



GISELA COLÓN

THE TECHIE

"When I landed here in my 20s from Puerto Rico and saw all the lights and grids from the air, I felt like I was a pioneer in a new land," recalls Gisela Colón. It is that idea of discovery and innovation that informs the artist's work, which will be featured in more than six solo museum shows in the next two years. After abandoning her career in law, Colón, 48, evolved from being an abstract painter to a sculptor and continuously employs this sense of reinvention in her work. Her new Glo-Pods—recently shown at Ace Gallery and soon to be gracing the pages of her first monograph—are innovative in both their form and fabrication. By pushing the limits of technology and science, Colón created a proprietary method of imbuing acrylic sculptures with light, air, and color. "Los Angeles allows artists to push boundaries and use all the different industries to create new discoveries." Colón's vision refers back to the Light and Space art movement originating in LA in the '60s, which focused on minimalism and abstraction and was popularized by artists like DeWain Valentine, Robert Irwin, and Donald Judd. She, however, pushes that vocabulary of symmetry and precision into a more organic—perhaps a more female—space. "With regard to the sexual overtones some read in my works, my art has been identified as feminist. Although I do not consider myself a 'feminist' per se, I do agree there is power in being a woman." Her pods have a life of their own, constantly changing appearance and shape depending on light, angle, and how they are hung. "I wanted to create an object that can change its nature depending on the environment and the viewer," she says. "This inherent mutability allows the work to always become something new."