When the real universe of sexuality occupies the area of the nameless and insecure masculinity feels threatened, it responds to the search for stereotypes that will keep you from all suspicion and questioning. The work of Manuel Antonio Domínguez delves into the research of this process, in which insecurity rethinks in the physical changes man, repressions, and skills to any location where his manhood is not related with an apparent soft masculinity.

For this purpose it uses strategies in which it is possible to put up an intelligible speech, combining real and fictional elements with the use of collage, or a precious watercolor that invites you to see a symbolic universe where power grant the questioning of heteronormativity and trying to do doubt about our certainties about reality.

El pretendiente_Ángeles Baños Gallery_09/09/18_29/10/18

No volveré a ser avergonzada
ni me avergonzaré de mí misma
Gloria Anzaldúa

The Galería Ángeles Baños opens its new season with “El Pretendiente” [The Pretender], by Manuel Antonio Domínguez, his third solo show in our space. Manuel Antonio Domínguez (Villablanca, Huelva, 1976) is one of the members of hisown generation who has most intensely focused on a drawing practice. His drawings are realist and feature highly-detailed technique, with clearly defined lines that are thencomplemented by watercolour, gouache or collage; colour is always held in check. His work is also characterised by drawn interventions on found objects, such as magazine covers, press clippings and printed correspondence that he has compiled through purchases in street markets and second-hand shops. These objects are then altered with a highly personal style to give them new meaning and revived readings;sometimes they are done subtly, while sometimes they are handled in more blatant,perturbing ways.

Manuel Antonio Domínguez’s work is found within what we might call “gender discourse”. For years he has been interested in analysing the questions that affect theunderstanding, construction and collective evaluation of male roles. In these works,however, for the first time ever he openly takes on the female figure, with special attention paid to single women. His work is focused on revising and interpreting forms that are immutable, sexist or patriarchal, and which have appeared in relation to this subject in our most immediate context.

The interest of this proposal lies above all in the virtue of being able to multiply every gender position the gaze might allow, and in its capacity to make a more specific historical analysis of the idea of a certain woman’s right and wish to be alone as well as live alone. Domínguez once again offers his own position on the negative interference we are subject to under heteronormative masculine domination, offering current images of identity and new models in the midst of diversity. These/his “new women” openly reject any association between being a single woman and social failure, identifying it more as the right to choose and as a natural evolution of theeconomic and family-related independence of women, as something that has beenforged over the past few decades. His women seem sure of themselves, they are even arrogant, as single women are highlighted in a new way in the context of their ownpersonal history.

La soltería femenina. Intervened publications. Variable mesures. 2018

Salto de independencia. Installlation. Intervened bills and wood. Variable mesures. 2018

Sígueme
Sígueme
Sígueme

Se terminó el rollo_Ángeles Baños Gallery_11/15/13_01/01/14

From the different ways to encapsulate the history of Spain, this second project for the Ángeles Baños Gallery exerts a critical look at the file of the homoeroticism during the Franco regime, specifically the rehabilitation that the gays were subjected to under the reform of the law (Vagrancy Act). A legal framework becomes an instrument to define that sexual behaviour that is out of the norm and applied that indefinite detention in prisons measures to achieve their so-called rehabilitation.

From a true story, the artistic development focuses on generating a sense of identity with others, with the distant in space and time, with those who have left a mark on inanimate objects, documents, and images. The intention is not the recreate that time again, but use the documented event to create a new time mediated by images of files that summarizes the temporary differences in the Spanish environment. The whole project links with the ideas of historical memory, reflection on violence and conflicts generated by the complexity and variety of human sexual relationships

Se terminó el rollo
Manuel Antonio Domínguez

Del mismo modo en el sentido contrario_Angeles Baños Gallery
04/06_30/07/10

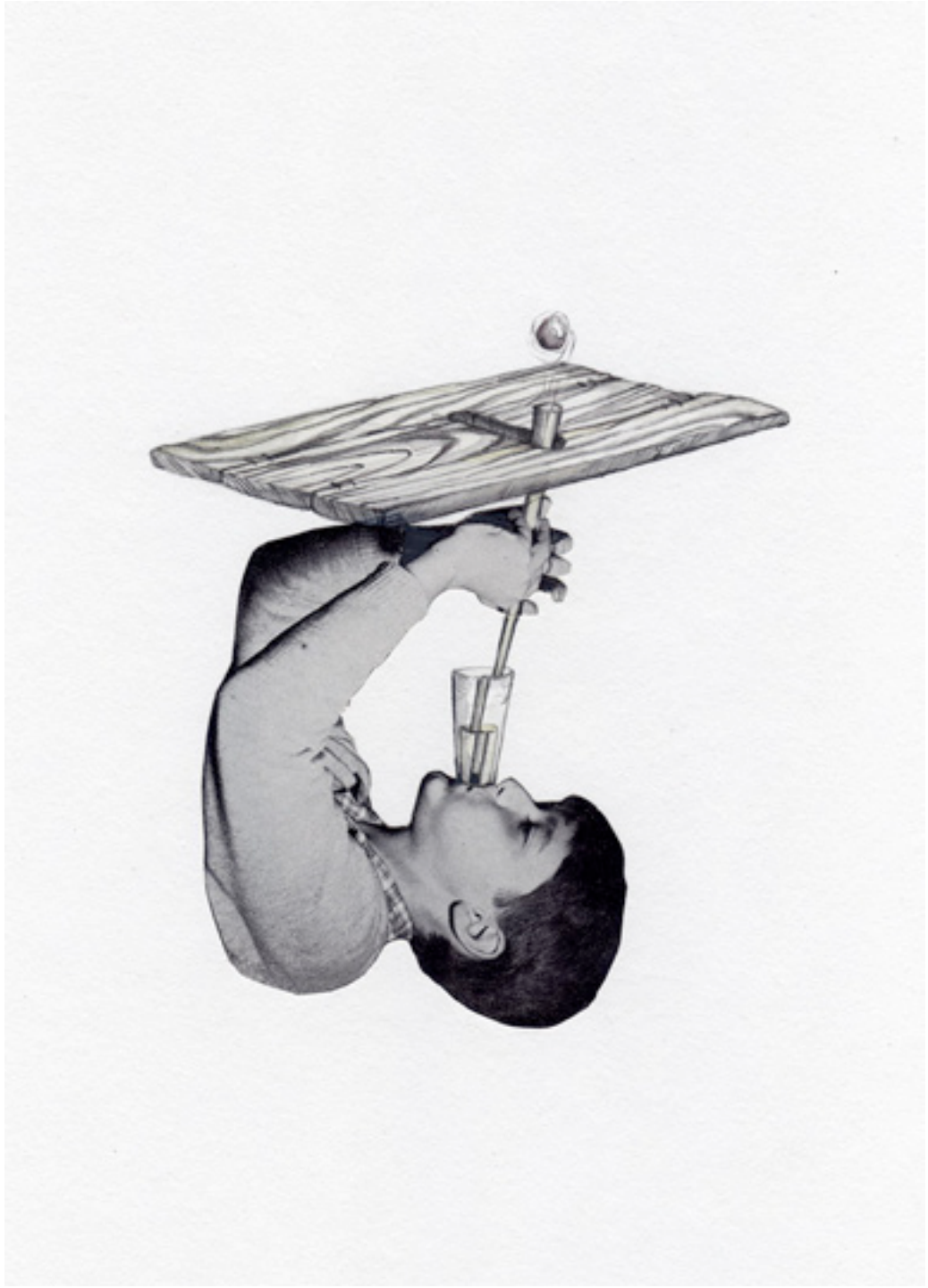
Through pictorial interventions on images belonging to a dilated collective imaginary although subjected to a short perspective of gender, Manuel Antonio Domínguez Gómez (Huelva, 1976) questioned the existing filiation between heterosexuality and certain habits and marked rooted androcentric social groups such as football or military areas.

