

ZICCY DELAMARTER

MY GROTESQUE COMFORTS



DEPS ARTIST PROFILE SERIES

June 13-September 12, 2024

MY GROTESQUE COMFORTS

My Grotesque Comforts explores the intersections of queer identity and found specimens through the work of Zicky Delamarter. The artist delves into the darker, more surreal aspects of their queer identity and bodily autonomy through illustrations of themselves and the grotesque subjects they find. It is a deep and personal exploration of the artist's desires and unique experiences with selfhood through a thought-provoking and visually striking collection of works.

This show was made possible in part by the Albert P. Weisman Grant. The Albert P. Weisman Award supports advanced undergraduate and graduate students in completing a substantial media-based project. Established in 1974, it is named after Al Weisman, a journalist, publicist, teacher, mentor, and trustee of Columbia College Chicago.

ZICCY DELAMARTER

Ziccy, also known as **Zicrona**, is a muralist, printmaker, fine artist, illustrator, and street gore fanatic based in Chicago, IL. Their work takes many forms and can often be found plastered in the streets of whatever space they currently occupy. Their work has been featured in galleries and shops throughout Chicago, New York, Rome, California, and more.

Using both traditional and digital materials, **Ziccy** explores themes of queer identity, bodily autonomy, and their grotesque indulgences. Through studies of anatomy and found specimens, the artist creates provocative visual narratives inspired by their experiences, combining real subjects with freakish ideas to create phantasmagorical works.

Website: <https://www.zicrona.com/>

Instagram: [@zicronaz](https://www.instagram.com/zicronaz)



sweet bruises, 2024, soft sculpture, 93" x 55"



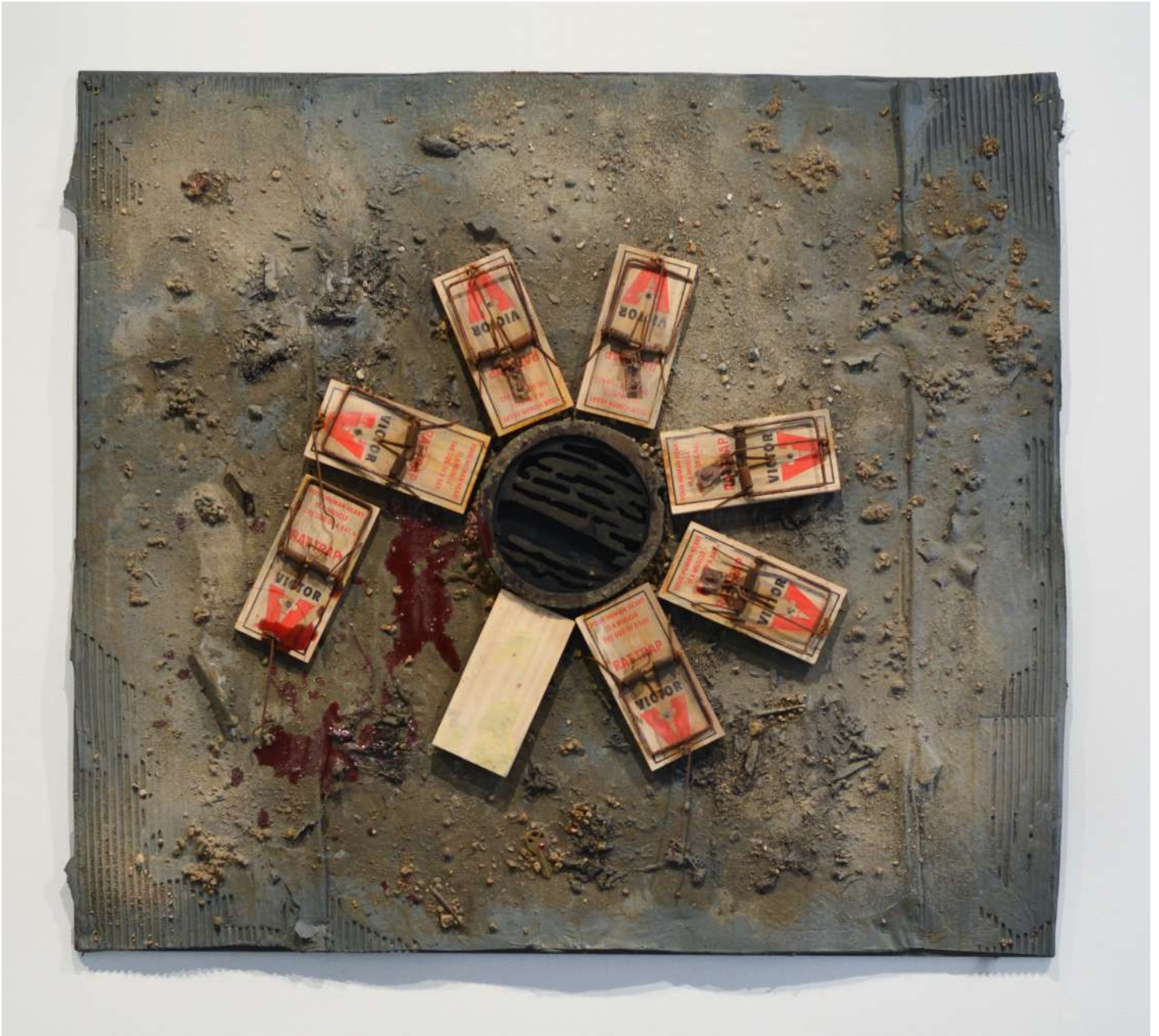
sweet bruises (Detail), 2024, soft sculpture, 93" x 55"



