



Gisela Colon

HYPER-MINIMAL

26.04.19 > 08.06.19

Press conference
Thursday 25th of April
from 3:30 pm to 5 pm
Exhibition opening
from 6 pm to 9 pm



HYPER-MINIMAL

Primitive vital energies

With her very first exhibition in Brussels (and incidentally in Europe) which is hosted at la Patinoire Royale – Galerie Valérie Bach, Gisela COLON rips apart the great white veil of our contemporary art world with her, let's face it, truly groundbreaking works. These extraordinary iridescent curved shapes, made of her own take on blow-molded acrylic techniques, reveal tangible futuristic anticipation, toying with our visual perception using the very properties of light. Here the infinite variations of light and color show themselves as one moves around, depending on the angle from which it is viewed. The eye is delighted while all our certitudes come crumbling down.

Gisela's brilliant production has grown from the crossover between Californian minimalism and the kinetic art of the 60's, taking shape in Los Angeles where she lives and works.

Her work resides precisely within this research of pure shape and color, perfectly aligned with the « Light and Space Movement » started in the early sixties by West Coast artists such as James Turrell, Bruce Nauman, Craig Kauffman, Robert Irwin, etc. Their artworks were then (and continue to be) true to their own nature, perfectly autonomous objects, inspired by the light and colors unique to Southern California: these shapes appear in all their glory, in their absolute purest form, without engaging the viewer's own subjectivity.

Gisela's works, on the other hand, call upon the involvement of the viewer. Through this shift she engages the optical kinetic art of the sixties, directly inspired by Carlos Cruz Diez (to whom the Galerie Valérie Bach concomitantly devotes a significant retrospective, precisely due to his proximity with Gisela's work which she acknowledges and claims as her own heritage), Horacio Garcia Rossi, Gregorio Vardanega, Karl Gerstner, Antonio Asis, Rafael Soto or Julio Le Parc.

Through his bodily movement in front of the art piece, the looking subject modifies the looked upon object; from this dialectic between subject and object raises the notion of participative work, the viewer becomes an actor of the work of art. His very position modifies and subjectively alters the ambiguous and individual way the viewer perceives the object. The movement, which is also the time of the movement, modifies his vision: we are indeed concerned here with optical kinetic art, which introduces a fourth dimension, the Time dimension. The whole originality of Gisela Colon's work resides in this synthesis between minimalism and optical art, which we may therefore qualify as « kinesthetic ».

These essentially wall-suspended cells possess their own life from within, an organic-like capacity of mutation, an oath taken on the future, mirroring cells, placental plasmas, cosmic eggs, incredibly attractive and equally inspiring. Mesmerizing and mysterious, her works also have a soothing quality linked to archetypal vital forms, awakening deep inside our unconscious mind the image of vitality itself, a secret biology, so feminine with its rounded, maternal, comfortable, slightly undefined shapes. Some will see cells; other might see matrices or even pairs of eyes... All these womanly curves caress our retinas, tangled in an extremely seductive and appealing chromatic blur, not eluding either poetry, fantasy nor dream.

In keeping the various manufacturing procedures and both the technical and material components completely secret, Gisela invites us to surrender ourselves to a day-dream state of reverie while facing these art works from the future, definitely adhering to this post-contemporary era where

Opening yet another dimension among her works, these brand-new creations of static “monoliths” are organized around a genre theme. These “menhirs”, made of the same materials and techniques as the Pods series, immediately evoke phallic shapes from the oldest ages of prehistory. If her cells talked about a deeply buried femininity, her iridescent monoliths immediately refer to virile creative power, oozing vital energy. To some degree, both her productions are intimately linked as they use light and color to reduce the gap between genres. Here, universality of visual perception merges different sexually defined shapes together, acting like a powerful binding agent strong enough to make frontiers vanish.

Gisela Colon’s complete body of work is marked by these questionings, both contemporary and deeply human, about nature and our perception of it, about sexuality and life, which are, in sum, one and the same thing.

These pure shapes and celestial colors borrowed from the rainbow are philosophical projections of a single thought whose sole purpose is to solve itself, allowing perception in its purest form, as it becomes disembodied from all functions, to be its own justification.

But it would be quite reductive to consider Gisela Colon’s work as a simple manifestation of a state of perception, as a materialistic phenomenology aiming to induce wonderment or esthetic satisfaction. Far beyond these considerations, it’s about detecting the intricacies of life, questioning the mysterious creative energy of the Big Bang, which here is little more than light, in a primitive explosion of colors.

With this exhibition, Gisela Colon asserts her status as a demiurge artist, not unlike Râ, this Egyptian god whose light maintains the circle of life. What finer reference can be given to an artist than that of the god who created the first civilization?

