



人海  
Sea of  
Faces

何鳳蓮 Chloe Ho

2016  
30.04

30.05

3812 gallery

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何鳳蓮 Chloe Ho

Presented by

3812 gallery

## Sea of Faces

Chloe Ho Solo Exhibition

人海

何鳳蓮個人作品展

2016.04.30 - 05.30

Hong Kong

**3812 Gallery**

G/F, 118 Queen's Road West, Sai Ying Pun, Hong Kong

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Edgar

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**Sea of Faces**

人海

Chinese ink, pen and charcoal on paper

—  
中國水墨 鋼筆 碳粉 紙本

135.8 cm x 68.6 cm  
2013

## Exhibition Foreword

*Sea of Faces* is a unique and challenging project in which rising star Chloe Ho continues her investigation into issues of self and identity. With her remarkable insight and attention to nuance, Chloe chronicles the human state through over 70 figure drawings and paintings which form part of her vision of a 'New Portraiture'.

Located between representation and self-reflection, Chloe seeks to understand how the 'self' has been constructed and interpreted throughout mankind's collective history. Central to this is the concept of memories, which are often linked intrinsically to a 'place' – be it our home, particular buildings, or even our environment. In this way, Chloe Ho's *Sea of Faces* equally alludes to the concept of a 'global village', in which the current generation seeks an understanding of their place and identity in the modern world, while there remains a sense of belonging to a distant, ancestral, but unfamiliar world.

Like any true artist, Chloe Ho is seeking her own narrative – she varies her medium and process, and shows the courage to break away from the norm to develop something fresh and new. Chloe's collection of portrait drawings and paintings is not simply an effort to replicate reality, nor imitate the past. Instead, it searches for a truth that exists in essence, rather than in concrete form – an ideal which is reflected in her choice of medium and process: charcoal, pen, ink, acrylic, spray paint, and even coffee. There is a physicality to her process that is tangible to the viewer, and a rawness to the materials that transcends the confinements of imagery.

The works in *Sea of Faces* are divided into 5 series. 'Intimacy' is painted primarily with acrylic and Chinese ink to capture the immediacy of a single moment in time, with a strong use of medium to invoke a psychological depth. 'Insight' is a series of mixed media works that capture the individuality of each subject through their own personal colour or aura. The works in 'Identity' use Chinese ink, pen and ink, charcoal, and spray paint to depict the fluidity of the subjects' identities – which mirrors the fluidity of all human identities. 'Shakespeare Envisioned' makes use of charcoal to depict the tonal plurality of the characters. Lastly in 'Isolation', figures are rendered in Chinese ink and charcoal using simple lines and forms, reflecting how all people live in a state of solitude at one point or another.

Chloe Ho comprehends the often conflicting position of the artist portraying others. She 'sees' the faces she paints, while being 'at sea' among them. Her 'New Portraiture' provides reconciliation through an incisive capturing of her subjects' characteristics, as she invites viewers to join her on a creative journey of self and identity.

## 展覽前言

香港新晉藝術家何鳳蓮 (Chloe Ho) 長期探索關於自我與身份的議題，成就了《人海》這個獨特而具挑戰性的藝術計劃——她憑著敏銳的洞察力和細膩的生活觀察，以 70 多幅人像繪畫深刻記錄人的存在狀態。

在再現他人和自我觀照的反覆省思過程中，Chloe 的「新人像畫」嘗試探問人在集體生活歷史裡的「自我」如何被形塑和詮釋。「記憶」這個概念於此別具意義，尤其當記憶總與「地方」一特定的建築物、我們的家園，甚至是周邊的環境——息息相關。由此可見，Chloe 的《人海》正正反映「地球村」的意念；新一代以此概念試圖理解現代社會中、個人所屬的地方與身份，卻也感受到自己屬於一個遙遠、祖傳但陌生的世界。

如同其他優秀的藝術家，Chloe 一直在建立自己的創作方法。她在繪畫過程和媒材上力求變化，敢於突破常規、不斷創新。其人像繪畫絕非單純複製現實，亦非模仿過去，而是尋找本質上而不是形式上的「真實」。這也源於藝術家所選用的多種藝術媒介，包括炭筆、鋼筆、墨水、塑膠彩、噴漆，甚至咖啡。她的作畫過程具有實質可見的物理性，繪畫所用的物料則顯露超凡的活力和生氣。