My Grottesque Comforts installation view



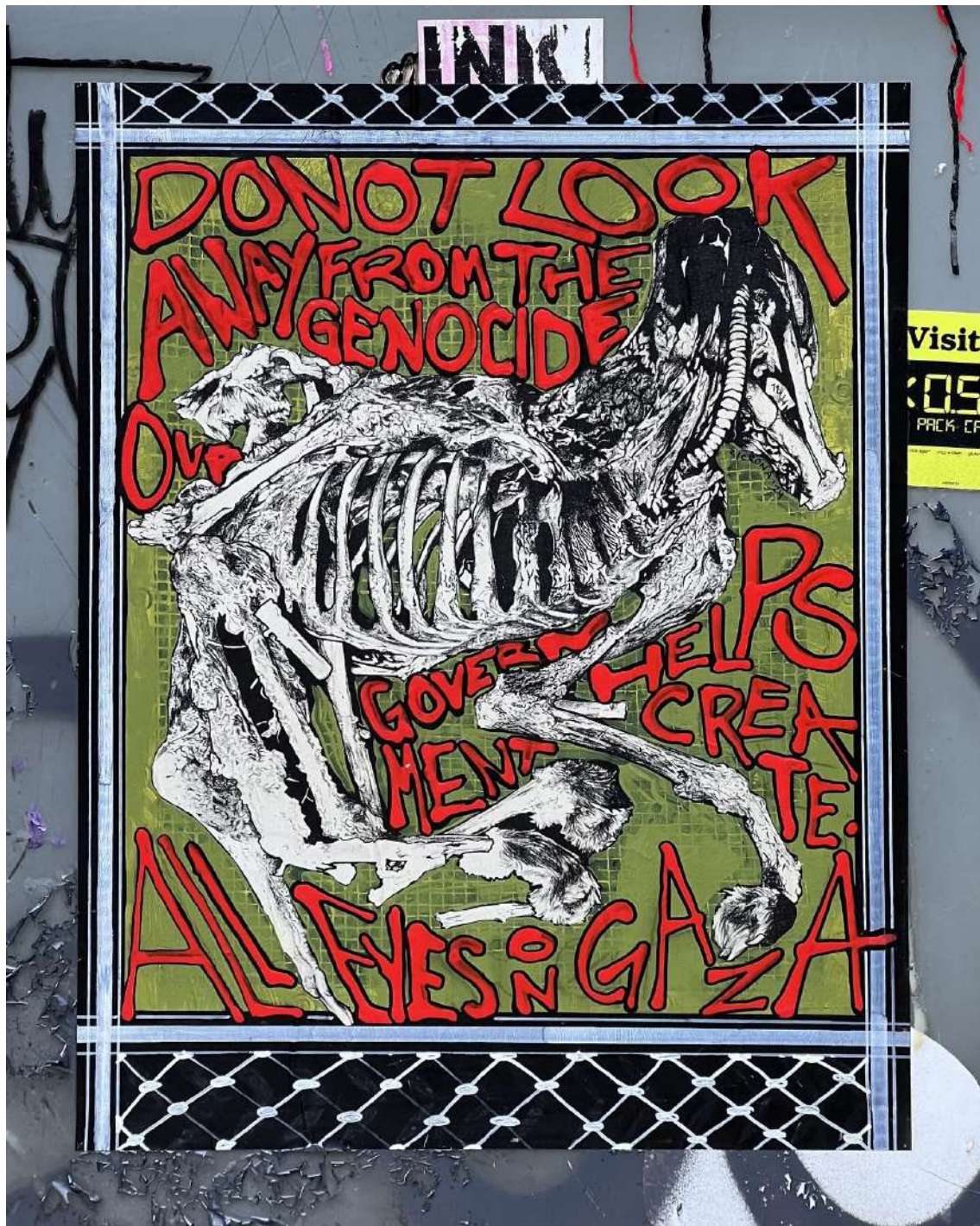
Specimen 1818, 2023, acrylic on wood panel, 72" x 36"



