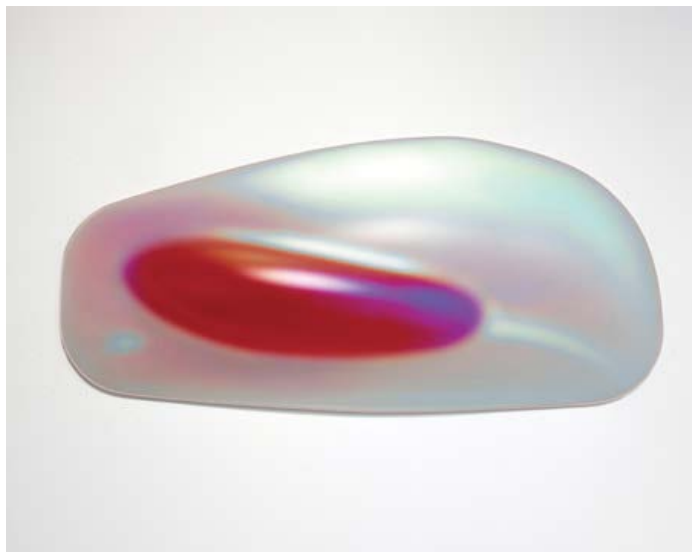


Gisela Colon: "Pods" at Ace Gallery

by steven biller

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Hyper Ellipsoid Glo-Pod (Iridescent Red)

2014

Gisela Colon

Blow-Molded Acrylic

42" x 90" x 12"

Photo courtesy Ace Gallery

Gisela Colon's opaque "Pods" might tempt you to touch to find out how they feel or even lift them off the wall to see how she achieves the luminous effect. The curvaceous, amoeba-shaped forms in her debut show at Ace Gallery (Beverly Hills) have evolved since her 2012 Nye + Brown exhibition: They're now impregnated with a curiously colored nucleus, a core that draws your eye and appears to float in her blow-molded acrylic objects. And her refined process of lamination and layering produces seamlessly shifting values of pinks, lavenders, blues, and reds and creates a pulsating illusion. Without question, Colon's approach to shaping, forming, and coloring is advancing the trajectory of the resurgent Light and Space / Finish Fetish movement. Where Craig Kauffman defined his glossy, vacuum-formed plastic wall reliefs in shapes suggestive of industrial tools, and male and female sexual anatomy, Colon takes a looser, softer, more abstract and decidedly feminine approach.

With groovy names like *Ultra Spheroid Glo-Pod (Iridescent Lilac)* (all works cited 2014) and *Hyper Ellipsoid Glo-Pod (Iridescent Red)*, the painting-sculpture hybrids hang horizontally and vertically, with the long sides stretching seven-and-a-half feet and the short sides about three-and-a-half feet. They have a powerful presence, both physically and psychologically. Colors become more pronounced or elusive as you move around her work, but you never find the source of the inner light—because there is none. Colon embeds the "light" in the color, which becomes iridescent in the lamination process. The effect looks like opaque, ethereal rainbow bubbles frozen in time. Yet those colorful nuclei seem to float and give life to the "Pods." For example, in *Ultra Spheroid Glo-Pod (Iridescent Orange)*, which was installed horizontally at Ace Gallery, a bluish-green cloud appears in the wake of the bright, vibrating nucleus and then takes on a purple hue as the color reaches the oblong perimeter. Grounded in the sensibilities of Minimalism and Geometric Abstraction, Colon has an aesthetic framework for her process of adding and taking away. Ultimately, she lands someplace between left and right brain—structures with formal integrity and a delicate appearance that satisfy with a memorable experience.



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