Lisu Vega: Las raices hablan… El recuerdo susurra

May 9 – June 14, 2026
Arts & Powerhouse Building
130 Bay Street
Jersey City, NJ 07302



GLADWELL PROJECTS

PRESS RELEASE

Gladwell Projects is pleased to present L*as raíces hablan… El recuerdo susurra (The Roots Speak… Memory Whispers)*, a solo exhibition of new works by Lisu Vega, on view May 9 through June 14, 2026, at the historic Arts & Powerhouse Building in Jersey City. The exhibition forms part of Gladwell Projects' six-floor presentation, *Six Artists. Six Floors. Six Solo Exhibitions.,* a large-scale exhibition framework that situates six concurrent solo presentations across the building's distinct architectural environments.

An opening reception will be held on Saturday, May 9, from 6–8 pm.

Gallery hours are Wednesday–Sunday, 12–6 pm, and by appointment Monday–Tuesday.

In *Las raíces hablan… El recuerdo susurra*, Lisu Vega presents an immersive body of textile-based works that examine memory as material inheritance, bodily archive, and living structure. Working with deconstructed nylon rope, fishing line, poly silk, oxidized metal, and photographic transfer, Vega transforms salvaged and industrial materials into tactile environments that move between sculpture, weaving, photography, and installation. Across the exhibition, textile becomes both physical language and ancestral conduit, carrying histories that exist simultaneously within the body, the landscape, and collective memory.

Drawing from Indigenous, Spanish, and Portuguese lineages, as well as childhood memories of Cabimas and Maracaibo, Venezuela, Vega approaches weaving as an act of remembering through the body. Her works emerge through repetitive gestures of knotting, binding, unraveling, and reconstruction, processes that allow material itself to hold emotional and historical residue. Rather than treating memory as fixed or archival, Vega understands it as atmospheric and continuously active, surfacing through touch, labor, corrosion, and repetition.

As the artist writes:

> "I move between the threads of past and present, and in that passage I begin to remember as if my body had already lived this. Yet I feel that ancestral memory is a fundamental key in this entire process."

Throughout the exhibition, woven structures resemble root systems, bodily membranes, protective skins, or suspended architectural forms. Works such as *Mapa Oxidado*, 2022–2024, constructed through handwoven repurposed rope and natural oxidation, position textile as both map and scar, carrying visible traces of time, exposure, and transformation. Oxidation becomes a form of inscription across the woven surface, allowing corrosion to function not simply as decay, but as memory made material.

In *La Mantra*, 2026, Vega's elongated suspended textile form assumes an almost devotional presence. Composed through dense knotting and accumulations of braided rope and poly silk, the work hovers between figure, relic, and ritual object. The tactile density of the surface evokes both protection and burden, while the blackened fibers absorb light in ways that suggest mourning, concealment, and spiritual endurance. Across the exhibition, Vega repeatedly collapses distinctions between textile and body, allowing woven matter to feel animate, vulnerable, and psychologically charged.

Photography also occupies a central role within the exhibition, though images remain unstable and partially embedded within the woven structures themselves. In *Untitled*, 2025, photographic transfers dissolve into handwoven textile surfaces composed from repurposed rope, creating fragmented visual fields where image and material become inseparable. Rather than functioning documentarily, these transferred images appear submerged within memory itself, suspended between visibility and disappearance.

A major focal point of the exhibition is A *Momentary Whole*, 2025, a monumental installation spanning approximately forty feet in length and twenty feet in height. Suspended away from the wall and accessible from multiple vantage points, the work envelops viewers within an immersive architecture of accumulated memory. Constructed from photographic transfers on handwoven textiles made from repurposed rope, the installation gathers family photographs spanning Vega's life from infancy to the present, transforming personal archive into spatial experience.

Rather than presenting memory linearly, *A Momentary Whole* reflects the unstable and fragmented nature of recollection itself. Images emerge unevenly across translucent textile surfaces, some sharply legible while others dissolve into abstraction or overlap with neighboring fragments. The work mirrors the way memory moves through consciousness: nonlinear, associative, layered, and emotionally uneven. Through sewing, weaving, and photographic transfer, Vega constructs an environment where intimacy becomes collective, allowing private histories to circulate within shared space.

