

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



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

MANUEL OCAMPO

FOREWORD

TYLER ROLLINS

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 upcoming 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 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, NYU, TOPAZ Arts, and Crossing Art.

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

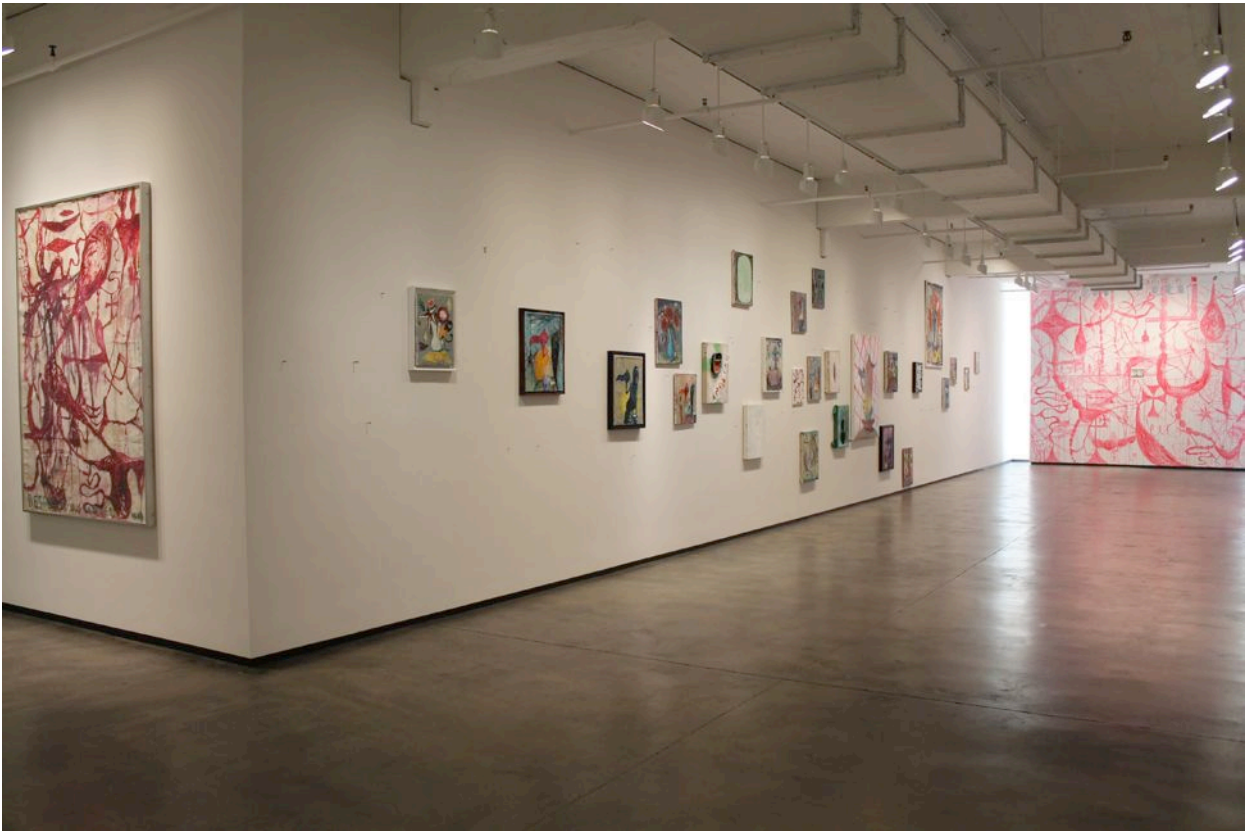
BY FRANCIS KRIPPENDORF

The exhibition is a show of recent paintings that were done in New York and Manila by the Philippine-born artist Manuel Ocampo. The motifs that come up again and again in this body of work are the image of the vulture perched atop a branch or a skull, which could be read as a depiction of the artist. Also, in this exhibition a recurrent image is that of a simple still life of what seems to be flowers, abstracted to the point of ordinary degradation. Another motif is meandering intestinal imagery inspired by Brice Marden – or perhaps I'd like to think Ocampo is rehabilitating Marden's oh-so-tasteful lines into something more tasteless and unartistic, to bring them closer to failed humanness and farther away from the auction house taste. As a painter or, to put it in a stupidly poetic way, "a manual laborer of menagerie gussied over white ground," his constant concern is the images as it attempts to refer to space in the flat plane, what the images pretend to mean, and to what or whom they claim to be referring. Ocampo can perhaps be telling stories through repetition and variation, in which the concern is that of finding a story rather than establishing one, relying on stumbling on it in the interplay of events in painting or the changing moods and fancies in drawing a line, bringing commonplace faces and unknown persons into conflict on the picture surface. This realism regrets nothing, for it does not simply replicate the world. It draws its observation of reality together in inventions, similarly moved and shaken by the fantastic features of the materials.

Finally, I'd like to add that the artist pursues no objectives, no system, no tendency; he has no program, no style, no direction. He has no time for specialized concerns, working themes, or variations that lead to mastery. He steers clear of definitions. He doesn't know what you want. He is inconsistent, non-committal, passive; he likes the indefinite, the boundless; he likes continual uncertainty. Other qualities may be conducive to achievement, publicity, success; but they are all outworn – as outworn as ideologies, opinions, concepts and names for things. And, he also likes the view through the bull.



