



ABC



The stable relationship Manuel Antonio Domínguez Conexiones

FUNDACION

 Banco Santander

For the past six years, Museo ABC and Fundación Banco Santander have supported Contemporary Art with the programme *Conexiones*, which allows the creation of an unparalleled exhibition project, based on the selection of works from their respective collections. Its 13th Edition presents the latest work of Manuel Antonio Domínguez (Villablanca, Huelva, 1976), considered to be one of the greatest illustrators of his generation.

The artist tackles the figurative and narrative world with a detailed and often stunning technique. These are realist drawings with clear and highly defined lines, complemented by watercolours and *gouache*, where colour is always tempered, with predominating background whites. Along this line, we have a monumental piece, sixteen metres long... the artist's most ambitious work to date. He also presents other illustrations, installations and works created using diverse objects.

The work of Manuel Antonio Domínguez falls within the line known as «gender discourse», analysing issues that affect the understanding, creation and collective assessment of the roles of mankind.

For his project, the artist has ironically chosen to restore his guillotined figures from Colección Banco Santander (not long ago, he signed his works with the pseudonym *El Hombre Sin Cabeza*) (The Headless Man), a delicious pair of Rococo-styled busts from the Manufactura de Alcora collection (dated around 1750). From Museo ABC, he has selected two front pages from the magazine *Blanco y Negro*, signed by Hipólito Hidalgo de Caviedes and Abelardo Parrilla Candela, one featuring men and the other featuring women.

The ceramic busts represent an officer and his wife. Interestingly, it is based on a stereotyped construction —social condition and gender, racial and cultural roles—, given that the manufacturer's catalogue also presents distinct couples formed by youth, elderly, Chinese, etc. The ornamentation of the style, invading and conquering the masculine universe, “feminizing it”, influenced Manuel Antonio Domínguez in his selection.

This same tension between the original statement and the result of contemplating the work in the exhibition, also provides some new perspectives regarding the two originals of the Museo ABC. The pair of women, *Marta and María* by Abelardo Parrilla Candela (1936), in the late art déco style, reveals the new roles and images of women during this era. Similarly, upon integration in Manuel Antonio Domínguez's project, the nice fair-goer, somewhere between a villain and a hero, by Hipólito Hidalgo de Caviedes (1931), can be viewed in a more ambiguous manner than initially expected.

The stable relationship referred to in the title of the sample is ultimately that which affects the preconceived idea that we hold regarding things and that falters here. Are men what they appear to be? Do they act as such? The stereotyped images of masculinity and femininity in the hands of our artist reveal that all issues regarding gender are a collective construct phenomenon, something that begins with position, with the character that we grant to whatever we see, and upon which we surely project both our fears and desires, both the truth and lies.

Over the years, Manuel Antonio Domínguez has worked insistently on the topic, and in this exhibition we find the culmination of not only his prodigious domain of technique —offering him the status amongst the top drawers of our country— but also his incredible ability to make his images speak the unspoken.

— Óscar Alonso Molina, curator



Real Fábrica de Alcora

Pair of busts

Transition between the 1st and 2nd eras of Alcora
ca. 1750
Ceramic
Height 45 cm
Colección Banco Santander

Abelardo Parrilla Candela

Marta and María. Contest of cover pages

Blanco y Negro, no 2.326
16th February 1936
Gouache and ink on two poster boards
298 x 228 mm
Museo ABC

Hipólito Hidalgo de Caviedes

Cover page

Blanco y Negro, no 2.115
6th December 1931
Gouache on cardboard
425 x 310 mm
Museo ABC

About the artist

Manuel Antonio Domínguez studied Fine Arts in Valencia. His works may be found in the regular programming of distinct fairs and galleries across our country. His exhibitions include: *Del mismo en el sentido contrario* (Galería Angeles Baños, 2008), *La impotencia aprendida* (Galería Raquel Ponce, 2012), *Se terminó el rollo* (Galería Angeles Baños, 2013), *Piso de soltero* (Galería Yusto/Giner, 2014) and *Traslaciones* (Museo de Huelva, 2015) —this latter being the result of his awarding of the Daniel Vázquez Díaz grant—; as well as the recent collective works *Quién es ese hombre* (TEA, Tenerife, 2016) and *Diálogos de dos mundos*, in the Museo de Arte Moderno de la República Dominicana, fruit of his most recent artistic residence in 2017.