

Christchurch

Tyne Gordon *Double Dribble*

Ilam School of Fine Arts Gallery,
22 February–22 March

HOPE WILSON

Thirst and hydration; drying paint and pooling water. Tyne Gordon's *Double Dribble* delivers an interplay of surfaces: oil and water, cracked paint, rough grout, the sheen of tile. The show's competing textures and carefully staged painted elements are testament to Gordon's continually developing aesthetic language. She reworks elements of a gothic domesticity, reimagining languages of past elegance as sites of stagnation.

Double Dribble, her first exhibition after spending 2018 as the Olivia Spencer Bower Foundation Art Awardee, presents six works arranged on the wall and four on the floor with each individual piece neatly composed and compartmentalised within the space. At the entrance to the gallery, on a small shelf, is a sound work on a cassette Walkman.

Gordon's practice explores painting in the expanded field and her use of found objects and impasto paint application renders each work wholly three-dimensional. In this respect, distinctions between painting and sculpture fall away. These objects require careful appraisal to apprehend the chemistry of the painted surface. Evenly spaced along the gallery walls are six mixed-media works on board. The forms Gordon has chosen to paint share a close relationship with the body—conversing with gestures, orifices and fluids—while also taking on the undulations of an ambiguous lunar landscape.

Presented on bases of carpet, chequerboard tiles or AstroTurf, the four floor works are arranged in a zig-zag formation; there is a conscious staging to the way each seems to gesture or guide you on to the next. For these, Gordon uses found objects, electric ornamental fountains and tiered mosaic pots, as vessels for paint in various states of hydration (cracked, dried, swirled around the drain, dissolved in water). Paint becomes a mortar or paste for filling crevices and tesserae. With careful spotlighting, these works cast heavy, angular shadows evoking layer cakes or alien furniture. In one corner of the space, a fountain's electric plug sits tantalisingly close to a power socket. Throughout *Double Dribble*, Gordon builds quiet tension by setting an inky narrative ambiguity around these outdated, though innocuous, units of interior design.



Water is the uniting element of the show—its absence and presence are felt acutely—so much so that it seems the one missing element is the rush of water. Instead, there is the static crackle of the cassette tape and a steady voice which invites the listener to concentrate on the dry taste on their tongue and 'feel that thirst a little more'. The sound work asks the audience to meditate on water, hydration and their body, thus providing an aural filter for the objects and adding much-needed animation.

(above) Tyne Gordon's *Double Dribble* at Ilam Gallery, showing from left *Double Tripple* and *Alley-oop 2*
(Photograph: Lucinda Webber)

(right) TYNE GORDON *3-2 Zone* 2019
Acrylic on board, acrylic paint on frame,
205 x 255 mm.
(Photograph: Mitchell Bright)

The pooled water, dried drips and clawed, reworked surfaces all speak to motion made quiet or a scene set—but is this a deliberate stasis or a mouldering stillness?

