

Manuel Ocampo

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| <p>1965
Born in Quezon City, Philippines
Lives and works in Manila, Philippines</p> <p>1985
California State University, Bakersfield</p> <p>1984
University of the Philippines, Quezon City</p> <p>Exhibitions:</p> <p>2020
„Nirin“, 22nd Biennale of Sydney, Sydney (G)</p> <p>2018
"Tortas Imperiales", Galerie Bärbel Grässlin (S, C)</p> <p>2017
„Viva Arte Viva“, 57th Venice Biennial, Venice (G)</p> <p>„Hello! Belle Peinture: Thinking of the Beginning of the End of the Death of Painting“, Nosbaum Reding Gallery, Luxembourg (S)</p> <p>Holocaustic Spackle In The Murals Of The Quixotic Inseminators Part II, Guimarães, Wien (S)</p> <p>2016
<i>Printemps</i>, Galerie Nathalie Obadia, Paris, Paris (G)</p> <p><i>The Trick in the Smile</i>. Artium Collection , ARTIUM, Basque Museum Center of Contemporary Art, Vitoria-Gasteiz (G)</p> <p>Manuel Ocampo, Finale Art File, Makati City (S)</p> | <p>2015
Goya vu par Ocampo, La Junte des Philippines 1815–2015, Musée Goya, Castres</p> <p>Manuel Ocampo, Nosbaum Reding Gallery, Luxembourg</p> <p>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 (G)</p> <p>The Corrections, Tyler Rollins Fine Art, New York, New York, USA (S)</p> <p>2014
Notes from the Ste Anne Asylum, Galerie Nathalie Obadia, Paris, France (S)</p> <p>POSSESSION (II), Lanchester Gallery, Coventry University (G)</p> <p>2013
<i>Perverse Sublime of the Toxic</i>, Nosbaum & Reding, Luxembourg (S)</p> <p>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 (S)</p> <p>Asia Pacific Triennial, Brisbane, Australia(G)</p> <p>2011/12
<i>Hirschfaktor</i>. Die Kunst des Zitierens, ZKM Museum für Neue Kunst, Karlsruhe (C, G)</p> |
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G = group show, S = solo show, C = catalogue

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|---------|---|--------|---|
| 2011 | <i>The Ghost Poo of Painting</i> , Philara –
Sammlung zeitgenössischer Kunst,
Düsseldorf (S) | 2006 | Gray Kapernekas Gallery, New York (S) |
| 2010 | <i>Inversion of the ideal</i> , Galerie
Zimmermann-Kratochwill, Graz (G) | | <i>En el cielo no hay cerveza sin alcohol</i> ,
Adhoc Galería, Vigo (with Curro
González) (S) |
| | Nosbaum & Reding, Luxembourg (S) | | <i>Kitsch Recovery Program: An Image Is
Just A Pathetic Attempt To Do Justice To
A Picture</i> , Alimentation Generale Art
Contemporain, Nosbaum & Reding,
Luxembourg (S) |
| 2009/10 | <i>Slow Paintings</i> , Museum Morsbroich.
Leverkusen (C, G) | | <i>Down with Reality</i> , Galerie Jesco von
Puttkamer, Berlin (S) |
| | <i>Papier</i> , Galerie Bärbel Grässlin,
Frankfurt a.M. (G) | 2005/6 | <i>Goetz meets Falckenberg</i> , Phönix-
Hallen, Hamburg-Harburg (C, G) |
| | <i>Family Jewels</i> , Galerie der Stadt
Esslingen im Bahnwärterhaus, Esslingen
(C, G) | 2005 | <i>Miserable Intentions</i> , ART-CADE,
Marseille (with Gaston Damag) |
| 2009 | <i>Monument to the Aesthetization of
Desublimated Fantasies Rendered
Impotent by Unredeemable Gestures</i> ,
Galerie Bärbel Grässlin, Frankfurt/M. (S) | | <i>Bastards of Misrepresentation</i> , Casa
Asia, Barcelona (C, S) |
| | <i>The Making of Art</i> , Schirn Kunsthalle
Frankfurt a.M. (C, G) | 2004 | Bienal Internacional de Arte
Contemporánea de Sevilla, Sevilla (C, G) |
| | <i>Miniaturen</i> , Galerie Bärbel Grässlin,
Frankfurt a.M. (G) | | <i>Bastards</i> , Galerie Bärbel Grässlin,
Frankfurt/M. (S) |
| 2007/8 | <i>Guided by Sausage or Setting the Course
for the Embarrassing Theme</i> , Galería
Tomás March, Valencia (S) | | <i>Miserable Intentions</i> , Alimentation
Generale Art Contemporain, Nosbaum &
Reding, Luxembourg (with Gaston
Damag) (S) |
| 2007 | <i>Guided by Sausage</i> , Nosbaum & Reding,
Luxembourg (S) | | <i>Moral Stories: Fuck The Third World!!</i> ,
Galerie Tomás March, Valencia (S) |
| | <i>on paper!</i> , Gesellschaft für
Gegenwartskunst e.V., Augsburg (C, G) | 2003 | |