《人海》繪畫計劃的作品可分為五個系列：「親密」系列主要揉合塑膠彩和中國水墨，捕捉人物姿態動作的瞬間，以強烈的視覺風格營造深層的心理效果；「洞悉」系列按照對象的個人性格氣質而分別採用不同繪畫媒介和作畫技法；「身份」系列憑著炭筆、鋼筆、墨水、中國水墨的延伸性，刻畫身份的游移不定，同時反映人類的集體身份流動；「莎士比亞的摹想」則利用炭粉的層次變化，重新呈現莎士比亞文本的角色；最後，「孤立」系列以炭筆和中國水墨勾勒出人體簡約的線條和形狀，表達人總會偶爾陷於孤寂之境。

Chloe 深深理解到，藝術家在描繪他人的時候，常處於一種尷尬的狀態——她看著人們的面孔，自己其實亦同樣身處「人海」之中。她的「新人像畫」透徹凌厲地捕捉各人的面貌，誠邀觀眾遊走細看眾生百態，發掘關於自我和身份的深刻意義。

## Artist Statement

by Chloe Ho

'Identity' inspires, confounds, and intrigues me. From the earliest cave paintings at Lascaux to the works of modern artists, we want to record our state of 'being' and reflect our identity, both individual and collective. We seek to leave a record of self, others, and the human experience. There is a need to capture those characteristics that are unique to the individual, relevant to the time, and representative of a group identity.

We are often faced with both the sublime and the disturbing as we observe and render others. What do we see? Is it ever a reflection of the 'real'? Or is it colored by our own experiences, observational biases, and sensibilities? Can there ever be objectivity, or does the artist implant something of his own identity in every picture?

*"There is often both the sublime and disturbing as we observe and render others. What do we see? Is it ever a reflection of the "real"?"*

I have sought the answers to these questions as I have created all my artwork over the years. The *Sea of Faces* installation is a collection of a 'New Portraiture' in different mediums, sizes and presentations. The pieces represent subjects real and imagined, friend and foe, loved and loathed. The work is a reflection of my journeys – personal, artistic and through real time and place. I both 'see' these faces, and I am 'at sea' among them. I am making a statement about individual identity in the artwork, but every time I am also seeing my own reflection in the image. I also see the collective nature of the human condition to which we are all party.

Chinese ink, charcoal, pencil, pen, spray paint, and acrylic are my mediums of choice in my contemporary work, so naturally they are used here. They are chosen depending on the sense of the subject – the identity that I wish to portray. In *Amorphous*, I used malleable Chinese ink and charcoal to capture the changing and fluid nature of identity. *Past and Present* is painted with acrylic and Chinese ink that mix to reflect how we often search for sync even though we are separate. *To Be Cool* is done in spray paint and Chinese Ink- combining both a new and a traditional medium. The image may not be the identity- the real self is hidden and elusive.

I hope the viewer will look not only at, but into the faces exhibited. I hope they will find their own sense of connection with the identity of the subjects and that of the artist. To separate any of these from each other would be impossible. Of course, there is always more to be seen and said...



## 藝術家語

何鳳蓮

「我盼望觀者不只『看見』、還能『看進』畫上描繪的每張面孔 — 觀眾會在繪畫對象和藝術家的身份之間，發現自己與他們的深刻關聯。」

「身份」這個題材常為我帶來啟發和疑惑。從最早期的拉斯科洞窟壁畫到現代的藝術作品，足見人類如何長期記錄「存在」的狀態，留下個人和集體的身份印記以及生活經歷的痕跡；在這個過程中，自然需要在他人身上發掘出獨特、合時而又能代表集體身份的特質。

我們在觀察和描繪他人的時候，往往同時面對崇高的和令人不安的形象。創作讓我們「如實」地表現他人，抑或無可避免受個人經驗、偏見、觀感所影響？作品會否存在超然的客觀性？還是，藝術家的個性早已被烙印其中？

為了解答這些疑問，我展開了一趟個人藝術旅程 — 《人海》繪畫計劃，展示我多年來在不同場合和時刻所創作的「新人像畫」，集合多種媒介、大小、表現手法，將愛與恨、敵與友、現實與想像融於作品之中。我嘗試描繪他人的個性，但每次也難免在畫作中照見自己 — 我看著他們的面孔，自己亦同樣身處「人海」之中。人的群體生活，本來就是如此彼此交集。

