



MANUEL OCAMPO

**AN ARCAN RECIPE INVOLVING INGREDIENTS
CANNIBALIZED FROM THE RELIQUARIES OF
SOME PROFANE ILLUMINATION**

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TYLER ROLLINS
FINE ART

FOREWORD

TYLER ROLLINS

Manuel Ocampo has been a vital presence on the international art scene for over twenty years, and we are very pleased to welcome him back to New York for this exhibition of new works, which marks his sixtieth solo show and his first in New York in four years. Born in the Philippines, Ocampo eventually moved to the United States, graduating from college in California, where he remained based for almost ten years. His first solo show, which took place in Los Angeles in 1988, set the stage for a rapid rise to international prominence. By the early 1990s, his reputation was firmly established, with inclusion in two of the most important European art events, Documenta IX (1992) and the Venice Biennale (1993). He has subsequently participated in numerous museum exhibitions and biennials around the world, including the biennials of Gwangju (1997), Lyon (2000), Berlin (2001), and Seville (2004). He is now the most internationally active contemporary artist from the Philippines. Currently based in Manila, he spends significant time working in the US and Europe, particularly Germany, Luxembourg, and France.

Ocampo is known for fearlessly tackling the taboos and cherished icons of society and of the art world itself. During the 1990s, he was noted for his bold use of a highly charged iconography that combined Catholic imagery with motifs associated with racial and political oppression, creating works that make powerful, often conflicted, statements about the vicissitudes of personal and group identities. His works illustrate, often quite graphically, the psychic wounds that cut deep into the body of contemporary society. They translate 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.

Of late, his works have featured more mysterious yet emotionally charged motifs that evoke an inner world of haunting visions and nightmares. For his current exhibition at Tyler Rollins Fine Art, we see Ocampo looking back to his earlier fascination with religious symbols, which now reappear alongside some of his more personal, idiosyncratic motifs, such as teeth, bones, and fetuses. The subdued palette of greys, blacks, and whites seen in so many of these works heightens the feeling that we are looking into a nocturnal dream world, one that we can see only obscurely, as if through a veil. It is a world that invites the viewer to enter, but at his own risk, offering no comfort, but perhaps some promise of redemption.

The theme that comes up again and again is of figures that connect to a sort of myth-induced stereotype, rendered iconic but bludgeoned into a farcical conceptual iconoclasm made absurd by its exaggerated impotence as a carrier of meaning or the esthetics of politics. The paintings are a comment on desire, as painting itself is an object accustomed to this wish of being desirous, yet in the series they have a knack of providing some difficulty to the viewer as the conventions of painting are dismantled to the point of ridicule.

ARTIST STATEMENT

MANUEL OCAMPO

THE HOLOCAUSTIC SPACKLE IN THE
MURALS OF THE QUIXOTIC INSEMINATORS II

ARVIN FLORES

Manuel Ocampo emerged out of nowhere when the heyday of 1980's postmodernist art was coming to a close, giving way to an urgent voice that sought to level the cultural field through the representation of the *other*. During this time, Ocampo migrated from the Philippines, right after the country's People's Power Revolution that toppled Ferdinand Marcos. He was born and lived under this dictator's grip, through the period of martial law, while attending Catholic school for his primary education. Within such conditions he wrestled with the trinity of the spiritual (Spain), the material (U.S.), and the self (Philippines). He was trained by local priests to make copies of devotional retablo paintings, which considerably composed his only formal art training. Ocampo to this day is primarily a self-taught artist. However, his nascent genius caught the eye of Robert Hughes, then *Time* magazine art critic, who upon seeing the 1992 exhibition, *Helter Skelter: L.A. Art in the 1990's*, at the Museum of Contemporary Art in Los Angeles, disparaged the whole show but singled out Ocampo's paintings as "frantic, heavy-handed but indubitably sincere." Since his modest beginnings, Ocampo has participated in groundbreaking shows, such as *Documenta IX* and various international biennials in Berlin, Venice, Seville, Lyon, and Kwangju. His work has been featured in critical publications on contemporary art, such as *Vitamin P: New Perspectives in Painting* from Phaidon Press, and *Art Now: 137 Artists at the Rise of the New Millennium* from Taschen. He exhibits from Manila to Berlin, Frankfurt, Brussels, Paris, Mexico City, Los Angeles, and New York, bringing with him a unique world view that blends history, politics, religion, society, identity, and aesthetics in a personal language that remains as critical as it is autonomous.