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Manuel Ocampo

- Wunderkammer*, Gesellschaft für
Gegenwartskunst e.V., Augsburg (C, S)
- The Inadequacy of the Struggle Against
the Inadequacy of the Struggle*, Sprüth
Magers Projekte, Munich (S)
- 2002
- Extranjeros: Los Otros Artistas
Españoles*, Museo de Arte
Contemporaneo Esteban Vicente,
Segovia, Spain (G)
- Gallery Paule Anglim, San Francisco (S)
- An All Out Attempt at Transcendence*,
Galerie Bärbel Grässlin, Frankfurt/M. (S)
- Comprehensible Only to a Few Initiates*,
Galerie Nathalie Obadia, Paris (S)
- An Existentializing Function of an
Aesthetic Suspension of the Meaningful
Word*, Gallery Paule Anglim, San
Francisco (S)
- 2001
49. Esposizione Internazionale, Plateau
of Mankind, la Biennale di Venezia (C,
G)
- Berlin Biennale II, Berlin Germany (C, G)
Les Chiens Andalous, Track 16 Gallery,
Santa Monica, California (C, G)
- Vom Eindruck zum Ausdruck: Grässlin
Collection*, (From Impression to
Expression), Deichtorhallen, Hamburg,
Germany (C, G)
- Contemporary Devotion*, San Jose
Museum of Art (G)
- Circos Globulos: Selected Works from
the Babilonia Wilner Collection*,
Babilonia 1808, Berkeley, California (G)
- Presenting the Undisclosed System of
References in the Loophole of
Misunderstanding*, Galería OMR,
Mexico City (S)
- Free Aesthetic Pleasure Now!*, Babilonia
1808, Berkeley, California (S)
- 2000
- Salon, Delfina, London (G)
- Made in California: Art, Image, and
Identity, 1900-2000*, Los Angeles County
Museum of Art, Los Angeles (C, G)
- Faith: The Impact of Judeo-Christian
Religion on Art at the Millenium*, The
Aldrich Museum, Ridgefield,
Connecticut (C, G)
- Partage d'Exotismes*, 5th Biennale d'Art
Contemporain de Lyon, Lyon, France (G)
- Sammlung Falckenberg (Falckenberg
Collection), Deichtorhallen, Hamburg,
Germany (G)
- Those Long Dormant Pimples of
Inattention Counterattacking the Hyper-
Convolved Dramas of the Gaze*,
Philomene Magers Projekte, Munich,
Galerie Bärbel Grässlin, Frankfurt/M. (S)
- Those Long Dormant Pimples of
Inattention Meandering through the
Cranium Arcade of Pitiless Logic
Swastikating between Love and Hate*,
Jack Shainman Gallery, New York (S)
- The Stream of Transcendent Object-
Making Consciously Working towards*