The male masquerade, as we know it, is now presented as dyed pink, broken dolls and mannered gestures that imply an impasse in the modes of learning and assimilation of manhood heteronormatively forbidden and little questioned, thus breaking with the first reading that we could make a classic image of collectible chrome with a photographic record of Pele or Maradona. Athletes and idols in equal parts, as carnal symbols of the society that are developed, pastiches of stereotypes based generators of the male role. Thus, Ang

So, for this his first solo at Ángeles Baños Gallery, and as it has already become usual practices that vertebrate his artistic production, Manuel Antonio Domínguez uses the collage interlaced with detailed watercolors of extreme thoroughness, his trademark. Illustrations that call into question while they demonstrate the shortcomings of that type of masculinity, unique and unambiguous subordinate of the other possibilities within the scope of the not so politically correct. In this way, "I can not, I do not get" or the "I do not want" will reveal from the plastic of "Likewise, in the opposite direction", accounting for the frustrating weight that sometimes involves being masculinely correct.

Niveles. Gouache and watercolor on cartographic maps. 35,5 x 43,5. 2014

Lo que tiende hacer desaparecer. Gouache and watercolor on cartographic maps 35,5 x 43,5. 2014



La segunda Generación. Set of 16 collage and watercolor pieces. 21 x 29'7 cm unit. 2013

+info

La segunda Generación. Set of 16 collage and watercolor pieces. 21 x 29'7 cm unit. 2013

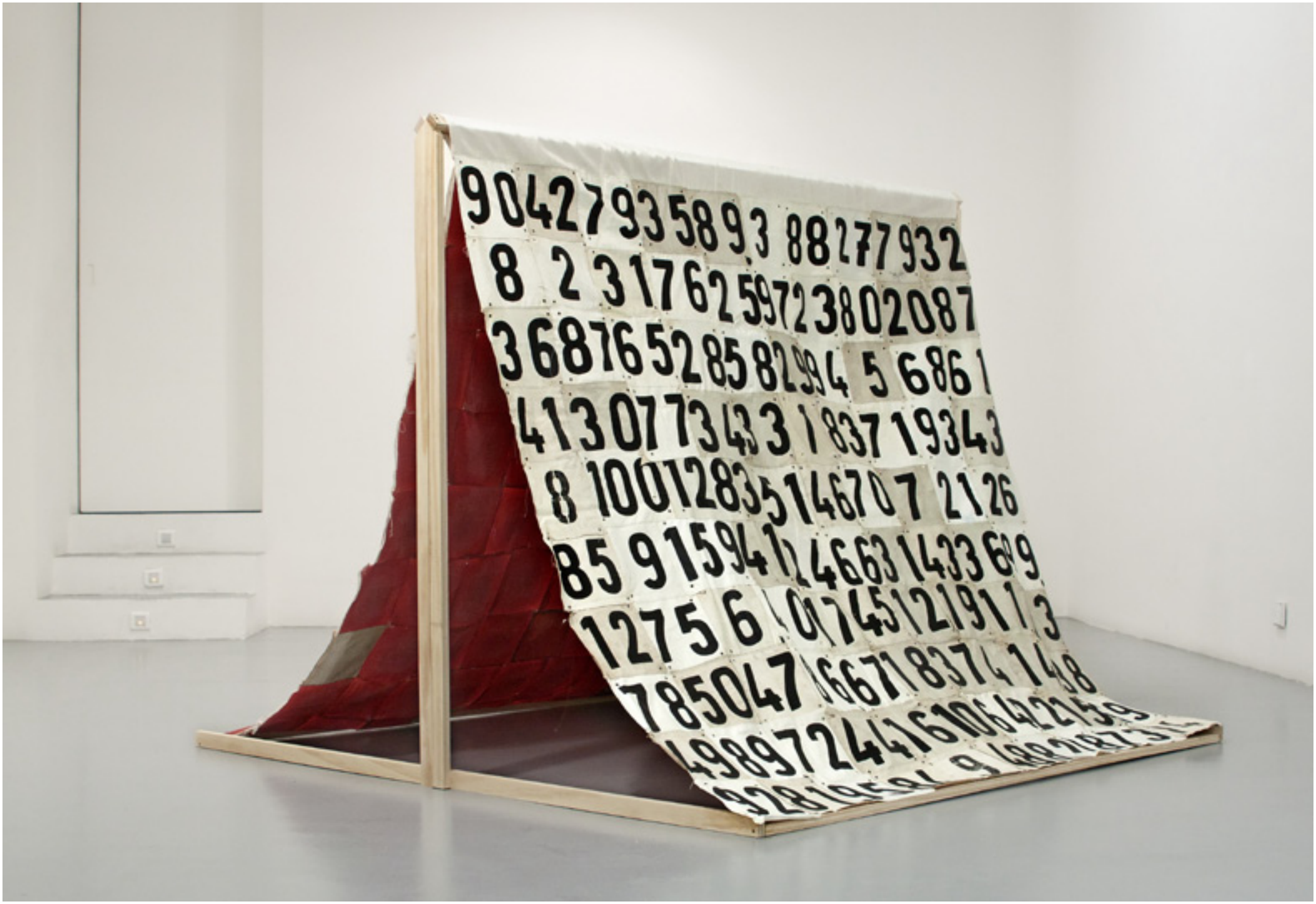
Mecanismos de rebelión. Watercolor on paper. 100 x 65 cm. 2013

Mecanismos de rebelión. Detail

Somato tipo, un caballero respetable y respetado por los vecinos. Watercolor on paper. 100 x 65 cm. 2013