VIEW OF THE EXHIBITION AT TYLER ROLLINS FINE ART



VIEW OF THE EXHIBITION AT TYLER ROLLINS FINE ART



VIEW OF THE EXHIBITION AT TYLER ROLLINS FINE ART



VIEW OF THE EXHIBITION AT TYLER ROLLINS FINE ART



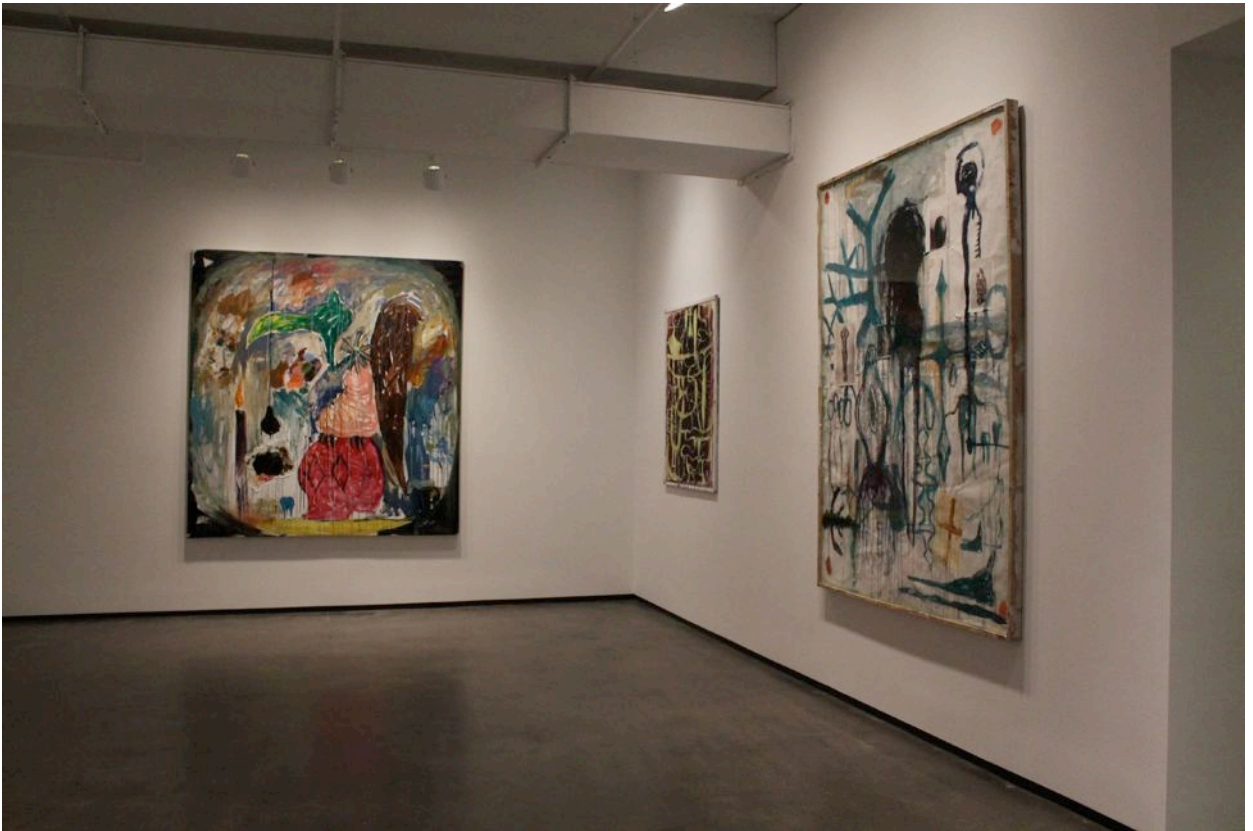
VIEW OF THE EXHIBITION AT TYLER ROLLINS FINE ART



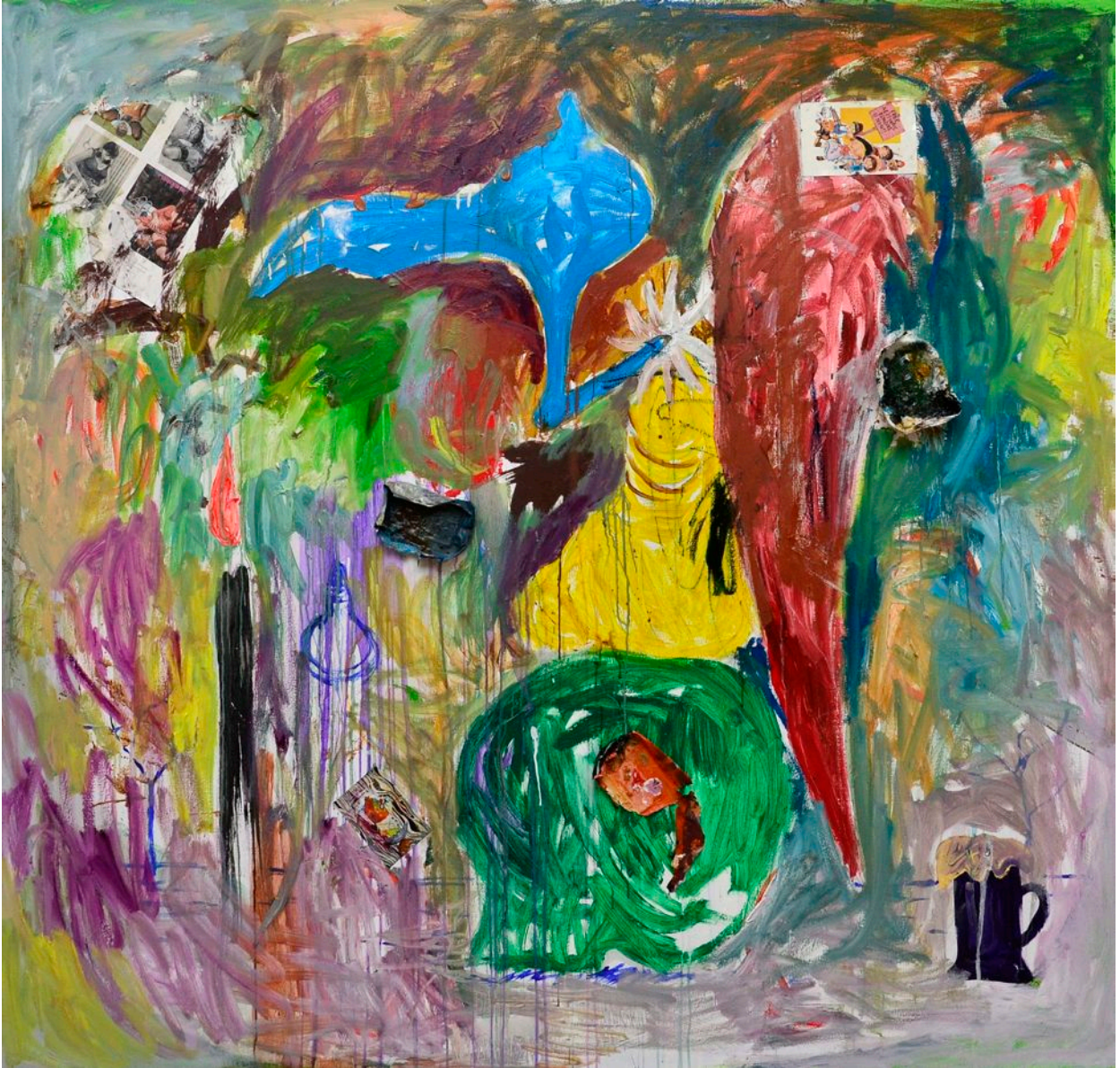
VIEW OF THE EXHIBITION AT TYLER ROLLINS FINE ART



