

**DEBORA DELMAR CORP.  
CARE CONCEPTS**

January 24th - February 21th, 2015  
OPENING SATURDAY, JANUARY 24th, 2015 - FROM 5pm TO 9pm



## DEBORA DELMAR CORP. CARE CONCEPTS

January 24th - February 21th, 2015

*There was a time when we only yearned for sparkling countertops.*

*The click of heels on fresh-mopped tile. The smell of Imperialism's bourgeois.*

*Now forgotten.*

*Bleached and peeling under the sun, slumped over dirty and lifeless in a hillside roadside ditch.*

*Destabilized, buried under strata, frozen in carbonite to remind us of the stories we heard as kids.*

*My memory remembers them, darting in and out of lucid like a ruby-throated hummingbird.*

*No tears, only dreams now.*

-Andrew Birk

La pratique de Debora Delmar Corp. explore l'économie globalisée des affects et des émotions générés par les nouveaux systèmes de distribution médiatique, le basculement de la vie en « style de vie » et les nouvelles fictions identitaires s'y rattachant. Prenant en compte la manière dont notre système « dématérialisé » génère de nouveaux rapports psychologiques et physiques, sa pratique, développée à partir de display, de sculptures, d'impressions, ou de productions virtuelles, met en jeu les normes promues de bien-être, d'individualisme, de « métissage » et d'hédonisme contemporains.

Inspirés de l'esthétique des marques et des entreprises, de leur techniques de diffusion et d'assimilation, ces assemblages visent à produire de nouveaux types de narrations mixant les thèmes de la culture de masse et de la culture « locale » et « privée ». Ses « mises-en-scène » d'objets aux résonances anthropomorphes, questionnent les notions de domesticité, de possession, de créativité et de style de vie, d'ethnicité ou de classe.

Matrice de sa production, DeboraDelmar Corp. se développe comme une structure promotionnelle auto-référente, traitant l'art et sa propre identité comme une entité de marque distribuée en produits dérivés.

Care Concept, projet conçu pour monCHÉRI se propose comme une fantaisie domestique, élaborée à partir d'une peluche aux dimensions anthropomorphes achetée chez Cotsco, le « paradis de la classe moyenne blanche ». L'artiste en décline le motif et met en fiction les valeurs sociales et psychologiques s'y rattachant. Ces « corps » sont transformés selon différentes étapes, de l'objet de consommation à la décoration d'intérieur. Comprimés sous des tables en verre, ils évoquent des corps « asphyxiés » par des règles et des normes préétablies. Présentés comme corps gisant sur le sol, les ours foncés décolorés évoquent autant la mort, que les traitements de spa, exposés tels des objets « purifiés ». Décliné en motif imprimé sur des textiles par un processus d'impression et de décoloration, le bleu évoque la charte de couleurs des bouteilles de javel, et sa dérivation en couleurs chaires.

-Clara Guislain

**DEBORA DELMAR CORP.  
CARE CONCEPTS**

January 24th - February 21th, 2015

*There was a time when we only yearned for sparkling countertops.*

*The click of heels on fresh-mopped tile. The smell of Imperialism's bourgeois.*

*Now forgotten.*

*Bleached and peeling under the sun, slumped over dirty and lifeless in a hillside roadside ditch.*

*Destabilized, buried under strata, frozen in carbonite to remind us of the stories we heard as kids.*

*My memory remembers them, darting in and out of lucid like a ruby-throated hummingbird.*

*No tears, only dreams now.*

-Andrew Birk

The practice of Debora Delmar Corp. explores the globalised economy of affects and emotions generated by new systems of media-centred distribution, the toing and froing of life in "Lifestyle", and the new identity fictions associated with it. Taking into account the way in which our "dematerialised" society generates new physical and psychological relationships, her practice, developed from displays, sculptures, impressions, or virtual productions, calls into play the norms promoted through well-being, individualism, "hybridisation" and contemporary hedonism.

