

## **Gina Osterloh – CV**

### **Awards, Grants, Residencies**

- 2023 Nancy Graves Foundation, Grant for Visual Artists (Nominated by artists and art professionals across the United States)
- 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 Residency, Woodstock, NY
- 2008 Silverlens Completion Grant, International Photography Award for Philippine Based Projects
- 2007-2008 Fulbright, Post-Graduate Fellowship, Manila, Philippines (Sept. 2007 – June 2008)

### **Solo Exhibitions**

1. Osterloh, G. (2023). *Gina Osterloh: Mirror, Shadow, Shape* (solo mid-career survey museum exhibition). Columbus Museum of Art. Columbus, Ohio. [40 photographs and

- one 16mm film loop] Retrieved from: <https://www.columbusmuseum.org/gina-osterloh-mirror-shadow-shape/> [Curators: Lee, Anna.]
2. Osterloh, G. (2023). *Gina Osterloh: Her Demilitarized Zone / Image Without Weapon*. (solo museum exhibition) Museum of Contemporary Art Detroit (MOCAD). Detroit, Michigan. [photographs, wool felt, steel, neon] Retrieved from: <https://mocadetroit.org/gina-osterloh/> [Curators: Lynne, Jova and Pophal, M]
  3. Osterloh, G. (2021). *her demilitarized zone*. [photography, solid steel sculptures with welded text, and silkscreen poster]. Manila, Makati, Luzon: Silverlens Galleries. Retrieved from <https://www.silverlensgalleries.com/exhibitions/2021-11-25/her-demilitarized-zone>
  4. Osterloh, G. (2020). *Gina Osterloh at Higher Pictures Generation* [photographs and steel sculpture with welded text]. Brooklyn, NY: Higher Pictures Generation. Retrieved from <https://higherpictures.com/exhibitions/gina-osterloh-2/>. [Curators(s):Bourus, Kim.; Chao, Marina.; Guy, Janice.]
  5. Osterloh, G. (2019). *Pressure Pleasure* (video, photography, steel). Coco Hunday. Tampa, Florida. Retrieved from <http://cocohunday.com/gina-osterloh-pressure-pleasure/>. [Curators(s):Lazarus, Jason.]
  6. Osterloh, G. (2018). *ZONES* [photographs]. (solo exhibition). Silverlens Galleries. Manila, Makati. Philippines. Retrieved from <https://www.silverlensgalleries.com/exhibitions/2018-07-07/zones> [Curators(s):Lorenzo, I.; Rillo, R.]
  7. Osterloh, G. (2015). *Gina Osterloh* [photography and 16mm film loop]. (solo exhibition). Higher Pictures. New York, New York. Retrieved from <https://higherpictures.com/exhibitions/gina-osterloh/>. [Curators(s):Bourus, Kim.]
  8. Osterloh, G. (2015). *Nothing to See Here There Never Was* [photography and 16mm film loop]. Silverlens Galleries. Manila, Makati. Philippines. Retrieved from <https://www.silverlensgalleries.com/exhibitions/2015-07-16/nothing-to-see-here-there-never-was>. [Curators(s):Lorenzo, I.; Rillo]
  9. Osterloh, G. (2014). *Press Erase Outline Slice Strike Make an X Prick!* [photography, 16mm film loop, performance]. Ghebaly Gallery. Los Angeles, California. Retrieved from <http://ghebaly.com/work/ginaosterloh/>.
  10. Osterloh, G. (2012). *Group Dynamic and Improper Light* [photography, audience participation, public engagement, video, installation]. Los Angeles Contemporary Exhibitions, LACE. Los Angeles, California. Retrieved from <https://welcometolace.org/lace/gina-osterloh-group-dynamics-and-improper-light/>. [Curators(s):Crouch, Robert.; Stakenas, Carol.]

