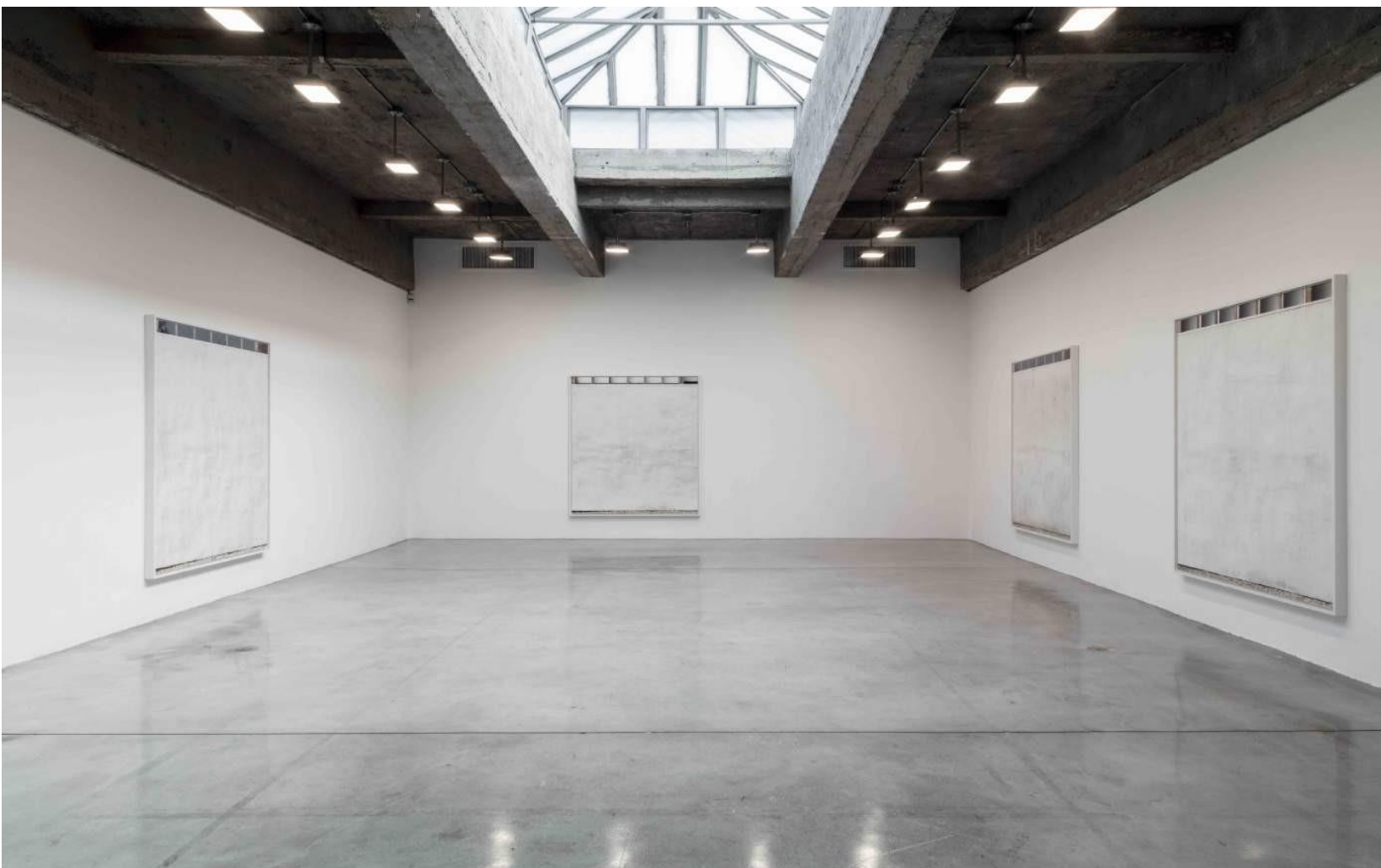
Uta Barth

*In the Light and Shadow of
Morandi (17.09), 2017*

Face mounted, raised and
shaped archival pigment print
in artist frame

123.8 x 134 cm

(48 3/4 x 52 3/4 in.)



Uta Barth
Installation view, *Uta Barth*,
Tanya Bonakdar Gallery,
New York, USA, 2017



Uta Barth

Untitled (17.11), 2017

Ed. of 6 + 2 AP

Archival pigment print in
artist frame

Each panel, framed:

190.5 x 167.6 x 6.3 cm

(75 3/4 x 64 7/8 x 2 1/2 in.)



Uta Barth
Installation view, *Art,
Design, Fashion & Music*,
Artipelag, Gustavsberg,
Sweden, 2016



Uta Barth
Installation view,
*...and to draw a
bright white line
with light,*
Andréhn-Schiptjenko,
Stockholm, Sweden,
2013



Uta Barth

Installation view, *...and to draw a
bright white line with light*,
Andréhn-Schiptjenko, Stockholm, Sweden,
2013

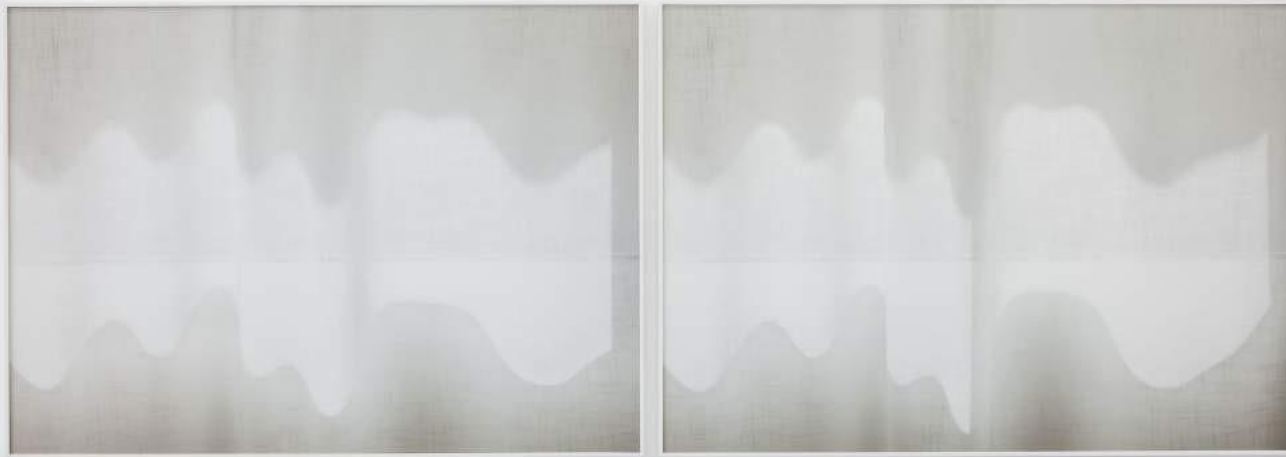


Uta Barth
Installation view, *...and to draw a
bright white line with light*,
Andréhn-Schiptjenko, Stockholm, Sweden,
2013



Uta Barth

Installation view, *...and to draw a
bright white line with light*,
Andréhn-Schiptjenko, Stockholm, Sweden,
2013



Uta Barth

*... and to draw a bright
white line with light
(Untitled 11.7), 2011*

Ed. of 6

Inkjet prints

Each panel, framed:

95.3 x 141.6 cm

(37 1/2 x 55 3/4 in.)



Uta Barth

*... and to draw a bright white
line with light (Untitled 11.2),
2011*

Ed. of 6

inkjet prints

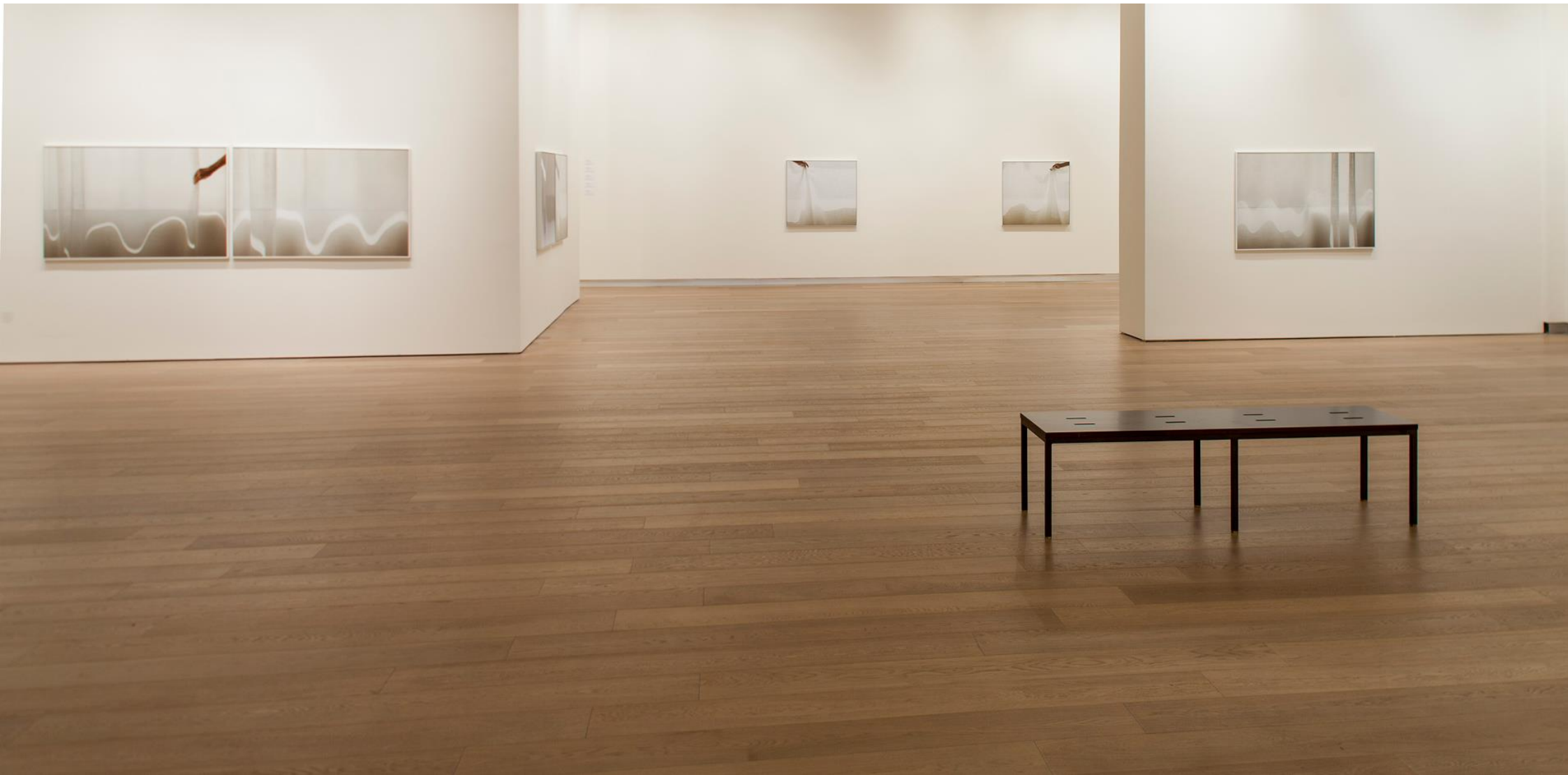
Each 96.52 x 144.78 cm

(38 x 57 in.)



Uta Barth

Installation view, *Uta Barth: To Draw with Light*, SCAD Museum of Art, Savannah, USA, 2013



Uta Barth

Installation view, *Uta Barth: To Draw with Light*, SCAD Museum of Art, Savannah, USA, 2013



Uta Barth

Installation view, *Uta Barth: To Draw with Light*, SCAD Museum of Art, Savannah, USA, 2013



Uta Barth
Installation view, *Uta Barth*,
The Art Institute of Chicago,
Chicago, USA, 2011



Uta Barth
Installation view, *Uta Barth*,
The Art Institute of Chicago,
Chicago, USA, 2011



Uta Barth
Installation views, *Uta Barth*,
The Art Institute of Chicago,
Chicago, USA, 2011



Uta Barth
Installation views, *Uta Barth*,
The Art Institute of Chicago,
Chicago, USA, 2011

Uta Barth

Installation view, *... to walk
without destination and to see
only to see*, Andréhn-Schiptjenko,
Stockholm, Sweden, 2010





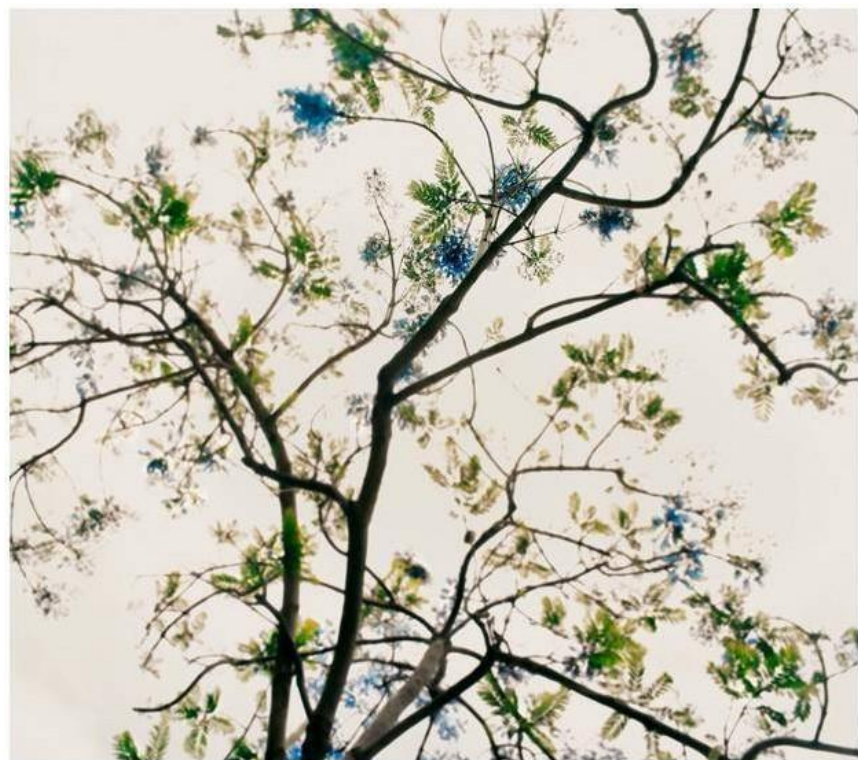
Uta Barth

Installation view, *... to walk without destination and to see only to see*, Andréhn-Schiptjenko, Stockholm, Sweden, 2010



Uta Barth

Installation view, *... to walk without destination and to see only to see*, Andréhn-Schiptjenko, Stockholm, Sweden, 2010



Uta Barth

*.. to walk without destination and to see
only to see (Untitled 10.3), 2010*

Ed. of 6

Inkjet prints

104.1 x 200.7 cm

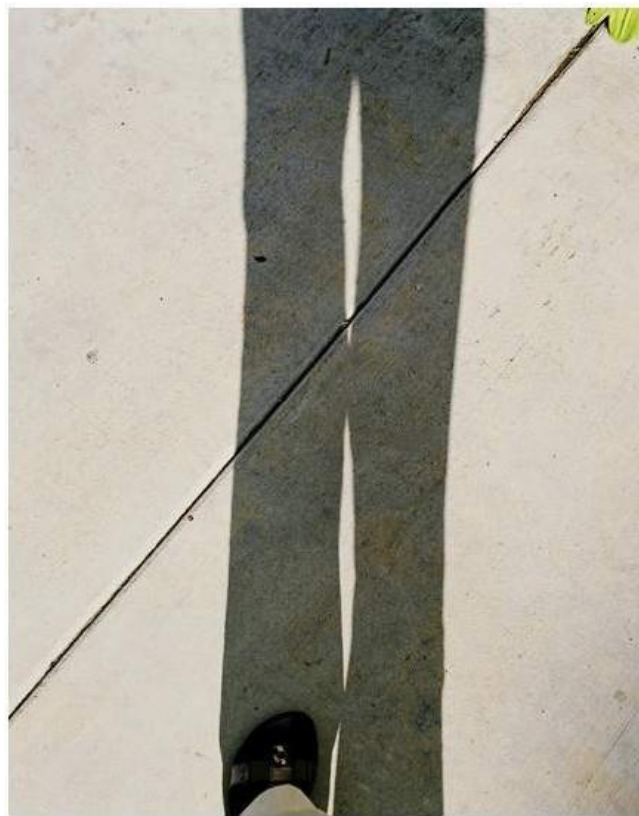
(41 x 79 in.)

Uta Barth

*.. to walk without destination and
to see only to see (Untitled 10.2),
2010*

Ed. of 6

Inkjet prints
104.1 x 200.7 cm
(41 x 79 in.)





Uta Barth

Untitled #3, 1979-1982/ 2010

Ed. of 6

Black and white photograph
inkjet print editioned in 2010
from the 1979-1982 original

27 x 21.5 cm

(10 1/2 x 8 1/2 in.)



Uta Barth

Untitled #4, 1979-1982/ 2010

Ed. of 6

Black and white photograph
inkjet print editioned in 2010
from the 1979-1982 original

27 x 21.5 cm

(10 1/2 x 8 1/2 in.)



Uta Barth

Untitled #5, 1979-1982/ 2010

Ed. of 6

Black and white photograph
inkjet print editioned in 2010
from the 1979-1982 original

27 x 21.5 cm

(10 1/2 x 8 1/2 in.)

Uta Barth

Every Day, 1979-1982/ 2010

Ed. of 6 + 2 AP

16 black and white photographs

inkjet print editioned in 2010

from the 1979-1982 original

Each panel, framed:

26,7 x 21,6 cm

10 1/2 x 8 1/2 in.)

Overall dimensions variable





Uta Barth
Installation view, *Sundial*,
Andréhn-Schiptjenko, Stockholm,
Sweden, 2008

Uta Barth
Installation view, *Sundial*,
Andréhn-Schiptjenko, Stockholm,
Sweden, 2008





Uta Barth

Sundial (07.8), 2007

Diptych; mounted colour photographs

76 x 193 cm

(29.9 x 75.9 in.)



Uta Barth

Sundial (07.7), 2007

Ed. of 6

Triptych; mounted colour photographs

Each panel: 76 x 72 cm

(30 x 28 1/4 in.)

Overall dimensions: 76 x 220.5 cm

(30 x 86 3/4 in.)



Uta Barth

Untitled (06.1), 2006

Ed. of 6

Mounted colour photographs

58.5 x 53.5 cm

(23 x 21 1/8 in.)



Uta Barth
Installation views, Andréhn-Schiptjenko,
Stockholm, Sweden, 2005



Uta Barth

Untitled (05.19), 2005

Ed. of 6

Mounted color photographs

Triptych; 28 x 29,5 cm,

50,8 x 53,6 cm, 28 x 29,5 cm



View of "Uta Barth," 2023. Foreground, left wall: . . . and of time (AOT 2), 2000. Foreground, right wall: *Untitled (and of time . . . 5)*, 2000.

LOS ANGELES



PRINT MAY 2023

Uta Barth

THE GETTY CENTER

"Peripheral Vision," a forty-year retrospective of photographer Uta Barth's work at the Getty Center, included selections from thirteen phases of the artist's career, beginning with her early experimentations as a graduate student at the University of California, Los Angeles, and concluding with ". . . from dawn to dusk," 2022, a yearlong study of the Getty's facade, commissioned by the museum, to commemorate its twentieth anniversary. The exhibition's title underlines Barth's enduring interest in the act of looking and refers us to the mechanics of human vision: We have a relatively small focal area—the point of fixation—surrounded by a large, blurred peripheral field. (Objects and surroundings in this nebulous zone tend to be familiar, nonthreatening—no need to examine them too closely.) Barth's lifelong project seems to be all about the point of fixation: what we choose to focus on, what we don't, and why. The intensity of gaze in some of her self-portraits from the 1980s operates like an interrogator's spotlight: a violent force by which Barth, who has described herself as "incredibly photo-phobic," is trapped, pinned, or blinded.

Yet in the series "Ground," 1994–97, and "Field," 1995–96, Barth aimed her camera at "an unoccupied plane in space," according to the exhibition text, to create blurred photographs of architectural interiors and urban landscapes. Especially when taken in context with the stark,



graphic focus of her early work, Barth's decisions here suggest a desire to subvert or frustrate the intensity of looking—to deny the gaze its power. In photographing her subjects peripherally, as it were, Barth foregrounds the view we take for granted, forcing one into the potentially uncomfortable or unfamiliar position of scrutinizing an image that refuses to become clear.

