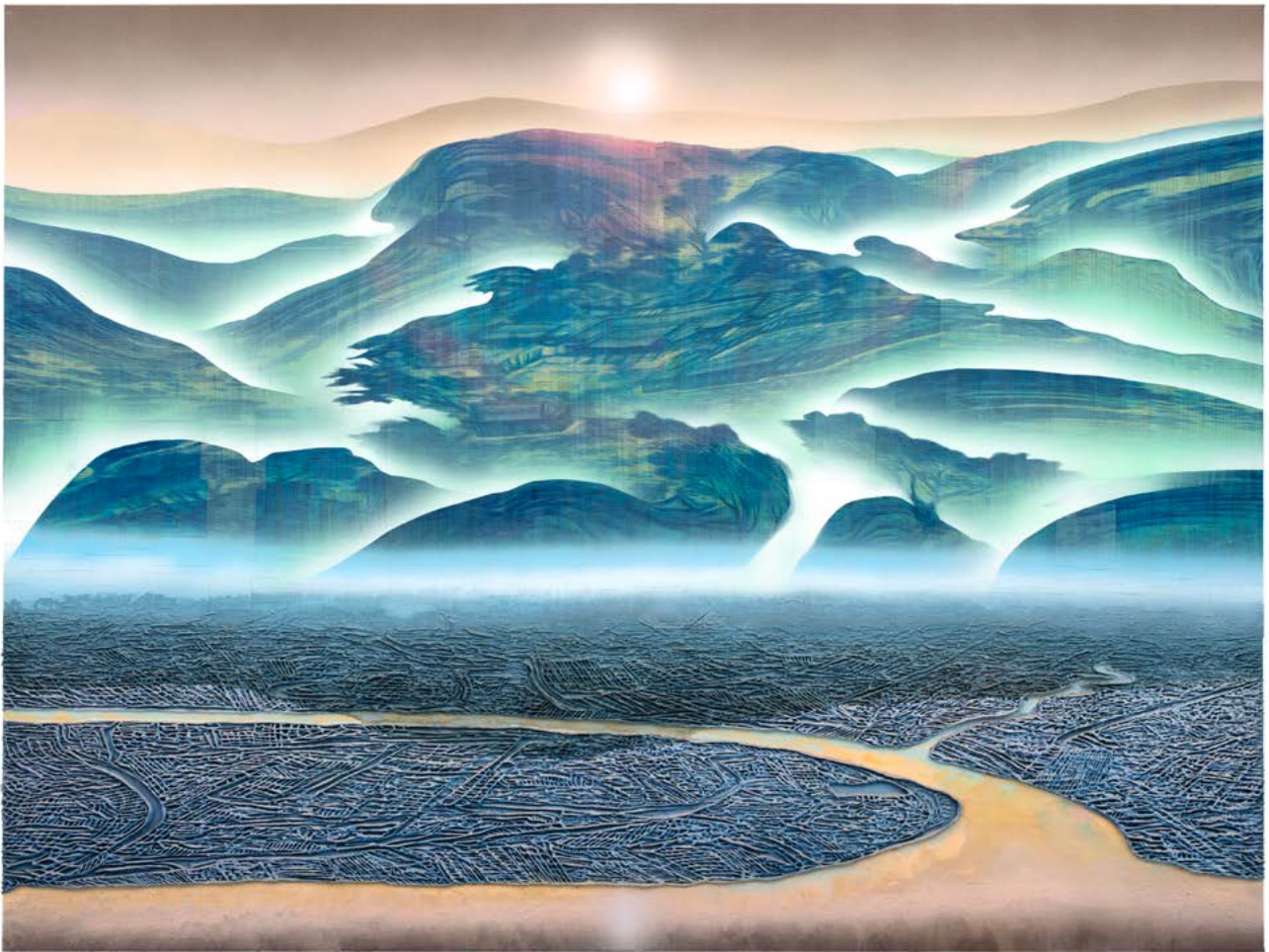




Press Release
14 September 2023

Gordon Cheung
"Paradise Found Paradox"



