

## **GINA OSTERLOH**

CV

Website: [ginaosterloh.com](http://ginaosterloh.com)

MFA Studio Art, University of California, Irvine 2007

BA Communications / Media Studies, DePaul University 1996

Gallery Representation: Silverlens Galleries (Manila, Philippines and New York) and Higher Pictures Generation (New York)

### **Awards**

- 2024 Guggenheim Fellow. Awarded by the John Simon Guggenheim Memorial Foundation.
- 2023 Nancy Graves Foundation Grant for Visual Artists
- 2023 Headlands Center for the Arts, Artist-In-Residence, Marin, California
- 2023 Arts & Humanities Completion Grant, Ohio State University (for photographs in MOCA Detroit solo exhibition)
- 2023 Arts & Humanities Travel Grant, Ohio State University (for panel presentation at Glasgow School of Art conference “On Not Knowing”)
- 2023 Greater Columbus Art Council Individual Artist Grant
- 2022 Arts & Humanities Completion Grant, Ohio State University (for photographs in Columbus Museum of Art solo survey exhibition)
- 2021 Wayne P. Lawson Prize for Ohio Artists, CMA Acquisitions Award
- 2021 Ohio Arts Council Grant, Individual Excellence Award
- 2021 Arts & Humanities Completion & New Project Grants, Ohio State University
- 2020 Women’s Place, Coca-Cola Critical Difference for Women & Gender Equity Grant, Ohio State University
- 2012 Artist Residency and Book Publication with Los Angeles Contemporary Exhibitions (LACE), Los Angeles, CA
- 2012 Create Cultivate Grant, LA County Arts Commission (with LACE), Los Angeles, CA
- 2011 Woodstock Center of Photography, Artist-In-Residence, Woodstock, NY
- 2008 Silverlens Completion Grant, International Photography Award for Philippine Based Projects
- 2007-2008 Fulbright, Post-Graduate Fellowship, Manila, Philippines

### **Solo Exhibitions**

- 2023** *Gina Osterloh: Mirror Shadow Shape*, guest curated by art historian Anna Lee, PhD, Columbus Museum of Art, Columbus, Ohio (museum survey of works from 2005-2020)
- 2023** *Gina Osterloh: Her Demilitarized Zone | Image Without Weapon*, Museum of Contemporary Art Detroit, Detroit, Michigan
- 2021** *her demilitarized zone*, Silverlens Galleries, Manila, Philippines
- 2020** *Gina Osterloh*, Higher Pictures Generation, Brooklyn, New York
- 2018** *ZONES*, Silverlens Galleries, Manila, Philippines
- 2015** *Gina Osterloh*, Higher Pictures, New York, New York
- 2015** *Nothing To See Here There Never Was*, Silverlens Galleries, Manila, Philippines
- 2014** *Press Erase Outline Slice Strike Make an X Prick!*, Ghebaly Gallery, Los Angeles, California
- 2012** *Group Dynamic and Improper Light*, Los Angeles Contemporary Exhibitions (LACE), Los Angeles, California
- 2012** *Anonymous Front*, Yerba Buena Center for the Arts, San Francisco, California
- 2011** *Body Prop*, Silverlens Galleries, Manila, Philippines
- 2009** *Shooting Blanks*, Chung King Project, Los Angeles, California
- 2008** *Shooting Blanks*, Green Papaya Art Projects, Quezon City, Philippines

### **Group Exhibitions**

- 2024** *Rewritten: Photographers Reshaping the Narrative*, Wright State University, The Robert and Elaine Stein Galleries, for FOTOFOCUS (forthcoming, Aug 27 - Nov 2, 2024)
- 2024** *On the Grid*, Ohio Arts Council's Riffe Gallery, Columbus, Ohio
- 2022** *Desirable Body*, curated by Melanie Pocock, Hanover Projects, University of Lancaster, Preston, England
- 2021** *Presence Requested*, Mission Gathering, Pasadena, California
- 2021** *Considered Gestures*, Silverlens Galleries, Manila, Philippines
- 2020** *Reaching for the Horizon*, Antenna Works, New Orleans, Louisiana
- 2019** *Not Visual Noise*, curated by Angel Velasco Shaw, Ateneo University Gallery, Quezon City, Philippines