Inspired by the aesthetics of brands and businesses, by their techniques for propagation and assimilation, these constructions aim to produce new types of narrations combining the theme of mass culture, along with those of "local" and "private" culture. Her "staging" of objects with anthropomorphic resonances questions the notions of domesticity, possession, creativity, lifestyle, ethnicity, and class.

The production matrix of Debora Delmar Corp. is developed as a promotional, self-reference structure, treating the art and its own identity as a brand entity distributed as product derivatives.

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 fictionalises 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 glass 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 colors used in branding for cleaning products, and its pink derivation of flesh tones.

-Clara Guislain

**DEBORA DELMAR CORP.  
CARE CONCEPTS**

January 24th - February 21th, 2015

*There was a time when we only yearned for sparkling countertops.*

*The click of heels on fresh-mopped tile. The smell of Imperialism's bourgeois.*

*Now forgotten.*

*Bleached and peeling under the sun, slumped over dirty and lifeless in a hillside roadside ditch.*

*Destabilized, buried under strata, frozen in carbonite to remind us of the stories we heard as kids.*

*My memory remembers them, darting in and out of lucid like a ruby-throated hummingbird.*

*No tears, only dreams now.*

-Andrew Birk

In haar kunstwerken verkent Debora Delmar Corp. de globale structuur van affecten en emoties opgewekt door de nieuwe mediadistributiesystemen, de omschakeling van het leven tot een "lifestyle" en de nieuwe identiteitsverhalen die daarmee gepaard gaan. Als we haar kunst, die zich ontwikkelt uit displays, beeldhouwwerken, indrukken of virtuele producties, bekijken vanuit de manier waarop ons "immateriële" systeem nieuwe psychologische en fysieke verhoudingen creëert, wordt duidelijk hoe zij gebruik maakt van de beloofde normen van welzijn, individualisme, "vermenging" en modern hedonisme.

Haar assemblages vinden hun inspiratie in de esthetiek van merken en bedrijven en hun verspreidings- en assimilatietechnieken, en trachten een nieuw soort verhalen te creëren die de thema's massacultuur, "lokale cultuur" en "privécultuur" door elkaar gooien. Haar "mises-en-scènes" van voorwerpen geven een antropomorfe indruk en stellen concepten zoals huiselijkheid, bezittingen, creativiteit en lifestyle, etniciteit of klasse in vraag.

Het commerciële model van haar kunstproductie, DeboraDelmar Corp., ontwikkelt zich tot een promotionele, zelfverwijzende structuur, die de kunst en de identiteit van die kunst omvormt tot een commercieel merk dat verspreid wordt in de vorm van afgeleide producten.

Het speciaal voor monCHÉRI ontworpen project Care Concept is bedoeld als huiselijke fantasie, ontstaan uit een knuffeldier met antropomorfe dimensies afkomstig uit Costco, het "paradijs" van de blanke middenklasse. Daarbij wijst de kunstenaar het oorspronkelijke gegeven volledig af en vormt zij de sociale en psychologische waarden die ermee gepaard gaan om tot een fictief concept. Haar "lichamen" worden via verschillende fasen van consumptieartikel omgetoverd tot binnenhuisdecoratie. Samengeperst onder glazen tafels stellen ze lichamen voor die "verstikt" worden door de vooraf bepaalde regels en normen. De bruine, verbleekte beren worden als lichamen op de grond opgesteld en roepen, in de vorm van "gezuiverde" objecten, zowel de dood als een spabehandeling op. Ten slotte wordt het blauw ontkleurd tot een motief dat via een afdruk- en verblekingsproces op textiel wordt gedrukt en zo de kleurkaart op flessen bleekmiddel en het afbleken ervan tot huidskleur weergeeft.

-Clara Guislain

# MONCHÉRI

67 rue de la Régence - 1000 Bruxelles  
info@moncheri.co - www.moncheri.co

## DEBORA DELMAR CORP.

Debora Delmar Corp. is the name Débora Delmar (born 1986, Mexico City) adopted for the distribution of her artwork in 2009 reflecting on Capitalist Lifestyle and Aspirational Aesthetics.

