

# GALLERIAPIÙ

**Débora Delmar** (b.1986 Mexico City, Mexico) investigates the effects of globalisation on everyday life focusing on issues of class, gender, cultural hegemony and gentrification. This is borne from the omnipresent influence of the United States in Mexico, and in the wider world. Within her practice she examines the contextual value of goods, analysing their systems of production, distribution and consumption. In her installations Delmar frequently references the sanitised aesthetic utilised in non-spaces, a neologism coined by sociologist Marc Augé to describe places such as banks, airports as well as corporate and government buildings, which are commonly under surveillance. She's particularly interested in the psychological and behavioural influence of this kind of architecture. Physical barriers working as metaphors for political and societal restrictions have been a recurrent subject matter in recent projects.

Delmar often works with appropriated images and objects, local production processes as well as direct architectural interventions. She frequently incorporates immaterial components within her exhibitions such as video, text, sound, scent, and situations.



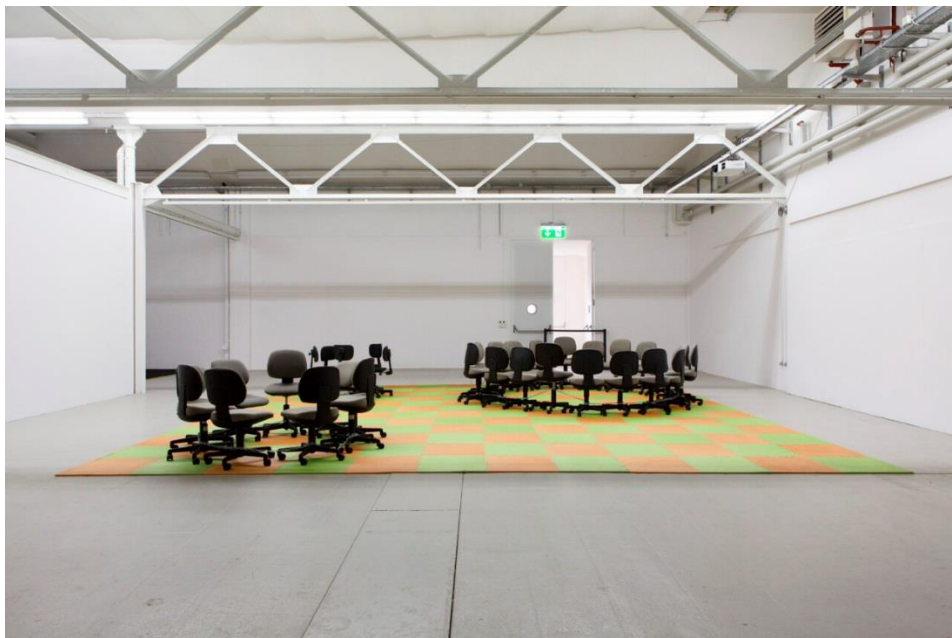
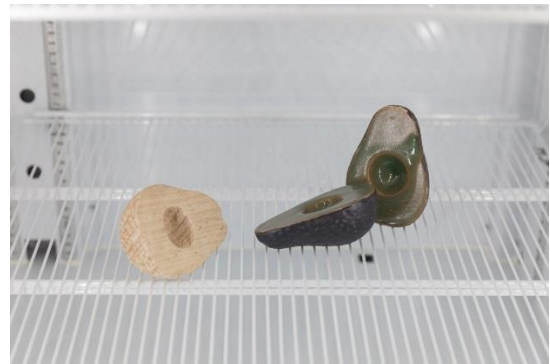
## Exhibitions | installations



*Where Do Avocados Come From?, Inestimable Azar,*  
Bienal Femsa XIV, Museo de Arte Contemporáneo Alfredo Salze, Michoacán, MX, 2020-21

*Where do avocados come from?* is the most asked question about avocados in the Google search engine. Débora Delmar answers this question in this installation through reproductions of this fruit made in the state of Michoacán with ceramics, wood, and copper. The detail and care in these pieces speaks of the fetishism that has been built around this consumer good and that involves everything from health and lifestyle issues to the production of endless merchandise. The international demand for avocado has made Michoacán its first global exporter, creating an economy that has a strong impact on the state in different ways and that places the fruit practically like a currency.