VIEW OF THE EXHIBITION AT TYLER ROLLINS FINE ART



VIEW OF THE EXHIBITION AT TYLER ROLLINS FINE ART



UNTITLED (MAYBE THIS COULD BE THE TITLE: THE SECRET LIFE OF HANNAH
WILKE CIRCA 1985)

2012
OIL, PAINT PEELINGS, AND COLLAGE ON CANVAS
74 x 78 in. (188 x 199 cm)



UNTITLED (MAYBE THIS COULD BE THE TITLE: VIENNA SAUSAGE)

2012
OIL ON CANVAS
74 X 78 IN. (188 X 199 CM)



UNTITLED (MAYBE THIS COULD BE THE TITLE: HENRY TAYLOR'S VERSION OF
BOHEMIAN RHAPSODY)

2012
OIL AND COLLAGE ON CANVAS
74 X 78 IN. (188 X 199 CM)



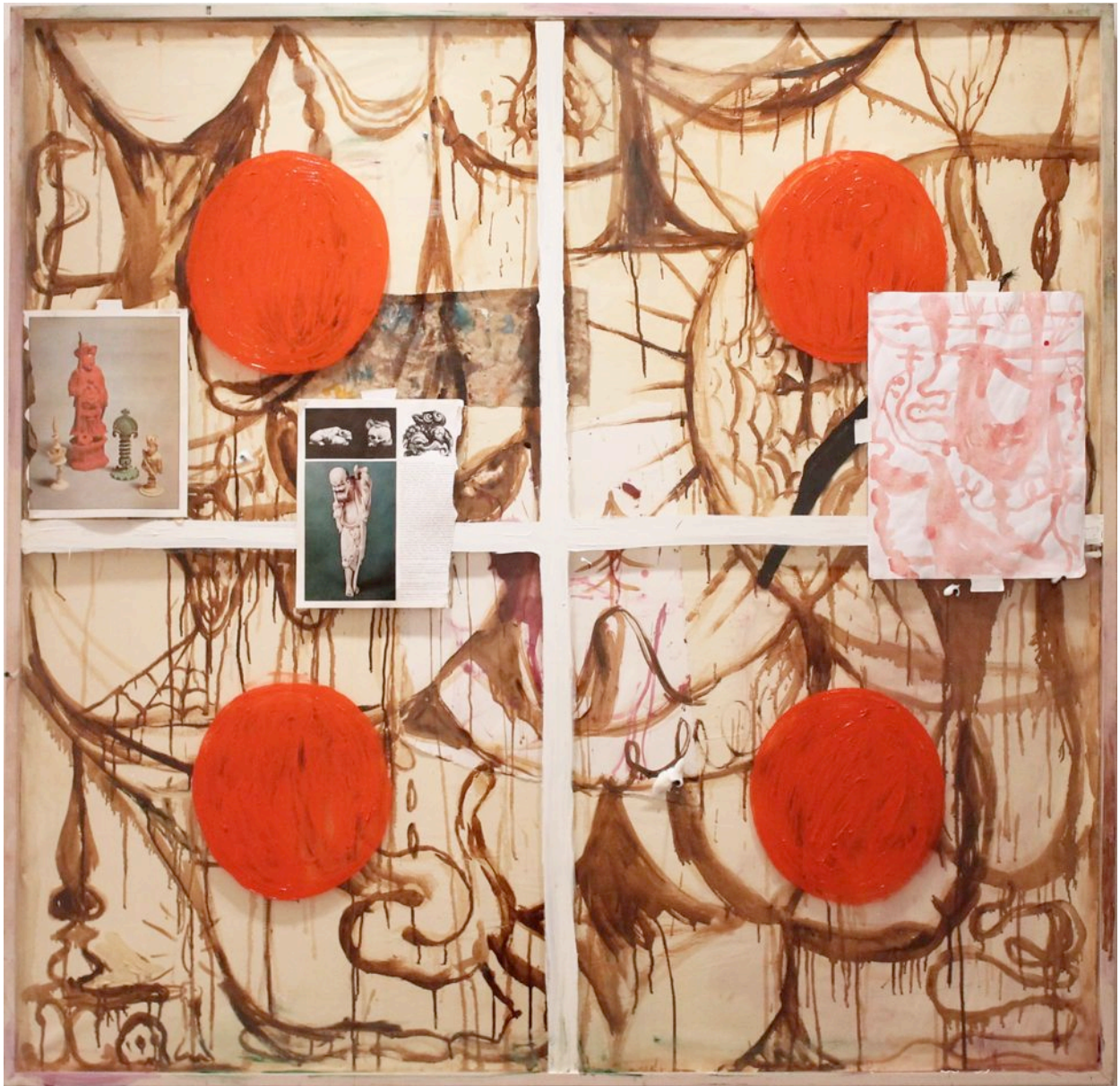
PUDENDAL GRAVITAS IN ABSTRACTA

2012
OIL, CIGARETTE BUTTS AND COLLAGE ON CANVAS, PLEXIGLASS AND
ARTIST'S FRAME
78 X 57 IN. (198 X 147 CM)



POLLOCKIAN EXCESS IN EXTREMIS: PERMISSION TO APPEAR

2012
OIL, CRUMPLED TISSUE AND COLLAGE ON CANVAS, PLEXIGLASS AND
ARTIST'S FRAME
70 X 50 IN. (178 X 127 CM)



LITTLE BROWN FRACKING MACHINE (INTERIOR VIEW)