The quality of light—its texture, its transformative potential, the way it moves and changes depending on the time of day or year—is another essential element of Barth's work and figured prominently in most, if not all, of the photographs on display. In “. . . and to draw a bright white line with light,” 2011—a series of color pigment prints in which the artist manipulated a set of curtains to create a searing ray of sunlight that widens and changes as the day progresses—Barth continued her investigation of the hot, rippled “drawing” made by sun and fabric explored in “One Day,” 1979–82, a group of eleven small, square, black-and-white photos. In these and other works, light is the medium by which the passage of time is made visible.

In interviews, Barth has bristled at the use of the word *painterly* to describe her fogged atmospheric images: “It assumes that a photograph would secretly—or overtly—aspire to the attributes of painting in order to justify itself as an artwork.” Yet her longtime fascination with the medium, particularly as deployed by artists who repeatedly return to specific subject matter or themes (Mondrian, Monet, Morandi, Vermeer) was apparent (and acknowledged) in many of the works on view. In her 2017 “Untitled” series, she made large-scale photographs capturing the stucco exterior of her Southern California studio. These images examine the endlessly changing tonal and textural qualities of a white surface, calling to mind not only the art of Robert Ryman, but also the Minimalist abstract compositions that can be found everywhere in Los Angeles, where the ravages of sun, wind, and rain act on the painted human-built landscape.

Discussions of Barth's work frequently describe her subject matter as “small,” “ordinary,” “banal,” or “mundane”; this critical tendency extends to other forms and artists who explore dailiness. The compulsion to describe them thus implies the existence of large, extraordinary, important subjects. But what are those, and who decides? Aren't the so-called little details—the shifting light in a sunny room, the same view from a window day after day, year after year—what our lives are primarily composed of? Barth has said that her pictures eschew narrative. A traditional conservative understanding of narrative implies a coherent or overriding story—a strong plot propelled by noteworthy events. But in Barth's work we find an alternate version: one that's fragmentary, ambiguous, and truer to the slowness, stillness, and durational texture of human existence.

— *Kathryn Scanlan*

Published: Artforum, May 2023

<https://www.artforum.com/print/reviews/202305/uta-barth-90481>

[ART](#)

Uta Barth

The best way to approach Barth's two-part show is to start upstairs, where an arresting group of images, made between the mid-nineties and 2017, gracefully map the German-born, L.A.-based photographer's interest in the incidental, the peripheral, and the ambient. (The incisive selection was made by the curator Elizabeth Smith.) The elegant works on view include "Sundial (07.8)," from 2008, a diptych whose subject is the movement of a splash of white light along a white wall—an apt prelude for an epic project installed on the ground floor, a piece commissioned by the Getty Center, on the occasion of Barth's recent four-decade retrospective there. Titled ". . . from dawn to dusk," it's the result of a yearlong process. During each month of 2022, a different location at the Getty Center was photographed every five minutes, for two days, from sunrise to sunset. Presented here in a series of irregular grids (and one sneakily embedded time-lapse video), it captures the potentially disorienting optical effects of solar movement on the Richard Meier-designed, travertine-clad structure. Using the Getty's architecture as a reflexive subject might feel like a superfluous twist, but Barth's enduring theme—the visual drama at the edge of perception—remains as fascinating as ever.

— [Johanna Fateman](#)

Mar. 4–Apr. 22

📍 Bonakdar
521 W. 21st St.
Chelsea

212-414-4144

[Website](#)



Published: The New Yorker, 2023-03-21

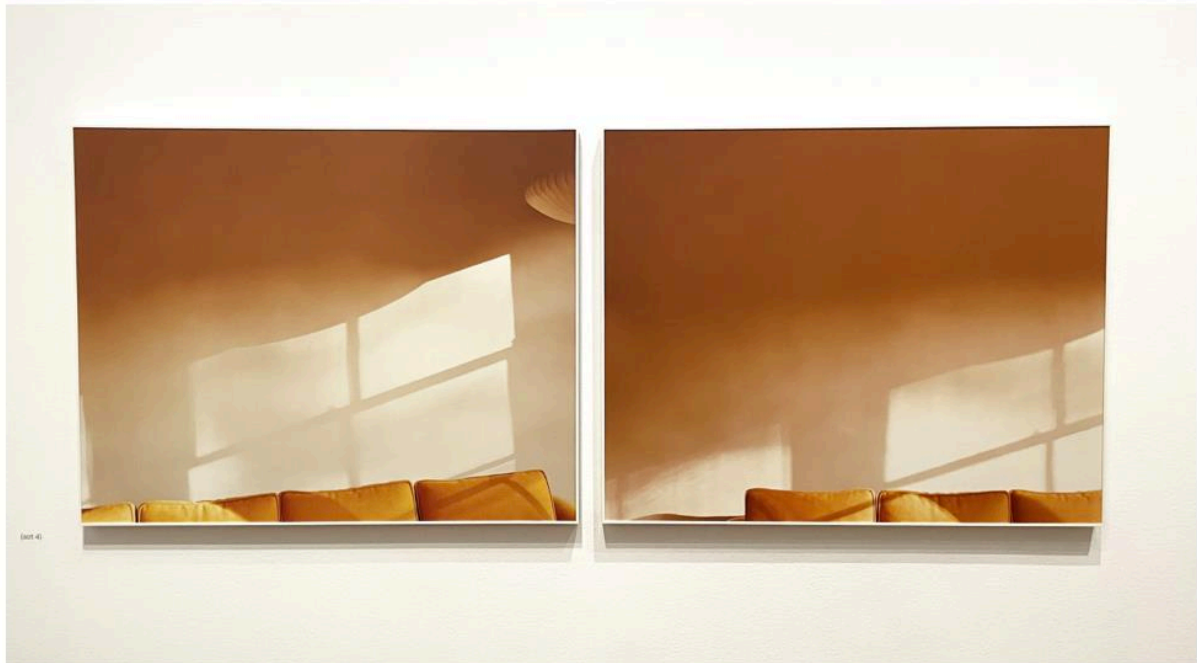
<https://www.newyorker.com/goings-on-about-town/art/bispo-dor-sario>

Uta Barth Chases Light at the Getty Center

Her solo exhibition at the Los Angeles institution demonstrates how natural light can turn an overlooked, everyday setting into a sublime landscape.



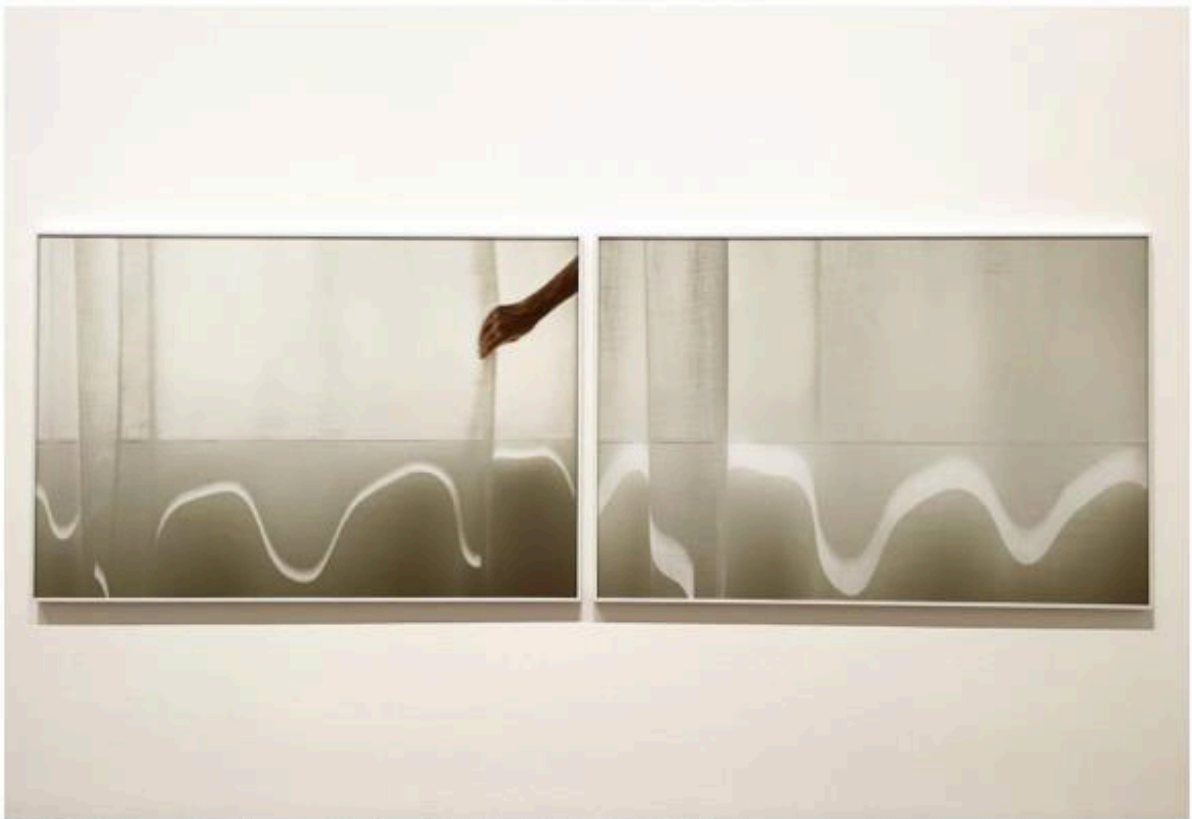
Renée Reizman January 30, 2023



Uta Barth, "... and of time" (2000) (all photos Renée Reizman/Hyperallergic)

LOS ANGELES — Whether it's capturing golden hour through gossamer curtains or dawn on a naked bough in autumn, Uta Barth has been chasing light throughout her career. In her solo exhibition, *Peripheral Vision* at the Getty Center, she demonstrates the way natural light can turn an overlooked, everyday setting into a sublime landscape.

Barth often studies the interplay between optics and architecture. In the site-specific work "... from dawn to dusk" (2022), she finds one of the most unassuming enclaves of the Getty Center's famed structure and uses it as a backdrop for a time-lapse of sorts. Over the course of a year, Barth photographed the same gridded section of architect Richard Meier's aluminum facade, which reflects blinding light in the summer, but is subdued in the foggy mornings that so frequently consume the Getty Center's hillside. A tightly gridded collage of the photographs mimics the facade, the pattern occasionally interrupted by bright red colorized iterations of the photos. Those jarring blocks



Uta Barth, "... and to draw a bright white line with light " (2011)

of color replicate the afterimage that appears to closed eyes after looking at the glare reflecting off the Getty Center's metallic surfaces.

Other studies emphasize the delicacy of light when filtered through fabric or glass. Barth turns sunshine into a painterly zigzag in her series *... and to draw a bright white line with light* (2011). The composition is surprisingly simple. A semi-sheer white curtain mutes the already subdued luster of a cloudy day. It falls against a white wall, its drapery invisible if not for the serpentine trail of sunlight that crawls across its surface. A hand is visible in one of the photographs, finessing the fabric, perfecting the curves for the shot.

Sparse, domestic settings feature prominently in Barth's work, but the artist adjusts focus, framing, and aperture to imbue these familiar scenes with mystery. The blurred images in the series *Ground* (1994–97) transform interiors into ethereal dreamscapes. "Ground #30" (1994) reimagines the corner of white room as an impressionistic play of light and shadow. The soft-focus paintings hung on a turquoise wall in "Ground #42" (1994) are in the upper right-hand corner, shying away from the focal point. They appear to be a duo of

Vermeers (“The Milkmaid” and “The Lace Maker”) but they are secondary to the blue-green void that consumes most of the frame.

Though most of the photos seem accessible, as if you could recreate them in your own home, a more recent series, *In the Light and Shadow of Morandi* (2017), foregrounds Barth’s technical prowess. The photographs, an homage to Giorgio Morandi’s still life paintings, show off the colorful refractions of liquid placed in a variety of clear containers. To capture the ghostly arcs of light, the artist photographed the images at extreme angles, then corrected the lens distortion digitally. While the jars appear to be their proper dimensions, the sharp, skewed angles of the pigment prints are evidence of their manipulation.

By primarily working in her own studio or home, Barth’s photographs inspire viewers to search for the long shadows that stretch across the living room at dusk; to study the bouncing light illuminating from a tungsten bulb — to seek out the enchanting corners of our own living spaces.



Uta Barth, "Ground 42" (1994)



Uta Barth, "in the Light and Shadow of Morandi" (2017)



Uta Barth, "Field" (1995-96)



Uta Barth, "Ground Series" (1994-97)

Uta Barth: Peripheral Vision continues at the Getty Center (1200 Getty Center Drive, Bel Air, Los Angeles, California) through February 19. The exhibition was organized by the Getty Museum and curated by Arpad Kovacs, assistant curator of photographs.

Published: Hyperallergic, 2023-01-30

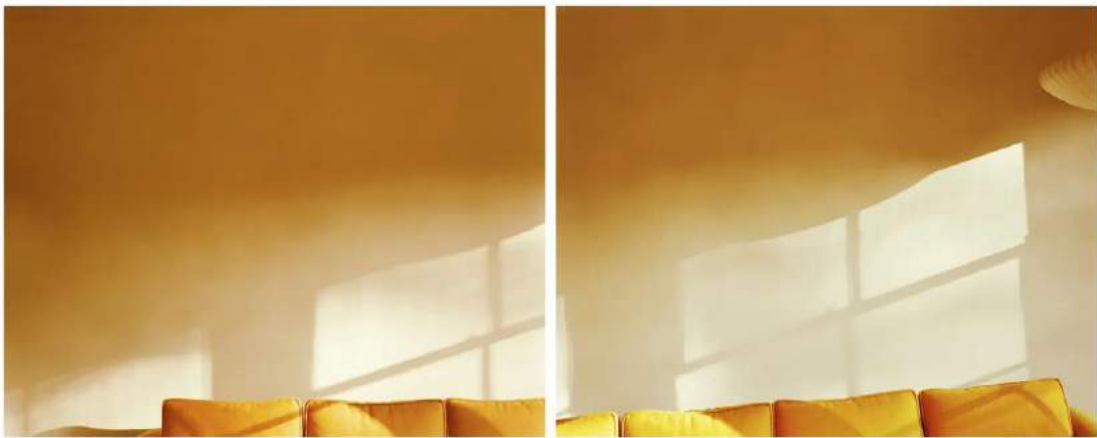
<https://hyperallergic.com/794851/uta-barth-chases-light-at-the-getty-center/>

CRITIC'S PICK

How Uta Barth's Art Illuminates

In a 40-year retrospective at the Getty Center in Los Angeles, the photographer scrutinizes subtle shifts in light and reveals what we see and don't.

Give this article



Uta Barth's "...and of time (not 4)," 2000, from her show at the Getty Center, Los Angeles. Usually, her lens is trained on the absent figure. Uta Barth; via The J. Paul Getty Museum, Los Angeles

By Arthur Lubow

Feb. 9, 2023

LOS ANGELES — The photography of Uta Barth unites the conceptual rigor that is characteristic of Germany, where she was born, with the fascination with light and space of California, where she has lived for the last 40 years.

Countering the instantaneous shutter click of the camera, Barth, who is 65, frequently works in series to explore how shifts in light alter our perception of a scene. It is not the scene that she takes as her subject, but the act of perception. Indeed, she intentionally turns her camera on unremarkable rooms and landscapes, as if to demonstrate that if you look closely and slowly, anything can become fascinating. And, at least in Barth's images, beautiful.

Photographers typically depict figures set in a background. "Uta Barth: Peripheral Vision," a retrospective at the Getty Center in Los Angeles organized by Arpad Kovacs,

an assistant curator, reveals how Barth eliminates the figure to contemplate the ground. It would be misleading, however, to say that she focuses on the ground. Usually, her lens is trained on the absent figure, leaving her picture blurred. She is bringing to our attention what we glimpse only briefly or completely overlook.

Barth moved to California from West Berlin with her parents at 12 and has lived there ever since. As a graduate student at the University of California at Los Angeles, she was making self-portraits in which she took on various identities. They dealt with the theme (much in the air at the time) of a woman being subjected to a scrutinizing gaze. But very quickly, she radically reduced the human presence — in one sequence to no more than a pair of feet — so that the floor, marked by changing shadows and stripes of light, takes center stage.

Rediscovering these student photos, dating from 1979 to 1982 and forgotten in a box, Barth marveled at how early she had instinctively landed on her subject matter: “images of nothing, just empty grounds, walls and fields and sky,” she wrote in 2010. She realized that “what I aim for in my work today was present long before I could name it.”

Barth nods appreciatively to artists she reveres. In “Ground #42” (1994), she aimed her camera at a wall painted robin’s egg blue and shimmering with light; in the upper left corner, indistinct but instantly recognizable, are two framed reproductions of Vermeer paintings, “The Lacemaker” and “The Milkmaid,” which she has possessed since childhood. Barth bears an understandable affinity with these depictions, by an unsurpassed connoisseur of light, of two women engaged in repetitive tasks.



Uta Barth, “Ground #42,” 1994. In the upper left corner are two framed reproductions of Vermeer paintings, “The Lacemaker” and “The Milkmaid,” with women doing repetitive tasks. Uta Barth; via The Eileen Harris Norton Collection

Pre-Minimalist artists who investigate subtle variations through the process of repetition also appeal to her. In 2011, she riffed on the geometric formalism of Mondrian by manipulating a window shade to catch the light in boxy patterns on the white closet doors in “Compositions of Light on White.”

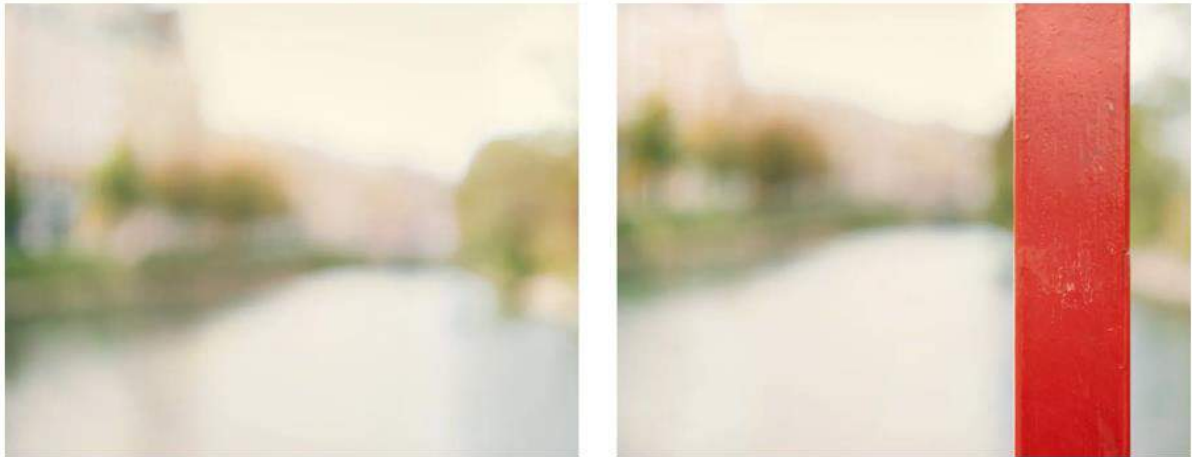
She made another series, “In the Light and Shadow of Morandi” (2017), that adapted the Italian modernist’s practice of patiently observing humble arrangements of domestic objects. Depicting the dance of light on colored glass vases and bowls, she photographed from an oblique angle to prevent the

shadow of the camera from falling on them and then corrected digitally for distortion; acknowledging that the process of correction created an image that is not rectangular, she left the mounted prints as irregular shapes. (The intent was honesty, but it felt gimmicky to me.)



Uta Barth, "In the Light and Shadow of Morandi (17.03)," 2017. Uta Barth

Although Barth hasn't made an explicit homage to Rothko, the left two-thirds of "Ground #78" (1997), in which sunlight illuminates a sheer-curtained window, evokes his lozenge paintings. And her stunning diptych, "Untitled 98.2" (1998), which juxtaposes a blurry riverside cityscape, recalls in its watery pastels a Helen Frankenthaler soak-stain painting. Another view of the scene, taken from a neighboring vantage point, offers the missing in-focus foreground — revealed to be a red-painted vertical plank as bold as the central stripe in Barnett Newman's 16-foot-tall "Voice of Fire."



