



TYNE GORDON

Born: 1988

Price range for work: From approximately
\$800 for smaller paintings
to \$2,000 for larger paintings

Web: tynegordon.com

Tyne Gordon's most recent paintings are located somewhere between the sublime and the abject. They deal with the tension between the known and the unknown, reality and potential, the body and the world. They appear as eerily still geothermal landscapes painted in ashy shades of purple, fleshy mounds standing alone upon flat plains devoid of life. They are intimately scaled, brutally flat works, skilfully restrained to give just enough texture to pull you into the horizon line.

As the recipient of the coveted Olivia Spencer Bower Award for 2018, the Christchurch-based painter and sculptor has had a tremendously productive year of making. The fruits of her labour will be on display throughout 2019, beginning with her solo exhibition, *Double Dribble*, showing at Ilam School of Fine Arts Gallery in Christchurch from 22 February through 22 March. This will be swiftly followed by a second iteration of the exhibition with new works at The National, Christchurch, from 3–27 April. Later in the year, Australian fans will be able to see her work in the flesh at the group show *The Intangibilities* at Tinning Street, Melbourne, before she mounts a much-anticipated solo exhibition back home at CoCA Toi Moroki in October.

The stillness of her landscapes is in direct contrast to the liquid dynamism of her other paintings, although the two styles feed one another. "I see these gestural works as spaces, and the others as figures," she says. "The spaces have more ambiguity; they're more fluid. The figures are slicker, to give that three-dimensionality." Over her award year, Gordon began sculpting frames for all her paintings as a way of heightening this three-dimensionality. She renders them more tactile and weightier by encasing them in thick rectangles cast from soap, silicon, plastic strips and pewter. The works become hybrids, image entangled with object, embodying Gordon's belief that "the image is just as important as the material".

Lucinda Bennett



OPPOSITE PAGE: Tyne Gordon, *double dribble*, 2018. Oil and acrylic on board.

LEFT: Tyne Gordon, *Alley-oop 3*, 2018. Oil on board, soap.

BELOW: Tyne Gordon, *Zone*, 2018. Acrylic on board, plaster.

COURTESY: THE ARTIST.





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