



Installation view of Brenda Biondo's *Moving Pictures*, photograph, dye sublimation on aluminum, at Goodwin Fine Art.

REVIEW: THREE SOLO TURNS AT GOODWIN and KCONTEMPORARY

Michael Paglia | August 14, 2018

Is it just me, or does it seem like this summer's exhibition schedule is dominated by women artists? Not only are women playing increasingly major roles in group shows, but a number of solos this season are dedicated to women artists.

At [Goodwin Fine Art](#), Danae Falliers | *Re:Union* and Brenda Biondo | *Moving Pictures* are technically solos, but since they're displayed opposite each other, the shows interact. The photographers not only share a focus – views of the natural environment – but they both mess with their subject, using cameras in compelling ways. That makes these Goodwin shows worthy adjuncts to the [Denver Art Museum's](#) important landscape photography exhibit, [New Territory](#), which is just a few blocks away.

[Dana Falliers](#) was born and raised in Denver. After formal training in California, she returned periodically to town but is now based in Santa Fe. Her photos concentrate on the Western landscape, as seen through the filter of design and color theory. She calls her process "composite-based," because to produce a piece, she might blend as many as eight separate images using assorted digital programs; while some of these can all be from the same place, others might depict different places. Too, while some of the base

Westword

photos might be straightforward shots as captured through the lens, others have the computer.



"Prairie #29," by Danae Falliers, pigment print at Goodwin Fine Art.

Courtesy of Goodwin Fine Art

A good example of this complex process is "Prairie #29," in which certain parts are crisply rendered while others are streaky blurs. The purple clouds in the background are depicted naturalistically and in complete focus, as is a skeletal fence, which is nearly black and stands out against the ground of the picture. But the grasslands themselves have been turned into twisted and braided strands of rich greens and yellows, with these elements stacked horizontally rather than vertically, the way grass grows. These compositional devices – horizontal bars – are employed so that they underscore the flatness of the depicted landscape. In addition to photos from her "Prairie" series, Falliers is represented by recent pieces from her "Winter" series, in which the intertwined strands of colored bars take over nearly the entire surface, with just a thick band of clear blue sky above to clue the viewers that they are looking at a landscape. These Falliers are extremely elegant compositions, made even better by the artist's sensitive eye for color combinations that drench the prints in rich tones. Falliers acknowledges the debt that she owes to the skilled printers she works with to produce these perfectly done images, but the style is all hers.



Installation view of Danae *Falliers/Re:Union* at Goodwin Fine Art.

Wes Magyar

[Brenda Biondo](#), who lives and works in Manitou Springs, also uses a multi-step process to create her photo-based pieces depicting the sky. For the works in her “Paper Skies” series, Biondo begins by taking a photo of the sky. She prints the photo, alters it by cutting or bending, then holds it in front of the sky, moving it as she clicks the shutter. The initial photo depicting the sky tends to merge with the shot of the sky, and because the image has been cut and folded and moved, geometric shapes of light appear in different parts of the pictures.

Several photos from Biondo’s “Moving Pictures” series sport an orb of sky blue surrounded by a halo of sunset orange, with the single bold shape on each lending these photos a totemic quality; the linear compositions of others result in pieces that look more like banners. In both cases, though, the works have the character of soft geometric abstractions, even if they are actually photos of a piece of paper set against the sky. Biondo links her work to the conceptual light pieces of James Turrell, and I can see what she means – but I’d say her work has more kinship with another artist associated with that California-based light movement, Robert Irwin. These Biondo’s, especially those with the orb in the center, have an undeniable light-as-space, Irwin-esque quality.

Westword

Danae Falliers and Brenda Biondo, through September 8, Goodwin Fine Art, 1255 Delaware Street, 303-573-1255, goodwinfineart.com.

Michael Paglia is an art historian and writer whose columns have appeared in Westword since 1995; his essays on the visual arts have also been published in national periodicals including Art News, Architecture, Art Ltd., Modernism, Art & Auction and Sculpture Magazine. He taught art history at the University of Colorado

<https://www.westword.com/arts/goodwin-fine-art-k-contemporary-offer-strong-solo-shows-10648173>