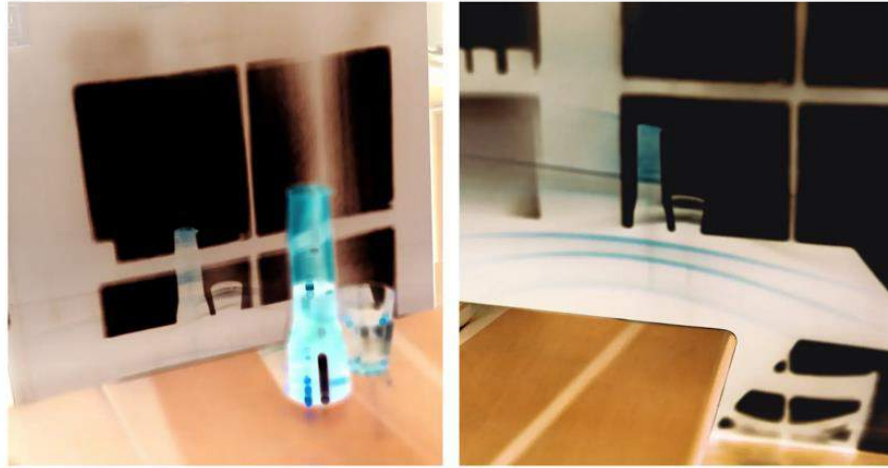
Uta Barth, "Untitled (98.2)," 1998, juxtaposes a blurry riverside cityscape, its watery pastels reminiscent of a Helen Frankenthaler soak-stain painting, with another view of the scene. Uta Barth; via The Metropolitan Museum of Art

Because painters have explored the magical qualities of light for centuries, it is easy to find painterly precedents for Barth's photographs. By face-mounting her prints on thick wood panels against matte acrylic, she provides them with a surface and heft that encourages the comparison to painting.

Yet her work could only have been done with a camera. The 2011 series, "and to draw a bright white line with light," is ravishing, as the rippling hem of a gauzy curtain catches a band of light that widens from her manipulation. (In "Untitled 11.2," like the wizard emerging from behind his drapery, she depicts her hand moving the fabric.) The ghostly images of "Sundial" (2007) capture the changing light and shadows in her Los Angeles home, usually taken at dusk. In these works, she recalls the purity of photography's earliest pioneers, such as William Henry Fox Talbot, who called his book of photographs (the first commercial publication of its kind) "The Pencil of Nature." Like Talbot, Barth reminds us that the Greek words that form "photography" mean "drawing with light."



Uta Barth's "... and to draw a bright white line with light (Untitled 11.2)," 2011. via Uta Barth and Tanya Bonakdar Gallery, New York/Los Angeles



Uta Barth, "Sundial (07.4)," 2007. She captures the changing light and shadows in her home, usually at dusk. Uta Barth; via Snite Museum of Art, University of Notre Dame

For the 20th anniversary of the Getty, Barth received a commission to engage with the buildings on the campus, designed by Richard Meier. Her large-scale piece, “... from dawn to dusk” (2022), consists of 75 photographs and a video. To create it, she set up her camera at the entrance to the auditorium. On alternate weeks over the course of a year, she made an exposure every five minutes during daylight hours. The photographs are mounted on square panels and presented in a grid format that rhymes with the enameled aluminum panels of the building facade. Some images are distinct, some blurry. At times, she has digitally flipped the tonalities of lights and darks to approximate the effect of an afterimage, which might pulsate in your retina if you shut your eyes after staring for a while at the sun bouncing off the bright metal.

Barth’s photographs lodge in your mind that way. Distinctively indistinct, they make us think about what we see and don’t see when we look at the world around us. They raise to awareness what we overlook. And so, they require attention. The visitors I saw in the exhibition appeared to be grateful that, for a short time at least, they had to slow down.

Uta Barth: Peripheral Vision. Through Feb. 19 at the Getty Center, Los Angeles; 1200 Getty Center Drive, Los Angeles, 310-440-7300; 800 223-3431), [getty.edu](https://www.getty.edu).

A version of this article appears in print on Feb. 10, 2023, Section C, Page 10 of the New York edition with the headline: Look Closely: Painting With a Camera.

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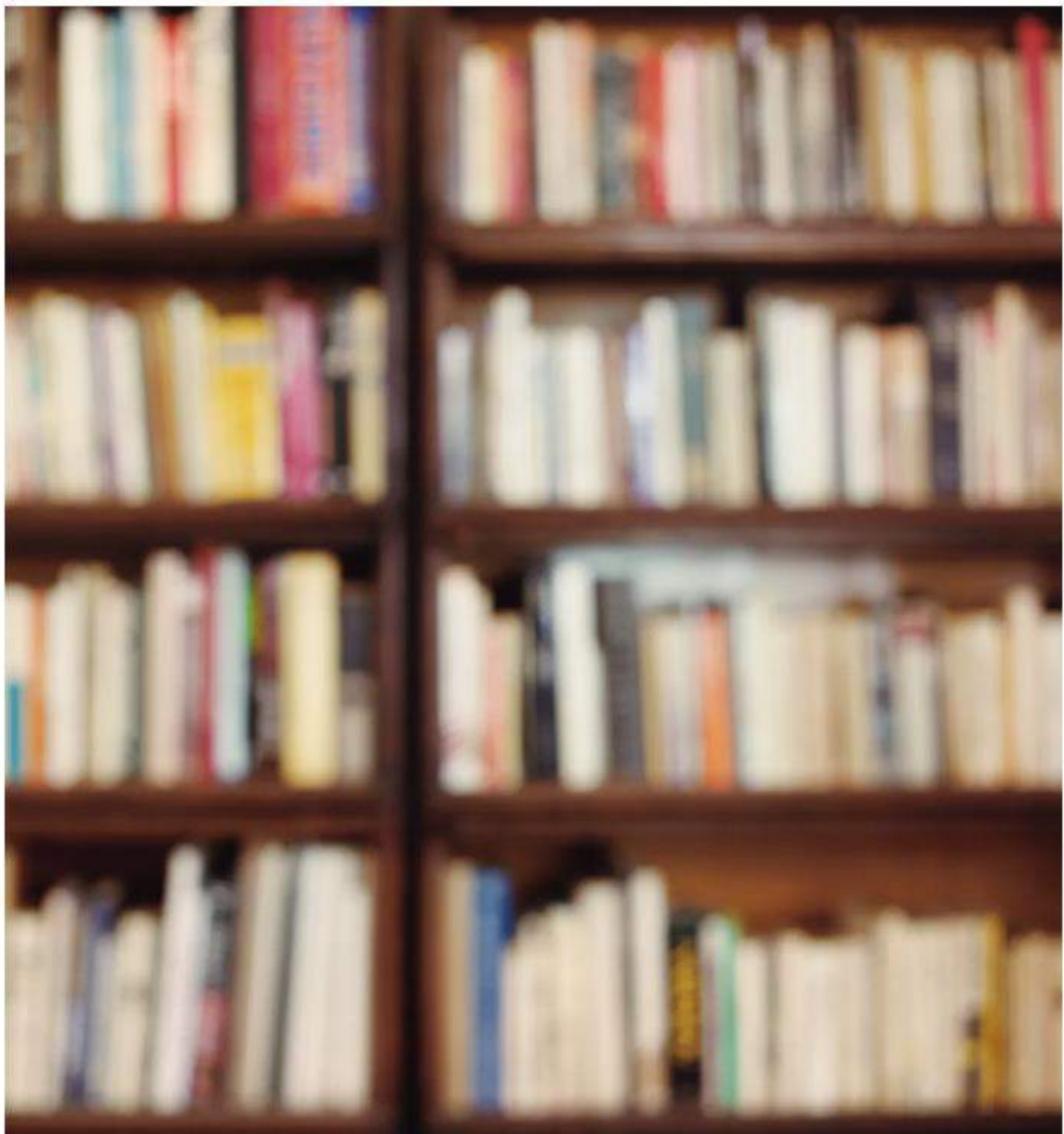
Published: The New York Times, 2023-02-09

<https://www.nytimes.com/2023/02/09/arts/design/uta-barth-light-getty-photography.html>

Los Angeles Times

ENTERTAINMENT & ARTS

Review: Uta Barth's fuzzy photographs come into stirring focus in a major Getty show



Uta Barth, "#41," 1994, chromogenic print. (Uta Barth / Getty Museum)

BY [CHRISTOPHER KNIGHT](#), ART CRITIC

FEB. 7, 2023 7 AM PT

In the 1960s, artist Robert Irwin famously forbade publication of photographs of his paintings — the spare abstractions of colored lines against colored fields, the tiny dots covering slightly bowed canvases to create a cloud of hazy gray atmosphere and the plastic or aluminum discs that stand out from the wall but visually appear as orbs that hover in space, like mysterious floating eyeballs.

When his terrific 1993 [retrospective exhibition](#) opened at the Museum of Contemporary Art and the photo ban no longer made sense, finally he relented. Irwin’s revolutionary work, dubbed an art of Light and Space, was by then established. But the three-decade photo prohibition had served to make a critical point: A camera could record the image within a work of art, but a photograph of it could not embody the sense of presence great art produced — and that Irwin’s rigorously conceived and executed work demanded.

Experiencing the art itself was the only way to discover its complex perceptual elucidation. A photograph was a misrepresentation.

Around the time that Irwin lifted the ban, German-born American artist Uta Barth was making her own extraordinary discoveries. She had encountered Irwin while a UCLA graduate student, and she was deeply moved by “Seeing is forgetting the name of the thing one sees,” Lawrence Weschler’s landmark 1982 book about the unprecedented older artist. Profound perception begins to happen, as the title astutely observes, when preconceptions dissolve.



Uta Barth, "...and of time (aot 4)," 2000, chromogenic prints. (Uta Barth / Getty Museum)

Something extraordinary began to happen in the photographs Barth was making — art that is the subject of another powerful retrospective exhibition, “[Uta Barth: Peripheral Vision](#),” just now winding up its run at the J. Paul Getty Museum (it closes Feb. 19). Her exceptional art’s hallmark is its sense of presence that unfolds perceptual knowledge. The camera, it turns out, is itself a quintessential medium for making its own art of Light and Space.

Take “Ground #41” from 1994, a now-classic example. Just under a foot on each side, the frame is filled by an image of shelving lined with books. All of it is out of focus, from edge to edge. You find yourself straining to see, even though the exercise of deciphering what the texts might be is bound to fail. The fuzziness breaks the first rule of photography: Focus, please.

The more you look, though, the more things do converge into something that approaches unexpected clarity. Yes, the image is out of focus, but it dawns that it’s the kind of view one expects as the background of, say, a figure study or portrait. You sense the missing person. The only people present in this picture are the photographer and you. Strange intimacy unfurls.

Barth indeed made the photograph by focusing on a person standing before the camera in sharp delineation, then having the person leave the scene. A focal plane had been established. The spatial distance between the camera and the soon-to-be-missing subject was carefully set. The shutter snapped, and meticulously calibrated light entered the camera lens to land on the waiting film. An image was created.

In short: Light and space are the two fundamental elements that make any photograph. Everything else is, well, everything else. Which is not to say all the rest is unimportant — anything but.

Those books, for example. Books are repositories of defined knowledge. Showing packed shelves celebrates that, while fuzzing the books to make them unreadable also dissolves any preconceptions they contain. Words are one valuable type of language, pictures are another.

Looking at Barth’s “Ground #41” makes me think of the late L.A. Conceptual artist John Baldessari. “[Wrong](#),” his pivotal 1967 painting, is a black-and-white self-portrait photograph printed on canvas. The faulty composition cited by the title shows the artist in a sunny suburban front yard, rather than a gritty urban loft where artists supposedly

thrive. He's standing in front of a palm tree that absurdly appears to be growing straight out of his head.

For art, that's all just wrong.

This sort of conceptual art is integral to Barth's practice. Making a completely out-of-focus photograph, as she did, is likewise as wrong as it gets — at least as far as the usual standards of camerawork go.



Uta Barth, "...and to draw a bright white line with light," 2011, pigment prints. (Uta Barth / Getty Museum)

The photograph's composition reveals itself as similarly fascinating. Rather than one bookcase, Barth included two, abutted side by side. The dark brown furniture's vivid horizontal and vertical lines compose a two-dimensional grid that's slightly off-center.

The design and its syncopation of colored book spines recall any number of familiar geometric abstract paintings, like those by Kazimir Malevich and Piet Mondrian from a century ago; or abstract weavings by Sophie Taeuber-Arp in the 1910s that upended the traditional artistic primacy of painting; and canvases by John McLaughlin, Ellsworth Kelly and Barth's countryman Gerhard Richter from the 1950s and '60s. The history of modern abstract painting and its often anxious relationships to both the material world and photography is embedded in Barth's work.

Other photographs with crisp close-ups of the drawers and doors of all-white cabinetry further engage the rectilinear structure of Malevich and Mondrian paintings, as well as those of Robert Ryman, whose white-on-white abstractions pare down painting into endless permutations of the basic elements of white paint applied to a flat surface affixed to a wall. Recent Barth still-life pictures of vessels on a tabletop refract the light, holding it within volumes while you remember the clusters of bottles and bowls in the paintings of [Giorgio Morandi](#).

Even Jackson Pollock turns up — in a wholly unexpected place. A quartet of large horizontal photographs, titled “... and to draw a bright white line with light,” presents a ribbon of illumination that flows across sheer curtains in the artist’s living room. The glowing band of luminosity makes a disembodied linear drawing in space.

The radical liberation of painting achieved by Pollock in the late 1940s came from what would prove to be his hugely influential technique of “drawing in space,” which the artist performed with a paint-loaded brush hovering above a canvas spread out on the floor. Where the paint fell from his brush to the canvas below became the work of art; the drip paintings are a communion of natural happenstance and precise artistic control.

In a witty move, one Barth picture in the group includes a glimpse of her own hand reaching in to manipulate the curtain and artfully arrange the shape made by the elastic line of light. It’s one of the few times a human body part turns up among the 60 mature pictures in “Peripheral Vision,” which surveys the past three decades of her work. (Getty curator Arpad Kovacs smartly included an enlightening separate gallery of student work in which Barth, now 64, experiments with photographs of her body.) Not only is she the wizard behind the curtain pulling the levers of what we see, like some imaginative earthbound magician stranded in a fantastical Oz, but the hand of the artist, flaunted in considerations of painting but rarely in photographs, is dutifully acknowledged.



Uta Barth's monumental 2017 photographs of her studio's exterior wall are shown under glass. (Christopher Knight / Los Angeles Times)

The show's one disappointment is that almost all the photographs are roped off by wire stanchions erected low to the floor. (I think of them as tripwires.) They line room after room. Talk about drawing in space! It's a visual annoyance, especially for an art so visually acute.

No doubt the decision resulted from concern about protecting the work's pristine surfaces. Barth's pictures are almost never framed behind glass, as most art museum photographs are. Barth typically mounts her prints on wood panels a few inches deep, emphasizing their reality as physical objects. They're not merely images of other things but are things in their own right — more like paintings than conventional photographs.

It's a relief to come upon an extraordinary group of roughly life-size pictures of light falling across the exterior stucco wall of Barth's home studio. These monumental photographs, each more than 6 feet tall, are framed behind glass, so installed without the intrusive stanchions.

The artist's affiliation with the Getty dates to 2000, when she was among 11 artists commissioned to make work related to the museum's collection for "[Departures](#)," a marvelous 10th-anniversary exhibition. Keying off Claude Monet's light-drenched painting of snow on a field of Giverny [haystacks](#), the first series in which the Impressionist artist concentrated on the shifting illumination of a single subject, Barth produced a gorgeous series of pictures of light moving across her living room wall above the top edge of a sofa. Their luminous display of fluid yellow hues is suitable for the Golden State.

They're also quietly humorous. A wobbly luminous rectangle sliding across the wall is art to hang over the sofa.

Household subjects are Barth's stock in trade. Like the bookcase, curtain, cabinetry or studio wall photographs, these living-room sofa pictures underscore how close to home almost all her chosen images are. Brilliant Light and Space art does not require a mythologizing retreat into the remote desert to drop a couple hundred million dollars into tearing up an extinct volcano to produce revelatory perceptual knowledge, as James Turrell's "[Roden Crater](#)" project presumes to do. Domestic experience is rich and fruitful.



Uta Barth's "Compositions of Light on White (Composition #9)," 2011, pigment print.
(Uta Barth / Getty Museum)

Speaking of which, the emergence of the Light and Space movement in the 1960s marked the simultaneous rise of Los Angeles as a distinctive cultural wellspring — the first suburban art world, neither densely urban nor remotely rural. There really hadn't been anything like it in the annals of modern art before.

Where did this new, revelatory ethos come from? Usually, its concurrence with the socially spooked, post-Sputnik rise of the aerospace industry in late '50s and early '60s Southern California is offered as explanation. Public and private experiment in the Cold War's suddenly urgent "space race" was rapidly opening up new perceptions of the world and its place in the expanding universe — including inquisitiveness about the nature of perception itself.

Amid such inquiries, art and an embrace of new materials formed a natural spinoff. Translucent sculptural objects and atmospheric environments engaged a viewer's participatory perception, often through the use of industrial materials like fiberglass, acrylic, neon and polyester resin.

Certainly, there is truth to that. But, culturally speaking, it may be a lesser factor. The absorbing Getty retrospective, in addition to cementing Barth's artistic reputation, has made me wonder whether it isn't the post-World War II saturation of camera vision newly dominating daily American life that created the dynamic that gave birth to Light and Space art — one that would surely be felt most intuitively in the lens-driven movie and television capital of the world.

The ubiquitous camera operates as the machinery of light and space, churning out daily perceptual experience that we all share. Barth, brilliantly unraveling its myriad mysteries, is the shrewd and savvy photographer of Light and Space.

'Uta Barth: Peripheral Vision'

Where: J. Paul Getty Museum, 1200 Getty Center Drive, Brentwood

When: 10 a.m.–5:30 p.m. Tuesdays-Fridays and Sundays; 10 a.m.–8 p.m. Saturdays. Through Feb. 19.

Contact: (310) 440-7300), getty.edu

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[Christopher Knight](#)

Los Angeles Times art critic Christopher Knight won the 2020 [Pulitzer Prize for criticism](#) (he was a finalist for the prize in 1991, 2001 and 2007). In 2020, he also received the Lifetime Achievement Award in Art Journalism from the Rabkin Foundation.

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<https://www.latimes.com/entertainment-arts/story/2023-02-07/uta-barth-getty-museum-review>

What Uta Barth's Images Tell Us about the Limits of Sight

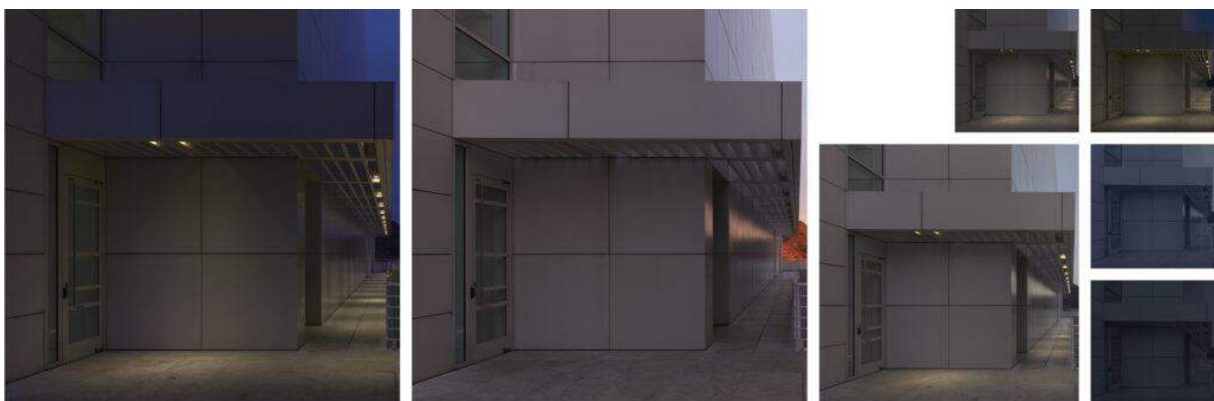
In Los Angeles, an exhibition traces the ideas that animate Barth's work—and asks how photographic vision affects perception and experience.



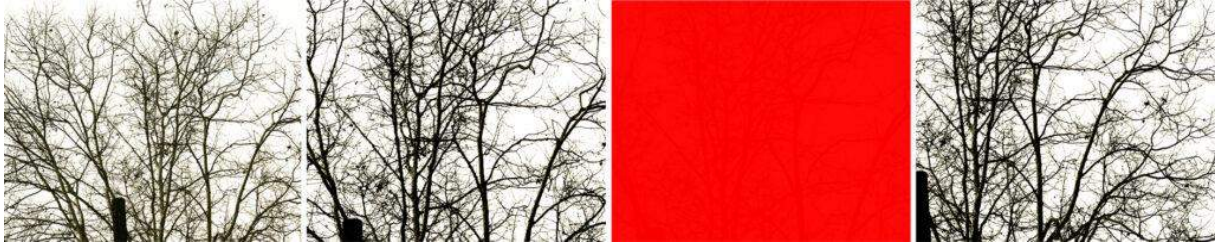
Uta Barth, *Ground #42*, 1994, from the series *Ground* (1994–97).