El riesgo de acostumbrarse a unos brazos. Watercolor on paper 65 x 50 cm. 2012

El riesgo de acostumbrarse a unos brazos. Detail

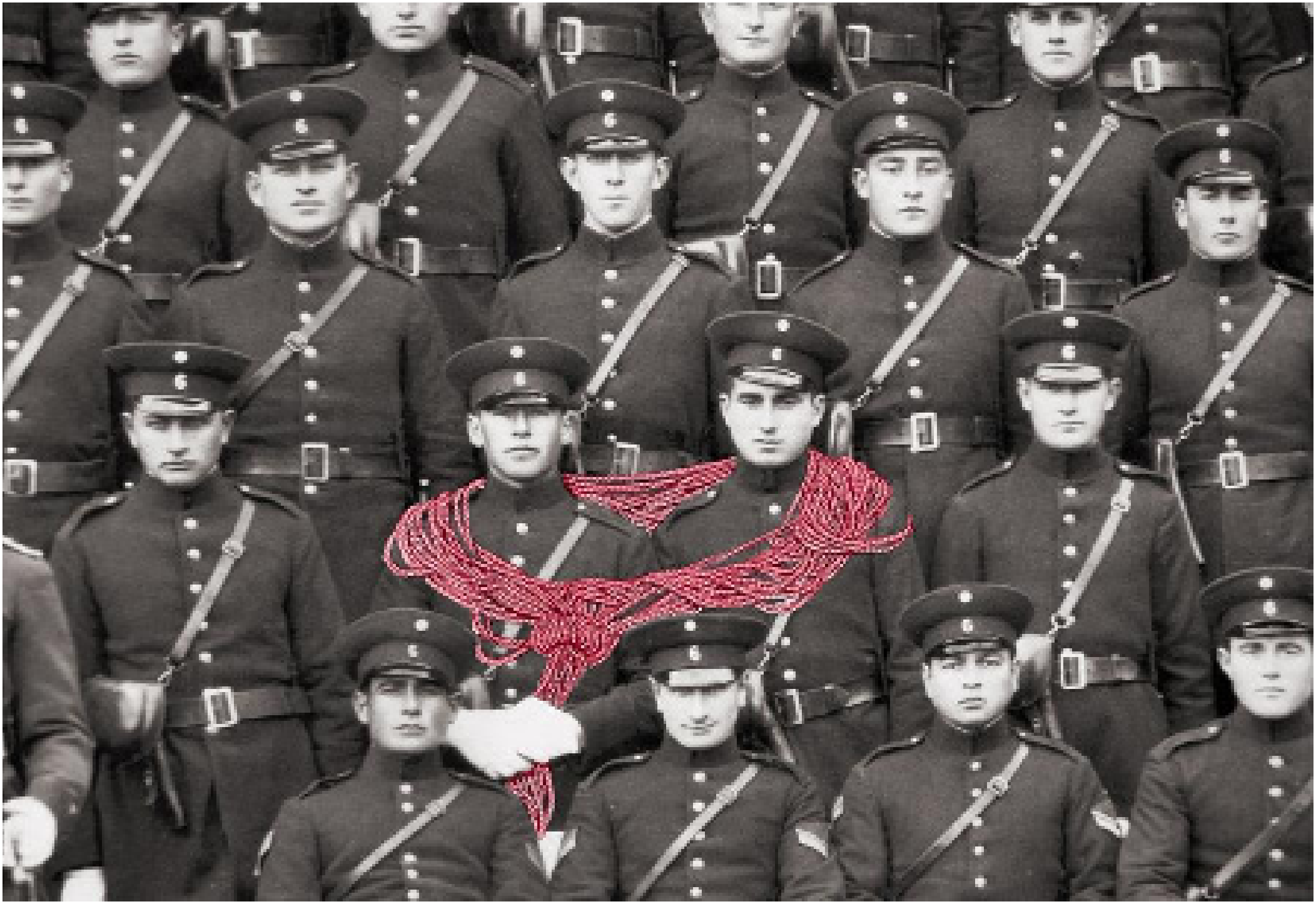


Paredes de Sala. Wood and cloth. Variable mesures. 2014

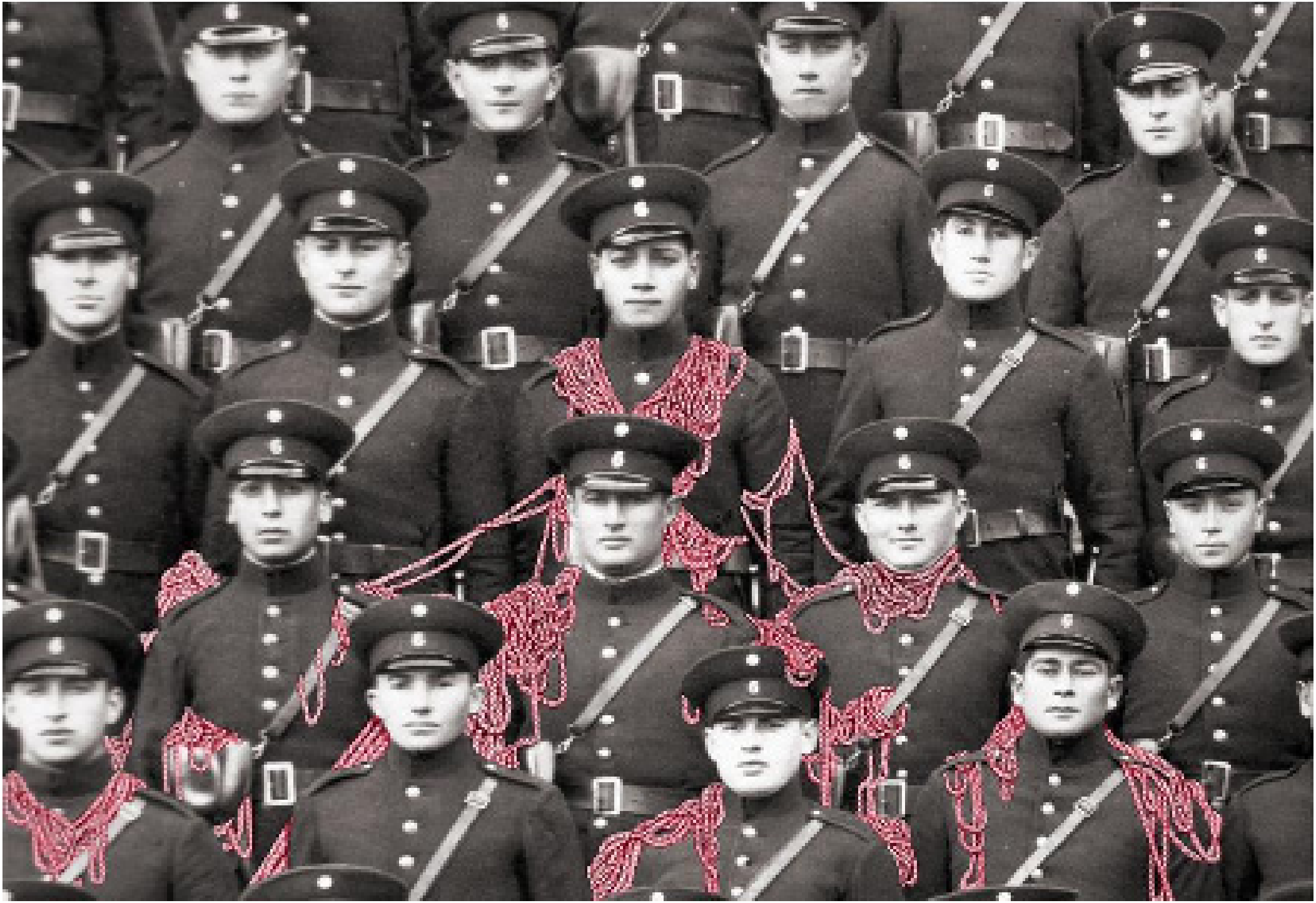
Casa. Watercolor and wood. Variable mesures. 2014

La necesaria insuficiencia del género binario. Watercolor on paper. 65 x 50 cm 2013

