

Ctrl+Pdf

Journal of Contemporary Art

A journal
of contemporary art
published digitally
for easy reproduction
and circulation
by anyone and everyone
around the world
www.ctrlp-artjournal.org

Uploaded Issue No. 12
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ISSN 1908-9805

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We turn two with this 12th issue. It is also our third where we have worked with a guest-editor. Publishing a zero-funded journal has meant looking for creative ways to work with a community of writers willing to contribute gratis. Having guest editors focusing on issues of shared interests has worked very well for us. So too is finding and being found by collaborators in the Net. Recently editors of a few online magazines approached us for future collaborations. We have also managed to go on producing this publication by simply taking it to where our lives take us; to Kassel for the *documenta 12* issues, to London for the *And Now China?* issue and recently to Edmonton, Alberta Canada for this one on art archives and archiving. Writing the editorial "Recording Alberta: A Place in the Archives," is guest editor Lianne McTavish, Professor of the University of Alberta. Due largely to her interest in *Ctrl+P* and my work, I was in Edmonton for a week last March doing many things with its artistic community. We thank her, our past guest-editors and all who have generously contributed in the past two years in helping make *Ctrl+P* a viable means of art publishing. Also, to begin our third year, we hope to publish more reviews. In this issue, Eliza Tan writes on *Everyday Anomalies* an exhibition of works by four artists from Hong Kong. Flaudette May V. Datuin reviews *Exhibit A*, the opening exhibition of the recently established Museum of Contemporary Art and Design in Manila; and Gina Osterloh's exhibition of photographs *Shooting Blanks* at Green Papaya Art Projects. - *Judy Freya Sibayan*

SHOOTING BLANKS

FLAUDETTE MAY V. DATUIN

Gina Osterloh at Green Papaya Art Projects
Quezon City, Philippines
May 3 to June 4, 2008

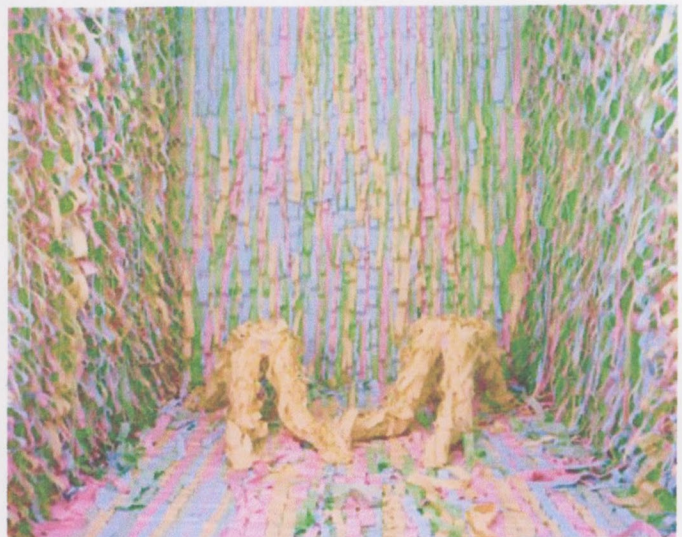
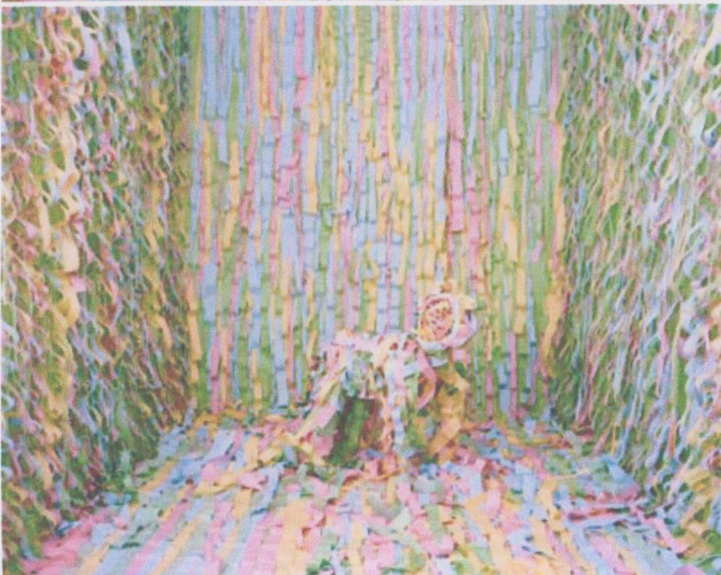
The first photographs from Gina Osterloh's body of works I saw and eventually included in *trauma, interrupted* held at the Cultural Center of the Philippines, June to July 2007 were those of tropical dioramas staged from scratch—an empty room, which the artist proceeded to fill with objects whose references were much more literal, culturally specific and identifiable in the real world: camouflaged pants and rocks, the sunset, plants and other images one could easily recognize from a postcard or a war film. The faceless, unidentifiable female figure with its gesture of refusal, face covered with hair, and torso twisted in a peculiar contrapposto (*Somewhere Tropical, In My Backyard Series*, 2005) however clues us to the cultural, pictorial and linguistic slippages that Osterloh would, as *Shooting Blanks* demonstrates, investigate in more depth with strategies that depart markedly from this fine early work.