GORDON CHEUNG, *Rectitude and Honour (Shanghai)*, 2023, Financial Times newspaper, archival inkjet, acrylic and sand on linen, 150 x 200 x 5 cm. Photo courtesy of Richard Koh Fine Art and artist



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Richard Koh Fine Art

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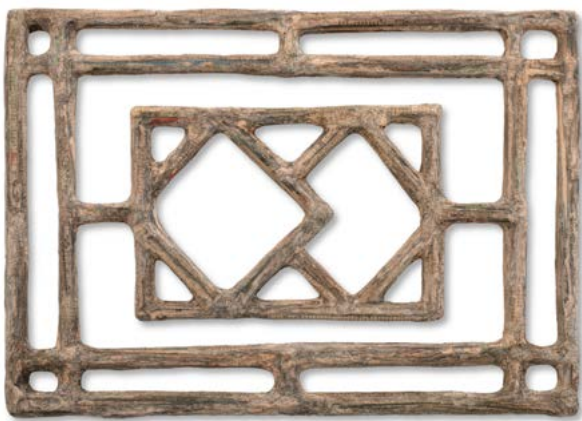
7 - 28 October 2023

Opening Reception: 7 October (Saturday), 4 - 7pm

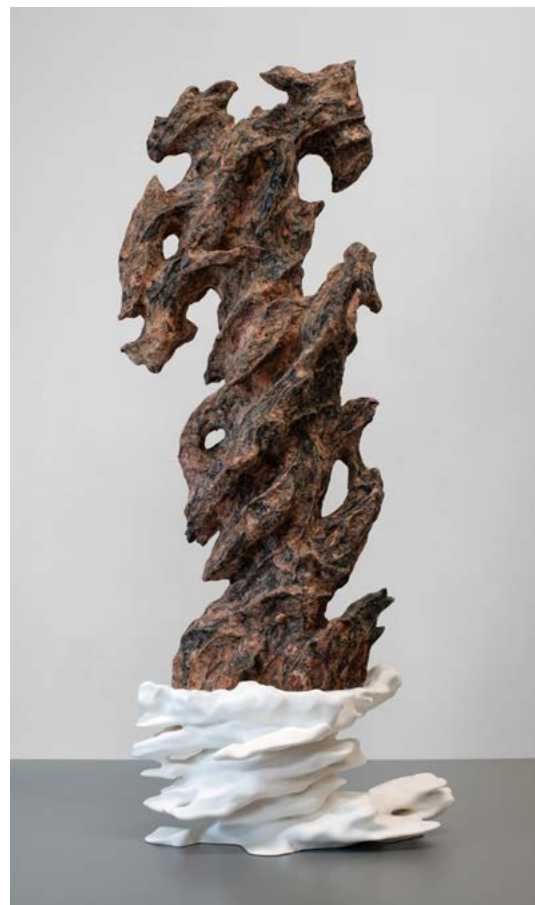
Richard Koh Fine Art (RKFA) is delighted to announce the forthcoming solo exhibition, "*Paradise Found Paradox*", featuring the evocative works of renowned artist Gordon Cheung. The exhibition will be held at RKFA Singapore from 7th October to 28th October 2023.

Gordon Cheung's "*Paradise Found Paradox*" marks his inaugural solo showcase in Singapore, bringing together a captivating blend of mixed-media landscape paintings, still-life compositions, and unique sculptures. Inspired by the tranquil essence of a Chinese scholar's garden, Cheung ingeniously intertwines the beauty of nature with humanity's profound aspirations.

Cheung's distinctive approach unfolds a narrative of paradoxes within the concept of 'Paradise Found'. Delving into the intricate interplay between the idyllic notion and the obscured shadows of colonization, the artist navigates through history's complex truths. 'Paradise Found' historically served as a pretext for colonial expansion, often masking the devastating impact on indigenous communities. Cheung's art eloquently weaves this colonial narrative



GORDON CHEUNG, *Wang Wei's "Mountain Dwelling"* (山居秋暝), 2023, Financial Times newspaper, bamboo and adhesive, 42 x 58 cm. Photo courtesy of Richard Koh Fine Art and artist



GORDON CHEUNG, *Rising Power*, 2023, Financial Times newspaper, wood glue, and polystyrene on thermoplastic polymer, 120 x 48 x 32 cm. Photo courtesy of Richard Koh Fine Art and artist



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with the sanctuary of a Chinese scholar's garden, inviting viewers on a contemplative voyage through the annals of victor-written histories.