Un Amigo Recordó Cierta Actitud. Watercolor on paper. 50 x 65 cm. 2012



El producto serial. Gouache and watercolor on photografphy. 20 x 65 cm. 2012

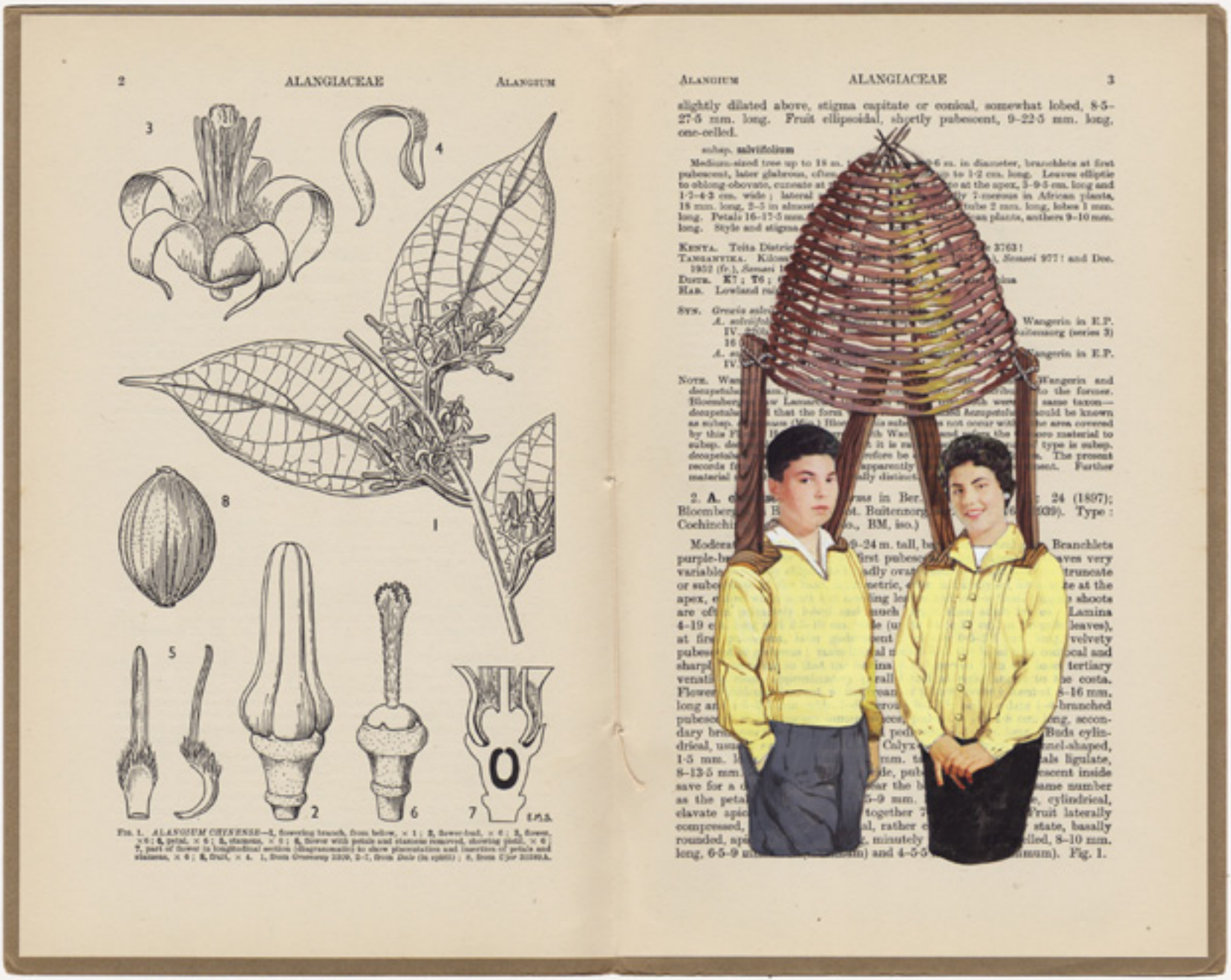


El producto serial. Gouache and watercolor on photografphy. 20 x 65 cm. 2012

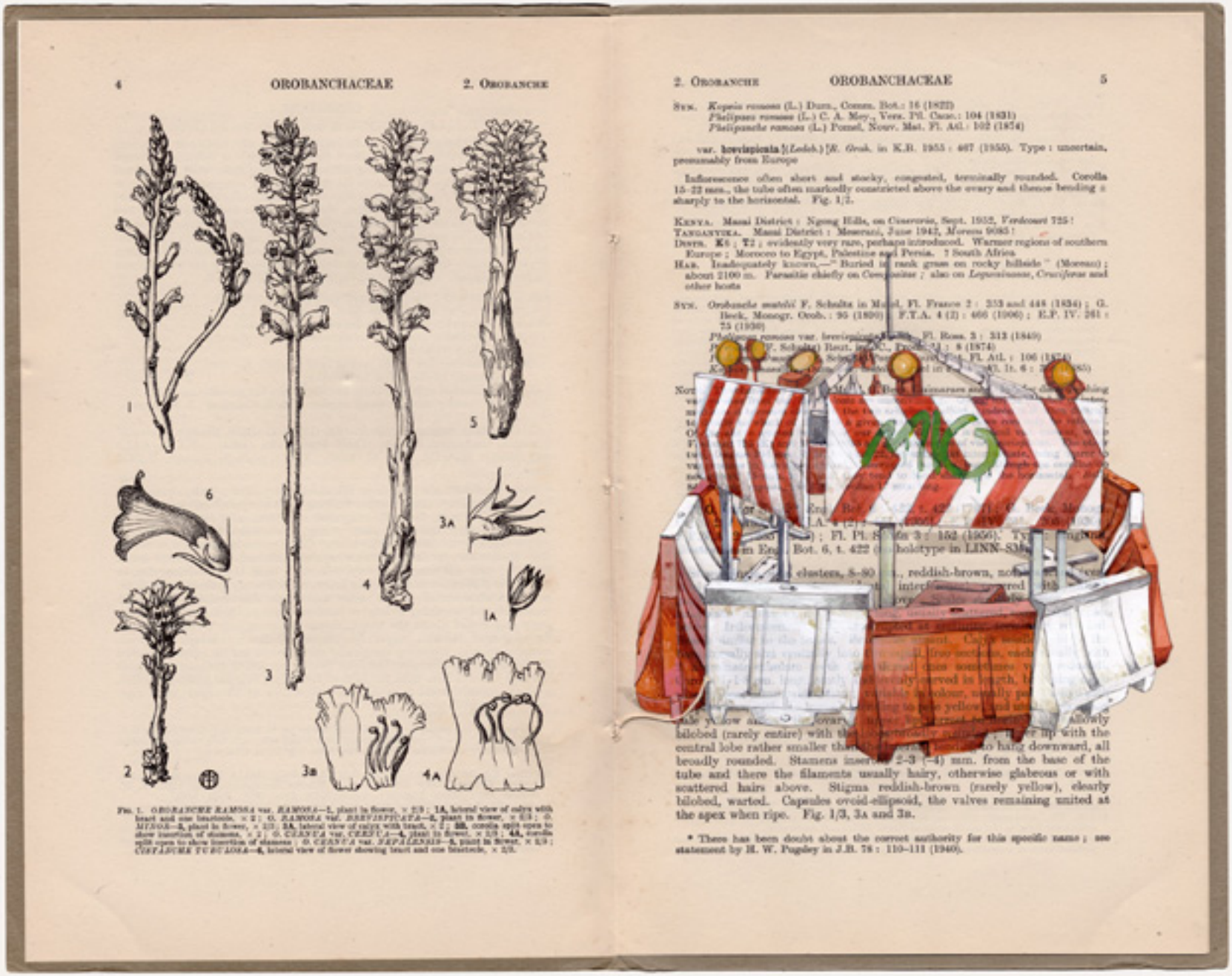
Monoico. Set of 5 wood tables with 5 intervened books each. Variable mesures. 2015

Monoico. Invervened wood. Watercolor and collage. Variable mesures. 2015

Monoico. Invervened wood. Watercolor and collage. Variable mesures. 2015



Monoico. Invervened wood. Watercolor and collage. Variable mesures. 2015



Monoico. Invervened wood. Watercolor and collage. Variable mesures. 2015

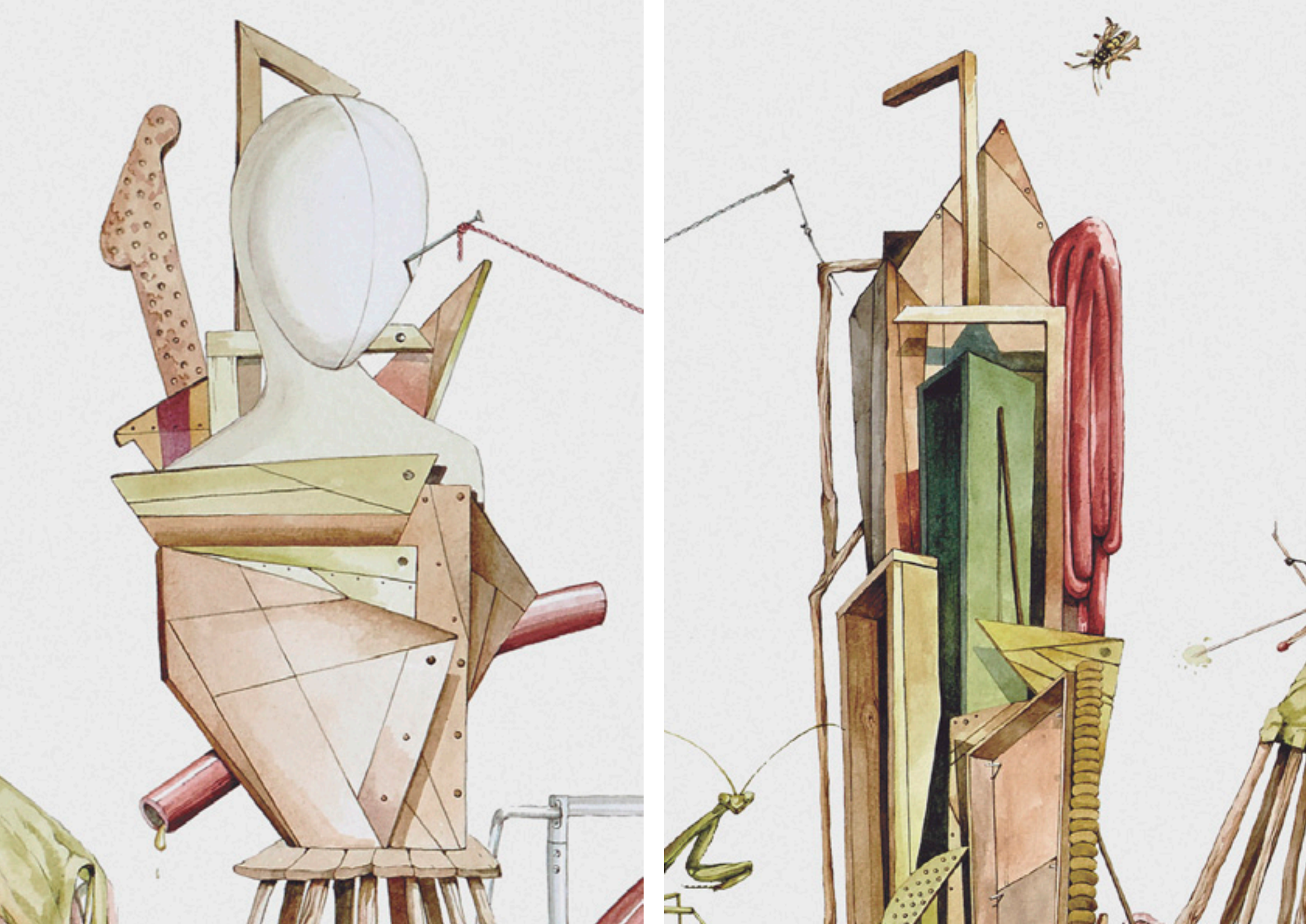
La relación estable. Watercolor on paper, wood anc cristal. 180 x 1600 x 35cm. 2017

