

Realism shows bring fine art to life at Kirkland and Goodwin galleries

By **Michael Paglia** *Thursday, May 30 2013*

MONIQUE CRINE | GREY TOWERS, closes this weekend at Goodwin Fine Art. Crine is a Denver artist who's been showing her wonderful photos, drawings and paintings around here over the past five years or so. This show is dominated by her paintings, though it includes some works on paper. From what I've seen, Crine likes to work on multiple related pieces that exemplify a singular theme — and the theme this time is **President John F. Kennedy**, in particular his association with both of her grandfathers.

Crine's paternal grandfather took a series of photos of the president when he was dedicating the **Pinchot Institute for Conservation** in Pennsylvania. (Crine's paintings, like her grandfather's photos, which are included in the show, are black and white.) Just two months later, Kennedy was assassinated in **Dallas**; Crine's maternal grandfather witnessed the shooting and saw **Lee Harvey Oswald** in the **Texas School Book Depository**.

Because of the totemic character of the original news photos of Kennedy in Dallas, seeing any depiction of the president casually leaning against the back seat of an open Lincoln, lit by the full sun, inevitably brings the assassination to mind. So even though the photos on which Crine has based these paintings have nothing to do with Kennedy's death, viewers can't help but think about that tragedy as they walk through the show. Crine's motorcade paintings — notably "JFK 1," which shows the president seated in the slowly moving car and shaking an unseen person's hand, and "JFK 3,"

where he strikes a classic seated pose — are among the most powerful and monumental paintings in the group.

Also interesting are the large paintings of the crowds, such as "JFK 2," in which a throng of well-wishers are lined up along a split timber fence. These paintings don't include depictions of Kennedy, but instead function to convey what it must have been like to have actually been there. And as gallery director **Tina Goodwin** pointed out, these crowd pictures, in particular "JFK 15," have subtle painterly elements and distortions of the details, which may indicate a new direction for Crine.

The paintings definitely show off Crine's skill in the hand/eye-control arena, but the exquisite watercolors on paper do that in spades. In those, Crine has paired little sketches of bust views of men, including Kennedy, that are as accurately detailed as photos of them would be.



“JFK 1,” by Monique Crine, oil on canvas.

<http://www.westword.com/2013-05-30/culture/phyllis-hutchison-montrose-monique-crine/>

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