

Marie Kirkegaard

Gallery

Manuel Ocampo:

Sweating The Green-Bird Parrot Out or Presenting the Undisclosed System Of References in the Loophole of Misunderstanding, part 2

Notes from a discredited fake avant-gardist

April 1 - May 14, 2016

"I pursue no objectives, no system, no tendency; I have no program, no style, no direction. I have no time for specialized concerns, working themes, or variations that lead to mastery. I steer clear of definitions. I don't know what I want. I am inconsistent, non-committal, passive; I like the indefinite, the boundless; I like continual uncertainty. Other qualities may be conducive to achievement, publicity, success; but they are all outworn- as outworn as ideologies, opinions, concepts, and names for things. Now that there are now priests or philosophers left, artists are the most important people in the world. That is the only thing that interests me."

(Gerhard Richter, 1966)

"Me, too."

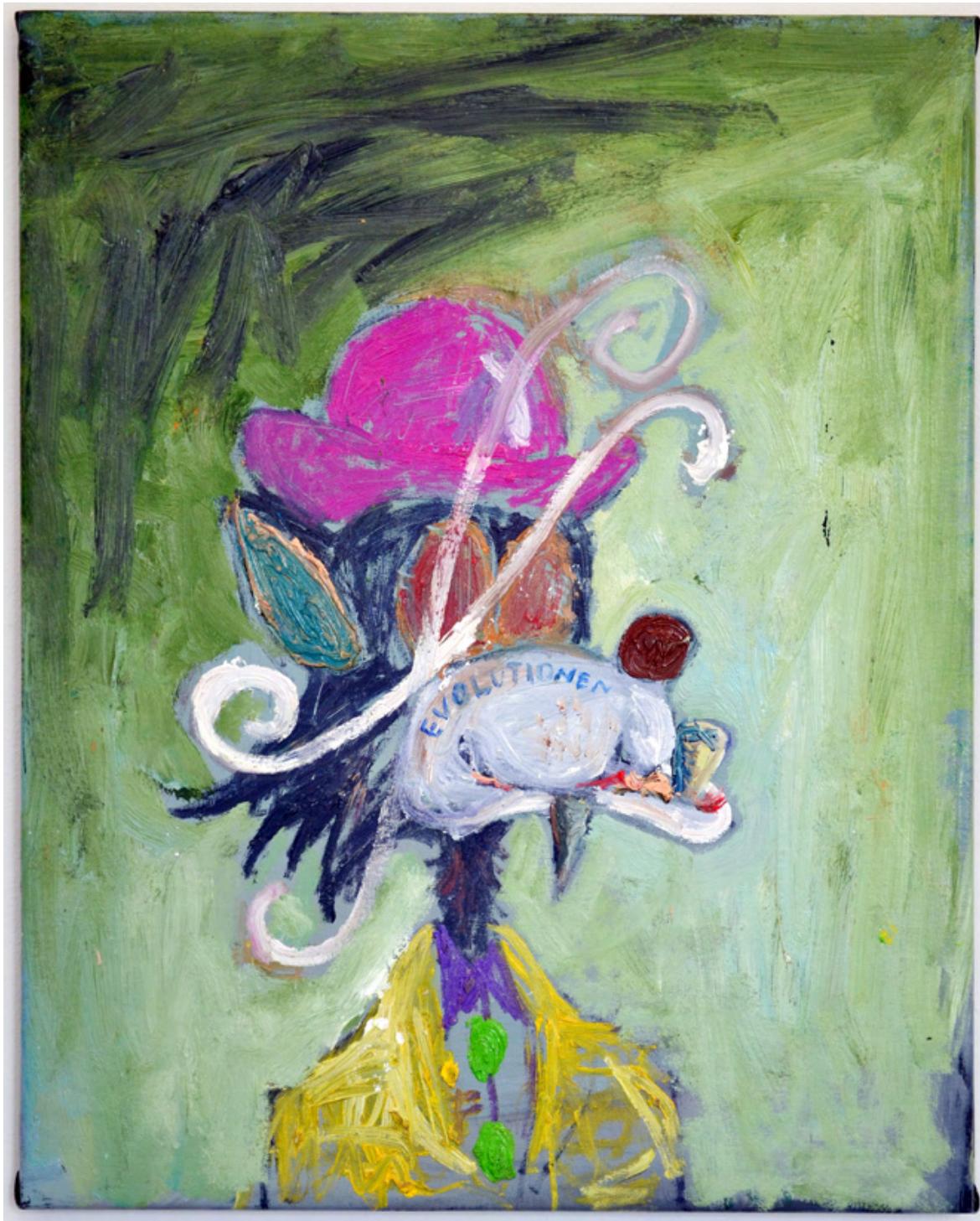
(Manuel Ocampo, 2016)

Marie Kirkegaard is pleased to invite you to the third solo show by Manuel Ocampo in the gallery. Sweating the Green-Bird Parrot Out.... Is a series of new works made for the exhibition consisting of different scales of oil paintings on canvas. Once again Manuel Ocampo live up to his reputation 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 cultural identities.

