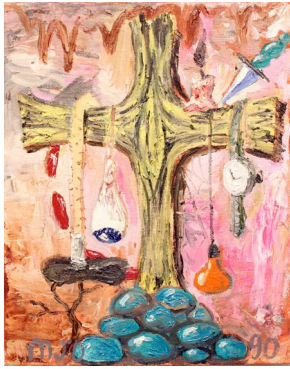


MANUEL OCAMPO

THE VIEW THROUGH THE BULL OF A MANUAL LABORER OF MENAGERIE GUSSIED OVER WHITE GROUND: 20 YEARS OF SELF-LOATHING AND INTESTINAL MISHAPS



Tyler Rollins Fine Art is pleased to welcome back Manuel Ocampo for his second solo exhibition with the gallery, taking place from Nov. 8 – Dec. 22, 2012. Known for fearlessly tackling the taboos and cherished icons of society and of the art world itself, Ocampo has been a vital presence on the international art scene for over twenty years. Based in California in the late 1980s and early 1990s, Ocampo had his first solo show in Los Angeles in 1988 and was included in the landmark exhibition *Helter Skelter: L.A. Art in the 1990s*, organized by Paul Schimmel at The Museum of Contemporary Art, Los Angeles, in 1992. This year marks the twentieth anniversary of that exhibition, which is perhaps alluded to in Ocampo's title for his current New York show: *The View Through the Bull of a Manual Laborer of Menagerie Gussied Over White Ground: 20 Years of Self-Loathing and Intestinal Mishaps*. This year also marks the twentieth anniversary of the Asia Pacific Triennial (taking place in Brisbane, Australia, from Dec. 8, 2012 – April 14, 2013), for which Ocampo will present an installation of paintings that reflect on the evolution of his artistic practice over the past twenty years. Ocampo is currently based in Manila, in his native Philippines, but spends significant time working in the United States and Europe, particularly Germany, Luxembourg, and France. Ocampo's reputation was firmly established in the early 1990s, with his inclusion in two of the most important European art events, Documenta IX (1992) and the Venice Biennale (1993). In addition to *Helter Skelter*, he participated in several international museum exhibitions at that time, including *Individual Realities in the California Art Scene* at the Sezon Museum of Modern Art, Tokyo (1991), and *Jean-Michel Basquiat & Manuel Ocampo* at the Henry Art Gallery, Seattle (1994). He has subsequently participated in numerous museum exhibitions and biennials around the world, including the biennials of Gwangju (1997), Lyon (2000), Berlin (2001), Venice (2001, his second showing there) and Seville (2004).

Ocampo's current exhibition at Tyler Rollins Fine Art has as its dominant motif the figure of a buzzard, which acts as a stand-in for the artist, a cultural scavenger. Perched atop a skull, holding a light bulb in its beak, and flanked by a lighted candle and foaming beer stein, the buzzard parodies traditional artistic conventions of the still life and *memento mori* as well as the tropes of artistic inspiration. The still life genre continues with a group of smaller canvases, some featuring the buzzard motif or floral arrangements approached as studies in form and color, while others relate to Ocampo's ongoing series of quasi-religious, highly idiosyncratic icons featuring crosses along with the artist's familiar motifs of sausages, candles, light bulbs, and body parts. With another group of works, Ocampo creates layered compositions of canvas and plexiglass, a technique he uses here for the first time. Sometimes he paints on the surface of the plexiglass or collages elements on top of or underneath it with clippings from art publications, paint palettes, and cigarette butts, elements that are also seen in the large buzzard paintings. Ocampo foregrounds elements of the painting process that are not normally seen, such as his paint palettes, a sock that he used to wipe his brushes, or the screws used to hang the paintings (many of which appear throughout the salon-style hanging of the smaller paintings, with some actually driven into the surfaces of the works). The exhibition is completed by a large mural (done in "Pepto Bismol pink") of sinuous intestines enveloping various motifs of the exhibition and inspired by the works of Brice Marden and Jackson Pollock. Ocampo plays with notions of artistic inspiration, originality, and the anxiety of influence – even going so far as to sign many of the paintings with the initials "FK" of his fictional alter ego, Francis Krippendorf, a purportedly mentally insane figure residing in Luxembourg, where Ocampo's European studio is actually located.

Concurrently with his gallery show, Ocampo has curated a group exhibition of Manila-based artists, entitled *Bastards of Misrepresentation*, taking place in November and December (2012) at several New York venues, including the Queens Museum, TOPAZ Arts, and Crossing Art.

EXHIBITION DATES: November 8 – December 22, 2012

GALLERY HOURS: Tuesday – Saturday, from 10 am – 6 pm

MANUEL OCAMPO

Born 1965 in Quezon City, the Philippines. Lives and works in Manila, Philippines.