These paintings at Tyler Rollins Fine Art present a new exploration for Ocampo regarding his signature aesthetic of negation. His familiar iconography includes crucifixes, swastikas, Stars of David, excrement, genitalia, sausages, chicken drumsticks, toilets, teeth, fetuses, sperm, egg yolks, rats, roaches, hooded Klansmen, crowns of thorns, liquor bottles, drugs, money, etc., which are already symbolically powerful on their own as images of authority and its opposite, the abject, but in his hands all together produce an apocalyptic tone that touches the nerve of the times. Ocampo's works appear to us as terrifyingly undeniable yet at the same time incomprehensible and complicated, since their meaning is always shifting and contradictory, in tandem with the artist's penchant for switching his mode of production from one aesthetic to another. Though the particular iconography he uses allows them to be construed as expressions of postcolonialism (and thereby postmodernist), the distinct character which makes Ocampo's work stand out from any sort of category is essentially tied to the work's idiosyncratic negation of such labels. What makes the current work so unique, as per Ocampo's drive to kill all predictability in reading his work, is the elimination of the comfort of illusion, in the conscious abandonment of unnecessary extravagance demanded of craft, and the absence of a representational backdrop that constitutes the explanatory context or reason common to all paintings – which renders this work abstract in the manner that can only be his.

In Ocampo's paintings, the vacuum pervading in the flat, neutral background is occasionally disturbed by painterly gestures and figuration that are all quite present in the foreground. This gives the viewer a sense of bearing witness within the absolute moment, as a participant making a narrative in collaboration with the painter (as in a ritual), and of being part of the painting space, in order to experience painting itself. Light or dark becomes the only choice of contexts here, with shades of gray providing ambiguity or abstraction. In other words, these works are tragic-comic melodramas about the universal themes of creation and destruction, life and death, ambivalence and certainty, suffering and joy, emptiness and fulfillment, being and nothingness, all happening in eternal recurrence, which is facilitated by Ocampo's painterly language, stripped of the illusion of progress in the form of taste, and choosing instead an expression that is abject, raw, brutal, bare, and primitive, but can only be true to the state of being *other* – as negative aesthetic.

One encounters the show as if being inside a primal cave with all comforts of culture, its signs of progress in technological power and cultural investments, removed from the world of modernity. Darkness is the pervasive force in the pictures, thick and heavy to the point of suffocation, pushing away any life of color that normally would establish cheerful conditions in leading one to believe the illusion is real. Dense brushwork, billowing and opaque as fumes, perambulates throughout the pictures, harkening back to unworldly beginnings, to the moment of creation. The brushwork prods and searches in every direction, creating a dynamic vortex that becomes shape, willing itself to coalesce into a thing, at the cusp of embodiment but remaining unknown.

These paintings flitter between modes of abstraction and representation, with each mode interchanging roles: representation as an image of uncertainty; abstraction in the obscure meaning of the sign. Smoke and soot fill the air, while *sfumato*, the loose application of grayscale values to produce hazy forms, embodies Ocampo's expression of the inexpressible. It's almost as if these works were cooked with hellfire, in the devil's furnace, with Ocampo painting with a blowtorch. Hence, the picture field is figured with a conflagration of bodies, a holocaust of unrecognizable deformity. From the void of his paintings emerge ectoplasmic essences, ghosts, and other unformed beings (embryos, sperm, tadpoles) that figure an event. The event is not necessarily spectacular, as these beings stand, lie down, float, or wait for things to happen rather than take action. But then the spectacular event that we have been expecting is actually imperceptible, in the way ghosts hang around reenacting moments of previous life, forgetful of their passing but perpetually awaiting a conclusion that never comes.

The body in Ocampo's paintings appears mutated, hybridized, monstrous, consisting of organs (brain stems, stomach sacs, intestines, scrotums, eyes, etc.) and other appendages and excretions (teeth, feet, fetuses, spermatozoa, excrement, etc.), as well as animal bits (chicken drumsticks, egg yolks, eagle heads) – all manifested as evolutionary markers in the life of Ocampo's painting. What remains is just the body, at least a reminder of it, which experiences sensations of pain and pleasure in the brutal experience of being.

The paintings are broken surfaces, fractured with loss and renewal, creation and destruction, as each painted image congeals into scabs. Ocampo seems to be telling us, without the comfort of painterly convention, that painting is one big bag of sensation. While we do look at painting for information as an historical depiction of events, for pleasure in the artistic manipulation of material form, and for enlightenment in the expression of ideas, what essentially connects us with painting is the myriad life of feeling that it gives. Therefore, as Ocampo proves, painting continues to this day as an esoteric ritual that bridges the real with the unknown.