我習慣運用多種藝術媒介，包括炭筆、鉛筆、鋼筆、噴漆、塑膠彩、中國水墨；而每次作畫的選擇，則視乎對象的特質，也即是我希望表現的個性。我創作《無形》的時候，運用了炭筆和中國水墨的可塑性，展現人的身份不斷變化的本質；《過去與現在》揉合中國水墨和塑膠彩，表達人縱使是分開的個體、但總渴望跟別人共處；《裝酷》則嘗試結合噴漆和中國水墨這兩種新與舊的媒介。觀眾在此所見的未必是對象的真實個性 — 真正的自我往往是隱而不宣、難以捉摸的。

我盼望觀者不只「看見」、還能「看進」畫上描繪的每張面孔 — 觀眾會在繪畫對象和藝術家的身份之間，發現自己與他們的深刻關聯。畢竟，要將三者分割是不可能的。而在此可以看到和訴說的，固然總有更多……

## Re-start

by Calvin Hui, Co-founder and Artistic Director, 3812 Gallery

*"In this Sea of Faces project, we hope to trigger a discussion of identity issues at a personal level – which may cover topics like sex and sexuality, psychology, or even nationality..."*

A piece of amazing portrait drawing is always worthy of appreciation but, to me, the most fascinating aspect of portraiture is the spirit behind the drawing, because when an artist draws, the portrait becomes a tangible record of the subject's particular condition, in a particular moment.

We live each day among a sea of faces. All the faces we encounter – if for no more than a fleeting instant – represent a different story, a story that is at once personal and universal. When these stories are assembled, the viewer can engage their own imagination, and relate these stories to their own experience. The portrait thus becomes a way for us to record memories of others, and of ourselves.

Chloe Ho's *Sea of Faces* is a conceptual art project. It was put together during a most critical moment – completely by chance – however, to me, the timing could not be more perfect.

We had already planned to hold a major solo exhibition for Chloe this month; unfortunately, some of the more important works intended for the show

were damaged during framing and could not be exhibited. We discussed cancelling the show. This incident deeply affected Chloe, who truly gives herself to her art creation and cherishes each piece as though it were her own child. This terrible incident broke Chloe's heart as she was consumed by a sinking feeling. I reminded her, "Life is not easy, but we must face the challenges that befall us and always be prepared to restart." At that moment, as we were in her studio sharing the sadness and assessing the damage, a vivid sea of faces suddenly appeared before me. I quickly recalled the *Sea of Faces* concept that Chloe and I had discussed some two years ago. Perhaps this was the ideal time for this concept to finally actualise?

I have to stress that *Sea of Faces* is absolutely not a substitute, because to me this was no accident. I believe that all things happen for a definite reason. *Without the rainstorm, how could we ever see the rainbow?*

Chloe was born in America and moved to Hong Kong after completing her art course in America. She possesses

extraordinary talent and insight – art runs through her cells. Her multicultural background is reflected on the canvas through her unique perspective on art, and she continues to challenge her artistic limits through the use of ink mixed with unexpected contemporary media. Chloe's paintings are a marriage of fresh concepts and traditional medium, resulting in a bold and vivid artistic language.

I first met Chloe in 2013, and was in instant awe of her imposing 6-foot stature. She invited me to view her most recent ink work in her Wong Chuk Hang studio one day. I was amazed with what I saw: there were so many works, ranging from abstract to sketch, from nature to human figures, each making such a powerful visual statement. While, at the time, I admittedly found it difficult to reconcile such work to this young woman – especially one of her privileged upbringing – I would soon come to realise that the diversity of these works reflected the psychological complexity of the artist. She continued to show me more and more non-framed works, and I was quickly convinced of her artistic talent and her career potential. Chloe explores the use and language of ink, and commonly marries this traditional medium to various others – pen, charcoal, acrylic, spray paint, even coffee – and through this she has developed a highly personal artistic language. While she masterfully

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employs the traditional Chinese medium of ink in nearly all her works, her subject matter strays far from that of typical ink paintings. Chloe does not depict mountains, water, flowers, or birds – but rather, snails, sharks, crabs, even skulls and brains. Her extraordinary talent notwithstanding, she is too far humble to purport to depict the aesthetics of the human form, choosing instead to relate to the emotional, psychological, or spiritual side of her subjects. This is a young woman with many, many stories to tell.