Vibrant blooms and ever-changing landscapes coexist with imagery drawn from the scroll paintings of the 40 views of Yuanmingyuan, also known as the Old Summer Palace in Beijing. This imperial sanctuary fell victim to looting and incineration during the 2nd Opium War, an event that resonates in Cheung's poignant canvases. The artist seamlessly integrates references to the Dutch Golden Age still-life paintings, drawing parallels to the economic collapse known as Tulipmania. This period also witnessed the emergence of Modern Capitalism, propelled by entities like the East India Trade Company, which played a pivotal role in the global spread of colonialism, militarized trade routes, and the abhorrent practice of slavery.

In "*Paradise Found Paradox*", the Chinese scholar's garden emerges as both a resplendent Eden and a poignant symbol of loss, echoing intertwined tales of home, paradise, and conquest. Cheung's artworks provoke contemplation, encouraging us to delve into the multifaceted layers that shape our perceptions of paradise and the enduring legacies of colonization. Through this transformative experience, viewers are invited to question the veracity of histories written by victors and, in turn, foster a deeper understanding of our shared human narrative.

Gordon Cheung's "*Paradise Found Paradox*" promises to be a thought-provoking and visually arresting exhibition, unveiling the complexities that define our notions of paradise. Don't miss this opportunity to embark on a journey of reflection and empathy, shedding light on the enigmatic tapestry of our collective history.

For more information, please visit www.rkfineart.com or contact info@rkfineart.com.



Portrait of GORDON CHEUNG. Photo courtesy of the artist

Born 1975 in London to Chinese parents, **Gordon Cheung** has developed an innovative approach to making art, which blurs virtual and actual reality to reflect on the existential questions of what it means to be human in civilisations with histories written by victors. Cheung raises questions and critiques the effects of global capitalism, its underlying mechanisms of power on our perception of identity, territory and sense of belonging. These narratives are refracted through the prisms of culture, mythology, religion, and politics into dreamlike spaces of urban surreal worlds that are rooted in his in-between identity.

Cheung graduated with a Bachelor of Fine Arts in Painting in 1998 from Central Saint Martins College of Art and Design in London and earned his Masters of Fine Arts in 2001 from the Royal College of Art in London. Selected solo shows include Jack Shainman Gallery in New York, *The Four Horsemen of the Apocalypse*, The New Art Gallery Walsall, UK, *The Light that Burns Twice as Bright*, Cristea Gallery, London UK, *Here Be Dragons*, Nottingham Castle Museum and Art Gallery, Nottingham, UK and *New Order Vanitas*, Ann Norton Sculpture Gardens, West Palm Beach, Florida, US.

His works are held in the collections of the Museum of Modern Art in New York, Hirshhorn Museum in Washington, D.C., the Whitworth Art Museum in Manchester, Royal College of Art in London, and the British Museum, amongst others.

Cheung lives and works in London.



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Founded in 2005, with spaces in Singapore, Bangkok and Kuala Lumpur, **RICHARD KOH FINE ART** is committed to the promotion of Southeast Asian contemporary art on regional and international platforms. Centred around a core belief in developing an artist's career, the gallery looks to identify understated, albeit promising practices, and providing it opportunities to flourish. Through its regular exhibition cycles, print & digital publications and cross-border gallery collaborations, Richard Koh Fine Art engages the art community with the aim of developing regional and intercultural dialogue.

For further information about the exhibition, please do not hesitate to contact Jack Kenneth Tan at +65 9012 8258 / jack@rkfineart.com or the gallery at info@rkfineart.com.

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