Arvin Flores is a Filipino-born painter and writer with an M.F.A. from Columbia University, New York, and a B.A. from the University of California, Santa Barbara. He currently teaches at the California College of the Arts in San Francisco.

AN INTERVIEW WITH MANUEL OCAMPO

Arvin Flores: To begin with, you live and work all over the place – New York, California, Spain, Italy, Luxembourg, Germany, etc. – and currently you're based in the country you were born, the Philippines. How does place come into the picture with your practice?

Manuel Ocampo: I am really a nomadic soul; I fit everywhere and belong nowhere. There is a sense of uprootedness in me that comes into fore with my work. Take, for example, the symbol of the tooth (and of socks, for that matter). With regards to the tooth, as we all know when we lose a tooth it is always quite painful. There is always drama involved. And as kids, we were bribed into thinking that when we lose a tooth there's this fairy that comes at night to exchange the tooth with money or some other reward. Somehow this sounds fishy already, and so as adults we laugh at this because this is not real and actually part of this conspiracy which adults do to children to condition them to follow the rules of culture. Same way with Santa Claus and Christmas. Anyway, I'm interested in all that, the way we look at a thing to construct a narrative around it, whether true or false, as long as we could continue the status quo. If Joseph Campbell were still around he would say it's what we call Mythology. And if Marx was alive and kicking also, he would say it is Mystification. Now returning to the socks, well socks do get old and grow holes on them. They also become stinky being worn out, and so we replace them. So this process of expenditure, if we ask Campbell or even Bataille, would be a process of sacrifice within mythology, as in God sacrificing his son, and etc. But let's not forget what Marx would say also, and that this condition would be called an Estrangement or Alienation, because the socks are stinky and would need to be replaced. He would call this process as Demystification. So there you go. Now thinking about this whole drama of suffering through the process of being uprooted goes back to your question about place which I think is more about *placing* than *placement*, and is really all about feeling born again. Doesn't that sound suspiciously religious?

AF: I agree that there are some religious motifs in what you had said, especially in the death and resurrection aspect of it. So in some sense you never really veered away from your original practice even though these paintings look brand new.

MO: I don't know what you meant by my "original practice," since I'm one who practices irony in my comic critique on originality. The way I see it, there are two types of artists. One who begins work with an idea or a narrative beforehand that guides him through the process. And as he goes along he produces forms or characters that he fits into his story. So this guy has a strict agenda which involves lotsa casualties and collateral damage during the process. The second type of artist just goes about his way starting work with no *a priori* idea or narrative going. But through the process, he encounters forms or characters that tell their own story. Each one of them fellas is trying to outdo the other in an effort to have his story presented. You know it's like going down a sidewalk, and you have all these vendors shouting at you selling stuff which they say is just the perfect thing for you. Or another example. Going to the same bar each night, where everyone knows your name, and everyone tells you the same story again and again. But it is the storytelling which makes it always "brand new" as you say. Isn't that what painting is?

AF: Where do you think these paintings are in the context of contemporary painting? And I mean contemporary in the sense that our culture is immersed in technological media, which overloads us with information and other forms of entertainment that courses through global networks of power and market distribution, which eventually renders individual struggles nigh obsolete within this so called "society of the spectacle," according to Guy Debord.