- 2019** *Coco Hunday Presents*, Atlanta Contemporary, Atlanta, Georgia
- 2019** *All We Want Is To See Ourselves*, FLXST Contemporary, Chicago, Illinois
- 2018** *Multiply, Identify, Her*, curated by Marina Chao, International Center of Photography Museum, New York, New York
- 2018** *Past as Present: Capturing and Archiving the Female Experience*, Foto Focus, Reed Gallery, University of Cincinnati College of Design, Architecture, Art, and Planning, Cincinnati, Ohio
- 2018** *Kayumanggi: Post-Colonial Filipinx*, Tipton Gallery, East Tennessee State University, Johnson City, Tennessee
- 2018** *Liquid Dreams*, Ghebaly Gallery, Los Angeles, California
- 2018** *Gina Osterloh & Brie Ruais*, Gaa Gallery, Provincetown, Massachusetts (two-person exhibition)
- 2017** *An Idea of a Boundary*, San Francisco Art Commission Gallery, San Francisco, California
- 2017** *Race Love and Labor*, Paul Zuccaire Gallery, Stony Brook University, Stony Brook, New York
- 2017** *Translación*, Silverlens Galleries, Manila, Philippines
- 2017** *Ours Is a City of Writers*, collaboration with Sharon Mizota, Los Angeles Municipal Art Gallery, Los Angeles, California
- 2016** *Energy Charge: Connecting to Ana Mendieta*, Arizona State University Museum of Art, Tempe, Arizona
- 2016** *Race Love and Labor*, Woodstock Center of Photography, Woodstock, New York
- 2016** *In Chambers*, Ms. Barbers, Los Angeles, California
- 2015** *The Vexed Contemporary*, Museum of Contemporary Art and Design, Manila, Philippines
- 2015** *Photography Sees the Surface*, Higher Pictures, New York, New York
- 2015** *Second Sight: New Representations in Photography*, Torrance Art Museum, Torrance, California
- 2014** *Outside Crease of the Elbow* (Gina Osterloh and Ana Vega), Commonwealth & Council, Los Angeles, California (two-person exhibition)
- 2014** *Race Love and Labor*, Samuel Dorsky Museum of Art, State University of New York, New Paltz, New York
- 2014** *Life Transmissions*, Guggenheim Gallery, Chapman University, Orange, California

- 2014** *Material Object*, Charlie James Gallery, Los Angeles, California
- 2014** *Fragments of the Unknowable Whole*, Urban Arts Space, Ohio State University, Columbus, Ohio
- 2014** *This is Not America: Resistance, Protest and Poetics*, Arizona State University Art Museum, Tempe, Arizona
- 2013** *Demolition Women*, curated by Commonwealth & Council, Guggenheim Gallery, Chapman University, Orange, California
- 2013** *Show and Tell*, Armory Center for the Arts, Pasadena, California
- 2013** *Color Consciousness*, Torrance Art Museum, Torrance, California
- 2013** *War Baby, Love Child*, curated by Laura Kina, DePaul University, Chicago, Illinois and Wing Luke Museum, Seattle, Washington
- 2013** *Asia Serendipity*, curated by Fumio Nanjo, Sala de Exposiciones San Benito, Valladolid and La Térmica, Málaga, Spain
- 2012** *Ley Hunting*, Silverlens Galleries, Singapore
- 2012** *Photo Paris*, with Silverlens Galleries, Paris, France
- 2012** *Asia Serendipity*, La Fabrica, Photo España, Madrid, Spain
- 2012** *Out of Sight, Out of Mind*, Workplace Gallery, Gateshead, United Kingdom
- 2012** *Los Angeles Contemporary Tendencies*, Helen Bailly Contemporary, Paris, France
- 2011** *Differentiate* (Gina Osterloh & Mores McWreath), curated by Hông-Ân Truong, Allcott Gallery, University of North Carolina, Chapel Hill (two-person exhibition)
- 2011** *Territories of the Real and Unreal: Photographic Practices in Contemporary Southeast Asian Art*, Langgeng Art Foundation, Yogyakarta, Indonesia
- 2011** *Techniques: Contemporary Asian American Time-Based Art*, Whitman College, Sheehan Gallery, Walla Walla, Washington
- 2011** *On Forgery Is One Thing Better Than Another? LA><ART*, Los Angeles, California
- 2010** *Psychic Outlaws*, The Luckman Gallery, California State University, Los Angeles, California
- 2010** *Summer Camp Residency Project*, Cypress College, Cypress, California
- 2010** *New Editions*, Pepin Moore, Los Angeles, California
- 2010** *Dan Bayles, Gina Osterloh, and Patrick Jackson*, Kate Werble Gallery, New York, New York

