



UTA BARTH (b. 1958)

Untitled (06.3)

Signed verso, "Uta Barth 2006"

mounted color photographs

23 x 21 in. ea.

3/6

2006

12079

PROVENANCE:

Acme Gallery

Private Collection, California

Uta Barth (born 1958, Berlin) challenges the traditional role of photography by precluding any vestige of narrative, subject, figure or artist imprint. Consequently, images are composed mainly of light, shadow, form and color, capturing a visual composition rather than a historical moment that is so often assumed in photography medium. Each image, void of the usual signifiers (object, landscape, figure, etc.) challenges the human eye and correlating thought process to experience the image exclusively in a visual sense and resist the urge to investigate further into a narrative. Through this unique experience, the viewer remains actively engaged in the act of seeing; a kind of optical meditation that is Barth's main objective.

To extrapolate images void of subject matter, Barth often turns inward, photographing seemingly mundane patches of shape, light and color in her own home. The banal landscape of a curtain's edge reaching the wall becomes an elegant stroke of shape and shadow inside the camera field. These tranquil, still images are a sensual feast for the eye if not an enigma for the brain.

Barth has exhibited several photographic series since 1994, each employing strategies that question the psychological aspects of seeing. The series, *Untitled* (1998), features triptychs of the same image interrupted by solid panels of fleshcolored hue. The interrupting panels represent optical fatigue and the subsequent blinking of the eye during the real visual experience.

The *Flower* (2005) series marks an important departure or rather adventure for Barth into actual subject matter. She remarks, "The flower series was a bit scary. It's the first body of work in 15 years with a central subject and it's not just any subject, but a completely clichéd and culturally trampled one." The cliché is reattempted with fresh determination, this time to capture, literally as possible, the act of quickly glancing a flower. The glance is replicated with aforementioned panels of vivid-orange, fleshcolored blinks. Saturated with brilliant hues, the prints are aesthetically pleasant efforts to recreate real sight.

Uta Barth currently lives and works in the Los Angeles area, teaching at the University

of California, Riverside since 1990. Barth received the John Simon Guggenheim Fellowship in 2004-05 and was also named a 2007 USA Broad Foundation Fellow.

Her work resides in the collections of the San Francisco Museum of Modern Art, San Francisco, The Whitney Museum of American Art, New York, The Tate Gallery, London, The Museum of Modern Art, New York, the Museum of Contemporary Art, Chicago, and the Los Angeles County Museum of Art, Los Angeles.

The information and material herein represents Gallery's best efforts and understanding of the current history and scholarship with respect to the provenance of the Work(s) of Art described and is not part of any warranty.











Installation instructions:

Hang on a level horizontal line, in numerical order, starting with panel 1 on the left.

Space between panels = 3/4 inch

Use #0 - 1.75" (45mm) pan head sheet metal screws to attach acrylic cleat (provided with each panel) to wall. Upon de-installation please tape acrylic cleat to panel back.

UTA BARTH 2006

Untitled (DB.3)
Mounted color photographs
Edition of 5; 2 AP's, # 3/5
4 panels, each 23 x 21"
overall dimension 23 x 86 1/4"

Panel # 1

UTA BARTH 2006



2006.3


laumont
Mounting & Framing

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UTA BARTH 2006

Untitled (06.3)

Mounted color photographs

Edition of 6; 2 AP's; # 3/6

4 panels, each 23 x 21"

overall dimension 23 x 86 1/4"

Panel # 1

Uta Barth 2006



2006.3