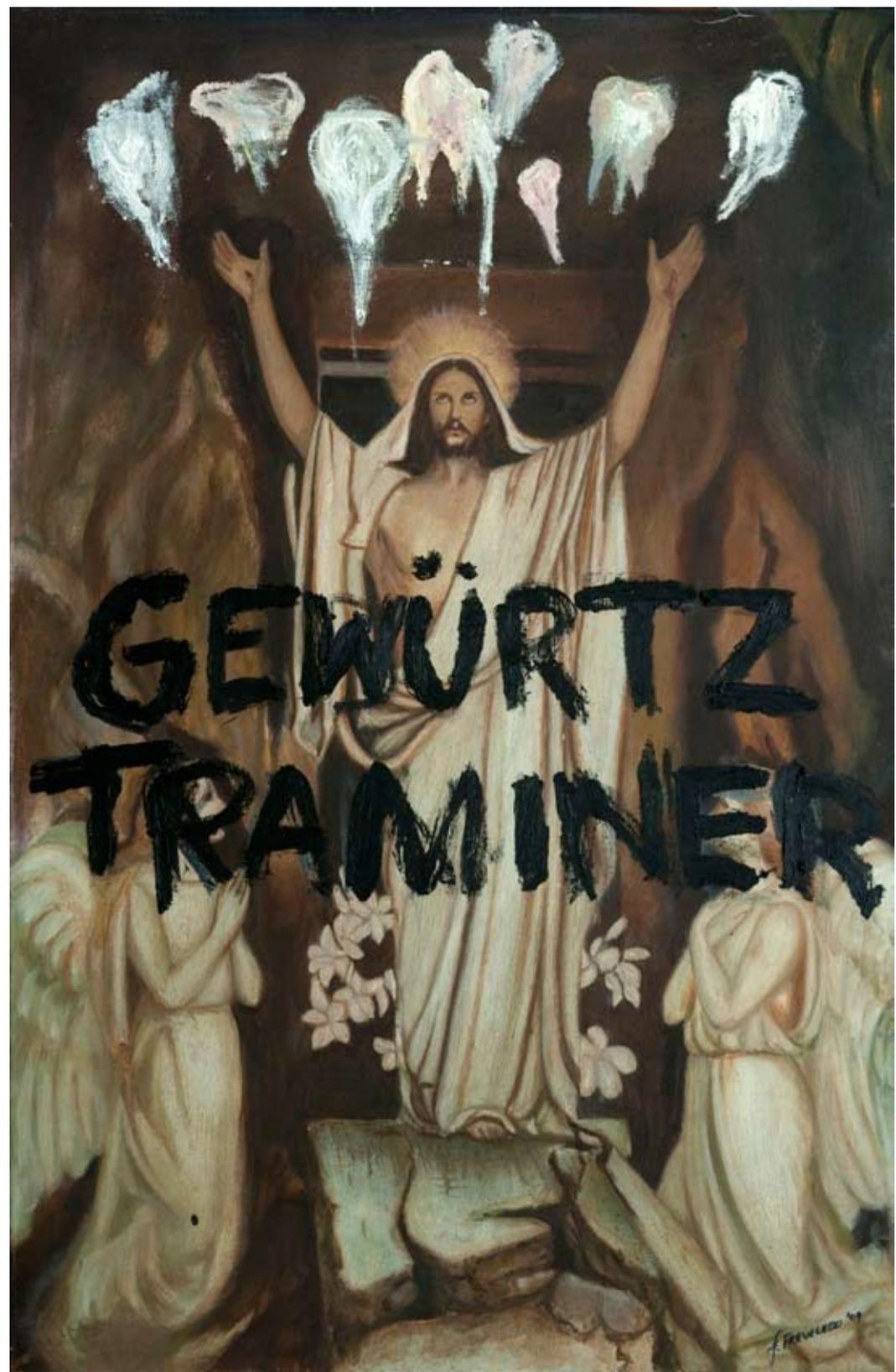
MO: I live and work in an Asian region where typhoons and other natural calamities abound frequently. So I have seen how much power technological culture has within this much larger context. During one typhoon last year, "Ondoy" as we called it, there was a great deluge, but not lasting the biblical 40 days and nights but more like four days instead. Nonetheless, it was proportionally apocalyptic. I mean hell raising, body moving, angst ridden, hunger driven, panic stricken, fear and trembling, freakazoid experience that you'll ever have in this modern culture of ours. Right then all your hopes on modernity, including its technology and other luxury options, falls apart as you cling to your last shred of humanity. What you do then is put your fate into your own hands. That for me is why we still have painting around. Because painting speaks more than words could ever say. Or convey thoughts without rationalizing them. It is still very much around because it is tied to the human, pathetic and all. When we go and turn into robots, then painting will go as well. Don't you think it's happening around already when what you see are prefabricated goods that we then call art? These paintings of mine cut through all that crap from the lame and tired excuses we get from contemporary culture. With these works, I'm reducing painting into its minimal state of primordial ooze - as paint with no apparent dressing on it. So you can say I ain't gonna carry any cross from the west. This series of paintings revolves around my fascination with primeval forms and also my ambivalent feelings with modern art and its history. So I'm not acting like "the bored guy" as you mentioned who always complains while he plays chess and eats cheese with his baguette.

AF: What makes your work timely and important is its critical manner, but the symbols depicted as well as their combination sometimes become contradictory and abstract to the point that the viewer becomes ambivalent of its potency. What do the symbols mean in the best possible way to explain them?