Thus Ocampo continues today, in a wide use of imagery from a common visual culture, depicting his own take on a Chinese revolutionary poster from the Mao era, the silhouette of Christ, a Japanese Shunga print, political and historical figures, Russian constructivist elements and a careless breach of figures from comics and caricatures.

As the artist explains himself: *"As I keep practicing painting as a conceptualist (Well, let's pretend that I was once a conceptualist and my paintings are by-products of some conceptualist strategies). I get afflicted with this overpowering vice called creative self-indulgence. I am confronted with this great choice to paint whatever I want. It is so easy to get caught in the process, to pursue the unformed image in my head, or to follow the steps of other great painters. Because it is pleasurable most of the time I lose sight of what makes my work so different from the countless pictures in the world, hence precious time is wasted. I lose sight of the issues or what is 'critical' in my personal work. Being 'critical' or 'criticality' then in a work of art could mean a lot of things, depending on what I like in the work, or whatever my obsession is in making art. I think 'criticality' is a filtering device used to illuminate one's ever so vague intentions"*

Manuel Ocampo (b. 1965, Quezon City, Philippines) has been a vital presence on the international art scene for more than 20 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). Also in the early 1990s, he participated in the legendary exhibition Helter Skelter: L.A. Art in the 1990s at MOCA, Los Angeles (1992). Manuel Ocampo is represented in numerous public and private collections, such as MOCA, Los Angeles; Whitney Museum of American Art, New York; MUDAM, Luxembourg, and he is furthermore featured in critical publications on contemporary art, such as Vitamin P: New Perspectives in Painting and Art Now: 137 Artists at the Rise of the New Millennium. Today he is the most internationally active artist from the Philippines exhibiting from Manila to Luxembourg, Berlin to New York and Melbourne to Copenhagen, bringing with him a unique world view that blends history, politics, religion, society, identity, and aesthetics in a personal language that remains critical as it is autonomous.



Evolution

Evolution, 2016

Oil on canvas

75 x 60 cm.

DKr. 47.270 / € 6,345

In Memoriam de Revolutionary Mumu Territorium

Mumu (ghost in Philippine language)

Territorium is latin for territory

Elements in the painting: Durer's Solid in green, Foghorn Leghorn in 4 different poses. Russian Constructivist squares juxtaposed in between layers of the picture. These elements are painted on a digital print of Chinese workers taken from a book on Mao era Chinese revolutionary posters. Original background is obliterated by grey with smudges of magenta and dirt.

(Manuel Ocampo, 2016)



I watch people
and wonder
how some
of them
found their
way out
of the birth canal!



In Memoriam de Revolutionary Mumu Territorium, 2016

Oil on digital print on canvas

150 x 105 cm.

DKr. 89.300 / € 11,985



*A Painting Attempting to Memorialize a Fantasy of Art's
Triumph Over Reality*

Description: A demon sexually violating the image of death

(Manuel Ocampo, 2016)



Feleican Rops: Violence ou Satyriasis

*A Painting Attempting to Memorialize a Fantasy of Art's Triumph Over
Reality, 2016*

Oil on canvas

160 x 130 cm.

DKr. 101.500 / € 13,630



No System Can Give The Masses The Proper Social Graces

Description: Name of Hilma Af Klint in big white letters painted on top obscuring the figures of 3 Disney Hentai princesses. A brown triangle and the word "Materia" written in the bottom

Hilma af Klint (October 26, 1862 – October 21, 1944) was a Swedish artist and mystic whose paintings were amongst the first abstract art. A considerable body of her abstract work predates the first purely abstract compositions by Kandinsky. She belonged to a group called "The Five" (a circle of women who shared her belief in the importance of trying to make contact with the so-called 'high masters' - often by way of séances) and her paintings, which sometimes resembled diagrams, were a visual representation of complex spiritual ideas.