It was in this electric atmosphere of artistry and creativity that we sat down to talk about our first collaboration. The fruitful outcome of this meeting was Chloe's first solo ink exhibition – *Forces of Nature – What Do You See?* – at 3812 Gallery in 2014. A group of collectors from the International Council of the Louvre visited the show and purchased some of the pieces. Among them, the chairman Mr. Christopher Forbes invited Chloe to present her second solo ink show – *Under the Surface* – at his Forbes Gallery in New York that same year. Her star catapulted, and upon her return to Hong Kong, Chloe graced the cover of *City Magazine*.

Whenever Chloe begins to talk about art, she finds it hard to stop. Her eyes glitter like diamonds, her hands – and her hair – fly all over the place; she listens with interest while expressing herself with passion and sincerity. Chloe and her artwork are indeed unique creatures.

This time Chloe tells us her story, my story, your story... all the stories in the *Sea of Faces* that we encounter each and every day. Her portrait drawings are deeply personal, filled with emotion, sensuality and character. Chloe's portrait drawing is distinct from that of other portrait artists – her work is at once recognisable, and her investigation into the very nature of mankind allows her work to transcend geographical boundaries. Through her drawings, she seeks to find her own identity, talking with herself while at the same time communicating with the world at large. In this *Sea of Faces* project, we hope to trigger a discussion of identity issues at a personal level – which may cover topics like sex and sexuality, psychology, or even nationality – that at the same time play out on a global scale. As a

*"...ask yourself deeper questions about your own identity. Chloe's portrait drawings are a door, waiting ajar for you to open fully. "*

viewer, I invite you to relate to your own experience when considering Chloe's drawings, and ask yourself deeper questions about your own identity. Chloe's portrait drawings are a door, waiting ajar for you to open fully.

As Chloe's mentor, confidante, and gallery representative, it is my hope to provide the best platform for Chloe to learn and be able to assert herself. This will need courage on her part, which I know she possesses. I believe that after the unfortunate experience in March, Chloe will come to understand that none of us can hide or escape from bad situations; instead, we should be proactive and keep walking ahead with positivity. As they continue onward on their journeys, artists come to embody the range of their own lived experiences, and this is often echoed in their own art production. Herein lies the difficulty of life as an artist: having to constantly face one's own deeply personal life experiences – be they moments of joy or of sadness – to express a vision that is shared with the world. Chloe dares to face this challenge and deal with it head-on, and as a result the individual stories in her *Sea of Faces* become the stories of all of us. It is from this honesty and sincere commitment to her art that she will gain admiration and respect from the viewers.

## 重新出發

文：Calvin Hui，3812 畫廊創辦人及藝術總監

「在這個《人海》項目中，我們希望將身份問題從個人層面出發，涉及性別、性取向、心理學，以至國籍問題…」

一幅精彩的人像畫，自然值得我們欣賞，但對我而言，人像畫最令人著迷之處，是畫像背後所呈現出來的精神狀況，因為藝術家在創作時，儼如赤裸裸地紀錄了繪畫主體在某一時刻的某種精神狀態。

每一天，我們生活於人海中，接觸不同的臉孔，而每張臉孔後面，都擁有一個個不同的故事，從整體上，以至直指內心深處，而當這些故事聚合在一起時，觀者就很自然透過想像力，將之與個人的經歷連繫在一起。所以，藝術家透過人像畫，為我們記錄了當下的印記。

何鳳蓮 Chloe 的《人海》展覽，是個概念性藝術項目，它在這個如此關鍵的時刻舉行，是意料之外的事，但可能是最理想的時間。

我們原訂計劃於本月舉行 Chloe 一個大型個展，而當時大部分創作亦已完成，並於三月底將部分畫作進行裝裱，怎知在裝裱的過程中，有幾幅重要的作品遭到嚴重破壞，根本難以展出，展覽惟有擱置，而 Chloe 亦為此事而傷心了一段時間。在藝術面前，她率直、純真，視每件作品猶如自己的孩子，當得悉那些作品遭到如此命運，自然傷心萬分。我對她說：「日子是難過的，但我們仍要走下去，重新出發。」當時我正身處於她的工作室內，也感到滿腔的失落，突然一個又一個臉孔在我腦海中出現，而且是如此真實，於是我便抓住這一瞬間，提出將曾經與 Chloe 忽發奇想的概念—《人海》「弄想成真」。