The installation also marks an important expansion of Vega's textile language into architectural scale. Repurposed rope residues are shaped by hand, sewn together into singular forms, and suspended in ways that allow light, shadow, transparency, and movement to become active compositional elements. The resulting structure behaves almost like a living organism or breathing archive, shifting continuously as viewers move around and through it.

Vega's use of deconstructed fishing rope and salvaged synthetic fibers carries particular resonance throughout the exhibition. Materials associated with extraction, labor, migration, and survival are transformed into delicate systems of interconnection and repair. Through this process, the artist redirects industrial and discarded matter into forms that feel intimate, devotional, and emotionally charged. The works resist permanence and stability, embracing fray, tension, softness, and vulnerability as central aesthetic conditions.

At the core of the exhibition is Vega's understanding that identity itself is woven through inherited histories that remain active within contemporary life. Textile becomes both metaphor and structure for this condition, a fabric inhabited by ancestral presence and continually reshaped through lived experience.

As Vega describes:

> "At its core, I am interested in exploring the idea that I am made of a fabric inhabited by my ancestors' histories, and that these histories are reactivated in my present time, as if I were remembering something I have not yet lived, but that already lives within me."

Across *Las raíces hablan... El recuerdo susurra*, weaving becomes an act of listening as much as making. Threads carry memory across generations; knots become sites of tension and continuity; surfaces hold traces of touch, atmosphere, and time. Vega ultimately constructs an environment in which textile, photography, oxidation, and sculpture converge into an architecture of remembrance, one where memory is not spoken directly, but whispered through material itself.

Lisu Vega (b. 1980, Miami, FL; raised in Maracaibo, Venezuela) is a multidisciplinary artist working across engraving, photography, fiber art, sculpture, installation, and fashion. Her practice explores themes of sustainability, migration, memory, and identity through material-driven processes rooted in textile experimentation and reuse. Vega's work has been exhibited at institutions and exhibition spaces including the Coral Gables Museum, Orlando Museum of Art, Edge Zones, Pinta Miami, and The Frank Art Gallery, among others.

GLADWELL PROJECTS is a gallery founded in March 2025, committed to producing institutionally scaled exhibitions that foreground rigorous, cross-generational dialogue. Rooted in the ethos of "Do Nothing Without Intention," the program is dedicated to advancing artists whose practices meaningfully contribute to contemporary discourse and long-term canon formation.

Do Nothing Without Intention.

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Lisu Vega
In Progress, 2025

Photographic transfers on handwoven textiles
made from repurposed rope
9 × 10 ft (274.3 × 304.8 cm)

In *In Progress*, Lisu Vega pushes her exploration of memory, transformation, and material instability into an expansive sculptural form that resists fixed orientation. Constructed from photographic transfers on handwoven textile made from repurposed rope, the work exists fluidly between wall-based installation and freestanding sculpture. In its suspended form, the piece operates like a dense and shifting tapestry, while in the exhibition it is installed over chicken wire as a collapsed sculptural mass that appears to spill and gather across the floor. This duality allows the work to oscillate between image and object, monument and fragment, accumulation and erosion.

Throughout the composition, photographic remnants emerge through layered textile surfaces, producing fleeting impressions of bodies, architecture, landscape, and domestic space. Vega does not present these images as stable records, but as memories in flux. The photographs appear embedded within woven matter, partially obscured by translucent mesh and densely knotted rope residue that transforms the surface into something tactile, unstable, and alive. The work feels as though it is continuously forming itself, echoing the emotional and psychological process of remembering.

The title, *In Progress*, reinforces this sense of perpetual becoming. Rather than offering closure or resolution, the work embraces incompletion as a condition of lived experience. The suspended textile mass carries the physical weight of accumulation, where personal histories, inherited narratives, and material traces remain in active negotiation with one another. Installed over chicken wire, the sculpture acquires an almost bodily presence, appearing vulnerable yet resilient, soft yet infrastructural. Vega transforms salvaged industrial material into an environment of emotional density, where memory is treated not as something fixed in the past, but as something continuously shaped, unraveled, and remade in the present.



