

DEBORA DELMAR

born in 1986 in Mexico City, lives and works in London

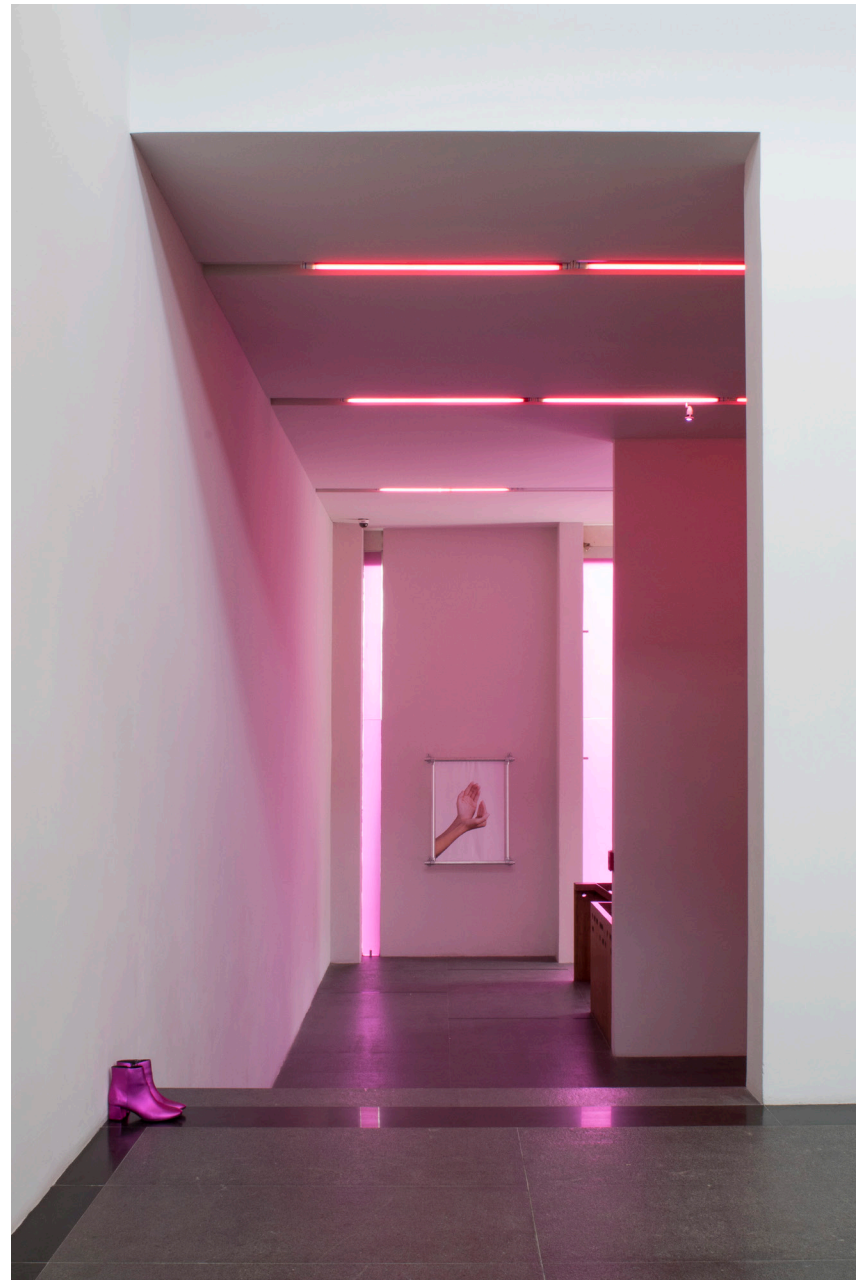
UPCOMING

2018

Premiums: Interim Projects 2018, Royal Academy of Arts, London, UK
28 March — 29 April 2018



Product Placement (*Fucsia Boots*), 2017,
Hired Hands (*Eau de Lacoste*) banner, 2017
Exhibition view “Consumer Influence,” 2017
Páramo | Guadalajara, Mexico



