

art Pier 94
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VIP PREVIEW MAY 3

INTERNATIONAL CONTEMPORARY + MODERN ART FAIR

SECTION
CONTEXT

Manuel Ocampo

Galería Juan Silió

Manuel Ocampo
Galería Juan Silió
Booth ANY214



Manuel Ocampo (1965, Quezon City) lives and works in his hometown, in Philippines. He is known for his frequent and strategic stylistic drifts in response to new contexts and subject matter. His shows are often constructed around contradictory tendencies, elaborating discrepancies between what a painting appears to be and how it behaves in relation to the structures that legitimate its appearance. He always embraces sudden shifts of style and emphasis. He paints, but doubt is created as to whether any particular medium is the solution.

Ocampo uses as inspirational resources, both high and low cultures, like motifs from Art History (such as Goya), religious symbols, popular western culture, or even literature. Ocampo's style is characterized by his use of coarse brushwork and use of vivid colors, in addition to his dark humor and often macabre subject matter. He deeply admires and often quotes Martin Kippenberger.

Number three is a constant in Western culture. From Christianity and its Holy Trinity, and its equivalent in Art, triptychs, to cinema or literature through trilogies, even temporally speaking: past, present, and future. Ocampo encompasses, precisely, through his personal pictorial language, a trilogy of works about the three main philosophical models for society: Utopia, Dystopia and Heterotopy. If Utopia, presented by Thomas More in 16th Century as an ideal city, has failed in all the attempts to make it truth; in the Heterotopia that Foucault showed us, our postmodern politicized, economized and in continuous revolution society is reflected, which paradoxically tends to globalization and homogenization. The uncertain future of Dystopia, often greyish and macabre, but it is becoming clearer and almost premonitory after reading to Philip K. Dick, Asimov, Bradbury, Orwell or Huxley. *Vendetta* or *Black Mirror* show us a future as real and closed that we cannot feel nothing more than identified with what we watch as well as insecurity and uncertainty. Not for nothing he combines pictorial resources such as Disney-like vultures that bring us to utopic worlds or the Dalidian surrealism's eggs, which are between heterotopia and dystopia. In the case of this last one, the electricity tower, which surely is not working for a long time, represents the symbol of the falling of the hegemony of Human Being by his own technic and social evolution.

However, over the last years his individual career is often merged with his collaborations with young artists with an interesting international projection and similar art concepts, which have given rise to several group exhibitions in Asia, Europe and North America. In these experiences, the artists create art pieces together and make them get so coordinated that sometimes is impossible to disguise who painted what.

Ocampo is considered as one of the most influential living contemporary artists working today. In addition to having been shown and collected in numerous international museums in almost every continent, he represented the Philippines in the last Venice Biennale, in 2017. Among his most recent solo shows: 2018, "Yes, Sir/Ma'am! No, Sir/Ma'am! Right Away, Sir/Ma'am!" at Tyler Rollins Fine Art (NYC); 2017, "Oeuvres: 1994 – 2016", Galerie Nathalie Obadia, Paris; 2017, "Hello! Belle Peinture: Thinking of the Beginning of the End of the Death of Painting", at Nosbaum Reding Art Contemporain, Luxembourg; 2016, "The Corrections," Finale Art File, Makati, Philippines; or 2016, "Sweating the Green Parrot Out", Marie Kirkegaard Gallery, Copenhagen, Denmark.

http://www.juansilio.com/artistas/manuel_ocampo.php

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Manuel Ocampo (1965, Ciudad Quezón) vive y trabaja en su ciudad natal, en Filipinas.

Ocampo es conocido por sus frecuentes y estratégicos cambios estilísticos como respuesta a los nuevos contextos y temas de estudio. Sus exposiciones son frecuentemente construidas en torno a tendencias contradictorias, elaborando discrepancias entre qué pintura parece que es y cómo se comporta en relación a las estructuras que legitiman su apariencia. Él siempre adopta cambios inesperados de estilo y énfasis. Ocampo pinta, pero se crea la duda si una particular técnica es la solución.