La relación estable #1. Watercolor on paper. 100 x 200 cm. 2017

La relación estable #2. Watercolor on paper. 100 x 200 cm. 2017

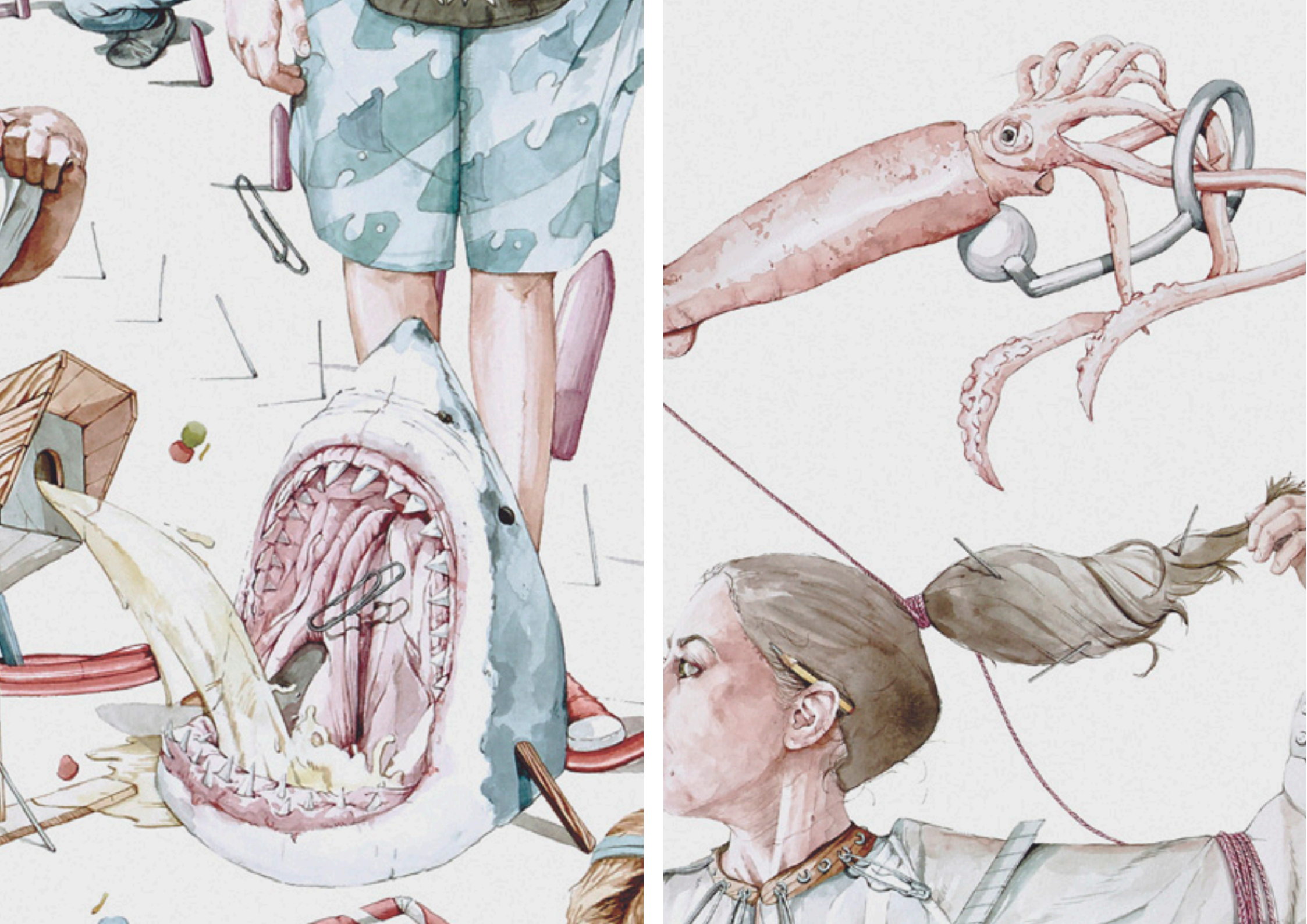
La relación estable #3. Acuarela sobre papel. 100 x 200cm. 2017

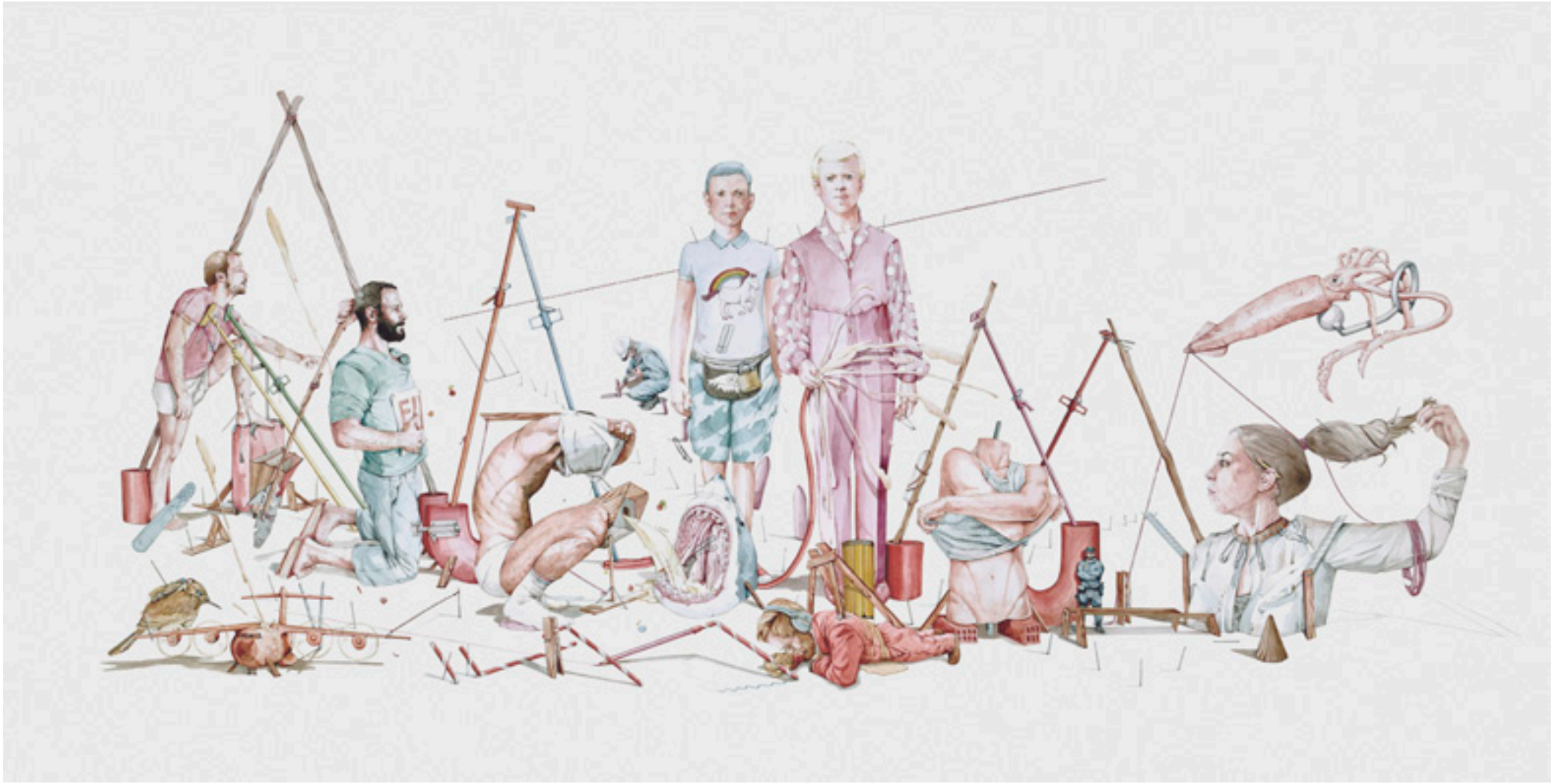
La relación estable #4. Watercolor on paper.. 100 x 200 cm. 2017



