

## Gina Osterloh

### Awards

2021	Columbus Museum of Art, Wayne P. Lawson, Acquisitions Award
2021	Ohio Arts Council Grant, Individual Excellence Award
2021	Arts & Humanities Completion & New Project Grants, The Ohio State University
2020	Women's Place, Critical Difference for Women Research Grant, The Ohio State University
2015	Creative Capacity Fund, Quick Grant Program
2012	Artist Residency and Book Publication with LACE (Los Angeles Contemporary Exhibitions)
2012	Create Cultivate Grant, LA County Arts Commission (with LACE)
2011	Woodstock Center of Photography, Residency
2008	Silverlens Completion Grant, International Photography Award for Philippine Based Projects
2007	Fulbright Scholarship, Post-Graduate Fellowship, Manila, Philippines

### Collections

1. Artworks in Private Collections in Manila, Philippines; Hong Kong; Boston, Massachusetts; New York, New York; Los Angeles, CA; San Francisco, CA; Detroit, Michigan
2. Book *Gina Osterloh: Group Dynamic* acquired by Second Shelf Library, Brussels, 2019: <https://second-shelf.org/books/group-dynamic-gina-osterloh/>
3. *Dots Front Misfire*, photograph; acquired by Whitman College, Penrose Library, Armina Collections, 2011 (public collection) <https://arminda.whitman.edu/object/arminda33340> Purchased by the Sheehan Gallery with the Gaiser Art Endowment, March 2011
4. *Grid Eyes; I am image; Holding Zero*; three photographs; The Columbus Museum of Art (public collection) Wayne P. Lawson Prize for Ohio Artists, 2021: <https://www.columbusmuseum.org/art-exhibitions/artist-projects-awards/wayne-p-lawson-prize-for-ohio-artists/>

### Upcoming Exhibitions

*Desirable body*, Hanover Projects, University of Lancaster, UK; Curated by Melanie Pocock of Ikon Gallery; March – April 2022

*Gina Osterloh: Mirror Shadow Shape*, The Columbus Museum of Art, December 2022 – April 2023, curated by Anna Lee, in collaboration with Tyler Cann, chief curator Columbus Museum of Art

### Selected Exhibitions & Performances

1. Osterloh, G. (2021). *her demilitarized zone (solo exhibition)* [photography, solid steel sculptures with welded text, and silkscreen poster]. Manila, Makati, Luzon: Silverlens Galleries. Exhibition essay by Yael Buencamino. Retrieved from <https://www.silverlensgalleries.com/exhibitions/2021-11-25/her-demilitarized-zone>.
2. Osterloh, G.; Holm, J. (2021). *Apples and Bananas* [video]. Posit: A Journal of Literature and Art (Online Feature). Posit: A Journal of Literature and Art. Retrieved from <https://positjournal.com/2021/05/11/janis-butler-holm-gina-osterloh/>.

3. Osterloh, G. (2021). *Presence Requested (group exhibition)* [steel plate sculpture with welded text]. group exhibition. Pasadena, California: Mission Gathering. Retrieved from <http://cassieriger.net/presence-requested>. [Curator:Riger, Cassie.]
4. Osterloh, G. (2021). *Considered Gestures* [photographs]. (group exhibition). Manila, Makati City, Luzon: Silverlens Galleries. Retrieved from <https://www.silverlensgalleries.com/exhibitions/2021-01-09/considered-gestures>. [Curators: Buencamino, Yael.]
5. Osterloh, G. (2021). *Substrata* [photographs]. Substrata (virtual group exhibition). the internet: Epoch Gallery. Retrieved from <https://epoch.gallery/substrata/> [Curator: Wu, Peter.]
6. Osterloh, G. (2020). *Gina Osterloh at Higher Pictures Generation* [photographs and steel sculpture with welded text]. (solo exhibition). Brooklyn, NY: Higher Pictures Generation. Retrieved from <https://higherpictures.com/exhibitions/gina-osterloh-2/>. [Curators(s):Bourus, Kim.; Chao, Marina.; Guy, Janice.]
7. Osterloh, G. (2020). *Anticipating the Day* [photography and steel sculpture]. (group exhibition - online due to Covid-19). Manila, Makati: Silverlens Galleries. Retrieved from <https://www.silverlensgalleries.com/exhibitions/2020-06-02/anticipating-the-day>. [Curators(s):Lorenzo, I.; Rillo, R.]
8. Osterloh, G. (2020). *Reaching for the Horizon* [photographs]. (group exhibition). New Orleans, Louisiana: Antenna Works Gallery. Retrieved from <https://www.antenna.works/reaching-for-the-horizon/>. [Curators(s):Bernabe, J.C.]
9. Osterloh, G. (2019). *Pressure Pleasure* (solo project with performance, video, photography, steel). Coco Hunday. Tampa, Florida. Retrieved from <http://cocohunday.com/gina-osterloh-pressure-pleasure/>. [Curators(s):Lazarus, J.]
10. Osterloh, G. (2019). *Art Fair Philippines, Silverlens Galleries* [photography]. Makati: Art Fair Philippines. Retrieved from <https://artfairphilippines.com/archive-2019/>. [Curators(s):Lorenzo, I.; Rillo, R.]
11. 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, A.]
12. Osterloh, G. (2019). *Coco Hunday Presents at Atlanta Contemporary* [video loop on monitor]. (group exhibition). Atlanta, Georgia: Atlanta Contemporary. Retrieved from <https://atlantacontemporary.org/exhibitions/coco-hunday>. [Curators(s):Lazarus, J.]
13. Osterloh, G. (2019). *All We Want Is To See Ourselves* [photographs]. (group exhibition). Chicago, Illinois: FLXST Contemporary. Retrieved from <https://www.flxst.co/group-show-all-we-want-is-to-see-ourselves>. [Curators(s):Bernabe, Ph.d, J.C.]
14. Osterloh, G. (2019). *Art Basel Hong Kong with Silverlens Galleries* [video]. Wan Chai, Hong Kong: Art Basel HK 2019. Retrieved from <https://www.artbasel.com/catalog/gallery/1440/Silverlens#catalog>. [Curators(s):Lorenzo, I.; Rillo, R.]
15. Osterloh, G. (2018). *En Cuatro Patas* (performance series); solo performance: *Shadow Woman*. Los Angeles, California: The Broad Museum. Performance series with Nao Bustamante and Dorian Wood.

