

**YES, SIR/MA'AM! NO, SIR/MA'AM!  
RIGHT AWAY, SIR/MA'AM!**



**MANUEL OCAMPO**

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# FOREWORD

TYLER ROLLINS

With *Yes, Sir/Ma'am! No, Sir/Ma'am! Right Away, Sir/Ma'am!*, Manuel Ocampo returns for his fourth solo exhibition at Tyler Rollins Fine Art, taking place from March 1 through April 14, 2018. The exhibition features large-scale paintings inspired in part by the work of Theodor de Bry (1528–1598), known for his detailed and sometimes fanciful engravings of the native inhabitants of the Americas and their recent contacts with European explorers and colonists. Ocampo intermixes scenes from these works with motifs taken from American political cartoons from the period of the Philippine American War (1899–1902), with their often outrageous ethnic stereotypes. That war is considered by many to be “America’s first Vietnam War,” and its years of invasions, insurgency, and atrocities remain a major touchstone in Philippine history, although they are largely forgotten in the US. Through the juxtaposition of imagery from two historical periods of contact and conflict between the Western and non-Western worlds, Ocampo explores the evolving role of visual representations in colonial expansion, both as complicit agents and as modes of resistance, while also reflecting on themes relating to personal identity, race, and migration that seem so relevant today. Ocampo’s new works were prepared in an open studio at the gallery, in which other artists were invited to collaborate. Based in New York, the Philippines, and Europe, they include: Daze, Jigger Cruz, Irene Iré, Lazaro Juan, Gorka Mohamed, Todd Richmond, Roger Kleier, Paolo Javier, and Jevijoe Vitug. A video of a performance by Paz Tanjuaquio is screened in a large cubic structure that evokes the *balikbayan* boxes used by Filipino overseas workers to send items back home.

Ocampo has been a vital presence on the international art scene for the past thirty years, with a reputation for fearlessly tackling the taboos and cherished icons of society and of the art world itself. Born in Metro Manila, the Philippines, in 1965, he moved to California in 1985, living first in Los Angeles from 1985–1994 and, after a few years in Spain, residing in San Francisco from 1999–2005. His first solo exhibition, which took place in LA in 1988, set the stage for a rapid rise to international prominence. By the early 1990s, his reputation was firmly established, with inclusion in Documenta IX (1992), and the Venice Biennale (1993). He was the youngest artist participating in *Helter Skelter: L.A. Art in the 1990s* at The Museum of Contemporary Art, Los Angeles, in 1992, a seminal and at times controversial exhibition featuring artists such as Chris Burden, Mike Kelley, Paul McCarthy, Raymond Pettibon, Charles Ray, and Jim Shaw. Ocampo is considered a key figure in the Los Angeles art scene of that time, when he was noted for his bold use of a highly charged iconography that combined Catholic imagery with motifs associated with racial and political oppression. His paintings made powerful, often conflicted, statements about the vicissitudes of personal and group identities, and illustrated, sometimes quite graphically, the psychic wounds that cut deep into the body of contemporary society, translating the visceral force of Spanish Catholic art, with its bleeding Christs and tortured saints, into our postmodern, more secular era of doubt, uncertainty, and instability.

Ocampo moved back to the Philippines in 2005 and continues to be based primarily in Manila, where he has remained quite active in the local art scene, mentoring a generation of younger artists. In recent years, his works have featured more mysterious yet emotionally charged motifs that evoke an inner world of haunting visions and nightmares. He often makes use of an eclectic array of quasi-religious, highly idiosyncratic icons featuring teeth, fetuses, sausages, and body parts alongside more traditional Christian motifs. The process of artistic creation is often a central concern, with many works making ironic commentaries on notions of artistic inspiration, originality, and the anxiety of influence. The artist himself is frequently the subject of parody and self-mockery, sometimes appearing as a buzzard, a kind of cultural scavenger, or assuming slightly deranged alter egos. He frequently includes sly references to the works of other artists, just as in the past he often referred to the work of provincial painters of Catholic altars. His work was featured in the Philippine Pavilion in the 2017 Venice Biennale, with a monumental installation of new paintings alongside three works from the mid-1990s.