Installation view of *In Progress*, 2025



Lisu Vega
A Momentary Whole, 2025

Photographic transfers on handwoven textiles
made from repurposed rope
40 × 20 ft (1219.2 × 609.6 cm)

The monumental scale of *A Momentary Whole* expands Lisu Vega's investigation of memory, inheritance, and material transformation into an immersive architectural environment. Stretching across forty feet, the work transforms photography into something spatial and atmospheric, where images are no longer fixed documents but shifting presences suspended within woven textile. The installation behaves almost like a permeable wall or temporary shelter through which fragments of personal history drift, overlap, and dissolve into one another.

Constructed from photographic transfers on handwoven rope residue, the work gathers family photographs spanning Vega's life from infancy through the present day. Faces, gestures, and domestic scenes emerge unevenly across the translucent surface, mirroring the fragmented and nonlinear way memory itself is experienced. Some images appear vivid and immediate while others recede into obscurity, suggesting the instability of remembrance and the emotional weight carried by certain moments over others. Rather than functioning as a conventional archive, the work allows memory to behave organically, shaped as much by absence and erosion as by preservation.

The suspended textile structure creates an environment that viewers move alongside rather than simply observe. Layers of mesh, rope, and image produce shifting conditions of visibility, where the body becomes implicated within the act of remembering. Individual narratives dissolve into collective experience, producing a work that feels simultaneously communal and deeply intimate. In this way, Vega transforms salvaged industrial material into a living vessel for ancestral memory, where weaving becomes both an act of reconstruction and a means of holding emotional histories that resist permanence.



Detail of *A Momentary Whole*, 2025



Lisu Vega
Mapa Oxidado, 2022–2024

Handwoven textile using repurposed rope and natural oxidation
36 × 90 in. (91.4 × 228.6 cm)

In *Mapa Oxidado*, Lisu Vega transforms salvaged rope into a towering woven structure that feels simultaneously bodily, architectural, and devotional. Cascading strands spill onto the floor like roots, hair, or unraveling memory, while densely knotted passages suggest systems of repair, survival, and interdependence. Through her use of repurposed maritime materials and natural oxidation processes, Vega allows the work to carry the physical residue of time itself—embedding histories of labor, migration, erosion, and endurance directly into the surface of the sculpture.

Standing with an almost spectral presence, *Mapa Oxidado* occupies the space like a figure, relic, or monument. The work's verticality and tactile density evoke both protection and vulnerability, positioning textile not simply as material, but as an active vessel for ancestral memory and emotional inheritance. Oxidation stains and weathered fibers become forms of inscription across the woven surface, allowing corrosion to function not as decay, but as



Detail of *Mapa Oxidado*, 2022–2024

memory made visible. As described in the exhibition's press release, Vega approaches weaving as "an act of remembering through the body," using repetitive gestures of knotting, binding, unraveling, and reconstruction to create works that operate as living archives.

Throughout *Las raíces hablan… El recuerdo susurra*, Vega collapses distinctions between textile and body, allowing woven matter to feel animate and psychologically charged. In *Mapa Oxidado*, this sensibility becomes especially potent: the work reads almost like an apparition emerging from accumulated histories, its suspended and trailing fibers carrying the weight of inherited memory while remaining deeply fragile and intimate. Rather than presenting memory as fixed or linear, Vega constructs an environment where material itself whispers, absorbs, and remembers.



