

# LEILA HELLER GALLERY.

Exley, Roy. "Gordon Cheung." *Flash Art* (January 2005).

## Gordon Cheung

Would Edmund Burke, 18<sup>th</sup>-century instigator of the idea of the sublime, have identified connotations of it in the wheelings and dealings of the stock market? We'll never know, but Gordon Cheung alerts us to that possibility by collaging cuttings from the stock market listings of the *Financial Times* to create sublime landscape settings. In his early works, these cuttings were collaged into landscape forms, but they now form the heavens against which the landscapes are set. Rocky antediluvian wildernesses have been succeeded by post-apocalyptic, blasted landscapes and cityscapes, which in turn have given way to sublime panoramas, hinting at the aesthetic of Frederic Edwin Church, seen here in *Rainbow End* and *Rainbow End 2*.

Cheung's labor-intensive, hand-crafted collages, featuring every shade of pink to which the *Financial Times* is capable of fading, have now been inundated by floods of psychedelic color. More exotic, more complex, they still comment on the human condition in a post-industrial society clinging to its industrial foundations. As color overwhelms monochrome a new exuberance is in evidence, demonstrated by his *Neon Oasis*, where two neon palm trees glow against a tawdry background of dilapidated high-rise apartments with an electric brilliance whose scintillation seems to penetrate the canvas itself.

—Roy Exley

**GORDON CHEUNG, Neon Oasis, 2004.**  
Mixed media on canvas, 120x 180cm.

