

Pagework no.43

Each quarter the Gallery commissions an artist to create a new work of art especially for Bulletin. It's about actively supporting the generation of new work.

I like the way Tyne Gordon's paintings seem to be just as concerned with the serendipitous nature of the very act of painting as with the representation of forms, striking a balance between abstraction and representation. She's an artist that enjoys exploring the opportunities revealed by a variety of mediums.

Gordon appears to be open to chance in her work, and unafraid of exploring and experimenting, mixing things up. Traditional oils and acrylics are applied to board, and contained within brutalist frames, handmade and finished by the artist in mediums as diverse as soap, plaster, concrete and cast pewter. Gordon recently stated that she had "the confidence now in creating work without thinking about it in a logical way too much... The subconscious is a magical thing, and it intrigues me and keeps me on my toes. I feel more playful and experimental working in this way... It began with finding anthropomorphic qualities in nature by giving elemental forms a personality... Since I've stopped using photographic references as departure points, my work has become blurred in terms of its representation. A rocky crater can also be read as a flesh wound, or orifice. I want my work to evoke human existence within the sublime... To blur the edges between something expansive and wild."¹

Gordon was the recipient of the Olivia Spencer Bower Foundation Art Award in 2018 which allowed her to work full time as an artist. It's an enviable opportunity that has produced an extraordinary body of work including this pagework and several solo exhibitions, one of which is her recent exhibition at CoCA, *Tyne Gordon: Visitor*.

Peter Vangioni
Curator

1 Tyne Gordon, quoted in Andrew Paul Wood, 'To blur the edges', *Art News New Zealand*, spring 2019, pp.66-69.