Detail of *Mapa Oxidado*, 2022–2024



Lisu Vega
La Bisagra, 2026

Photographic transfers on handwoven textiles made from repurposed rope
75 × 53 in. (190.5 × 134.6 cm)

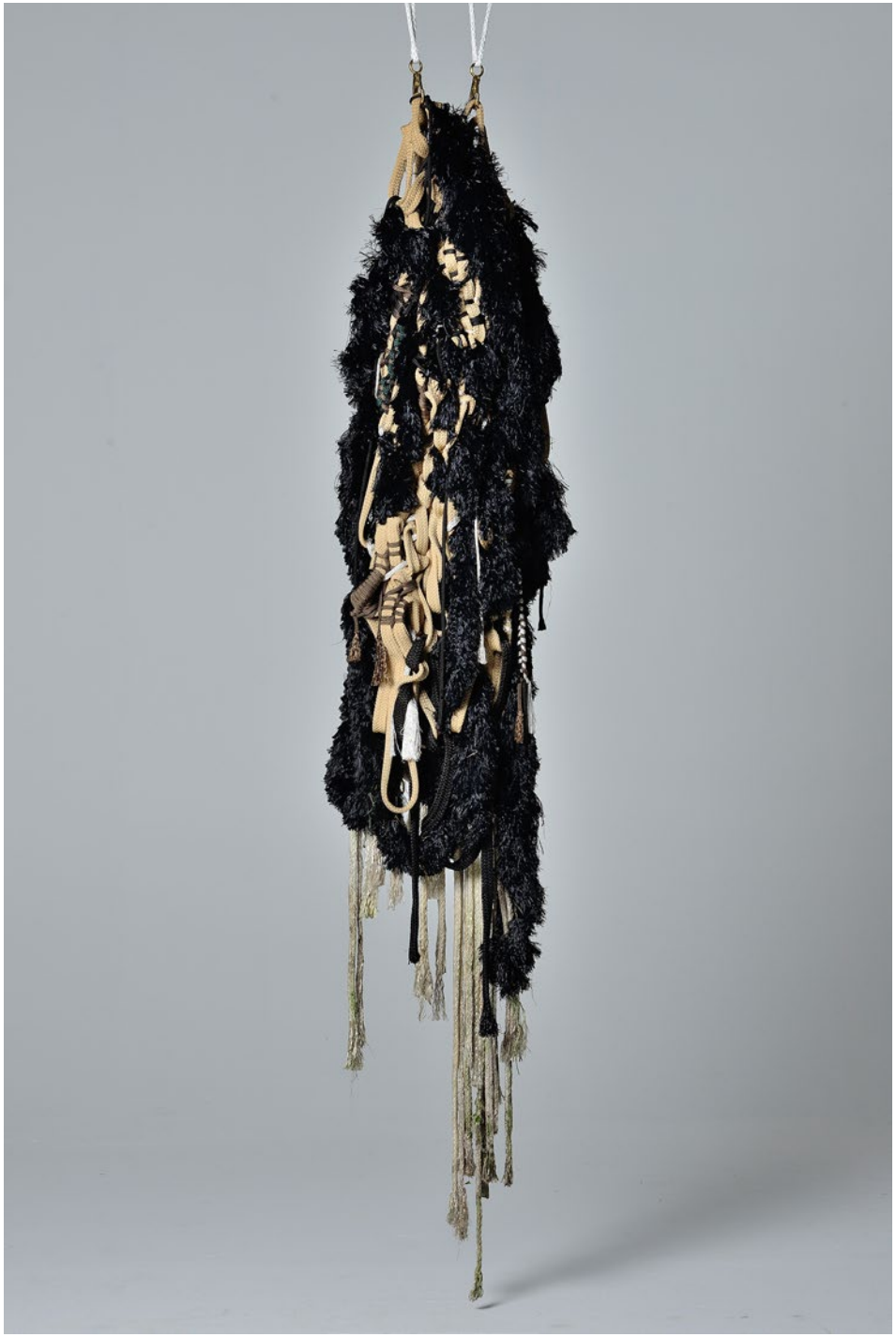
In *La Bisagra*, translated as “The Hinge,” Lisu Vega constructs a suspended textile form that operates as both threshold and rupture, a site where memory shifts between visibility and concealment. Composed from photographic transfers embedded within handwoven rope structures, the work dissolves distinctions between image, textile, and body. Fragmented forms emerge and recede across the surface, while cascading black fibers extend downward like unraveling threads of thought, grief, or inherited memory.