Constantin Chariot

CURRICULUM VITAE | GISELA COLON

BIOGRAPHY

1966 Vancouver, B.C., Canada
1967 - 1987 San Juan, Puerto Rico
1987 University of Puerto Rico, B.A., magna cum laude
1986 Harry S. Truman Scholarship Congressional Award
1990 Southwestern University School of Law, J.D
Lives and works in Los Angeles, California

SELECTED SOLO EXHIBITIONS

2019

GISELA COLON: PODS, Hilliard Art Museum, Lafayette, Louisiana, January 18- August 24, 2019
GISELA COLON: THE NEW MINIMAL, GAVLAK Gallery, Palm Beach, Florida, December 29, 2018 - January 29, 2019

2018

GISELA COLON: PODS, Daum Museum of Contemporary Art, Sedalia, Missouri, September 29 - December 16, 2018
PODS, South Dakota Art Museum, Brookings, South Dakota, March 2 - July 8, 2018
ZONA MACO, Mexico City, Mexico, Solo Presentation @ Diane Rosenstein, February 2018
GISELA COLON: NEW SCULPTURE, Diane Rosenstein, Los Angeles, California, January 20 - March 10, 2018

2017

PODS, San Angelo Museum of Fine Arts, San Angelo, Texas, December 15, 2017- February 4, 2018
GISELA COLON: ATMOSPHERES, McClain Gallery, Houston, Texas, April 20 - August 26, 2017
PODS, Museum of Arts and Sciences, Macon, Georgia, March 7 - August 13, 2017
HYPER-MINIMAL, Diane Rosenstein Gallery, Los Angeles, California, January 7 - February 18, 2017

2016

PODS, Castellani Art Museum, Niagara, New York, August 21, 2016 - February 12, 2017
PODS, International Museum of Art & Science, McAllen, Texas, April 14 - August 7, 2016

2015

PODS, The Butler Institute of American Art, Youngstown, Ohio, September 15, 2015 - March 14, 2016
PODS, ACE Gallery, Beverly Hills, California, January 22 - July 29, 2015

2014

COLORIMETRY, Museum of Art & History (MOAH), Lancaster, California, January 18 - March 16, 2014

2013

GLO-PODS, Quint Gallery, San Diego, California, November 2, 2013 - January 4, 2014

2012

PODS, Museum of Art & History (MOAH), Lancaster, California, December 6, 2012 - March 7, 2013
LARGE PODS, Nye + Brown, Los Angeles, California, October 23, 2012 - January 2013

SELECTED GROUP EXHIBITIONS

2022

LIGHT, SPACE, SURFACE: SOUTHERN CALIFORNIA ART FROM LACMA'S COLLECTION, Addison Gallery of American Art, Andover, Massachusetts, The Ringling Museum of Art, Sarasota, Florida, March 13 – June 26, 2022

2021

LIGHT, SPACE, SURFACE: SOUTHERN CALIFORNIA ART FROM LACMA'S COLLECTION, The Ringling Museum of Art, Sarasota, Florida, October 2, 2021 – January 30, 2022

LIGHT, SPACE, SURFACE: SOUTHERN CALIFORNIA ART FROM LACMA'S COLLECTION, Frist Art Museum, Nashville, Tennessee, June 4- August 29, 2021

2019

CRYSTAL: VISIBLE AND INVISIBLE, Crystal Bridges Museum of American Art, Bentonville, Arkansas, October 12, 2019 - January 2020.

BRAVE NEW WORLDS: EXPLORATIONS IN SCULPTURE, Palm Springs Art Museum, Palm Springs, California, June 1 – December 15, 2019.

PERCEPTION SHIFT, The Mint Museum, Charlotte, North Carolina, October 2019

PLASTIC ENTANGLEMENTS: ECOLOGY AESTHETICS MATERIALS, Chazen Museum of Art, University of Wisconsin-Madison, Madison, Wisconsin September 13 - January 5, 2020

PLASTIC ENTANGLEMENTS: ECOLOGY AESTHETICS MATERIALS, Smith College Museum of Art, Northampton, Massachusetts, February 8 - July 28, 2019

2018

THE BUNKER ARTSPACE: COLLECTION OF BETH RUDIN DEWOODY, New Wave Art Wknd, Palm Beach, Florida, November 30 - Ongoing 2019

INAUGURAL GROUP EXHIBITION, GAVLAK Gallery, Palm Beach, Florida, November 10 - December 26, 2018

PLASTIC ENTANGLEMENTS: ECOLOGY AESTHETICS MATERIALS, Jordan Schnitzer Museum of Art, University of Oregon, Eugene, Oregon, September 22 - December 30, 2018

RADIANT SPACE, Lesley University College of Art & Design, Cambridge, Massachusetts, September 4 – October 7, 2018