- 2010** *The Unnameable*, Manila Contemporary, Makati, Philippines
- 2009** *beyond frame: philippine fotomedia*, Ateneo de Manila University, Quezon City, Philippines and La Trobe Visual Arts Center, Bendigo, Australia
- 2009** *Contemporary Philippine Artists*, Osage Gallery, Hong Kong
- 2009** *CUT 09: Contemporary SouthEast Asia Photography*, Valentine Willie Fine Art, Kuala Lumpur and Singapore
- 2009** *Uncommon Sense: Trauma Interrupted*, Cultural Center of the Philippines, Manila, Philippines
- 2008** *Silverlens Foundation Grantee Exhibition*, Silverlens Galleries, Manila, Philippines
- 2008** *beyond frame: philippine fotomedia*, UTS Gallery, Sydney, Australia
- 2008** *FuturaManila*, Osage Gallery, Hong Kong and Singapore
- 2008** *Galleon Trade*, Yerba Buena Center for the Arts, San Francisco, California
- 2008** *Truthiness*, California Museum of Photography, University of California, Riverside, CA
- 2008** *Swarm in the Aperture*, National Museum of the Philippines with Japan Foundation, Manila, Philippines
- 2008** *Tints of Majesty*, Lizabeth Oliveria Gallery, Los Angeles, California
- 2008** *Strain Extension*, Mo Space Gallery, Manila, Philippines
- 2007** *Queen's Nails Annex: Marfa-the B sides* (project for Marfa Open House), Marfa, Texas
- 2007** *Body Double*, Luckman Gallery, California State University, Los Angeles, California
- 2007** *The Pyramid Show*, Monte Vista Projects, Los Angeles, California
- 2007** *Galleon Trade*, Mag:net Gallery, Quezon City, Philippines
- 2007** *Trauma, Interrupted*, Cultural Center of the Philippines, Manila, Philippines
- 2007** *Blank Athleticism*, 2nd Floor Projects, San Francisco, California (solo exhibition)
- 2006** *Good Times For Never*, Queen's Nails Annex, San Francisco, California
- 2006** *Video MixTape 5*, Kunstraum Innsbruck, Innsbruck, Austria
- 2006** *There, There*, New Langton Arts, San Francisco, California
- 2006** *Satélite*, Antimuseo de Arte Contemporáneo, Madrid, Spain
- 2004** *All-City*, Lizabeth Oliveria Gallery, Los Angeles, California

**2004** *Subject to Oneself*, Playspace, California College of the Arts, San Francisco, California

### **Performances**

**2018** *Shadow Woman*, part of performance series “En Cuatro Patas,” curated by Nao Bustamante and Xandra Ibarra, The Broad Museum, Los Angeles, California

**2017** *Pressing Against*, part of performance series “Pressure Point,” organized by Carmen Winant, Laura Larson, and Sheilah Restack, Angela Meleca Gallery, Columbus, Ohio

**2017** *Shadow Woman*, organized by Jill Dawsey, Museum of Contemporary Art San Diego (MCASD), San Diego, California

**2016** *Prick!* for the exhibition opening of *Energy Charge: Connecting to Ana Mendieta*, Arizona State University Art Museum, Tempe, Arizona

**2014** *Prick!* for the opening of solo exhibition *Press Erase Outline Slice Strike Make an X Prick!* Ghebaly Gallery, Los Angeles, California

**2014** *Prick!* for exhibition Show and Tell Pasadena Art Armory, Pasadena, California

### **Work Featured in Printed Books**

Gina Osterloh: Mirror Shadow Shape. Published by the Columbus Museum of Art, 2023. Essays by Anna Lee, PhD. and Ellen Yoshi Tani, PhD., foreword by Tyler Cann, Director of Exhibitions; interview with artist Gina Osterloh by Professor Sheilah Wilson ReStack. Publisher: Columbus Museum of Art. Printed hard cover. Monograph featuring artwork by Gina Osterloh 2005 – 2020. Mid-career survey exhibition museum catalog. ISBN 978-0-918881-43-4.