Throughout the exhibition, Vega treats memory as unstable and atmospheric rather than fixed or archival. In *La Bisagr*a, this sensibility becomes especially palpable. Photographic imagery appears submerged within the woven surface itself, partially obscured by dense accumulations of rope, fray, and gesture. The composition feels suspended in a constant state of becoming, mirroring the nonlinear way memory moves through consciousness: fragmented, layered, and emotionally uneven.

The work's title suggests a point of transition or passage, and the textile itself behaves almost like a portal between personal archive and collective remembrance. Vega's use of salvaged industrial materials transforms systems associated with labor, migration, and survival into something deeply intimate and psychologically charged. At once delicate and monumental, La Bisagra embodies the exhibition's central understanding of weaving as an act of listening, where threads carry ancestral histories across generations, and material becomes a living structure for remembrance itself.



Detail of *La Bisagra*, 2026



Lisu Vega
La colmena, 2026

Handwoven textile using repurposed rope and natural oxidation
26 × 65 in. (66 × 165.1 cm)

In *La colmena*, Lisu Vega constructs a dense suspended form that hovers between sculpture, garment, and inhabitable structure. Built from handwoven repurposed rope and dark oxidized fibers, the work carries a striking physical presence, its layered surfaces absorbing and reflecting light like a living skin. Thick braided cords gather into a compact vertical mass while elongated strands descend toward the floor, creating a tension between containment and release. The title, translating to “the beehive,” evokes systems of collective production and mutual dependence, suggesting a structure shaped through accumulation, repetition, and shared labor.

Installed in the exhibition on a vertical display rod elevated atop cinderblocks, the work assumes an almost ceremonial presence within the space. The industrial base contrasts sharply with the softness and tactility of the woven fibers, emphasizing Vega’s ongoing interest in material transformation and improvised forms of support. Raised slightly above the ground yet still spilling outward onto the floor, the sculpture appears caught between elevation and collapse. This installation strategy allows the work to

shift continuously in relation to the body of the viewer, reading at once as monument, shelter, and fragment.

Unlike Vega's more expansive photographic textile works, *La colmena* focuses attention on density, texture, and sculptural intimacy. The absence of direct imagery allows the material itself to become expressive, foregrounding the physical act of weaving and the emotional resonance embedded within touch. Knotted passages and frayed edges create rhythms of tension and softness that suggest protection alongside exhaustion, as though the work has absorbed the pressures of time, labor, and exposure.

Across Vega's practice, weaving becomes a method of transformation, where discarded materials are reconfigured into forms that feel psychologically and physically charged. In *La colmena*, the sculpture operates almost like a protective shell or gathering point, holding together fragments that might otherwise unravel. The work resists stillness, carrying within it a sense of continual becoming, where structure emerges through accumulation, adaptation, and care.



Detail of *La colmena*, 2026



Lisu Vega
Totem, 2026

Handwoven textile made with repurposed rope
54 × 25 in. (137.2 × 63.5 cm)