Emplea como fuentes de inspiración tanto la alta como la baja cultura, como motivos de la Historia del Arte (por ejemplo, Goya), símbolos religiosos, cultura popular occidental o, incluso, literatura. Es conocida su admiración por Martin Kippenberger a quien suele citar. El estilo de Ocampo se caracteriza por el uso de una pincelada gruesa y de colores vivos, además de su humor negro y del empleo de temáticas a menudo macabras.

El número tres es una constante en el mundo occidental. Desde el cristianismo con la Trinidad y su equivalente en Arte, los trípticos, hasta en el cine o la literatura con las trilogías, incluso hablando en términos meramente temporales: pasado, presente y futuro. Ocampo engloba, a través de su personal lenguaje pictórico, precisamente una trilogía de obras con tres principales modelos filosóficos de sociedad: Utopía, Distopía y Heterotopía. Si la Utopía, que ya en el s. XVI Tomás Moro presentaba como una ciudad ideal, pero que en todos sus intentos de materialización termina resquebrajándose, no es sino un esbozo de lo que podría ser y nunca llegará a ser; en la Heterotopía que Foucault nos mostró, refleja nuestra realidad actual postmoderna politizada, economizada y en continua revolución que paradójicamente tiende a la homogeneización y la globalización. Distopía, por su parte, con su futuro incierto, muy a menudo gris y macabro, pero cada vez más nítido y que nos resulta casi premonitorio después de leer a Philip K. Dick, Asimov, Bradbury, Orwell o Huxley. V de Vendetta o Black Mirror nos presentan un futuro tan realista y cercano que no podemos más que sentir, como en la obra de Ocampo, tanto una identificación con lo que vemos como incertidumbre o inseguridad. No en vano combina recursos tan familiares para todos como un buitre que nos lleva directamente a los mundos utópicos de Disney o los huevos tan característicos del surrealismo dalidiano a camino entre la heterotopía y la distopía, con, en el caso de esta última, la torre de electricidad que a buen seguro hace tiempo que ha dejado de funcionar como símbolo de la caída de la hegemonía del ser humano víctima de su propia evolución técnica y social.

En estos últimos años, ha compaginado su trayectoria individual con colaboraciones con jóvenes artistas de interesante proyección internacional y conceptos artísticos similares, que han dado lugar a varias exposiciones colectivas en Asia, Europa y Norteamérica. En estas experiencias, los artistas crean piezas pictóricas en conjunto, por lo que les hace estar tan coordinados que a veces es casi imposible distinguir quién pintó qué.

Ocampo es considerado uno de los artistas vivos en activo más influyentes. Además de haber expuesto y formar parte de numerosos museos internacionales en prácticamente todos los continentes, ha sido representante de Filipinas en la última Bienal de Venecia en 2017 y es considerado el principal artista vivo de su país. Entre sus últimas individuales destacan: 2018, "Yes, Sir/Ma'am! No, Sir/Ma'am! Right Away, Sir/Ma'am!" en Tyler Rollins Fine Art (Nueva York); 2017, "Oeuvres: 1994 – 2016", en Galerie Nathalie Obadia, París; 2017, "Hello! Belle Peinture: Thinking of the Beginning of the End of the Death of Painting", Nosbaum Reding Art Contemporain, Luxemburgo; o en 2016, "The Corrections", en Finale Art File, Filipinas.

FICHA DE OBRA

Ref.: Art_13010



AUTOR OCAMPO, Manuel

TITULO Dystopía

TECNICA Acrylic on fabric

MEDIDAS In. 48,03 x 35,43 x

MEDIDAS Cm. 122,00 x 90,00 x

AÑO 2018 **ED. TOTAL** Edición: Nº:

Ref.- Art_13010 **Código.-**

FICHA DE OBRA

Ref.: Art_13011



AUTOR OCAMPO, Manuel

TITULO Heterotopía

TECNICA Acrylic on fabric

MEDIDAS In. 48,03 x 35,43 x

MEDIDAS Cm. 122,00 x 90,00 x

AÑO 2018 **ED. TOTAL** Edición: Nº:

Ref.- Art_13011 **Código.-**

FICHA DE OBRA

Ref.: Art_13012



AUTOR OCAMPO, Manuel

TITULO Utopía

TECNICA Acrylic on fabric

MEDIDAS In. 48,03 x 35,43 x

MEDIDAS Cm. 122,00 x 90,00 x

AÑO 2018 **ED. TOTAL** **Edición:** **Nº:**

Ref.- Art_13012 **Código.-**

FICHA DE OBRA

Ref.: Art_13013



AUTOR OCAMPO, Manuel & IRE, Irene

TÍTULO Detritus Ibérico

TECNICA Acrylic on fabric

MEDIDAS In. 48,03 x 35,43 x

MEDIDAS Cm. 122,00 x 90,00 x

AÑO 2018 **ED. TOTAL** **Edición:** **Nº:**

Ref.- Art_13013 **Código.-**

MANUEL OCAMPO

1965, Quezon City, Philippines

Lives and works in Quezon City, Philippines

is known for his frequent and strategic stylistic drifts in response to new contexts and subject matter. His shows are often constructed around contradictory tendencies, elaborating discrepancies between what a painting appears to be and how it behaves in relation to the structures that legitimate its appearance. He always embraces sudden shifts of style and emphasis. He paints, but doubt is created as to whether any particular medium is the solution

Selected solo exhibitions

2018

Yes, Sir/Ma'am! No, Sir/Ma'am! Right Away, Sir/Ma'am!, Tyler Rollins Fine Art, NYC

2017

The Spectre of Comparison, The Philippine Pavilion, The 57th Venice Biennale (with Lani Maestro) Venice, Italy

Oeuvres: 1994 - 2016, Galerie Nathalie Obadia, Paris

Hello! Belle Peinture: Thinking of the Beginning of the End of the Death of Painting, Nosbaum Reding Art Contemporain, Luxembourg

2016

The Corrections, Finale Art File, Makati, Philippines

Goya Vu par Ocampo, NosbaumRedingArtContemporain, ARCO Artfair, Madrid, Spain

Sweating the Green Parrot Out, Marie Kirkegaard Gallery, Copenhagen, Denmark

Brown Dada, Drawing Room, ArtStage Jakarta, Jakarta, Indonesia

Los Desastres de la Democracia, Ateneo Art Gallery, Quezon City, Philippines

Brown Dada, Drawing Room, Makati, Philippines

2015

The Corrections, Tyler Rollins Fine Art, New York

The Devil Follows Me Day And Night Because He Hates To Be Alone, Drawing Room, Singapore

Black Dada, Nosbaum Reding Art Contemporain, Luxembourg

Ocampo/Goya, Musée Goya, Castres, France

2014

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

Beware of Painting, Crucible Gallery, Manila, Philippines

2013

The Perverse Sublime of the Toxic, Galerie Nosbaum & Reding, Luxembourg
The Corrections, Space of Drawing, Copenhagen, Denmark
20 Years of Intestinal Mishaps, Carré St. Anne, Montpellier, France

2012

Cryptic Slaughter, Finale Art File, Manila, Philippines
The 80's, Topaz Arts, New York, N.Y., USA
How I Paint Some of My Paintings, Tyler Rollins Fine Art, New York, N.Y., USA
YIA Artfair, Young International Artists, Paris, with Nosbaum & Reding

2011

Galerie Zimmermann Kratochwill, Graz, Austria
The Ghost Poo of Painting, philara - Sammlung zeitgenössischer Kunst,
Düsseldorf, Germany
Contemporary Psychology and The Theoretical Steroid Defiled Modernist
Chicken, SOD Space of Drawings, Marie Kirkegaard, Copenhagen, Denmark
Rebels of abstraction and the ghost poo of painting, adhoc galleria, Vigo, Spain
KalimanRawlins Art Gallery, Melbourne, Australia

2010

Tyler Rollins Fine Art, New York
An Exhibition of Collaborations with 7 Imaginary Friends Showing a
Variety of Painterly Mishaps Flaunted as Majestic Embellishments,
Nosbaum & Reding - Art Contemporain, Luxembourg

2009

The Reincarnation of Modernism in Hellish Form, Galerie Bongout, Berlin,
Germany
Monuments to the Institutional Critique of Myself, Pablo Fort, Manila,
Philippines
She has a Hot Ass: The Demystification of Art and its incorporation
into the Practice of Everyday Life Could Only be Achieved Through the
Deliberate Lowering of Standards, The Gertrude Contemporary Art
Spaces, Melbourne, Australia
Monument to the Aesthetization of Desublimated Fantasies Rendered
Impotent by Unredeemable Gestures, Galerie Bärbel Grässlin, Frankfurt,
Germany
Painting as an Attempt to Memorialize Reality's Triumph over Art,
Galerie Nathalie Obadia, Brussels, Belgium