2012

OIL, GEL MEDIUM, METAL SCREWS AND COLLAGE ON CANVAS, PLEXIGLASS AND ARTIST'S FRAME
61 X 61 IN. (155 X 155 CM)



JAYSON'S TATOO: NOTES FROM THE CONTERN ASYLUM (APPROPRIATED FROM
A PAINTING BY FRANCIS KRIPPENDORF, CIRCA 1965)

2012
ACRYLIC ON CANVAS
48 X 36 IN. (122 X 91 CM)



NAZI BACHANALIA SECRETIONEM

2012
OIL ON CANVAS AND ARTIST'S FRAME
46 X 36 IN. (117 X 91 CM)



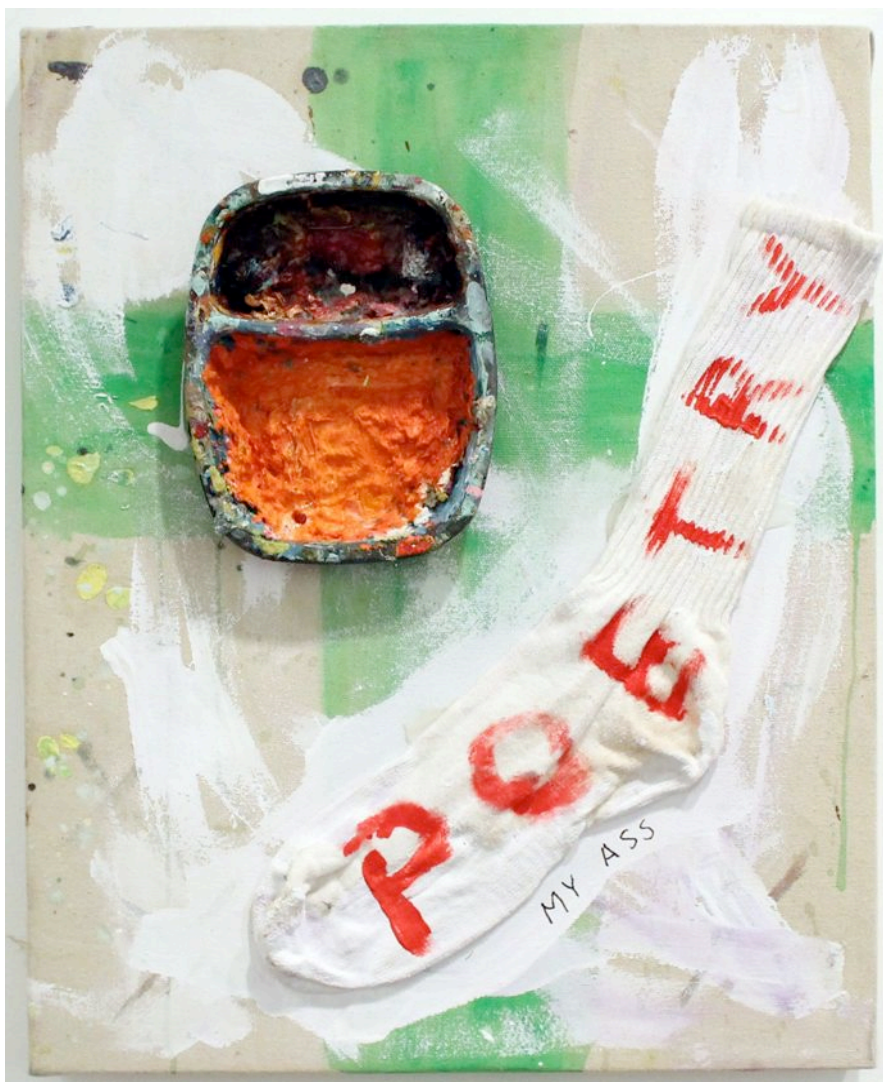
INTESTINAL MANOEUVRES IN THE YELLOW

2012
OIL AND COLLAGE ON CANVAS AND ARTIST'S FRAME
46 X 36 IN. (117 X 91 CM)



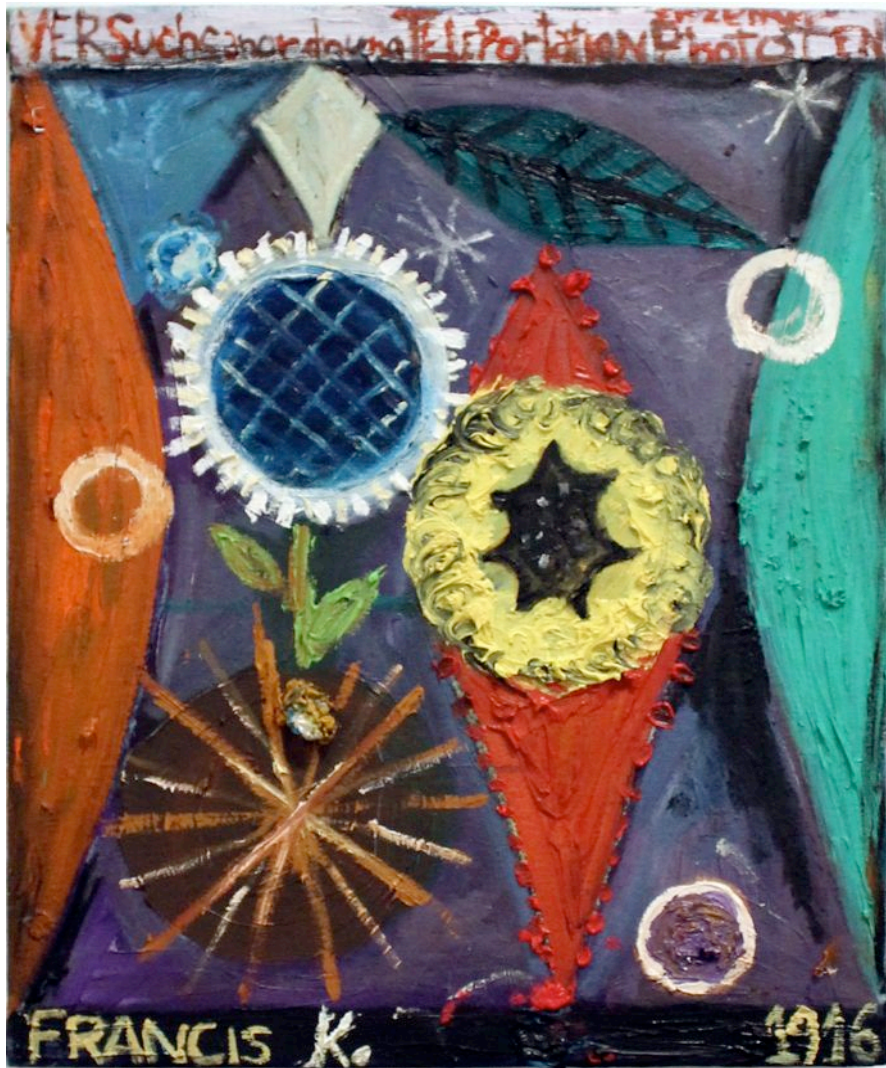
NOCTURNAL EMISSIONS OF THE LIMPID GAZE

2012
 OIL, COLLAGE, AND POM-POMS ON CANVAS WITH ARTIST'S FRAME
 46 1/2 X 33 IN. (118 X 84 CM)



POETRY MY ASS

2012
OIL, PLASTIC TRAY, AND SOCK ON CANVAS
20 X 16 X 4 IN. (51 X 41 X 10 CM)



NOTES FROM THE CONTERN ASYLUM (APPROPRIATED FROM A FRANCIS KRIPPENDORF PAINTING, 1916)

2012
OIL ON CANVAS
20 X 16 IN. (51 X 41 CM)



NOTES FROM THE CONTERN ASYLUM (APPROPRIATED FROM A PAINTING BY FRANCIS KRIPPENDORF CIRCA 1920)

2012
OIL ON CANVAS WITH A HOLE
18 X 14 IN. (46 X 36 CM)