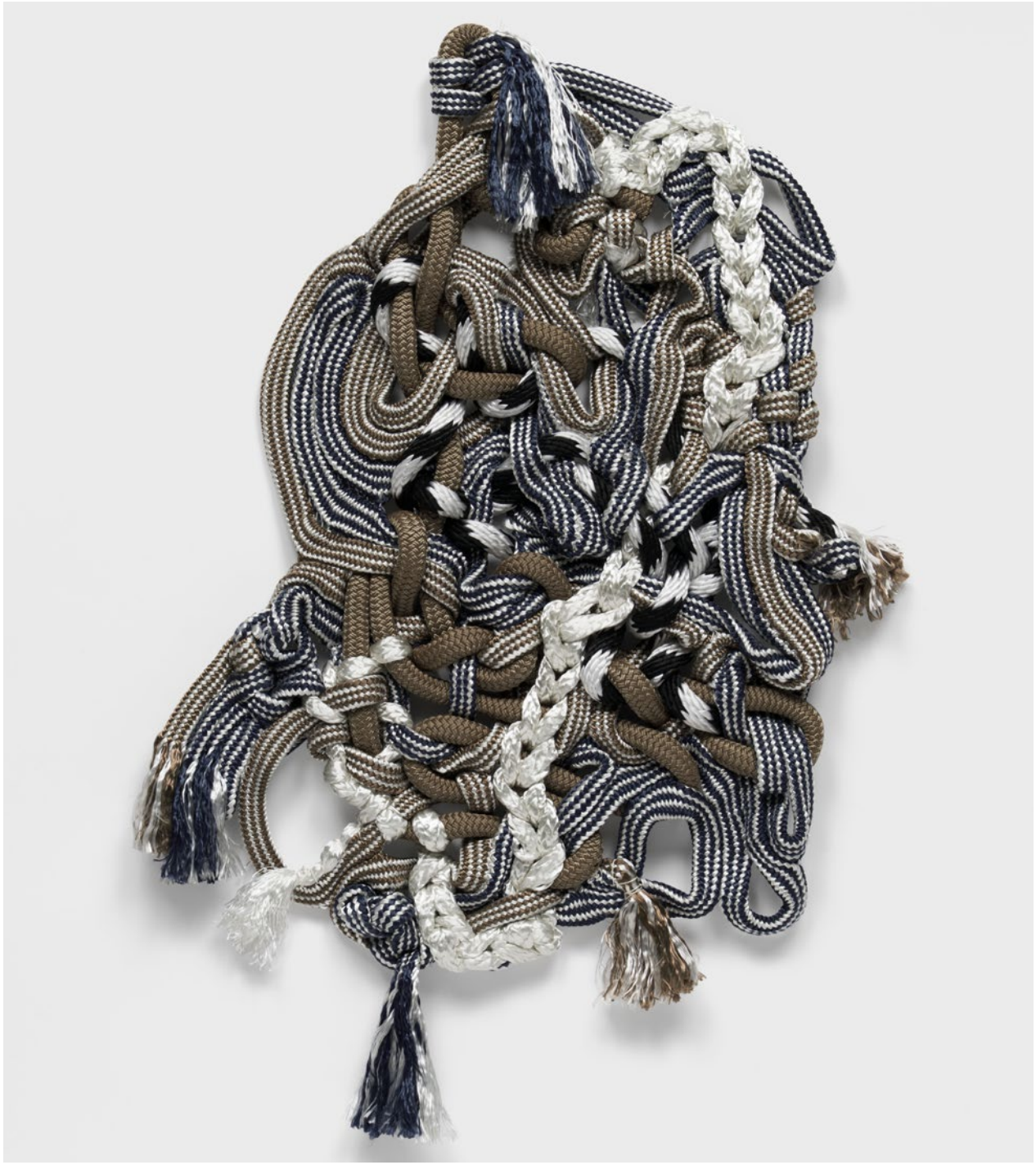


Lisu Vega
La Cueva, 2026

Handwoven textile made with repurposed rope
38 × 26 in approx. (96.5 × 66 cm approx.)



Detail of *La Cueva*, 2026



Lisu Vega
El Lunatico, 2026

Handwoven textile made with repurposed rope
40 × 30 in. approx. (101.6 × 76.2 cm approx.)



Lisu Vega
Textile Engraving, 2026

Handwoven textile made with repurposed rope
37 × 24 in. (94 × 61 cm)



Detail of *Textile Engraving*, 2026



Lisu Vega
La Mantra, 2026

Handwoven textile using repurposed rope and natural oxidation
51 × 16 in. (129.5 × 40.6 cm)



Detail of *La Mantra*, 2026



Lisu Vega
Untitled, 2025

Photographic transfers on handwoven textiles made from repurposed rope
36 × 24 in. (91.4 × 61 cm)



Detail of *Untitled*, 2025



Lisu Vega
Brazil serie, 2025

Photographic transfers on handwoven textiles made from repurposed rope
28 × 36 in. (71.1 × 91.4 cm)

In the *Brazil series*, Lisu Vega condenses the larger concerns of her practice into intimate compositions that operate as fragmented emotional landscapes. Combining photographic transfers with handwoven textile surfaces made from repurposed rope residue, the works hold together moments of personal and collective memory that appear suspended between visibility and disappearance. Images emerge softly through translucent mesh and woven fiber, creating compositions that feel unstable, layered, and deeply tactile.