VIEW OF THE EXHIBITION AT TYLER ROLLINS FINE ART



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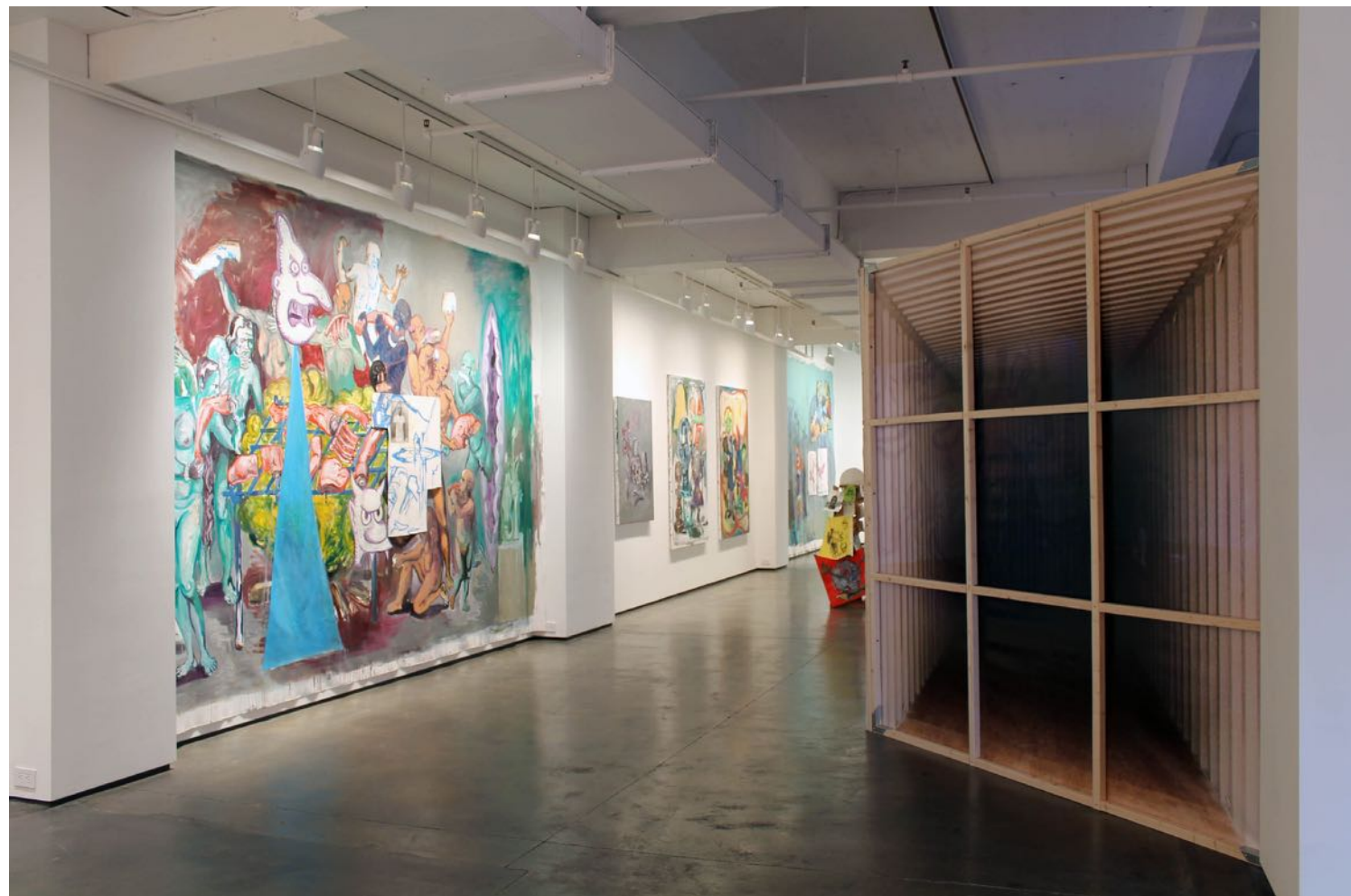