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- the Goal*, Galerie Michael Neff,
Frankfurt/M. (S)
- 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
Contemporáneo, Seville (C, S)
- 1999
- Vestiges of War, 1899-1999: The
Philippine-American War and Its
Aftermath*, Asian/Pacific/American
Studies Gallery, New York University (G)
- Jardin de Eros*, Institut de Cultura de
Barcelona, Palau de la Virreina/Centre
Cultural Tecla Sala, Barcelona; Bergen
Kunstmuseum, Bergen, Norway (C, G)
- Sensibilidad Apocalíptica*, Festival
Atlántico '99, Lisbon, Portugal (C, G)
- The Inversion of the Ideal: Navigating
the Landscape of Intestinal Muck,
Swastikating between Love and Hate*,
Galería Soledad Lorenzo, Madrid (C, S)
- 1998
- At Home and Abroad: 21 Contemporary
Filipino Artists*, Asian Art Museum of
San Francisco (C, G)
- Double Trouble: The Patchett
Collection*, Museum of Contemporary
Art, San Diego (C, G)
- Pop Surrealism*, The Aldrich Museum of
Contemporary Art, Ridgefield,
Connecticut (C, G)
- '98: *Cien Anos Despues*, Cultural Center
of the Philippines, Manila, Puerto Rico;
Havana, Cuba; Valencia, Spain (C, G)
- To Infinity and Beyond: Presenting the
Unpresentable—The Sublime or the Lack
Thereof*, Galerie Nathalie Obadia, Paris
(S)
- Yo También Soy Pintura*, El Museo
Extremeno e Iberoamericano de Arte
Contemporáneo, Badajoz, Spain (C, S)
- 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 (C, S)
- Galerie Philomene Magers, Cologne. (S)
- 1997
- American Stories—Amidst Displacement
and Transformation*, Setagaya Art
Museum, Tokyo (C, G)
- Arte Chido!* Antiguo Colegio de San
Ildefonso, Mexico City (G)
- Memories of Overdevelopment*, Irvine
Art Gallery, University of California,
Irvine. (C, G)
- Nu-Glu*, Joseph Helman Gallery, New
York (G)
- Past Time*, Wood Street Galleries,
Pittsburgh (G)
- Pervasive Referents*, Phyllis Kind Gallery,
New York (G)
- Unmapping the Earth*, '97 Kwangju
Biennial, Korea (C, G)

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- Art and Provocation: Images from Rebels*, Boulder Museum of Contemporary Art, Colorado (G)
- Heridas de la Lengua*, Track 16 Gallery, Santa Monica, California (C, S)
- Hacer Pintura Es Hacer Patria*, Galería OMR, Mexico City (C, S)
- 1996
- Annual Exhibition*, American Academy in Rome (C, G)
- Annina Nosei Gallery, New York (S)
- 1995
- Eye Tattooed America*, Laguna Art Museum, Laguna Beach, California (G)
- In the Light of Goya*, University Art Museum, University of California, Berkeley (G)
- Post-Colonial California*, San Francisco State University (G)
- Pollock-Krasner Foundation, Inc.
The Art Matters Foundation
- Ciocca Raffaelli Arte Contemporaneo, Milan (C, S)
- Galerie Nathalie Obadia, Paris (S)
- Musée d'Art Contemporain de Montreal, Canada (S)
- 1994
- Asia/America: Identities in Contemporary Asian American Art*, The Asia Society, New York (C, G)
- Icastica*, Galeria d'Arte Moderna, Bologna (C, G)
- Jean-Michel Basquiat & Manuel Ocampo*, Henry Art Gallery, University of Washington, Seattle (G)
- Manuel Ocampo & Don Ed Hardy, Cavin Morris Gallery, New York (G)
- Sacred and Profane*, Studio Nosei, Rome (G)
- Unholy Wars*, Postmasters, New York (G)
- Paraiso Abierto a Todos*, The Mexican Museum, San Francisco (S)
- Stations of the Cross*, Annina Nosei Gallery, New York (S)
- 1993
- 43rd Biennial Exhibition of Contemporary American Painting, The Corcoran Gallery of Art, Washington, D.C. (C, G)
- Drawing the Line Against Aids*, 45th Venice Biennial at the Peggy Guggenheim Collection (C, G)
- In Out of the Cold*, Center for the Arts at Yerba Beuna Gardens, San Francisco (C, G)
- Medialismo*, Trevi Flash Art Museum, Trevi, Italy (C, G)
- New Paintings*, Salander-O'Reilly Galleries/Fred Hoffman, Beverly Hills, California (S)
- Manuel Ocampo, Galería OMR, Mexico City (S)
- 1992

