

Dèlia Rodríguez Camins

Portfolio 2025

Statement & Artist CV

I collect traces, follow footprints, listen to what remains in the margins. My practice is a constant search between what fades and what resists, what unsettles me and what hides. I paint, sculpt, intervene, archive, install.

My work unfolds in two directions. One explores innocence, intimacy, and refuge. The other focuses on archives and memory, working with remnants of the past to reflect on how they still persist. It is an attempt to sustain what is at risk of disappearing, something that has led me to investigate the history and transformation of my neighborhood, L'Hospitalet de Llobregat.

I am currently on an Erasmus exchange in Milan, studying Visual Arts at NABA, while pursuing my Fine Arts degree at BAU, Barcelona.

In February 2025, I participated in the *Cartografies Tèxtils* Workshop, held within the framework of the exhibition *Amazònia. El futur ancestral* at the **CCCB**. From March to May 2025, I exhibited in **FemArt: No em cuida la Història, em cuiden les archives** at Ca La Dona. Also in May, one of my paintings was shown during the **Windows Art Circuit**, as part of the Poblenou Open Day.

In addition, I was part of the organizing, curatorial, and artistic team for the collective exhibition *Festín*, presented at **BAU and HAUS** at the end of May. In July, I had the pleasure of live painting during *The Junction* party, organized by **AURA Events**. Finally, I have been selected as one of the artists to exhibit at the first edition of **GLOPS** – Young Art Biennial in Vilafranca del Penedès, which will take place in November and December 2025.

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My grandmother, the botons and I
2025

Sculpture

Variable dimensions

Paraffin, sand, colophony,
depilatory wax, flowers and
leaves, epoxy resin, hot glue

Keeping buttons is something very grandmotherly.

I remember rummaging through her metal box with her — beautiful buttons would appear, and she would tell me where some of them came from.

A button seems like an ordinary object, yet it always holds something more. It is useful... and at the same time, it is kept. Sometimes for years. Sometimes forever. These buttons come from the past. By replicating them in different materials, I connect with my grandmother's memory and observe what they evoke.

The replicas are not meant to be perfect or functional buttons — they seek something else.

Each button is unique, and together they form something between an archive, archaeology, and affection.

They are displayed mixed together, directly on the floor. The viewer is invited to touch, move, and observe them closely — to activate this intimate archive with their hands.





Lola's Robe
2025



Textile and sound piece

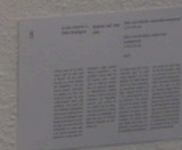
120 × 90 cm

Fabric, assorted buttons from my grandmother, speaker

"...And then I used to play with the buttons. But then I would play with them and take them home, and she would say: listen, don't take the buttons, I'll need them to make a robe. And then I'd tell her: no, Lola, I'm taking them because when I learn to sew and you're old, I'll make you a robe. I didn't take them home because I needed them or anything like that — I truly took them to make her a robe. And that woman must still be waiting for it. That's how it was, because she always wore a robe. Back then, old people always wore robes, with a little collar and buttons all the way down..."

This fragment is part of my grandmother's oral story, recorded during a family conversation. Through it, she explains the piece, which explores memory and the domestic archive as materials for creation.





Breathing Honey, Sweating Max
2024-2025



Sculpture

1.70 x 35 cm approx.

Honey, beeswax, transparent methacrylate

Exhibited at Festín in HAUS on may 2025



The work arises from a fascination with honey as a liquid — its golden hue, hypnotic shine, and slow rhythm. The sculpture explores the natural flow of honey and its confrontation with the artificial. Three pieces of beeswax, softly shaped with gentle undulations, rise like tongues that slowly drink the nectar falling from an industrial container. In nature, wax exists to hold honey within the hive's cells; here, it becomes both vessel and sensitive body. Without honey, there would be no wax; without wax, honey would have nowhere to rest. This mutual dependence resonates throughout the piece as a metaphor for natural balance, which is often disrupted by human intervention. The sculpture invites contemplation on the pulse of the natural world versus the human drive to control it.