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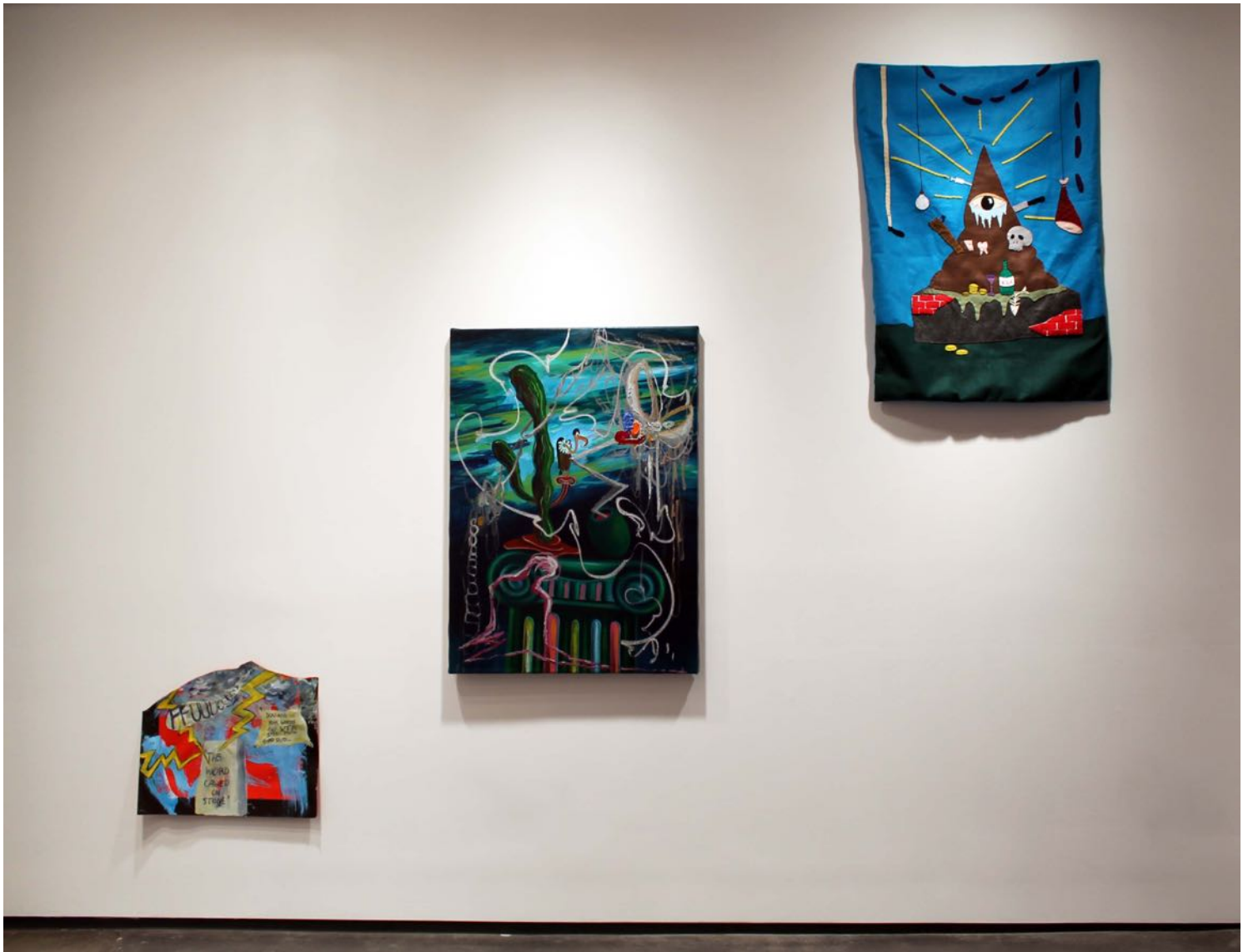




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**LA HERENCIA CANIBAL**  
(with Irene Iré)  
2018  
mixed media  
120 x 175 in. (305 x 445 cm)



**LET'S DEBRIEF & JOCKEY FOR POSITION UNDER WHERE YOU GRIN & BURY IT ALL**

(with Gorka Mohamed, Roger Kleier, Irene Iré, and title by Paolo Javier)

2018

mixed media

120 x 170 in. (305 x 432 cm)





**WHY PRAISE INTERRACIAL, STILL A WHITE MAN'S FACIAL** (with Daze, Jevijoe Vitug, Jigger Cruz, Gorka Mohamed, Irene Iré, Lazaro Juan, and title by Paolo Javier)  
2018  
mixed media  
120 x 280 ¼ in. (305 x 712 cm)





**ONCE TOLD EMMY THERE ISN'T REALLY A WHOLE LOT OF RACISM IN AMERICA ANYMORE**

(with Daze, Jevijoe Vitug, Jigger Cruz, Irene Iré, and title by Paolo Javier)

2018

mixed media

120 x 215 in. (305 x 546 cm)



**THE DANCE OF THE INTESTINAL MISHAP**

(with Todd Richmond, and Paz Tanjuaquio)

2018

installation

96 x 98 ½ x 96 ½ in. (244 x 250 x 245 cm)





YES, SIR! NO, SIR!, RIGHT AWAY, SIR!

