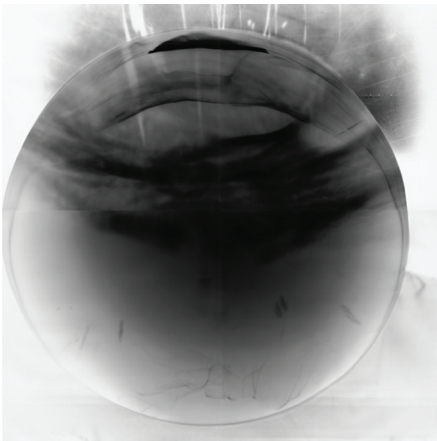


## DENVER

By Michael Paglia



### Patrick Marold at Goodwin Fine Art.

Although **Patrick Marold** is best known for enormous outdoor installations that cover acres of ground, like his recently completed “Shadow Array” at Denver International Airport, for his solo at Goodwin Fine Art, “Residuum,” he exhibits more intimate works in the form of his majestic abstract charcoal drawings. But don’t be misled—these drawings may not be the size of football fields like his installations are, but for drawings, they are very large, measuring 10 feet tall. In Marold’s typical practice, drawings are preliminary to creating his installations, so the normal trajectory of his artful process is to go from drawing to object. With this new body of work, however, he reverses that, beginning with objects—in this case charred logs—and winding up with drawings. The logs, which have been included in the exhibition, are enormous, five to six feet long; by putting them together with the drawings, he adds a conceptual element in that viewers will automatically imagine the incredible physical effort it must have taken to complete these drawings. Supplementing the drawings is a suite of photograms. A camera-less photographic technique, the photograms were taken

from a large glass sculpture, *Lens*, so like the drawings, Marold has begun with an object and finished on paper. Photography like drawing has been important to the artist’s creative process. Through July 23 at Goodwin Fine Art.

“Nova,” 2016, **Patrick Marold**  
ARCHIVAL PIGMENT PRINT, 48" x 40"  
PHOTO: COURTESY GOODWIN FINE ART