《人海》在此刻出現，肯定不是代替品，因為每件事情的發生，都總有它的原因，所謂「不經歷風雨，怎麼見彩虹」，就是這個意思。

Chloe 在美國出生，其後移居香港，自小展示不凡的藝術細胞，並於美國修畢藝術課程。憑著中西文化交融的成長環境，令其畫作充滿了多元背景及獨特的藝術視野，她更突破自己的創作框架，以水墨混合多種創作媒介：丙烯、噴漆，再加上咖啡，作品結合原創意念與傳統創作媒介，呈現出大膽鮮明的藝術語言，混然天成。

「…每件事情的發生，都總有它的原因，所謂『不經歷風雨，怎麼見彩虹』，就是這個意思。」

我於 2013 年開始認識這名昂藏六呎的女子，當時她邀請我到位於香港仔的工作室參觀。在參觀期間，看了很多她的畫，還有一些草稿，作品從抽象到寫生，從自然到人物，視覺表現強烈，而且折射了藝術家心理上的複雜性，但我實在很難將畫作和她自身優越的背景連繫起來。後來她更將一些未裝裱好的作品打開，令我愈看愈驚訝於她的才華，她探索水墨，注入不同媒介，甚至咖啡，塑造個人化的藝術語言，她的作品題材不是山水花鳥，而是蝸牛、鯊魚、蟹、腦袋、骷髏頭，在藝術世界中，她的創作意圖不是為了展示人體的形態及結構，而是更著重於所有主體在情感上、心理上及精神上的一面。因此我會深信，她應該還有很多故事想講出來的。

於是我們認真地坐下來相談合作事宜，然後 2014 年就有了《Forces of Nature – What Do You See?》首個水墨展覽，獲得國際羅浮宮之友協會一團收藏家的參觀並收藏，主席福布斯先生同年更邀請她到紐約 Forbes Gallery 舉行第二個水墨展覽《底蘊》，回港後即登上《號外》雜誌封面。

Chloe 每次談到藝術，總是滔滔不絕，每次她都會認真聆聽，同時努力表達心中所思，有時講到眼神閃爍，手指不經意地反覆輕撥長髮，再一口一口地啣著她視為生命一部分的咖啡。她是獨一無二的，正如她的創作，都是如此獨特。

今次，Chloe 在茫茫《人海》中訴說你、我、他的故事，她的人像畫表現出強烈的個人風格，像傾注了滿腔的情感，動人，感染力強。有很多藝術家都在畫人像畫，但很多時都分不出哪幅畫是誰畫的，但 Chloe 的人像畫，你一眼就看得出。她的人像畫，沒有地域上的界限，因為她探討的是關於人的問題，是放諸四海皆準。藉著創作人像畫，她在過程中不斷探索自身，與自己對話，同時亦與世界，整個人類世界展開溝通。

在這個《人海》項目中，我們希望將身份問題從個人層面出發，涉及性別、性取向、心理學，以至國籍問題，觀眾在欣賞作品期間，會將畫作與個人的經驗產生聯繫，究竟自己的身份如何？我來自何方？反應因人而異，但最重要是忠於自己，對自己誠實。這些畫是一道門，等待你來打開。

作為 Chloe 的畫廊代表，亦師亦友，我希望可以為她提供一個平台，足以讓她持續學習，以及守護自己一直以來的執著與堅持。門是否打開，需要勇氣，一如在三月發生的不幸經歷，Chloe 將會逐漸明白到，已經不能去逃避或作躲藏，往後的路，只有正面及積極地面對。藝術家需要不同的經歷去培養創作上的養份，因此藝術家的人生路更加起伏跌宕，只要克服到前面的難關，真誠的投入，我相信，那只會令觀眾更懂得欣賞你。

「她是獨一無二的，正如她的創作，都是如此獨特。」





## 身 份

「這系列主要利用鋼筆、炭筆、噴漆、中國水墨，嘗試在揭示、理解、描繪個人身份的過程中，探索身份難以捉摸的本質；透過別出心裁的混合媒介技巧，反映個人身份、以至人類整體的身份流動。」

### Identity

*"This series – executed in Chinese ink, pen, charcoal, and spray paint – focuses on the enigmatic nature of individual identity, and the elusive search to uncover, understand, and depict it. Ho's inventive use of mixed media is reflective of the fluidity of the subjects, and speaks to the ever-shifting nature of all human identities."*