Disney Princess is a media franchise owned by The Walt Disney Company. Created by Disney Consumer Products chairman Andy Mooney in the early 2000s, the franchise features a line-up of fictional female protagonists who have appeared in various Disney franchises. As of 2015 the eleven characters considered part of the franchise are Snow White, Cinderella, Aurora, Ariel, Belle, Jasmine, Pocahontas, Mulan, Tiana, Rapunzel and Merida.

Hentai is a word of Japanese origin which is short for a perverse sexual desire. The original meaning of Hentai in Japanese Language is a transformation or a metamorphosis. A meaning of the perversion or the paraphilia was derived from there. In Japanese, the term describes any type of perverse or bizarre sexual desire or act; it does not represent a genre of work. Internationally, hentai is a catch-all term to describe a genre of anime and manga pornography.

Materia. Matter as a social agent is a reflection on the social role of the material element in the work, thought and action by the German artist Joseph Beuys (1921-1986). From the 1970s, Beuys began to shift more of his work for educational activities and policies. The artist wanted to expand the boundaries of art from the Expanded concept of art and Theory of Sculpture published during the 60's. Gradually, the material element, previously limited to sculptures, drawings and actions, starts to act socially.

No System Can Give The Masses The Proper Social Graces, 2016

Oil on canvas

99 x 73 cm.

DKr. 60.200 / € 8,084





The Holocaustic Spackle in the Murals of the Quixotic Inseminators

Elements in the painting: Third Reich uniforms on figures with a green globe on top of a Beuysian line drawing in red.

(Manuel Ocampo, 2016)



Joseph Beuys blackboard drawings

The Holocaustic Spackle in the Murals of the Quixotic Inseminators, 2016

Oil on digital print on canvas

135 x 90 cm.

DKr. 78.800 / € 10,575



Hugo Ferdinand Boss (8 July 1885 – 9 August 1948) founded his own clothing company in Metzingen in 1923 and then a factory in 1924 (initially with two partners). The company produced shirts and jackets and then work clothing, sportswear and raincoats. In the 1930s it produced uniforms for the SA, the SS, the Hitler Youth, the postal service, rail employees and later the Wehrmacht.

Boss joined the Nazi Party in 1931, two years before Hitler came to power. By the third quarter of 1932, the all-black SS uniform (to replace the SA brown shirts) was designed by SS-Oberführer Prof. Karl Diebitsch and Walter Heck (graphic designer). Hugo Boss company produced these black uniforms along with the brown SA shirts and the black-and-brown uniforms of the Hitler Youth. Some workers are acknowledged to have been French and Polish prisoners of war forced into labour. In 1999, US lawyers acting on behalf of Holocaust survivors started legal proceedings against the Hugo Boss company over the use of slave labour during the war. The misuse of 140 Polish and 40 French forced workers led to an apology by the company.

After World War II, Boss was fined for his support of Nazism and was not allowed to vote. He died of a tooth abscess in 1948.

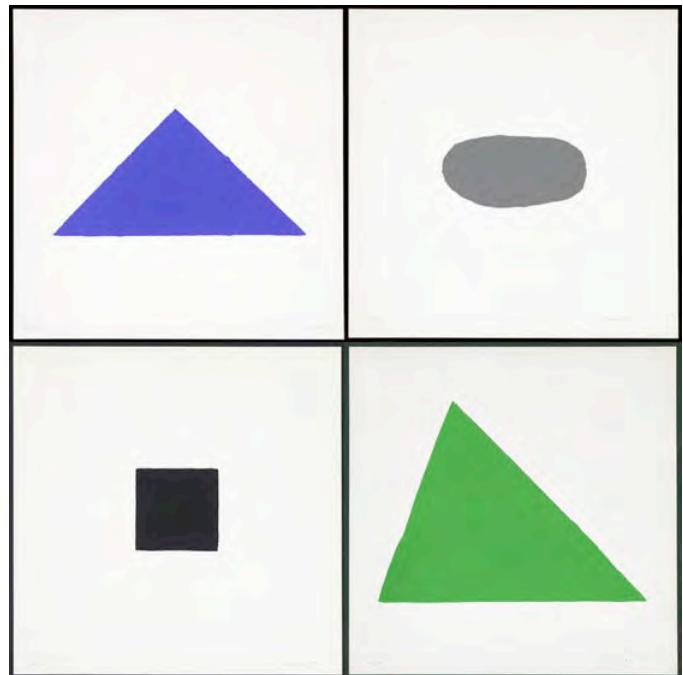
The Hugo Boss Prize is awarded every other year to an artist (or group of artists) working in any medium, anywhere in the world. Since its establishment in 1996, it has distinguished itself from other art awards (e.g. the Turner Prize) because it has no restrictions on nationality or age. The prize is administered by the Guggenheim Museum and sponsored by the Hugo Boss clothing company, which since 1995 has been sponsoring various exhibitions and activities at the museum. It carries with it a cash award of US\$100,000 and a tetrahedral trophy.