In the fall of 1996, Uta Barth exhibited her then-new series *Field* and *Ground* at Tanya Bonakdar Gallery in New York. Barth was living in Los Angeles, having joined the art faculty at the University of California, Riverside, in 1990 after earning her MFA at UCLA in 1985. The critic Mark Van de Walle reviewed the show in *Artforum*, invoking Barth's relationship to the minimalism of Agnes Martin, the play between photography and painting in Gerhard Richter's blurred paintings, and the sensitivity to light shared by Vermeer. Even in her foundational work, Barth was understood in relation to a long and significant history of artists. Van de Walle mused that Barth's photographs, "by virtue of being pictures of nothing in particular, manage to be about a great deal indeed."

At the time of that show, I had just moved to New York, as a recent college graduate, and happened to be working at a photography gallery down the hall from Tanya Bonakdar Gallery. I wasn't reading *Artforum* regularly and had only just begun to learn about photography, but I must have stopped in to look at Barth's show dozens of times. I still remember stretching my breaks during the workday as long as I thought I could get away with, to sneak in a few more minutes with Barth's photographs. I would stare at them, and consider what they were telling me about photography, about seeing, about how to signal what matters.



Uta Barth, *...from dawn to dusk (December)*, 2022.



Uta Barth, *white blind (bright red) (02.13)*, 2002.

Both of those early series—*Field* (1995–96) and *Ground* (1994–97)—feature prominently in Barth’s current major exhibition at the J. Paul Getty Museum, *Uta Barth: Peripheral Vision*, curated by Arpad Kovacs. Filling the entirety of the museum’s West Pavilion photography galleries, the exhibition is a generous and expansive look at the artist’s key bodies of work from the 1990s up through the present. It opens with *...from dawn to dusk* (2022), a work commissioned by the Getty. On view for the first time, these new images crystallize the artist’s ongoing fascination with the fleeting effects of light on place and the potential of photography to sequentially capture and reflect this human, and bodily, experience. Notably, in a side gallery, Kovacs also includes Barth’s early and experimental work from the late 1970s and ’80s: rarely seen collages, self-portraits, iterative sequences of space, and experiments with light and its blinding capacities—all early traces of ideas that will persist and play out for decades.



Installation view of *Uta Barth: Peripheral Vision*, J. Paul Getty Museum, Los Angeles, 2023. Photograph by Kayla Kee.

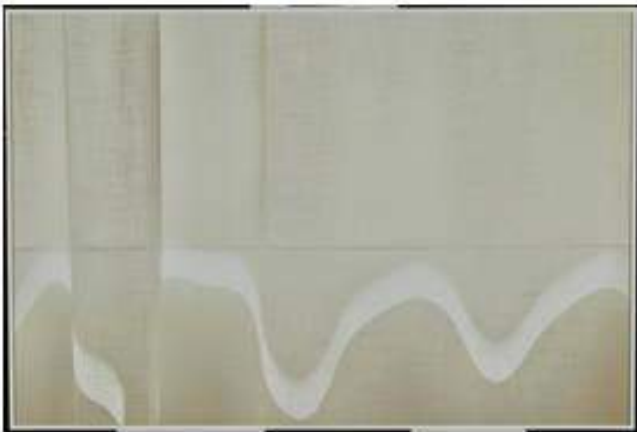
Field and Ground established Barth's commitment to disrupting the conventional habits of photographic seeing. Here, the camera's focus is not associated with objects but with space, foregrounding color, compositional arrangement, and a fundamental question about how both photographic and human vision affect perception and experience. Barth does a lot with a little: a wall, a light fixture, the edge of the frame, a window, or light as it lands. These elements form relationships that are as intricate and nuanced as they are spare. Later works, such as *...and of time* (2000), *...and to draw a bright white line with light* (2011), and *Compositions of Light on White* (2011) express the refinement of these ideas, along with Barth's exquisite attention to the most ordinary domestic surroundings. In Barth's photographic world, the soft glow of a shifting line of light becomes everything. That these photographs are made in her own home quietly establishes the grace of our everyday, most immediate, and most personal surroundings.



Uta Barth, *Untitled (...and of time, 004)*, 2000

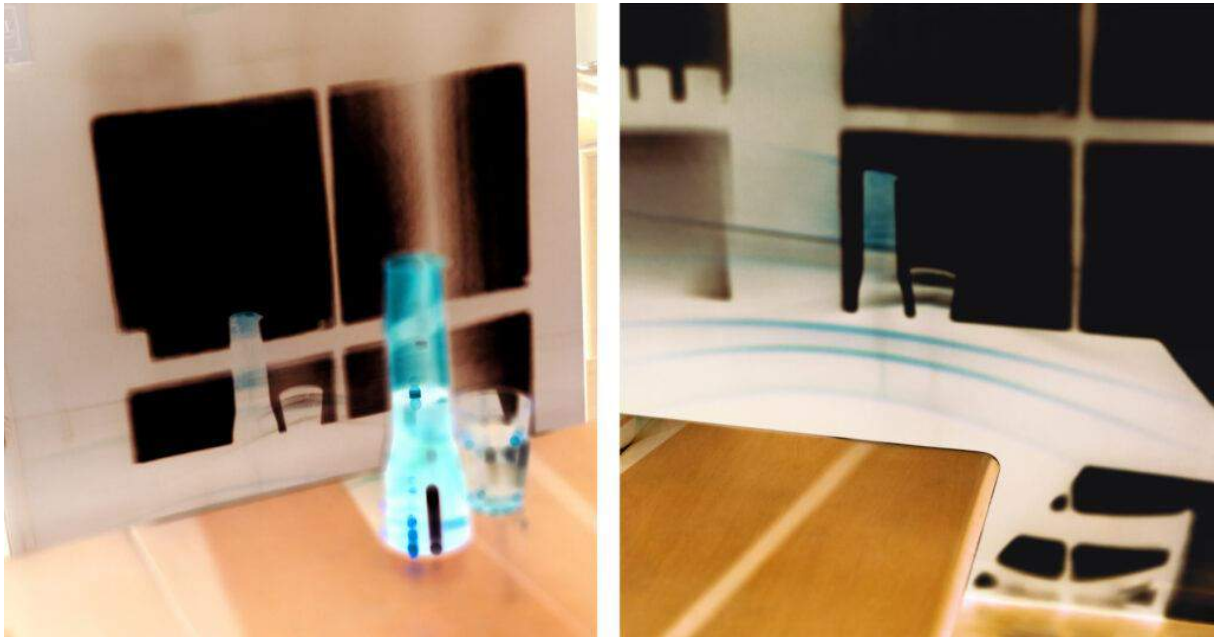
Among Barth's great strengths is her ability to play with options, to present variations on a theme, not as variations in and of themselves but as a true reflection of and insight about *how* we look, and how it feels to look, again and again, over time. This dedication plays out intensively in the series *white blind (bright red)* (2002) and *Sundial* (2007), both of which are given whole galleries. These rooms most effectively shift the psychology and mood of the exhibition from the meditative and contemplative beauty of the

ordinary to something more visceral and acutely destabilizing, even strange. The installation of *white blind (bright red)* is purely linear. An even line of photographs depicting gnarled tree branches in winter, punctuated by color inversions, shocks of entirely red or nearly black frames, and washed-out images of the same branches, barely visible, surround the viewer.



Uta Barth...and to draw a bright white line with light (Untitled 11.2), 2011

The effect, moving from image to image, mixes sight with both the memory of sight and with literal afterimages—a convergence of vision and its effects, which, Barth seems to suggest, are really one and the same. She made these photographs during a period of convalescence, looking out a window from her bed, recovering from an illness. We may think of vision as occupying a largely conceptual realm—the eye and the mind—but Barth shows a distinct bodily awareness of vision. Both may be as universal as the other, but an acute sense of the physicality of vision, and visual processing, *feels* like the greater revelation. Standing in the gallery, I can envision my own self, lying in bed, looking out the window, again and again, waiting in a space of vulnerable limbo, to be well.



Uta Barth, *Sundial (07.4)*, 2007, from the series *Sundial*.

Sundial offers a similarly complex and slightly surreal vantage point on what it might mean to spend a lifetime looking closely, or even a few minutes. Barth invites us to stare with her, tracking the warm play of late afternoon light on the refrigerator, the floor beam, the edge of a cabinet. Soon enough, like a familiar word spoken over and over, the everyday becomes strange, and it is evident that total attentiveness to the real can be slightly hallucinatory.

In their foregrounding of the complex physicality that can be associated with vision, *Sundial* and *white blind (bright red)* offer a contrast to several of the other series featured in the show, where mindfully contemplating the subtle passage of light feels more aspirational, like what one's best self does, the most focused, clearest, and attentive version of vision. But, Barth shows, vision also comes from sick and tired bodies, aging or just-awoke-and-still-disoriented eyes. This sight is wrapped up in our bodies, this sight is unstable, this sight second-guesses itself. Remarkably, no matter which version of sight she is prompting viewers toward, Barth's photographs do not just depict these experiential states. Rather, they make the viewer's re-enactment of them possible. Ultimately, both are equally part of our existence and relevant to an experience of a world that is, at once, visual, perceptual, felt, lived, embodied, subjective, flawed. And, yet, coherent.



Uta Barth, *Thinking about...In the Light and Shadow of Morandi*, 2018.

Uta Barth: Peripheral Vision is on view in Los Angeles at the J. Paul Getty Museum, through February 19, 2023.

Kate Palmer Albers is a professor of art history at Whittier College, Los Angeles.

Tags [uta barth](#) [kate palmer albers](#)

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<https://aperture.org/editorial/what-uta-barths-images-tell-us-about-the-limits-and-possibilities-of-sight/>

Uta Barth at the Getty

February 2, 2023

Text by [Jessica Simmons-Reid](#)



Uta Barth, *...from dawn to dusk (December)* (2022). Pigment prints. © Uta Barth. Image courtesy of the artist; 1301PE, Los Angeles; and Tanya Bonakdar Gallery, New York/Los Angeles.

In her poem "There's a certain Slant of light (258)." Emily Dickinson invokes the weightless "heft" of a beam of winter light—acutely slanted, knifelike, due to the sun's low angle in the sky. This light, she writes, is "An imperial affliction/ Sent us of the Air -"—an ominous force capable of marking both the landscape and the psyche while paradoxically leaving nary a "scar."¹ Here, Dickinson juxtaposes the intangibility of light with its elemental ability to function as a conduit for somatic transformation. A touch of light, or its absence, can bestow life, growth, or death. It can also alchemize a fleeting image into a permanent one. In this vein, Dickinson's poem is inherently photographic: Her words apprehend a transient choreography of light, leaving it indelibly burned to the page.



**Uta Barth, *Peripheral Vision*
(installation view) (2022–23).
Image courtesy of the artist and
the Getty Museum.**

This poem always comes to mind when I consider the photographs of Uta Barth, who, while digressing from Dickinson's focus on light as a source of darkness, echoes the poet's incantation of light as a phantom mark-maker. Barth's photographs, currently on view in *Peripheral Vision*, her mid-career retrospective at the Getty, study light as if it were both an intimate bedfellow and an enigmatic archeological wonder. Her images trace and excavate light's myriad shapes, forms, and illuminatory properties, often juxtaposing the limitations of our human vision with light's alchemical dispositions. Predominantly presented in series, Barth's photographs suggest the rhythmic cadence of a poem itself, each image functioning as a meter within a larger verse, while the exhibition as a whole presents these interrelated bodies of work in a manner that recalls a series of unique cantos.



Uta Barth, *Peripheral Vision*
(installation view) (2022–23).
Image courtesy of the artist and
the Getty Museum.

The series *...and to draw a bright white line with light* (2011) functions as one of the more potent examples of Barth's visual poeticism. Installed as two closely-hung diptychs, four ethereal photographs of a diaphanous white curtain illuminated by washes of sunlight line the gallery wall, suggesting hazy, mercurial geometries of line and shadow. (These works read as decidedly abstract, a term that, interestingly, Barth has eschewed²). Appearing faintly in the first image and prominently in the last, a sinuous line of glowing light snakes through the bottom portion of the photographs, connecting their compositions and seemingly extending into the liminal space beyond their frames like a string of pregnant pauses. In the third photograph, the presence of the artist's hand lightly gripping the curtain ultimately punctures the illusion of non-representation while simultaneously deepening the work's conceptual reference points. By physically manipulating the movement of the curtain, Barth gestures at the titular action of drawing with light—a phrase that echoes the etymology of

the word photography itself (from the Greek *phos*, meaning “light,” and *graphê*, meaning “drawing”). *Graphê* also translates to “writing,” thus positioning Barth’s work as a continuously unfurling poem of light.



**Uta Barth, ...and to draw a
bright white line with light (11.2)
(2011; printed 2021). Pigment
prints. © Uta Barth. Image
courtesy of the artist and the
Getty Museum.**

Barth’s site-specific project *...from dawn to dusk* (2022), commissioned by the Getty in 2018, can be read as a culmination of the ideas explored elsewhere in the exhibition. Over the course of a year, Barth photographed various surfaces outside the Harold Williams Auditorium (monochrome travertine squares, corners with multilayered geometries) from sunrise to sunset, positing the space as a blank canvas for capturing fluctuations of light and shadow. The resulting photographs—all square, including a stunning time-lapse video—vacillate from unplaceable fields of luminescent lines that recall Dickinson’s sharp slants of light, to spectral compositions that exude the shimmering properties of light itself. While the Tetris-like installation distracts from the works’ subtleties, the heft of the project lies in its embodiment of the mutability of light—photography’s root. While a photograph harnesses light as both medium and material, Barth, in turning her camera toward this phosphorescence, frames it not only as her primary subject, but also as an elusive gestural language worthy of deciphering.



©Uta Barth, *Thinking about... "In the Light and Shadow of Morandi"*, 2018. Courtesy Getty Museum

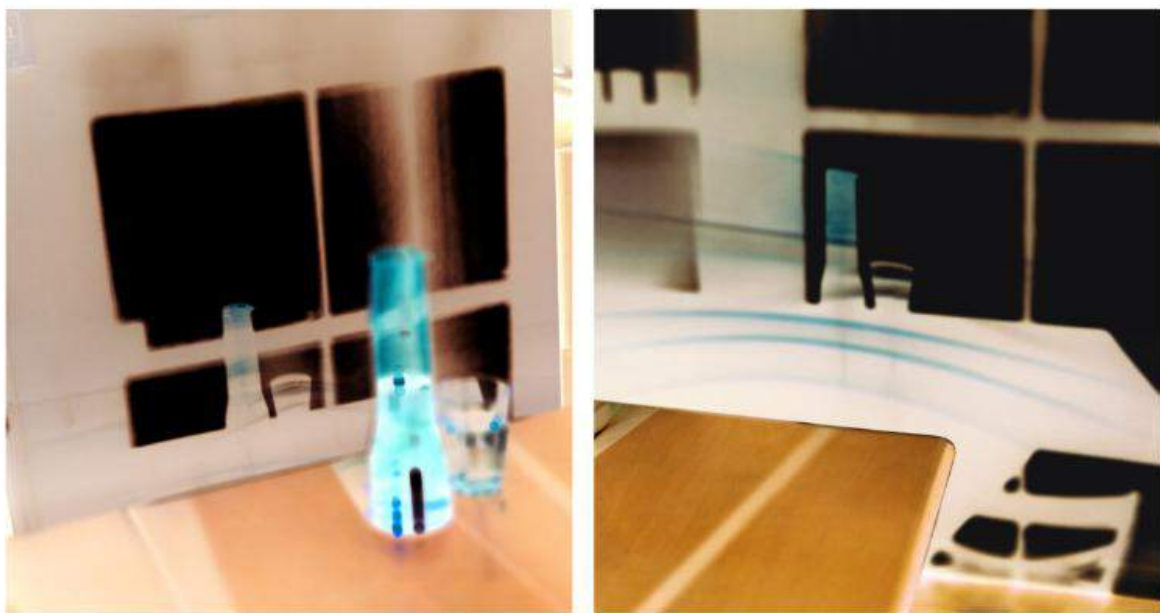
FEATURE

A Career-Spanning Survey of Uta Barth's Rigorous, Seductive Photographs

BY CATHERINE WAGLEY, JANUARY 3, 2023

Uta Barth spent a full year photographing one relatively nondescript corner of architect Richard Meier's Getty Center. The Getty had commissioned her to make work celebrating the 25th anniversary of its hilltop Southern California complex, and she had opted for rigor and repetition: twice a month between 2019 and 2020, she set up cameras outside the entrance to the Harold M. Williams auditorium. Every five minutes, all day long – the series is

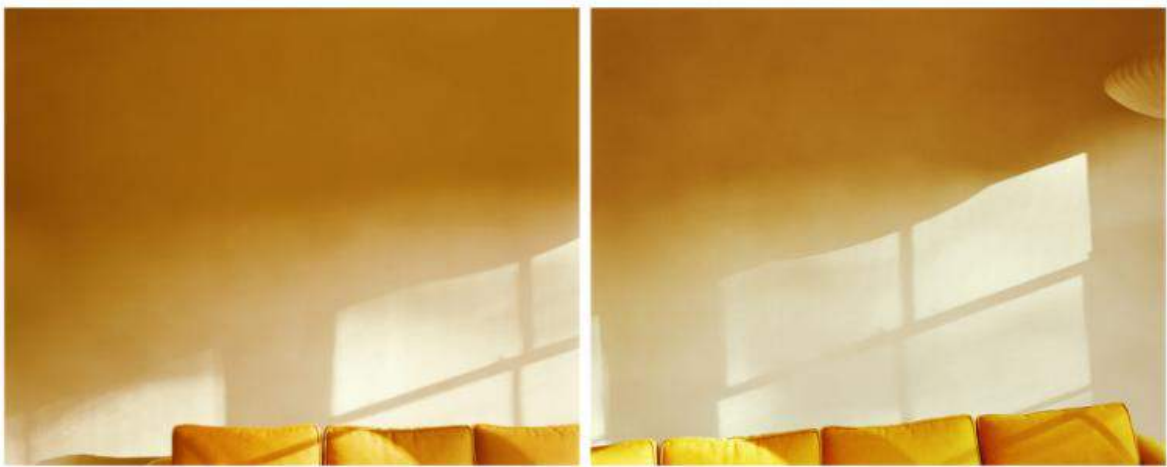
titled *from dawn to dusk* – she recorded the same view: a glass side door, situated to the left of a corridor. The view is vaguely familiar to anyone who has visited the museum complex, but instead of capturing its ambitious vistas, the photographs bore into the glaring whiteness of Meier’s travertine surfaces. Some images zoom even further in, past the door, so that just four squares of travertine fill the entire frame (as critic William Poundstone suggested, the square shapes and sizes of Barth’s finished images appear to mimic the tiles that comprise the Getty’s exterior). As the light changes over the course of the day, shadows and glows define these shifts. A few bright red images conjure an afterimage, or what you would see upon closing your eyes after gazing too long at the sun-bathed tiles. But the scene itself rarely changes. The door stays closed, and the corridor uninhabited, though in a couple of photographs, a long orange extension cord hints at human activity.



©Uta Barth, *Sundial (07.4)*, 2007. Courtesy J. Paul Getty Museum

The Getty Center, replete with its lux Italian travertine, was both lauded and contested when it was first built in 1997 (neighbors worried about blocked views, increased traffic, and the possibility that Meier’s penchant for reflective surfaces would blind them). Yet it is hard now, after traversing freeways and taking a meandering tram ride up the hill to get there, to pay attention to the exact particulars of the museum’s strange architecture, which privileges the exterior over the interior (the galleries can feel modest, and sometimes even a bit claustrophobic). With *from dawn to dusk*, Barth does what she has long done. She looks closely for us, pulling us back into the nuances of an experience that we’ve likely just bypassed.