La relación estable #5. Watercolor on paper. 100 x 200 cm. 2017

La relación estable #6. Watercolor on paper. 100 x 200 cm. 2017





La relación estable #7. Watercolor on paper. 100 x 200cm. 2017

La relación estable #8. Watercolor on paper. 100 x 200 cm. 2017

La soltería femenina. Interveded publications. Variable mesures. 2018

La soltería femenina. Detail

La soltería femenina. Detail

La soltería femenina. Detail

El pretendiente. Installation. Ropes, unfinished pencil face and woods. Variable mesures. 2018

Anotaciones de diario. Intervened ilustrations. Watercolor. 2018

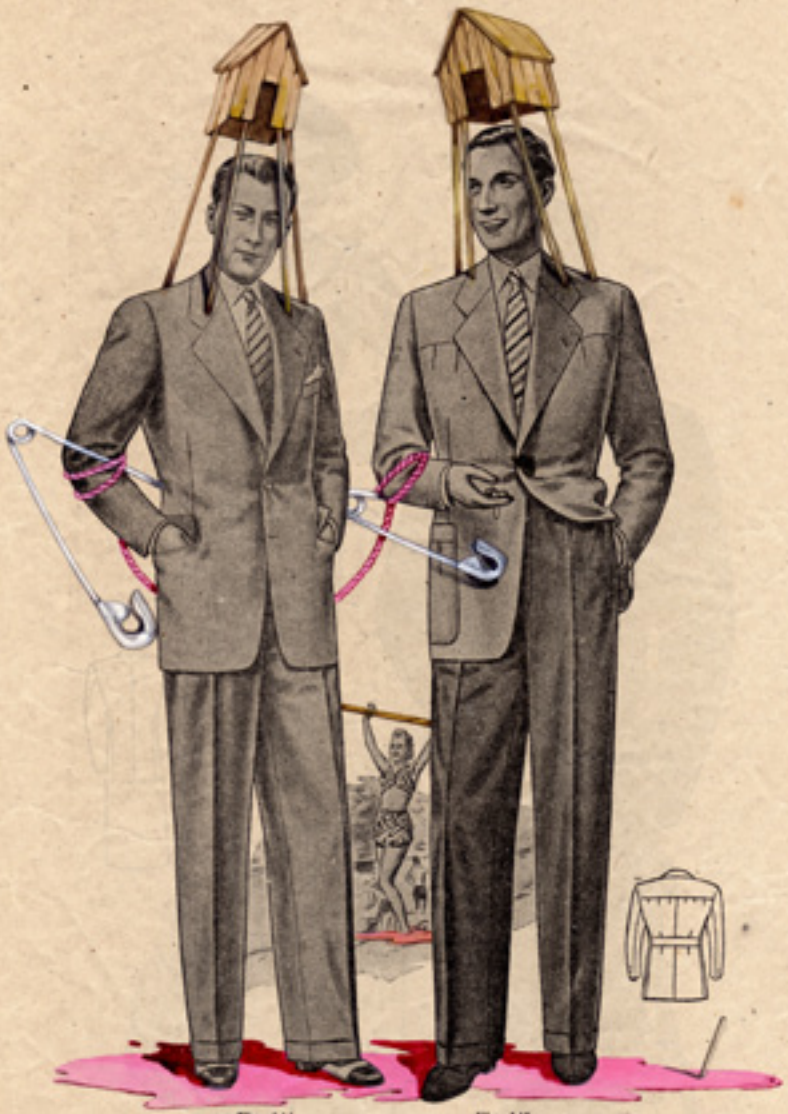


Fig. 144 Fig. 145

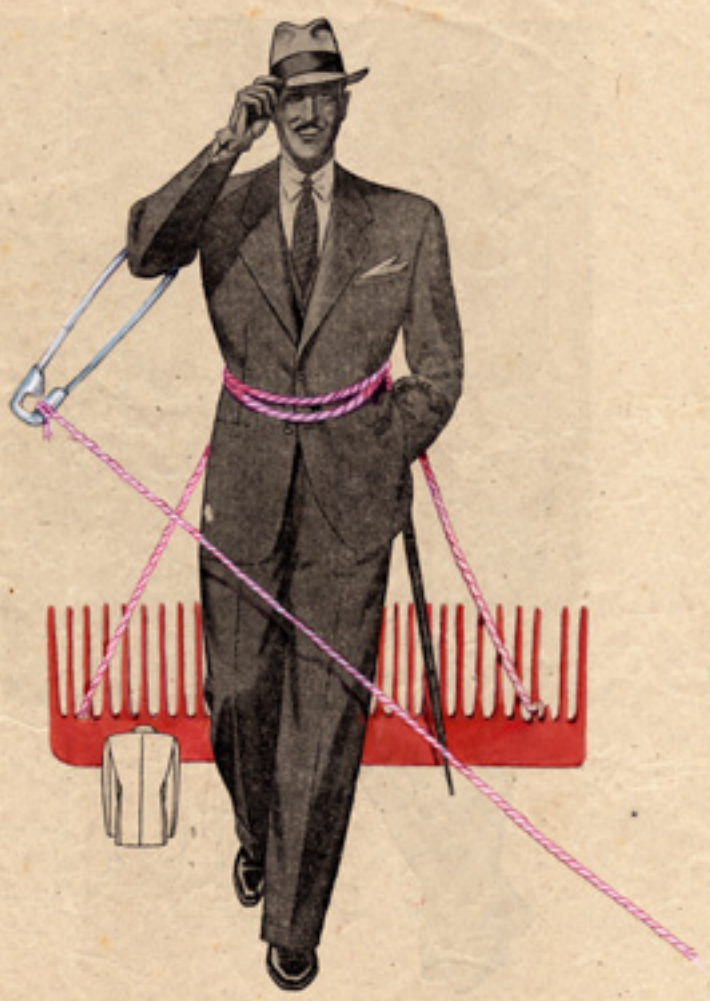


Fig. 140

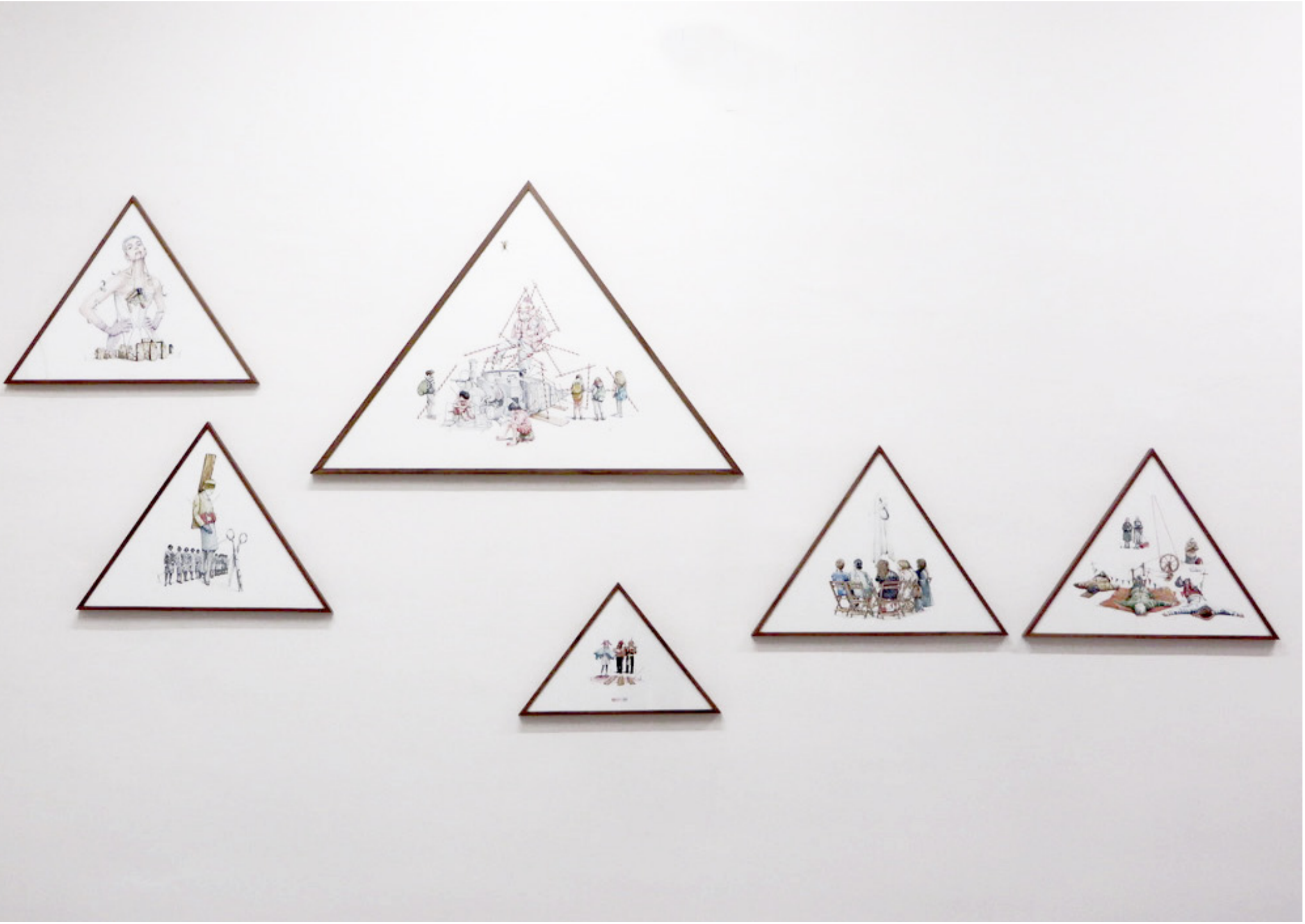
Anotaciones de diario. Detail

Vapuleada. Installation.Intervened image and wood. Variable mesures. 2018

Cultos de rueda. Watercolor. 65 x 50 cm. 2018

Uniformidad del desencuentro. Watercolor. 65 x 50 cm. 2018

Abiertamente declaradas. Watercolor. 65 x 50 cm. 2018



Dura a veces unos pocos de minutos, a veces horas. Watercolor. 65 x 50 cm. 2018