CONSUMER INFLUENCE, 2017 EXHIBITION

“Consumer Influence,” the first solo exhibition by Débora Delmar at Páramo Gallery, where Delmar explores global consumer culture in the 21st century and its ever-expanding impact on our daily lives, and she adopts corporate aesthetics and marketing strategies as a means to recontextualize them. She frequently works across mediums to create installations and immersive environments inspired by shop displays and advertisements. Along with a series of new sculptural and photographic works, Delmar has created a signature scent for this exhibition in collaboration with a perfumer. This series of works examines the ways in which smell affects our experiences as the sense most closely connected to memory and emotion, and how brands market and utilize scents as part of their retail strategies.

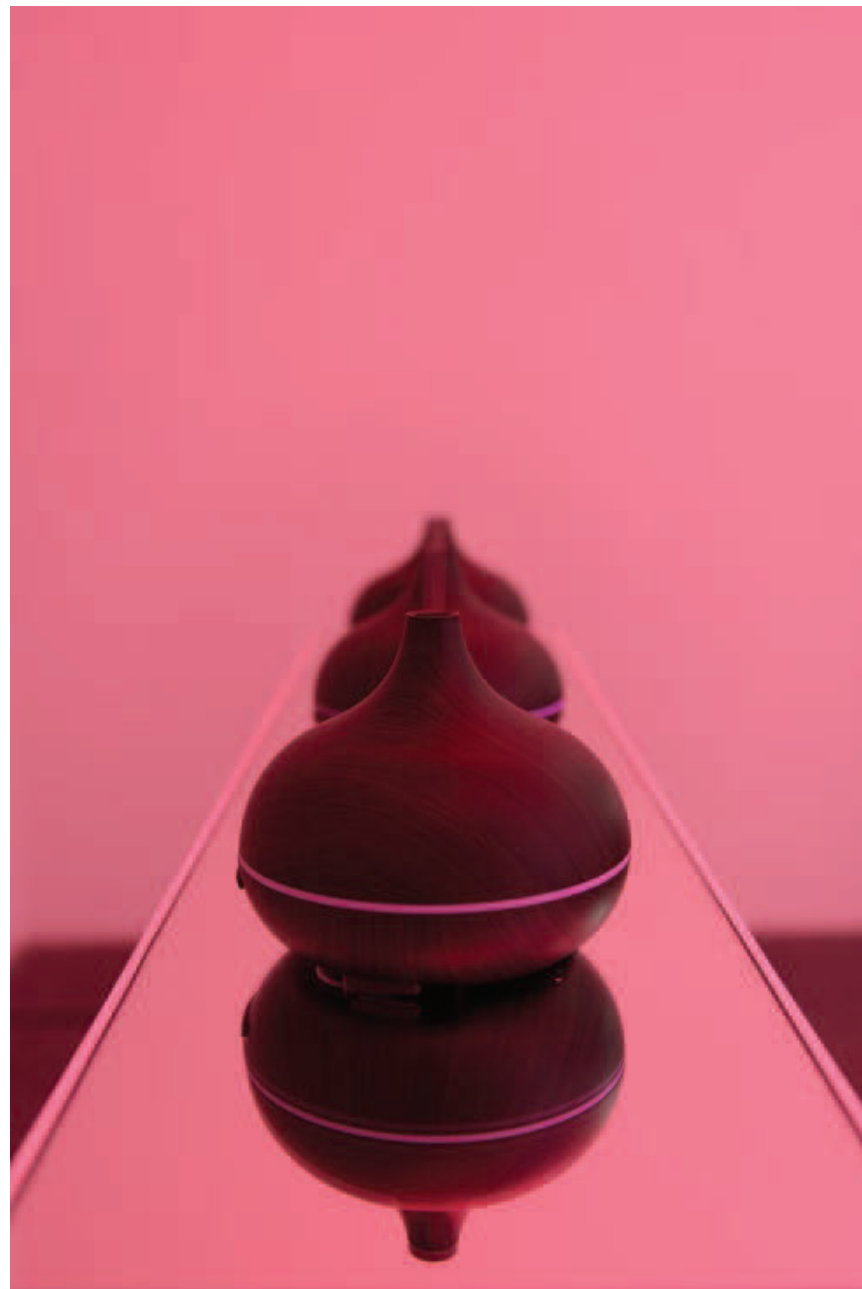
The exhibition contains a series of human-scale sculptures, whose curved forms refer to the product design of perfume bottles and mannequins as well as the abstraction found in modernist sculpture. In particular, these works allude to Kenzo’s iconic *Amour* perfume bottle, whose design was inspired by Constantin Brancusi’s *Bird in Space* (1923–40). The varying proportions of Delmar’s sculptures also refer to a series of Dove body wash containers launched in diverse bottle shapes in order to represent the beauty of “real women.” These sculptures portray the subtle conflation of mass-produced objects of the beauty industry with fine art. Delmar’s series of photographic works depict hands posed entreatingly in almost classical poses. Based on the visual allure of advertisements, these images are seemingly offering luxury products that do not exist, or that simply have not yet been edited into the frame. To create these pieces, Delmar hired a commercial photographer and a hand model; the use of industry professionals gives these images an authentic corporate aesthetic. The large-scale prints, hung on metal scaffold-like structures, resemble billboards found in stores and banners used in public spaces. These works also highlight the seeming contradiction between what perfume is and how it is marketed: due to the fact that it is an olfactory product, perfume has to be sold to us through suggestive imagery that may convey a feeling or a lifestyle that the brand wishes to represent. The materiality and presentation of Delmar’s photographic works reiterate their interrelationship to the tropes of commercialism and marketing.

