



# Gisela Colon

## Sculpture



Hyper Ellipsoid (Black), 2016, Blow-Molded Acrylic, 90 x 42 x 12 inches



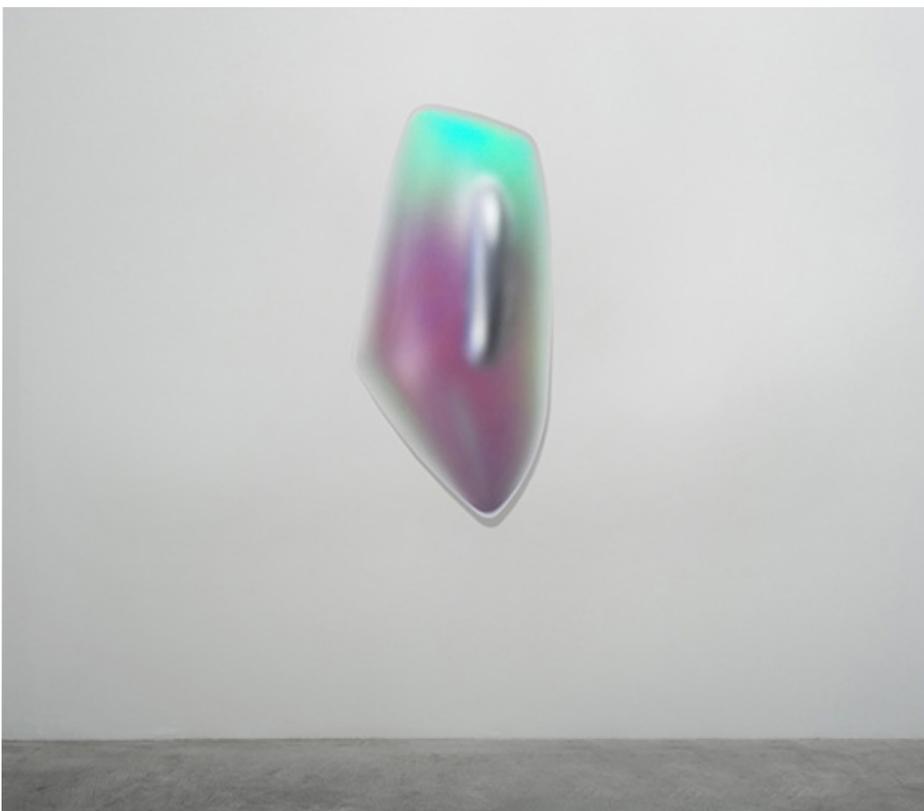
Ultra Spheroid  
(Orange Pink)  
2015  
Blow-Molded Acrylic  
90 x 42 x 12 inches



Hyper Ellipsoid (Silver)  
2016  
Blow-Molded Acrylic  
90 x 42 x 12 inches



Oblate Ellipse (Gold)  
2016  
Blow-Molded Acrylic  
57.5 x 41.5 x 11 inches



Meta Wedge (Silver)  
2016  
Blow-Molded Acrylic  
60 x 30 x 11 inches  
Meta  
Wedge (Silver)  
2016



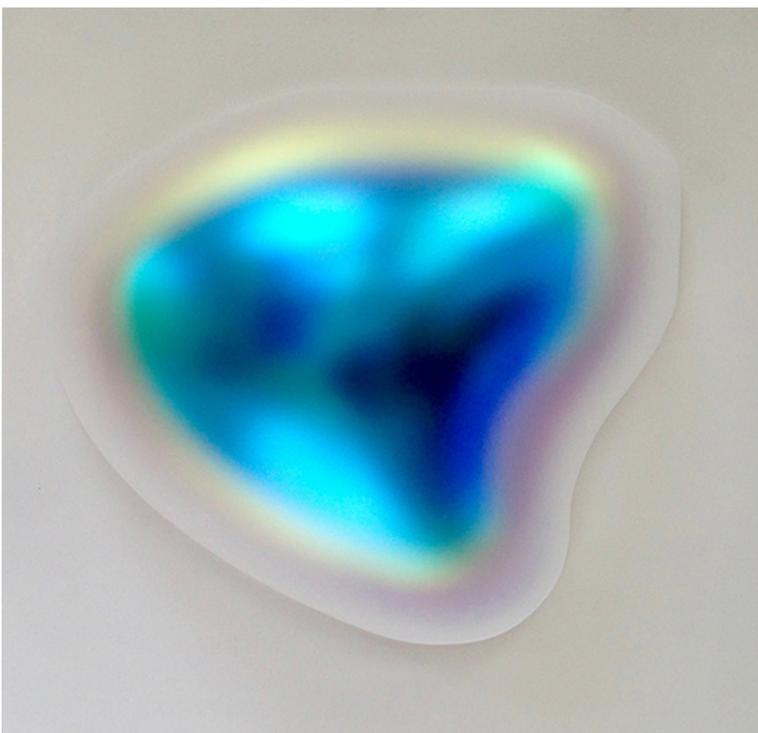
Semi Ellipse (Blue)  
2015  
Blow-Molded Acrylic  
90 x 42 x 12 inches