MO: So as we're clear and no confusion comes about, since we're dealing with the language of painting and of art in general, then I would say that when you make art that tries to look as art then it fails to become art at all, because art is unpredictable and indefinable. The same with symbols, also. For me, symbols are a system of signs that are unstable, pointing to a meaning yet to be formed since they rely on an actor - the painter himself - to align the symbols into a relational pattern for it to recur or be composed - as painting - so it can be read by any viewer at all. Sometimes this signifying practice - painting - is like a conjuring act, a process of incantation to release the spirit of the form from its casing we call the painted body that has long been denied since the emergence of the polished idol we know as a urinal readymade for the weak and indulgent gallery=museum=church followers of the bored kind. For anything magical to occur in this ritual of symbolic action, a pitch black condition of the womb with its "cave like expanse" only to be disturbed by "shafts of light" coming from the penitent's "passionate fire" has to be induced with the multi-tasking painter slash shamanic priest spreading sacrificial blood all over the place along with abject dirt, soot, shit, semen, and other excreta to make a cabalistic diagram that brings to life the golem who applies the holocaustic spackle in the murals of the quixotic inseminators. In the best explainable possibility of mojo in the sign of the text, I thereby reveal but warn that it can only be understood by a few initiates the Ocampo code (drum roll please):

Boca (as in mouth or "ibuka" or "bukang bunganga" (in Filipino) = open mouth = teeth = vagina dentata = bukake = drip = sperm = eggs = ghosts = fetus = trace = painting = chicken drumstick) my Boca-bulary right now: Eagles, chicken drumstick, fetuses, fried eggs, molars, spermatozoid shapes turning into either ghosts becoming molars dripping fetuses forming into chicken drumsticks into legs feet and feet to eagles and then tadpoles. These are also debased forms except for the eagle symbolizing noble things (Germany? America? = modern art world war 2 = rupture of modern art? fascism + capitalism) black and white, grey, brown, yellow ochre, "peyne's" grey???? "kalabit peynge" (in Filipino means to touch and ask, as in begging) but in my paintings they turn into chicken drumstick and then goes back to fried eggs, fetuses, feet, tadpoles (not in that order). Thinking of rupture = modern art - 2nd world war →← fascism (is it modern or postmodern??? = Germany + modernism = America (Capitalism, Individualism) - {eagles as symbols.} - eggs, fried eggs, chicken drumstick - which came first the chicken or the egg....sperm = fetus = babies - no teeth = teeth, yay! - teeth + feet = ouch!!! broken tooth + jack boot - swastika % star of david\$ = Cross + addiction = dead = man = ghost = fetus = "balut" (a Filipino delicacy of fertilized duck or chicken egg with its embryo inside ready for snack)= egg = sperm = drip = painting = brushstroke = trace = ghost = fetus = egg = chicken = eagle = jackboot = foot = fingernail = tooth = bone = drumstick = legs = feet =) ^o_o^ , ←o)-:)