On view through February 19, *Uta Barth: Peripheral Vision*, a career-spanning survey curated by Arpad Kovacs, assistant curator of photographs, begins with these photographs made at, and for, the museum. It then sprawls backward, through photographs Barth has made since the mid-1990s, when her approach first crystallized into what it is now: an exacting exploration of perception, closely attuned to the way light affects how and what we see, mostly absent of human figures but never abstract. Her aesthetic is unmistakable, quiet and controlled, and surprisingly seductive. But her images do not necessarily offer immediate gratification, especially given their lack of a discernible subject. They seem instead to be chipping away slowly, across decades, at the same set of questions. These questions, which are as wide as Barth's work is precise, all circle around what it feels like to see and perceive our surroundings.



Uta Barth, *...and of time (aot 4)*, 2000. Courtesy J. Paul Getty Museum

Barth was born in Berlin in 1958. Her family moved to the United States when she was 12, after her father, a German scientist, took a research position at Stanford University. She studied art as an undergraduate student at the University of California, Davis, and in her senior year, she met photographer Lewis Baltz, a visiting professor there. Baltz had been included in the era-defining 1975 exhibition *New Topographics: Photographs of a Man-Altered Landscape* at the George Eastman House, and his dry, inquisitive approach to the built environment resonates with the approach later adopted by Barth. But something else stuck with her, too: the elder photographer's voracious interest in all contemporary art, well beyond photography. At a time when photography's place in the fine arts remained new and precarious, he did not treat it like a siloed medium. And indeed, the work Barth began making before graduating from UC Davis in 1982 and then continued making after enrolling in the MFA program at UCLA (she graduated in 1985) experiments with the medium's boundaries.

A selection of Barth's early work hangs in a side gallery tucked behind the bookshop, far enough from the main galleries to feel like a prelude rather than a first act. So often, an

artist's early work does not reflect her later output – consider the harrowing, expressive portraits Eva Hesse made in her early 20s, leaps away from the sculptural experiments that would define her. But Barth's early photographs, made between 1979 and 1990, are remarkably aligned with her later interests and with shifts in conceptual photography generally. In one series made while she was still an undergraduate, *One Day* (1979-82), two bare feet appear near the top of the frame, right in front of a window, with floor-length curtains pulled to the side. Across the eleven images, the light from the window changes, brightening and spreading further and wider across the floor. The series recalls the way artists like Richard Long or Bas Jan Ader used photography: to document minute moments across durational performances. But in Barth's images, it is the light and not the figure that moves. In another series, *Every Day* (also 1979-82), Barth repeatedly photographs a segment of a sparse room with a painted wood floor and a white wall. Sometimes, the image includes a metal folding chair with a coat draped over it (the chair also appears without the coat); a black utility cord coiled on the floor; or a cardboard box filled with garments. Barth has bordered the scene with black tape which, in the photograph, appears so perfectly square that you assume it must have been superimposed, added after the image was printed. But in fact, it is *in* the photograph; in taping off the floor and wall, Barth calculated and compensated for the perspective shift the camera would document, resulting in an apparent flatness that plays with the mind's expectations.



©Uta Barth, *...and to draw a bright white line with light (11.2)*, 2011. Courtesy J. Paul Getty Museum

Barth's interest in perception has evolved since then, away from such tricks toward subtler, prolonged perceptual experiments. In interviews, she often speaks about reading Lawrence Weschler's book about Robert Irwin, *Seeing Is Forgetting the Name of the Thing One Sees*, the summer before she started graduate school. The book traces Irwin's lifelong pursuit of presence, and how he shifted from trying to capture light and translucence in sculptural works to using light itself as his medium. "That's conceptually a huge step, to take a room and bathe it in yellow light and decide that's an artwork," Barth recently told the *Los Angeles Times*. Irwin is associated with the California minimalist movement Light and Space, which Barth has cited as an influence – and though she has frequently voiced her frustration with Los Angeles itself (she called it "the most alienating city I have ever been to," in *Bomb* magazine,

before conceding, “I cannot picture myself making work somewhere else”), her work relies on what she calls the city’s “visceral and blinding” light.

In *...and of time* (2011), one of multiple series made in and around her own home, Barth photographed the light from her living room window as it hit the wall above her burnt-orange sofa. At certain times of day, the light casts such sharp shadows that you can see the windowpanes and hints of the foliage outside; at others, an indistinct soft light bathes the wall. The couch itself is usually barely visible, just a thin line of orange at the bottom of the frame, enough to ground us in a real room but not enough to fool us into reading this as an image of a domestic interior. The images from *...and of time* hang at staggered intervals (two close together, one on its own, two more close together), a strategy the artist has long used to suggest to viewers that the photographs together constitute an installation, and thus an experience – that they are not just pictures on a wall to be viewed sequentially.



©Uta Barth, *Field #9*, 1995. Courtesy J. Paul Getty Museum

While the majority of her images made between 1990 and 2010 maintained a naturalistic relationship to light, photographing what the eye could perceive, Barth experimented with manipulation for *...and to draw a bright line with light* (2011). She pulled at her sheer white bedroom curtains to create sharp bands of white light that, without her intervention, would not have quite so distinctly resembled lines. In an effort to be transparent about her own involvement, she included her own hand and forearm – a rare glimpse of the artist’s body.

Again, these images trace the passage of time, as the band changes in width and length as the day progresses.

Time shows itself differently in *Untitled* (2017-2018), a series of images of the exterior of Barth's studio. Each photograph includes a view of the thin line of windows at the top of the frame, and a hint of gravel on the ground or the surrounding foliage, but the white plaster wall takes up the bulk of the space. Its surface's whiteness is uneven, stained by moisture retention in the dry Southern California climate. The wall label compares this expanse of whiteness to Robert Ryman's abstract monochromes, though I think of Mary Corse, who also works in Southern California, and the white gridded paintings she has been making since the late 1960s by incorporating microscopic spheres of glass into acrylic so that the surface intermittently refracts and glows. Corse, like Barth, found in this way of working an interest that has held her attention for decades, because every variation in light, the way it changes as the viewer moves, gives different insights into the experience of being in the world. What Barth's work – chronicled in *Peripheral Visions* – proffers, with its consistency, its sensuality, and its methodical close looking, is a focused way of grappling with vastness.

Published: Photograph, 2023-01-03

<https://magazine.photographmag.com/uta-barths-close-looking/>

Los Angeles Times

ENTERTAINMENT & ARTS

For artist Uta Barth, learning to photograph is a way of learning to see



Contemporary photographic artist Uta Barth is photographed in front of her piece, titled "...from dawn to dusk. 2022," in her studio in Mar Vista. (Jay L. Clendenin/Los Angeles Times)

BY LEAH OLLMAN

DEC. 29, 2022 4:11 PM PT

Uta Barth is a photographer, and her chosen tool, the camera, is integral to the making and understanding of her work. But when asked about art that has had the greatest impact on her, she says, "I rarely think of photography. I think of sculpture and installation and painting. I don't categorize media the way the world likes to."

Her freedom from party-line thinking becomes palpably clear when you enter her retrospective exhibition now at the Getty, an extensive show spanning from Barth's college days to the present. The photography galleries don't look like they typically do. Pictures hang at different heights and at irregular intervals. Explanatory wall text is kept to a minimum and sequestered to one section of each room. Title information is concentrated there as well, apart from the images, rather than beneath or beside them.

"I consider the framing and mounting and display of the work to be a continuation of the work itself," Barth says. "I look at the gallery space as a sculptural problem to solve. The space between pieces matters as much as the pieces themselves. Artwork, architecture and light — I want to give equal strength to all of those elements. From the beginning, I had to tell everyone [at the museum] this is not a collection of pictures. It's an installation".

There are images in "Uta Barth: Peripheral Vision" of curtain hems limned in light, a lamp hanging in otherwise empty space, the edge of a window frame, a horizon line of sofa cushions, distant trees. But an inventory of recognizable motifs in the pictures hardly suffices to account for either how the show looks or how it feels. It is an environment, an experience. Quiet, yet assertive, it demands stillness, contemplation, patience.

"One of the reasons I was interested in doing this show was because of the slow pace of the work," says the Getty's assistant curator of photographs, Arpad Kovacs. "The longer you look, the richer the experience of looking becomes. In general, we forget the pleasure of looking, because we're searching for a subject, the reason something is on view. Once we grab that, we move on. Her work doesn't operate that way."

The photographs in "Ground," for instance — the mid-1990s series that first earned Barth wide attention, through its inclusion in the Museum of Modern Art's New Photography exhibition and a solo presentation at the Museum of Contemporary Art, Los Angeles — whisper of place, but are conspicuously silent on persons or plot. The domestic setting, Barth's own home, is distilled to a discontinuous sequence of long blinks: a light-drenched wall, a corner, the edge of a chest of drawers, a full bookcase.

Barth unsettles the figure/ground relationship by assuming but omitting a clearly focused figure. What remains, and what Barth champions as plenty, is the ground. What conventionally would register as secondary becomes primary; the peripheral becomes all. These pictures aren't out of focus, she has

explained now for decades; rather, they are focused on the point unoccupied by that absent figure.



"Ground #41," 1994. Uta Barth. Chromogenic print. (© Uta Barth)

The L.A.-based artist, 64, recipient of a MacArthur Fellowship and a Guggenheim Fellowship, among a slate of other high honors, attended UC Davis as an undergraduate. Photographer Lewis Baltz was there teaching a graduate seminar, and she talked her way in. His impeccably deliberate sense of composition became a mainstay in her own work, and further, "he opened the floodgates for me, making it natural to consider other media and to think outside of the photography world."

The '80s were a heady time in arts education, and by the time Barth received her master of fine arts from UCLA in 1985, her foundation in conceptualism and postmodern theory ran deep.

"There was a lot of dismantling and rethinking the politics of representation," she recalls. Some of her early work, included in the show, interrogated and

interrupted the gaze. She made self-portraits, for example, in which her form was obscured by a dark square or shadow. She soon felt, however, that she'd exhausted that avenue. "I didn't want to make work that was didactic."

The sculptor Charles Ray had just started teaching at UCLA when Barth entered the program, and he was among several young faculty members that she befriended. The conversations between them were formative in her development of a practice centered around how the senses operate, not just the mind.

"Charlie took me aside at one point," she recounts, "and talked to me about trying to make something that's not just a cognitive experience but that hits you on a visceral level, that's not just about decoding signifiers."

Ray's instigation dovetailed with considerations of space and perception that Barth had just read about in Lawrence Weschler's then-new book about artist Robert Irwin, "Seeing is Forgetting the Name of the Thing One Sees."

"Irwin made perfect sense to me. He made this radical move — instead of depicting light, like painting and sculpture and photography do — to paint or sculpt *with* light, the way one would use any other medium. That's conceptually a huge step, to take a room and bathe it in yellow light and decide that's an artwork."

Though Barth never had any formal interaction with him, "she has been a lifelong student of Irwin's," Kovacs says. Irwin, whose design for the Getty garden has been an evolving experiment in light, color and texture, was never far from Barth's mind as she worked on a 2018 commission to commemorate the 20th anniversary of the opening of the Getty Center. The wraparound installation of panel-mounted photographs — and one very slow-moving video that presents as a still picture — constitutes the most recent work in the current show.

For the project, titled "...from dawn to dusk," Barth identified a relatively nondescript side entrance to one of the Richard Meier-designed Getty buildings, the Harold M. Williams Auditorium, and chronicled the site's changing face, through a year's changing light and weather. She made 64,000 images, treating the wall as a kind of modular blank canvas for time and atmosphere to draw itself upon.

"In the process of working on this commission," she says, "I began to understand the garden more and more. Everything done in that garden seems

designed to counter the architecture — countering the grid with the circle, the lack of color with color. All of it is the exact opposite of the architecture, which is very controlled and rigid. I wasn't eager to counter the architecture in the way Irwin had. I wanted to find a way of referencing it, but deconstructing it." Barth ultimately "embraced the grid" and used it as the organizing basis of her highly deliberate sequence of images that vary in size, scope of view, degree of focus, and intensity or diffusion of color. The work's marriage of ephemerality and materiality is a defining characteristic of Barth's approach over the past three decades, and among many aspects of her practice that have influenced a younger generation of artists.



"...and of time (aot 4)," 2000. Uta Barth. Chromogenic prints, Getty Museum. (© Uta Barth)

Photographer Amir Zaki, a student during Barth's long tenure at UC Riverside (1990 to 2008), and later her teaching colleague there, notes, "Something very important I took from Uta was an emphasis on the photograph as an object, not 'merely' an image. I've always admired that about her work and presentation, and it's something I consider in my work quite a bit."

Zaki photographs the found and built environment, digitally stitching together images to trouble the boundary between natural and unnatural, and to conjure a sense of duration. Barth too is deeply interested in expanding the photograph's temporal moment, something she evokes through the use of sequenced images.

Barth was a thoughtful teacher, Zaki recalls, but she was also tough. "She had a way of playing good cop and bad cop at the same time. She was very

nurturing and encouraging, but she didn't hold back on telling you what you didn't want to hear, especially about editing."

Zaki also worked for Barth for many years as a printer, and that too proved enlightening. "We were printing things that were very subtle. I learned how particular a person could be. I learned a sensibility — that we could tweak things in minute degrees and it means something. It actually changes the whole thing."

The ripple effect of Barth's role as mentor and professor — at UC Riverside, and as visiting faculty at ArtCenter College of Design (2000 to 2012) and UCLA (2012 to present) — has been consequential, and ongoing.

"The thing about great teachers," says Paul Mpagi Sepuya, who studied with Barth at UCLA, "is that you keep their questions with you, and ask them of yourself so you don't feel stuck."

Sepuya complicates the studio-based portrait genre in his constructed scenes of male bodies (including his own) posing, entwining and looking through the camera, itself an instrumental character, with a sort of agency. Tutorials with Barth during his first year of grad school helped him crystallize his methods, pare things down and refine the work he was then making using multiple image fragments and mirrors.

Reviewing his notes from her 2015 winter-quarter studio visits, Sepuya recites the questions Barth asked of him: "With all of this information, how is a viewer supposed to make sense of things? How do they know what's significant? How do they find their way through?"

Sepuya uses Barth's work in his own teaching, at UC San Diego, to help his students "get away from the preconceived idea of what a good picture is. When I'm talking about focus and depth of field, we look at her work to see that it's a choice. And when we talk about vision and perception, it's not about what you're looking at but how you're looking."

From her earliest years as an artist, Barth's attention has been drawn to the eye's behavior: what attracts it, what makes it stay, what causes it to double back, what generates after-images and optical fatigue. Learning to photograph was, for her, a way of learning to see.

“When you first start walking around with a camera, you start to become aware of the edge. Human vision has no frame around it. Camera vision superimposes a frame around whatever you’re looking at. It’s a composed kind of vision.

“You realize that you don’t have to go out and find some kind of spectacular subject matter. You can look at cracks in the ground and make an interesting composition out of that.”

Nearly all of the photographs in the Getty exhibition (aside from the commission) were made inside her own house, observing what normally goes unnoticed. She can be completely engaged for hours, sitting in a room and staring at a wall, she says. Her work over the years serves as something of a steady, stealthy prompt for increasing our own capacity to do the same.

“To photograph in my home is a matter of convenience,” she explains, “but it’s a way of saying that vision happens everywhere. Working with what’s around me all the time is to drive home that point and to get people to think about what is around them all the time, what is in the immediate environment. “

"Uta Barth: Peripheral Vision"

Where: J. Paul Getty Museum, 1200 Getty Center Drive, Los Angeles.

When: Tuesday–Friday and Sundays 10am–5:30pm, Saturdays 10am–8pm. Closed Mondays. Through Feb. 19, 2023.

Info: <https://www.getty.edu/visit/center/>

Published: Los Angeles Times, 2022-12-29

<https://www.latimes.com/entertainment-arts/story/2022-12-29/uta-barth-getty-photography-profile>

NOV 16 EXHIBITION REVIEW: UTA BARTH

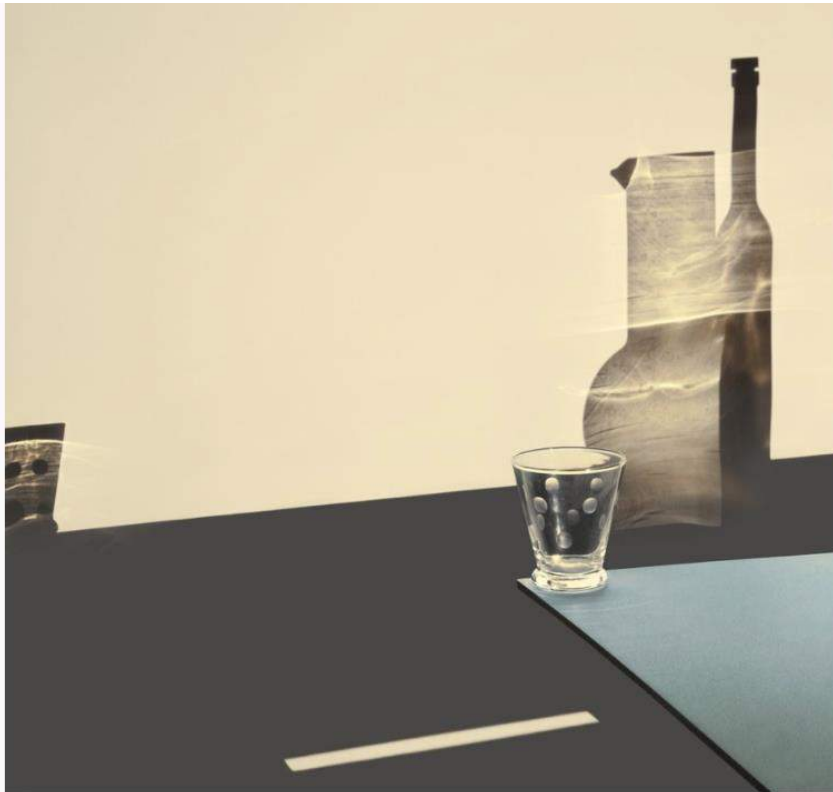
REVIEWS



Written by Gabrielle Keung, Copy Edited by Robyn Hager, Photo Edited by Julia Borges

Uta Barth's exhibition titled "Peripheral Vision" at The Getty Centre presents a statement of her central artistic concerns. By zooming in on the illuminated surfaces of various colors and textures, she emphasizes the complementary relationship of light and shadows. By manipulating our sense of depth and playing with camera angles, she makes us reassert our vantage point as viewers and rethink the camera's relationship to its subjects. By highlighting the vivid contrast between black and white in a picture where intricate and bare branches are set against a foil-like sky, she asserts the richness of monochrome prints. Barth's works play with light and colors to appeal to our senses, expanding our imagination.

We do not often associate sunlight with geometry or lines since it radiates and glows rather than projects like a spotlight. Barth plays with two seemingly opposing elements – shadows and light – to show that they are two sides of the same coin. Shadows give light shape and dimension, reminding us of its amorphous and ethereal quality. Two pictures, placed side-by-side, of light filtering through a white linen curtain and appearing as wavy beams on the bottom of the wall reveals the rhythm and musicality of undulating lines. In the picture on the left-hand side of the exhibition, a hand pinches the curtain and casts a wider shadow on the wall – the result of which is a narrower beam than the one on the right, though no less rhythmic.



Thinking about...*"In the Light and Shadow of Morandi"*, 2018 Uta Barth (born in West Germany, 1958, active in the United States) Pigment print Getty Museum © Uta Barth 2021.15



Sundial (07.6), 2007 Uta Barth (born in West Germany, 1958, active in the United States) Chromogenic prints © Uta Barth

In a similar fashion, Barth places a camera at a fixed point to distinguish the shadows of the same window frame captured at different times of the day. The shadow of the window frame on the left hangs low and occupies only half of the frame. The shadow on the right, however, rises above the couch in the foreground and is an expansion of what is seen on the left – it is spread across the wall. The way the shadow moves from the bottom to the center of the frame signals the rising of the sun and the passage of time. The smooth and sinuous or rigid and edgy lines are created by the co-mingling of light and shadow.



Ground #41, 1994 Uta Barth (born in West Germany, 1958, active in the United States) Chromogenic print © Uta Barth



Untitled #5, 1979–82; printed 2010 Uta Barth (born in West Germany, 1958, active in the United States) Pigment print Courtesy of the artist; 1301PE, Los Angeles; and Tanya Bonakdar Gallery, New York / Los Angeles © Uta Barth EX.2022.1.65

In addition to playing with the visual effects of daylight streaming into the various corners of her abode, Barth forces the viewer to look at pictures that are deliberately out-of-focus to wrest our attention away from the minutiae to the silhouettes of objects. A blurry picture of a bookshelf, for example, denies the viewer the books' titles, authors and publishers. We can only make out from their spines that they are of a myriad of colors – the books lean on each other and are tilting on one shelf whilst standing upright and tall on another. We contemplate the relationship of the books to each other by the way they are organized visually, rather than attempting to understand them intellectually by categorizing them by their genres, subject matters, and time or place of publication. The notion of merely looking at a book's shape, size, and color and never opening or reading it seems counter-intuitive. The substance of a book is forever lost and inaccessible. However, this seems to be Barth's preoccupation – to look at a familiar object through a different lens so that we can understand our relationship to the everyday in novel ways.

