

Lisu Vega
A Momentary Whole

The Armory Show 2026
Platform
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Javits Center, New York

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PRESS RELEASE

Gladwell Projects is pleased to present a solo presentation of new and recent work by Miami-based Venezuelan artist Lisu Vega at The Armory Show 2026. Anchored by the monumental installation *A Momentary Whole*, 2025, alongside a new selection of sculptural works, the presentation marks a defining moment in Vega's rapidly expanding institutional trajectory. Following recent recognition through the 2025 Florida Prize in Contemporary Art at the Orlando Museum of Art, selection for the South Florida Cultural Consortium exhibition at the Museum of Contemporary Art, North Miami, and receipt of the Olite Creator Award, the presentation precedes major solo museum exhibitions at the Mint Museum and Coral Springs Museum of Art in 2027, as well as a forthcoming exhibition at MAD Arts Florida. The presentation reflects Gladwell Projects' commitment to advancing artists whose practices are reshaping the language of contemporary art through ambitious, institutionally scaled presentations.

Born in Miami and raised in Maracaibo, Venezuela, Vega creates sculptural environments that dissolve conventional boundaries between textile, photography, and architecture through investigations of memory, migration, and ancestral knowledge. Drawing upon her Venezuelan upbringing and the weaving traditions of her maternal Wayuu ancestry, she approaches weaving as an ancestral system of knowledge through which histories are preserved, transformed, and transmitted across generations. Working with poly silk, deconstructed rope, photographic transfer, and processes of sewing, knotting, and accumulation, Vega transforms discarded materials into works that function simultaneously as sculpture, image, and architectural space. Rather than treating memory as fixed or archival, her practice understands remembrance as a living material, continuously reshaped through labor, repair, and acts of making. This understanding has become the defining foundation of a practice that has quickly emerged as one of the most compelling explorations of material memory in contemporary sculpture.

At the center of the presentation is *A Momentary Whole*, 2025, a monumental forty-foot architectural installation composed of layered poly silk, deconstructed rope, and photographic transfer. The work begins with translucent poly silk onto which strands of deconstructed rope are painstakingly sewn into branching networks inspired by the root systems of the mango tree planted by Vega's late grandmother in Venezuela. These rooted structures become the armature for photographic transfers drawn from the artist's family archive, allowing domestic interiors, landscapes, and portraits to emerge, fragment, and dissolve across translucent surfaces.

Rather than functioning as fixed documents, the images shift with light, movement, and perspective, constructing an immersive environment where memory unfolds as layered, unstable, and perpetually evolving. The installation transforms intimate family history into shared spatial experience, inviting viewers to move through an architecture of remembrance where image and material become inseparable.

Surrounding the installation, freestanding sculptures including *La Colmena*, 2026, and *La Cueva*, 2026, extend this material language into three-dimensional form. Constructed through the accumulation, sewing, and knotting of deconstructed rope, these works oscillate between body, architecture, garment, and shelter. Together, the installation and sculptures create an immersive environment in which monumentality and intimacy coexist, positioning weaving not as craft but as a contemporary sculptural language capable of carrying ancestral knowledge, material memory, and lived experience into physical space.

The Armory Show presentation arrives at a pivotal moment in Vega's career. Over the past year, her practice has gained significant institutional momentum through inclusion in the 2025 Florida Prize in Contemporary Art at the Orlando Museum of Art, selection for the South Florida Cultural Consortium exhibition at the Museum of Contemporary Art, North Miami, recognition through the Olite Creator Award, and forthcoming participation in an exhibition at MAD Arts Florida. In 2027, Vega will present concurrent solo museum exhibitions at both the Mint Museum and the Coral Springs Museum of Art, marking a major expansion of her institutional presence. Together, these milestones underscore the growing recognition of Vega's practice and position this presentation as an important moment in the trajectory of an artist whose work is redefining the possibilities of contemporary sculpture through textile, photography, and installation.

Press Inquiries

Christiana Boyle
Founder, Gladwell Projects
Info@gladwellprojects.com

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Lisu Vega

A Momentary Whole, 2025

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

\$85,000

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

La Colmena, 2026

Handwoven textile using repurposed rope and natural oxidation

26 x 65 in. (66 x 165.1 cm)

\$16,000

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.