PLATES



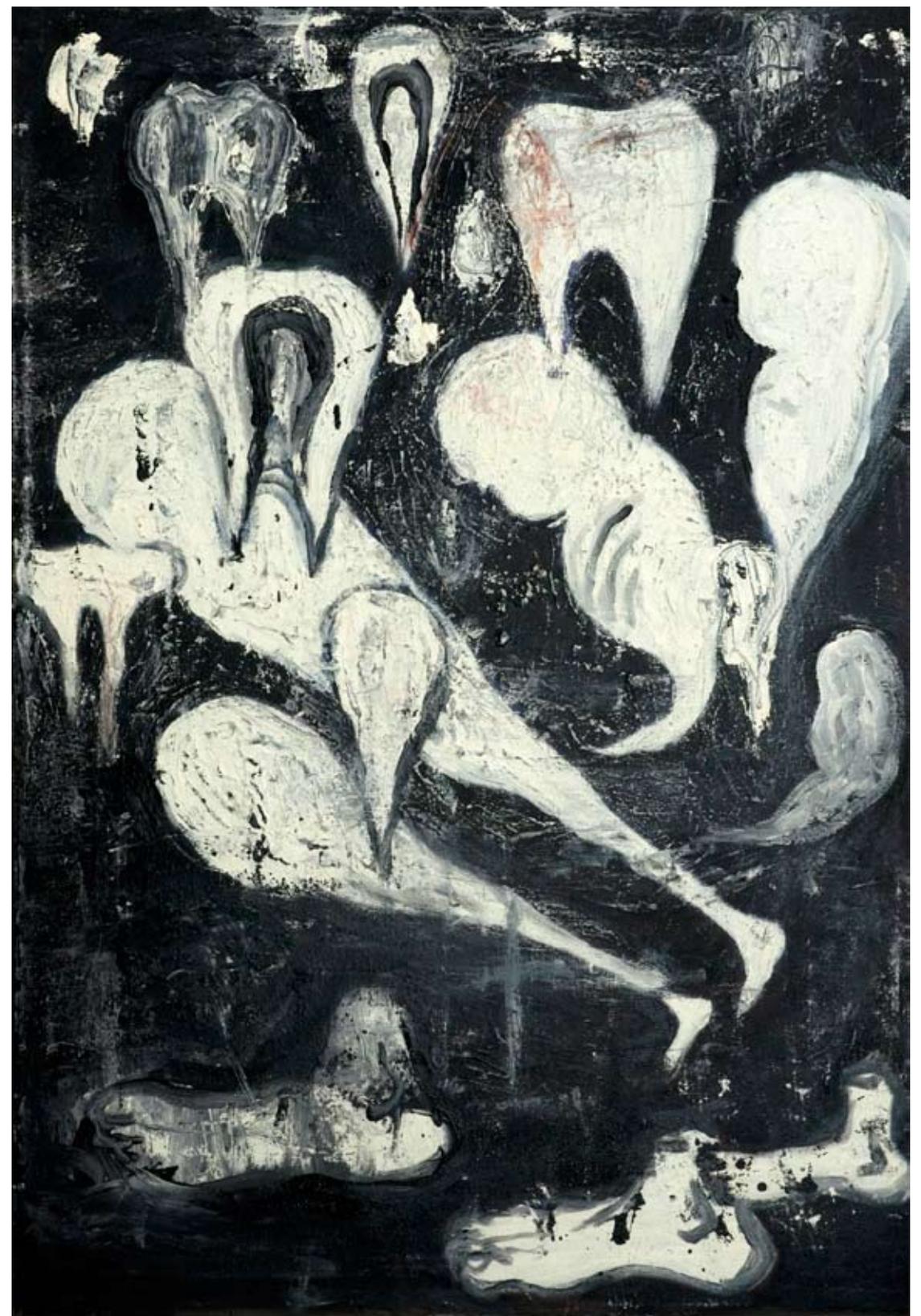
GEWÜRZTRAMINER

2010
OIL ON CANVAS
36 X 24 IN. (91 X 61 CM)



THE HOLOCAUSTIC SPACKLE IN THE MURALS OF THE QUIXOTIC INSEMINATORS III

2010
OIL ON CANVAS
64 X 48 IN. (163 X 122 CM)



COUNTERWISH OF THE EXOTIC

2010
OIL ON CANVAS
51 X 35 IN. (130 X 89 CM)



THE HOLOCAUSTIC SPACKLE IN THE MURALS OF THE QUIXOTIC INSEMINATORS II

2010
OIL ON CANVAS
80 X 75 IN. (203 X 191 CM)



A SERIES OF IMAGES TO REPLACE VAGUE AND UNSETTLED FEELINGS

2010
OIL ON CANVAS
78 X 78 IN. (198 X 198 CM)



COUNTERWISH OF THE EXOTIC

2010
OIL ON CANVAS
84 X 60 IN. (213 X 152 CM)



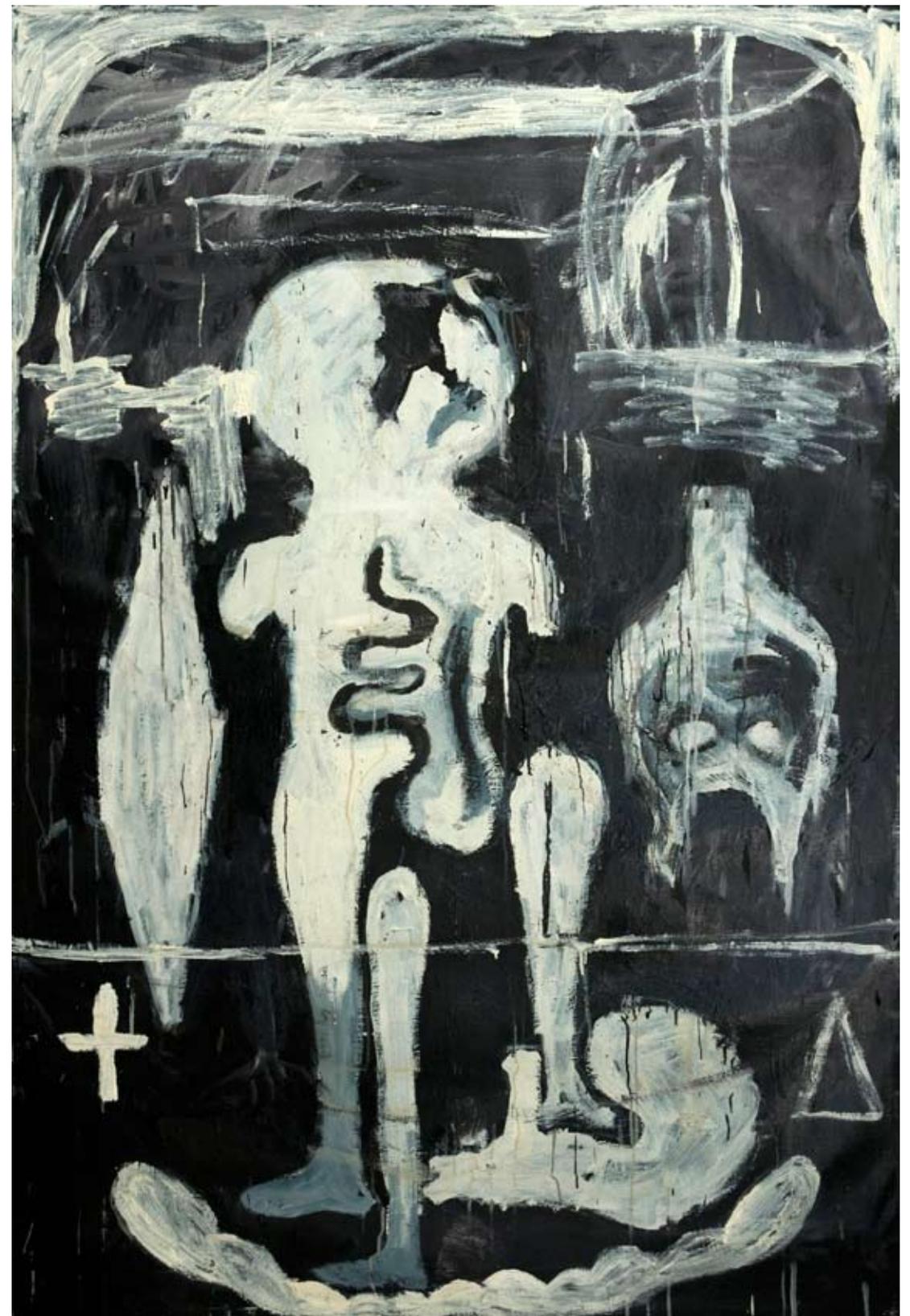
ELIN AND THE TIGER

2010
OIL ON CANVAS
84 X 60 IN. (213 X 152 CM)



MEATBALLS WITH WINGS

2010
OIL ON CANVAS
84 X 60 IN. (213 X 152 CM)



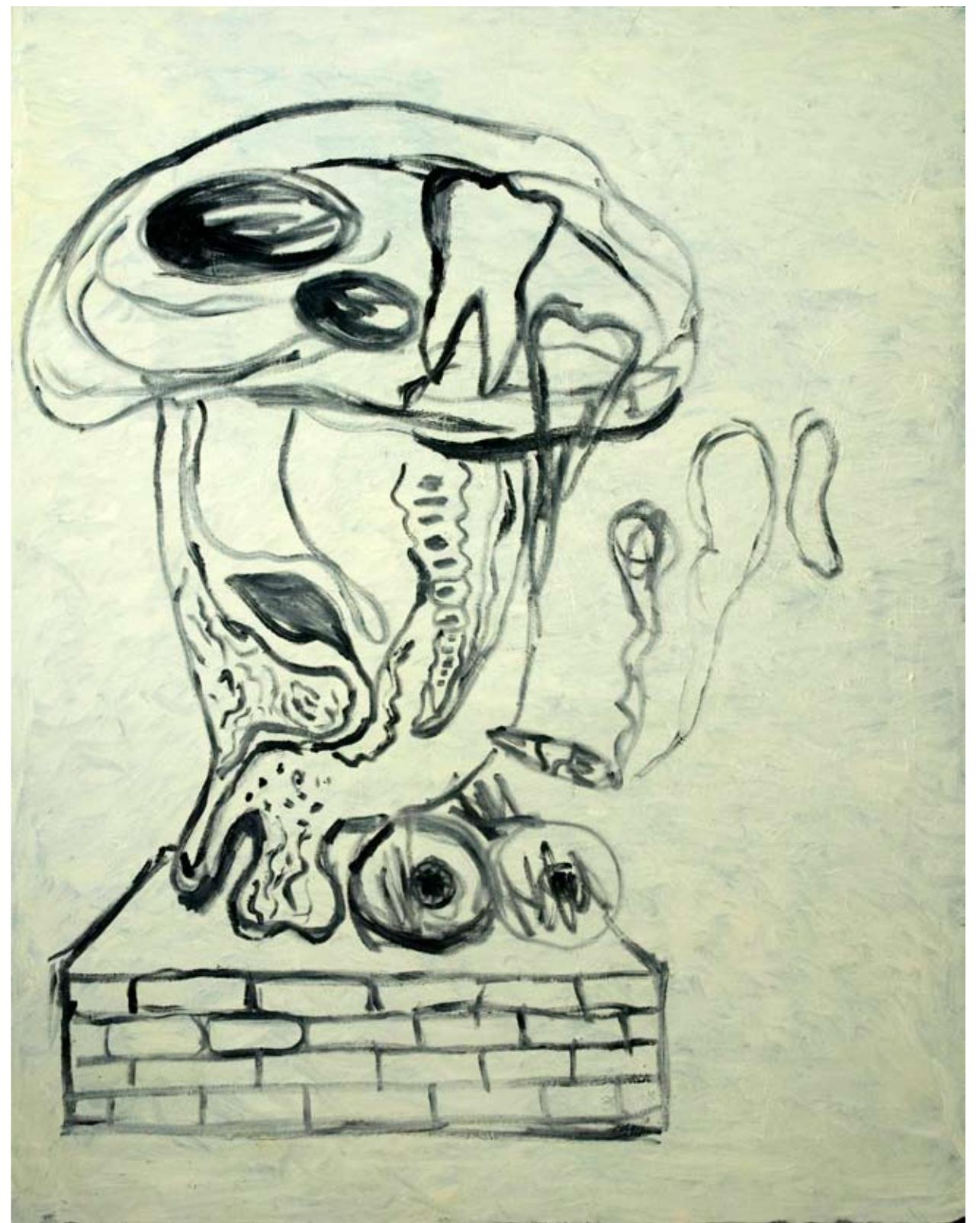
FOOT FETISH

2010
OIL ON CANVAS
72 X 48 IN. (183 X 122 CM)



DEVIL, CLOWN, TOOTH, BROWN SMOKE

2010
OIL ON CANVAS
64 X 48 IN. (163 X 122 CM)