Details of Nocturne

《夜曲》局部圖

Identity

身份

Reverie

幻想

Chinese ink, pen and charcoal on paper

中國水墨 鋼筆 碳粉 紙本

56.5 cm x 45 cm  
2014





## To be Cool

裝酷

Chinese ink, spray paint and charcoal on paper

中國水墨 噴墨 碳粉 紙本

180 cm x 97 cm  
2016



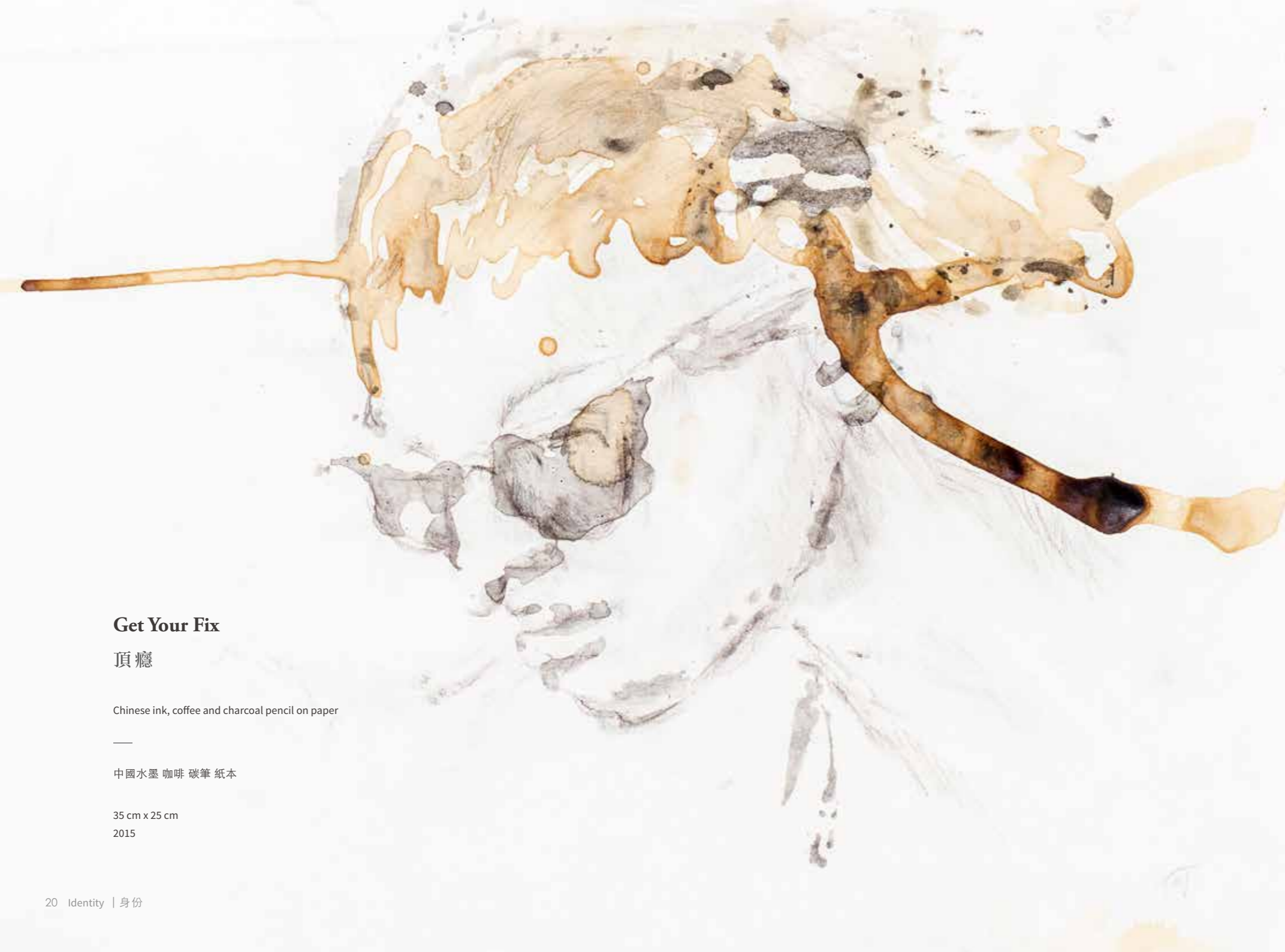
## Street Smart

街頭智慧

Chinese ink and charcoal on paper

中國水墨 碳粉 紙本

36.2 cm x 42.6 cm  
2013



## Get Your Fix

頂癮

Chinese ink, coffee and charcoal pencil on paper

—

中國水墨 咖啡 碳筆 紙本

35 cm x 25 cm  
2015

## Nocturne

夜曲

Pen and Chinese ink on paper

—

鋼筆 中國水墨 紙本

23 cm x 18 cm  
2014





## Solitude

孤寂

Chinese ink and charcoal pencil on paper

—

中國水墨 碳筆 紙本

46.5 cm x 36.7 cm  
2014



**Restless**

無休

Chinese ink, coffee and charcoal pencil on paper

—

中國水墨 咖啡 碳筆 紙本

30.5 cm x 22.7 cm  
2016

## Parting Rationale

### 分開的理由

Pen and Chinese ink on paper

鋼筆 中國水墨 紙本

48.1 cm x 42.1 cm  