11. Osterloh, G. (2012). *Anonymous Front* [photography, video, installation]. Museum solo exhibition. Yerba Buena Center for the Arts, San Francisco, California. [Curators(s):Morales, Julio Cesar.]
12. Osterloh, G. (2008). Shooting Blanks. international solo exhibition. Green Papaya Art Projects [photographs and posters]. Quezon City, Philippines. Retrieved from <https://papayapost.blogspot.com/2008/05/shooting-blanks-by-gina-osterloh-green.html> [Curator: Norberto Roldan]
13. Osterloh, G. (2007). *Blank Athleticism*. First solo exhibition. 2<sup>nd</sup> Floor Projects. [photographs]. San Francisco, California. Retrieved from <https://projects2ndfloor.blogspot.com/2007/09/blog-post.html>. [Curators(s):Tadesco, M.]

### **Solo Performances**

1. (2018) *Shadow Woman*. The Broad Museum. Part of performance series *En Cuatro Patas* curated by Xandra Ibarra and Nao Bustamante. Los Angeles, California <https://www.thebroad.org/events/en-cuatro-patas-nao-bustamante-gina-osterloh-dorian-wood>
2. (2016) *Prick!* Arizona State University Art Museum. Tempe, Arizona. For the exhibition *Energy Charge: Connecting to Ana Mendieta*.

### **Group Exhibitions and Two-Person Exhibitions**

1. Osterloh, G., Red Star, Wendy, Krajnak, T., Scarville, K., Bontecou, L., Mutu, W., et.al) (2023). *The Rose*. Collage as Feminist Strategy. [photographs] Lumber Room. Portland, Oregon [Curator: Kurland, Justine] <https://www.lumberroom.com/exhibitions/2023/the-rose>
2. Osterloh, G., Villa, Carlos, Bose, Santiago, Pastrana, G., Anading, P. et.al; (2023) *Shrines*. Silverlens, New York, New York [Curator: Lorenzo, Isa] <https://www.silverlensgalleries.com/exhibitions/2023-06-22/shrines>
3. Osterloh, G. Chen, Yanyun, Er, Eng Kai, Xue Geng (2022). *Desirable Body*. University of Central Lancashire, Preston, England. Hanover Projects. [photography; charcoal]. [photographs] Retrieved from <https://hanoverproject.wordpress.com/2022/03/13/desirable-body/>. [Curator:Pocock, M.]
4. Osterloh, G., Tse, Shirley, Woods, Suné, Duff, Dana Berman, et al. (2021). *Presence Requested* (group exhibition) [steel plate sculpture with welded text]. Pasadena, California: Mission Gathering. Retrieved from <http://cassieriger.net/presence-requested>. [Curator: Riger, Cassie.]
5. Osterloh, G. (2021). *Considered Gestures* [photographs]. Manila, Makati City, Luzon: Silverlens Galleries. Retrieved from

