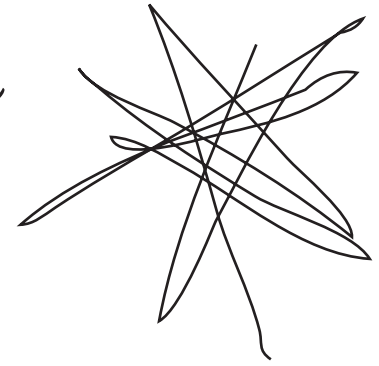


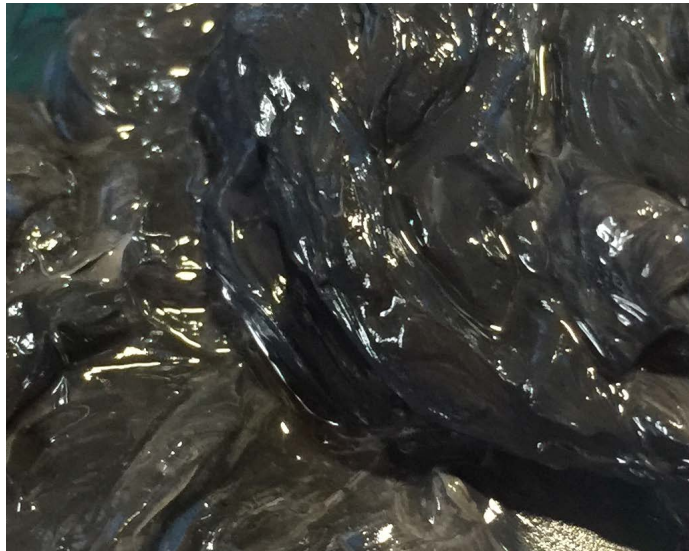
Tyne Gordon

YORE



Tyne Gordon's most recent body of work continues her boundary-crossing practice that is rooted in gothic sublimity. However, Yore represents an evolution. So, rather than playing with the false dichotomy between nature and culture (primarily via landscape and the human body) Gordon has entered into a more abstract realm of alchemical engagement with different forms or states: particularly of materials, consciousness, time and scale. There is a lightness that transcends earth based landscapes, by moving up into the atmosphere, as seen in the skyscapes and bubbles of air. Yet this is contrasted with the fact that the frames, and the rose thorn for example, were cast from materials that move from the liquid to the solid—often requiring fire in the process, such as the melting of pewter.

These different materialities are mirrored by ambiguity regarding time and scale. The paintings sometimes look like they might depict a solar flare, an aurora, an asteroid hitting a planet, or a smoky volcanic eruption—hinting at the creation of new worlds, or alternatively harking back to the Big Bang. Yet they could also be understood on a microscopic scale via the cobalt blues and sulphuric yellows of atomistic chemical reactions. In this sense scale is blurred in the same way that time is and thus the unknown is brought to the fore. Similarly, different states of consciousness are referenced via sleep and substances that are made from plants, linking back to the pewter rose thorn and the pistil and stamen-like sculpture made of a metal rack obscured with auto body filler and resin. Here the transcorporeal nature of the human body is revealed, via psychoactives such as yagé and opiates like pantopon, which provide the titles for two works.



These chemical agents affect the brain once ingested, thus changing our perception, or altering our state to one of either heightened awareness or Morpheus' realm of sleep. By tapping into the dreamlike state of the unconscious, the body is seemingly transcended once again. Now the astronomical phenomena might look more like spiritual orbs or sacred bodies of light, and with this ambivalence the unknown is once again brought to the fore. Yet so is a realisation that life will go on, even if it is in a form that we do not recognise.