2014



## Revolution

革命

Pen on paper

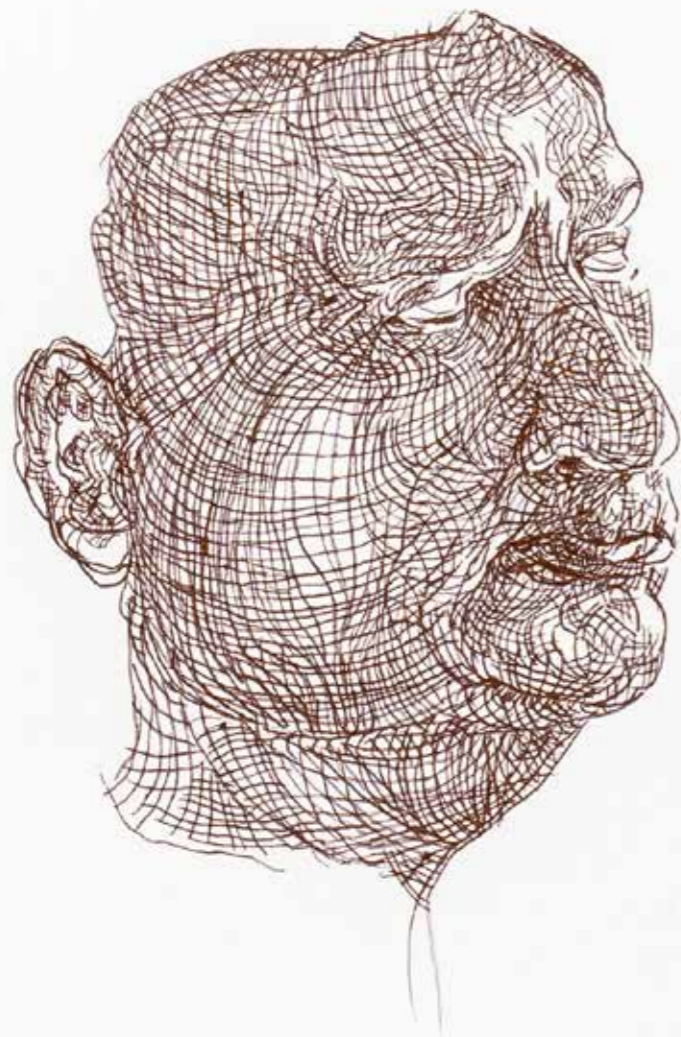
—

鋼筆 紙本

33.3 cm x 32.5 cm  
2012







**In Summation**

意味

Pen on paper

鋼筆 紙本

24 cm x 19.2 cm  
2013

何

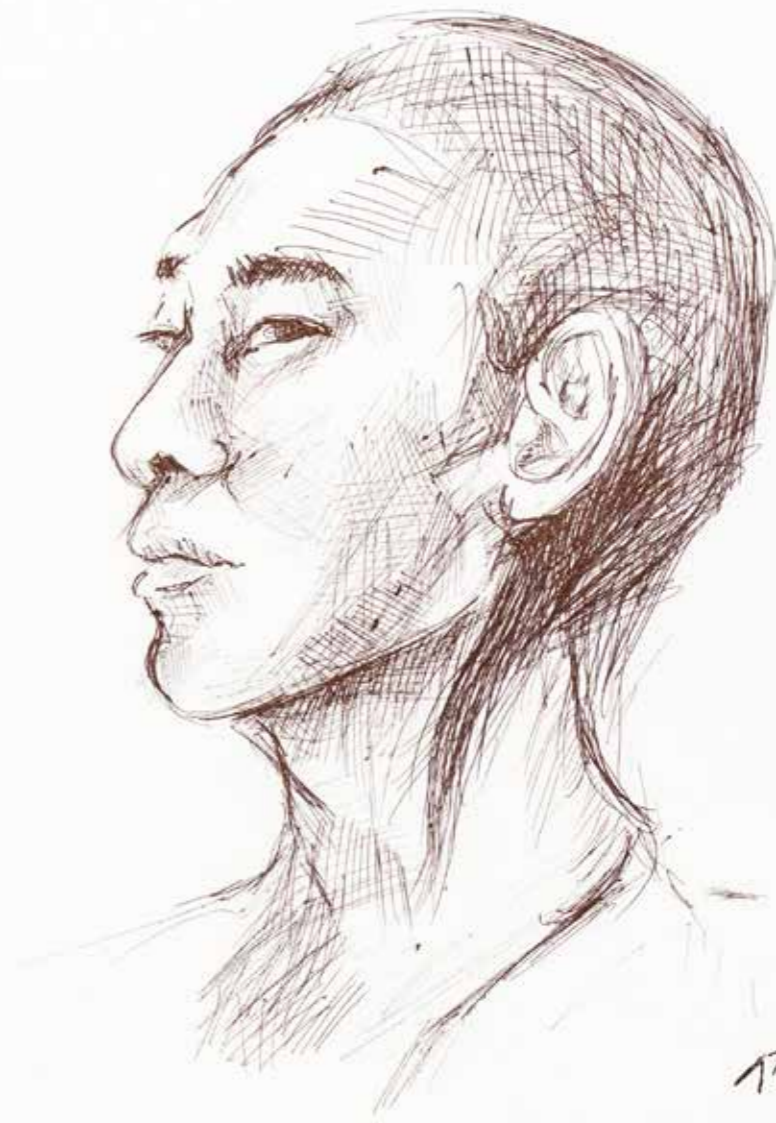
**Follow Me**

跟隨我

Pen on paper

鋼筆 紙本

38 cm x 33.5 cm  
2012





**Found**

找到

Pen on paper

鋼筆 紙本

36 cm x 31 cm

2012



**Who's Buying**

誰會認同

Pen and Chinese ink on paper

鋼筆 中國水墨 紙本

36 cm x 31 cm

2014



## Amorphous

無形

Chinese ink and charcoal on paper

中國水墨 碳粉 紙本

39.6 cm x 49.5 cm  
2014

## Insomnia

無眠

Chinese ink and charcoal on paper

中國水墨 碳粉 紙本

38.1 cm x 44.1 cm  
2014



## Scholar

學人

Chinese ink and charcoal on paper

中國水墨 碳粉 紙本

36.2 cm x 42.6 cm  
2013

## Under the Hat

帽子之下

Chinese ink and charcoal on paper

中國水墨 碳粉 紙本

39.6 cm x 49.6 cm  
2014





## Coffee and Cigarettes I

### 咖啡與香煙（一）

Chinese ink, coffee, charcoal on paper