2008

Uplands Gallery, Melbourne, Australia
Finale Art Fair, Manila, Philippines
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, USA

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, USA
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
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
The Inadequacy of the Struggle Against the Inadequacy of the Struggle,
Gallery Paule Anglim, San Francisco

2001

Presenting the Undisclosed System of References in the Loophole of
Misunderstanding, Galeria OMR, Mexico City, Mexico
Free Aesthetic Pleasure Now!, Babilonia 1808, Berkeley, California

2000

Those Long Dormant Pimples of Inattention Counterattacking the Hyper-Convuluted Dramas of the Gaze, Sprüth Magers Projekte, Munich, Galerie Baerbel Grasslin, 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

The Stream of Transcendent Object-Making Consciously Working towards the Goal, Galerie Michael Neff, Frankfurt

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 (catalogue)

The Inversion of the Ideal: Navigating the Landscape of Intestinal Muck, Swastikating between Love and Hate, Galeria Soledad Lorenzo, Madrid (catalogue)

1998

To Infinity and Beyond: Presenting the Unpresentable - The Sublime or the Lack Thereof, Galerie Nathalie Obadia, Paris

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 (catalogue)

Galerie Philomene Magers, Cologne, Germany

1997

Heridas de la Lengua, Track 16 Gallery, Santa Monica, California (catalogue)

Hacer Pintura Es Hacer Patria, Galeria OMR, Mexico City (catalogue)

1996

Annina Nosei Gallery, New York

1995

Ciocca Raffaelli Arte Contemporaneo, Milan (catalogue)

Galerie Nathalie Obadia, Paris

Musee d'Art Contemporain de Montreal, Canada

1994

Paraiso Abierto a Todos, The Mexican Museum, San Francisco

Stations of the Cross, Annina Nosei Gallery, New York

1993

New Paintings, Salander-O'Reilly Galleries/Fred Hoffman, Beverly Hills, California
Manuel Ocampo, Galeria OMR, Mexico City

1992

Grupo de Gago, Weingart Center Gallery, Occidental College, Los Angeles
Matrix Berkeley 150, University Art Museum, University of California, Berkeley.par

1991

M.J.O., Jay Chiat residence, New York
Manuel Ocampo, Fred Hoffman Gallery, Santa Monica, California

1990

Substancias Irritantes, Guggenheim Gallery, Chapman College, Orange, California

1989

John Thomas Gallery, Santa Monica
The Onyx Café, Los Angeles

1988

Lies, Falls Hopes, and Megalomania, La Luz de Jesus Gallery, Los Angeles

Selected Group Exhibitions

2017

Group Show, Nosbaum Reding Fine Art, Luxembourg

2016

Topsy Turvy, Finale Art File, Makati, Philippines
Brown Dada, Vinyl on Vinyl, Makati, Philippines
Fundacion Canaria para el Desarrollo de la Pintura, Las Palmas de Gran Canaria, Spain
Underbrut, Friche la Belle de Mai, Marseille, France
Plus jamais seul, Hervé di Rosa et les arts modestes, La Maison Rouge, Paris
Transnational Narrations: Paperworks, Cultural Center of the Philippines, Manila

2015

Tropes of Expectations, Vinyl On Vinyl, Manila

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

Sammlung Falckenberg, Hamburg, Germany
POSSESSION (II), Lanchester Gallery, Coventry University, UK.

