

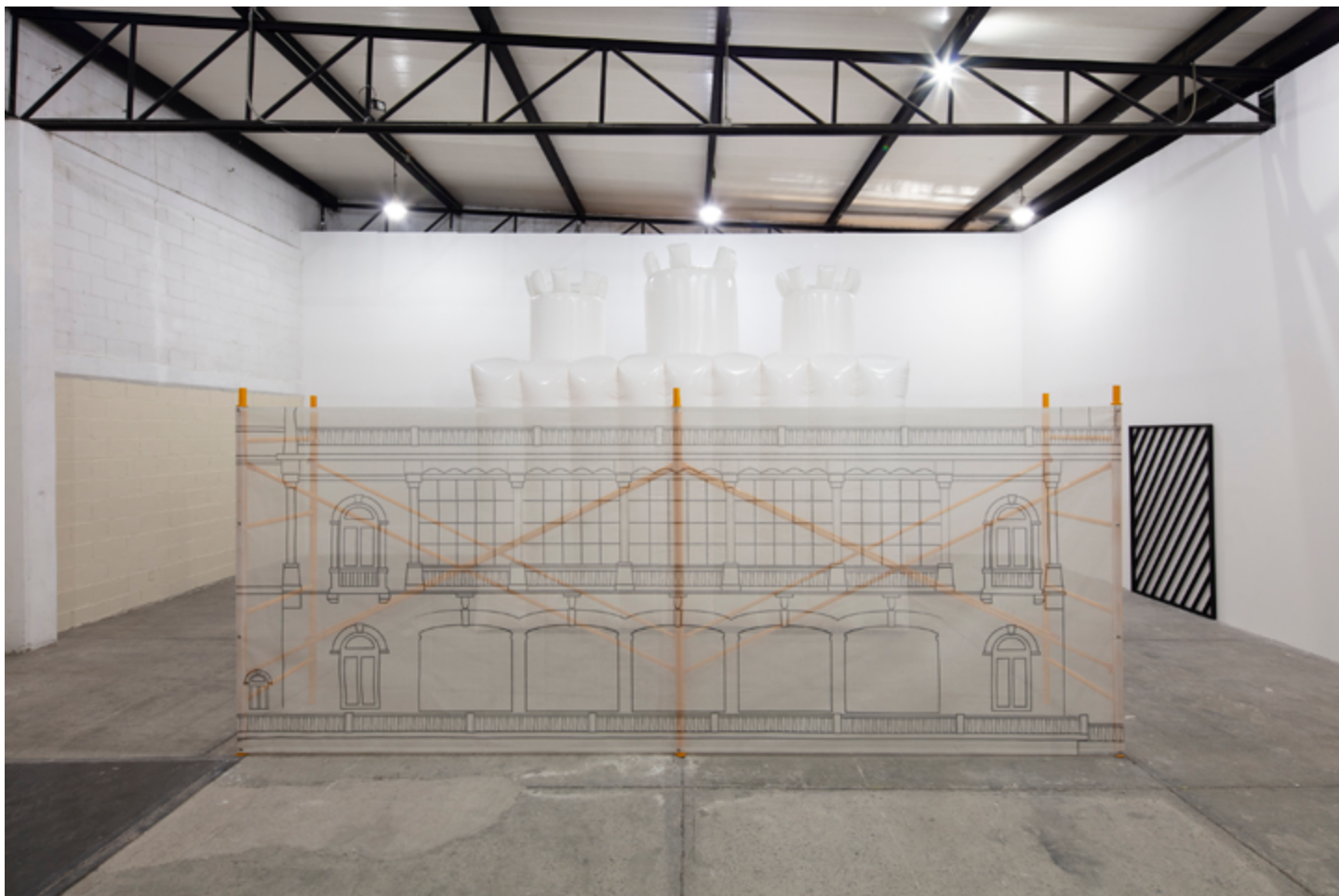
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Débora Delmar  
*Castles*

Feb 4 - Abril 22,  
2023

LLANO  
Ciudad de México, MX



Débora Delmar

*Castles*

February 4 \_ April 22

LLANO

Mexico City

For *Castles*, **Débora Delmar** (Mexico City, 1986) has built a domestic-looking access wall within the gallery. *Locator (66)* is an essential part of this. The piece replicates the signage of one of the houses where the artist once lived in Mexico City. Residential walls and walled subdivisions have been the norm in domestic construction for decades in this country. Thus, from the access, *Castles* is presented as a project in which Delmar revisits the topic of domestic space. This is a constant in her production, either through a critique of its media and commercial imagery (*Potential Development*, 2015) or in relation to certain issues related to the notion of private property, from shelter and protection to social separation (*Community*, 2020).