2017

acrylic on canvas

72 x 54 in. (183 x 137 cm)





UNKNOWN PLEASURES

2017

oil and acrylic on canvas  
74 x 48 in. (188 x 122 cm)



**WHITE MAN'S BURDEN: READY FOR PRIME TIME**

2017

acrylic on canvas

74 x 48 in. (188 x 122 cm)





ETHNIC TYPES 1

2017

acrylic on canvas

74 x 48 in. (188 x 122 cm)





### PARA LOS ARTISTAS OPERADOS

2017

wood and paper collage

54 ¾ x 23 ¼ x 15 ¾ in. (139 x 59 x 40 cm)

### PICABIAN STEAK

(with Irene Iré)

2018

oil and acrylic on canvas

64 x 48 in. (162.5 x 121.5 cm)



### DETRITUS IBERICO

(with Irene Iré)

2018

oil and acrylic on canvas

48 x 36 in. (121.5 x 91.5 cm)





**DRUNKEN DUCK IN A KIEFER EXHIBITION**

(with Todd Richmond)

2018

diptych, acrylic on canvas

96 x 48 in. (244 x 121.5 cm) each panel





### SUNDAY WORSHIP

(with Liwayway Ocampo, and Ma. Jerissa Enriquez)

2018

mixed media

42 ½ x 29 in. (108 x 73.5 cm)



### SPANISH OLIVE

(with Gorka Mohamed, Jigger Cruz, and Irene Iré)

2018

mixed media

42 x 30 in. (106.5 x 76.5 cm)



### CARVED IN STONE

(with Lazaro Juan)

2018

mixed media

19 ¾ x 23 in. (50 x 58.5 cm)

# MANUEL OCAMPO

## SELECTED BIOGRAPHY

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

### EDUCATION

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

### SOLO EXHIBITIONS

2018 *Yes, Sir/Ma'am! No, Sir/Ma'am! Right Away, Sir/Ma'am!*, Tyler Rollins Fine Art, New York, NY, USA.

2017 *Oeuvres: 1994-2016*, Galerie Nathalie Obadia, Paris, France.

2016 *Paintings to Take Drugs to*, The Drawing Room, Manila, Philippines.

2015 *The Corrections*, Tyler Rollins Fine Art, New York, NY.  
*The Devil Follows Me Day and Night Because He Is Afraid to Be Alone*, The Drawing Room, Singapore.  
Manuel Ocampo, Nosbaum & Reding, Luxembourg.  
*Goya vu par Ocampo*, Musée Goya, Castres, France.

2014 *Notes from the Ste Anne Asylum*, Galerie Nathalie Obadia, Paris, France.

2013 *20 Years of Intestinal Mishaps*, Carré Sainte Anne, Montpellier, France.  
*The Corrections*, Space of Drawing, Copenhagen, Denmark.

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.  
*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.

*No System Can Give the Masses the Proper Social Graces* (with Damien Deroubaix), Haptic at La Maison Rouge, Paris, France.  
Gray Kapernekas Gallery, New York, NY.  
*Down with Reality*, Galerie Jesco von Puttkamer, Berlin, Germany.