2012

The 7th Asia Pacific Triennial, Queensland Art Museum, Australia
Bastards of Misrepresentation, H Gallery, Bangkok, Thailand

I'm so Goth I'm Dead, Queens Nails Annex, San Francisco, California
Flying, Künstlerhaus Bethanien, Berlin, Germany

2011

Terrible Beauty: Art, Crisis, Change & The Office of Non-Compliance,
Dublin Contemporary 2011, Dublin

2010

Free Range Aesthetics: Pussyfooting Through the Detritus Mind Field of
Reality, Skyline College, San Bruno, CA, USA

2009

Reflexus Arte Contemporanea, Porto, Portugal
The Making of Art, Schirn Kunsthalle Frankfurt, Frankfurt, Germany
Kenneth Anger's cycle, Galeria Zé dos Bois, Lisbon, Portugal
Entre chien et loup, Caroline Pagès Gallery, Lisbon, Portugal

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
L'Explosion, Frac Languedoc-Roussillon, Montpellier, France

Messages Abroad, Galerie Chez Valentin, Paris, France
Kinky Sex, Lizabeth Oliveria Gallery, Los Angeles, USA
Nosbaum & Reding at Artnews Projects, Berlin, Germany

2006

Five Stories High, Track 16 Gallery, Santa Monica, CA, USA
Wonder and Horror of the Human Head, 4-F Gallery, Los Angeles, CA, USA
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, USA
The Broken Mirror, Leroy Neiman Gallery, Columbia University, NY, USA

2002

Extranjeros: Los Otros Artistas Españoles, Museo de Arte Contemporaneo
Esteban Vicente, Segovia, Spain
Disarming Parables: Collection Highlights, San Jose Museum of Art, CA, USA

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, USA (catalogue)
Vom Eindruck zum Ausdruck: Grässlin Collection (From Impression to
Expression), Hamburg, Germany (catalogue)
Contemporary Devotion, San Jose Museum of Art, CA, USA
Circos Globulos: Selected Works from the Babilonia Wilner Collection,
Babilonia 1808, Berkeley, CA, USA

2000

Salon, Delfina, London, UK
Made in California: Art, Image, and Identity, 1900-2000, Los Angeles
County Museum of Art, Los Angeles, USA (catalogue)
Faith: The Impact of Judeo-Christian Religion on Art at the Millenium,
The Aldrich Museum, Ridgefield, Connecticut, USA (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, USA

1999

Vestiges of War, 1899-1999: The Philippine-American War and Its Aftermath, Asian/Pacific/American Studies Gallery, New York University, NY, USA

Jardin de Eros, Institut de Cultura de Barcelona, Palau de la Virreina/Centre Cultural Tecla Sala, Barcelona, Spain; Bergen Kunstmuseum, Bergen, Norway (catalogue)

Sensibilidade Apocaliptica, Festival Atlantico '99, Lisbon, Portugal (catalogue)

1998

At Home and Abroad: 21 Contemporary Filipino Artists, Asian Art Museum of San Francisco, San Francisco, USA (catalogue)

Double Trouble: The Patchett Collection, Museum of Contemporary Art, San Diego, USA (catalogue)

Pop Surrealism, The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, USA (catalogue)

Cien Años Despues, Cultural Center of the Philippines, Manila; 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

Memories of Overdevelopment, Irvine Art Gallery, University of California, Irvine, USA (catalogue)

Nu-Glu, Joseph Helman Gallery, New York, USA

Past Time, Wood Street Galleries, Pittsburgh, USA

Pervasive Referents, Phyllis Kind Gallery, New York, USA

Unmapping the Earth, '97 Kwangju Biennial, Korea (catalogue)

Art and Provocation: Images from Rebels, Boulder Museum of Contemporary Art, Colorado, USA

1996

Annual Exhibition, American Academy in Rome, Italy (catalogue)

1995

Eye Tattooed America, Laguna Art Museum, Laguna Beach, California, USA

In the Light of Goya, University Art Museum, University of California, Berkeley, USA

Post-Colonial California, San Francisco State University, USA

1994

Asia/America: Identities in Contemporary Asian American Art, The Asia Society, New York, USA (catalogue)

Icastica, Galeria d'Arte Moderna, Bologna, Italy (catalogue)

Jean-Michel Basquiat & Manuel Ocampo, Henry Art Gallery, University of Washington, Seattle, USA

Manuel Ocampo & Don Ed Hardy, Cavin Morris Gallery, New York, USA
Sacred and Profane, Studio Nosei, Rome, Italy
Unholy Wars, Postmasters, New York, USA

1993

43rd Biennial Exhibition of Contemporary American Painting, The
Corcoran Gallery of Art, Washington, D.C., USA (catalogue)
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, USA (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, USA (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