Your Human Heart is a Muscle the Size of a Rat, 2024, silk screen print, mixed media, 18" x 18"



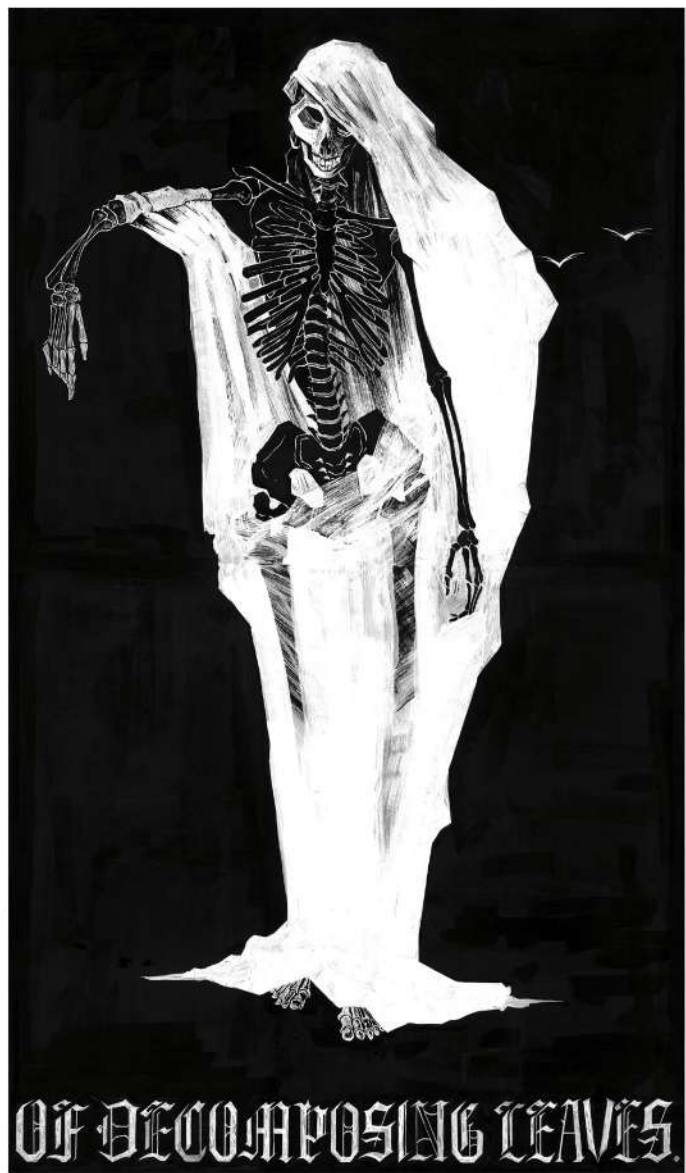
Your Human Heart is a Muscle the Size of a Rat (Detail), 2024, silk screen print, mixed media, 18" x 18"



I got teeth like a dog, 2024, lithography, acrylic paint, wheatpaste, 18" x 24"



Sevin in Rome, 2024, ink, newsprint, concrete, wheatpaste, 25" x 42"



SHE LEFT BEHIND THE SCENT OF DECOMPOSING LEAVES.