Barth's work is minimalistic and innovative; far from tawdry and ostentatious. By adding to or subtracting from an image, she changes our vision and brings new insights into the mundane, quiet moments of our days.

What to See in New York Art Galleries This Week



John Farris's "Head of a Woman" (2015), in plastic bags and masking tape, at the 11th White Columns Annual. Credit: John Farris, Private collection, New York

By Roberta Smith, Martha Schwendener and Will Heinrich

Feb. 23, 2017

LOOKING BACK: THE 11TH WHITE COLUMNS ANNUAL

Through March 4. White Columns, 320 West 13th Street (enter on Horatio Street), Manhattan; 212-924-4212, whitecolumns.org.

"Looking Back," the annual survey at White Columns, is a kind of personal scrapbook of the exhibitions or artworks seen in New York over the previous year, as experienced by one or two guest curators. The organizers are always different, but tend to hail from whatever art underground New York retains.

The New York Times

Bachir Diagne comparing Nigerian televangelists to ancient devotees of the Roman goddess Fortuna; the ethnomusicologist Gerhard Kubik demonstrating the mind-altering effects of certain African rhythms on a thumb piano; or the historian Serge Gruzinski talking about “The Matrix.” Sitting down, you enjoy a kind of reverse psychoanalysis: as if a therapist were revealing herself or himself in an authentic but ostensibly one-way connection. But if you stand and look over the dividers, you might catch that face repeated on three or four different screens.

Even as Mr. Attia’s construction highlights the limits of Western psychology — making a sculptural metaphor of its narrow categories and loopy attempts at precision — it demonstrates how easily the truly human overwhelms any such attempt to contain it. Voices and music leaking from headphones make for a constant hum of background interference, and the varying length of the video loops, from 13 to 25 minutes, means that it is practically impossible to experience the installation the same way twice.

WILL HEINRICH

UTA BARTH

Through March 11. Tanya Bonakdar, 521 West 21st Street, Manhattan; 212-414-4144, tanyabonakdargallery.com.

Uta Barth’s photographs have always nodded heavily toward painting — particularly the misty look of Impressionism, which influenced pictorialist photographers, and strains of abstraction. Her latest show at Tanya Bonakdar feels like a departure because the outlines and images are much sharper. Allusions to painting are still present, however; it’s just that Ms. Barth’s focus has shifted to still lifes and monochromes.

In the downstairs galleries, the series “In the light and shadow of Morandi” overtly recalls the muted still lifes of Giorgio Morandi. Where Morandi’s small canvases featured vases that suggested the heft of classical Greco-Roman sculpture, Ms. Barth’s photographs of glassware vessels show off the camera’s spectral effects. Printed as trapezoids and hung within rectangular frames, the photographs also refer to

The New York Times

the history of shaped canvases in painting.

Upstairs, a suite of large-scale photographs of an exterior wall of Ms. Barth's studio mimics the lineage of white monochrome paintings. A row of small windows at the top of the images copies Jasper Johns's "Target With Plaster Casts" (1955) and "Target With Four Faces" (1955), paintings with compartments in their upper registers that rupture the medium's two-dimensional format.

Shapes and surfaces are important here, but so is time. Ms. Barth's works are designed for slow looking (the opposite of photography on the internet). Beyond Vija Celmins's similarly rich yet spare exhibition of paintings at Matthew Marks, you might spend more time contemplating Ms. Barth's photographs of "blank" walls and refracting vessels than anything in Chelsea at the moment.

MARTHA SCHWENDENER

Correction: March 8, 2017

An art review on Feb. 24 about "Looking Back: The 11th White Columns Annual" misstated the surname of one of the artists featured in the exhibition. He is Cameron Rowland, not Martin.

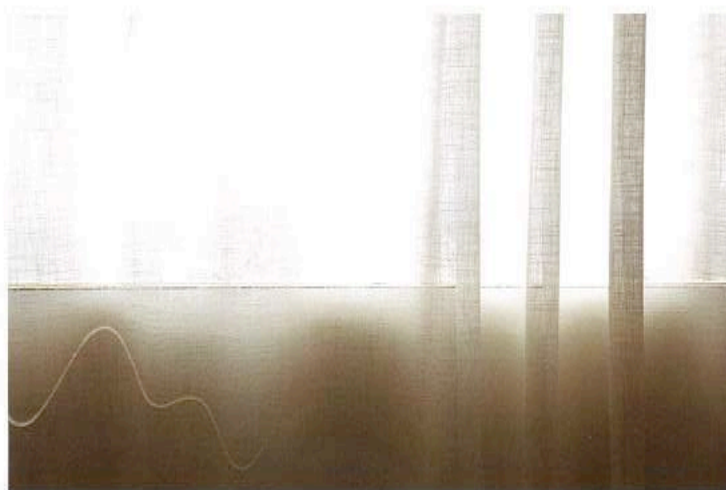
UTA BARTH

Early in Jonathan Demme's 1991 film *The Silence of the Lambs*, Hannibal Lecter instructs Clarice Starling about the processes of obsession and desire—"How do we begin to covet, Clarice?" he asks. "Do we seek out things to covet? . . . No. We begin by coveting what we see every day." For much of her career, Uta Barth has concentrated on photographing the immediate environment of her home in Los Angeles. Barth's work has always been concerned with her own physical looking and the ambiguities of seeing: the human gaze and how interacting with a camera both augments and interrupts it, how the physical photographic result creates another layer of visual data independent of both artist and camera. Far from a renunciation of the world or some escapist isolation of motif, Barth's work is rooted in the fact that she looks at nothing so much as she does the rooms of her home and the views from her windows. It is Proustian without verbosity, this concentration on how the act of art allows (demands?) reconsideration in a seemingly endless loop of extrapolation and embellishment that always begins with personal experience.

Organized by Elizabeth Siegel, associate curator of photography at the Art Institute of Chicago, last year's exhibition concentrated on examples from several of Barth's series of works. *White blind (bright red)* (2002) concerns a leafless tree seen from the window of her home, and *Sundial* (2007) examines the passage of light in one of the rooms of her house at sundown, while the recent . . . *and to draw a bright white line with light* (2011) deals with the intersection of light and curtains. Of course, nothing is truly concerned or examined or dealt with in Barth's practice (or if it is, it is only elliptically so); rather, her work is a meditation on the ambiguity of conclusions. Every act of looking is another act of looking; as Jacques Derrida put it, meaning is endlessly deferred.

Uta Barth, . . . *and to draw a bright white line with light (Untitled 11.1)*, 2011.

© Uta Barth/courtesy Tanya Bonakdar Gallery, New York, and 1301PE, Los Angeles



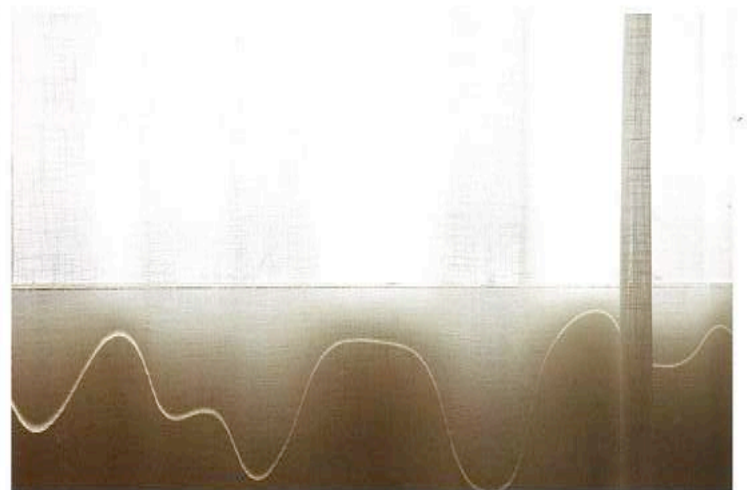
Barth's home is like Claude Monet's haystacks or his compound at Giverny, to be seen again and again: looking becomes an ongoing chain of experience, always in the now, and art a way of processing looking, not some resolution of it. While Barth has photographed her home and environment thousands of times, we have little idea of what they actually *look* like; she privileges meditation over communication, or, better put, she communicates about meditation, offering a kind of autobiography without intimacy.

Like much of Barth's work, . . . *and to draw a bright white line with light* suggests that it began in a casual moment, that the artist was looking at her window curtains and noticed how they impeded but did not eliminate exterior light, and how sinuous waves of light broke strikingly around their edges. Siegel notes that for the first time in her work, Barth decided to manipulate the situation—like Monet constructing his gardens at Giverny?—by repetitively adjusting the curtains to invite this light bleed. Echoing William Henry Fox Talbot, Barth fulfills the core definition of photography as "drawing with light." (Nothing odd here: Barth always manipulated the experience of looking through her use of color, her scale decisions, choosing what to represent repetitively, making negative prints, etc.) The grouping of these photographs—she showed fifteen in all—created a kind of curvy chain of white light, a linear oscillation somewhat like an endless and erratic electrocardiogram, so that looking at a window was like a transcription of looking; light waves like sound waves, durational rather than frozen. But wherever you are, there you look. ♡

—James Yood

Uta Barth was presented at the Art Institute of Chicago, May 14–August 16, 2011.

James Yood teaches modern and contemporary art history at the School of the Art Institute of Chicago and directs its New Arts Journalism program.





Uta Barth

Posted by artreview.com on June 15, 2012 at 15:00 in [First View](#)

[View Reviews](#)

Interview by [George Stolz](#)

In conversation with *ArtReview* on the occasion of an exhibition of her work at Galería Elvira González, in Madrid, and the publication of her monograph *To Draw with Light*, LA-based artist Uta Barth describes photography as an interruption of the quiet observation of her surroundings, but a necessary one if she is to convey what she sees when she closes her eyes.



Uta Barth, installation view, Galería Elvira González, Madrid

ArtReview What are your thoughts on the relationship between exhibiting and publishing photography, and between walls and pages?

Uta Barth We live in a time where we can see entire exhibitions on the Internet and feel we know what we have seen, but this in no way is true. The perception of images in a book or on the web has no relation to standing in front of an artwork and being able to observe all of the subtle qualities that play with our habits of seeing and create an experience of the work. Since at its core my work is always about visual perception, I use various strategies to draw your attention to subtleties of the visual properties of every work.

In a book, however, I lose much of this, but I gain other things of equal importance. I never make single images; I think in projects, in entire bodies of work, and I am always saddened to see a show for the last time, as the interplay between different images disappears when it is broken up like a puzzle into many separate parts. Few collections can accommodate an entire body of work, and the pieces do have a life on their own, but the book format allows for each to be seen again in the context it was conceived in. The book is also a very intimate medium and allows the viewer to spend time with the work and come back to it over and over again. Things change with repeated viewing or when one lives with an artwork. All kind of subtle decisions are revealed over time. The sequencing of images in the book is very deliberate, as the juxtapositions are in the installation, but the book allows you more time to discover all that.

AR Your work seems very private (in various ways), yet exhibiting is by definition a very public thing to do. How do you reconcile public and private?

UB I have never thought of it as private. I think of it as very silent, still and slow. I suppose it does elicit a certain intimate experience as it consists of ordinary, everyday events.

My work runs counter to everything that has been in the spotlight of the artworld for so many years now. The most celebrated works of the last decade or more are all about spectacle; the bigger, the brighter, the faster, the louder, the more expensive to produce is what has been celebrated for some time now. In the US I partially blame this phenomenon on the move from SoHo's small apartment-size gallery spaces to the gigantic warehouse architecture of Chelsea. To do a show in Chelsea one has to compete with the architecture. So everyone has done just that by turning up the scale and volume of their work. Last week I found this quote in the *Los Angeles Times* by LA's most prominent collector and donor, Eli Broad:

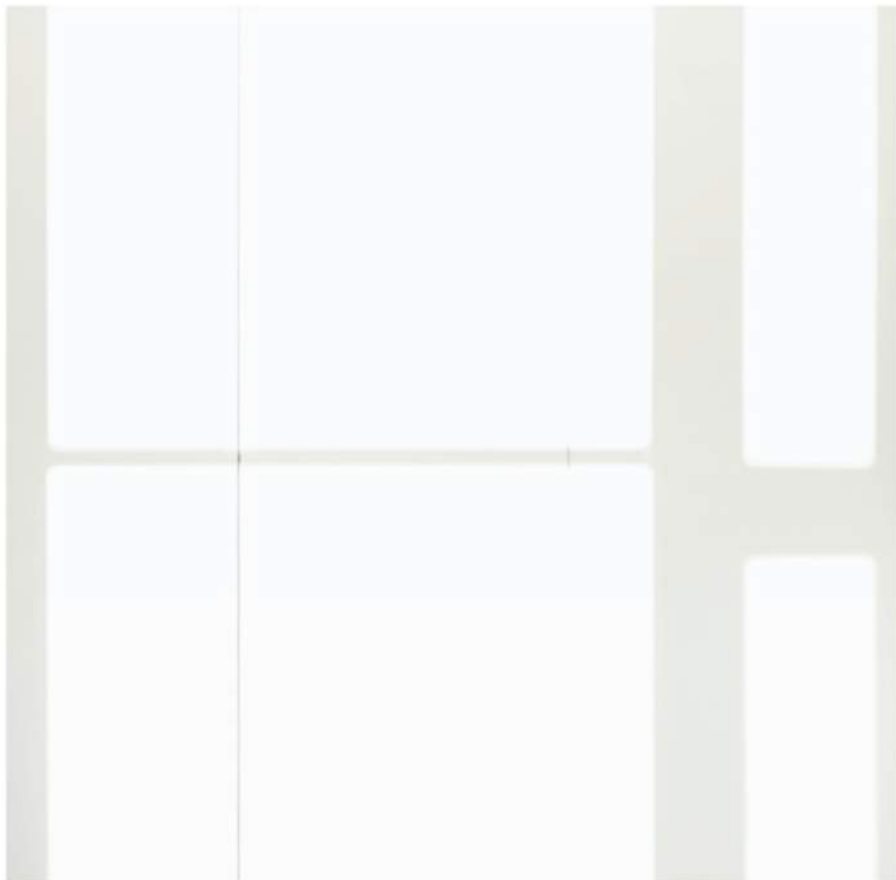
'People think it's strange how briskly I move through museums. Sure, I could stand in front of each piece and stare at it for a good long time. But that's not me. Usually I'm there to learn and apply my knowledge to our collections. As much as I would like to stay, I have to move on.'

These few words embody everything I dislike about today's artworld. I aim for the opposite, but I realize that I am now dealing with an audience with a very short attention span for complex and layered ideas. I think my work demands time and investment on the part of the viewer that many people are no longer used to giving. But I can only make what I want to see. I love work that is slow, my love of Morandi's work being a perfect example of that.

I think we all have an obligation to respond to the discourse of our time. I cannot exist in a vacuum, and what I make needs to address and add to this discourse. And I continue to do so, not by joining in, but by running counter to much of what is being shown right now. I continue to try to push the envelope of what this medium can be. Aside from the Morandi project I am working on a series of images that are so minimal, so reductive, it may be hard to even recognise them as photographs. We all have an obligation to push what we know and take for granted at every turn. There is no point in simply rehearsing what has been done by others or even by ourselves.

AR What role does abstraction play in the way you use photography?

UB With the exception of the *Compositions of Light on White* series, included in this exhibition, I do not really think of my work as abstract. I try to render *how* we see, instead of *what* we see in a direct and straightforward way.



Uta Barth, *Composition #10* (from *Compositions of Light on White*), 2011, 99 x 102 cm

AR How is your work informed or influenced by Zen thinking?

UB In my work, I ask you to be in the moment, to be in the body, to embrace perception and sensation with full attention. Zen asks many of the same things. Many ideas in my work are really ideas about how to live. But ideas don't count for much – actual practice does. I have had occasions when strangers have told me that engaging with my work taught them to be more aware of visual experience in their everyday lives, that it changed the way they see and how they invest their attention. I suppose this is the most rewarding thing to hear.

As an artist I have an odd dilemma: I don't actually enjoy the process of making photographs, as it is an interruption of the quiet observation that initiates it. I am not interested in camera equipment; the camera sort of gets in my way. I greatly enjoy other parts of the process, selecting, cropping and combining images to create a certain type of rhythm. I enjoy seeing a show go up and am always a bit sad when I have to leave it and catch a flight back home. I don't get to see my finished work very long, so seeing it all fabricated and installed together as intended is a sweet time. I sit in a studio and live with test prints and mockups, floor plans, and I change and move things around, trying to fine-tune every aspect. Then I install and get to see it for a few hours before I have to leave it behind. But the act of photographing is always an interruption to the experience. I take no travel pictures, no pictures of social events... the camera always seems to just get in the way of seeing.

AR Have you worked or considered working with video? If not, why not?

UB I am asked this very often and ask myself the question every year or two. Since I am so interested in light and time as core motives, it would seem the natural next step. But I always come back to this: I am interested in time and in duration, but I do not want to be the one to control your time, your duration of engagement. Film and video are very authoritative media; they demand the prolonged gaze or fast juxtaposition by how they are edited. There is no room for a viewer to circle around and come back to images the way one can with still images on the wall. I don't want to take on this authoritative control. I suppose I want to entice people to slow down and spend time experiencing the work, but I actually want more than that; I want people to deeply tune into their own perceptual experience and to carry it from the work onto the walls of the room, the windows in the gallery and the world they live in thereafter. I think Andy Warhol's *Empire* does what I would want a film to do, but it already exists, I don't need to remake it.



Uta Barth, *Field #9*, 1995, colour photograph on panel, 58 x 73 cm



Uta Barth, *Ground #38*, 1994, colour photograph on panel, 51 x 51 cm

AR How has the making of your work changed with digital technology, and how has digital technology changed the way you think about your own work?

UB I resisted all things digital for a long time. I was not interested in all the work that was being made digitally for no other reason than it was possible now. I was interested in the one-to-one comparison of camera and eye. For example, our eyes perceive depth of field and the lack thereof exactly the way it is rendered in my 'out of focus' work that I became known for [the *Ground* and *Fields* eries]. We are not aware of our eyes doing this as they are quickly darting about and focusing on foreground and background in split second intervals. But if you really concentrate and keep your eyes focused in one place you will perceive the loss of sharpness surrounding this point. I always feel that calling this work 'out of focus' is a misnaming of it, as it is really perfectly focused, but the focus is on an unoccupied point in space, leaving a depiction of the residual blurred background.

In 2001 I started working on a project, *Blind White/Bright Red*, that was really about staring, staring at something, staring into space, etc. With the interest and examination came the interest in optical afterimages, the things we see when staring into a brightly lit scene for a prolonged time and finally closing our eyes. The color receptors in our eyes are fatigued, and we see the exact opposite of the image we had been looking at.

As I said earlier, I chose the camera as my medium because it so closely resembles the human eye. But this was the point where the camera started to fail me entirely, as it could not follow and trace what I was seeing with my eyes closed. So now I had a reason for using digital technology. I would make a photograph and invert it and then start distorting it to resemble the way afterimages dissolve and slowly fade to black. I would spend hours at the computer, staring at the scene, closing my eyes and then using Photoshop to render what I saw. Obviously the dark blue images in this show are made digitally, but these could have been made in a darkroom as well.

I am more and more interested in things the eye can see but the camera cannot. In a 2007 project, titled *Sundial*, I made afterimages and then included some that were both negative and positive at the same time. I was chasing down a sort of hallucinatory vision, one that let logic slip and that confounded known systems of identifying things.

So now I have gotten over my reservations towards the digital. The technology allows me to make things look more like what I really see.



Uta Barth, *White Blind (Bright Red) (02.12)*, 2002, mounted archival pigment photographs, four panels, 54 x 66 cm each, 54 x 273 cm overall



Uta Barth, *Sundial (07.14)*, 2007, mounted colour photographs, four panels, 76 x 96 cm each, 76 x 389 cm overall

AR What direction is your current work and thought taking, and where do you see it within the larger arc of your development?

UB I have spent my entire career making work that deals with visual perception as content. Each project hits at the same core question in a different way. At the outset I always ask myself: how can I get you to invest in your own visual experience without losing your attention to thoughts about what you are looking at? I am not interested in narrative, metaphor or symbolism, I am interested in vision itself, and light and time are the constantly recurring motifs. I am not sure that the work evolves; it sort of weaves around visual awareness and awareness in the body and in the moment.