KITSCH EFFLUVIUM SUI GENERIS: THE CRUCIFIXION, STYLE 1953

2012
OIL ON CANVAS
20 X 16 IN. (51 X 41 CM)



KITSCH EFFLUVIUM SUI GENERIS: THE CRUCIFIXION, STYLE CIRCA 1977

2012
OIL AND STICKER ON CANVAS
18 X 14 IN. (46 X 36 CM)

ABSOLUTE POSTCOLONIAL

2012
OIL ON CANVAS WITH ARTIST'S FRAME
18 X 14 IN. (48 X 36 CM)

KITSCH EFFLUVIUM SUI GENERIS: THE CRUCIFIXION, STYLE 1962

2012
OIL ON CANVAS
14 X 11 IN. (36 X 28 CM)





BUREAU OF ARTISTIC REHAB LOGO 6

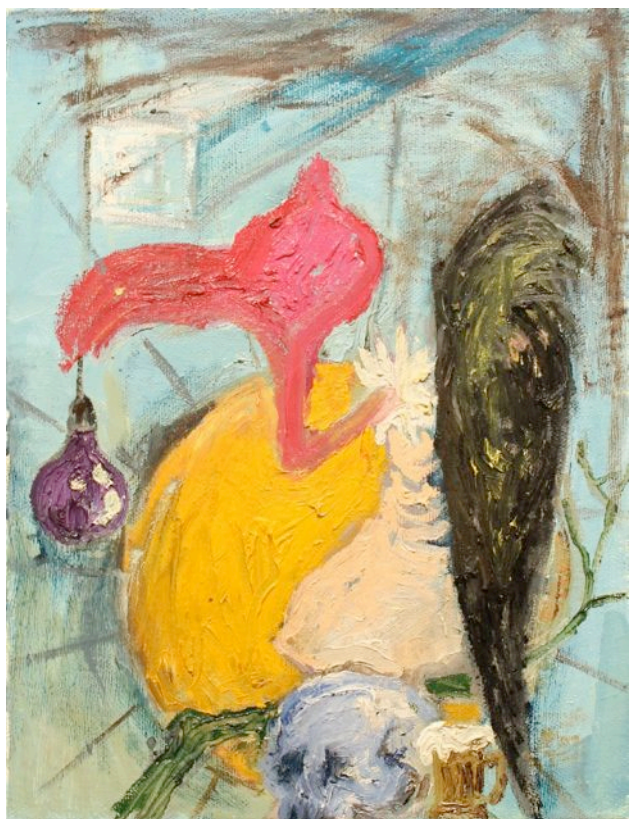
2012
OIL ON CANVAS WITH ARTIST'S FRAME
22 X 18 IN. (46 X 57 CM)

BUREAU OF ARTISTIC REHAB LOGO 1

2012
OIL ON CANVAS WITH ARTIST'S FRAME
20 X 16 IN. (51 X 41 CM)

BUREAU OF ARTISTIC REHAB LOGO 5

2012
OIL ON CANVAS WITH ARTIST'S FRAME
20 X 16 IN. (51 X 41 CM)





BUREAU OF ARTISTIC REHAB LOGO 2

2012
OIL ON CANVAS
16 X 14 IN. (41 X 36 CM)

BUREAU OF ARTISTIC REHAB LOGO 4

2012
OIL ON CANVAS
16 X 14 IN. (41 X 36 CM)

BUREAU OF ARTISTIC REHAB LOGO: VERSION 1

2012
OIL ON CANVAS
16 X 12 IN. (41 X 31 CM)

BUREAU OF ARTISTIC REHAB LOGO: VERSION B

2012
OIL ON CANVAS
18 X 14 IN. (46 X 36 CM)





NOTES FROM THE CONTERN ASYLUM (STILL LIFE)