Delmar will further collapse the distinctions between various consumer markets and their related promotional tactics with a separate installation containing a commissioned signature scent. It was created through working with what is known in the industry as a “nose” from Robertet and ARS Aromática Studio. This scent emanate from a series of scent diffusers commonly employed in stores and other commercial spaces; these devices are usually hidden from customers. A space at the gallery is bathed in a pink light, creating a dreamlike environment where, instead of being disguised with an ulterior motive, Delmar’s scent become the main focus through this visual presentation.

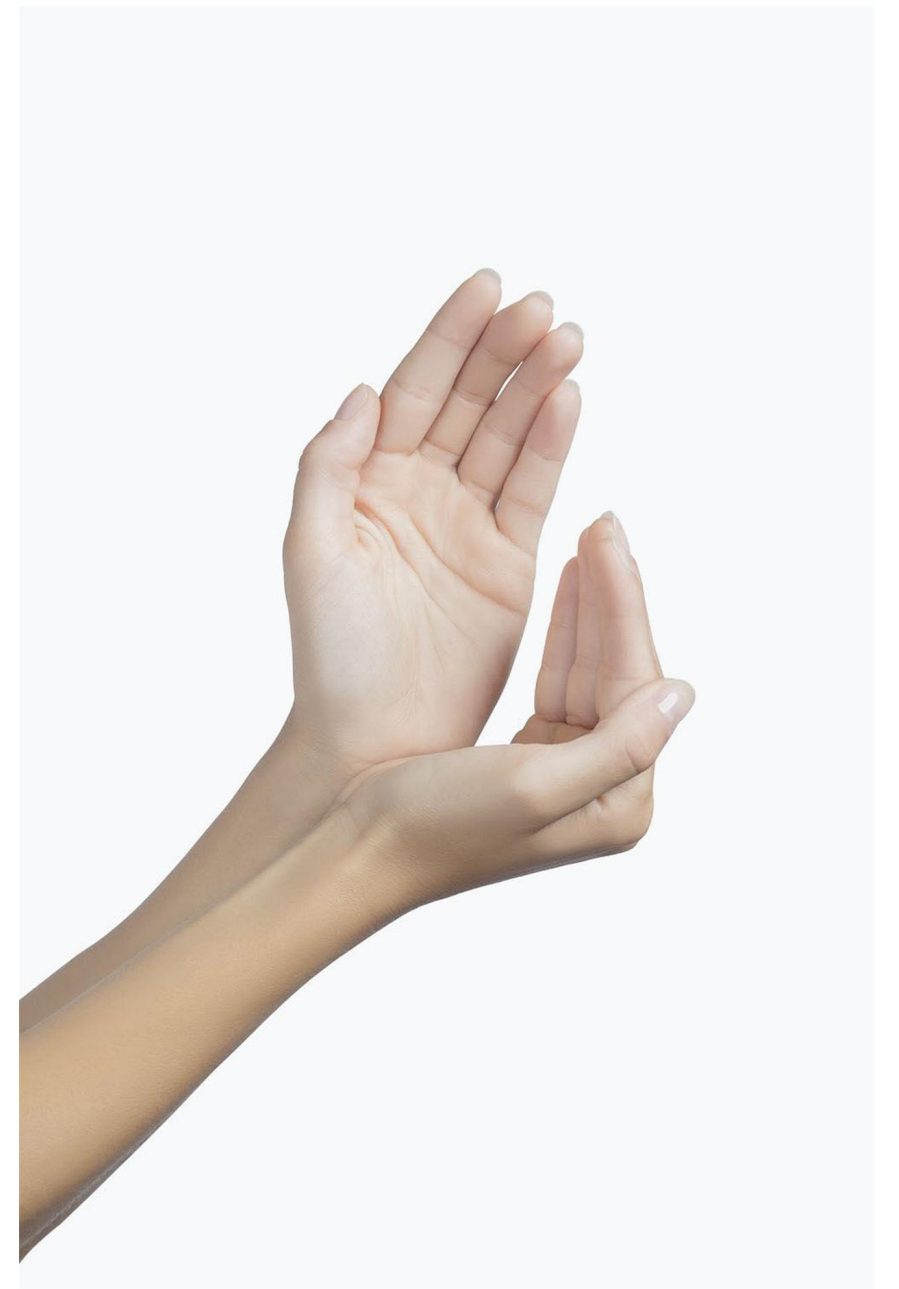


Consumer Influence, 2017
Exhibition View
Páramo | GDL, Guadalajara, Mexico

A signature scent by DD (Showroom), 2017
Base, smudge diffusers, magenta lights and vinyls
Variable Dimensions
Base: 47.24 x 43.31 x 10.83 in / 120 x 110 x 27.5 cm



Hired Hands (Eau de Lacoste), banner 2017
Digital print on polyester, metal rod
35.63 x 41.73 x 13.78 in / 90.5 x 106 x 35 cm.



SCENES WITH FLAT OBJECTS, 2016.
EXHIBITION

Curated by Andrés González, Travesía Cuatro, Guadalajara, Mexico

This is a story of weightless facts. The events that make up this story take place on the limits of diverse objects. These objects are the consequences of past events.

In this story, colors and shapes are actions; contours and silhouettes are deliberate decisions; transparencies and opacities are arguments; glares and shadows are questions; variations on flatness are dialogues.

This story is a sequence of fragile acts that achieved to maintain the necessary degree of permanence to constitute themselves as narrative developments.

The staging is set according to a sensitive range in which spatial and temporal dimensions are involved in an emphatic fragmentation. Objects and bodies have come to an arrangement.

1. Accumulation of dust 2. A man flexes his biceps to show off his strength 3. An Internet image is enlarged x100 its original size. 4. A leather jacket is worn regularly in a European city 5. The sunlight is reflected through a north-facing window 6. A portable section of color is shipped by a delivery company 7. Unidentified liquids spill on a surface 8. George Clooney pretends to drink a Fortissio Lungo whilst inside a photo studio 9. A piece of Cinefoil absorbs a moderate amount of light in an interior space 10. Silicon drops are pressed by two sheets of Plexiglas 11. A portable section of color inside a suitcase crosses the Atlantic Ocean 12. George Clooney is photographed while pretending to have a conversation with another person on a Mediterranean island 13. An image showing a small bloodstain is magnified x100 revealing a uniform neon pink hue 14. There are some camera films sat by a window 15. A piece of canvas is mended 16. A leather glove is filled with plaster 17. An amount of soapless paraben-free Avène gel cleanser is poured on a glass surface that has been exposed to the air of Mexico City for a certain period of time.