A jury of five to six curators, critics and scholars is responsible for the selection of the artists. They nominate six or seven artists for the short list; several months later, they choose the winner of the prize. In past years most nominated artists have been little known. In 1996 and 1998, the nominated artists exhibited their work at the now-defunct Guggenheim Soho, where a space on the second floor was named the Hugo Boss Gallery in 1996; since 2000, only the winning artist has shown his or her work.

Penetrator, Iniminator, 2016
Oil on digital print on canvas
125 x 90 cm.
DKr. 75.300 / € 10,105



Monument to the Aesthetisization of Desublimated Fantasies Rendered Impotent by Unredeemable Gestures



Blinky Palermo, *4 Prototypen*, 1970, Silkscreen on Paper

Monument to the Aesthetisization of Desublimated Fantasies Rendered Impotent by Unredeemable Gestures, 2016
Oil on digital print on canvas, 125 x 90 cm.
DKr. 75.300 / € 10,105



In Search of the Icon for the 22nd Century

Description: A vulture with a top hat sitting on a cloud, his cane propped to one side, while a big smear of magenta clings to the foreground. We now have the tragic figure of the melancholy conceptualist, alone in an empty space waiting desperately for a revolutionary idea to come to him or her, or worse still, waiting for the next idea to come, trying to reinvent their work after their first success.

(Manuel Ocampo, 2016)

In Search of the Icon for the 22nd Century, 2016

Oil on canvas

170 x 120 cm.

DKr. 101.500 / € 13,630

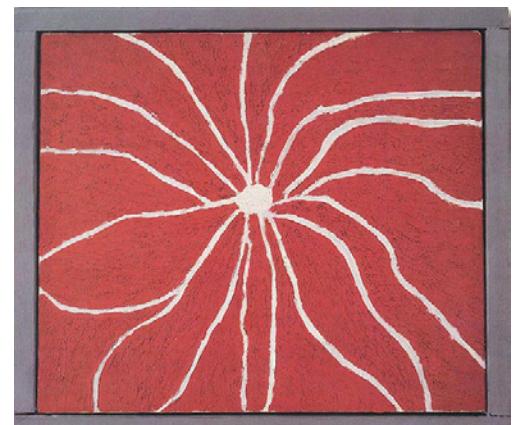




The Spider on the Cricified Pig



Martin Kippenberger: *Feet First*
(*Prima i piedi*), 1990



Forrest Bess: *The Spider*, 1970

The Spider on the Cricified Pig, 2016

Oil on canvas

130 x 100 cm.

DKr. 80.500 / € 10,810

An All Out Attempt at Transcendence

Elements in the picture: A figure taken from a Shunga print, a my little pony head taken from hentai a fan art, Russian constructivist elements



Shunga is a Japanese term for erotic art. Most shunga are a type of ukiyo-e, usually executed in woodblock print format. While rare, there are extant erotic painted handscrolls which predate the Ukiyo-e movement.^[1] Translated literally, the Japanese word shunga means picture of spring; “spring” is a common euphemism for sex.

The ukiyo-e movement as a whole sought to express an idealisation of contemporary urban life and appeal to the new chonin class. Following the aesthetics of everyday life, Edo period shunga varied widely in its depictions of sexuality. As a subset of ukiyo-e it was enjoyed by all social groups in the Edo period, despite being out of favour with the shogunate. Almost all ukiyo-e artists made shunga at some point in their careers.

An All Out Attempt at Transcendence, 2016

Oil on canvas

100 x 73 cm.

DKr. 60.600 / € 8,131





My Little Pony Fan Art

Fan art or fanart are artworks created by fans of a work of fiction (generally visual media such as comics, movies, television shows or video games) and derived from a character or other aspect of that work. As fan labor, fan art refers to artworks that are neither created nor (normally) commissioned or endorsed by the creators of the work from which the fan art derives.