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	Documenta IX, Documentahallen, Kassel, Germany (C, G)	
	<i>Helter Skelter: L.A. Art in the 1990s</i> , The Museum of Contemporary Art, Los Angeles (C, G)	Public Collections Museum of Contemporary Art, Los Angeles, California
	<i>Grupo de Gago</i> , Weingart Center Gallery, Occidental College, Los Angeles (S)	Oakland Museum, Oakland, California. Laguna Art Museum, Laguna Beach, California
	<i>Matrix—Berkeley 150</i> , University Art Museum, University of California, Berkeley (S)	The Contemporary Museum, Honolulu, Hawaii Whitney Museum of American Art, New York
1991	<i>Individual Realities in the California Art Scene</i> , Sezon Museum of Art Tokyo (C, G)	Museo Nacional Centro de Arte Reina Sofia (MNCARS), Madrid, Spain
	Mike Bidlo, Manuel Ocampo, Andres Serrano, Saatchi Collection, London (G)	Museo Extremeno e Iberoamericano de Arte Contemporaneo (MEIAC), Badajoz, Spain
	<i>M.J.O.</i> , Jay Chiat residence, New York (S)	IVAM Institut Valencia d'Art Modern, Valencia, Spain
	Manuel Ocampo, Fred Hoffman Gallery, Santa Monica, California (S)	Centro Atlantico de Arte Moderno, (CAAM) Canary Islands, Spain
1990	<i>Substancias Irritantes</i> , Guggenheim Gallery, Chapman College, Orange, California (S)	Sintra Museu de Arte Moderna, Lisbon, Portugal Fonds National D'Art Contemporain, Paris. Fukuoka Asian Art Museum, Fukuoka, Japan
Awards		Bibliography (Books & Catalogs)
1998	Lila Wallace Reader's Digest Artists at Giverny Program	2009 „The Making of Art“, Schirn Kunsthalle Frankfurt/M.
1996	National Endowment for the Arts, Visual Arts	2006 „Vous êtes ici“, FRAC Auvergne, Clermont Ferrand
1995-96	Rome Prize in Visual Arts, American Academy in Rome	2005 „Goetz meets Falckenberg“, Phönix- Hallen, Hamburg-Harburg

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| | | 1997 | Hacer Pintura es Hacer Patria, Galeria OMR, Mexico City.
Heridas de la Lengua, Smart Art Press, Santa Monica |
| 2004 | „Manuel Ocampo - Bastards of Misrepresentation“, Casa Asia, Barcelona | | |
| | Bienal Internacional de Arte Contemporánea de Sevilla, Seville | | Station to Station, Edizioni Programma, Cagliari, Italy |
| 2003 | Wunderkammer, Gesellschaft für Gegenwartskunst e.V., Augsburg | 1994 | Virgin Destroyer: Manuel Ocampo, Hardy Marks Publications, Honolulu |
| 2001 | Les Chiens Andalous, Track 16 Gallery/Smart Art Press, Santa Monica, California | | Museum Publications |
| 2000 | Asian Collection 50, From the Collection of the Fukuoka Asian Art Museum, Fukuoka, Japan | | Chagoya, Enrique, “Notes for a Nonlinear Interpretation of the Work of Manuel Ocampo,” The Mexican Museum, San Francisco, 1994 |
| 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
The Inversion of the Ideal: Navigating the Landscape of Intestinal Muck, Swastikating between Love and Hate, Galeria Soledad Lorenzo, Madrid
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 | | Enriquez, Lucia, “Jean Michel Basquiat/Manuel Ocampo,” Henry Art Gallery, Seattle, 1994 |
| | | | Kent, Sarah, “Mike Bidlo, Manuel Ocampo, Andres Serrano,” Saatchi Collection, London, August 1991 |
| | | | Lussier, Real, “Serie Projet 15: Manuel Ocampo,” Musee D’Art Contemporain De Montreal, 1995 |
| | | | Rinder, Lawrence, “History and Retribution in the Art of Manuel Ocampo,” University Art Museum, Berkeley, May—June 1992 |
| | | | Film |
| 1998 | Yo Tambien Soy Pintura, Museo Extremeno e Iberoamericano de Arte Contemporaneo (MEIAC), Badajoz, Spain | 1998 | God is My Copilot (one hour feature film) Directed by Phillip Rodriguez and Produced by Tom Patchett |