Men in suites drinking coffee, 2016
Sublimation print on textile
90.94 x 136.22 in / 231 x 346 cm
Exhibition View "Scenes With Flat Objects," 2016
Travesia Cuatro, Guadalajara, Mexico

Mint Lifestyle by Debora Delmar Corp produced by Berlin's bJuice,
9th Berlin Biennale, 2016



9TH BERLIN BIENNALE FOR
CONTEMPORARY ART, BERLIN, GERMANY
2016

Débora Delmar mines the iconography and commodities of healthdriven lifestyles to address themes of class and upward mobility. Dedicated to the health food trend of “green juice,” her operational juice bar takes its name both from the minting of currency and “MINT”, the acronym for the developing economic powers of Mexico, Indonesia, Nigeria, and Turkey as emerging markets for investment—countries that often export the fruit that then becomes a much more expensive liquified juice product sold in boutique packaging.

Delmar’s juice has been produced in cooperation with a local company. Visitors can relax in Delmar’s juice bar on upcycled eco furniture, surrounded by celebrity green juice paparazzi photos, and a sculptural installation of matcha and wheat-grass infused plaster figures, cast lettuce, and watermelon totem poles. Commenting on the displacement of value, food as a luxury item, and the marketing and economic structures that underlie trends and health products, the project takes on the perennial “greenwashing” of commodities and how social consciousness is reinforced by consumer habits.



Exhibition View "MINT," 2016
Akademie der Künste - Pariser Platz
9th Berlin Biennale, Germany

UPWARD MOBILITY 2015

Working with sculpture, video and installation, Debora Delmar Corp., explores the way in which globalised consumer culture influences our lives and routines. Debora Delmar Corp. creates intricate assemblages that appropriate and reconfigure familiar branded goods and imagery in an attempt to deconstruct the visual language of corporate advertising.

“Upward Mobility” includes a group of dramatic banners emblazoned with aspirational imagery found on the social media page of a bank in Mexico. These are fenced in by a series of kitchen countertops and garden hedges, creating a maze-like effect which the visitor will need to navigate around to encounter a series of household appliances and objects from the artist’s native Mexico City.





Exhibition View "Upward Mobility," 2015
Upper Gallery, Modern Art Oxford, UK



Green Screen, Luxury Study and John, 2015.
Variable Dimensions and Materials.



Work and Study, 2015, Modern Art Oxford 2015
Variable Dimensions and Materials.

CARE CONCEPTS, 2015

“Care Concepts,” a project conceived for MonCHÉRI, is proposed as a domestic fantasy, extrapolated from a bit of fluff to that of the anthropomorphic dimensions bought at Costco, the “paradise of the white, middle-class.” The artist declines it as a motive, and fictionalizes the social and psychological values tied to it. These “bodies” are transformed in accordance with different stages, from an object of consumption to one of interior design. Contained under class tables, they evoke a body “asphyxiated” by pre-established rules and norms. Presented as a lifeless corpse on the ground, the dark, discoloured bear evokes death just as much as it reminds us of a spa treatment. Such objects themselves are exposed as being “purified.” As a faded motif imprinted on textiles by a process of impression and decolouration, the color blue evokes the range of color used in branding for cleaning products, and its pink derivation of flesh tones.

- Clara Guislain

Whole Sale Anthropometry I, 2015.
100% Cotton Fabric
74.8 x 57 in / 190 x 145 cm



“Care concepts,” 2015
Exhibition view MonCHERI, a solo show by Debora Delmar Corp.,
Brussels, Belgium
Photo: Hugard & Vanoverschele / Courtesy of the artist and
MonCHERI, Bruxelles



BETTER CLIMATE OPTIONS, 2014

“Better Climate Options” examines ideas of potential. Debora Delmar Corporation debuts new work utilizing the screen shot, one of the newest forms of photography. These images, selections of interior spaces from the viral Kim Kardashian Hollywood app, are presented on new wall works, which combine granite countertops, cutting boards, and keys. With these works, DD Corp expands on her interest in aspirational aesthetics – how the desire to acquire certain markers of taste, status, and lifestyle can define personalities and provide access to social strata. Along with a large print on fabric, these works consider the changing aims of the contemporary bourgeoisie, where a mobile game may encourage players to pay real cash for virtual vanity, and social climbing simply a click away.