In this walled interior, Delmar has erected a castle, deconstructed into two structures. The solution for both is an industrial one: an inflatable and a set of scaffolding supporting a mesh. The first is a structure in the form of a walkway with three inflatable towers on top. In the second piece, the fabric hanging from the scaffolding has a printed image of the Chapultepec Castle, similar to those used when historic buildings are renovated. The image is shown on a *greige* background—a prized color in today's real estate market linked to notions of neutrality and good taste in interior design. Delmar's structures thus conjugate different imaginaries: from the fantasy of the house as a personal palace to forms of violent spatial occupation in which division and segregation are present. Likewise, with their strong commercial aspect—printed matter and inflatables—, they point to the real estate business and, in doing so, to a whole series of current real estate problems. In *Castles*, as in Delmar's previous projects related to domestic space, the sculptural assemblages made with images and everyday objects evoke a number of associations.

The *Community* (2023) series resorts to the metal grille, as was used in *Community* (2020), and its meanings of shelter and protection but also of spatial division and fragmentation. This grille, whose design is one of the most common in the city, has been cut into fragments following the original design of its structure. Its appearance is reminiscent of the aesthetics of minimalism. In fact, this industrial and strongly masculine domain of artistic production seems to be researched and disrupted in Delmar's project as a whole. The five pieces of the *Community* series, with their cuts, their close-to-sculptural solution, and the way in which they refer to notions of private property, underline the intention to challenge such conventions.

Text: **Daniel Garza Usabiaga**

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## **CASTLES (brief)**

I. A wall to be built at 2.4m height along the entrance of the gallery leaving a wheelchair access entrance.

An aluminum house number displaying number 66\* to be mounted on clear plexiglass and hung on the right hand side of the entrance wall with a lamp\*\* placed above it.

\* 66 is one of the artist's previous Mexico City house numbers where she has also been residing whilst working on this exhibition

\*\*LED Arbotante Lamp 6W Cube Spotlight Modern Interior Wall (Black Frame, White Light)

II. Four metal gates\* painted in matt black to be hung flush to the floor of the exhibition space against the walls. Two of these are hung on top of each other.

\*COMMUNITY II-V part of COMMUNITY,2020 originally exhibited as part of PROPERTY,2020, a five panel metal gate produced by an engineer and welders from the Club de Golf Mexico\*\* after a standard design commonly found around Mexico City.

\*\*'The Fracc Club De Golf Mexico neighborhood is located in the Tlalpan municipality, in Mexico City, and covers an area close to 74 hectares. There are about 6 commercial establishments in operation in this neighborhood. Among the main companies (both public and private) with a presence in the neighborhood is CLUB DE GOLF MEXICO SA DE CV, which together with two other organizations employ some 294 people, equivalent to 98% of all jobs in the neighborhood.' <sup>1</sup>

III. An orange-yellow scaffold purchased from a Mexican company to be located in the center of the gallery space. A cropped section of a line drawing on a greige\* background of the Chapultepec Castle\*\* facade printed on vinyl mesh (commonly used in advertisements and to cover buildings that are under construction with an image of the potential end result) hung on the front side of the scaffold.

\*Duron Perfect Greige/ #ccbcaf Hex Color Code

\*\*'In the times of the second viceroy of New Spain, Don Luis de Velasco (1550 - 1564), a pleasure mansion was built on one of the slopes of Chapultepec Hill. In this place the newly arrived viceroys of Spain lodged, while their triumphal entry to the capital of New Spain was organized (remember that at that time Chapultepec was on the outskirts of Mexico City). Over time, the building was abandoned and finally, it was seriously damaged by the explosion of a nearby powder magazine. For this reason, the architects in charge of the reconstruction, by order of Viceroy Matías de Gálvez, suggested the construction of a new palace on the top of the hill.'<sup>2</sup>

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<https://www.marketdatamexico.com/es/article/Colonia-Fracc-Club-De-Golf-Mexico-Tlalpan-Ciudad-Mexico> (translation)

<sup>2</sup> <https://mnh.inah.gob.mx/architecture>

IV. A white inflatable tunnel with three towers on top and black and white checkered-board flooring produced by Azteca Inflables S.A. DE C.V. (based on architectural features of the Chapultepec Castle\*) to be located in the back of the space and kept inflated during the gallery opening hours through the duration of the exhibition.

