

## *Domènec. Not Here, Not Anywhere*

A touring exhibition at the Ateneo Art Gallery  
in collaboration with MACBA Museu d'Art Contemporani de Barcelona and the Embassy  
of Spain in the Philippines

17 February 2019 - 26 May 2019

Guest Curator: Teresa Grandas

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*“Not anywhere is, in the rhetoric proper to modernity, the space of utopia [from the Greek ού, 'not' and τόπος, 'place'] ... always sited beyond the horizon, in a perpetual, unrealisable future.”*

The Ateneo Art Gallery celebrates the National Arts Month with the launch of *Domènec. Not Here, Not Anywhere*, a touring exhibition by Catalan artist, Domènec, organized in partnership with MACBA Museu d'Art Contemporani de Barcelona and with the assistance of the Embassy of Spain in the Philippines.

*Domènec. Not Here, Not Anywhere* was first shown in MACBA last April 2018. Curated by Teresa Grandas, the Manila iteration presents more than ten [10] works from the MACBA exhibition which offers an overview of Domènec's artistic practice since the 1990s. It also includes two new works that he had developed after his 10-day visit to Manila last July 2018.

In *Not Here, Not Anywhere*, Domènec uses modernist architecture and city planning as starting points to tease out issues related to the politics of urban development and its social impact on its stakeholders. Teresa Grandas, exhibitions curator at MACBA Museu d'Art Contemporani de Barcelona, wrote of Domènec's work:

*“Not Here, Not Anywhere is a reflection on the euphemisms of history, a critical view of the political strategies of historical memory and social empowerment; of modernity moving towards an authoritarian, colonialist discourse that acts as an agent for the implementation of global capitalism. And yet Not Here, Not Anywhere is not a mere historicist exercise. It scrutinizes history from the point of view of the present and relocates projects in a contemporary context, following Walter Benjamin's advice 'to brush history against the grain'.”*

The exhibit is largely based on anthropological research and narratives from different local contexts. In order to articulate the latent and silent violence that exists on this utopian proposals, Domènec made use of photography, videos, archives, and installations to start a dialogue on how these projects have failed to address basic social and human needs.

Selected works from the MACBA exhibition are **Voyage en Icarie** [Journey to Icaria, 2012] which refers to the ideas of the utopian socialist Étienne Cabet; **Rakentajan Käsi** [The Worker's Hand, 2012] which recovers the forgotten history of the Helsinki House of Culture; **L'Ascension et la chute de la Colonne Vendôme** [The Rise and Fall of the Vendôme Column, 2013] and **Monument Enderrocet** [Demolished Monument, 2014], two works that refer to iconoclasm; **Existenzminimum** [Minimum Existence, 2002], a reproduction of the monument to Rosa Luxemburg and Karl Liebknecht, designed by Mies van der Rohe and later destroyed by the Nazis; **Real Estate** [2006-07], an installation that reveals how architecture and town planning are part of a war strategy; **48\_Nakba** [2007], five interviews with Palestinians who have lived in refugee camps since 1948; **Baladia Future City** [2011-15; MACBA Collection, Government of Catalonia long-term loan. National Photography Collection], a military training centre in the Negev desert; **Arquitectura Española, 1939-1975** [Spanish Architecture, 1939-75 [2014/2018]], amounts to a catalogue of some of the public works built by Republican prisoners during the Franco regime; and **Souvenir Barcelona** [2017], an edition of postcards as an alternative souvenir to the stereotyped imaginary of the city.

Domènec's most recent works are also included in the AAG exhibition. **The Stadium, the Pavilion and the Palace** [2018] is an intervention at the Mies van der Rohe Pavilion showing the emergence of shantytowns after the 1929 Exposition; **Welcome to Barcelona** [2018] and **Welcome to Madrid** [2018], his new works following a visit to Manila last year, expose how the Philippines was presented as a colonial subject during two major expositions in Spain at the end of the 19th century.

*Domènec. Not Here, Not Anywhere* runs from 17 February 2019 to 26 May 2019 at the Fredesvinda Almeda Consunji Gallery, Ambeth R Ocampo Gallery, Elizabeth Gokongwei Gallery, and Alicia P Lorenzo Gallery located at the third floor of the museum. Limited copies of Domènec's MACBA catalogs are available at the museum shop for Php 1, 500 only. The Ateneo Art Gallery is located inside the Soledad V Pangilinan Arts Wing of Areté in Ateneo de Manila University.

Coinciding with his exhibit, Domènec will also participate in the ArtFair Philippines 2019 programs through an artist talk on 23 February 2019, Saturday, 11AM at the 5F, The Link, Ayala, Makati City. The activity will be moderated by artist and lecturer, Fr. Jason Dy, SJ.

This exhibition tour to the Philippines is organized by the Ateneo Art Gallery and MACBA Museu D'Art Contemporani de Barcelona, the Embassy of Spain in the Philippines, Instituto Cervantes de Manila, and Aretè, with support from Alta Fairs & Exhibit as official handler, and Weekend Craft Ales.

Admission to the museum is free. For a guided tour of *Domènec. Not Here, Not Anywhere* and other ongoing exhibitions, guests may schedule their visit by emailing [aag@ateneo.edu](mailto:aag@ateneo.edu).

For more information, please visit [www.ateneoartgallery.com](http://www.ateneoartgallery.com).

### ABOUT DOMÈNEC:

Domènec [Mataro, b. 1962] is a Catalanian visual artist whose sculptures, photographs and interventions in public space responds to the crisis of modernity and its impact to culture and society. His works have been exhibited in numerous countries such as Mexico, France, Ireland, Belgium, Italy, Brazil, Argentina, USA, Finland, Israel, Palestine, Slovenia, and Japan. Domènec is also a co-editor of *Roulette*, an art magazine based in Spain.

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