

GINA OSTERLOH

Bio

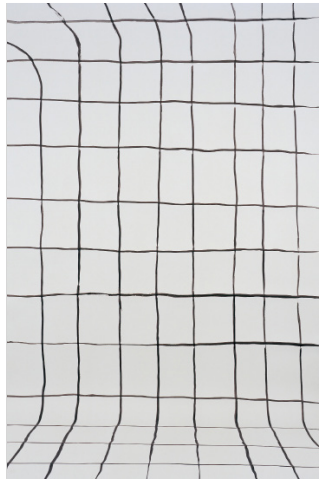
Gina Osterloh (b. 1973, Texas, USA) investigates operations of mimesis and perception, along with new ways of addressing identity through photography, film, video, and performance. Her photographs depict line drawings for the camera, as well as constructed life-size room environments activated through still performances, papier-mâché models and cardboard cutouts. Recent projects include the performance *Prick, Prick, Prick*—part of ongoing research examining call and response relationships between the body and the photographic frame, as well as repetition and rhythm produced by speech and actions. Osterloh's 16mm film *Press and Outline* investigates the act of tracing of her own shadow and the origins of photography located in the desire to make the image of self (and the other) permanent.

Her group exhibitions include: *Second Sight, New Representations in Photography* at the Torrance Art Museum; *This is Not America: Resistance, Protest and Poetics* at Arizona State University Museum; *Race, Love, and Labor* at Samuel Dorsky Museum of Art; *Women in Photography* at LA at Contact Lab; *Fragments of the Unknowable* at Whole Urban Arts Space Ohio State University; *Material Object* at Charlie James Gallery. Her solo exhibitions include: *Press, Erase, Outline, Slice, Strike, Make an X, Prick* at Francois Ghebaly; *Anonymous Front* at Yerba Buena Center for the Arts, San Francisco; *Group Dynamic and Improper Light* at LACE, and; *Body Prop* at Silverlens, Manila. Collaborative projects include *Outside Crease of the Elbow* at Commonwealth & Council with Paris-based artist Ana Vega. Reviews of her work include Art Forum, Art in America, Art Asia Pacific, Art Monthly Australia, Art Ltd., Art on Paper and Art Practical. Osterloh received her MFA from the University of California, Irvine. Gina Osterloh teaches a diverse range of photography, performance art, and time-based media classes throughout the Greater Los Angeles area at various universities.

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b. 1973, Texas, USA



Grid #1, 2014

RESIDENCIES & GRANTS

- 2012 Book Publication and 3-Month Artist Residency with LACE (Los Angeles Contemporary Exhibitions)
Create Cultivate Matching Grant, Los Angeles Contemporary Exhibitions and LA County Arts Commission
- 2011 Woodstock Center of Photography, Artist in Residency
- 2010 Durfee Foundation ARC Grant
- 2008 Silverlens Foundation Completion Grant
- 2007-2008 Fulbright Recipient, Manila, Philippines
- 2006 Medici Grant
- 2004-2005 Diversity Fellowship Recipient, University of California Irvine
- 2004-2006 Graduate Travel and Research Grant Recipient, University of California Irvine

SOLO EXHIBITIONS

- 2018 *(upcoming)*, Silverlens, Manila
- 2015 *Gina Osterloh*, Higher Pictures, New York
Nothing to See Here There Never Was, Silverlens, Manila
- 2014 *Press Erase Outline Slice Strike Make an X Prick*, François Ghebaly Gallery, LA
- 2012 *Group Dynamic & Improper Light*, LACE (Los Angeles Contemporary Exhibitions), Los Angeles
Photo Espagna, Curated by Fumio Nanjo, Director of Mori Museum, Tokyo
Yerba Buena Center for the Arts, curated by Juilo Cesar Morales, San Francisco
- 2011 *Body Prop*, Silverlens, Manila
Los Angeles, California to Manila, Philippines: You Are My Blindspot (Part I), Thirty Nine Hotel Residency Project, Honolulu
- 2009 *Shooting Blanks*, Chung King Project, Los Angeles
- 2008 *Shooting Blanks*, Green Papaya Art Projects, Manila
- 2007 *Blank Athleticism*, [2nd floor projects], San Francisco