Skewed Square (Orange)  
2016  
Blow-Molded Acrylic  
60 x 42 x 12 inches



Dome Melt  
(Iridescent Orange)  
2013  
Blow-molded acrylic  
42 x 42 x 12 inches



Liquid Triangle  
(Iridescent Blue Green)  
2013  
Blow-molded acrylic  
19 x 21 x 8 inches



Morph Pod (Silver)  
2016  
Blow-Molded Acrylic  
41.5 x 41.5 x 12 inches



Ovoid (Red)  
2016  
Blow-Molded Acrylic  
15 x 23 x 8 inches



Oval Melt  
(Iridescent Blue)  
2014  
Blow-molded acrylic  
90 x 30 x 11 inches



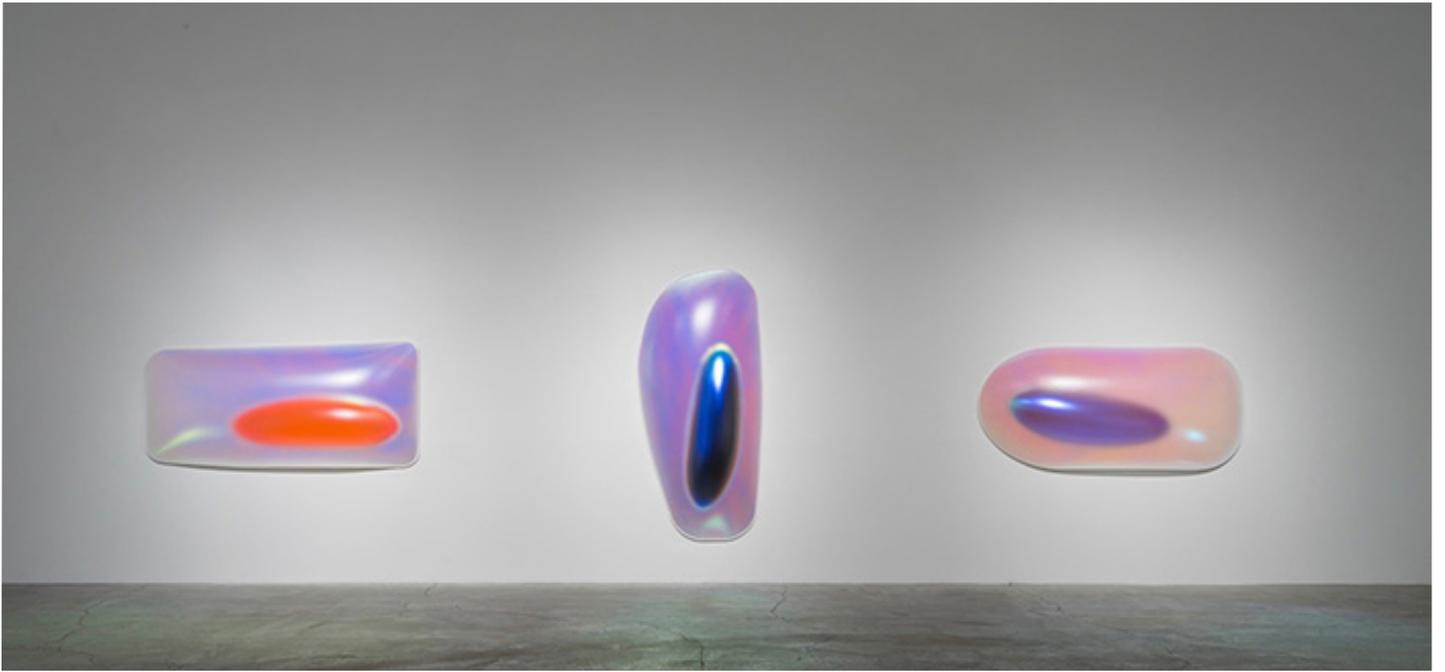
Super Ellipse Torque  
(Iridescent Pink)  
2014  
Blow-molded acrylic  
90 x 30 x 11 inches