The photographs within the series draw from scenes of daily life, family archives, and lived experience in Brazil, yet Vega resists presenting these images as fixed documentation. Instead, the photographs are partially obscured by accumulations of woven material, allowing memory to function as something shifting and incomplete. Faces, bodies, architecture, and gestures drift in and out of focus, echoing the way recollection is shaped by time, distance,

and emotion. The textile interventions do not conceal the image so much as transform it, turning photography into a physical and sculptural surface.

Throughout the series, Vega's use of salvaged rope carries both material and symbolic significance. Once tied to labor, utility, and movement, the rope is unraveled and rewoven into delicate surfaces that speak to repair, resilience, and inheritance. The resulting works exist between image and object, softness and structure, intimacy and monumentality. Though modest in scale compared to Vega's larger installations, the *Brazil series* possesses a profound emotional density, where personal histories become embedded within woven matter and held in fragile suspension.



Detail of *Brazil serie*, 2025



Lisu Vega
Brazil serie, 2025

Photographic transfers on handwoven textiles made from repurposed rope
22 × 37 in. (55.9 × 94 cm)



Lisu Vega
Brazil serie, 2025

Photographic transfers on handwoven textiles made from repurposed rope
24 × 18 in. (61 × 45.7 cm)



Detail of *Brazil serie*, 2025



Lisu Vega
Brazil serie, 2025

Photographic transfers on handwoven textiles made from repurposed rope
24 × 18 in. (61 × 45.7 cm)



Detail of *Brazil serie*, 2025



Lisu Vega
Little chaos, 2026

Handwoven textile using repurposed rope and natural oxidation
26 × 16 in. (66 × 40.6 cm)

In *Little chaos*, Lisu Vega embraces irregularity as both structure and sensibility. Woven from repurposed rope in subtle tonal variations of ivory and cream, the work unfolds through loops, knots, openings, and densely braided passages that appear to expand and contract across the surface. Rather than adhering to a rigid geometry, the composition feels improvisational and organic, as though the material has been allowed to grow intuitively through touch and repetition. The sculpture carries a quiet physical tension, balancing delicacy with density while remaining visibly shaped by the hand.

The monochromatic palette heightens the viewer's attention to texture, allowing distinctions between soft fibers, braided cords, and woven surfaces to emerge gradually. Open areas within the composition create moments of breath and permeability, while tightly compressed sections suggest accumulation, pressure, or containment. Vega's use of natural

oxidation and salvaged material introduces subtle tonal shifts that register traces of time and use without overwhelming the work's softness.

Though modest in scale, *Little chaos* possesses a strong bodily intimacy. The asymmetrical form feels almost anatomical or cellular, evoking systems that are continuously forming, unraveling, and reorganizing themselves. The title suggests disorder, but the work resists collapse; instead, Vega proposes chaos as a generative condition, one through which connection, adaptation, and transformation become possible.

Across her practice, Vega treats weaving as a process of negotiation between control and release. In *Little chaos*, this sensibility becomes especially concentrated. The sculpture does not attempt to resolve tension or impose order onto the material. Instead, it allows instability, vulnerability, and irregularity to remain visible within the structure itself. Through this balance of openness and density, Vega creates a work that feels both fragile and resilient, intimate yet quietly expansive.



Detail of *Little chaos*, 2026

“At its core, I am interested in exploring the idea that I am made of a fabric inhabited by my ancestors’ histories, and that these histories are reactivated in my present time, as if I were remembering something I have not yet lived, but that already lives within me.”

LISU VEGA

Next:

Seattle, Washington
July 2026

Aspen, Colorado
August 2026

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