\* 'This property was built between 1785 and 1787, designed as a rest house by order of Viceroy Bernardo de Gálvez. Over time its uses have been diverse: from the headquarters of the Military College, the scene of battles during the US invasion, the imperial residence of Maximilian and Carlota, to the presidential residence.'<sup>3</sup>

V. Three wall sections of the gallery brick wall to be painted in Macadán 048-02, a matching shade of greige\* to the one utilised on the mesh vinyl print by the Mexican brand COMEX.

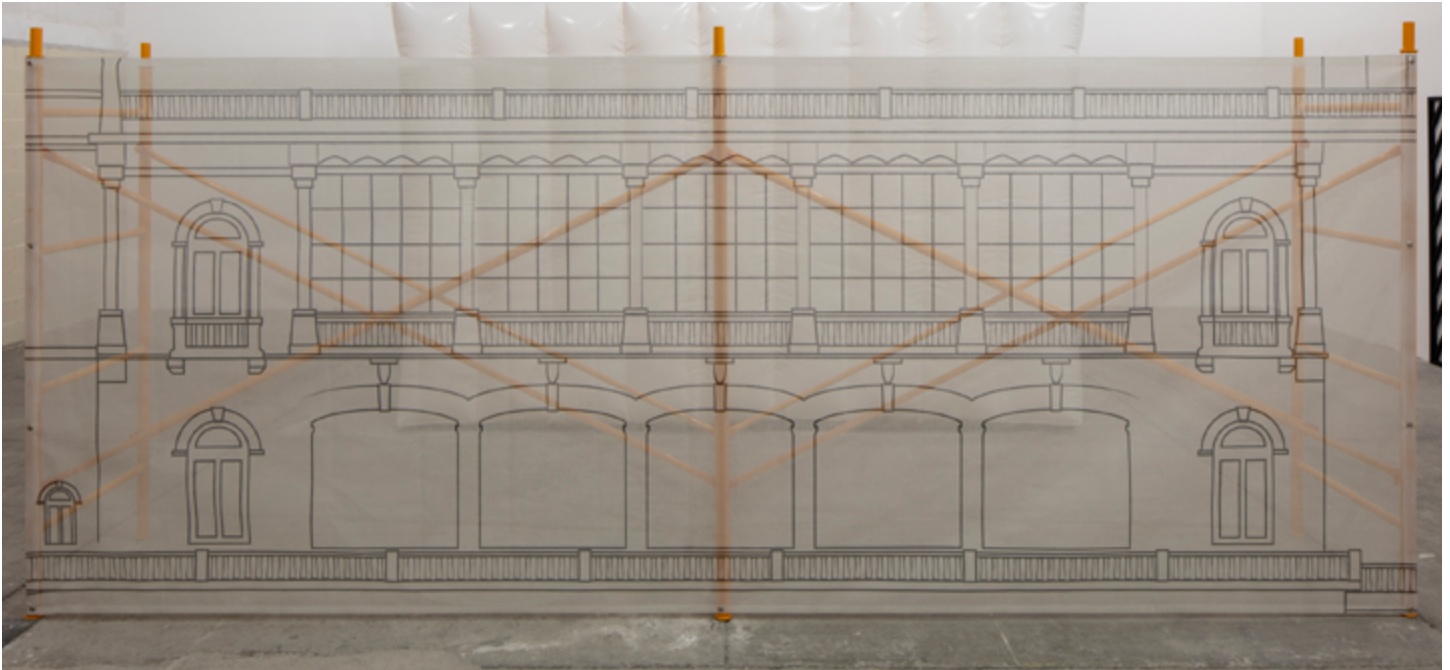
\*' You might say it's charcoal, silver, concrete, slate. You might call it by the name on the paint chip: Chic Shadow, Polished Pebble, Purbeck Stone. Or you might say it's greige. Whatever you call it, the prevailing interior design trend of the past decade has been shades of grey' <sup>4</sup>

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<sup>3</sup> [https://sic.cultura.gob.mx/ficha.php?table=museo&table\\_id=673](https://sic.cultura.gob.mx/ficha.php?table=museo&table_id=673) (translation)

<sup>4</sup> Hunt, Elle, *It's not beige, it's not grey: it's greige – and it's why all our houses look the same. As our politics became more polarized, we soothed ourselves with calm interiors. Maybe now it's time for some colour*, The Guardian, Wed 25 May 2022 09.00 BST

<https://www.theguardian.com/lifeandstyle/2022/may/25/greige-color-paint-popular-interior-decorating-design>