Administradora de cereal. Watercolor. 65 x 50 cm. 2018

Administradora de cereal. Detail

Miramientos. Watercolor. 65 x 50 cm. 2018

Actos encapsulados. Watercolor. 65 x 50 cm. 2018

Guía familiar H. 9,5 x 14 cm

Guía familiar B. 9,5 x 13,5 cm

Guía familiar E. 9,5 x 14 cm

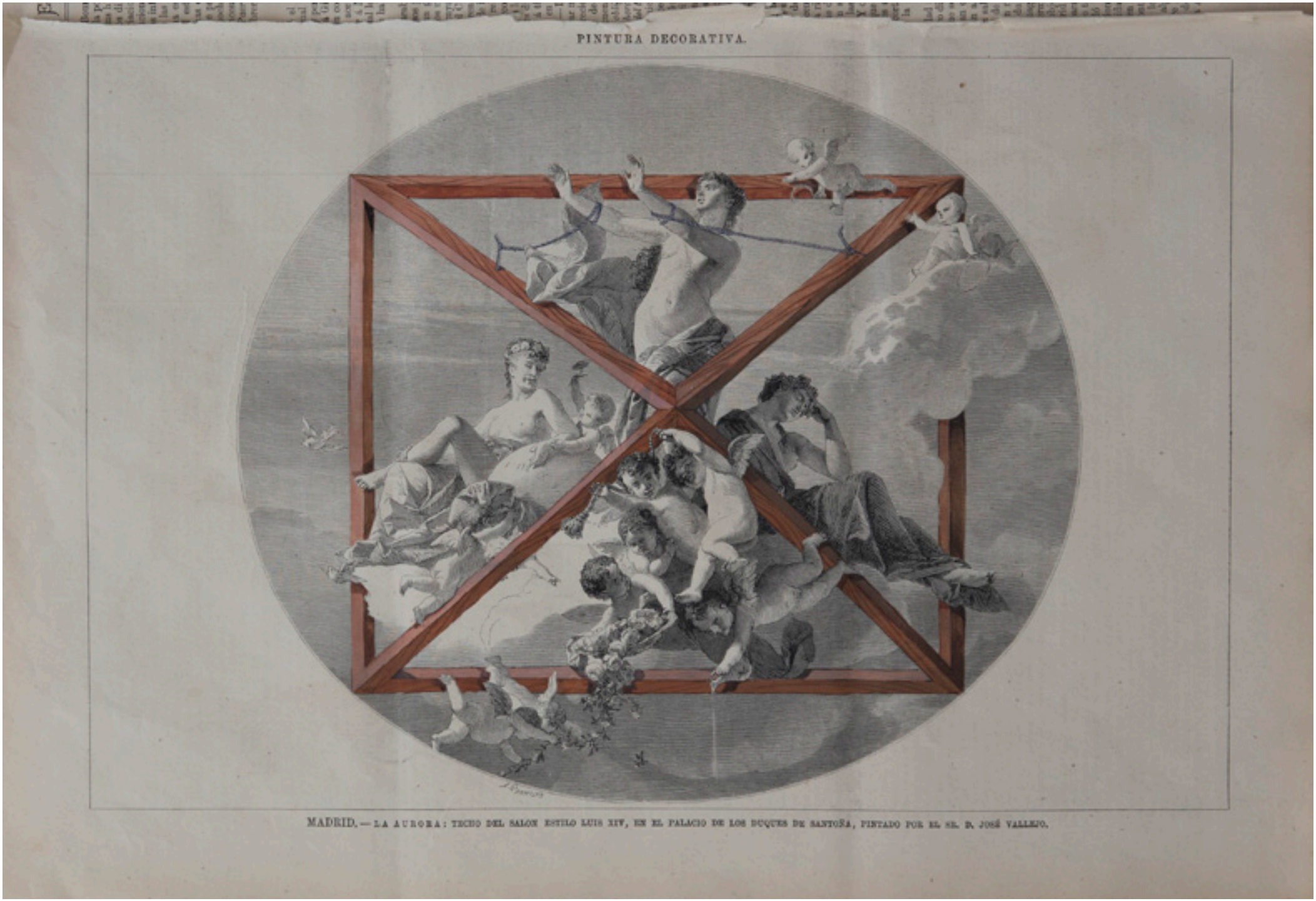
Guía familiar g. 9,5 x 14 cm

Guía familiar A. 9,5 x 15,5 cm

Las premisas de un movimiento. Watercolor. 40,8 x 28,7 cm

El amante. Watercolor. 40,8 x 28,7 cm

El liberado. Watercolor. 40 x 54,8 cm



Sobre la cama. Watercolor. 27.4 x 40.5 cm

Manuel Antonio Domínguez

Villablanca. Huelva. Spain. 1976
www.manuelantoniodominguez.com

2008
Founding Member of Sala la Perrera. Valencia. Spain
2009
Master's Degree in Art and Artistic Production. Faculty of Fine Arts of the Polytechnic University of Valencia. Spain
2006
University specialty in Public Art. Polytechnic university of Valencia. Spain
2004
Bachelor of Fine Arts. Polytechnic university of Valencia. Spain
1999
Senior Project Technician and Decoration Works Management. School of Arts of Huelva. Spain