EDUCATION

1985 California State University, Bakersfield.
1984 University of the Philippines, Quezon City.

SELECTED SOLO EXHIBITIONS

- 2012 *The View Through the Bull of a Manual Laborer of Menagerie Gussied Over White Ground: 20 Years of Self-Loathing and Intestinal Mishaps*, Tyler Rollins Fine Art, New York, NY.
- 2011 *The Beer Belly Masculinity Intensification Program or When Hangover Becomes Form*, KalimanRawlins, Melbourne, Australia.
Rebels of abstraction and the ghost poo of painting. Galeria Adhoc, Vigo, Spain.
Contemporary Psychology and the Theoretical Steroid Defiled Modernist Chicken. Space of Drawings, Copenhagen, Denmark.
Gallery Zimmermann Kratochvill, Graz, Austria.
- 2010 *An exhibition of collaborations with 7 imaginary friends showing a variety of painterly mishaps flaunted as majestic embellishments*, Nosbaum & Reding - Art Contemporain, Luxembourg.
An Arcane Recipe Involving Ingredients Cannibalized from the Reliquaries of Some Profane Illumination, Tyler Rollins Fine Art, New York, NY.
- 2009 *200 War Stories by Ehren Tool* (featuring a mural and installation by Manuel Ocampo) Bongout, Berlin, Germany.
- 2003 *Wunderkammer*, Gesellschaft Für Gegenwartskunst, Augsburg (Society for Contemporary Art Augsburg), Germany.
- 1999 *The Nature of Culture - Manuel Ocampo/Gaston Damag. Interventions in the Monasterio de la Cartuja de Santa*
The Inversion of the Ideal: Navigating the Landscape of Intestinal Muck, Swastikating between Love and Hate,
- 1998 *Yo Tambien Soy Pintura*, El Museo Extremeño e Iberoamericano de Arte Contemporáneo, Badajoz, Spain.
Why Must I Care For a Girl Who Always Scratches Wherever She Itches: 1-1/2 Centuries of Modern Art, Twelve Step Program, Delfina, London; Centre Cultural Tecla Sala, Barcelona, Spain.

SELECTED GROUP EXHIBITIONS

- 2012 Asia Pacific Triennial, Brisbane, Australia.
- 2011 *Dublin Contemporary 2011: Terrible Beauty—Art, Crisis, Change & The Office of Non-Compliance*, Dublin, Ireland.
- 2010 *Painting with a Hammer to Nail the Crotch of Civilization: A Group Show of Wall Works and Tattoo Imagery*, Manila Contemporary, Makati City, Philippines.
- 2008 *In the context of : La dégelée Rabelais*, organised by FRAC Languedoc-Roussillon, France.
- 2004 *La Alegria de mi Sueños*, Seville Biennale, Centro Andaluz de Arte Contemporánea, Seville, Spain.
- 2002 *Extranjeros: Los Otros Artistas Españoles*, Museo de Arte Contemporáneo Esteban Vicente, Segovia, Spain.
- 2001 *49. Esposizione Internazionale, Plateau of Mankind, la Biennale di Venezia*, Venice, Italy.
Berlin Biennale II, Berlin, Germany.
- 2000 *Made in California: Art, Image, and Identity, 1900-2000*, Los Angeles County Museum of Art, Los Angeles, CA.
Partage d'Exotismes, 5th Biennale d'Art Contemporain de Lyon, Lyon, France.
- 1999 *Sensibilidade Apocalíptica*, Festival Atlântico '99, Lisbon, Portugal.
- 1998 *At Home and Abroad: 21 Contemporary Filipino Artists*, Asian Art Museum of San Francisco, San Francisco, CA.
Double Trouble: The Patchett Collection, Museum of Contemporary Art, San Diego, CA.
- 1997 *American Stories-Amidst Displacement and Transformation*, Setagaya Art Museum, Tokyo, Japan.
Unmapping the Earth, '97 Kwangju Biennial, Korea.
- 1994 *Asia/America: Identities in Contemporary Asian American Art*, The Asia Society, New York, NY.
Jean-Michel Basquiat & Manuel Ocampo, Henry Art Gallery, University of Washington, Seattle, WA.
- 1993 *43rd Biennial Exhibition of Contemporary American Painting*, The Corcoran Gallery of Art, Washington, DC.
Drawing the Line Against Aids, 45th Venice Biennial at the Peggy Guggenheim Collection, Venice, Italy.
- 1992 *Documenta IX*, Documentahallen, Kassel, Germany.
Helter Skelter: L.A. Art in the 1990s, The Museum of Contemporary Art, Los Angeles, CA.
- 1991 *Individual Realities in the California Art Scene*, Sezon Museum of Modern Art, Tokyo, Japan.

PUBLIC COLLECTIONS

Whitney Museum of American Art, New York, NY.
Museum of Contemporary Art, Los Angeles, CA.
Oakland Museum, Oakland, CA.
Laguna Art Museum, Laguna Beach, CA.
The Asian Art Museum of San Francisco, San Francisco, CA.
The Contemporary Museum, Honolulu, HI.
Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid, Spain.
Museo Extremeño e Iberoamericano de Arte Contemporáneo (MEIAC), Badajoz, Spain.
IVAM Institut Valencia d'Art Modern, Valencia, Spain.
Centro Atlántico de Arte Moderno, (CAAM) Canary Islands, Spain.
Sintra Museu de Arte Moderna, Lisbon, Portugal.
Fonds National d'Art Contemporain, Paris, France.
Fukuoka Asian Art Museum, Fukuoka, Japan.
Musée d'Art Moderne Grand-Duc Jean, Mudam Luxembourg, Luxembourg.
Frac Languedoc-Roussillon, Montpellier, France.
Frac Île-de-France, Le Plateau, Paris, France.
Museo Berado, Lisbon, Portugal.