Sapphic Yearnings, 2022, ink drawing, 18" x 31"



My Grotesque Comforts installation view



I carry my guts in a plastic bag, 2024, handmade abaca paper and pulp, pulp pigmen, resin, 80" x 50"



I carry my guts in a plastic bag (Detail), 2024, handmade abaca paper and pulp, pulp pigmen, resin,
80" x 50"



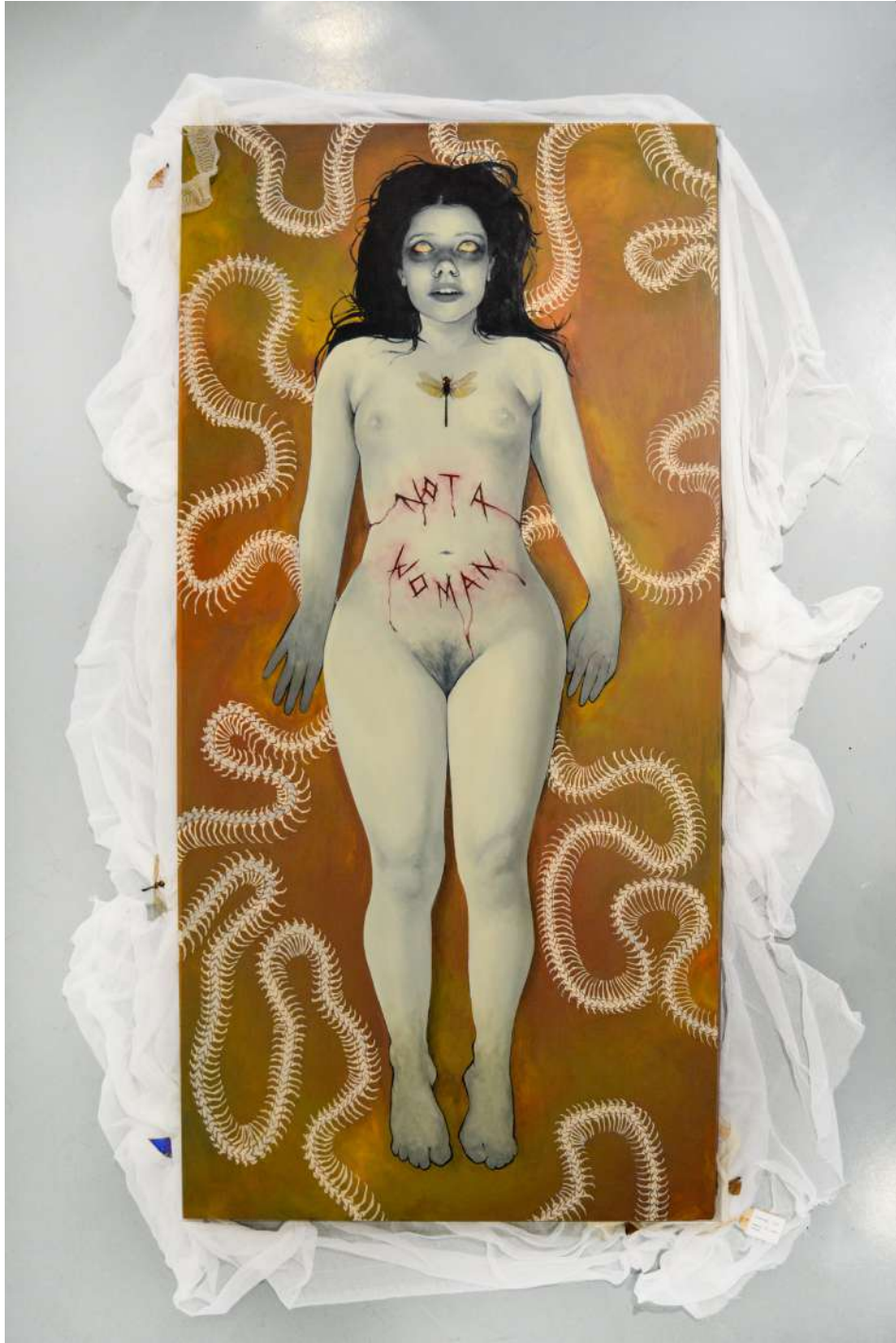
My Grotesque Comforts installation view



Cadaver, 2024, acrylic on wood panel, cheesecloth, dragonflies, 72" x 36"



