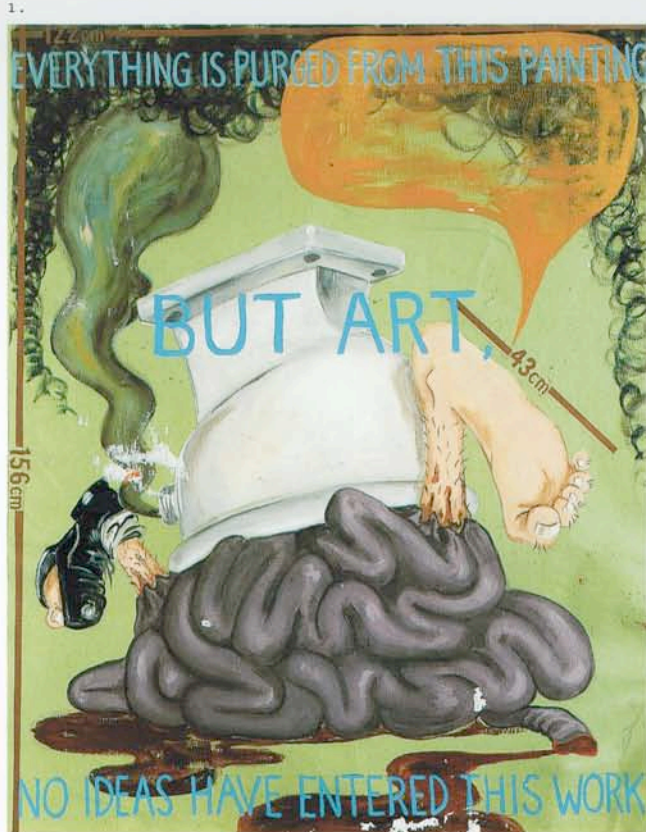


BRIAN ALFRED
LAYLAH ALI
KAI ALTHOFF
FRANCIS ALYS
GHADA AMER
CAROLE BENZAKEN
SIMONE BERTI
PETER BONDE
CECILY BROWN
GLENN BROWN
JANE CALLISTER
MERLIN CARPENTER
DENIS CASTELLAS
ANGELA DE LA CRUZ
JOHN CURRIN
STÉPHANE DAFFLON
IAN DAVENPORT
VERNE DAWSON
GABRIELE DI MATTEO
DING YI
MARKUS DÖBELI
ATUL DODIYA
PETER DOIG
VLADIMIR DUBOSSARSKY & ALEXANDER VINOGRADOV
MARLENE DUMAS
CECILIA EDEFALK
GIA EDZGVERADZE
INKA ESSENHIGH
PIA FRIES
BERNARD FRIZE
ELLEN GALLAGHER
TIM GARDNER
ANDREW GRASSIE
JOANNE GREENBAUM
KATHARINA GROSSE
EBERHARD HAVEKOST
DAN HAYS
ARTURO HERRERA
FEDERICO HERRERO
HONG SEUNG-HYE
GARY HUME
IRWIN
SERGEJ JENSEN
YISHAI JUSIDMAN
JOHANNES KAHRIS
ŽIGA KARIŽ
BHUPEN KHAKHAR
TOBA KHEDDOORI
KAREN KILIMNIK
CARLA KLEIN
MICHAEL KREBBER
UDOMSAK KRISANAMIS
JIM LAMBIE
SEAN LANDERS
MICHAEL LIN
TOR-MAGNUS LUNDEBY
MICHEL MAJERUS
MARGHERITA MANZELLI
FABIAN MARCACCIO
MONA MARZOUK
SUZANNE MCCLELLAND
LUCY MCKENZIE
JULIE MEHRETU
BEATRIZ MILHAZES
YAN PEI-MING
MIGUEL MONT
SARAH MORRIS
MUNTEAN/ROSENBLUM
TAKASHI MURAKAMI
YOSHITOMO NARA
CARO NIEDERER
MANUEL OCAMPO
CHRIS OFILI
LAURA OWENS
ELIZABETH PEYTON
RICHARD PHILLIPS
BERNARD PIFFARETTI
AVERY PREESEMAN
MONIQUE PRIETO
ROB PRUITT
MANTALINA PSOMA
CHATCHAI PUIPIA
TAL R
MICHAEL RAEDECKER
NEO RAUCH
DANIEL RICHTER
MATTHEW RITCHIE
PETER ROSTOVSKY
MURAT ŞAHINLER
WILHELM SASNAL
THOMAS SCHEIBITZ
ADRIAN SCHIESS
DANIEL SCHLIER
GEORGE SHAW
GULAMMOHAMMED SHEIKH
KATE SHEPHERD
JAMES SIENA
DIRK SKREBER
MIHA ŠTRUKELJ
HIROSHI SUGITO
DJAMEL TATAH
JOSÉ TOIRAC
FRED TOMASELLI
JOHN TREMBLAY
LUC TUYMANS
ADRIANA VAREJÃO
RICHARD WRIGHT
YEK
LISA YUSKAVAGE
ZHOU TIEHAI