- <https://www.silverlensgalleries.com/exhibitions/2021-01-09/considered-gestures>.  
[Curator: Buencamino, Yael.]
6. Osterloh, G. (2020). *Reaching for the Horizon* [photographs]. New Orleans, Louisiana: Antenna Works Gallery. Retrieved from <https://www.antenna.works/reaching-for-the-horizon/>. [Curators(s):Bernabe, Jan.C.]
  7. Osterloh, G. (2019). *Not Visual Noise* [photography and steel]. (international group exhibition). Quezon City: Ateneo Art Gallery, Ateneo de Manila University, Philippines. Retrieved from <https://ateneoartgallery.com/exhibitions/not-visual-noise>. [Curators(s):Velasco Shaw, Angel.]
  8. Osterloh, G. (2019). *All We Want Is To See Ourselves* [photographs]. Chicago, Illinois: FLXST Contemporary. Retrieved from <https://www.flxst.co/group-show-all-we-want-is-to-see-ourselves>. [Curators(s):Bernabe, Ph.D., Jan.C.]
  9. Osterloh, G. (2018). *Kayumanggi: Post-Colonial Filipinx* [photography]. Johnson City, Tennessee: Slocumb & Tipton Galleries, East Tennessee State University. Retrieved from <https://www.etsu.edu/cas/art/galleries/tipton.php>. [Curators(s):Contreras-Koterbay, K.]
  10. Osterloh, G., Winant, Carmen, Molina, Lorena (2018). *Past as Present: Capturing and Archiving the Female Experience* [photographs and video]. Cincinnati, Ohio: Reed Gallery, DAAP, University of Cincinnati. Retrieved from <http://2018.fotofocusbiennial.org/venue/daap-galleries-reed-gallery-university-of-cincinnati/>. [Curators:Bonansinga, K.]
  11. Osterloh, G. (2018). *Liquid Dreams* [photograph]. Los Angeles, California: Ghebaly Gallery. Retrieved from <http://ghebaly.com/work/liquid-dreams/>. [Curators(s):Ghebaly, F.]
  12. Osterloh, G. (2018). *Gina Osterloh and Brie Ruais at Gaa Gallery* [photography and 16mm film projection loop]. (two-person exhibition). Provincetown, Massachusetts: Gaa Gallery. Retrieved from <http://www.gaa-gallery.com/exhibitions/gina-osterloh-brie-ruais2>. [Curator:Rosarius, B.]
  13. Osterloh, G. Mutu, W., Hammer, B., Horn, R., Simpson, L., Perry, S.) (2018). *Multiply, Identify, Her* [16mm film projection (on looper)]. New York, New York: International Center of Photography Museum. Retrieved from <https://www.icp.org/exhibitions/multiply-identify-her>. [Curators(s):Chao, Marina.]
  14. Osterloh, G. Burns, A.K, Lee, Dionne, et.al (2017). *An Idea of a Boundary* [video]. San Francisco, California: San Francisco Art Commission Gallery. Retrieved from <http://www.sfartscommission.org/experience-art/exhibitions/idea-boundary>. [Curators(s):Im, Jackie.]
  15. Osterloh, G.; Mizota, Sharon [50% collaboration] (2017); O'Daniel, A.; Grinnan, K.; Akashi, K.; et. al. (2017) *Ours is a City of Writers*. [photographs]. Los Angeles Municipal Art Gallery, LA, CA. Retrieved from:

<https://artandcakela.com/2017/03/02/los-angeles-municipal-art-gallery-declares-ours-is-a-city-of-writers/> [Curators: Leung, Simon; Nisbet, James; Hudson, Suzanne.]