SCUMB Manifesto Justine Kurland, “Cunts With the Kitchen Knife: Notes on Feminist Collage and Torn Paper.” Essay by Marina Chao. (paragraph, image, and citation of performance titled “Prick!” by Gina Osterloh) Published by MACK Books, 2022. ISBN 978-1-913620-56-1.

Not Visual Noise: Philippine Photography in a Media Saturated World. Edited by Angel Velasco Shaw. On occasion of the exhibition: Not Visual Noise at Ateneo University Art Gallery, Quezon City, Philippines. Published by The Ateneo de Manila University. 2020. ISBN 978-971-0426-37-9.

California Dreaming: Movement and Place in the Asian American Imaginary. Edited by Christine Bacareza Balance and Lucy Mae San Pablo Burns. Published by University of Hawaii Press, 2020. Artwork featured on cover and in book. ISBN-13: 9780824872069.

Multiply, Identify, Her. ICP Museum. Curated by Marina Chao. Published by A+L and the International Center of Photography. Published 2018. ISBN 978-0-933642-29-4.

Energy Charge: Connecting with Ana Mendieta: Simone Leigh, Gina Osterloh, Antonia Wright, Ana Teresa Fernandez & Kate Gilmore. Arizona State University Art Museum. [Catalog printed 2017; Exhibition 2016 before hire date] ISBN 978-0-9644646-6-7.

The Vexed Contemporary. Museum of Contemporary Art and Design. Curated by Joselina Cruz. Published by MCAD, 2017 (exhibition 2015) ISBN 9789719555926

Race, Love, and Labor: New Work from the Center for Photography at Woodstock Artist-in-Residence Program. Samuel Dorsky Museum of Art. Published by the Samuel Dorsky Museum of Art. Curated by Sarah Lewis, 2014. ISBN- 978-0-615-86104-3

Group Dynamic | Gina Osterloh, with essays by Kris Cohen, Matthew Thompson; interview with Gina Osterloh and Michelle Dizon; Distributed by RAM publications, Designed by Willem Henri Lucas; Published by Los Angeles Contemporary Exhibitions, 2013. ISBN 978-0937335246. [monograph]

An Anthology of Art and Literature by Southeast Asian Women in the Diaspora: Troubling Borders, edited by Isabelle Thuy Pelaud, Lan Duong, Mariam B. Lam and Kathy Nguyen, published by University of Washington Press, 2014; artwork featured on cover. ISBN 9780295993195.

War Baby, Love Child: Mixed Race Asian American Art, edited by Laura Kina & Wei Ming Dariotis; interview with Gina Osterloh and Laura Kina Chapter 4, pp.39-43; published by University of Washington Press, 2013. ISBN 978-0295992259.

### **Work Featured in Reviews, Essays, Interviews**

#### 2023

4 Columns, “Collagecore: layers of possibility in the works of forty-four artists organized by Justine Kurland,” Review by Sasha Archibald (review of group exhibition at the lumber room, Portland, Oregon) <https://www.4columns.org/archibald-sasha/the-rose>

Aperture Magazine, “Gina Osterloh: Pressing Against Looking.” pp. 38-45. Essay by Phoebe Chen. Summer Issue #251, titled “Being & Becoming, Asian in America” issue guest edited by curator Stephanie Hueon Tung. <https://issues.aperture.org/article/2023/02/02/gina-osterloh> & cover of Aperture magazine with photograph “Somewhere Tropical: Looking Back,” <https://aperture.org/magazines/aperture-251/>

Aesthetica, “Gina Osterloh: Zones of Resistance,” Review by Chloe Elliott, July 11, 2023. <https://aestheticamagazine.com/gina-osterloh-zones-of-resistance/> (review)

Columbus Underground, “Gina Osterloh – Mirror Shadow Shape at CMA,” by Jeff Jegensburger, July 11, 2023 <https://columbusunderground.com/art-review-gina-osterloh-mirror-shadow-shape-at-cma-jr1/>