IDEALIZED ANATOMICAL MODEL

2010
OIL ON CANVAS
60 X 48 IN. (152 X 122 CM)



COUNTERWISH OF THE EXOTIC IX (PANCREAS IN THE ISLET OF LANGERHANS)

2010
OIL ON CANVAS
64 X 48 IN. (163 X 122 CM)



COUNTERWISH OF THE EXOTIC

2010
ACRYLIC AND VARNISH ON CANVAS
48 X 36 IN. (122 X 91 CM)



SIEG HEILIGERS IN THE ABENDMAHL

2010
ACRYLIC ON CANVAS
60 X 36 IN. (152 X 91 CM)



DESIGN FOR A CRUCIFIXION (CROSS WITH WATER CLOSET AND SHOWER)

2010
ACRYLIC ON CANVAS
60 X 36 IN. (152 X 91 CM)



STATE OF EXCEPTION

2010
OIL ON CANVAS
48 X 48 IN. (122 X 122 CM)



PARTITION OF THE SENSIBLE

2010
OIL ON CANVAS
48 X 48 IN. (122 X 122 CM)

MANUEL OCAMPO

SELECTED BIOGRAPHY

EDUCATION

1985
California State University, Bakersfield, CA.

1984
University of the Philippines, Quezon City.

SOLO EXHIBITIONS

2009
Monuments to the Institutional Critique of Myself, Pablo Gallery, Manila, Philippines.

Galerie Nathali Obadia, Brussels, Belgium.

Galerie Baerbel Graesslin, Frankfurt, Germany.

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 à 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, Lisbeth Oliveria Gallery, Los Angeles, CA.

Bastards of Misrepresentation, Casa Asia, Barcelona, Spain.

New Works, LAC, Lieu d'Art Contemporain, Sigean, 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 - Nosbam & Reding, Luxembourg.

2003
Sprüth Magers Projekte, Munich, Germany.

Wunderkammer, Gesellschaft Für Gegenwart-kunst, 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-Convuluted 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 Contemporáneo, 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
Paraíso 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.

GROUP EXHIBITIONS

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 Contemporáneo 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.

Jardín 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, 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 BIBLIOGRAPHY

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.