Alternate installation view of *La Colmena*, 2026



Lisu Vega
Totem, 2026

Handwoven textile made with re-purposed rope
54 x 25 in. (137.2 x 63.5 cm)

\$12,000



In *Totem*, Lisu Vega transforms repurposed rope into a densely woven sculptural form that hovers between body, monument, and protective object. Bands of black, white, and gray fiber gather into an irregular vertical structure, moving between tightly compressed passages and loose, cascading ends. Its surface records the repetitive gestures of knotting, binding, and accumulation, allowing the physical labor of weaving to remain visible within the finished work.

The title suggests an object endowed with symbolic and ancestral significance. Yet rather than illustrating a fixed history, Vega constructs a form that feels continually in the process of formation. Its layered textures evoke armor, garment, shelter, and bodily tissue, while its uneven contours resist a stable or singular reading. The monochromatic palette intensifies these material contrasts, drawing attention to the subtle differences between braided cords, knotted clusters, frayed fibers, and open intervals.

Across her practice, Vega approaches weaving as a means of carrying memory through the body. In *Totem*, discarded rope is unraveled and reorganized into a vessel for inheritance, resilience, and transformation. What once served a functional purpose becomes psychologically and physically charged, holding together fragments that might otherwise disperse. The resulting sculpture possesses an intimate but commanding presence, standing as both a record of accumulated labor and an evolving monument to what materials can remember.



Lisu Vega

La Cueva, 2026

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

\$9,000

In *La Cueva*, Lisu Vega transforms repurposed rope into a sculptural structure that evokes enclosure, refuge, and a sense of interior space. The title, translating to “The Cave,” positions the work as a place of origin and protection, but also as a threshold between what is visible and what remains concealed. Rising from its steel support, the form appears at once architectural and bodily, like a fragment of shelter that has developed its own animate presence.

Thick lengths of sand-colored rope establish the work’s underlying structure, folding into arches, cavities, and irregular passageways. Against this earthen foundation, white and black fibers gather in contrasting clusters, while braided cords, tassels, and frayed surfaces interrupt the density of the weave. The work shifts between containment and exposure: tightly bound sections offer a sense of protection, while openings across its surface reveal the structure’s vulnerability and permeability.

Drawing upon weaving as an ancestral system of knowledge, Vega approaches the cave not simply as a physical enclosure, but as a vessel for memory and transformation. Discarded materials are unraveled, gathered, and remade through repetitive gestures of binding and accumulation. *La Cueva* becomes a provisional sanctuary, one constructed through adaptation and care, where softness assumes architectural strength and the act of weaving offers a way to hold histories that might otherwise be lost.



Detail of *La Cueva*, 2026



Installation view



Lisu Vega

Untitled, 2026

Handwoven textile using repurposed rope
and oxidized metal

47 × 30 in. (119.4 × 76.2 cm)

\$12,000

Created specifically for The Armory Show 2026, *Untitled*, 2026, extends Lisu Vega's investigation of weaving, memory, and material transformation into a newly open and gestural form. Repurposed rope and hand-dyed fibers in shades of ivory, cream, and pale blush gather around oxidized metal elements, creating a composition that shifts between dense, intricately knotted passages and areas of striking transparency. Rather than forming a continuous surface, the weave opens onto the wall, allowing absence and negative space to become active elements within the work.

Contrasting methods of braiding, looping, knotting, dyeing, and unraveling create a shifting visual rhythm. Tightly constructed sections suggest accumulation and preservation, while cascading strands and exposed metal lines introduce fragility, interruption, and release. The oxidized elements carry visible traces of time and chemical transformation, bringing the work's processes of change directly into its material structure. The sculpture appears caught in a state of becoming, as though its elements are continually assembling, separating, and reorganizing themselves.

Presented in dialogue with the monumental *A Momentary Whole*, *Untitled* concentrates Vega's broader concerns within an intimate, bodily scale. The work transforms salvaged and altered materials into a living record of touch, repetition, and time, positioning weaving as both a method of construction and an embodied form of remembrance. Its balance of density and openness reflects the unstable nature of memory itself, in which certain histories remain vividly held while others fragment, recede, or survive only in traces.



Detail of *Untitled*, 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

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Christiana Ine-Kimba Boyle
Founder
christiana@gladwellprojects.com
646-421-1778

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