I have started yet another project that allows me to draw and compose with light. So far this piece is called *In the Light and Shadow of Morandi*. Instead of photographing still-lives of vases and bottles, I am photographing only the shadows and translucent reflections they cast. Instead of the wonderfully humble crockery he used in his paintings I am working with ordinary glass vessels, which cast shadows and refract the light in ways I can control. I love Morandi's work, I love the daily discipline with which he embraced painting, I love that the objects and arrangements hardly change from one painting to the next; I love the humble simplicity of his practice and his undeniable passion for his work. In the age where everything new in the artworld has to be bigger, louder and faster, more spectacular and expensive, I love to look back and get completely lost in his small and very quiet and brilliant work. I have many shared interests with Morandi, so making a homage to his work will be the next step.

Work by Uta Barth is on view at [Galería Elvira González](#), Madrid, through 30 June. Barth's monograph [To Draw with Light](#) (\$65, *Blind Spot*) is out at the end of July. For more ArtReview coverage of Uta Barth, see reviews by [Siona Wilson](#) and [Lyra Kilston](#), as well as a profile by [Holly Myers](#)

The Genius Series: MacArthur Winner Uta Barth

Checking with one of the local winners of the annual MacArthur “genius grants”

Posted on 12/10/2012 9:00:00 AM by Jackie Adams



Photo by Uta Barth



[In this occasional series, we check in with the local winners of the annual MacArthur “genius grants.” Previous entries have focused on worm neuron expert Elissa Hallem and microbe aficionado Sarkis Mazmanian.]

Most of us pick up a camera to capture an image or preserve a moment. Conceptual photographer **Uta Barth** shucks this common usage and purposefully shoots photos that lack a subject. Like the moments after waking up from a dream, her photographs are blurred, sometimes off-center, unframed, subject-less visions.

The Mar Vista resident, who was awarded a MacArthur Foundation “genius grant” in October, says in her artist statement, “We all expect photographs to be pictures of something. We assume that the photographer observed a place, a person, an event in the world and wanted to record it... The problem with my work is that these images are really not of anything in that sense, they register only that which is incidental.”

In her images, which she usually shoots in or around her home, Barth commonly focuses on a point in between the camera and the background, at a place where a subject might normally be. This eliminates any story lines, forcing viewers to contemplate not what they see but *how* they see.

Barth’s preoccupation with perception is apparent in her most recent series, *and to draw a white line with light*, where she manipulated the curtains in her home then photographed the rippling waves of light that shone through.

Her innovative use of a traditionally narrative medium helped Barth the MacArthur Fellowship. 23 people, from an astronomer and a neurobiologist, to a mandolinist and a documentary filmmaker, were named as fellows in 2012, receiving \$500,000 with no strings attached.

Barth’s windfall will allow her to work uninterrupted on her latest project, which she is tentatively calling *In the Light and Shadow of Morandi*. She plans to continue her exploration into drawing and composing with light by focusing on the shadows and reflections created by glass vases and bottles. The award will also allow Barth to digitally archive all of her negatives before they begin to fade, and to prepare for her upcoming 2013 show at the Los Angeles art gallery 1301PE.

Tags: L.A. Culture , Photography , Art , Award , MacArthur Fellowship , Genius Grant , Uta Barth

Andréhn-Schiptjenko

STOCKHOLM PARIS

UTA BARTH

Born 1958 in Berlin, Germany.
Lives and works in Los Angeles, USA.

Solo Exhibitions

- 2024** 1301PE, Los Angeles, USA.
- 2023** *Uta Barth*, Tanya Bonakdar Gallery, New York, USA.
- 2022** *Uta Barth: Peripheral Vision*, Getty Center, Los Angeles, USA.
Uta Barth: Figure/ Ground, Figure/ Ground, curated by Jan Tumlrir, Tanya Bonakdar Gallery & 1301PE, Los Angeles, USA.
- 2021** *In the Light and Shadow of Morandi*, Andréhn-Schiptjenko, Paris, France.
- 2018** *Uta Barth*, Snite Museum of Art, University of Notre Dame, South Bend, USA.
- 2017** 1301PE, Los Angeles, USA.
Tanya Bonakdar Gallery, New York, USA.
- 2013** *Uta Barth: To Draw with Light*, SCAD Museum of Art, Savannah, USA.
Andréhn-Schiptjenko, Stockholm, Sweden.
Public Art Project, UCSF Medical Campus, San Francisco, USA.
- 2012** Galería Elvira González, Madrid, Spain.
- 2011** *...and to draw a bright white line with light.*, 1301PE, Los Angeles, USA.
Uta Barth, the Art Institute of Chicago, USA.
Uta Barth, Henry Art Gallery, Seattle, USA.
...and to draw a bright white line with light., Tanya Bonakdar Gallery, New York, USA.
- 2010** *... to walk without destination and to see only to see.*, Andréhn-Schiptjenko, Stockholm, Sweden.
... to walk without destination and to see only to see., 1301PE, Los Angeles, California, USA.
... to walk without destination and to see only to see., Tanya Bonakdar Gallery, New York, USA.
- 2008** *Sundial*, Alison Jacques Gallery, London, United Kingdom.
Sundial, Sies + Höke, Düsseldorf, Germany.
Sundial, Andréhn-Schiptjenko, Stockholm, Sweden.
- 2007** *Sundial*, Tanya Bonakdar Gallery, New York, USA.
- 2006** *Sundial*, Alison Jacques Gallery, London, United Kingdom.
Uta Barth 2006, Franklin Art Works, Minneapolis, USA.
Uta Barth: 1998-2005, Rochester Art Center, Rochester, USA.

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- Seomi & Tuus Gallery, Seoul, Korea.
Naturaleza, PhotoEspana, Madrid, Spain.
- 2005** Sies + Höke, Düsseldorf, Germany.
Andréhn-Schiptjenko, Stockholm, Sweden.
ACME., Los Angeles, USA.
Tanya Bonakdar Gallery, New York, USA.
Rena Bransten Gallery, San Francisco, California, USA.
Uta Barth: nowhere near, end of time, white blind (bright red) (1999-2002), SITE Santa Fe, Santa Fe, USA.
- 2004** *white blind (bright red)*, ACME, Los Angeles, California, USA.
Uta Barth, Lannan Foundation, Santa Fe, New Mexico, USA.
- 2003** *white blind (bright red)*, Sies + Höke, Düsseldorf, Germany.
white blind (bright red), Andréhn-Schiptjenko, Sweden.
- 2002** *white blind (bright red)*, Tanya Bonakdar Gallery, New York, USA.
Uta Barth: New Photographs, ACME., Los Angeles, USA.
- 2001** *Uta Barth 1991-94*, Lawing Gallery, Houston, Texas, USA.
- 2000** *In Between Places*, Henry Art Gallery, University of Washington, Seattle, USA; traveled to Contemporary Arts Museum, Houston, USA.*
nowhere near, Lannan Foundation, Santa Fe, New Mexico, USA.
nowhere near, JCCC Gallery of Art, Overland Park, Kansas, USA.
- 1999** *nowhere near (part one)*, ACME., Los Angeles, California, USA.
nowhere near (part two), Bonakdar Jancou Gallery, New York, USA.
nowhere near (part three), Andréhn-Schiptjenko, Stockholm, Sweden.
Rena Bransten Gallery, San Francisco, California, USA.
Galerie Camargo Vilaça, Sao Paulo, Brazil.
- 1998** ACME., Los Angeles, USA.
Bonakdar Jancou Gallery, New York, USA.
Lawing Gallery, Houston, Texas, USA.
London Projects, London, United Kingdom.
Uta Barth and Imi Knoebel, Studio la Città, Verona, Italy.
- 1997** *The Wall Project*, Museum of Contemporary Art, Chicago, USA.
Presentation House Gallery, North Vancouver, Canada.
Institute of Contemporary Art at MCA, Portland, Maine, USA.

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- ... *in passing*, ACME., Santa Monica, USA.
Andréhn-Schiptjenko, Stockholm, Sweden.
Rena Bransten Gallery, San Francisco, USA.
- 1996** Tanya Bonakdar Gallery, New York, New York, USA.
London Projects, London, United Kingdom.
Uta Barth And Michael Snow, S.L. Simpson Gallery, Toronto, Canada.
Rena Bransten Gallery, San Francisco, USA.
- 1995** The Museum of Contemporary Art, Los Angeles, USA.*
ACME., Santa Monica, USA.
Tanya Bonakdar Gallery, New York, USA.
- 1994** Uta Barth and Vikky Alexander, domestic setting, Los Angeles, USA.
Wooster Gardens, New York, USA.
- 1993** Untitled, California Museum of Photography, Installation as part of Index in French, Riverside, USA.*
S.P.A.S. Gallery, Rochester Institute of Technology, Rochester, New York, USA.
- 1990** Howard Yezersky Gallery, Boston, Massachusetts, USA.
Critical Distance, Addison Gallery of American Art, Andover, Massachusetts, USA.*
The Conceptual Impulse, Security Pacific Gallery, Costa Mesa, USA.
- 1989** Untitled, Los Angeles County Museum of Art, individual installation as part of Deliberate Investigations - Recent Works by Four Los Angeles Artists, Rio Hondo College Art Gallery, Whittier, USA.*
- 1985** Galleria by the Water, Los Angeles, USA.*
Untitled, Frederick S. Wight Gallery, individual Installation as part of Emerging Artists Exhibition, Los Angeles, USA.
Uta Barth and Monique Safford, Galleria by the Water, Los Angeles, USA.
- Group Exhibitions (selected)**
- 2024** *Space, Sight & Line*, The Church, Sag Harbor, USA.
Women's Work, Nora Eccles Harrison Museum of Art, Logan, USA.
- 2023** *Concerning Nature*, Tanya Bonakdar Gallery, New York, USA.
PhotographHER, Nerman Museum of Contemporary Art, Overland Parks, USA.
Pause/Connect, Warehouse Art Museum, Milwaukee, USA.
- 2022** *Split Diopter*, Guggenheim Gallery at Chapman University, Orange, USA.

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- Looking Backward & Forward: 40 Years with NEHMA & What's Next*, The Nora Eccles Harrison Museum of Art, Utah State University, Logan, USA.
- 2021** *Winter Darkness*, 1301PE Gallery, Los Angeles, USA.
In the Now: Gender and Nation in Europe, Selections from the Sir Mark Fehrs Haukohl Collection, LACMA, Los Angeles, USA.
- 2020** *Photography to the Test of Abstraction*, FRAC Normandie Rouen, Sotteville-lès-Rouen, France.
Mapping Internal Landscapes, 1301PE Gallery, Los Angeles, USA.
Uta Barth: Two Sides of the Coin, 1301PE GalleryPlatform.la, Los Angeles, USA (online exhibition).
- 2019** *1301PE@GBT*, Galerie Barbara Thumm, Berlin, Germany.
In Living Memory, Oliver Sears Gallery, Dublin, United Kingdom.
Living in a Lightbulb, curated by Jenny Asker and Mia Locks, Tanya Bonakdar Gallery, Los Angeles, USA.
Mapping Space: Recent Acquisitions in Focus, The J. Paul Getty Museum, Los Angeles, USA.
- 2018** *PHOTOGRAPHY + BOOKS Out of the Retina and Into the Brain: The Art Library of Aaron and Barbara Levine*, The Art Institute of Chicago, Chicago, USA.
Forsaken Utopias: Photographs from the OCMA Permanent Collection, Orange County Museum of Art, Santa Ana, USA.
Framing Time, Denk Gallery, Los Angeles, USA.
How They Ran, Over the Influence, Los Angeles, USA.
Recent Acquisitions in Focus: Mapping Space, The Getty, Los Angeles, USA.
- 2017** *The Time. The Place. - Contemporary Art from the Collection*, Henry Art Gallery, Seattle, USA.
Pivotal: Highlights from the Collection, Orange County Museum of Art, Newport Beach, USA.
Summer Show, 1301PE, Los Angeles, USA.
Grâce au dessin, Art Mûr, Montreal, Canada.
- 2016** *LA Exuberance: New Gifts by Artists*, Los Angeles County Museum of Art, Los Angeles, USA.
Still Life with Fish: Photography from the Collection, Hammer Museum, Los Angeles, USA.
Renfenestration, Tif Sigfrids, Los Angeles, USA.
The Monochrome Symphony: Single-Coloured Constellations of Art, Design, Fashion & Music, Artipelag, Gustavsberg, Sweden.
Another Minimalism: Art after California Light and Space,

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- 2015** The Fruitmarket Gallery , Edinburgh, United Kingdom.
Framing Desire: Photography and Video, Modern Art Museum of Fort Worth, Fort Worth, USA.
In Light of the Past: Contemporary Photographs Acquired with the Alfred H. Moses and Fern M. Schad Fund, National Gallery of Art, Washington, D.C.
Another Minimalism: Art after California Light and Space, The Fruitmarket Gallery, Edinburgh, United Kingdom.
- 2014** *A World of Its Own: Photographic Practices in the Studio*, Museum of Modern Art, New York City, USA.
- 2013** *Again: Repetition, Obsession and Meditation*, Lannan Foundation, Santa Fe, USA.
Lens Drawings, curated by Jens Hoffman, Marian Goodman Gallery, Paris, France.
At The Window, The Photographer's View, J. Paul Getty Museum, Los Angeles, USA.
- 2011** *Magical Consciousness*, curated by Runa Islam, Arnolfini, Bristol, United Kingdom.
- 2010** *Starburst, Color Photography in America 1970 -1980*, Princeton University Art Museum, Princeton, USA.
Inside Out: Photography After Form: Selections from the Ella Fontanals-Cisneros Collection, Cisneros Fontanals Art Foundation (CIFO) Miami, USA.
Place as Idea, Worcester Art Museum, Worcester, USA.
Contemporary Impressionism: light, color, form and time, LA Art House, Los Angeles, USA.
Del paisaje reciente, Museo Colecciones Ico, Madrid, Spain.
The Artist Museum, MOCA, Los Angeles and Geffen Contemporary, Los Angeles, USA.
Thrice Upon a Time, Magasin 3 Stockholm Konsthall, Stockholm, Sweden.
Modern Women: Women Artists at The Museum of Modern Art, Museum of Modern Art, New York
Incognito, Yancey Richardson Gallery, New York.
The Traveling Show, Fundacion/Coleccion Jumex, Mexico City, Mexico.
Meet Me Inside, Gagolian Gallery, Los Angeles, USA.
Keeping Time; Dunedin Public Art Gallery, New Zealand. Traveling exhibition.
InVisible, Massachusetts Museum of Contemporary Art, USA.
State of Mind, a California Invitational, Museum of Photographic Arts, San Diego, CA, USA.
Library of Babel/ In and Out of Place, 176 Zabłudowicz Collection, London, United Kingdom.

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- 2009** *Chelsea visits Havana*, Museo de Bellas Artes, Havana, Cuba.
New Acquisitions, The Museum of Modern Art, New York
History of Photography in the Microsoft Art Collection, University of Puget Sound, Tacoma, Washington, USA.
Elements of Photography, MCA Chicago, USA.
Flower Power, Herter Gallery, University of Massachusetts, Amherst, USA.
The Reach of Realism, Museum of Contemporary Art Miami, USA.
Winter Light, 1301PE, Los Angeles, USA.
- 2008-09** *Keeping Time*, Dunedin Public Art Gallery, New Zealand, (traveling exhibition).
- 2008** *Seeing the Light*, Tanya Bonakdar Gallery, New York, USA.
This Side of Paradise, Musee de l'Elysee, Lausanne, Switzerland.
This Side of Paradise, The Huntington, Pasadena, California, USA.
Keeping Time, Dunedin Public Art Gallery, New Zealand (traveling exhibition).
Las Vegas Collect, Las Vegas, Museum of Art, Nevada, USA.
Southern Exposure, Works from the collection of the San Diego MCA, Museum of Contemporary Art Sydney, Australia.
Memory is your Image of Perfection, The Museum of Contemporary Art San Diego, CA, USA
Inside/Outside: Interior and Exterior in Contemporary German Photography, Museum Kuppersmuhle fur Moderne Kunst, Innehafen Duisburg, Germany.
Held Together with Water; (Spaces/ Places), Istanbul Museum of Modern Art, Istanbul, Turkey.
Gallery Koyanagi, Tokyo, Japan.
SAM at 75, Building a collection for Seattle, Seattle Art Museum, USA.
- 2007** *Seeing Things*, Dorsky Gallery Curatorial Programs, New York, USA.
Alison Jacques Gallery, London, United Kingdom.
Nerman Museum of Contemporary Art, Kansas City, Kansas, USA.
Multiple Vantage Points: Southern California Women Artists, 1980-2006, Los Angeles Municipal Art Gallery, Los Angeles, USA.
- 2006** *Shifting Terrain*, Herter Gallery, University of Massachusetts, USA.
Amherst Del Paisaje Reciente (Concerning Recent

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Landscapes, PhotoEspaña 2006: International Festival of Photography and Visual Arts, Madrid, Spain.

Me, Myself and I, Vancouver Art Gallery, Vancouver, Canada.

Inner gogo, Vamiali's, Athens, Greece.

City Limits, University Art Museum, California State University, Long Beach, USA.

Frontiers: Collecting the Art of Our Time, Worcester Art Museum, Worcester, Massachusetts, USA.

Tracking and Tracing: Contemporary Art Acquisitions 2000-2005, San Diego Museum of Art, San Diego, USA.

Whisper Not! A Different Dimension of Seeing, Huis Marseille, Amsterdam, Holland.

2005 *Out There: Landscape in the New Millennium*, Museum of Contemporary Art, Cleveland, Ohio, USA.

Das Verlorene Paradies, Opelvillen, Museum, Rüsselsheim, Germany.

Double Exposure, Galerie Graff, Montreal, Canada.

In Focus: Themes in Photography, Albright-Knox Museum, Buffalo, New York, USA.

Double Exposure, Inman Gallery, Houston, USA.

Back From Nature, Institute of Contemporary Art at MCA, Portland, Maine, USA.

Barbara Krakow Gallery, Boston, USA.

Double Exposure, Godt-Cleary Projects, Las Vegas, Nevada, USA.

Southern Exposure, The Museum of Contemporary Art, San Diego, USA.

New View, Johnson County Community College Gallery of Art, Carlsten Center, Kansas City, USA.

Tanya Bonakdar Gallery, New York, NY, USA.

2004 *From House to Home: Picturing Domesticity*, Museum of Contemporary Art, Los Angeles, USA.

In Focus: Themes in Photography, Albright-Knox Gallery, Buffalo, USA.

The World Becomes a Private World, Mills Art Museum, Oakland, USA.

Double Exposure, Shearburn Gallery, St. Louis, USA.

Pairings, Dallas Center for Contemporary Art's, Dallas, USA.

Barbara Krakow Gallery, Boston, USA.

Atmosphere, Museum of Contemporary Art, Chicago, USA.

Winter Time, ACME., Los Angeles, USA.

Double Exposure, Pulliam Deffenbaugh Gallery, Portland,

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Oregon, USA.

Godt Cleary Gallery, Las Vegas, Nevada, USA.

Double Exposure, Trawick Contemporary, Berkeley, USA.

Moving Pictures: Contemporary Photography and Video from the Guggenheim Museum Collection, Guggenheim Museum Bilbao, Bilbao, Spain.

Photography and Place: Contemporary Work from the Museum's Collection, RISD Museum, Providence, Rhode Island, USA.

Double Exposure, Galeria 2000 GbR, Nuremberg, Germany.

Neue Editionen, Edition Schellmann, Munich, Germany.

Double Exposure, Brigitte March Stuttgart, Stuttgart, Germany.

Landscape, Rena Bransten Gallery, San Francisco, USA.

Double Exposure, Edition Schelman, New York, USA.

2003

Moving Pictures, Contemporary Photography and Video from the Guggenheim Museum Collection, Solomon R. Guggenheim Museum, New York, USA.

Public Record, Museum of Contemporary Art, Los Angeles, USA.

ACME @ Inman, Inman Gallery, Houston, USA.

New Selections from the Permanent Collection, Orange County Museum of Art, Newport Beach, USA.

Beside, ACME, Los Angeles, USA.

Imperfect Innocence: The Debra and Dennis Scholl Collection, Contemporary Museum, Baltimore; Palm Beach Institute of Contemporary Art, Lake Worth, Florida, USA.

2002

History/Memory/Society: Displays from the Permanent Collection, The Tate Modern, London, United Kingdom.

Visions of America: Photography from the Whitney Museum Collection, Whitney Museum of American Art, New York, USA.