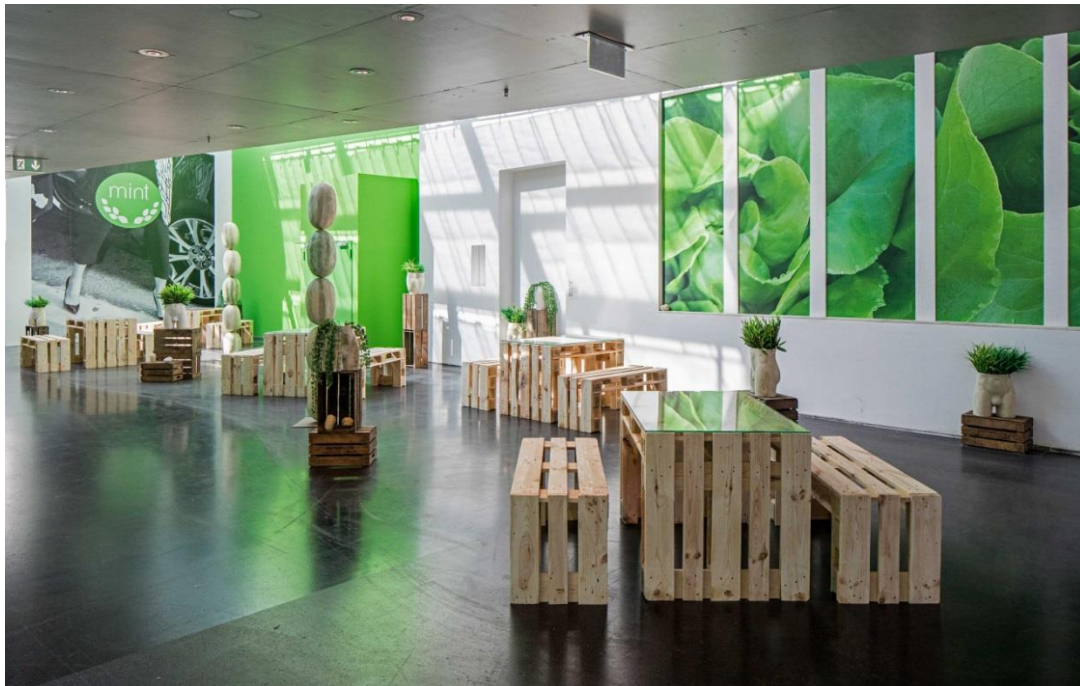
These handcrafted replicas of avocados coexist in the installation with several Imbera brand refrigerators. Its deployment refers to a post minimalist sculpture, articulated with industrial materials. Its finish contrasts with the manual production of avocados.



***Working Conditions,***  
**Shedhalle, Zurich, CH, 2021**

The installation is a manifestation of eroding corporate aesthetics met with the tribulations of a daily corporate mantra to survive and thrive. The physical materiality is equally ubiquitous and heavy-handed: the ergonomic office chairs that have obviously worn over time are bound together by bright

and new metal chains in a circular, claustrophobic grouping of three. Although an accompanying video echoed those aspects, the pacing offered some levity. A fifteen-minute, single-channel video is broken into three occasionally congruous perspectives of the artist's commute through London. There is not a soundtrack, but it is easy to imagine the quotidian sounds of traffic, construction, tourists and train stations that obstruct Delmar and in turn, the viewer, along the way. However, all the visual indications that choreograph a pedestrian through life within any city, anywhere, does offer up its own sense of frenetic energy and absurdity. Repetitive checkpoints and card readers exist as symbolic, automated glimpses of privilege and access, only for the work to end in the arrival of a cruel view within the tiniest of spaces.