Selected Reviews & Articles

Manuel Ocampo

- 2002
- Fischer, Jack, "Ocampo Stretches Limits into Protest," San Jose Mercury News, Jan. 16, 2002
- Helfand, Glen, "Manuel Ocampo at Babilonia 1808," Tema Celeste, March/April 2002
- Helfand, Glen, "Freeing Aesthetic Pleasure," 7x7, Winter '01-'02
- Helstrup, Anjee, "Free Aesthetic Pleasure Now! - Manuel Ocampo," Zero Magazine, Dec. 10, 2001--Jan.10, 2002
- "Manuel Ocampo: Free Aesthetic Pleasure Now!" Juxtapoz, March/April 2002
- 2001
- Angeline, John, "Manuel Ocampo: Jack Shainman Gallery," Art Nexus, Feb.-April, 2001
- Leffingwell, Edward, "Manuel Ocampo at Jack Shainman," Art in America, Feb. 2001
- Tadiar, Carlo, "Manuel Ocampo at the Jack Shainman Gallery," Philippine Daily Inquirer, February 26, 2001
- 2000
- Smith, Roberta, "Manuel Ocampo at Jack Shainman Gallery, The New York Times, Nov. 3, 2000
- 1999
- Barnatan, Marcos Ricardo, "La Santa Blasfemia," El Mundo, Feb. 27, 1999
- Bright, Susan, "Manuel Ocampo," Art Asia Pacific, Issue 22, 1999
- Huici, Fernando, "Pinturas como Navajas," El Pais, March 13, 1999
- Perez, Eva Diaz, "Sacrilegio en el monasterio de la Cartuja," El Mundo, Feb. 21, 1999
- 1998
- Buck, Louisa, "Interview with Manuel Ocampo," The Art Newspaper, No. 81, May 1998
- Burrows, David, "Manuel Ocampo," Art Monthly, July-August 1998
- Calvo Serraller, Francisco, "La ferocidad blasfema de Manuel Ocampo se muestra en Badajoz," El Pais, February 5, 1998
- Chattopadhyay, Collette, "Manuel Ocampo at Track 16 Gallery," Asian Art News, Jan/Feb 1998
- Enriquez, Lucia, "The Meteoric Rise (and Self-Sabotage) of Manuel Ocampo," The International Examiner: Pacific Reader, Spring 1998
- Fernandez, Lluís, "Manuel Ocampo--Mi Pintura es Terapia de Choque" La Razon (El Cultural) December 12, 1998
- Kent, Sara, "Outsider Dealing: Manuel Ocampo finds a place for displacement," Time Out, June 10-17, 1998
- Maison, Andrea, "Agony and Ecstasy: Manuel Ocampo's Artistic Vision of the Postcolony," Amerasia Journal, 1998