The Lantern, “CMA Presents Assistant Professor’s Exhibition ‘Mirror Shadow Shape.’ By Frances Denman, March 23, 2023 <https://www.thelantern.com/2023/03/cma-presents-assistant-professors-exhibition-mirror-shadow-shape/>

Columbus Monthly, “Explore Dizzying Perspectives in Gina Osterloh’s New Solo Show ‘Mirror Shadow Shape.’ By Joel Oliphint, March 16, 2023. <https://www.columbusmonthly.com/story/lifestyle/around-town/2023/03/16/explore-dizzying-perspectives-in-artist-gina-osterloh-new-solo-show/70018075007/>

Art Daily, “Gina Osterloh expands perceptions in ‘Mirror Shadow Shape,’ March 10, 2023 <https://artdaily.com/news/155225/Gina-Osterloh-expands-perceptions-in--Mirror-Shadow-Shape->

The Ohio State University, College of Arts and Sciences, February 24, 2023 “Osterloh debuts art installation at Columbus Museum of Art” <https://immigration.osu.edu/news/osterloh-debuts-art-installation-columbus-museum-art>

2022

Art & Market, “April Round-up: Desirable Body.” By Wan Kar Mun Nicole.  
<https://www.artandmarket.net/news/2022/4/7/april-round-up> (citation)

2021

Lenscratch / Fine Art Photography Daily, “Gina Osterloh,” Interview by Erica Cheung, May 13, 2021 <https://lenscratch.com/2021/05/gina-osterloh/> (interview)

Art & Market, “Considered Gestures: Redefining Filipino Non-representational Art” Review by Riley Yuen  
<https://www.artandmarket.net/reviews/2021/1/20/review-of-considered-gestures-at-silverlens-galleries> (review)

2020

The Brooklyn Rail, “Gina Osterloh at Higher Pictures Generation” (solo exhibition). By Susan Breyer, November 2020. <https://brooklynrail.org/2020/11/artseen/Gina-Osterloh> (review of solo exhibition)

CCA Wattis Institute for Contemporary Art: Gina Osterloh with Latipa (née Michelle Dizon) for “We Listen Nearby” curated by Hồng-Ân Trương. <https://www.welistennearby.org/#Participants> (audio interview)

2019

Enclave Review, “Press and Outline: An Interview with Gina Osterloh” by David C. Lloyd, PhD (Distinguished Professor of English, University of California, Riverside). Cork, Ireland.  
<http://enclavereview.org/press-and-outline/> (interview)

2018

The Brooklyn Rail, “Multiply, Identify, Her” by Anna Dunn (review)  
<https://brooklynrail.org/2018/07/artseen/Multiply-Identify-Her>

Art and Object, “Multiply, Identify, Her Presents an Intersectional Look at Identity” by Anita Bateman (review) <https://www.artandobject.com/shorts/multiply-identify-her-presents-intersectional-look-identity>

The Brooklyn Rail, group exhibition, “An Idea of a Boundary” by Emily Watlington (review)  
<https://brooklynrail.org/2018/02/artseen/An-Idea-of-a-Boundary>

2017

Artforum Critic’s Pick, group exhibition, “An Idea of a Boundary” by Jeanne Gerrity (review)  
<https://www.artforum.com/picks/san-francisco-arts-commission-gallery-71975>

2015

The New Yorker Magazine, *Gina Osterloh at Higher Pictures*, by Vince Aletti, print issue Dec. 21 & 28, 2015 <https://www.newyorker.com/goings-on-about-town/art/gina-osterloh> (review of solo exhibition)



## 2014

Postmodern Culture, Project Muse, John Hopkins University Press, Volume 24, Number 2, January 2014. *Interpellation Revisited: A review of Gina Osterloh's Group Dynamic*, by Janis Butler Holm <https://muse.jhu.edu/issue/31872> (review of exhibition and book)

Artforum Critics Pick July 2014 by Annie Buckley, Review of Solo Exhibition at François Ghebaly Gallery, LA <https://www.artforum.com/picks/gina-osterloh-47653>

*Art Ltd*, September 2014 by Shana Nys Dambrot, Review of Solo Exhibition at François Ghebaly Gallery, LA  
[http://dev.ghebaly.com/wp-content/uploads/2016/05/Osterloh\\_artltd\\_2014.pdf](http://dev.ghebaly.com/wp-content/uploads/2016/05/Osterloh_artltd_2014.pdf)