“Better Climate Options,” 2014.
Exhibition View
Downtown Photoroom, Los Angeles, US



“Body Blend Trade Culture,” 2014.
Mixed media, variable dimensions.

BODY BLEND TRADE CULTURE, 2014

Debra Delmar’s “Body Blend Trade Culture” exhibition at El Chopo museum presents a body of work that shows the artist’s interest in investigating the relationship between the sphere of contemporary art and the world of merchandise, including its exhibition and exhibition strategies. Delmar employs a tool to create assemblies that offer ideas of comfort, beauty and pleasure closely linked to the logic of fashion and advertising; mechanisms that also escape the current contemporary art system. Delmar’s artwork also have multiple associations -among them the history of international modern art, such as Yves Klein or action painting- as part of her aesthetic practice. The starting point in “Body Blend Trade Culture” is coffee and the associations with the early history of collage, within Cubism, the tropics and trade. For this project, Delmar presents five sculptures, made in the manner of merchandise assemblies, as well as four collages printed in large format.



“Body Blend Trade Culture,” 2014.
Mixed media, variable dimensions.



“Body Blend Trade Culture,” 2014.
Exhibition View
Museo Universitario del Chopo, Mexico City, Mexico



PRESS

ABOUT DEBORA DELMAR

Débora Delmar (b. 1986) artwork explores consumer culture, capitalist lifestyles, and aspirational aesthetics. She is particularly interested in topics such as class and the increasing effects of globalization in our everyday lives as well as cultural hegemony and the gendered and racialized imagery used in advertising. Delmar frequently creates elaborate multi-sensory installations that include sculpture, video, photography, scent, and sound, as well as online interventions.

EDUCATION

2019 Postgraduate Programme, Royal Academy of Arts, London, UK

2011 Bachelor of Fine Arts, School of Visual Arts, New York, US

SELECTED SOLO AND TWO-PERSON EXHIBITIONS

2017 *Consumer Influence*, Páramo, Guadalajara, Mexico

2016 **Headquarters**, DUVE Berlin, Germany

2015 *Upward Mobility*, Modern Art Oxford, Oxford, UK
Care Concepts, MonCHÉRI, Brussels, Belgium

2014 *A Better Climate Options*, with Carson Fisk-Vittori, Downtown Photoroom, Los Angeles, US
Body Blend Trade Culture, Museo Universitario del Chopo, curated by Daniel Garza Usabiaga, Mexico City, Mexico

2013 *Pure Comfort*, Hotel Art Pavilion, New York, US
BioLogics, Bikini Wax, Mexico City, Mexico

SELECTED GROUP EXHIBITIONS

2018 *Premiums: Interim Projects 2018*, Royal Academy of Arts, London, UK
Capital Capital, Galería Libertad, Querétaro, Mexico

2017 *127*, Páramo | 127, New York, NY, US
MOROPHOGENESIS, curated by João Laia, Galeria Francisco Fino, Lisbon, Portugal
Squishy: eels swim in snakey, curated by Àngels Miralda, Julius, Berlin, Germany
Addams Outtakes, roaming projects, London, UK

2016 *DOES YOUR CHEWING GUM LOSE ITS FLAVOUR (ON THE BEDPOST OVERNIGHT)?*,
J Hammond Projects, London, UK
forward, ltd los angeles, Los Angeles, US
Reference/Material, curated by Alex Ebstein, Center for the Arts Gallery, Towson University, Towson, US
WACKing the Piñata, ltd los angeles, Los Angeles, US
9th Berlin Biennale for Contemporary Art, Berlin, Germany
Scenes With Flat Objects, curated by Andrés González, Travesía Cuatro, Guadalajara, Mexico
Dissent as an iPhone App, arebyte_Gallery, London, UK
Bread and Roses: Artists and the Class Divide, Museum of Modern Art in Warsaw, Warsaw, Poland

