

THE CORRECTIONS



MANUEL OCAMPO

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TYLER ROLLINS
PHOTO ART

FOREWORD

TYLER ROLLINS

Manuel Ocampo has been a vital presence on the international art scene for over twenty-five years, with a reputation for fearlessly tackling the taboos and cherished icons of society and of the art world itself. Now based in Manila, the Philippines, he had an extended residency in California in the late 1980s and early 1990s and continues to spend significant time working in both the US and Europe. For *The Corrections*, his third solo exhibition with Tyler Rollins Fine Art, Ocampo looks back with a critical eye on his early work, making “corrections” to certain key paintings from the early 1990s, which were inspired by his experience living in Los Angeles during a period of heightened racial tensions, culminating in the race riots of 1992. Imagery of race, religion, and violence had pervaded Ocampo’s work since the late 1980s, informed by the context of Los Angeles. “I felt that LA was no different from Manila,” he recalls; “the huge class disparity, the balkanization of communities, the political corruption, consumer culture, celebrity culture, the traffic, water shortages, etc. I guess I had a feeling that something like the riots was bound to happen. Being an immigrant from the Philippines, a former colony of the US and Spain, I wanted to bring these references into my work.” Ocampo created what he calls “mock history paintings,” an impressive example of which, *Yo Mate A Historia* (1991), is included in the current exhibition. These works reference the style and imagery of the Spanish Catholic painting of the Philippines, combined with motifs that evoke both the once commonplace racial caricatures of African Americans and the depictions of Filipinos in American political cartoons during the period of the brutal Philippine–American War of 1899–1902.

For *The Corrections*, Ocampo made silkscreens based on photographs of his older paintings, altering the images to resemble darkened and distorted photographic negatives. New interventions were then hand painted on top of these images, creating rich, multi-layered compositions that capture a sense of the passing of time, the evolution of consciousness, and the ongoing structuring of personal and group identities. One’s view of the works is perhaps inevitably colored by the current racially charged environment in the United States in the aftermath of a number of police shooting incidents around the country – although Ocampo emphasizes that “the works in the show were not really meant to comment on the current situation in the US, but accidentally it did. My concern in going back to the works I did over 20 years ago was that I wanted to re-examine the iconography I used back then and how I felt about ‘correcting’ them. In fact, what I mean by ‘correcting’ is to change their meaning, to depoliticize them.” The dark, disturbing imagery of the original paintings becomes literally darker, more obscured and abstracted. The older works’ strong socio-political commentary is less foregrounded – now not so much a loud proclamation but rather a more intimate expression of the artist’s own inner world. We get a sense of the artist wrestling with his own demons, with his own past and art. The record of this struggle is perhaps less seen in dramatic brushstrokes, the “hand of the artist,” but in the artist’s shoe-prints that appear all over the paintings, marks that are at once highly personal and yet strangely generic; they could be anyone’s prints, our own.

Born in 1965 in Manila, the Philippines, Ocampo had his first solo exhibition in 1988, in Los Angeles, setting 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). Also in the early 1990s, he participated in the landmark exhibition, *Helter Skelter: L.A. Art in the 1990s* at The Museum of Contemporary Art, Los Angeles (1992), as well as *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 for a second time (2001), Seville (2004), and the Asia Pacific Triennial (2012). Throughout 2015, his work will be showing in the traveling exhibition, *Come as You Are: Art of the 1990s*, opening February 8 at the Montclair Art Museum.



VIEW OF THE EXHIBITION AT TYLER ROLLINS FINE ART



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YO MATE A HISTORIA

1991

oil and collage on canvas
96 x 100 inches (244 x 254 cm)



KILLING HISTORY

2014

silkscreen and oil on canvas
48 x 48 inches (122 x 122 cm)



ISLAMIC DISCO PAINTING

2014

silkscreen and oil on canvas
48 x 96 inches (122 x 244 cm)



CONSUMER CRISIS

2014

silkscreen and oil on canvas

74 x 78 inches (188 x 198 cm)



UBERMENSCH

2014

silkscreen and oil on canvas

60 x 48 inches (152 x 122 cm)



LAS PLAGAS

2014

silkscreen and oil on canvas

78 x 72 inches (198 x 183 cm)



TODOS CAERAN

2014

silkscreen and oil on canvas
72 x 48 inches (183 x 122 cm)



ELEGUA

2014

silkscreen and oil on canvas
72 x 48 inches (183 x 122 cm)



SCHEISS

2014

silkscreen and oil on canvas

72 x 50 inches (183 x 127 cm)



FASHION UPDATE

2014

silkscreen and oil on canvas

72 x 48 inches (183 x 122 cm)



LA LIBERTE

2014

silkscreen and oil on canvas

78 x 70 inches (198 x 178 cm)



UNTITLED

2014

oil on canvas

72 x 48 inches (183 x 122 cm)



UNTITLED

2014

oil on canvas

72 x 48 inches (183 x 122 cm)



UNTITLED

2014

oil on canvas

72 x 48 inches (183 x 122 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

2015 *The Corrections*, Tyler Rollins Fine Art, New York, NY.

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, 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 – 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-Convolved 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.
Musee 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.
- 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 Millennium, 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)
Sensibilidad Apocaliptica, 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.
- SELECTED GROUP EXHIBITIONS
- 2015 *Come as You Are: Art of the 1990s*, 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.
- 2014 *POSSESSION (III)*, Lanchester Gallery, Coventry University, UK.
- 2012 Asia Pacific Triennial, Brisbane, 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)

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 Extremeño e Iberoamericano de Arte Contemporáneo (MEIAC), Badajoz, Spain.
IVAM Institut Valencia d'Art Modern, Valencia, Spain.
Centro Atlántico 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, Edición 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 Contemporáneo, 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 Extremeño e Iberoamericano de Arte Contemporáneo (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.

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THE CORRECTIONS

MANUEL OCAMPO

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