

## **The House of Her Memories**

In memory of my grandmother **Dilia Rosa Arteaga de Bermúdez (Yiya)**  
1937 – 2021

This project is part of the artist selection for the 2025 **Florida Prize in Contemporary Art at the Orlando Museum of Art**,  
featuring artist Lisu Vega and curated by Chief Curator Coralie Claeysen-Gleyson.



**Your chair is still there,  
beneath the tree you planted,  
the one that gave shade,  
sweet mangoes, and now  
embraces your house with its roots.  
You don't need to be here,  
your soul walks through every room.  
If the lights go out, you turn them on.  
If the music stops,  
the house keeps on sounding:  
my grandfather's radio,  
the sewing machine,  
the oxygen tank,  
and the prayer that accompanied  
you before you left this plane.  
Every corner remembers you,  
every image celebrates you.  
Your chair, like a throne,  
connected to the tree,  
still honors your presence.**

**Tu silla sigue ahí,  
bajo el árbol que sembraste,  
ese que daba sombra,  
mangos dulces, y ahora  
abraz a tu casa con sus raíces.  
No necesitas estar,  
tu alma camina en cada cuarto.  
Si se va la luz, tú la enciendes.  
Si se apaga la música,  
la casa sigue sonando:  
la radio de mi abuelo,  
la máquina de coser,  
la bomba de oxígeno,  
y la oración que te acompañó  
antes de irte de este plano.  
Cada rincón te recuerda,  
cada imagen te celebra.  
Tu silla, como un trono,  
conectada al árbol,  
sigue honrando tu presencia.**









**La raíz que abraza tu casa**

Photographic transfers on handwoven textiles made from repurposed rope

Dimensions variable

2025





**The Tree of My Memories**  
Contemporary handwoven textile made with repurposed rope  
Variable dimensions (approx. 15 ft x 8 ft)  
2025



**Imaginary Landscape**

Photographic transfers on handwoven textiles made from repurposed rope

Variable dimensions

2025







Illegible text panel on the wall.



**Lisu Vega** is a multidisciplinary artist who uses fiber as a medium to create emotionally resonant works that intertwine themes of memory, identity, migration, and sustainability—offering personal narratives that echo with universal significance. Born in Miami and raised in Maracaibo, Venezuela, Vega’s practice spans photography, fiber art, sculpture, installation, and fashion. Originally trained as a printmaker, she has since expanded her material vocabulary to include thread, rope, organza, and repurposed textiles—each chosen for its tactile quality and symbolic weight.

At the heart of Vega’s work lies a profound connection to memory and her family lineage, particularly her maternal grandmother, a seamstress who taught Vega to sew at age six by making doll clothes from fabric scraps. This early introduction to the craft laid the foundation for Vega’s commitment to sustainability in her art practice. Today, she continues that ethos—repurposing materials not only as a sustainable gesture but also as a poetic strategy to re-weave the fabric of memory, represent the texture of recollection, and open portals of connection.

In the Martin & Gracia Andersen Lakeview Promenade gallery, Vega presents *Imaginary landscape*, derived from photographic textiles as the creation of new realities. Through the combination of photographs from various travels and childhood memories woven together, the artist creates new spaces that not only connect with her experience of the journey, but also give rise to an imaginary landscape, a place between real and imagined, inviting the viewer to engage in dialogue and contemplation.

Three years ago, Vega’s cherished grandmother passed away from COVID-19. In the wake of her loss, Vega began collecting and reconstructing memories as a way to preserve and honor her grandmother’s legacy. At the same time, she was experiencing memory loss herself, brought on by perimenopause. This dual confrontation with forgetting—both personal and generational—ignited a creative impulse to record, reassemble, and reinterpret her memories in visual form.

Due to the continued unstable political situation in her country, as many other Venezuelans, Vega is unable to return to Venezuela as it would be unsafe for her to do so. She therefore commissioned a local photographer to document every detail of her grandmother’s home. She then printed these photographs on fabric and stitched them back together using unraveled threads—at random, like the fragmented nature of memory itself. The result, *La raíz que abraza tu casa*, is a cascading composition of overlapping images, rippling like a pool of memories with dissolving edges. These sewn photographs form pathways through time and connections, like the roots of the mango tree that her grandmother planted from a seed 65 years ago at the center of her courtyard—a symbol of resilience, grounding, and continuity.

There is another commanding presence in the gallery, that of *The tree of my memories*, Vega’s interpretation of her grandmother’s beloved white chair, today still sitting beneath the mango tree. A towering structure rising 17 feet high in the gallery space, it is composed of the artist’s signature white rope, meticulously woven and rewoven for days on end, in an act of profound devotion and dedication. The empty white chair echoes the open void of the loved one’s absence; yet, the commanding piece, reaching out to the heavens and branching out underneath also resonates with an unmistakable presence. Somehow it serves as both an anchor and a sail—an empty chair, heavy under the weight of grief, yet filled with possibility, elevation and light. A sign of incommensurable loss, it becomes a symbol of unconditional and boundless love, bearing the transcendence of a cherished soul, provider of ancestral guidance.

Ropes and threads appear throughout Vega’s installations as metaphors for connection—between generations, between past and present, between body and soul. Drawing from her grandparents’ history in indigenous tapestry-making, Vega uses ropes to harness and gather memories, create spaces, and physically mark time. Their tactile duality—their weight and softness—attest to the emotional labor embedded in her acts of remembrance. Through every thread, knot, and photograph, Lisu Vega’s work maps a personal and collective terrain of memory, loss, and transformation. It is an act of binding together what time takes away—an ode to the people and places that remain within us, long after they are gone and whose legacy we carry.

Coralie Claeysen-Gleyson

Chief Curator  
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