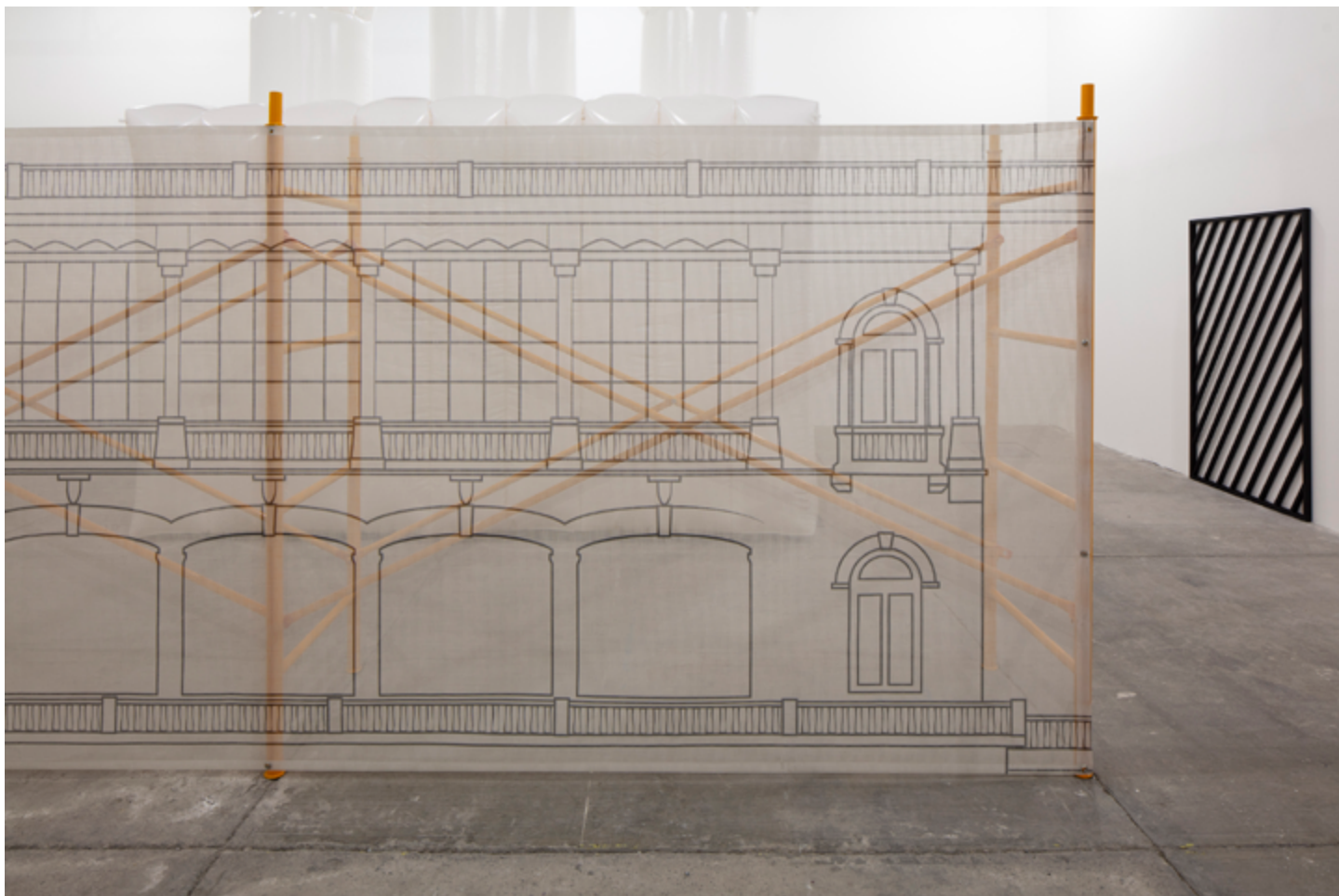
**Débora Delmar**

*Frontier*, 2023

Yellow scaffolding made up of three corridor frames and four T-48 crosspieces, color digital printing on mesh canvas

210 x 500 x 80 cm













**Débora Delmar**

*Community III-IV, 2023*

Steel gate, painting

240 x 190 x 4 cm







**Débora Delmar**

*Fort, 2023*

White inflatable tunnel with three towers on top and black and white checkered-board flooring produced by Azteca Inflables S.A. DE C.V. (based on architectural features of the Chapultepec Castle)  
350 x 400 x 200 cm











**Débora Delmar**

*Community II*, 2023

Steel gate, painting

190 x 120 x 4 cm (74.8 x 47.24 x 1.57 in)











**Débora Delmar**

*Community V*, 2023  
Steel gate, painting  
198 x 82 x 4 cm







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**Débora Delmar**

*Access, 2023*

Padlock, key, key- chains  
80 x 8 x 5 cm





