

# Manuel Ocampo

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| <p>1965</p> <p>Born in Quezon City, Philippines<br/>Lives and works in Manila, Philippines</p>   | <p><i>The Trick in the Smile</i>. Artium Collection<br/>, ARTIUM, Basque Museum Center of<br/>Contemporary Art, Vitoria-Gasteiz (G)</p>  |
| <p>1985</p> <p>California State University, Bakersfield</p>  | <p>Manuel Ocampo, Finale Art File, Makati<br/>City (S)</p>   |
| <p>1984</p> <p>University of the Philippines, Quezon<br/>City</p>  | <p>2015</p> <p>Goya vu par Ocampo, La Junte des<br/>Philippines 1815–2015, Musée Goya,<br/>Castres</p>   |
| <p>Exhibitions:</p>  |  |
| <p>2024</p> <p>„It Doesn’t Matter What It Means<br/>As Long As It Is Taking Up A Lot of<br/>Space“, Diskus, Nosbaum Reding,<br/>Brussels (S)</p>   | <p>Manuel Ocampo, Nosbaum Reding<br/>Gallery, Luxembourg</p> <p>Come as You Are: Art of the 1990s,<br/>Montclair Art Museum, Montclair, NJ.<br/>Traveling to Telfair Museum of Art<br/>Savannah, GA; University of Michigan<br/>Museum of Art, Ann Arbor, MI; and<br/>Blanton Museum of Art, University of<br/>Texas at Austin (G)</p> |
| <p>2020</p> <p>„Nirin“, 22nd Biennale of Sydney,<br/>Sydney (G)</p>  | <p>The Corrections, Tyler Rollins Fine Art,<br/>New York, New York, USA (S)</p>  |
| <p>2018</p> <p>"Tortas Imperiales", Galerie Bärbel<br/>Grässlin (S, C)</p>   | <p>2014</p> <p>Notes from the Ste Anne Asylum,<br/>Galerie Nathalie Obadia, Paris, France<br/>(S)</p> <p>POSSESSION (II), Lanchester Gallery,<br/>Coventry University (G)</p>  |
| <p>2017</p> <p>„Viva Arte Viva“, 57th Venice Biennial,<br/>Venice (G)</p> <p>„Hello! Belle Peinture: Thinking of the<br/>Beginning of the End oft he Death of<br/>Painting“, Nosbaum Reding Gallery,<br/>Luxembourg (S)</p> <p>Holocaustic Spackle In The Murals Of<br/>The Quixotic Inseminaters Part II,<br/>Guimarães, Wien (S)</p> | <p>2013</p> <p><i>Perverse Sublime of the Toxic</i>, Nosbaum<br/>&amp; Reding, Luxembourg (S)</p>  |
| <p>2016</p> <p><i>Printemps</i>, Galerie Nathalie Obadia,<br/>Paris, Paris (G)</p>   | <p>2012</p> <p>The View Through the Bull of a Manual<br/>Laborer of Menagerie Gussied Over<br/>White Ground: 20 years of Self-Loathing<br/>and Intestinal Mishaps , Tyler Rollins<br/>Fine Art, New York, NY (S)</p>   |

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	Asia Pacific Triennial, Brisbane, Australia(G)	2007/8	<i>Guided by Sausage or Setting the Course for the Embarrassing Theme</i> , Galería Tomás March, Valencia (S)
2011/12	<i>Hirschfaktor. Die Kunst des Zitierens</i> , ZKM   Museum für Neue Kunst, Karlsruhe (C, G)	2007	<i>Guided by Sausage</i> , Nosbaum & Reding, Luxembourg (S)
2011	<i>The Ghost Poo of Painting</i> , Philara – Sammlung zeitgenössischer Kunst, Düsseldorf (S)		<i>on paper!</i> , Gesellschaft für Gegenwartskunst e.V., Augsburg (C, G)
2010	<i>Inversion of the ideal</i> , Galerie Zimmermann-Kratochwill, Graz (G)	2006	Gray Kapernekas Gallery, New York (S)
	Nosbaum & Reding, Luxembourg (S)		<i>En el cielo no hay cerveza sin alcohol</i> , Adhoc Galería, Vigo (with Curro González) (S)
2009/10	<i>Slow Paintings</i> , Museum Morsbroich. Leverkusen (C, G)		<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)
	<i>Papier</i> , Galerie Bärbel Grässlin, Frankfurt a.M. (G)		<i>Down with Reality</i> , Galerie Jesco von Puttkamer, Berlin (S)
	<i>Family Jewels</i> , Galerie der Stadt Esslingen im Bahnwärterhaus, Esslingen (C, G)	2005/6	<i>Goetz meets Falckenberg</i> , Phönix- Hallen, Hamburg-Harburg (C, G)
2009	<i>Monument to the Aesthetization of Desublimated Fantasies Rendered Impotent by Unredeemable Gestures</i> , Galerie Bärbel Grässlin, Frankfurt/M. (S)	2005	<i>Miserable Intentions</i> , ART-CADE, Marseille (with Gaston Damag)
	<i>The Making of Art</i> , Schirn Kunsthalle Frankfurt a.M. (C, G)		<i>Bastards of Misrepresentation</i> , Casa Asia, Barcelona (C, S)
	<i>Miniaturen</i> , Galerie Bärbel Grässlin, Frankfurt a.M. (G)	2004	Bienal Internacional de Arte Contemporánea de Sevilla, Sevilla (C, G)
			<i>Bastards</i> , Galerie Bärbel Grässlin, Frankfurt/M. (S)