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-Convoluting 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 Extremeno 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	<i>Paraiso Abierto a Todos</i> , The Mexican Museum, San Francisco, CA. <i>Stations of the Cross</i> , Annina Nosei Gallery, New York, NY.		<i>A Thélème, Priape s'est cogné...</i> , CIRCA - La Chartreuse, Villeneuve-Les-Avignon, France.
1993	New Paintings, Salander-O'Reilly Galleries/Fred Hoffman, Beverly Hills, CA. <i>Manuel Ocampo</i> , Galeria OMR, Mexico City, Mexico.	2007	<i>Rooms, Conversations</i> , Frac Île-de-France, Le Plateau, Paris, France. <i>L'Explosion</i> , Frac Languedoc-Roussillon, Montpellier, France. <i>Messages Abroad</i> , Galerie Chez Valentin, Paris, France. <i>Kinky Sex</i> , Lizabeth Oliveria Gallery, Los Angeles, CA. Nosbaum & Reding at Artnews Projects, Berlin, Germany.
1992	<i>Grupo de Gago</i> , Weingart Center Gallery, Occidental College, Los Angeles, CA. <i>Matrix Berkeley 150</i> , University Art Museum, University of California, Berkeley, CA.	2006	<i>Five Stories High</i> , Track 16 Gallery, Santa Monica, CA. <i>Wonder and Horror of the Human Head</i> , 4-F Gallery, Los Angeles, CA. <i>Painting Codes</i> , Galeria Comunale d'Arte Contemporanea Di Monfalcone, Italy.
1991	<i>M.J.O.</i> , Jay Chiat residence, New York, NY. <i>Manuel Ocampo</i> , Fred Hoffman Gallery, Santa Monica, CA.		
1990	<i>Substancias Irritantes</i> , Guggenheim Gallery, Chapman College, Orange, CA.	2004	<i>Birth - Sex - Death</i> , Tim Van Laere Gallery, Antwerp, Belgium. <i>La Alegria de mi Sueños</i> , Seville Biennale, Centro Andaluz de Arte Contemporanea, Seville, Spain.
1989	John Thomas Gallery, Santa Monica, CA. The Onyx Café, Los Angeles, CA.	2003	<i>End of the Start</i> , Yerba Buena Center for the Arts, San Francisco, CA <i>The Broken Mirror</i> , Leroy Neiman Gallery, Columbia University, New York, NY.
1988	<i>Lies, Falls Hopes, and Megalomania</i> , La Luz de Jesus Gallery, Los Angeles, CA.	2002	<i>Extranjeros: Los Otros Artistas Españoles</i> , Museo de Arte Contemporaneo Esteban Vicente, Segovia, Spain. <i>Disarming Parables: Collection Highlights</i> , San Jose Museum of Art, CA.
SELECTED GROUP EXHIBITIONS			
2018	<i>500 Years After Guernica</i> , Topaz Arts, New York, NY, USA.		
2017	<i>Soledad Lorenzo Collection</i> , Museo Nacional Cento de Arte Reina Sofia, Madrid, Spain. <i>SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now</i> , Mori Art Museum, Tokyo, Japan. <i>The Spectre of Comparison</i> , 57 International Art Exhibition, Venice Biennale, Philippine Pavilion, Venice, Italy. <i>Manuel Ocampo &amp; Irene Ire – Monument To The Pathetic Sublime</i> , Coagula Curatorial, Los Angeles, CA, USA.	2001	<i>49. Esposizione Internazionale, Plateau of Mankind, la Biennale di Venezia</i> , Venice, Italy. [catalogue] Berlin Biennale II, Berlin, Germany. [catalogue] <i>Contemporary Devotion</i> , San Jose Museum of Art, CA. <i>Circos Globulos: Selected Works from the Babilonia Wilner Collection</i> , Babilonia 1808, Berkeley, CA. <i>Les Chiens Andalous</i> , Track 16 Gallery, Santa Monica, CA. <i>Vom Eindruck zum Ausdruck: Grässlin Collection (From Impression to Expression)</i> , Hamburg, Germany. [catalogue]
2016	<i>LOS DESASTRES DE LA DEMOCRACIA (The Disasters of Democracy)</i> Francisco de Goya, Jacques Gaulon and Manuel Ocampo in collaboration with Jigger Cruz, Ateneo Art Gallery, Manila, Philippines. <i>Underbrut</i> , Friche la Belle De Mai, Marseille, France. <i>Plus jamais seul, Hervé di Rosa et les arts modestes</i> , La Maison Rouge, Paris. <i>Transnational Narrations: Paperworks</i> , Cultural Center of the Philippines, Manila, the Philippines.	2000	<i>Salon</i> , Delfina, London, UK. <i>Made in California: Art, Image, and Identity, 1900-2000</i> , Los Angeles County Museum of Art, Los Angeles, CA. <i>Faith: The Impact of Judeo-Christian Religion on Art at the Millenium</i> , The Aldrich Museum, Ridgefield, CT. [catalogue] <i>Partage d'Exotismes</i> , 5th Biennale d'Art Contemporain de Lyon, Lyon, France. <i>Sammlung Falckenberg (Falckenberg Collection)</i> , Deichtorhallen, Hamburg, Germany. <i>The Sensational Line</i> , Museum of Contemporary Art, Denver, CO.