2012
OIL ON CANVAS WITH ARTIST'S FRAME
16 X 12 IN. (41 X 31 CM)

COMPOSITION TRIUM VIRI IN SALVAGO

2012
OIL ON CANVAS
16 X 12 IN. (41 X 31 CM)

ALIEN WALL FLOWER

2012
OIL ON CANVAS
14 X 11 IN. (36 X 28 CM)

SATURNALIA CREMOSA

2012
OIL ON CANVAS
20 X 16 IN. (51 X 41 CM)



INTESTINAL MANOEUVRES IN THE BLACK

2012
OIL ON CANVAS WITH ARTIST'S FRAME
14 X 11 IN. (36 X 28 CM)

INTESTINAL MANOEUVRES IN THE RED

2012
OIL ON CANVAS
14 X 11 IN. (36 X 28 CM)

COSMIC CRAQUELURE IN MENS REA

2012
OIL ON CANVAS
20 X 16 IN. (51 X 41 CM)





PUSSY PAINTING AFTER A NON-EXISTENT WORK BY MARCEL BROODTHAERS

2012
OIL AND SCREW ON CANVAS
19 1/2 X 16 IN. (46 X 36 CM)

THE BEGINNING OF THE ORIGIN

2012
OIL ON CANVAS
18 1/4 X 14 1/2 IN. (46 X 37 CM)

VIEW FROM THE COMFORT ROOM

2012
OIL ON CANVAS
18 X 14 IN. (46 X 36 CM)





STILL LIFE 1: NOTES FROM THE CONTERN ASYLUM (APPROPRIATED FROM A FRANCIS KRIPPENDORF PAINTING, 1953)

2012
OIL AND PAINT MARKER ON CANVAS
36 X 32 IN. (92 X 81 CM)



STILL LIFE 2: NOTES FROM THE CONTERN ASYLUM (APPROPRIATED FROM A FRANCIS KRIPPENDORF PAINTING, 1953)

2012
OIL AND PAINT MARKER ON CANVAS
36 X 32 IN. (92 X 81 CM)

MANUEL OCAMPO

SELECTED BIOGRAPHY

EDUCATION

1985 California State University, Bakersfield.

1969 – 74

Sekolah Tinggi Seni Rupa Indonesi (STSRI "ASRI"),
Yogyakarta, Indonesia.

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.

2011

The Beer Belly Masculinity Intensification Program or When Hangover Becomes Form.
Kaliman Rawlins, 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.

THE PAINTER'S EQUIPMENT, Valentine Willie Fine Art, Singapore.

2009

Monuments to the Institutional Critique of Myself, Pablo Gallery, Manila.

Galerie Nathalie Obadia, Brussels, Belgium.

Galerie Baerbel Graesslin, Frankfurt, Germany.

200 War Stories by Ehren Tool (featuring a mural and installation by Manuel Ocampo), Bongout, Berlin, Germany.

2008

Uplands Gallery, Melbourne, Australia.

Galeria Tomas March, Valencia, Spain.

2007

Guided by Sausage, Nosbaum & Reding - Art Contemporain, Luxembourg.

Guided by Sausage, Le (9) bis, Saint-Etienne, France.
Kitsch Recovery Program, Lizabeth Oliveria Gallery, Los Angeles, CA.

Finale Art File, Manila, Philippines.

2006

En El Cielo No Hay Cerveza sin Alcohol (with Curro Gonzalez), Galeria adhoc, Vigo, Spain.

Down with Reality, Galerie Jesco Von Puttkamer, Berlin, Germany.

Kitsch Recovery Program: An Image is Just a Pathetic Attempt to do Justice to a Picture, Nosbaum & Reding - Art Contemporain, Luxembourg.

2005

Mumu Territorium, Artcenter Megamall, Mandaluyong Metro Manila, Philippines.

The Holocaustic Spackle in the Murals of the Quixotic Inseminators, Lizabeth Oliveria Gallery, Los Angeles, CA.

Bastards of Misrepresentation, Casa Asia, Barcelona, Spain.

New Works, LAC, Lieu d'Art Contemporain, Sigeon, France.

2004

Moral Stories: Fuck the Third World, Galeria Tomas March, Valencia, Spain.

Bastards, Galerie Baerbel Graesslin, Frankfurt, Germany.

Finale Art File, Mega Mall, Mandaluyong, Philippines.

Miserable Intentions (with Gaston Damag), Art Contemporain - Nosbaum & Reding, Luxembourg.

2003

Sprüth Magers Projekte, Munich, Germany.
Wunderkammer, Gesellschaft Für Gegenwartskunst, Augsburg (Society for Contemporary Art Augsburg), Germany.

Lee Almighty, Mag:net Gallery, Quezon City, Philippines.

2002

An All Out Attempt at Transcendence, Galerie Baerbel Graesslin, Frankfurt, Germany.

Comprehensible Only to a Few Initiates, Galerie Nathalie Obadia, Paris, France.

The Inadequacy of the Struggle Against the Inadequacy of the Struggle, Gallery Paule Anglim, San Francisco, CA.

2001

Presenting the Undisclosed System of References in the Loophole of Misunderstanding, Galeria OMR, Mexico City, Mexico.

Free Aesthetic Pleasure Now!, Babilonia 1808, Berkeley, CA.

2000

Those Long Dormant Pimples of Inattention Counterattacking the Hyper-Convolutd Dramas of the Gaze, Sprüth Magers Projekte, Munich, Galerie Baerbel Grasslin, Frankfurt, Germany.

Those Long Dormant Pimples of Inattention Meandering through the Cranium Arcade of Pitiless Logic Swastikating between Love and Hate, Jack Shainman Gallery, New York, NY.