1. **MANUEL OCAMPO** is a provocateur, a kind of cynical activist who wants art to make trouble, a prolific image-maker who hurls things at the world in a lewd and grotesque gesture. Mikhail Bakhtin's sense of the carnivalesque as a condition that overflows with decentralizing energies capable of undermining all hegemonic projects serves as an entry to Ocampo's work. His images pile up and fragment, pulsating with an anarchizing vitality, Rabelaisian, scatological, neo-baroque, and tied to the popular. He creates dark Dionysian revelries and a cosmivision of the culturally contaminated. The marginalized and excluded assume control in a liberating explosion of scandalous and emotive rhetoric in which defecation, copulation, and blasphemy run amok. Corrosive and festive, these works trample over all that oppresses and restricts. Ocampo is the bad boy hanging out on the art-world block! 000 The mockery is incessant, and all representations of power fall victim to ribald parody and burlesque. Everything is undermined by bitter laughter that effectively serves as the vehicle for a free and critical consciousness. Nazi insignia abounds alongside intestinal tracts, satanic cults, flagellations, decapitations, cockroaches, Ku Klux Klan members, penitents, prison camps, rats, and syringes. Ocampo's work is rife with satiric black humor, a syntax of semen, blood, and shit that proposes a wild blend of Catholicism and heavy metal, of gothic rock and fanzine advertisements. 000 Much of Ocampo's early work touches on the postcolonial concept of identity—of a contaminated, hybrid Philippine identity, of assimilation and resistance, of an endless accumulation of uprooted signs, of a Spanish name but few words of the language, of Catholicism doused in all manner of syncretic additions, of English and Tagalog, of American cinema and Philippine politics. But Ocampo adamantly avoids all specific sociocultural intent. He has no taste for cultural politics but holds rather to a critique of cynical negativity as the mood of his generation. It is a cynicism that Peter Sloterdijk defines as enlightened false consciousness, a sensibility "well off and miserable at the same time," functional but assailed by doubt and paralysis whose natural counterweight is "kynicism" or loud, sensual, satiric laughter. Ocampo advocates a nihilistic vehemence in line with an artist such as Martin Kippenberger. His engagement is in the painting itself, where things fit in because a space is made for them. 000 Ocampo sees criticism as an "ideal that does not want to be realized," as the upsurge of a chemically unbalanced condition, and doubts its effectiveness. His earlier work had been directed against emblematic systems of power, but his later work turns against the art system itself in an effort "to deflate the pestilent body of painting." In these pieces the work may simply be strewn across the floor or held in hammocks in suspended animation. From this metaphorical perspective the paintings are "dispirited carcasses" that must be destroyed in order to be resuscitated. Painting is a rite of exorcism that has been appropriated by a greedy bourgeoisie. Ocampo turns against this social class in an act of defiance directed against painting itself, seen as a cloning from the individual's body, the "conceptual disarray of self and presence." Painting becomes an act of cynical disobedience. And cynicism is clearly one of the categories through which modern unhappy consciousness looks at itself. Ocampo carries the taste of an overcomplicated and demoralized world situation in his bones. Tongues stick out obstinately saying "no," and morality is violated in order to save it. These are signs of complicated times, and his laughter erupts direct from the intestines. 000 Kevin Power

Born in Quezon City (Philippines) in 1965, lives and works in Berkeley (California) **Selected One Person Exhibitions:** 2002 – "Comprehensible Only to a Few Initiates", Galerie Nathalie Obadia, Paris 000 2001 – "Presenting the Undisclosed System of References in the Loophole of Misunderstanding", Galeria OMR, Mexico City 000 2000 – "Those Long Dormant Pimples of Inattention Counterattacking the Hyper-Convolutd Dramas of the Gaze", Galerie Philomene Magers, Munich (travelling to Galerie Baerbel Graesslin, Frankfurt); "Those Long Dormant Pimples of Inattention Meandering through the Cranium Arcade of Pitiless Logic Swastikating between Love and Hate", Jack Shainman Gallery, New York 000 1999 – "The Inversion of the Ideal: Navigating the Landscape of Intestinal Muck, Swastikating between Love and Hate", Galeria Soledad Lorenzo, Madrid 000 1998 – "To Infinity and Beyond: Presenting the Unpresentable—The Sublime or the Lack Thereof", Galerie Nathalie Obadia, Paris **Selected Group Exhibitions:** 2001 – Venice Biennial, Italy; Berlin Biennial, Germany 000 2000 – "Made in California: Art, Image and Identity, 1900-2000", Los Angeles County Museum of Art, Los Angeles; Lyon Biennial, France 000 1997 – Kwangju Biennial, Korea 000 1994 – University of Washington, Seattle 000 1992 – Museum of Contemporary Art, Los Angeles **Selected Bibliography:** 2001 – John Angeline, "Manuel Ocampo: Jack Shainman Gallery", *Art Nexus*, February/April; Edward Leffingwell, "Manuel Ocampo at Jack Shainman", *Art in America*, February 000 2000 – Roberta Smith, "Manuel Ocampo at Jack Shainman Gallery", *The New York Times*, 3 November 000 1999 – Susan Bright, "Manuel Ocampo", *Art Asia Pacific*, n.22 000 1998 – Louisa Buck, "Interview with Manuel Ocampo", *The Art Newspaper*, May

1. Artist Examining Life Closely, 1998, Acrylic on linen, 61 1/2 x 48 inches, 156 x 122 cm
2. The Failure to Express Is Its Expression, 2000, Acrylic on canvas, 84 x 66 inches, 213.5 x 167.5 cm
3. The Holocaustic Spackle in the Murals of the Quixotic Inseminators, 2000, Oil on canvas, 77 1/2 x 93 1/2 inches, 197 x 237.5 cm



2.