Ovoid  
(Iridescent Black)  
2013  
Blow-molded acrylic  
23 x 15 x 8 inches



Irregular Square  
(Iridescent Red)  
2013  
Blow-molded acrylic  
20 x 20 x 8 inches



Installation Views  
GISELA COLON: PODS, January 22 - July 6, 2015  
Ace Gallery, Beverly Hills, California



Installation Views  
GISELA COLON: PODS, January 22 - July 6, 2015  
Ace Gallery, Beverly Hills, California

# Gisela Colon

## Commentary

In our present cultural moment, with the ascendance of digital media, art affords a bracing alternative – an encounter with the real. In her sculptures, Gisela Colon creates direct experiences with perceptual reality, engaging the viewer in a complex play of immersion and self-awareness.

Colon's Pod sculptures provide both visual pleasure and the cognitive challenge of processing a visual phenomenon that will not stay still. Although she makes objects, the artist simultaneously creates an opportunity to move past the stability of things into unfixed states of perception. These are "specific objects", to use Donald Judd's term for the unity of sculpture and painting, that act as portals to domains beyond the physical.

Colon makes convex forms of blow-molded plastic, embedded with iridescent and fluorescent pigments, that are either affixed to the wall or sit on the floor. The shapes have an inherent geometry, but they are asymmetrical and feel as if they are in flux, about to assume a new configuration. There are three-dimensional triangles, squares, and ameboid forms, with undulating sides and a swelling topography.

These are resolutely abstract objects, but the viewer relates them to his or her own body, and more generally to liquid and organic forms. With their curving volumes and irregular bulging, the corporeal is a constant, subliminal presence in our experience of this work. These sculptures protrude into our space, insistent entities with a surface tension that recalls the expansion that established their final contour.

At the same time, these objects reveal an interior reality, with their cores of luminescent color. This nucleus has a remarkable ability to change hues and, when seen from the side, to lose its color completely. These changes occur as the viewer's viewpoint shifts, creating a dance of physical movement and perceptual transformation.

Our participation with these sculptures recalls prior encounters with liminality and refracted light, such as the shifting depths of opals and the displays of the northern lights. The sculptures share with these natural occurrences qualities of radiance, unpredictability, and visual extravagance. Colon produces discrete objects that are correlatives to the seemingly known and fixed forms we encounter every day, and allows them to reveal a mysterious life within.

John Mendelsohn

# Gisela Colon

## Biography

Gisela Colon is a Canadian-born, American artist best known for meticulously creating glowing iridescent wall and floor-bound sculptures through a unique industrial fabrication process of blow-molding contemporary plastics. She is one of the few women working in Light and Space and Finish/Fetish movements. Colon has been recognized as a successor and legatee of California Minimalism and the Light and Space movements,<sup>1</sup> and has exhibited her work alongside veterans of these movements such as Robert Irwin, Larry Bell, DeWain Valentine, Peter Alexander, Helen Pashgian, and Mary Corse. Her use of color, shapes and internal layering is considered "assertively feminist,"<sup>2</sup> and "grounded in Minimalism."<sup>3</sup>

Colon was born in 1966 in Vancouver, Canada, to a German mother and Puerto Rican father. She was raised in San Juan, Puerto Rico and attended the University of Puerto Rico, graduating magna cum laude in 1987 with a BA in Economics. Colon moved to Los Angeles to pursue graduate studies, receiving a Juris Doctorate degree from Southwestern University School of Law in 1990. She was given a Congressional Scholarship Award by the Harry S. Truman Foundation in recognition of her outstanding academic excellence.

