

Gordon Cheung

Consensual Halluci/nation



Gordon Cheung b. 1975 *Four Horsemen of the Apocalypse*, 2009
Financial newspaper and acrylic on canvas; 98 1/2 x 188 x 2 in.
(250 x 477 x 5 cm)

September 17 – November 21, 2026

Opening Reception September 17, 2026, 5 – 8 pm

Kavi Gupta is pleased to announce Gordon Cheung's first solo exhibition with the gallery, *Consensual Halluci/nation*, opening September 17, 2026 in Chicago.

Drawing on the artist's experience growing up between London and Hong Kong, *Consensual Halluci/nation* examines the entanglement of technology, global finance, colonial history, and systems of belief. Born in London to parents from Hong Kong and a twenty ninth generation Cheung, the artist's practice has developed from a sustained engagement with the cultural, economic, and technological transformations that have defined the late twentieth and early twenty-first centuries.

Cheung came of age during a period marked by the transition into the digital age, the millennium bug, the tech stock crash, and the collapse of Enron and WorldCom. These early manifestations of financial systems built upon collective belief became important precedents for his understanding of capitalism as a form of "consensual hallucination" vast structures of value that exist because millions of people agree to believe in numbers on screens. The subsequent

economic rupture of 2008, alongside the events of 9/11 and the War on Terror, further informed his interrogation of the grand narratives through which histories of civilization are constructed and understood.

From these fractures emerged Cheung's concept of the "technosublime," in which technology assumes the role once occupied by nature within the Romantic Sublime. Where the Sublime traditionally overwhelmed the individual through encounters with the vastness and power of the natural world, Cheung considers the overwhelming scale of contemporary technological and financial systems. The internet, itself born from the nuclear age as a decentralized network designed to survive annihilation, becomes both subject and metaphor for a world defined by constant technological flux. Within these systems, Cheung constructs landscapes in which power, capital, technological acceleration, and collapse converge.

The artist's longstanding use of stock listings from the *Financial Times* provides both material and conceptual ground for this inquiry. The financial newspaper becomes a matrix of information moving at the speed

of light, with trillions of dollars translated into abstract datascares that accumulate into speculative utopias and dystopias. In Cheung's studio, newspapers are crushed and folded until they acquire the density and physical presence of stone, becoming scholars rocks and spirit stones forms historically associated with contemplation and the natural world, here transformed through the language of finance and technology. Spray paint in cyberpunk colors, sand, acrylic, digital imagery, and layers of varnish further complicate the surfaces, creating works in which the distinction between screen and pigment, nature and civilization, and information and matter begins to dissolve.

The title *Consensual Halluci/nation* draws on William Gibson's description of cyberspace in *Neuromancer* as "a consensual hallucination experienced daily by billions of legitimate operators, in every nation." It also plays on the Latin root *hallucinari*, meaning to wander in the mind or to dream. For Cheung, the consensual hallucination describes not only a shared illusion but a collective drifting of perception a nation of minds agreeing to inhabit the same dream. The title therefore speaks to the systems of collective belief that underlie finance, technology, national identity, and the construction of history.

Cheung's material practice reflects this tension between immaterial systems and physical experience. Obsolete financial newspapers, AI-generated imagery, historical references, and digitally developed forms are synthesized through successive layers of acrylic and hand-embellished 3D-printed motifs. His sculptural works similarly bring technological processes into dialogue with ancient and natural forms, particularly the Chinese scholar's rock, whose associations with contemplation and landscape become newly charged when constructed from the visual and material remnants of global financial systems. Viewed from a distance, Cheung's compositions evoke speculative landscapes, cosmic vistas, or futuristic environments; at close range, their dense surfaces reveal the physical labor required to transform information into matter.

Cheung's practice spans painting, sculpture, installation, 3D printing, and emerging new media technologies, including artificial intelligence, while remaining deeply committed to the material possibilities of painting. His works transform systems that ordinarily operate at speeds beyond human perception into objects that can be physically encountered and contemplated. Capital moves at light speed; in Cheung's work, it is forced into weight, silence, and slow time. The resulting landscapes become meditations on what it means to be human as civilizations rise and fall, and as histories continue to be shaped by those who write them.

Cheung was recently featured in *Thresholds of Representation*, at Kavi Gupta | Washington Blvd. in



Gordon Cheung b. 1975; *Speculative Perspective 2, 2024*; Financial Times newspaper, archival inkjet and PLA filament on MDF; 12 x 7 1/2 x 1 1/2 in.; (30 x 19.5 x 32 cm)

Chicago. The exhibition brought together lush botanical still lifes, printed porcelain, machine-carved Chinese scholars rocks, AI-generated imagery, and luminous landscapes, demonstrating the artist's continued investigation into the shifting boundaries between the natural and synthetic, historical and speculative.

Cheung earned his BFA in Painting from Central Saint Martins, London, in 1998, followed by an MFA from the Royal College of Art, London, in 2001. His work has been the subject of numerous solo exhibitions, including at The New Art Gallery Walsall, Walsall, UK (2009); Arizona State University Art Museum, Tempe, AZ (2010); Nottingham Castle Museum & Art Gallery, Nottingham, UK (2016); Ann Norton Sculpture Gardens, West Palm Beach, FL (2017); The Whitaker, Rossendale, UK (2017); and The Atkinson, Southport, UK (2023). Recent solo exhibitions include *Many Worlds, One Mind* at Close Gallery, Somerset (2026); *Peaceful Retreat* at Almine Rech, Shanghai (2024); *Rise and Fall* at House of Fine Art, London (2024); *New Territories* at Galerie du Monde, Hong Kong (2025); and exhibitions with Almine Rech, Paris (2022). His work has also been featured in exhibitions at the Centre Pompidou-Metz, the Royal Academy of Arts, the ArtScience Museum, the Yale Center for British Art, and the 56th Venice Biennale. Cheung's work is held in the permanent collections of

major institutions worldwide, including the Museum of Modern Art, New York; the British Museum, London; the British Council, London; the Government Art Collection, London; the Royal College of Art, London; the Hirshhorn Museum and Sculpture Garden, Washington, D.C.; the Asian Art Museum, San Francisco; the Yale Center for British Art, New Haven; the Minneapolis Institute of Art; the ASU Art Museum; the Speed Art Museum; the Hood Museum of Art; the Museum of Contemporary Art Kraków; the Deji Art Museum; the Whitworth, Manchester; the Manchester Museum; the University of Manchester; and numerous other public collections.