**Behind the Canvas:
Preserving Memory Between Forgetting and Transformation**
2024-2025



Intervention

3.80 x 1.50 m

7 m high from the ground
hung with ropes

In collaboration with the
Ítaca Educational
Association:
Valeria Mecías and Lúdia
González Moreno

Installation support: Marc
Moyota, Mauro García, Zoe
Javierre, Pere Vendrell and
Paulina Rodríguez

Exhibited in the FemArt 2025
show at Ca La Dona, Barcelona

This project explores the transformation of L'Hospitalet de Llobregat, where modernization has led to the loss of architectural heritage and neighborhood identity. Through a canvas that reproduces part of the old façade of the former Cine Romero, the piece evokes its memory and reflects on the disappearance of iconic spaces in the name of progress. Collaboration with the association managing the current building was key, involving thorough research into the cinema's history to reproduce part of its image on the fabric. The installation is hung exactly where the original building stood, aligning the windows of the canvas with those of the new building, creating a symbolic connection between past and present, and between generations. The canvas becomes a tangible resistance to urban amnesia—a reminder of the neighborhood's collective memory.





Behind the Canvas - Vlog

10 min. 18 s.

The moment the canvas was installed was documented using an old video camera, resulting in a kind of vlog that captures the collective nature of the entire process.





Acrylic on canvas

210 x 190 cm

This painting was exhibited at the Window Art Circuit during the Poblenu Open Day.

This painting is part of a series that explores the tension between innocence and darkness, based on a distressing personal experience and the exhaustion of its repetition. Using broad brushstrokes and contrasting colors, an emotional landscape unfolds in layers—where childlike, seemingly playful elements conceal something much deeper and more disturbing. The pink bunny, a symbol of innocence, is carelessly ridden, reflecting vulnerability and oppression. The overlapping elements generate conflict, evoking two realities that resist merging.

The painting was created without prior sketches, allowing the spontaneous movement of the brush to guide the composition—mirroring the lack of control in the experience portrayed. The work invites the viewer to immerse themselves in ambiguity, finding their own interpretation through the symbols and emotions it conveys.



What Grows in Oblivion
2025



Intervention

Video projected on a wall

Approx. 15 m x 10 m

This project arose from the empty lot left after a building was demolished across from my home, where wild plants have spontaneously grown, creating a small ecosystem full of life.

Despite being surrounded by fences and garbage, this space has become a refuge for insects, birds, and flowers. Through this project, I seek to highlight the importance of these “neighboring lives” that the community often ignores, usually without even noticing their presence.

The massive construction of apartment blocks in L’Hospitalet de Llobregat threatens these kinds of spaces, which are vital for urban biodiversity. Through videos capturing the beauty of this “ephemeral forest,” projected on the bare wall left by the demolition, the plants are brought into visibility and the lack of green spaces in the neighborhood is questioned —inviting people to appreciate what usually goes unnoticed.



The work is accompanied by a photobook featuring images of the forest and its details, complemented by poetic verses that narrate its context.

Digital photobook



Where the Reeds Are Red
2024

Installation and video

Undefined dimensions

Duration: 57 seconds

Super 8 film projection

In collaboration with:

Jan Madrenes, Pere Vendrell,

Mar de Álvaro, Mauro García,

and Clara Santos

This piece explores the concept of refuge as a space of resistance and protection through a video made from fragments of Disney films in Super 8 format. The work combines images of cabins, caves, and other safe places deeply rooted in our collective memory.

The installation took place in a field in Vic, where the projection onto a cluster of reeds created a dialogue between past and present, nature and artifice. The reddish glow of the Super 8 film, the sound of the projector, and the darkness of the night created an atmosphere of tension and introspection.

This project reflects on how we build and remember refuges—both physical and emotional—and their presence in our personal and collective imagination.





Where the Reeds Are Red - Video

1 min 21 s.

Alongside the installation, a video was created showing the projection and other details of the scene, accompanied by the original sound of the projector.



Slipper to Rest In
2024



Sculpture

160 x 82 x 25 cm

Cardboard, foam, fabric,
and felt

The sculpture will be
exhibited at the first
edition of GLOPS – Young
Art Biennial in Vilafranca
del Penedès, november and
december 2025

A giant slipper escapes from home and becomes a portable refuge that invites us to rest and resist in a world that demands constant productivity. What is intimate moves out into the street, evoking the warmth of home and childhood. Perhaps it is waiting for us, or perhaps we are the ones who need it to gather us in.



In Memory of... L'Hospitalet
2024



Intervention

Undefined
dimensions

Clay and paint

This project arises from concern about the transformation taking place in my city, L'Hospitalet de Llobregat. New urban developments and modern infrastructures are threatening the traditional life of the neighborhood and its cultural identity. The project consists of creating and installing several plaques that commemorate former buildings and factories in the area that have been replaced by shops or leisure centers. Accompanying these plaques is a map that explains the history of each building, highlighting the importance of remembering the essence of the city and the exact location of each plaque.

Thank you :)

Online portfolio

delia.rodriquez.camins@gmail.com
aderocart (instagram)