WATER AND LIGHT, Ochi Gallery, Ketchum, Idaho, July 8 - September 8, 2018

DALLAS ART FAIR, Dallas, Texas, McClain Gallery, April 2018

PLASTIC ENTANGLEMENTS: ECOLOGY AESTHETICS MATERIALS, Palmer Museum of Art, Penn State, Pennsylvania, February 13 - June 17, 2018

2017

CALIFORNIA DREAMING: CONTEMPORARY ART FROM THE WEISMAN FOUNDATION, Fredrick R. Weisman Museum of Art, Pepperdine University, Malibu, California, August 29 - December 10, 2017

CALIFORNIA CONNECTIONS: SELECTIONS FROM THE MUSEUM CONTEMPORARY ART SAN DIEGO (MCASD), The California Center for the Arts Museum, Escondido, California, July 7 - August 27, 2017

PERMANENT COLLECTION, Laguna Art Museum, Laguna Beach, California, June - September 2017

TRANS-ANGELES: CROSSOVER EXPERIMENTATION, Neuer Kunstverein, Kunstlanding, Aschaffenburg, Germany, May - July 2017

ON THE ROAD: AMERICAN ABSTRACTION, David Klein Gallery, Detroit, Michigan, March 18 - April 22, 2017

PERMANENT COLLECTION, Palm Springs Art Museum, Palm Springs, California, January 2017 - present

2016

COLLECTION, Museum of Art & History, Lancaster, California, October 2016

PAST/PRESENT/FUTURE, Grand Rapids Art Museum, Grand Rapids, Michigan, September 1 - October 30, 2016

RADIANT SPACE, McClain Gallery, Houston, Texas, May 7, 2016 - August 13, 2016

MADE IN CALIFORNIA: SELECTIONS FROM THE WEISMAN FOUNDATION, Mana Contemporary, New Jersey, January - August 2016

TRANS-ANGELES: CROSSOVER EXPERIMENTATION, Chabot Museum, Rotterdam, The Netherlands, March - June 2016

2015

MADE IN CALIFORNIA: SELECTIONS FROM THE WEISMAN FOUNDATION, Mana Contemporary @ Art Basel Miami, Florida, December 2015

ATMOSPHERIC ABSTRACTION, Quint Gallery, San Diego, California, December 12, 2015 – January 20, 2016

2014

TRANS-ANGELES: CROSSOVER EXPERIMENTATION, Kunstmuseum Wilhelm-Morgner Haus, Soest, Germany, April 2014

LIGHT & SPACE SELECTIONS, ACE Gallery, Los Angeles, California, November - April 2016

2013

SPECTRA, San Diego State University, Downtown Gallery, San Diego, California

JUBILAUMSAUSSTELLUNG, Galerie Lausberg, Düsseldorf, Germany

2012

SMOOTH OPERATIONS: SUBSTANCE AND SURFACE IN SOUTHERN CALIFORNIA ART, Museum of Art & History, Lancaster, CA

BIBLIOGRAPHY

2018

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Hirschowitz, Gabe, «6 Not-To-Be-Missed Art Happenings Los Angeles,» LA Confidential, February 20, 2018

2017

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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
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Zellen, Jody, «Gisela Colon: «Hyper-Minimal» at Diane Rosenstein Gallery, February 23, 2017
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2016

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Gemmell, Grace-Yvette, «Radiant Space Illuminates Houston with Flashes of the West Coast's Light and Space Movement,» ARTSY Editorial, June 13, 2016
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2015

Gleason, Mat, «Gisela Colon at Ace Gallery: Light & Space Art Gains Content,» Huffington Post, January 30, 2015
Biller, Steven, «Gisela Colon; Pods at Ace Gallery,» Art Ltd., May/June 2015, p.25
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Straus, Michael, «Ron Cooper,» The Brooklyn Rail, March 5, 2015

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2013

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COLLECTIONS

The Butler Institute of American Art, Youngstown, Ohio

Castellani Art Museum, Niagara, New York

Daum Museum of Contemporary Art, Sedalia, Missouri

Grand Rapids Art Museum (GRAM), Grand Rapids, Michigan

Laguna Art Museum, Laguna Beach, California

Los Angeles County Museum of Art (LACMA), Los Angeles, California

Museum of Contemporary Art San Diego (MCASD), San Diego, California

Museum of Art and History (MOAH), Lancaster, California

Palm Springs Art Museum (PSAM), Palm Springs, California

Perez Art Museum Miami (PAMM), Miami, Florida

The Fredrick R. Weisman Foundation

The Jarl Mohn Family Foundation

The Beth Rudin DeWoody Collection

Michael Straus Foundation



Hyper Ellipsoid (Indigo Black), 2017

Blow-molded Acrylic, 229 x 107 x 30,5 cm

la patinoire | galerie
Royale | valérie **Bach**



Oblate Ellipse (Aqua Gold), 2018
Blow-molded Acrylic, 105 x 146 x 30,5 cm