Osterloh, who lives and works in Los Angeles, California and holder of an MFA in Studio Art from University of California, Irvine (2007), and a BA in Media Studies from DePaul University in Chicago in 1996, stages her first solo show in the Philippines on a Fulbright Fellowship with photographs that continue to explore the dis/continuities between the performing body and her fabricated environments but with marked shifts:

she incorporated bodies other than human (*Blank Attempt Where My Face Fell Off, If My Face Was a Line Drawing, Impossible Delineation of a Three Dimensional Body*, all 11"x14" Lambda Photograph, 2008) and other than her own (*Blind Rash*, 30" x 38",

Lambda Photograph, 2008) in rooms treated as second skins and festooned with hundreds of cheerfully-colored paper cuts that blend with and into indeterminate and in some photos, even genderless bodies (*Cuts (Pairs)*, *Dots Front Misfire*, *Loose*, all 30" x 38", Lambda Photograph, 2008) we can only access through gestures and poses strangely familiar, pre-verbal, even "primal." In one photograph, the bodies disappear altogether, leaving a room that becomes and stands in for the absent figure (*Empty (Cut Room)*, 30" x 38", Lambda Photograph, 2008) and in another, an orifice can be glimpsed, barely, through a small hole in a confetti-ed wall (*Yellow #1 Minimum (Orifice and Color Field)*, 16" x 20", Lambda Photograph, 2008)

On one hand, this unfamiliar universe offers a range of pure optical and sensual pleasures largely brought about by the photographs' vivid "eye-candy" colors. On the other hand, the slippages between figure and ground, blankness and fullness and other such "misfires" cue us to Osterloh's aim to go beyond the literal, the external and the common sense towards the internal world of uncommon sense, desires and emotions we can only target blindly and shoot blankly. It is a universe that does not exist in the real world—the stuff of painting, but in the case of Osterloh, it is one made visible through a factual medium. Through this "display of the internal that I don't usually get from photography (as Monica Majoli rightly puts it in a conversation with the artist in Los Angeles, July 21, 2007)," this turn in Osterloh's visual language reminds us—via TJ Mitchell's *What Do Pictures Want?*—that while photography "is a record of what we see, (it is also) a revelation of what we cannot see, a glimpse of what was previously invisible. Photographs are things we look at, and yet, as Barthes also insists, 'a photograph is always invisible: it is not what we see.'"



Left (top to bottom): *Empty (Cut Room)*; *Dots Front Misfire*; *Loose*;
Above: *Cuts (Pairs)* All 30" x 38", Lambda Photographs, 2008.