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- Miserable Intentions*, Alimentation  
Generale Art Contemporain, Nosbaum &  
Reding, Luxembourg (with Gaston  
Damag) (S)
- Moral Stories: Fuck The Third World!!*,  
Galerie Tomás March, Valencia (S)
- 2003
- 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-  
Convolutd Dramas of the Gaze*,  
Philomene Magers Projekte, Munich,  
Galerie Bärbel Grässlin, Frankfurt/M. (S)

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- 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 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)
- Jardín 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)

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|      | <i>Past Time</i> , Wood Street Galleries,<br>Pittsburgh (G)  |      | Musée d'Art Contemporain de<br>Montreal, Canada (S)   |
|      | <i>Pervasive Referents</i> , Phyllis Kind Gallery,<br>New York (G)                                       | 1994 | <i>Asia/America: Identities in<br/>Contemporary Asian American Art</i> , The<br>Asia Society, New York (C, G)             |
|      | <i>Unmapping the Earth</i> , '97 Kwangju<br>Biennial, Korea (C, G)                                       |      | <i>Icastica</i> , Galeria d'Arte Moderna,<br>Bologna (C, G)   |
|      | <i>Art and Provocation: Images from<br/>Rebels</i> , Boulder Museum of<br>Contemporary Art, Colorado (G) |      | <i>Jean-Michel Basquiat &amp; Manuel<br/>Ocampo</i> , Henry Art Gallery, University<br>of Washington, Seattle (G)         |
|      | <i>Heridas de la Lengua</i> , Track 16 Gallery,<br>Santa Monica, California (C, S)                       |      | Manuel Ocampo & Don Ed Hardy, Cavin<br>Morris Gallery, New York (G)   |
|      | <i>Hacer Pintura Es Hacer Patria</i> , Galería<br>OMR, Mexico City (C, S)                                |      | <i>Sacred and Profane</i> , Studio Nosei, Rome<br>(G)   |
| 1996 | <i>Annual Exhibition</i> , American Academy in<br>Rome (C, G)  |      | <i>Unholy Wars</i> , Postmasters, New York<br>(G)   |
|      | Annina Nosei Gallery, New York (S)   |      | <i>Paraiso Abierto a Todos</i> , The Mexican<br>Museum, San Francisco (S)   |
| 1995 | <i>Eye Tattooed America</i> , Laguna Art<br>Museum, Laguna Beach, California (G)                         |      | <i>Stations of the Cross</i> , Annina Nosei<br>Gallery, New York (S)  |
|      | <i>In the Light of Goya</i> , University Art<br>Museum, University of California,<br>Berkeley (G)        | 1993 | 43rd Biennial Exhibition of<br>Contemporary American Painting, The<br>Corcoran Gallery of Art, Washington,<br>D.C. (C, G) |
|      | <i>Post-Colonial California</i> , San Francisco<br>State University (G)                                  |      | <i>Drawing the Line Against Aids</i> , 45th<br>Venice Biennial at the Peggy<br>Guggenheim Collection (C, G)               |
|      | Pollock-Krasner Foundation, Inc.<br>The Art Matters Foundation   |      | <i>In Out of the Cold</i> , Center for the Arts at<br>Yerba Beuna Gardens, San Francisco (C,<br>G)                        |
|      | Ciocca Raffaelli Arte Contemporaneo,<br>Milan (C, S)   |      |   |
|      | Galerie Nathalie Obadia, Paris (S)   |      |   |