16. Osterloh, G.; Wright, Antonia.; Leigh, Simone.; Mendieta, Ana. et al. (2016). *Energy Charge: Connecting with Ana Mendieta* [photography and 16mm film loop]. Arizona State University Museum of Art. Tempe, Arizona. Retrieved from <https://asuevents.asu.edu/content/energy-charge-connecting-ana-mendieta>. [Curators(s):Lineberry, Heather.; Morales, Julio. Cesar.]
17. Osterloh, G.; Frazier, LaToya Ruby; Lawson, Deana; Cordova, William; Kha, Tommy; Portlock; Tim; et. al. (2016-2017 Traveling group exhibition). *Race, Love, and Labor*. [photographs]. Woodstock Center of Photography, Woodstock, New York. Retrieved from <https://www.cpw.org/news/pr-race-love-and-labor/>. [Curator: Lewis, Sarah.]
18. Osterloh, G.; De Guia, K.; Taniguchi, M.; Abad, P. Banal, Yason; Taniguchi, Maria; Pastrana, Gary-Ross; Cordero, Louis et al. (2015). *The Vexed Contemporary* [photography]. Museum of Contemporary Art and Design Manila. Manila, Philippines. Retrieved from <https://www.mcadmanila.org.ph/the-vexed-contemporary/>. [Curators(s):Cruz, Joselina.]
19. Osterloh, G. (2015). *Photography Sees the Surface*. [photographs]. Higher Pictures. New York, New York. Retrieved from <https://higherpictures.com/exhibitions/photography-sees-the-surface/>. [Curators(s):Mays, Aspen.]
20. Osterloh, G.; Gonzales-Day, Ken.; Lee, N.S.; Kim, S. et al. (2015). *Second Sight: New Representations in Photography* [photography]. Torrance Art Museum. Torrance, California. Retrieved from <https://www.torranceartmuseum.com/calendar/2015/3/28/second-sight-new-representations-in-photography-opening-reception>. [Curators(s):Reynolds, C.]
21. Osterloh, G.; Kelly, Mary.; Wu, Peter.; Callaghan, Josh. (2014). *Life Transmissions* [photography]. Guggenheim Gallery, Chapman University. Group Exhibition. Orange, California. [Curators(s):Herse, M.]
22. Osterloh, G.; Mays, A.; Wharton, R.; Mallios, J. (2014). *Fragments of An Unknowable Whole*. [photographs and video]. Urban Art Space. Columbus, Ohio. Retrieved from <https://uas.osu.edu/events/fragments>. [Curators(s):Smith, T.]
23. Osterloh, G; O’Keeffe, Georgia; Chagoya, Enrique; Pettibon, Raymond; Ore-Giron, E.; Simpson, Lorna; Danh, Binh.; et. al. (2014). [photography]. *This is Not America: Resistance, Protest and Poetics*. Arizona State University Art Museum. Tempe, Arizona. Retrieved from <https://asuartmuseum.asu.edu/content/not-america-part-2> [Curator: Morales, Julio C.]
24. Osterloh, G.; Honda, M.; Brooke, K.; Konitz, A. et al. (2013). *Demolition Women* [photography]. group exhibition. Orange, California. Guggenheim Gallery, Chapman University. [Curators(s):Council, Commonwealth and.]

25. Osterloh, G.; Fulbeck, K.; Mirza, S.; Lou, R. et al. (2013). *War Baby / Love Child: Mixed Race Asian American Art* [photography]. traveling group exhibition. Seattle, Washington. Wing Luke Museum and DePaul University Art Museum. Retrieved from [https://www.wingluke.org/single-exhibit/?mep\\_event=935&t=p](https://www.wingluke.org/single-exhibit/?mep_event=935&t=p). <https://resources.depaul.edu/art-museum/exhibitions/Pages/war-baby-love-child.aspx> [Curators(s):Kina, L.; Dariotis, W.M.]
26. Osterloh, G.; Baldessari, John; Kelley, Mike; Lizo, Jay; Calame, Ingrid; et. al. (2013) *Color Consciousness*. [photographs]. Torrance Art Museum, Torrance, California. Retrieved from: <https://www.torranceartmuseum.com/color-consciousness> [Curator: Lizo, J.]
27. Osterloh, G.; Ong, S.; Yao, L.; Aoyama, Y. (2012). *Asia Serendipity* [photography]. traveling group exhibition. Madrid. Retrieved from <https://lafabrica.com/historico-de-exposiciones/asia-serendipity/>. [Curators(s):Nanjo, Fumio. (curator of Mori Museum)]
28. Osterloh, G.; I-Lann, Y.; Sriwanichpoom, M. (2012). *Territories of the Real and Unreal: Photographic Practices In Contemporary Southeast Asian Art* [photography]. Langgeng Art Foundation. Yogyakarta, Indonesia. Retrieved from <https://www.rogueart.asia/ra/exhibitions/territories-of-the-real-and-unreal-photographic-practices-in-contemporary-southeast-asian-art/>. [Curators(s):Ooi, Adelaine.; Yong, Beverly.]
29. Osterloh, G.; Kyack, Joel; Pitoiset, E.; Martensson, P.; et.al. (2012). *Out of Sight, Out of Mind*. [photographs]. Workplace Gallery. Gateshead, UK. Retrieved from: <https://www.workplacegallery.co.uk/exhibitions/38/works/>

### **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