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Gisela Colon: *Meta Minimal*

January 11, 2020 – March 7, 2020

Opening Reception: Saturday, January 11, 2020, 4-7pm

Artist Walkthrough & Conversation: Saturday, February 15, 2020

GAVLAK Los Angeles is pleased to announce *Meta Minimal*, a solo exhibition of new sculpture by Gisela Colon (b. 1966, Vancouver, Canada; raised 1967, San Juan, Puerto Rico). The artist's second solo exhibition with the gallery will open at Gavlak's new space in Downtown Los Angeles at 1700 South Santa Fe Avenue, Suite 440, on January 11, 2020.

Colon's practice of "Organic Minimalism" both celebrates and challenges the legacies of artistic movements such as traditional Minimalism, Light & Space, and Latin American Op Art. Through her idiosyncratic sculptural language and unique creative process, Colon focuses her method on brightly colored, blow-molded plastic sculptures that feature irregular, curvaceous contours. Referencing living organisms and biomorphic forms such as larvae, amoebas, human cells and anatomy, Colon imbues life-like qualities into original reductive forms. Colon's distinct vocabulary is the synthetic result of pointed historical reflection and raw visceral energy.

Colon's oeuvre combines organic forms and humanized geometries that embody feelings of energy, movement and growth which stem from the universal sense of connection between humanity and the Earth.

For the *Meta Minimal* exhibition, Colon's works will occupy the entirety of the main gallery space, culminating in the central presentation of one of Colon's signature large-scale aerospace installations: *Projectile Monoliths*, sculpted in iridescent carbon fiber. At 12 feet tall, Colon's *Monolith* stands as a force of gravity around which all other sculptures effortlessly float in synergistic movement. The *Projectile Monoliths*, in Colon's words:

"Convey evidence of equality, power, beauty, and strength. By appropriating classic masculine forms and symbols (phallus, bullet, missile, projectile, rocket) and making them aesthetically ambiguous and even attractive, the Monolith sculptures subvert the traditionally aggressive and destructive references of these objects. Their negative meanings are transmuted into positive energies, by converting them into aesthetically desirable objects that address phenomenology and the universal concern of human relationships with the Earth."

Interspersed throughout the gallery, the viewer will also encounter a series of translucent refined *Hyperbolic Monoliths*, part of a new body of work entitled *Unidentified Objects*, which reference cosmological origins and otherworldly enigmas.

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Surrounding the *Monoliths*, several wall sculptures from Colon's groundbreaking series of biomorphic *Pods* will hover as beacons of light and life. The *Pods* are created through a unique fabrication method comprised of blow-molding and layering of acrylic material, a proprietary method of Colon's invention. This technique results in sculptures that emanate, refract, and reflect light while simultaneously possessing fluid spectral color and optical harmony. Activated by light and their surrounding environment, the *Pods* become perceptual objects whose physical characteristics are transformed by variable factors such as the position of the viewer, their source of light, and the time of day. The *Pods* and their rich palette of prismatic platinums, fecund greens, and radiant golds exemplify Colon's innovative and expansive fluctuating color spectrum.

Colon affirms that what is most important in a work of art is that it "transcend the material to allow for metaphysical phenomena." Through her syncretic process of exploring and expanding upon past history, Colon has succeeded in creating sculptures that convey the fullest possible array of sensory and intellectual experience, projecting energy and power outwards into the world, in the grand cosmic sense of time and space.

Colon's diverse background brings a cross-cultural approach to her practice. Born to a German mother and Puerto Rican father, she was raised in San Juan, Puerto Rico, and attended the University of Puerto Rico (BA 1987). Colon moved to her adoptive home-city of Los Angeles to attend graduate school at Southwestern University (JD 1990). Her life in Los Angeles exposed her to the ideals and practices of the California Light and Space movement. Colon also credits the writings of Donald Judd and frequent visits to Chinati, Marfa, Texas, and Judd's 101 Spring Street studio, as important to the development of the theories underlying her practice.

GISELA COLON's (b. 1966, Vancouver, Canada, raised 1967, San Juan, Puerto Rico), sculpture is in the permanent collection of the Los Angeles County Museum of Art (LACMA), Los Angeles, CA; Museum of Contemporary Art San Diego (MCASD), San Diego, CA; Perez Art Museum Miami (PAMM), Miami, FL; Palm Springs Art Museum, Palm Springs, CA; Grand Rapids Museum of Art (GRAM), Grand Rapids, MI; and the Daum Museum of Contemporary Art, Sedalia, MO, amongst others. Colon's work was recently on view in 2019 in the exhibition *Crystals in Art: Ancient to Today*, at the Crystal Bridges Museum of American Art, Bentonville, Arkansas, and will be presented in important upcoming institutional exhibitions such as *Perception Shift: New Approaches to Light, Color, and Space in Contemporary Art* at the Mint Museum, North Carolina (2020); and the traveling exhibition *Light, Space, Surface: Southern California Art From LACMA's Collection* at the Frist Art Museum, Nashville, TN (2021), Addison Gallery of American Art, Andover, Massachusetts (2021-2022), and The Ringling Museum of Art, Sarasota, Florida (2022). Colon lives and works in Los Angeles.

Meta Minimal will be on view through March 7, 2020 at GAVLAK Los Angeles:
1700 South Santa Fe Avenue, Suite 440, Los Angeles, CA.

For more information concerning the exhibition, or press inquiries, please contact Sarah Lewiecki at slewiecki@gavlakgallery.com, or (323) 467-5700.