Colon began her artistic career as a painter exhibiting abstract works from 2005 through 2011. In 2012, Colon moved away from painting into sculpture, focusing on perceptual phenomena. Colon's friendship with mentor De Wain Valentine, and the writings of Donald Judd and Robert Irwin, generated a conceptual shift in her work increasing her interest in issues of visual perception, and materiality, which led to the creation of her plastic sculptures body of work. Colon's industrial process of blow-molding, laminating and layering various acrylic materials produces mutable objects that appear to emanate light and color from within. In her essay "Notes, Thoughts, Observations Towards the Development, Conceptualization and Creation of Non-Specific Objects," Colon refers to her plastic sculptures as "non-specific objects," further elaborating that "Non-Specificity [is] a quality brought about by the inherent mutability of the object."<sup>4</sup>

The Pods shift color before the viewers' eyes depending on lighting, and the viewers' choice of location. Art Critic Mat Gleason explained: "Rather than have some technological trick embedded into the art, [Colon] has made objects that are altered by the world around them yet never stop being themselves. This artist has thus delivered a meditation on the flexibility of the feminine as antidote to the rigidity of the masculine."<sup>2</sup> Critic Steven Biller has stated that: "Without question, Colon's approach to shaping, forming, and coloring is advancing the trajectory of the resurgent Light and Space / Finish Fetish movement."<sup>3</sup>

Reviewing Colon's work in ArtForum, Dr. Suzanne Hudson writes:

"Colon's 'Glo-Pods,' 2013–, irregularly shaped wall-mounted acrylic orbs, recall the languid organicism of Craig Kauffman's candy-colored bubbles; their intimation of light emanating from within the impossibly smooth contours additionally channels Helen Pashgian's illuminated monoliths. Unlike Pashgian's plinths, or Doug Wheeler's neon-backlit canvases, Colon's scarab-like objects achieve their iridescence via the play of natural light, yet the sculptures appear to change color as one moves around them, as if lit by multihued bulbs. Perhaps more to the broader point, Colon's labors are very much her own; in fact, her multi-step process of blow-molding, laminating, and layering of contemporary industrial plastics is commonly referenced in the press as involving an unspecified 'proprietary' process, with the studio positioned as a site of industrial fabrication. Her employ of industrial materials and techniques thus structurally redoubles an earlier industry-driven technophilia, even as she eschews her predecessor's penchant for outsourcing production."<sup>1</sup>

Colon's work is the subject of a national museum exhibition tour which commenced at The Butler Institute of American Art, Youngstown Ohio (2015 - 2016), subsequently traveling throughout the United States as follows: International Museum of Art & Science (IMAS), McAllen, Texas (2016); Castellani Art Museum, Niagara, New York (2017); Museum of Arts and Sciences (MAS), Macon, Georgia (2017); San Angelo Museum of Fine Arts, San Angelo, Texas (2017 - 2018); South Dakota Art Museum, Brookings, South Dakota (2018); Daum Museum of Contemporary Art, Sedalia, Missouri (2018); Hilliard Art Museum, Lafayette, Louisiana (2019); Foosner Art Museum, Melbourne, Florida, (2019 - 2020).

Colon's work will also be presented in two thematic institutional exhibitions both nationally and internationally: Trans-Angeles: Crossover Experimentation, at the Chabot Museum, Rotterdam, The Netherlands (2016) (traveling to Germany in 2017); Plastic Entanglements: Ecology, Materials and Aesthetics, at the Palmer Museum of Art, Penn State University, Pennsylvania (2017).

1. Hudson, Suzanne (March 2016). "Atmospheric Abstraction." *ArtForum* 54 (7): 281–282
2. Gleason, Mat. "Gisela Colon at Ace Gallery: Light & Space Art Gains Content." Huffington Post. January 2015.
3. Biller, Steven. "Gisela Colon: 'Pods' at Ace Gallery. Art Ltd. May 2015
4. Drohojowska-Philp, Hunter (April 2015). *Gisela Colon* (1st ed.). Los Angeles: Ace Gallery. pp. 150, 151.

# Gisela Colon

## Artist Statement

Pods are sculptures made from blow-molded acrylic plastic and iridescent and fluorescent pigments, installed on both walls and floors. These are autonomous, non-representational objects that provide a perceptual experience of light, color, and space. The viewer encounters a “different” object each time he or she sees a piece, since the interior colors are constantly morphing, depending on lighting conditions and the angle at which they are viewed.

These objects have the consistent qualities of their asymmetrical, biomorphic forms, and the radiant, colored light embedded within them. Although it is non-referential, this work has an organic feeling, like a cell that is alive and pulsating with energy, growing and mutating. This aspect of the work is a departure from previous Light-and-Space sculpture, since it eschews its customary symmetrical, geometric, machine-made appearance. Instead, this work employs amorphous shapes to explore the phenomenology of light, materiality, and space.