The Stream of Transcendent Object-Making Consciously Working towards the Goal, Galerie Michael Neff, Frankfurt, Germany.

1999

The Nature of Culture - Manuel Ocampo/Gaston Damag. Interventions in the Monasterio de la Cartuja de Santa Maria de las Cuevas, Centro Andaluz de Arte Contemporaneo, Seville, Spain. [catalogue]

The Inversion of the Ideal: Navigating the Landscape of Intestinal Muck, Swastikating between Love and Hate, Galeria Soledad Lorenzo, Madrid, Spain. [catalogue]

1998

To Infinity and Beyond: Presenting the Unpresentable - The Sublime or the Lack Thereof, Galerie Nathalie Obadia, Paris, France.

Yo Tambien Soy Pintura, El Museo Extremeño e Iberoamericano de Arte Contemporaneo, Badajoz, Spain. [catalogue]

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. [catalogue] Galerie Philomene Magers, Cologne, Germany.

1997

Heridas de la Lengua, Track 16 Gallery, Santa Monica, CA. [catalogue] Hacer Pintura Es Hacer Patria, Galeria OMR, Mexico City, Mexico. [catalogue]

1996

Annina Nosei Gallery, New York, NY.

1995

Ciocca Raffaelli Arte Contemporaneo, Milan, Italy. [catalogue]

Galerie Nathalie Obadia, Paris, France.
Musée d'Art Contemporain de Montreal, Canada.

1994

Paraiso Abierto a Todos, The Mexican Museum, San Francisco, CA.

Stations of the Cross, Annina Nosei Gallery, New York, NY.

1993

New Paintings, Salander-O'Reilly Galleries/Fred Hoffman, Beverly Hills, CA.

Manuel Ocampo, Galeria OMR, Mexico City, Mexico.

1992

Grupo de Gago, Weingart Center Gallery, Occidental College, Los Angeles, CA.

Matrix Berkeley 150, University Art Museum, University of California, Berkeley, CA.

1991

M.J.O., Jay Chiat residence, New York, NY.

Manuel Ocampo, Fred Hoffman Gallery, Santa Monica, CA.

1990

Substancias Irritantes, Guggenheim Gallery, Chapman College, Orange, CA.

1989

John Thomas Gallery, Santa Monica, CA.

The Onyx Café, Los Angeles, CA.

1988

Lies, Falls Hopes, and Megalomania, La Luz de Jesus Gallery, Los Angeles, CA.

SELECTED GROUP EXHIBITIONS

2012

Asia Pacific Triennial, Queensland, 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.

2009

The Making of Art, Schirn Kunsthalle Frankfurt, Germany.

2008

Problems with style, Green Papaya Art Project, Manila, Philippines.

Magnet Gallery, Manila, Philippines.

In the context of : La dégelée Rabelais, organised by FRAC Languedoc-Roussillon, France.
Morts de rire, La Panacée, Montpellier, France.

Et tout pour les mange-tripes !, Musée Pierre André Benoit & Espace de Rochebelle, Alès, France.

A Thélème, Priape s'est cogné..., CIRCA - La Chartreuse, Villeneuve-les-Avignon, France.

2007

Rooms, Conversations, Frac Île-de-France, Le Plateau, Paris, France.

L'Explosion, Frac Languedoc-Roussillon, Montpellier, France.

Messages Abroad, Galerie Chez Valentin, Paris, France.

Kinky Sex, Lizabeth Oliveria Gallery, Los Angeles, CA.

Nosbaum & Reding at Artnews Projects, Berlin, Germany.

2006

Five Stories High, Track 16 Gallery, Santa Monica, CA.

Wonder and Horror of the Human Head, 4-F Gallery, Los Angeles, CA.

Painting Codes, Galeria Comunale d'Arte Contemporanea Di Monfalcone, Italy.

2004

Birth - Sex - Death, Tim Van Laere Gallery, Antwerp, Belgium.

La Alegria de mi Sueños, Seville Biennale, Centro Andaluz de Arte Contemporanea, Seville, Spain.

2003

End of the Start, Yerba Buena Center for the Arts, San Francisco, CA

The Broken Mirror, Leroy Neiman Gallery, Columbia University, New York, NY.

2002

Extranjeros: Los Otros Artistas Españoles, Museo de Arte Contemporaneo Esteban Vicente, Segovia, Spain.

Disarming Parables: Collection Highlights, San Jose Museum of Art, CA.

2001

49. Esposizione Internazionale, Plateau of Mankind, la Biennale di Venezia, Venice, Italy. (catalogue)

Berlin Biennale II, Berlin, Germany. (catalogue)

Les Chiens Andalous, Track 16 Gallery, Santa Monica, CA.

Vom Eindruck zum Ausdruck: Grässlin Collection (From Impression to Expression), Hamburg, Germany. (catalogue)

Contemporary Devotion, San Jose Museum of Art, CA.

Circos Globulos: Selected Works from the Babilonia Wilner Collection, Babilonia 1808, Berkeley, CA.

2000

Salon, Delfina, London, UK.

Made in California: Art, Image, and Identity, 1900-2000, Los Angeles County Museum of Art, Los Angeles, CA.

Faith: The Impact of Judeo-Christian Religion on Art at the Millenium, The Aldrich Museum, Ridgefield, CT. (catalogue)

Partage d'Exotismes, 5th Biennale d'Art Contemporain de Lyon, Lyon, France.

Sammlung Falckenberg (Falckenberg Collection), Deichtorhallen, Hamburg, Germany.

The Sensational Line, Museum of Contemporary Art, Denver, CO.

1999

Vestiges of War, 1899-1999: The Philippine-American War and Its Aftermath, Asian/Pacific/American Studies Gallery, New York University, NY.