2015 – 2016	<i>Come as You Are: Art of the 1990s</i> , Montclair Art Museum, Montclair, NJ. Traveling to Telfair Museum of Art Savannah, GA; University of Michigan Museum of Art, Ann Arbor, MI; and Blanton Museum of Art, University of Texas at Austin.	1999	<i>Vestiges of War, 1899-1999: The Philippine-American War and Its Aftermath</i> , Asian/Pacific/American Studies Gallery, New York University, NY. <i>Jardin de Eros</i> , Institut de Cultura de Barcelona, Palau de la Virreina/Centre Cultural Tecla Sala, Barcelona, Spain; Bergen Kunstmuseum, Bergen, Norway. [catalogue] <i>Sensibilidade Apocaliptica</i> , Festival Atlantico '99, Lisbon, Portugal. [catalogue]
2015	<i>"Die Kunst, die Kunst—ich pfeife auf die Kunst": Arthur Cravan im Ring mit 13 Kunslern unserer Zeit</i> , 8. Salon, Hamburg, Germany. <i>First Look: Collecting Contemporary at the Asian</i> , The Asian Art Museum, San Francisco, CA, USA. <i>Wasak! Filipino Art Today</i> , Arndt Berlin, Berlin.		
2014	<i>POSSESSION (III)</i> , Lanchester Gallery, Coventry University, UK.	1998	<i>At Home and Abroad: 21 Contemporary Filipino Artists</i> , Asian Art Museum of San Francisco, San Francisco, CA. [catalogue] <i>Double Trouble: The Patchett Collection</i> , Museum of Contemporary Art, San Diego, CA. [catalogue] <i>Pop Surrealism</i> , The Aldrich Museum of Contemporary Art, Ridgefield, CT. [catalogue] <i>Cien Años Despues</i> , Cultural Center of the Philippines, Manila, Philippines; Puerto Rico; Havana, Cuba; Valencia, Spain. [catalogue]
2012	Asia Pacific Triennial, Brisbane, Australia.		
2011	<i>Dublin Contemporary 2011: Terrible Beauty—Art, Crisis, Change &amp; The Office of Non-Compliance</i> , Dublin, Ireland.		
2010	<i>Painting with a Hammer to Nail the Crotch of Civilization: A Group Show of Wall Works and Tattoo Imagery</i> , Manila Contemporary, Makati City, Philippines.	1997	<i>American Stories-Amidst Displacement and Transformation</i> , Setagaya Art Museum, Tokyo, Japan. [catalogue] <i>Arte Chido!</i> , Antiguo Colegio de San Ildefonso, Mexico City, Mexico. <i>Memories of Overdevelopment</i> , Irvine Art Gallery, University of California, Irvine, CA. [catalogue] <i>Nu-Glu</i> , Joseph Helman Gallery, New York, NY. <i>Past Time</i> , Wood Street Galleries, Pittsburgh, PA. <i>Pervasive Referents</i> , Phyllis Kind Gallery, New York, NY. <i>Unmapping the Earth</i> , '97 Kwangju Biennial, Korea.
2009	<i>The Making of Art</i> , Schirn Kunsthalle Frankfurt, Germany.		
2008	<i>Problems with style</i> , Green Papaya Art Project, Manila, Philippines. Magnet Gallery, Manila, Philippines. <i>In the context of : La dégelée Rabelais</i> , organised by FRAC Languedoc-Roussillon, France. <i>Morts de rire</i> , La Panacée, Montpellier, France. <i>Et tout pour les mange-tripes !</i> , Musée Pierre André Benoit & Espace de Rochebelle, Alès, France.		

*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.
- 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.

#### 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 Andaloux*, 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.

#### PUBLIC COLLECTIONS

Whitney Museum of American Art, New York, NY, USA.

Museum of Contemporary Art, Los Angeles, CA, USA.

Oakland Museum, Oakland, CA, USA.

Laguna Art Museum, Laguna Beach, CA, USA.

The San Francisco Asian Art Museum, San Francisco, CA, USA.

San Jose Museum of Art, San Jose, CA, USA.

The Contemporary Museum, Honolulu, HI, USA.

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.



PUBLISHED ON THE OCCASION OF THE EXHIBITION

YES, SIR/MA'AM! NO, SIR/MA'AM! RIGHT AWAY, SIR/MA'AM!

MANUEL OCAMPO

MARCH 1 - APRIL 14, 2018

AT TYLER ROLLINS FINE ART

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