**Debora Delmar Corp, MINT, Berlin Biennale, Akademie der Künste, DE, 2016**



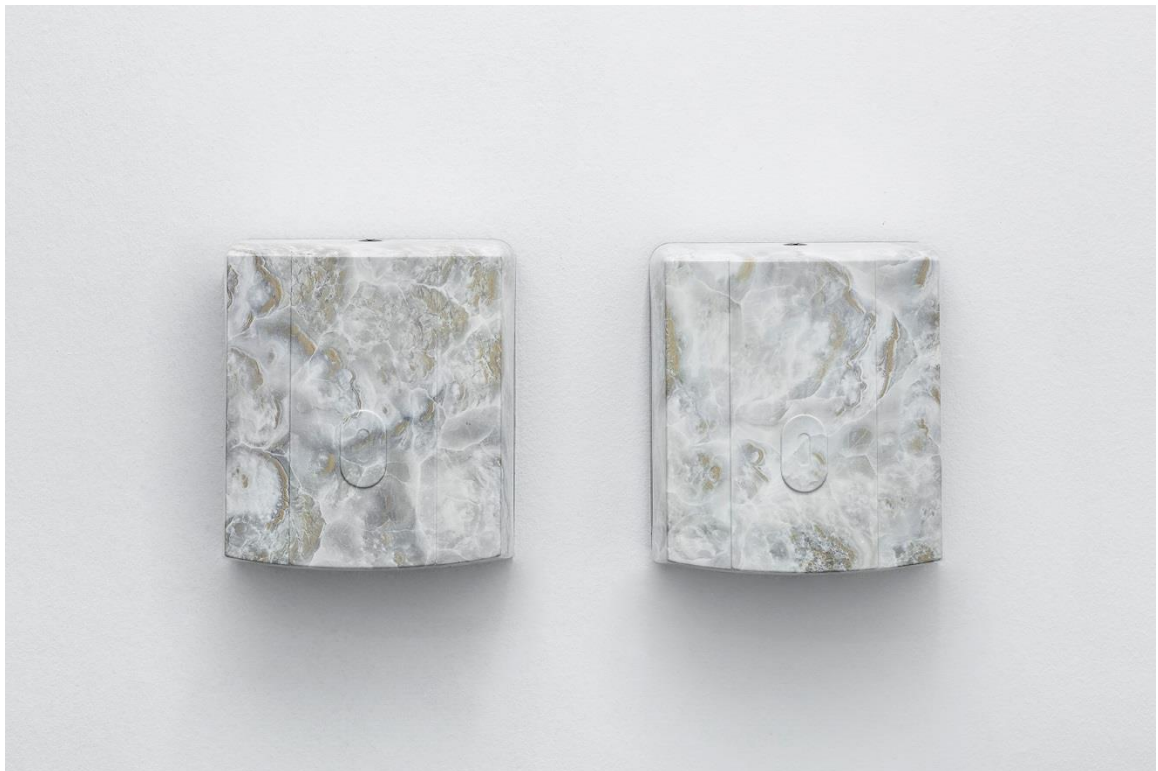
*MINT* produced for the Berlin Biennial in 2016. For that occasion, Delmar presented a trendy Juice Bar in which she marketed a beverage designed by her. The name *MINT*, as a commodity, was able to evoke different meanings, from the fresh aromatic plant, to vast sums of money or a pristine condition. However, for the artist, it also stood for the acronym for the developing economic powers of Mexico, Indonesia, Nigeria, and Turkey - emerging markets for investment and a group of countries that produce a great number of fruits that are processed and consumed in different forms, like juice, in Europe and North America. As in *Body Blend Trade Culture*, she evidenced the system of production of the beverage as a commodity, working against its effacement.



## Selected works



*COFFEE COFFEE COFFEEEEEEEEEEEE*, 2019, neon, Perspex, metal,



*Exclusive Provider 1 (Marble 3 Dispenser)*, 2018  
Hydro print on ABS



*TOTAL LIVING*, 2019  
framed wood engravings and boiserie







*Frozen Currencies, 2019.*  
Plastic glass with straw, fake ice, coins



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