

### FP3

346 Congress Street - Lobby Level  
Boston, MA 02210

#### **Cristi Rinklin: Boundless**

**May 8 - August 15, 2009**

Opening reception: Saturday, May 9, 4 - 7 PM

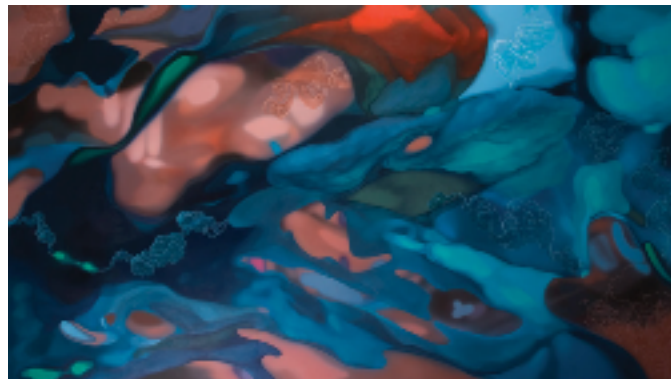
Gallery Hours: Wednesday, Thursday & Friday 12 - 7 PM + Saturday 12 - 4 PM

Special Fort Point Art walk hours >>

May 8 - 10, 2009 Friday 4 - 7 PM, Saturday & Sunday, 12 - 5 PM



The Persistent Nature of Past, Present, and Future (2008)  
oil and acrylic on Dibond aluminum, 48" x 84"



Restless Vapor (2008)  
oil and acrylic on Dibond aluminum, 48" x 84"

FP3 is pleased to present a solo exhibition of new paintings by Boston artist Cristi Rinklin. Working in a medium with a long history, Rinklin looks at how the carefully constructed illusionistic spaces of her antecedents were used to inspire a sense of awe in the audience. The reverence of these viewers depended on a firsthand experience of vast expanses of land, sea or sky as well as healthy respect for Nature's fury. Cristi observes that as a contemporary artist she spends increasingly more and more time looking at virtual worlds and cinematic versions of new fantastic environments experienced online or in the theater. How does this new, often computer generated visual territory impact the ability of painting to inspire a comparable level of awe?

The artist begins to answer the question by pointing out how, "when our ability to imagine visual knowledge beyond what we see with our own eyes becomes augmented by ... technology, our imaginary vision for what is dramatic, awesome, and sublime becomes warped by [that] technology." Cristi Rinklin's technique and imagery embrace and mimic this warping by applying tools like Adobe Photoshop to distort intermediate camera snapshots of her sketches which she uses to produce her large scale, often mixed media paintings. Transparency, airbrush, acrylic and oils are used to create whatever visual effect Rinklin chooses to transform the space of a particular painting.

The exaggerated blurs that Rinklin produced by using Photoshop filters to expand the illusion of depth are sharply contrasted by flat graphic shapes. In color and style these contradictions update the Baroque opulence of deep, cloud filled heavens creating edgy, contemporary versions. Lapis blues and golden sunlight are replaced by fuchsia, turquoise or blaze orange. Brush strokes vanish replaced by semitransparent shapes that mimic vinyl stickers and linear details that have the illustrative feel of a graphic novel. Heavier fleshy forms morph vaporous clouds into ambiguous, visceral anatomy. Around these shapes explosions and deep space (at times outer space) allow the semi-organic forms and winding ribbons of color to relate to dynamic computer generated graphics of the cinema.

In addition to Tiepolo and other Italian and European masters, Rinklin references Fredrick Church and the expansive paintings of the American Sublime to foreground her depictions of the multiple realities that an idealized landscape represents in an era where suburban expansion threatens the existence of that landscape. The artist notes that, "...my images present this clash of multiple realities, and the suggestion of a world constantly in flux both physically and psychologically. In some ways, the painting itself, and all its warping and regurgitation of its antecedents becomes a kind of metaphor for all this."

– James Hull, Curator FP3 Gallery