The projects of Debora Delmar Corp. have explored topics such as trending color schemes in branding, corporate merchandising techniques irl and url, class issues created by producer and consumer relationships, international trading markets as well as local and mass production; real estate, home decor and commercial interior design as contexts for consumption, business ideology and the circulation of images from high to low culture as occurred with Debora Delmar Corp.'s logo which was commandeered by a chain of hospitals in Los Angeles and later permanently inked on Cara Delevigne and Jourdan Dunn's hips.

Past exhibitions include a solo show at the Museo Universitario del Chopo in Mexico City titled Body Blend Trade Culture, a large installation of works stylized around coffee shop aesthetics and exploring their development in time as well as how this consumer product influences third world and first world markets, producers and consumers.

Upcoming solo exhibitions include Care Concepts at Mon Chèri, Brussels, Belgium, Ltd los angeles, Los Angeles, US and Yau-tepec Gallery, Mexico City, Mexico. Debora Delmar Corp. will also be included in the Biennial of the Americas in 2015.

Débora Delmar is a co-director (w/ Andrew Birk) of NO SPACE an itinerant curatorial project started in 2013 in Mexico City.

Débora Delmar, b.1986  
Lives and works in Mexico City, Mexico  
School of Visual Arts, NY, NY, 2011

### SOLO AND TWO PERSON SHOWS

Care Concepts, Mon Chèri, Brussels, Belgium (upcoming)  
Modern Art Oxford, Oxford, UK (upcoming)  
Ltd los angeles, Los Angeles, 2015 (upcoming)  
Better Climate Options, with Carson Fisk-Vittori, DP, Los Angeles, 2014  
¾ Lifestyle 150%VOLUME, with Andrew Birk, curated by Dorothee Dupuis, Treize, Paris, 2014  
Body Blend Trade Culture, Museo Universitario del Chopo, curated by Daniel Garza Usabiaga, Mexico City, Mexico, 2014  
Pure comfort, hotelart.us, Brooklyn, New York, 2013  
BioLogics, Bikini Wax, Mexico City, Mexico, 2013

### SELECTED GROUP EXHIBITIONS

Seventeen Galley, curated by Atillia Afronti, London, 2015 (upcoming)  
Rod Barton, curated by Mikkel Carl, London, 2014 (upcoming)  
Relaax.in, curated by Joey Villemont, 2014  
One Bite, OTHER Projects, Berlin, 2014  
Executive Producer, MACO, Oaxaca, 2014  
Homesickness, Glasshouse, curated by Bradford Kessler, New York, 2014  
Is It Art Or Is It Just, BWA Zielona Góra, Zielona Góra, 2014  
Tráfico, Otras Obras, Tijuana, 2013  
The Wrong, New Digital Art Biennial, www.thewrong.org, 2013  
BECAUSE WE CAN, NO Space, Mexico City, 2013  
La empresa soy yo- trabajo y subjetividad, Casa del Lago, Mexico City, 2013  
New Lavoro, curated by Dora Budor, Palazzo Peckham, Venice, 2013  
THE FEED, Jack Chillies Gallery, New York, 2013  
IS IT ART OR IS IT JUST, Het Plafond & NEW: ART CENTER, Rotterdam, 2013  
SWEAT BABY SWEAT, Gildar Gallery, Los Angeles, 2013  
State of Exception, curated by Rachel de Joode, Tanja Niemijer Gallery, Mexico City, 2012  
Friends of Freiheit, Friends of Freiheit, North Adams, 2012  
GANG BANG, Box43, Zürich, 2012  
Nokia Forever/ Shroud, AN Studios, México City, 2011  
You Are Here: Projects in (de)Tourism, The Hunter College Times Square Gallery, New York, 2011

### RESIDENCIES AND GRANTS

Atelier des Arques, Les Arques, France, April- July 2014  
Jóvenes Creadores, FONCA, CONACULTA, Mexico, 2012-2013  
SOMA Summer, Mexico City, Summer 2009