We Love Painting, Contemporary Art from the Misuni Collection, Museum of Contemporary Art, Tokyo, Japan.

Majestic Sprawl, Some Los Angeles Photography, Pasadena Museum of California Art, Pasadena, USA.

Looking at America, Yale University Art Gallery, New Haven, USA.

Double Exposure, Edition Schellmann, Munich, Germany and New York, USA.

Strolling Through an Ancient Shrine and Garden, co-curated by Chip Tom & ACME., ACME., Los Angeles, USA.

Global Address, Fisher Gallery, University of Southern California, Los Angeles, CA, USA.

Human Interaction in an Interactive Age, Pittsburgh Center

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- for the Arts, Pittsburgh, USA.
- 2001** *00/01*, James Harris Gallery, Seattle, Washington, USA.
From the Permanent Collection, Orange County Museum of Art, Newport Beach, California, USA.
- 2000** *Departures: 11 Artists at the Getty*, The J. Paul Getty Museum, Los Angeles, California, USA.*
Tate Modern: Ten Artists, Ten Images, The Tate Modern, London, United Kingdom.
not seeing, Lawing, Houston, USA.
A Lasting Legacy, Orange County Museum of Art, Newport Beach, USA.
Photography about Photography, Andrew Kreps, New York, USA.
Beyond Boundaries: Contemporary Photography in California, *The Friends of Photography*, traveled to: California State University, Long Beach; Santa Barbara Contemporary Arts Forum, Santa Barbara; Friends of Photography, San Francisco, USA.*
Photography Now, Contemporary Arts Center, New Orleans, Louisiana, USA.*
ACME., Los Angeles, USA.
Bonakdar Jancou Gallery, New York, NY, USA.
Imperfectum, Museet for Samtidskunst, *, traveling exhibition organized by Riksutstillinger - National Touring Exhibitions, Norway: Rogaland Kunstmuseum Stavanger, Norway;
Trondheim Kunstmuseum, Norway; Fylkesgalerie, Namsos, Norway; Bomullsfabrikken, Arendal, Norway; Billedgalerie, Haugesund, Norway; Bodo Kunstforening, Bodo, Norway; Aalesunds Kunstforening, Aalesund, Norway.
Muscle: Power of the View, Boulder Museum of Contemporary Art, Boulder, Colorado, USA.
In-sites: Interior Spaces in Contemporary Art, Whitney Museum of American Art at Champion, Champion, USA.
- 1999** *double vision*, Nexus Contemporary Art Center, Atlanta, USA.*
Umeå kommuns konstinköp under 90-talet i urval, Umeå Bildmuseum, Sweden.*
Photography: An Expanded View, Recent Acquisitions, Guggenheim Museum, New York, USA.
Apposite Opposites, Museum of Contemporary Art, Chicago, USA.
Conceptual Art as Neurobiological Praxis, Thread Waxing Space, New York, USA.

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STOCKHOLM PARIS

1998

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

Shift, ACME., Los Angeles, California, USA.

Under/Exposed, Public Art Project, Stockholm, Sweden.*

The 15th National Biennial Exhibition of the L.A.

Printmaking Society, Laband Art Gallery, Los Angeles, USA.

Domesticated, Worcester Art Museum, Worcester, USA.

Kerlin Gallery, Dublin, Ireland.

Directions, Photography from the Permanent Collection, Whitney Museum of American Art, New York, NY, USA.

Abstract Painting - Once Removed, Museum of Contemporary Art, Houston, USA, traveled to: Kemper Museum of Contemporary Art, Kansas City; Museum of Contemporary Art, Chicago; Albright Knox, Buffalo, New York, USA.*

Selections from the Permanent Collection, Museum of Contemporary Art, Miami, USA.

New to Houston, Museum of Fine Arts, Houston, Texas, USA.

Claustrophobia, IKON Gallery, Birmingham, United Kingdom, traveled to: Middlesbrough Art Gallery: Aug - Oct 1998; Harris Museum, Preston: Oct - Nov 1998; Mapping Art Gallery, Sheffield: Jan - Mar 1999; Cartwright Hall, Bradford: May - Aug 1999; Esbjerg Kunstmuseum, Denmark: Sept - Oct 1999; Centre for Visual Arts, Cardiff: Nov - Jan 2000.*

Picture Show, Weinstein Gallery, Minneapolis, USA.

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

Photography's multiple roles: art, documents, market, science, Museum of Contemporary Photography, Chicago, USA.*

(Not Pictured) The Presence of Absence, The Light Factory, Charlotte, USA.

Tanya Bonakdar Gallery, New York, USA.

LA Cool, Rocket Gallery, London, United Kingdom.

Multiplicity, Vanderbilt University Fine Arts Gallery, Nashville, USA.

LA Cool, Bruning + Zwischke, Düsseldorf, Germany.

Women Who Shoot, Newspace, Los Angeles, USA.

Spread, Rena Bransten Gallery, San Francisco, USA.

Preview, London Projects, London, United Kingdom.

Bonakdar Jancou Gallery, New York, USA.

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1997

Multiples, Elizabeth Leach Gallery, Portland, Oregon, USA.
From the Heart: The Power of Photography, Art Museum of South Texas, (Sondra Gilman Collection) Corpus Christi, USA.

Photography at Princeton, The Art Museum, Princeton University, Princeton, USA.

Situacionismo, Galeria OMR, Mexico City, Mexico.

Heart, Mind, Body, Soul: American Art in the 1990's, Whitney Museum of American Art, New York, USA, continued through 1998.

Elusive Paradise: Los Angeles Art from the Permanent Collection, Museum of Contemporary Art, Los Angeles, USA, continued through 1998.

Digital Ink: Uta Barth, Peter Halley, William Leavitt, James Welling, Center for Visual Communication, Coral Gables, USA.

Object and Abstraction: Contemporary Photography, Museum of Modern Art, New York, USA.

New Acquisitions: Works on Paper, Museum of Contemporary Art, Chicago, USA.

Uta Barth, Rineke Dijkstra, Tracy Moffatt, Inez van Lamsweerde, Matthew Marks Gallery, New York, NY, USA.

Uta Barth, Jean Baudrillard, Luigi Gherrri, Parco Gallery, Tokyo, Japan.*

Tanya Bonakdar Gallery, New York, USA.

Blueprint, De Appel Foundation, Amsterdam, Holland.*

Spheres of Influence, Museum of Contemporary Art, Los Angeles, USA.

Painting into Photography / Photography into Painting, Museum of Contemporary Art, Miami, USA.*

Evidence: Photography and Site, Wexner Center for the Arts, Columbus, USA, traveled to: Cranbrook Art Museum, Bloomfield Hills, Missouri (Nov 1997 - Jan 1998);

The Power Plant, Toronto, Canada (Jan - Mar 1998), Miami Art Museum, Miami, Florida (Jun - Aug 1998).*

Scene of the Crime, Armand Hammer Museum of Art, Los Angeles, USA.*

Light Catchers, Bennington College Art Gallery, Bennington, Vermont, USA.

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

Defining Eye: Women Photographers of the Twentieth Century, St. Louis Art Museum, St. Louis, Missouri, USA, traveled to: Mead Art Museum, Amherst College, Amherst,

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; Wicheta Art Museum, Wicheta,; UCLA Hammer Museum, Los Angeles,; The National Museum of Women in the Arts, Washington, D.C., USA.*

Passing the Tradition: California Photography, Jose Druidis - Bida Art Gallery, Los Angeles, USA.

Making Pictures, Bernard Toale Gallery, Boston, USA.

Portraits of Interiors, Gallery Blancpain Stepczynski, Geneva, Switzerland.

LA International Biennial: 'Portraits of Interiors', Patricia Faure Gallery, Santa Monica, USA.

Coda: Photographs by Uta Barth, Günther Forg, Jack Pierson, and Carolien Stikker, Center for Curatorial Studies, Bard College, Annandale-on Hudson, New York, USA.
Grands Maîtres du Xxème, Galerie Verdovi, Brussels, Belgium.

ACME., Santa Monica, USA.

pool, Rena Bransten Gallery, San Francisco, USA.

Developing a Collection: The Ralph M. Parsons Foundation and the Art of Photography, Los Angeles County Museum of Art, Los Angeles, USA.

1996

Just Past: The Contemporary in the Permanent Collection, 1975-96, Museum of Contemporary Art, Los Angeles, USA.

Painting - the Extended Field, Rooseum - Center for Contemporary Art and Magasin 3 Stockholm Konsthall, Malmö and Stockholm, Sweden, 1996-97.*

Light · Time · Focus, (Uta Barth, Susan Derges, Adam Fuss, Abelardo Morell), Museum of Contemporary Photography, Chicago, USA.

Making Pictures: Women and Photography, 1975-Now, Nicole Klagsbrun, New York, USA.

Portraits of Interiors, curated By Peter Weiermair Studio la Citta', Verona, Italy.*

silence, Lawing, Houston, USA.

ACME., Santa Monica, USA.

Extended Minimal, Max Protech, New York, USA.

Tanya Bonakdar Gallery, New York, USA.

Blind Spot: The First Four Years, Paolo Baldacci Gallery, New York, USA.

Nature Redux, Channing Peak Gallery, Santa Barbara Arts Commission, Santa Barbara, California, traveled to: Harris Art Gallery (1997); University of La Verne, USA.

...e la chiamano pittura, Studio la Città, Verona, Italy.*

Wrestling with the Sublime: Contemporary German Art in Southern California, Main Art Gallery, Cal State

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Fullerton, Fullerton, USA.

Chalk, Factory Place Gallery, Los Angeles, USA.

Absence, Guggenheim Gallery, Chapman University, Orange, USA.*

Clarity, NIU Art Gallery, Northern Illinois University, Chicago, USA.*

Swag & Puddle, The Work Space, New York, NY, USA.

1995

New Photography 11, Museum of Modern Art, New York, USA.

Plan, Los Angeles County Museum of Art, Los Angeles, USA.*

Contemporary Photography from the Permanent Collection, Princeton Art Museum, Princeton, USA.

Human / Nature, The New Museum, New York, USA.

Content and Discontent, Bruce Museum, Greenwich, traveled to: University Gallery, Moscow, Idaho; Lowe Art Museum, Miami, USA.

ACME., Santa Monica, USA.

Contemporary Collections -Fall 95, Los Angeles Center for Photographic Studies, Los Angeles, USA.

Between Breath and Air; Uta Barth, Karin Davie, Shirley Irons, Patrick Callery, New York, USA.

Contemporary Collections - Spring 95, Los Angeles Center for Photographic Studies, Los Angeles, USA.

From Here to There: Tactility and Distraction, California Medical Arts, Santa Monica, USA.

Sitting Pretty, Los Angeles Contemporary Exhibitions, Los Angeles, USA.

Neotoma, Otis Art Gallery, Los Angeles, USA.

ACME., Santa Monica, USA.

Presence: Recent Portraits, Angles Gallery, Santa Monica, USA.

Rena Bransten Gallery, San Francisco, USA.

1994

ACME, Santa Monica, USA.

The World of Tomorrow, Tom Solomon's Garage, curated by Douglas Blau, Los Angeles, USA.

Issues of Image, Haines Gallery, San Francisco, USA.

Breda Fotografica '94, De Beyerd Center of Contemporary Art, Breda, Holland.*

Love In The Ruins, Long Beach Museum of Art, Long Beach, USA.*

Transtextualism, Mark Moore Gallery, Santa Monica,

California New Acquisitions, Los Angeles County Museum of Art, Los Angeles, USA.

Gallery 954, Chicago, USA.

Jayne Baum Gallery, New York, USA.

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- Diterot and the Last Luminare, Waiting for the Enlightenment (A Revised Encyclopedia) or The Private Life of Objects, Southern Exposure at Project Artaud, a multi-artist exhibition project by Erika Suderburg, San Francisco, traveled to: SITE, Los Angeles, USA.**
Flow, Cerritos College Art Gallery, Cerritos, USA.
Diverse Perspectives, San Bernardino County Museum of Art, San Bernardino, USA.
- 1993** *A Carafe, That is a Blind Glass..., Weingart Gallery, Los Angeles, USA.**
P.O.P. - A Trilogy, Susan Landau Gallery / 1529 Wellesley, Los Angeles, USA.
Project Box/Domestic Setting, Los Angeles, USA.
From Without, The Portfolio, Los Angeles, USA.
- 1992** *Voyeurism, Jayne Baum Gallery, New York, USA.*
Abstraction in the '90s, Jan Kesner Gallery, Los Angeles, USA.
FAR Bazaar, Foundation for Art Resources (FAR), Los Angeles, USA.
Jayne Baum Gallery, New York, USA.
- 1991** *LA Times, Boise Art Museum, Boise, traveled to: Western Gallery, Western Washington University, Bellingham, USA.**
- 1990** *The Conceptual Impulse, Security Pacific Gallery, Costa Mesa, California, USA.**
Spirit of Our Time, Contemporary Arts Forum, Santa Barbara, USA.
- 1989** *Uta Barth, Jeff Beall, Paul Boettcher, Eric Magnuson, Roy Boyd Gallery, Santa Monica, USA.*
Inland Empire Artist Exhibition, San Bernardino County Museum of Art, Redlands, California, USA.
Thick and Thin - Photographically Inspired Painting, Fahey/Klein Gallery, Los Angeles, USA.
Unconventional Perspectives, G. Ray Hawkins Gallery, Los Angeles, USA.
University Art Gallery, University of California, Riverside, USA.
Logical Conclusions, Jan Kesner Gallery, Los Angeles, USA.
The Narrative Frame, Rio Hondo College Art Gallery, Whittier, USA.
- 1987** *LAICA Artist Exhibition, Los Angeles Institute of Contemporary Art (LAICA), Beverly Hills, USA.*
The Flower Show, Design Center - Theatre Art Gallery, Los

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- Angeles, USA.
- 1986** *Proof and Perjury*, Los Angeles Institute of Contemporary Art (LAICA), Los Angeles, USA.
- 1984** Werkstatt für Photographie, Berlin, West Germany.
Photography, Large Scale New Work, Rex W. Wignal Museum Gallery, Alta Loma, USA.
- 1982** *56th Annual Crocker Kingsly Exhibition*, E. B. Crocker Art Museum, Sacramento, USA.
Five Photographers, Joseph Dee Museum of Photography, San Francisco, USA.

* Catalogue

Teaching

- Since 2012** Visiting Professor, University of California, Los Angeles, USA.
- Since 2008** Professor Emeritus, Department of Art, University of California, Riverside, USA.
- 2000-12** Visiting Graduate Faculty, Art Center College of Design, Pasadena, California, USA.
- 1990-08** Professor, University of California, Riverside, Department of Art, Riverside, California, USA.

Grants and Awards (selected)

- 2012** John D. and Catherine T. MacArthur Foundation, MacArthur Fellows Genius Grant.
- 2012** Philanthropy Advisors, Anonymous Was a Woman Award.
- 2008** Broad Art Foundation, United States Artist Fellowship.
- 2004-05** John Simon Guggenheim Memorial Foundation, John Simon Guggenheim Fellowship.
- 1995** AMI Grant (Art Matters Inc., New York), Visual Artist Fellowship.
- 1994-95** National Endowment for the Arts, Visual Artist Fellowship.
- 1992-93** AMI Grant (Art Matters Inc., New York), Visual Artist Fellowship.
- 1990-91** National Endowment for the Arts, Visual Artist Fellowship.
- 1983-84** National Arts Association.

Public Collections

- Akzo Nobel Art Foundation, Arnhem, The Netherlands.
- Albright-Knox Art Gallery, Buffalo New York, USA.
- Art Gallery of New South Wales, Sydney.
- Austin Museum of Art, Austin, Texas, USA.

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Baltimore Museum of Art, Baltimore, Washington, USA.
Banco Espirito Santo Collection, Lisbon, Portugal.
Bitzer International, Sindelfingen, Germany.
Caldic Collectie, Glostrup, Denmark.
Carnegie Museum of Art, Pittsburgh, Pennsylvania, USA.
Cisneros Fontanals Art Foundation, Miami, Florida, USA.
Citibank, London, United Kingdom.
Citicorp Collection, New York, New York, USA.
Colby College Museum of Art, Waterville, Maine, USA.
Colección Jumex, Mexico City, Mexico.
Creative Artists Agency, Beverly Hills, California, USA.
Curator's Collection Inc., Beverly Hills, California, USA.
Dallas Cowboys Art Collection, Dallas, Texas, USA.
Denver Art Museum, Denver, Colorado, USA.
Deutsche Bank Art, Berlin, Germany.
Goldman Sachs International, New York, New York, USA.
Groupe Lhoist Collection, Brussels, Belgium.
Gruenwald Center, Los Angeles, California, USA.
Henry Art Gallery, University of Washington, Seattle, Washington, USA.
Herbert F. Johnson Museum, Cornell University, Ithaca, New York, USA.
Huis Marseilles, Amsterdam, The Netherlands.
Jarla Partilager, Stockholm, Sweden.
Joseph Monsen Collection, Seattle, Washington, USA.
Laird Norton Family Foundation, Seattle, USA.
Lannan Foundation, Santa Fe, New Mexico, USA.
Leeum, Samsung Museum of Art, Seoul, South Korea.
London Ben Maltz Gallery, Otis College of Art and Design, Los Angeles, California, USA.
Los Angeles County Museum of Art, Los Angeles, California, USA.
Magasin 3, Stockholm Konsthall, Stockholm, Sweden.
Melitta Corporation, Minden, Germany.
Miami Art Museum, Miami, Florida, USA.
Microsoft Art Corporation, Seattle, Washington, USA.
Milwaukee Art Museum, Milwaukee, Wisconsin, USA.
MIT List Visual Arts Center, Cambridge, Massachusetts, USA.
Modern Art Museum, Fort Worth, Texas, USA.
Moderna Museet, Stockholm, Sweden.
Museum Caldic Collectie, Rotterdam, The Netherlands.
Museum of Contemporary Art, North Miami, Florida, USA.
Museum of Contemporary Photography, Chicago, Illinois, USA.
Museum of Fine Arts, Houston, Texas, USA.
Nerman Museum of Contemporary Art, Kansas City, KS, USA.

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Nora Eccles Harrison Museum of Art, Utah State University, Utah, USA.
North Carolina Museum of Art, Raleigh, North Carolina, USA.
Norton Family Foundation, Santa Monica, California, USA.
Oakland Museum of California, Oakland, USA.
Ohio University, Athens, Ohio, USA.
Orange County Museum of Art, Newport Beach, California, USA.
Phoenix Art Museum, Arizona, USA.
Pier 24, The Pilara Foundation, San Francisco, USA.
Princeton Art Museum, Princeton, New Jersey, USA.
RISD Museum, Providence, Rhode Island, USA.
Sammlung Hoffmann, Berlin, Germany.
Sammlung Verbund, Vienna, Austria.
San Diego Museum of Art, San Diego, California, USA.
San Francisco Museum of Modern Art, San Francisco, California, USA.
Seattle Art Museum, Seattle, Washington, USA.
Snite Museum of Art, University of Notre Dame, Notre Dame, Indiana, USA.
Société Privée de Gérance, Geneva, Switzerland.
Solomon R. Guggenheim Museum, New York, New York, USA.
Tate Modern, London, United Kingdom.
The California Endowment, Los Angeles, California, USA.
The Capitol Group, Los Angeles, California, USA.
The Dallas Museum of Art, Dallas, Texas, USA.
The Hammer Museum, Los Angeles, California, USA.
The Israel Museum, Jerusalem, Israel.
The J. Paul Getty Museum, Los Angeles, California, USA.
The Metropolitan Museum of Art, New York, New York, USA.
The Museum of Art, Rhode Island School of Design, Providence, Rhode Island, USA.
The Museum of Contemporary Art, Chicago, Illinois, USA.
The Museum of Contemporary Art, Los Angeles, California, USA.
The Museum of Contemporary Art, San Diego, California, USA.
The Museum of Modern Art, New York, New York, USA.
The National Gallery of Art, Washington DC, USA.
University of Kentucky Art Museum, Lexington, USA.
Vancouver Art Gallery, Vancouver, Canada.
Verbund Österreichische Elektrizitätswirtschafts-AG, Austria.
Walker Art Center, Minneapolis, Minnesota, USA.
Weatherspoon Art Gallery, University of North Carolina, Greensboro, North Carolina, USA.
Westdeutsche Landesbank, London, United Kingdom.
Whitney Museum of American Art, New York, New York, USA.
Worcester Museum, Worcester, Massachusetts, USA.
Zabludowicz Collection, London, United Kingdom.