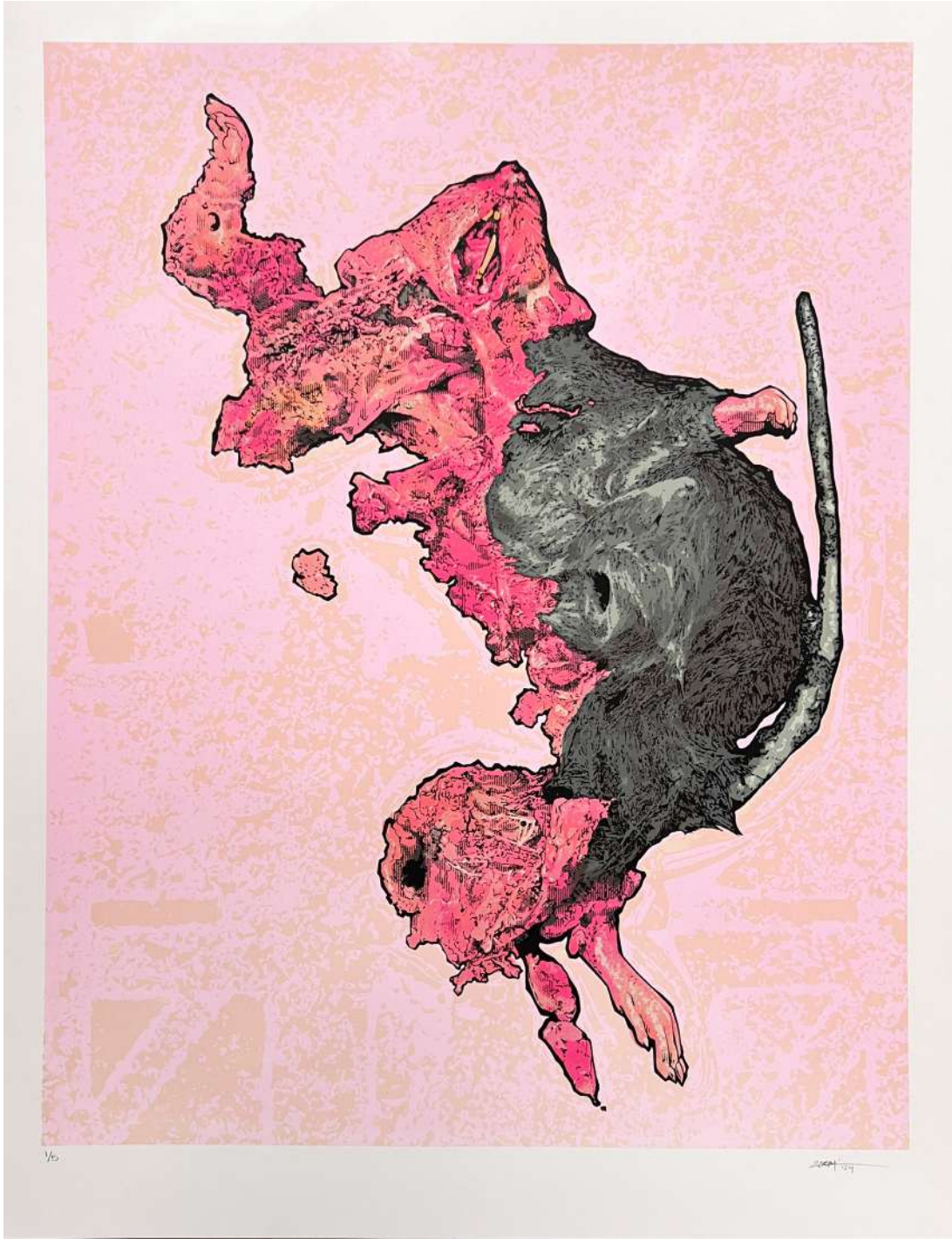
Cadaver (Detail), 2024, acrylic on wood panel, cheesecloth, dragonflies, 72" x 36"



My Grottesque Comforts installation view



I'm the coolest one here!, 2024, six layer silkscreen, 13" x 23"



Icarus, 2023, silk screen print, 18" x 21"



An ode to Gentileschi, 2023, lithography, ink, and wheatpaste, 16" x 22"



An ode to Gentileschi (Install), 2023, lithography, ink, and wheatpaste, 16" x 22"

INTERVIEW WITH ZICCY DELAMARTER

Conducted by Rachel Manlubatan

Rachel Manlubatan: How did you discover the connection between your body and grotesque subjects? What is the relationship between the darker imagery incorporated in your works and your identity?