<https://www.thebroad.org/events/en-cuatro-patas-nao-bustamante-gina-osterloh-dorian-wood> [curated by Nao Bustamante and Xandra Ibarra]

16. Osterloh, G. (2018). *Kayumanggi: Post-Colonial Filipinx* [photography]. (group exhibition). 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.]
17. Osterloh, G. (2018). *Past as Present: Capturing and Archiving the Female Experience* [photographs and video]. (group exhibition). Cincinnati, Ohio: Reed Gallery, DAAP, University of Cincinnati. Retrieved from <http://2018.fotofocusbiennial.org/venue/daap-galleries-reed-gallery-university-of-cincinnati/>. [Curators(s): Bonansinga, K.]
18. 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.]
19. Osterloh, G. (2018). *Liquid Dreams* [photograph]. (group exhibition). Los Angeles, California: Ghebaly Gallery. Retrieved from <http://ghebaly.com/work/liquid-dreams/>. [Curators(s): Ghebaly, F.]
20. 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>. [Curators(s): Rosarius, B.]
21. Osterloh, G. (2018). *Multiply, Identify, Her* [16mm film projection (on looper)]. (group exhibition). New York, New York: International Center of Photography Museum. Retrieved from <https://www.icp.org/exhibitions/multiply-identify-her>. [Curators(s): Chao, Marina.]
22. Osterloh, G. (2017). *An Idea of a Boundary* [video]. (group exhibition). San Francisco, California: San Francisco Art Commission Gallery. Retrieved from <http://www.sfartscommission.org/experience-art/exhibitions/idea-boundary>. [Curators(s): Im, Jackie.]
23. Osterloh, G. (2017). *Race, Love, Labor* [photography]. (traveling group exhibition). Stony Brook, NY: Paul Zuccaire Gallery. Retrieved from <https://zuccairegallery.stonybrook.edu/2017/08/race-love-and-labor/>. [Curators(s): Lewis, S.]

**[selected exhibitions listed below are before hire date August 16, 2017 – inclusion in accordance with OAA Handbook]**

24. Osterloh, G.O.; Wright, A.; Leigh, S.; Mendieta, A. 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.]
25. Osterloh, G. (2015). *Gina Osterloh* [photography and 16mm film]. (solo exhibition). Higher Pictures. New York, New York. Retrieved from <https://higherpictures.com/exhibitions/gina-osterloh/>. [Curators(s):Bourus, K.]
  26. Osterloh, Gina.; De Guia, Kawayan; Taniguchi, Maria.; Abad, Pio. et al. (2015). *The Vexed Contemporary* [photography]. Museum of Contemporary Art and Design Manila. Manila. Retrieved from <https://www.mcadmanila.org.ph/the-vexed-contemporary/>. [Curators(s):Cruz, Joselina.]
  27. Osterloh, G. (2015). *Nothing to See Here There Never Was* [photography and 16mm film loop]. solo exhibition. 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, R.]
  28. Osterloh, G. (2015). *Photography Sees the Surface*. Group Exhibition. Higher Pictures. New York, New York. Retrieved from <https://higherpictures.com/exhibitions/photography-sees-the-surface/>. [Curators(s):Mays, A.]
  29. Osterloh, G.; Gonzales-Day, Ken.; Lee, N.S.; Kim, Soo. et al. (2015). *Second Sight: New Representations in Photography* [photography]. Group exhibition. 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.]
  30. Osterloh, G.; Kelly, M.; Wu, P.; Callaghan, J. (2014). *Life Transmissions* [photography]. Guggenheim Gallery, Chapman University. Group Exhibition. Orange, California. Retrieved from <https://guggenheimgallery.org/?cat=17>. [Curators(s):Herse, M.]
  31. Osterloh, G. (2014). *Press Erase Outline Slice Strike Make an X Prick!* [photography, 16mm film loop, performance]. solo exhibition. Ghebaly Gallery. Los Angeles, California. Retrieved from <http://ghebaly.com/work/ginaosterloh/>.
  32. Osterloh, G.; Mays, A.; Wharton, R.; Mallios, J. (2014). *Fragments of An Unknowable Whole*. group exhibition. Urban Art Space. Columbus, Ohio. Retrieved from <https://uas.osu.edu/events/fragments>. [Curators(s):Smith, T.]
  33. Osterloh, G.; Honda, M.; Brooke, K.; Konitz, A. et al. (2013). *Demolition Women* [photography]. group exhibition. Orange, California. Guggenheim Gallery, Chapman University. Retrieved from <https://guggenheimgallery.org/?m=201309>. [Curators(s):Council, C.]