Constructivism was an artistic and architectural philosophy that originated in Russia beginning in 1919 and was a rejection of the idea of autonomous art. The movement was in favour of art as a practice for social purposes. Constructivism had a great effect on modern art movements of the 20th century, influencing major trends such as the Bauhaus and De Stijl movements. Its influence was pervasive, with major impacts upon architecture, graphic design, industrial design, theatre, film, dance, fashion and to some extent music.



The Next Revolution in Art

(*Art-as-Art Dogma*, Part II, p. 61)

The next revolution in art will see the disappearance of personal art dealing, private art collecting, and individual artist enterprising, of personalistic, privateering art—"pricing and buying and selling." International art cartels will drive out small art business from the top down, and conscience-stricken artists will organize themselves to strike against art-dealers' associations from the bottom up.

The next revolution will wipe out the art-market bird-watchings and callings, and remove the menace of pigeon-droolings, starling-warblings, and "peep"-happenings. The old abstract-expressionist game of "buttonholing and bagging the clammy green-bird" with its old bird call of "sweating cubism out" went almost out of fashion even before the heroic Nixon years were over. A late fifties period which was a "sweating the green-bird parrot out" was followed by an early sixties period which heard the howling rosen-bird and his action bats and starlings out. The elimination of the hawkings, buzzardings, nest-featherings and fowlings of the tawney-hess pippett and flank-harrow sparrow, the emily-jinn-hour harpy and cackling coo, the canny-day common crow and larking-allways chicken, the robin gull-water duck and hilly-creamer vampire, and the simp-hunter redder-rut-man gooney species of chutzpah canaries would help to restore the artists' health and sanity and peace of mind, but nature is not so easily deflowered.

Side note: The experience of criticality is precisely, that all art can be adjudged legitimate from some viewpoints, and equally illegitimate when viewed from others. So in this sense the strategic model of painting in the service of some critical enquiry might be said to confuse the judgment of the completed work with the initial motivation of its production. For it does not follow from the fact that art will be scrutinized for its legitimacy that it was actually made with the intention of being legitimate, or that it can even be legitimate per se. Against this objection one of course could hold that a crucial point in the conceptualization of art was precisely that the criticism of art was no longer considered to be a process that happened after the event, but an inner dynamic inherent in its production.

Hence, one could mean by ‘criticality’ in the work of art as changing the colors of one’s palette, or not using a brush, or not using canvas, or stretchers, in an effort to change the language of painting. One could also decide to use a conservative style in painting so as to make clear my “hot” subject matter. Or have a hot topic but with no image, or hot images with no topics, or no image and no topic, but using words, or no images, words, topics, and only invisible ideas. Anyway, you get the picture. Criticality is the intensification of the artist’s intentions. When I look at other artist’s works I get confused by their intentions. What kind of interesting subject matter or ideas are they proposing? What stylistic or formalist innovations are they presenting? The issues of some artists though could really change one’s world. But sometimes it’s better to lose one’s issues when painting, sometimes the issues get in the way, or the issues become a system of control. Sometimes you just gotta take a leap of faith. That’s when real art happens.

Criticality in art is the illusion of disillusioning illusions. On the other hand, nobody really knows what to do with painting anymore. It’s a laughing stock with regards to academic critics and intellectuals. Therefore, the only place it could do any more value is in the open market, where the same academic critics and intellectuals who ridiculed painting ironically earns their money and reputation by reviewing them and placing them in a critical context somewhere deep in their smart ass.

I don’t think painting can be a site of criticality because in the end it is complicit with the system. Nothing wrong there, painters like Oehlen have come to terms with that. I think art objects like paintings are mere conversation pieces. It’s really all about how one can carry a dialog (of infinite variety) with the viewer, and maybe the artist is also the viewer, and therefore the only responsibility of the artist is not be boring... We all hate lazy artists! Painting should have the strategy of a Nigger: has a big wang, incorrigibly fashionable, has a menacing presence, bad and ugly, but has a wounded soul, and definitely has a lot of chicks.

This strategic reading is strictly anti-historicist: it does not believe in the exhaustion of things, in the linear genealogy offered to us by art criticism, always ready, unconsciously or not, to follow the demands of the market in search of new products, but neither does it believe in the order of a homogeneous time without breaks, such as art history likes to imagine.

Side note: The medium of painting is by nature conceptual, and its conceptuality is produced not only by way of positioning a work within a particular set of external references.

For Bois painting is essentially conceptual when it self-referentially and self-critically addresses its material qualities as well as the symbolic grammar of its own formal language. In relation to this immanent criticality, the strategic installment of painting in a network of external references has the status of a meta-critical gesture.

Manuel Ocampo, 2016