Ziccy Delamarter: As a nonbinary person, my relationship with my body has always been a difficult one. I often feel trapped by my physical being, unable to express how I perceive myself. In many ways, the grotesque imagery found throughout my work depicts this feeling. Not necessarily how I identify as a queer person, but rather how it feels to be forever perceived as something I have never identified with. The running motif of death and rotting subjects is a metaphor for transition throughout my work. Grieving one's gendered self is an under-discussed part of coming to terms with one's gender identity, but it is an experience shared between many queer people. My *Grotesque Comforts* is an attempt at describing the overwhelming, complex, and confusing feelings I have experienced since coming out.

RM: How have the different intersections of your queer identity impacted your artistic style before this project? What aesthetic choices within this exhibition have been prompted by self-reflection, and how do they carry out throughout all the exhibit's pieces?

ZD: Before I began on this body of work, most of my art was not self-reflection. I was mainly concerned with fitting into a sellable aesthetic with no real intention behind what I was creating. It wasn't until I created my piece, *An Ode to Gentileschi*, that my artistic voice shifted. The creation of this lithograph was a way for me to take control and find justice for the circumstances I was living through. People's responses to this piece were unlike any I had received from my artwork prior. It was the first piece I made where I let my raw

emotions lead the creative process with little to no planning. The imagery's impact pushed me to continue working in this direction. I began to examine why I felt connected to the grotesque subjects I found throughout Chicago and the horrific imagery I am drawn to in art. The entirety of this show is me assessing what those inclinations are and how they help to create who I am. My *Grotesque Comforts* is the first stepping stone towards cultivating my authentic voice as an artist.

RM: What methods do you use to transform found specimens into dynamic and full compositions? How do you use grungy color palettes and texture to harmoniously combine animals, human figures, and other symbols?

ZD: My intention with my work is to create pieces that poke at the morbidly curious parts of our brains. The world around me inspires my pieces' color schemes and textures. I look at things such as rusted metal on CTA tracks and electrical boxes; phone poles punched full of staples and nails, dead rats on the sidewalk in the morning before the city has cleaned them up, or the thick sludge surrounding lines of dumpsters in alleyways. When it comes to my compositions, I treat them as scientific illustrations using straight-on arrangements. Displaying my disgusting subjects with the same care and precision as a scientist is how I create my dynamic imagery.

RM: What emotions do you predict audiences will experience when engaging with your work? How do discomfort, disgust, and vulnerability play into your selfhood and art, and how do you think it will influence viewers?

ZD: *My Grotesque Comforts* is a sincere expression of my deep emotional vulnerabilities. By sharing the most uncomfortable parts of my identity, I hope that audiences can feel a connection and

INTERVIEW CONTINUED

understanding that they aren't able to feel in many other forms of media, particularly for other queer-identifying individuals. I hope it gives a sense of comfort and inspiration to be true to themselves no matter what form that takes. I want the work to feel creepy and disturbing. But also euphoric and emotionally evoking. I hope that by sharing the most sincere and grotesque parts of myself through my art, viewers will feel empowered to show their most raw selves through their own creative endeavors.



THE DEPS ARTIST PROFILE SERIES

The DEPS Artist Profile Series presented by Columbia College Chicago's Department of Exhibitions, Performance and Student Spaces (DEPS), is a virtual publication on select artists involved with the DEPS Galleries and the Columbia College Chicago community. Our goal with this series is to connect artist and viewer on a deeper level, and to highlight the amazing works and thoughts of our featured artists through interviews, artist biographies, and catalogs of work. Art has always been a way to connect with others, no matter where one may physically be. We hope by presenting the creativity and insights of the people involved in the DEPS Artist Profile Series that viewers may have one more way to stay in touch with and support the arts community. The DEPS Artist Profile Series and graphic design is managed by DEPS Exhibitions Assistant Rachel Manlubatan. This program is partially supported by a grant from the Illinois Arts Council Agency.

Learn more at: colum.edu/deps

Contact information: Mark Porter, mporter@colum.edu / 312.369.6643

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C33 Gallery: 33 E. Ida B. Wells Dr., First Floor, Chicago, IL 60605

Gallery Hours: Monday–Friday, 9 a.m.–5 p.m.