Jardin de Eros, Institut de Cultura de Barcelona, Palau de la Virreina/Centre Cultural Tecla Sala, Barcelona, Spain; Bergen Kunstmuseum, Bergen, Norway. (catalogue)

Sensibilidade Apocalíptica, Festival Atlantico '99, Lisbon, Portugal. (catalogue)

1998

At Home and Abroad: 21 Contemporary Filipino Artists, Asian Art Museum of San Francisco, San Francisco, CA. (catalogue)

Double Trouble: The Patchett Collection, Museum of Contemporary Art, San Diego, CA. (catalogue)

Pop Surrealism, The Aldrich Museum of Contemporary Art, Ridgefield, CT. (catalogue)

Cien Años Despues, Cultural Center of the Philippines, Manila, Philippines; Puerto Rico; Havana, Cuba; Valencia, Spain. (catalogue)

1997

American Stories-Amidst Displacement and Transformation, Setagaya Art Museum, Tokyo, Japan. (catalogue)

Arte Chido!, Antiguo Colegio de San Ildefonso, Mexico City, Mexico.

Memories of Overdevelopment, Irvine Art Gallery, University of California, Irvine, CA. (catalogue)

Nu-Glu, Joseph Helman Gallery, New York, NY.

Past Time, Wood Street Galleries, Pittsburgh, PA.

Pervasive Referents, Phyllis Kind Gallery, New York, NY.

Unmapping the Earth, '97 Kwangju Biennial, Korea.

Art and Provocation: Images from Rebels, Boulder Museum of Contemporary Art, CO.

1996

Annual Exhibition, American Academy in Rome, Italy.

1995

Eye Tattooed America, Laguna Art Museum, Laguna Beach, CA.

In the Light of Goya, University Art Museum, University of California, Berkeley, CA.

Post-Colonial California, San Francisco State University, CA.

1994

Asia/America: Identities in Contemporary Asian American Art, The Asia Society, New York, NY. (catalogue)

Icastica, Galeria d'Arte Moderna, Bologna, Italy. (catalogue)

Jean-Michel Basquiat & Manuel Ocampo, Henry Art Gallery, University of Washington, Seattle, WA.

Manuel Ocampo & Don Ed Hardy, Cavin Morris Gallery, New York, NY.

Sacred and Profane, Studio Nosei, Rome, Italy. Unholy Wars, Postmasters, New York, NY.

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. (catalogue)

In Out of the Cold, Center for the Arts at Yerba Buena Gardens, San Francisco, CA. (catalogue)

Medialismo, Trevi Flash Art Museum, Trevi, Italy. (catalogue)

1992

Documenta IX, Documentahallen, Kassel, Germany. (catalogue)

Helter Skelter: L.A. Art in the 1990s, The Museum of Contemporary Art, Los Angeles, CA. (catalogue)

1991

Individual Realities in the California Art Scene, Sezon Museum of Modern Art, Tokyo, Japan. (catalogue)

Mike Bidlo, Manuel Ocampo, Andres Serrano, Saatchi Collection, London, UK.

AWARDS

1998

Lila Wallace Reader's Digest Artists at Giverny Program.

1996

National Endowment for the Arts, Visual Arts.

1995-96
Rome Prize in Visual Arts, American Academy in Rome.

1995
The Pollock-Krasner Foundation, Inc. par The Art Matters Foundation.

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 San Francisco Asian Art Museum, San Francisco, CA.

The Contemporary Museum, Honolulu, HI.

Museo Nacional Centro de Arte Reina Sofia (MNCARS), Madrid, Spain.

Museo Extremeno e Iberoamericano de Arte Contemporaneo (MEIAC), Badajoz, Spain.

IVAM Institut Valencia d'Art Modern, Valencia, Spain.

Centro Atlantico 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.

SELECTED BOOKS AND CATALOGUES

Manuel Ocampo, Bastards of Misrepresentation, Edicion Casia Asia, Barcelona, 2005.

Art Now, 137 Artists at the Rise of the New Millennium, Taschen, Cologne, 2002.

Vitamin P, New Perspectives in Painting, Phaidon, London, New York, 2002.

Les Chiens Andalous, Track 16 Gallery/Smart Art Press, Santa Monica, California, 2001.

Asian Collection 50, From the Collection of the Fukuoka Asian Art Museum, Fukuoka, Japan, 2000.

The Nature of Culture-Manuel Ocampo/Gaston Damag. Interventions in the Monasterio de la Cartuja de Santa Maria de las Cuevas, Centro Andaluz de Arte Contemporaneo, Seville, 1999.

The Inversion of the Ideal: Navigating the Landscape of Intestinal Muck, Swastikating between Love and Hate, Galeria Soledad Lorenzo, Madrid, 1999.

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, 1999.

Yo Tambien Soy Pintura, Museo Extremeno e Iberoamericano de Arte Contemporaneo (MEIAC), Badajoz, Spain, 1998

Hacer Pintura es Hacer Patria, Galeria OMR, Mexico City, 1997

Heridas de la Lengua, Smart Art Press, Santa Monica, 1997

Station to Station, Edizioni Programma, Cagliari, Italy, 1997

Virgin Destroyer: Manuel Ocampo, Hardy Marks Publications, Honolulu, 1994

MUSEUM PUBLICATIONS

Lussier, Real, Serie Projet 15: *Manuel Ocampo*, Musée d'Art Contemporain de Montréal, 1995.

Chagoya, Enrique, *Notes for a Nonlinear Interpretation of the Work of Manuel Ocampo*, The Mexican Museum, San Francisco, 1994.

Enriquez, Lucia, *Jean Michel Basquiat/Manuel Ocampo*, Henry Art Gallery, Seattle, 1994.

Rinder, Lawrence, *History and Retribution in the Art of Manuel Ocampo*, University Art Museum, Berkeley, May-June, 1992.

Kent, Sarah, Mike Bidlo, *Manuel Ocampo, Andres Serrano*, Saatchi Collection, London, August, 1991.

PUBLISHED ON THE OCCASION OF THE EXHIBITION

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

NOVEMBER 8 - DECEMBER 21, 2012

AT TYLER ROLLINS FINE ART
529 WEST 20 STREET, 10W
NEW YORK, NY 10011
TEL. + 1 212 229 9100
FAX. +1 212 229 9104
INFO@TRFINEART.COM
WWW.TRFINEART.COM