SOLO EXHIBITIONS

2019
En lugar de eso. Museo de la Danza de Villablanca. Huelva. Spain
2018
El pretendiente. Ángeles Baños Gallery. Badajoz. Spain
La relación estable II. Sala de la Provincia Huelva. Huelva. Spain
2017
La relación estable. ABC Museum. Madrid. Spain
2015
Traslaciones. Sala Siglo XXI. Museum of Fine Arts Huelva. Spain
2014
Piso de soltero. Yusto/Giner Gallery. Marbella. Spain
2013
Se terminó el rollo. Ángeles Baños Gallery. Badajoz. Spain
La impotencia aprendida. Raquel Ponce Gallery. Madrid. Spain
2012
El uniforme desbordado. Mecanica Gallery. Seville. Spain
2010
Del mismo modo, en el sentido contrario. Ángeles Baños Gallery. Badajoz. Spain
2008
Aislados con Barroquismo y psicodelia. La Petxina. Valencia-Territorios. G. Sala la Perrera. Valencia. Spain
2007
Hombre sin Cabeza. H.S.C. Sala Espacio Invisible. Seville. Spain
2004
Paisaje Re-conocido. Young Institute. Huelva. Spain
2001
Puntos de Desvíos. Rafael Botí Foundation Cordoba. Spain

GROUP EXHIBITIONS

2019
ZONAMACO. Ángeles Baños Gallery. Mexico City. Mexico
Malva y asfódelo. Gabinete de Dibujos. Valencia. Spain
2019
Check Mate!. BCMA Berlin. Germany
2018
Clash Madrid/Berlin. Urgel3. Madrid. Spain
Estampa. Ángeles Baños Gallery. IFEMA. Madrid
Arte Santander. Ángeles Baños Gallery. Santander. Spain
2017
Volta Basel. Stand Galería Ángeles Baños. Basel. Switzerland
Nada Sobra. Centro Cultural Galileo. Madrid. Spain
Biennal de Mislata Miguel Navarro. Mislata. Valencia. Spain
2016
Museo Arte Moderno. Santo Domingo. República Dominicana
Arco. Stand ABC Cultural. Madrid. Spain
¿Quién es ese hombre?. TEA, Tenerife Espacio de las Artes. Santa Cruz de Tenerife. Spain
Volta Basel. Stand Galería Ángeles Baños. Basel. Switzerland
Paperwork. Spanish Contemporary Drawing. Today Art Museum. Pekín. Chine
2015
Underdog. Herrero de Tejada Gallery. Madrid. Spain
Dibujo expandido. La creación contemporánea en la Colección DKV. ABC Museum Madrid. Spain
Éros cést la vie. A3 bandas. Javier Lopez & Fer Frances. Gallery Madrid. Spain
De la mano. Centro Centro. Palacio de Cibeles. Madrid. Spain
De lo masculino. Factoría de Arte y Desarrollo. Madrid. Spain
Casa Leibniz. Santa Bárbara Palace.Ángeles Baños Gallery. Madrid. Spain

Made in Spain. CACM. Malaga. Spain

2014

Positions on drawing. Swab. Ángeles Baños Gallery. Barcelone. Spain
Código Mutable. Ángeles Baños Gallery. Badajoz. Spain
Estado Crítico. El Arsenal. Cordoba. Spain
ARCO. Ángeles Baños Gallery. Madrid. Spain
Mina de Estrellas. ARCO. Huelva Provincial Guvernment. Madrid. Spain

2013

Chaco. Ángeles Baños Gallery Santiago. Chile
Are you the fire or just another flame. Galería SOLOMUTT. Milan. Italy
Me, Myself and I. Centenera Jaraba Foundation. Casa del reloj. Madrid. Spain
El almacén de ARCO". ARCO. Madrid. Spain

2012

The Found Temporality. 48 Stunden Neukölln. Berlin. Germany
No solo dibujo / descargas, cargas, desmontajes y montajes. Aural Gallery. Alicante. Spain
Del Sol Experiences 6. Arte en plena crisis. Del Sol Gallery. Santander. Spain
In situ. Addaya Gallery. Mallorca. Spain

2011

Uniendo Puntos. Ángeles Baños Gallery. Badajoz. Spain
A cualquier otra parte. Fernando Mª Centenera Jaraba Foundation. Guadalajara. Spain

2010

Just Madrid. Ángeles Baños Gallery. Madrid. Spain
ArteBa. Stand. Ángeles Baños Gallery Buenos Aires. Argentine

2009

ArteLisboa. Ángeles Baños Gallery. Lisbon. Portugal
Cortar y Pegar. Artesonado Gallery. Segovia. Spain

2008

El Becerro de Plomo. Sala la Perrera. Valencia. Spain
Muestra de los Claveles 2008. Chirivella Soriano Foundation. Valencia. Spain
Post-it City. Colección Urbana. CCCB. Barcelona. Spain

2007

Exhibition of Andalusian Fine Arts Competition. Rectorate Exhibition Hall. Malaga. Spain
Vervisions. 4 Video Conferences of Artists. Sala la Llotgeta. Valencia. Spain

2006

Niños Prodigio. Zona Joven IAJ. Huelva. Spain
Vacío. Andalusian Youth Institute. Huelva. Spain
Muestra de Performance Hispano-Portugués. Lisbon. Portugal
Fuera de catálogo. Action art in Andalusia. CAAC. Seville. Spain
Interferencias. International video festival. Barcelone. Spain

2005

Vervisiones. 2 Video Conferences of Artists. Sala la Llotgeta. Valencia. Spain
El Huésped Imprevisible. Sala de Star. Seville. Spain
El Pecadero. Industria 33. Valencia. -Scarpia. El Carpio. Córdoba. Spain
Argumenta. Public Art Conference. Godella. Valencia. Spain
Arquillos. Sala Naranja. Young Andalusian Artists. Valencia. Spain
Bestiari. Sala la Llotgeta. Valencia. Spain

2003

Extemporáneamente. Villa Lampedusa. Palermo. Italy
Artista Dietro de la Catedrale. Guilla Gallery. Palermo. Italy
Uomo-Maquina. Instalación. Cuatro Canti. Palermo. Italy

2002

II The Blind Man. Faculty of Fine Arts Seville. Spain
Senso. Faculty of Fine Arts. Seville. Spain
I The Blind Man. Faculty of Fine Arts. Seville. Spain

2000

Alfalfaville. Museo de la Calle. La Alfalfa. Seville. Spain
El Veloz. Museo de la Calle. Bogotá. Colombia

GRANTS AND AWARDS

2015

New Talent. Masquelibros. Madrid. Spain

2013

Daniel Vázquez Díaz Grant. Huelva Provincial Guvernement

2012

Guasch Coranty Intertational Painting Prize. Third Prize. Barcelona. Spain

COLLECTIONS

Consejería de Obras Públicas y Transporte de La Junta de Andalucía
Huelva Provincial Guvernment
DKV Collection
El Brocense Collection
Caceres Provincial Guvernment
Guasch Coranty Foundation
IAJ Collection. Andaluz Young Institute. Junta de Andalucía

KELLS Collection. Spain
21c Musem. EEUU
Hoffmann-La Roche Collection. Switzerland

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