Creating a Pod begins with a drawing, and the form, color, and other qualities are determined in advance through a deliberate process. A piece is then fabricated through an industrial manufacturing process in several steps in order to ensure that it comes out exactly as originally envisioned. The drawing is first transferred onto a large plywood platform, which is then cut into a perimeter used in the plastic blow-molding process. A sheet of Plexiglass is heated in an industrial oven and formed into the final shape. Light and color is then embedded into the piece through a proprietary process. The viewer experiences the end result, free to contemplate the finished object and to experience their own moment of perception.

# Gisela Colon

## Resumé (Selected)

For a complete CV go to <https://www.giselacolon.com/curriculum-vitae>

### SELECTED SOLO EXHIBITIONS

- 2019 PODS, Foosaner Art Museum, Melbourne, Florida, (September 2019 - January 2020)  
PODS, Hilliard Art Museum, Lafayette, Louisiana (January - August 2019)
- 2018 PODS, Daum Museum of Contemporary Art, Sedalia, Missouri (September - December 2018)  
PODS, South Dakota Art Museum, Brookings, South Dakota (March - July 2018)
- 2017 PODS, San Angelo Museum of Fine Arts, San Angelo, Texas (December 2017)  
PODS, Museum of Arts and Sciences, Macon, Georgia (March - June 2017)
- 2016 PODS, Castellani Art Museum, Niagara, New York (September 2016)  
PODS, International Museum of Art & Science, McAllen Texas (April - July 2016)
- 2015 PODS, The Butler Institute of American Art, Youngstown, Ohio (September 2015 - March 2016)  
PODS, ACE Gallery, Beverly Hills, CA (January- June 2015)
- 2014 COLORIMETRY, Museum of Art & History (MOAH), Lancaster, CA  
PODS & SQUARES, Galerie Lausberg, Düsseldorf, Germany
- 2013 GLO-PODS, Quint Contemporary Art, La Jolla, CA  
PODS, Museum of Art & History (MOAH), Lancaster, CA
- 2012 LARGE PODS, Nye + Brown, Los Angeles, CA

### SELECTED GROUP EXHIBITIONS

- 2017 PLASTIC ENTANGLEMENTS: ECOLOGY AESTHETICS MATERIALS, Palmer Museum of Art, Penn State, PA, Fall 2017
- 2016 TRANS-ANGELES: CROSSOVER EXPERIMENTATION, Chabot Museum, Rotterdam, The Netherlands, Mar - June 2016
- 2015 MADE IN CALIFORNIA: SELECTIONS FROM THE WEISMAN FOUNDATION, Art Basel Miami, Florida, December  
ATMOSPHERIC ABSTRACTION, Quint Gallery, La Jolla, CA, Group Exhibition with Larry Bell, December 2015
- 2014 TRANS-ANGELES, Kunstmuseum Wilhelm-Morgner Haus, Soest, Germany, April 2014  
LIGHT & SPACE SELECTIONS, ACE Gallery, November - April, 2014
- 2013 SPECTRA, San Diego State University, Downtown Gallery, San Diego, CA  
JUBILAUMSAUSSTELLUNG, Galerie Lausberg, Düsseldorf, Germany
- 2012 SMOOTH OPERATIONS: SUBSTANCE AND SURFACE IN SOUTHERN CALIFORNIA ART,  
Museum of Art & History, Lancaster, CA

### BIBLIOGRAPHY

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Pasori, Cedar, "10 Picks from Seattle Art Fair 2017," Interview Magazine, August 2, 2017  
T.S. Flock, "5 Fantastic Left Coast Galleries at Seattle Art Fair," Vanguard, July 31, 2017  
Glentzer, Molly, "Art Daybook: The Calming Powers of Alien Pods," Houston Chronicle, May 30, 2017  
Hendley-Lopez, Meghan, "Visual Vernacular: Gisela Colon," Free Press Houston, May 22, 2017  
Tennant, Donna, "Gisela Colon at McClain Gallery," Editor's Picks, Visual Art Source, May 2017  
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Zellen, Jody, "Gisela Colon: "Hyper-Minimal" at Diane Rosenstein Gallery, February 23, 2017  
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Wagley, Catherine, "Deceptive Perfection," LA Weekly, January 18, 2017
- 2016 Hudson, Suzanne (March 2016). "Atmospheric Abstraction." *ArtForum* 54 (7): 281-282
- 2015 Gleason, Mat, "Gisela Colon at Ace Gallery: Light & Space Art Gains Content," Huffington Post, January 30, 2015  
Billier, Steven, "Gisela Colon; Pods at Ace Gallery," Art Ltd., May/June 2015, p.25  
Philp, Hunter Drohojowska (April 2015), Gisela Colon (1st ed.). Los Angeles: Ace Gallery. ISBN 978-0-692-41011-0  
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Straus, Michael, "Ron Cooper," The Brooklyn Rail, March 5, 2015
- 2014 New American Paintings, Pacific Coast Issue, No. 109  
Artillery, Colorimetry at MOAH, March 4, 2014  
Droste Effect, Colorimetry Uses Color as Instigator, February 25, 2014  
ArtSpace, Could Silicon Valley Be the Next Art Basel?, April 12, 2014  
SquareCylinder.com, Virtual and Real Shake Hands @ Silicon Valley Contemporary, April 11, 2014
- 2013 ArtScene, December 2013, Continuing and Recommended Exhibitions, Glo-Pods at Quint Contemporary Art
- 2011 Studio Visit, Volume 16, Juried Exhibition-In-Print  
Art Ltd Magazine, Gisela Colon: Artist Profile, July/August  
ArtScene, April 2011, Continuing and Recommended Exhibitions, Chromatic Cool at AC Projects