TWO-PERSON EXHIBITIONS

- 2014 *Outside Crease of the Elbow (residency and exhibition with Paris-based artist Ana Vega)*, Commonwealth & Council, Los Angeles
- 2011 *Differentiate*, Allcott Gallery, University of North Carolina, Chapel Hill

SELECTED GROUP EXHIBITIONS

- 2017 *An Idea Of A Boundary*, curated by Jackie Im, San Francisco Art Commission, San Francisco, CA

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- Ours Is a City of Writers*, Los Angeles Municipal Art Gallery (LAMAG), Los Angeles, CA
- Translación*, Inaugural Exhibition, Curated by Gary-Ross Pastrana, Silverlens, Manila
- 2016 *Energy Charge: Connecting to Ana Mendieta*, Arizona State University Museum, Arizona
- 2016 *Art Basel*, Silverlens, Hong Kong
- Art Fair Philippines*, Silverlens, Manila
- 2015 *The Vexed Contemporary*, curated by Joselina Cruz, Museum of Contemporary Art and Design, Manila
- Second Sight: New Representations in Photography*, Torrance Art Museum, California
- Photography Sees The Surface*, Higher Pictures, New York
- Drawings | Fridges*, Greene Exhibitions, Los Angeles
- 2014 *Race Love and Labor*, Samuel Dorsky Museum Of Art, State University Of New York At New Paltz
- Life Transmissions*, Guggenheim Gallery, Chapman University
- Material Object*, Charlie James Gallery, Los Angeles
- Frieze New York*, François Ghebaly Gallery, New York
- Paris Photo LA*, François Ghebaly Gallery, Los Angeles
- Fragments of the Unknowable Whole*, Urban Arts Space, Ohio State University
- This Is Not America: Resistance, Protest and Poetics*, Curated by Julio César Morales, Arizona State University Museum of Art
- 2013 *NADA Art Fair*, François Ghebaly Gallery, Miami Beach, Florida
- Demolition Women*, curated by Commonwealth & Council, Guggenheim Gallery Chapman University, California
- Show and Tell*, Curated by Irene Tsatsos, Armory Center For The Arts Pasadena, California
- Color Consciousness*, Torrence Art Museum, California
- War Baby, Love Child*, Depaul University, Chicago and Wing Luke Museum Of The Asian American Seattle, Washington
- Asia Serendipity*, traveling group exhibition curated by Fumio Nanjo of the Mori Museum, Tokyo: Sala de exposiciones San Benito, Valladolid, Spain
- La Termica*, Malaga, Spain
- Ley Hunting Pt. 2*, curated by Gary-Ross Pastrana, Silverlens, Singapore
- 2012 *Ley Hunting*, Silverlens, Manila
- Paris Photo*, Silverlens, Paris
- Asia Serendipity*, La Fabrica | Photo Espana, Madrid, curated by Fumio Nanjo, Mori Museum
- Out of Sight, Out of Mind*, Workplace Gallery, Gateshead, United Kingdom
- Art HK 12*, Silverlens, Hong Kong