2015 *Follow*, FACT, Liverpool, UK
White House Black Market, Kimberly-Klark, New York, USA
Biennial of the Americas: Now? NOW!, curated by Lauren A. Wright, Museum of Contemporary Art Denver, US
F · R · I · E · N · D · S Friends, curated by Michael Pybus, Evelyn Yard, London, UK

Full House, organized by Bunk Club, Shanaynay, Paris, France
Business as Usual, curated by Perce Jerrom, Set The Controls For The Heart Of The Sun, Leeds, UK;
Turf Projects, Croydon, UK
Metaforms, Supynes Festival, Pakretuone, Lithuania
now what, curated by Brett W. Schultz, Gildar Gallery, Denver, US
Morphing Overnight, curated by Attilia Fattori Franchini, Seventeen Gallery, London, UK
2159 Miles, Brand New Gallery, Mexico City, Mexico, and San Juan, Puerto Rico

2014 *Relaax.in*, curated by Joey Villemont (online exhibition)
Got Tortilla with Butter on Phone. Think it's the End?, curated by Mikkel Carl, Rod Barton, London, UK
One Bite, OTHER Projects, Berlin, Germany
Executive Producer, Museo Arte Contemporáneo de Oaxaca, Oaxaca, Mexico
Homesickness, curated by Bradford Kessler, Glasshouse, New York, USA
is it art or is it just, BWA Zielona Góra, Zielona Góra, Poland

2013 *Tráfico*, Otras Obras, Tijuana, Mexico
The Wrong, www.thewrong.org (digital art biennale)
La empresa soy yo. Trabajo y, La Casa del Lago Juan José Arreola, Mexico City, Mexico
New Lavoro, curated by Dora Budor, Palazzo Peckham, Venice, Italy
The FEED, Jack Chiles, New York, US
IS IT ART OR IS IT JUST, Het Plafond @ NEW: ART CENTER, Rotterdam, Netherlands
Sweat Baby Sweat, Gildar Gallery, Los Angeles, US

2012 *State of Exception*, curated by Rachel de Joode, Tanja Niemijer Gallery, Mexico City, Mexico
Friends of Freiheit, Friends of Freiheit, North Adams, US
GANG BANG, Box43, Zürich, Switzerland

ART FAIRS

2018 Zona Maco, Nuevas Propuestas, presented by Páramo, Mexico City

2016 Zona Maco, Zona Maco Sur, Longterm Investments presented by ltd los angeles, Mexico City, Mexico
Zona Maco, main section, two people presentation by DUVE Berlin, Mexico City

GRANTS, AWARDS, RESIDENCIES AND SPECIAL PROJECTS

2017 Study Abroad Scholarship, Fundación Jumex Arte Contemporáneo, Mexico City, Mexico

2016 Study Abroad Scholarship, Fundación Jumex Arte Contemporáneo, Mexico City, Mexico
White Building Artist Residency, SPACE, London, UK

2015 Residency, Casa Maauad, Mexico City, Mexico
Residency, Cosmos Carl, www.cosmoscarl.co.uk (digital residency)
Residency, Modern Art Oxford, Oxford, UK

2014 Residency, Les Ateliers des Arques, Les Arques, France

2013 Beca Jóvenes Creadores, Fondo Nacional para la Cultura y las Artes,
Consejo Nacional para la Cultura y las Artes (FONCA CONACULTA), Mexico City, Mexico