# Exhibition Fact Sheet

## Gisela Colon

Gisela Colon's Pods exhibition is comprised of approximately 15 large and medium scaled Pod sculptures, or as the artist refers to them, "non-specific objects" or "conditional objects" that possess dynamic fluctuating physical qualities. The Pods change color and form depending upon lighting conditions and the position of the viewer, allowing for an experience of visual and cognitive phenomena.

The Pods are convex forms fabricated of blow-molded plastic, embedded with iridescent and fluorescent pigments. They are geometrically varied, asymmetrical, three-dimensional triangles, squares, and amoeboid forms, with undulating sides and a swelling topography. They possess an organic feel as if they are in flux, about to assume a new configuration.

|                     |  |
|---------------------|--|
| NUMBER OF OBJECTS:  | 15 large mixed media wall sculptures.  |
| SPACE REQUIREMENTS: | Dependent upon the size and amount of works chosen, from 200 up to 400 running feet.   |
| PARTICIPATION FEE:  | Round-trip shipping, wall-to-wall insurance (50% of retail value), and color exhibition announcement card (with a \$200 production allowance from Katharine T. Carter & Associates.)   |
| INSTALLATION:       | Instructions will be included with exhibition details.   |
| TRANSPORTATION:     | The exhibiting institution will provide all transportation for the exhibition and cover all related costs. This will include full responsibility for delivery at the conclusion of the exhibition. Work must be fully insured during transport.  |
| ANNOUNCEMENT CARDS: | Katharine T. Carter & Associates will provide a \$200 production allowance towards the production of a color announcement card pending the terms from the sample letter of confirmation.   |
| PRESS KIT:          | All pre-written press materials, to include biographical summary, artist statement, petite essay, press releases, media releases, pitch letters and e-release/radio/television spots, to be provided by Katharine T. Carter & Associates. All publicity releases, invitations/announcements, catalog, exhibition brochure, and other printed materials concerning the exhibition shall carry the following information: "The exhibition was organized through Katharine T. Carter & Associates." Copies of any printed matter relating to the exhibition shall be sent to Katharine T. Carter & Associates at the close of the exhibition. The critics' essay may be quoted provided there is attribution. |

# Exhibition Fact Sheet

## Gisela Colon

### CONDITIONS:

1. Exhibiting institution must provide object insurance to cover replacement costs should items be damaged or stolen while on premises. Minimum insurance required: 50% retail value. Should loss, damage or deterioration be noted at the time of delivery of the exhibition, the artist shall be notified immediately. If any damage appears to have taken place during the exhibition, the artist shall be informed immediately.
2. Security: Objects must be maintained in a fireproof building under 24-hour security.
3. All packing and unpacking instructions sent by (artist) shall be followed explicitly by competent packers. Each object shall be handled with special care at all times to ensure against damage or deterioration.
4. As stated above (see space requirements), the number of works to be exhibited can be dictated by the space and needs of the exhibiting institution.
5. Exhibitors may permit photographs of the exhibition and its contents for routine publicity and educational purposes only. Exceptions may be made pending discussion with the artist.

### CANCELLATION:

Any cancellation of this exhibition by the hosting institution, not caused by the actions of the artist, shall entitle Katharine T. Carter and Associates to an award of liquidated damages of \$3,750.00. The hosting institution further agrees that any suit brought to recover said damages may only be brought in Columbia County, New York.

Contact and additional information:

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