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- Francois Ghebaly Gallery*, Art Cologne 2012, Cologne
- Los Angeles Contemporary Tendencies*, Curated by Annka Kultys, Helene Bailly Gallery, Paris
- Anonymous Front*, Yerba Buena Center for the Arts, San Francisco
- 2011 *NADA Art Fair*, with François Ghebaly Gallery, Miami Beach, Florida
- Paramount Reality*, Latned Atsär, Los Angeles
- Territories of the Real and Unreal: Contemporary Photography in Southeast Asia*, Langgeng Art Foundation, Jakarta
- Gathered in a Clearing*, Level / Gallery Three, Brisbane
- Transitions: Time based Asian American Art*, Whitman College, Sheehan Gallery, Washington
- On Forgery: Is One Thing Better Than Another?*, LA ART, Los Angeles
- 2010 *The Unnamable*, Manila Contemporary, Manila
- Let Them Eat Lacma*, Los Angeles County Museum of Art, Los Angeles
- Summercamp Project LA*, Cypress College, Los Angeles
- Psychic Outlaws*, Luckman Gallery, Cal State LA, Los Angeles
- New Editions*, Pepin Moore, Los Angeles
- Commonwealth*, PØST, Los Angeles
- Group Show: Daniel Bayles, Gina Osterloh, and Patrick Jackson*, Kate Werble Gallery, New York
- Group Show*, Art Los Angeles Contemporary, Los Angeles
- 2009 *Uncommon Sense (trauma, interrupted, too)*, Cultural Center of the Philippines, Manila
- Cut09: Figure (New Photography in Southeast Asia)*, Valentine Willie Fine Art, Singapore
- Cut09: Figure (New Photography in Southeast Asia)*, Valentine Willie Fine Art, Kuala Lumpur
- beyond frame: philippine fotomedia*, La Trobe Visual Arts Center, Australia
- FuturaManila*, Osage Gallery, Singapore
- 2008 *Silverlens Grantee Exhibition*, Silverlens, Manila
- Swarm in the Aperture: Recent Photography in the Philippines*, Museum of the Filipino People, Manila
- Strain Extension*, MO Space Gallery, Manila
- beyond frame: philippine fotomedia*, UTS Gallery, Sydney
- FuturaManila*, Osage Gallery, HongKong
- Galleon Trade*, Yerba Buena Center for the Arts, San Francisco
- Truthiness*, California Museum of Photography, UC Riverside
- Tints of Majesty*, Lizabeth Oliveria Gallery, Los Angeles
- Whatcha See Is Whatcha Get, What You Don't See (Is Better Yet)*, Five Thirty Three, Los Angeles
- 2007 *Trauma, Interrupted*, Cultural Center of the Philippines, Manila
- Galleon Trade*, Mag:net Gallery, Manila

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- Marfa-the B sides*, Queen's Nails Annex, Marfa, Texas
Body Double, Luckman Gallery, Los Angeles
The Pyramid Show, Monte Vista Projects, Los Angeles
Outside In, LACE, Los Angeles
MFA Thesis Exhibition, UC Irvine, Irvine, California
- 2006 *Good Times For Never*, Queen's Nails Annex, San Francisco
Video MixTape 5 (curated by Chris Bassett), Kunstraum Innsbruck, Austria
There, There, New Langton Arts, San Francisco
Satellite (video screening, curated by Natasha Garcia-Lomas)
Elojo Atomico/Antimuseo de Arte Contemporaneo, Madrid
- 2004 *All-City*, Lizabeth Oliveria Gallery, (Project Space), Los Angeles
Subject to Oneself, Playspace, California College of the Arts San Francisco
- 2003 *All-City*, Luggage Store Gallery Annex, San Francisco
Infinite Booty, Galeria de la Raza, San Francisco
- 2002 *12 Artists-2minutes*, SF Arts Commission, San Francisco
Axis of Good, Ze Dos Bois, Lisbon, Portugal

CURATORIAL PROJECTS

- 2011 *Support>System*, co-curated with Marco Rios, Luckman Gallery, California State University, Los Angeles
Each of Our Erasure, San Francisco Arts Commission and The Luggage Store Gallery
Collection Rotation, SF MOMA Blog Archive online
- 2010 *Minimum Yields Maximum*, Monte Vista Projects, Los Angeles
- 2006 *Glitch*, LACMA LAB, Los Angeles

EDUCATION

- 2007 University of California Irvine
Masters of Fine Arts, Studio Art
- 1996 De Paul University - Chicago, Illinois, USA
Bachelor of Communications/Media Studies

PUBLICATIONS

- "The Vexed Contemporary." La Sallian Education Innovators Foundation. 2017.
Osterloh, Gina & Dixon, Michelle. "A conversation on Transitional Identity and the Subtleties of Being Seen." 4 September 2002
Dambrot, Shana Nys. "Gina Osterloh at Francois Ghebaly Gallery." Art Ltd. September/October 2014.
Datuin, Flaudette May V. "Shooting Blanks." Ctrl+P. July 2008. p. 20-21
Marcelo, Sam. "Visual Haiku." Business World. 16 July 2008. p. S2/8
Gibson, Prue. "Beyond Frame: Philippine Photomedia." Art Monthly Australia. December 2008. pp. 31-33