

Art World

## 10 of the Most Eye-Opening Artworks at Art Basel Miami Beach

Andrew Goldstein, December 8, 2017

Amid wildfires in California, ongoing sexual-harassment revelations, the geopolitical mystery around the *Salvator Mundi*, and the general chaotic state of life in Trump's America, it required some effort to keep one's attention on the goings-on at Art Basel Miami Beach this year, where the journalistic imperative is to play a frenzied game of "Supermarket Sweep" in pursuit of the ultimate prize: a good yarn. A sense of restless dissatisfaction was palpable at the fair, both in the art on view and among the dealers showing it, though reliable pockets of ingenuity, entrepreneurial verve, and future-plotting leavened the proceedings enough to power one along through the miles of aisles.

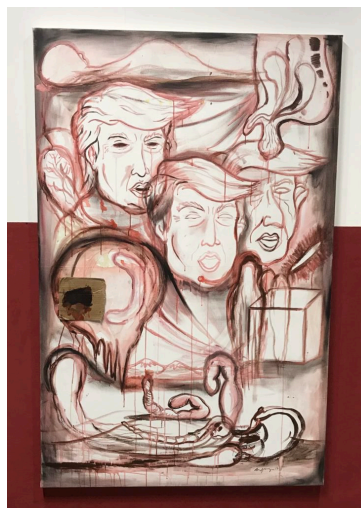
Here, below, are 10 displays that caught the eye—and ear—of artnet News's Andrew Goldstein.

**MANUEL OCAMPO**

*Cosmic Trump, 2017*

Tyler Rollins

\$26,000



An artist who was born in the Phillipines and then rose to prominence in the 1980s LA art world, doing shows alongside figures like Jim Shaw and earning a place in the 1992 Documenta and 1993 Venice Biennale, Manuel Ocampo specializes in sophisticated, often furious satirical paintings that evoke such earlier satirists as Daumier and Hogarth.

His new body of work on view at the fair explores the history of US colonial activities in the Philippines—making special reference to *The Forbidden Book: The Philippine-American War in Political Cartoons*, a compendium of artworks relating to the 1899-1902 conflict that inspired Rudyard Kipling's poem "The White Man's Burden." (The title of that pro-colonial work, in full, is "The White Man's Burden: The United States and The Philippine Islands.")

However, Ocampo—who represented the Philippines in this year's Venice Biennale—is hardly fixated on the past. One monochrome painting in ochre shows the subject he's been stewing over: A progression from the bottom to the top, it begins with squirming larvae that spawn grotesque Donald Trump heads that float in a universe of genitalia, with the whole mess crowned by a recumbent Cosmic Child from *2001: A Space Odyssey*.

For the artist, who has lived in Manila since 2005, working as a catalyst for the country's art scene, Trump is not just an American problem. His careening, despotic bluster is enthusiastically echoed by Rodrigo Duterte, the Philippine president accused of employing death squads and other human-rights abuses, whom Trump has repeatedly praised. Once again, an ugly relationship between the US and the Philippines is proving ripe for satire.