2009 SOMA Summer, SOMA, Mexico City, Mexico

CURATORIAL PROJECTS

2015 *People You May Know*, Bosse & Baume, London, UK

2013–2015 *NO SPACE*, co-founder and co-director

SELECTED BIBLIOGRAPHY

- 2017 “15 Must-See Exhibitions at Gallery Weekend 2017.” *Sleek Magazine*, April 25, 2017.
Archev, Karen. “Who Cares?” *Frieze*, No. 185, March 2017.
- 2016 9. Berlin Biennale für Zeitgenössische Kunst: The Present in Drag. Exhibition Catalogue. Berlin: Distanz (2016).
Lagos Preller, Teobaldo. “Colectivo DIS, Entrevista.” *La Tempestad*, August 25, 2016.
Vrancken, Judith. “HOT! Debora Delmar Corp.” *Cura*, No. 22, summer 2016.
Bier, Arielle. “Critic’s Pick: Débora Delmar Corp.” *Artforum*, June 24, 2016.
Buffenstein, Alyssa. “An Artist Opened a Fictional Juice Bar in Berlin.” *Creators*, June 23, 2016.
Finseth, Rune. “9 Berlin Biennale: The Present in Drag.” *Kopenhagen Magasin*, June 15, 2016.
“‘Bread and Roses. Artists and the Class Divide’ at the Museum of Modern Art, Warsaw.” *Mousse Magazine*, April 12, 2016.
Loiseau, Benoit. “Debora Delmar Corp. on the blurring of corporate culture and everyday life.” *Amuse*, April 6, 2016.
“Last-Look: Maco x Material.” *WAOH*, February 12, 2016.
Slenske, Michael. “Mirror maze: our reflections on Mexico City’s Zona Maco art fair.” *Wallpaper**, February 5, 2016.
Stromberg, Matt. “Zona MACO’s Curated Sections Bring a Welcome Coherence to the Art Fair.” *Hyperallergic*, February 5, 2016.
Gottschalk, Molly. “The 10 Best Booths at ZsONA MACO.” *Artsy*, February 4, 2016.
“White House Black Market at Kimberly-Klark.” *Art Viewer*, January 25, 2016.
“Artista visual emergente: Débora Delmar.” *La Tempestad*, January 2016.
- 2015 *Body Blend Trade Culture: Debora Delmar. Exhibition Catalog.*
Ciudad de México: Universidad Nacional Autónoma de México (2015).
Alonso Poza, Paula. “Zona Maco México provoca nuevos fichajes en el mercado mexicano,” *Arteinformado*, December 10, 2015.
Houweling, Nicole. “Esto No Es Un Título.” *Harper’s Bazaar Art En Español*, August 25, 2015.
Dupuis, Dorotheé. “Ones to Watch. Nico Colón, Debora Delmar, Fabiola Menchelli.” *Sleek Magazine*, No. 74, autumn 2015.
Garza Usabiaga, Daniel. “Debora Delmar Corp.” *Terremoto*, No. 2, May 18, 2015.
Hawlin, Thea. “Debora Delmar Corp. Upward Mobility, Modern Art Oxford.” *Aesthetica Magazine*, May 2015.
“Upward Mobility: Q & A with Debora Delmar.” *ArtRabbit*, April 1st, 2015.
Ugelvig, Jeppe. “Juice Bars And Credit Cards: Interview with Débora Delmar.” *Sleek Magazine*, March 31, 2015.
“Debora Delmar Corp. To Open Installation At Modern Art Oxford.” *Artlyst*, March 6, 2015.
Rappaport, Emily. “At Zona Maco, the International Art World Caters to a Mexican Aesthetic.” *Artsy*, February 9, 2015.
Rappaport, Emily. “A Young Curator Shares An Insider’s View of Mexico City’s Evolving Cultural Landscape.” *Artsy*, February 3, 2015.
Guislain, Clara. “Debora Delmar Corp. Care Concepts.” *We Find Wildness*, February 3, 2015.
- 2014 Savdi, Ilana. “Art Crush Andrew Birk & Debora Delmar.” *Tucked in*, December 2014.
Carney, Sean J. Patrick. “Fuck the Dark Net: Here’s the Soft Net.” *Vice*, July 17, 2014.
Delmar, Débora. “Who did it first: The artist or the corporation?” *DIS Magazine*, June 4, 2014.
- 2011 Princenthal, Nancy. *20 Twenty. Cat.* New York: School of Visual Arts (2011).

Débora Delmar is represented by Páramo

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