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Manuel Ocampo

- Ocampo, Manuel, "To Infinity and Beyond," ARTI International, no. 39, May-July 1998
- Serra, Catalina, "El Artista que muerde la mano que le alimenta," El Pais (Catalunia), December 3, 1998
- Spiegel, Olga, "El artista filipino Manuel Ocampo expone en el Tecla Sala sus telas 'pisables,'" La Vanguardia, December 14, 1998
- 1997
- Hammond, Anna, "Manuel Ocampo at Annina Nosei, Artnews, March 1997
- Joanou, Alice, "Furious Desire," World Art, No. 13, 1997
- Katz, Vincent, "Manuel Ocampo at Annina Nosei," Art in America, May 1997
- Lutfy, Carol, "Asian Artists in America: Manuel Ocampo," Atelier, March-April 1997
- Miles, Christopher, "The Accidental Tourist," Detour, September 1997
- Power, Kevin, "Manuel Ocampo: Rough Gatherings at the Edges of the Mind," Third Text, Winter 1997-1998
- Rodriguez, Phillip, "The Neo-Colonized: Manuel Ocampo on Race, Paint and Money," LA Weekly, October 3--9, 1997
- 1995
- Alba, Victoria, "Master of the Macabre," Asian Art News, March-April 1995
- Dagbert, Anne, "Manuel Ocampo at Galerie Nathalie Obadia," Art Press, Nov.1995
- Ferrario, Rachele, "Manuel Ocampo – Ciocca Raffaelli," Flash Art, July 1995
- 1994
- Apostol, Sherry, "An Interview with Manuel Ocampo," ARTI, no. 21, 1994
- Baker, Kenneth, "Ocampo's Strange, Scary Visions," San Francisco Chronicle, June 12, 1994.
- Bonetti, David, "Asian American Artists take the S.F. Spotlight," San Francisco Examiner, June 10, 1994
- Edelman, Robert G., "Springtime in New York – Manuel Ocampo at Annina Nosei,, Art Press, July-August 1994
- Jana, Reena, "Manuel Ocampo at the Mexican Museum," Asian Art News, July-Aug 1994
- Mahoney, Robert, "Manuel Ocampo – Annina Nosei," Flash Art, Summer 1994
- Santiago, Chiori, "Manuel Ocampo at the Mexican Museum—San Francisco," World Art, November 1994
- Scarborough, James, "Manuel Ocampo—One Man-National Movement," Flash Art, May-June 1994
- 1993
- Baker, Kenneth, "Contemporary Painting Celebrated in D.C.," San Francisco Chronicle, Nov. 7, 1993

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- Cecilio, Teddy B. "Art Exhibition Stirs Indignation," Phil-Am Free Press, June 3, 1993
- Dash, Phillip, "Shock to the System," Detour, July-Aug 1993.
- Duncan, Michael, "Manuel Ocampo at Salander-O'Reilly/Fred Hoffman," Art in America, November 1993
- Kandel, Susan, "A Filipino Artist's Portrait of Dominance and Submission," Los Angeles Times, April, 24 1993
- Muchnic, Suzanne, "Portrait of the Artist as an Angry Outsider," Los Angeles Times, May 4, 1993
- 1992
- Baker, Kenneth, "Helter Skelter: A Defining Moment in Los Angeles Art," San Francisco Chronicle, March 10, 1992
- Bonetti, David, "Ocampo: Looking Back in Anger," San Francisco Examiner, April 1992
- Gardner, Colin, "Helter Skelter," Artforum, April 1992
- Hughes, Robert, "Dada for the Valley Girl," Time, April 20, 1992.
- Knight, Christopher, "Faces to Watch in '92," Los Angeles Times, April 16, 1992
- Knight Christopher, "Spanish Colonial with a Twist," Los Angeles Times, April 16, 1992
- Quinn, Michelle, "Works Pulled from German Exhibition," Los Angeles Times, June 15, 1992
- "Ocampo's Apocalyptic Vision," San Francisco/San Jose Philippine News, April 22-28, 1992
- "Young Old Master: Galaxy of Rising Stars," Time, November 18, 1992
- 1991
- Laurence, Michael, "Manuel Ocampo at Christopher John," Art in America, Jan 1991
- Picot, Pierre, "Manuel Ocampo at La Luz de Jesus and Christopher John Gallery, Visions, Spring 1991
- Selwyn, Marc, "Manuel Ocampo at Fred Hoffman," Flash Art, May-June 1991
- Weissman, Benjamin, "Manuel Ocampo at Fred Hoffman Gallery," Artforum, May 1991
- 1990
- Curtis, Cathy, "Strong Works by Young Artists. . .," Los Angeles Times, April 9, 1990

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