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	<i>Medialismo</i> , Trevi Flash Art Museum, Trevi, Italy (C, G)	Awards
	<i>New Paintings</i> , Salander-O'Reilly Galleries/Fred Hoffman, Beverly Hills, California (S)	1998 Lila Wallace Reader's Digest Artists at Giverny Program
	Manuel Ocampo, Galería OMR, Mexico City (S)	1996 National Endowment for the Arts, Visual Arts
1992	Documenta IX, Documentahallen, Kassel, Germany (C, G)	1995-96 Rome Prize in Visual Arts, American Academy in Rome
	<i>Helter Skelter: L.A. Art in the 1990s</i> , The Museum of Contemporary Art, Los Angeles (C, G)	Public Collections
	<i>Grupo de Gago</i> , Weingart Center Gallery, Occidental College, Los Angeles (S)	Museum of Contemporary Art, Los Angeles, California 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
1991	<i>Individual Realities in the California Art Scene</i> , Sezon Museum of Art Tokyo (C, G) Mike Bidlo, Manuel Ocampo, Andres Serrano, Saatchi Collection, London (G)	Whitney Museum of American Art, New York
	<i>M.J.O.</i> , Jay Chiat residence, New York (S)	Museo Nacional Centro de Arte Reina Sofia (MNCARS), Madrid, Spain Museo Extremeno e Iberoamericano de Arte Contemporaneo (MEIAC), Badajoz, Spain
	Manuel Ocampo, Fred Hoffman Gallery, Santa Monica, California (S)	IVAM Institut Valencia d'Art Modern, Valencia, Spain
1990	<i>Substancias Irritantes</i> , Guggenheim Gallery, Chapman College, Orange, California (S)	Centro Atlantico de Arte Moderno, (CAAM) Canary Islands, Spain Sintra Museu de Arte Moderna, Lisbon, Portugal Fonds National D'Art Contemporain, Paris. Fukuoka Asian Art Museum, Fukuoka, Japan
		Bibliography (Books & Catalogs)

# Manuel Ocampo

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|------|--|--|
| 2009 | „The Making of Art“, Schirn Kunsthalle Frankfurt/M.  | 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 |
| 2006 | „Vous êtes ici“, FRAC Auvergne, Clermont Ferrand   | 1998   |
| 2005 | „Goetz meets Falckenberg“, Phönix-Hallen, Hamburg-Harburg  | Yo Tambien Soy Pintura, Museo Extremeno e Iberoamericano de Arte Contemporaneo (MEIAC ), Badajoz, Spain  |
| 2004 | „Manuel Ocampo - Bastards of Misrepresentation“, Casa Asia, Barcelona  | 1997   |
| 2004 | Bienal Internacional de Arte Contemporánea de Sevilla, Seville   | Hacer Pintura es Hacer Patria, Galeria OMR, Mexico City.<br>Heridas de la Lengua, Smart Art Press, Santa Monica  |
| 2003 | Wunderkammer, Gesellschaft für Gegenwartskunst e.V., Augsburg  | Station to Station, Edizioni Programma, Cagliari, Italy  |
| 2001 | Les Chiens Andalous, Track 16 Gallery/Smart Art Press, Santa Monica, California  | 1994   |
| 2000 | Asian Collection 50, From the Collection of the Fukuoka Asian Art Museum, Fukuoka, Japan   | Virgin Destroyer: Manuel Ocampo, Hardy Marks Publications, Honolulu  |
| 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 | Museum Publications  |
|      | The Inversion of the Ideal: Navigating the Landscape of Intestinal Muck, Swastikating between Love and Hate, Galeria Soledad Lorenzo, Madrid                                 | 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  |
|      |  | 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  |

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Rinder, Lawrence, "History and Retribution in the Art of Manuel Ocampo," University Art Museum, Berkeley, May—June 1992

Tadiar, Carlo, "Manuel Ocampo at the Jack Shainman Gallery," Philippine Daily Inquirer, February 26, 2001

Film

2000

1998

God is My Copilot (one hour feature film) Directed by Phillip Rodriguez and Produced by Tom Patchett

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

## Selected Reviews & Articles

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

Bright, Susan, "Manuel Ocampo," Art Asia Pacific, Issue 22, 1999

Huici, Fernando, "Pinturas como Navajas," El Pais, March 13, 1999

Perez, Eva Diaz, "Sacrilégio 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

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

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

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- 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
- 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

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- 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
- 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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