## 2012

KCET Artbound, *The Space Between: Gina Osterloh's "Shadow" Residency at LACE*, Sharon Mizota,  
<https://www.kcet.org/shows/artbound/the-space-between-gina-osterlohs-shadow-residency-at-lace>

Art Practical, *Anonymous Front: Gina Osterloh*, review of solo exhibition at Yerba Buena Center for the Arts, by Ellen Tani

KCET Artbound, *Transnational Identity, and the Subtleties of Being Seen: Exploring the Nexus of Artists Michelle Dizon and Gina Osterloh*, by Pilar Tompkins  
<https://www.kcet.org/shows/artbound/exploring-the-nexus-of-artists-michelle-dizon-and-gina-osterloh>

## 2010

Hyphen Magazine, Bhaumik, Sita. Artist Focus: *Gina Osterloh*, Issue #20, *The Inside/Out Issue*  
<https://hyphenmagazine.com/magazine/issue-20-insideout-spring-2010/cut-incut-out-work-gina-osterloh>

## 2009

Art in America, Buckley, Annie, Review of Solo Exhibition at Chung King Project, Los Angeles, CA, September 2009, p.154  
<https://www.artnews.com/art-in-america/aia-reviews/gina-osterloh-60327/>

Artweek, Dambrot, Shana Nys, "Shooting Blanks," Review of Solo Exhibition at Chung King Project, Los Angeles, CA, May 2009

## 2008

Art Monthly Australia, Gibson, Prue, "Beyond Frame: Philippine Photomedia", Review UTS Gallery curated by Gina Fairley, Issue #216, December 2008, pp 31-33

Art Asia Pacific, Fairley, Gina, "Shooting Blanks", Review of Solo Exhibition at Green Papaya Art Projects, Manila Philippines, Issue No.60, Sept/Oct 2008, p.205

Asian Art News, Fairley, Gina, "Photography Rising", Review of contemporary photography in the Philippines, July/August 2008, pp 69-73

CTRL+P Journal of Contemporary Art, Datuin, Flaudette V. May, "Shooting Blanks," Review of Solo Exhibition at Green Papaya Art Projects, Manila Philippines, July 2008, pp 20-21

[https://www.ctrlp-artjournal.org/pdfs/CtrlP\\_Issue12.pdf](https://www.ctrlp-artjournal.org/pdfs/CtrlP_Issue12.pdf)

2007

Artforum, Critic's Pick, Dawsey, Jill, "Blank Athleticism" Review of Solo Exhibition at [2ND Floor Projects], San Francisco, October 2007 <https://www.artforum.com/picks/gina-osterloh-18793>

Artweek, Riger, Cassie, "Blank Athleticism" Review of Solo Exhibition at [2ND Floor Projects], San Francisco, Dec 2007/Jan 2008 Issue

### **Public Collections**

- 2023 Book Gina Osterloh: Mirror Shadow Shape acquired by the California College of the Arts
- 2021 *Grid Eyes; I am image; Holding Zero*; three photographs; The Columbus Museum of Art, through the Wayne P. Lawson Prize for Ohio Artists Acquisitions Award
- 2019 Book Gina Osterloh: Group Dynamic acquired by Second Shelf Library, Brussels
- 2011 *Dots, Line and Web*; three photographs; Woodstock Center of Photography Woodstock, NY
- 2011 *Dots Front Misfire*, photograph; acquired by Whitman College, Penrose Library, Armina Collections, Purchased by the Sheehan Gallery with the Gaiser Art Endowment
- 2008 *Orifice and Color Field, Yellow Maximum and Minimum*, and *Dots Front Misfire*, Photographs, Silverlens Foundation, Manila, Philippines
- 2008 *Mute Rash*, poster print series Green Papaya Art Projects, non-profit art space, Quezon City, Philippines

### **Private Collections**

2002 – 2023 Photographs in private collections in Manila, Philippines; Singapore; Hong Kong; Boston, Massachusetts; New York, New York; Los Angeles, CA; San Francisco, CA; Birmingham, Michigan; Tempe, Arizona; Columbus, Ohio, Vancouver, Canada