34. 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.]
  
35. Osterloh, G. (2012). *Group Dynamic and Improper Light* [photography, audience participation, public engagement, video, installation]. solo exhibition and residency. 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.]
  
36. 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)]
  
37. Osterloh, G. (2012). *Anonymous Front* [photography, video documentary, installation]. solo exhibition. San Francisco, California. Retrieved from [https://www.artpractical.com/review/anonymous\\_front/](https://www.artpractical.com/review/anonymous_front/). [Curators: Morales, Julio Cesar.]
  
38. Osterloh, G.; I-Lann, Y.; Sriwanichpoom, M. (2012). *Territories of the Real and Unreal: Photographic Practices In Contemporary Southeast Asian Art* [photography]. group exhibition. 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, Adeline.; Yong, Beverly.]
  
39. Osterloh, G. (2007). *Blank Athleticism* [photography]. solo exhibition. San Francisco, California. Retrieved from <https://projects2ndfloor.blogspot.com/2007/09/blog-post.html>. [Curators(s):Tadesco, M.]

## **Work Featured in Publications**

### **Books**

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. ISBN 978-971-0426-37-9. Published 2020.

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, Published 2020. Artwork featured on cover and authored chapter "Somewhere Tropical" by Gina Osterloh. 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.

## **Reviews & Interviews**

**2021**

Lenscratch, "Gina Osterloh," by Erica Cheung <https://lenscratch.com/2021/05/gina-osterloh/> (interview and feature)

Art & Market, "Considered Gestures: Redefining Filipino Non-representational Art" 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)

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)

Voices of Excellence, The Ohio State University, College of Arts and Sciences presents "Gina Osterloh on the pressure of looking" by Professor David Staley. [https://soundcloud.com/voices\\_arts\\_sciences/osterloh/s-zeXPn8hyRjt](https://soundcloud.com/voices_arts_sciences/osterloh/s-zeXPn8hyRjt) (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. (interview)

**2018**

The Brooklyn Rail, "Multiply, Identify, Her" by Anna Dunn (review)

<https://brooklynrail.org/2018/07/artseen/Multiply-Identify-Her>

Collector Daily, "Multiply, Identify, Her at the ICP Museum" by Loring Knoblauch (review)

<https://collectordaily.com/multiply-identify-her-icp/>

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>

ABS-CBN News Art & Culture (Philippines) "The Cross-Genre Art of Gina Osterloh" (video interview)

<https://news.abs-cbn.com/ancx/culture/art/video/09/04/18/the-cross-genre-art-of-gina-osterloh>

Artforum International, "Sans Cowl" by Andy Campbell, panel presentation at CAA Conference 2018 (citation)

<https://www.artforum.com/diary/andy-campbell-on-the-2018-college-art-association-conference-in-los-angeles-74493>

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>

Contemporary Art Daily, group exhibition, "An Idea of a Boundary" (citation, no author listed)

<https://www.contemporaryartdaily.com/2018/01/an-idea-of-a-boundary-at-sfac-galleries/>

**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>

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The New Yorker Magazine, *Gina Osterloh at Higher Pictures*, review of solo exhibition by Vince Aletti

<https://www.newyorker.com/goings-on-about-town/art/gina-osterloh>

Postmodern Culture, Review of Gina Osterloh's monograph: *Group Dynamic and Improper Light*, by Janis Holm, Ohio University

## 2014

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)

Center of Art + Thought (CA+T), Artist Feature, interview by Matthew Andrews, 2014.  
<https://www.centerforartandthought.org/cat-interview-gina-osterloh>

## 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  
[https://www.artpractical.com/review/anonymous\\_front/](https://www.artpractical.com/review/anonymous_front/)

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/maqazine/issue-20-insideout-spring-2010/cut-incut-out-work-gina-osterloh>

## 2009

Art on Paper, Mizota, Sharon. Artist Focus: "PAPERED OVER: Gina Osterloh's Disappearing Act," November/December 2009, Volume 14, pp.30-31

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

Giant Robot, Wong, Martin, "Paper View," Feature and Interview with Gina Osterloh, May/June 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