中國水墨 咖啡 碳筆 紙本

40.3 cm x 50.2 cm

2014



### Craving

慾求

Pen, ink on paper

鋼筆 墨水 紙本

45.1 cm x 51.1 cm  
2014



### Craving 1

慾求 (一)

Pen, ink on paper

鋼筆 墨水 紙本

45.1 cm x 51.1 cm  
2014



### Till Death Do Us

直到死亡臨到我們

Pen, ink on paper

鋼筆 墨水 紙本

45 cm x 51.1 cm  
2014



## Pensive

沉思

Chinese ink on paper

—  
中國水墨 紙本

18 cm x 24 cm  
2011

Insight

洞悉

### Insight

*"This mixed media series captures the individuality of each subject through Ho's observant and perceptive use of medium, colour, and technique. Each work portrays the colour and the aura of each figure, an insight into the nature of the individual illustrated through Ho's visceral artistic language."*

### 洞 悉

「這個系列的混合媒介作品，盡顯 Chloe 直覺性的藝術語言。為了表現對象的個性，她利用不同媒介、色彩、技巧的細緻差異，突出每個人的本性和氣質。」

Details of *Too Late*

《太晚》局部圖





**She Himself**

她 / 他自己

Pen and acrylic on paper

—

鋼筆 丙烯 紙本

33 cm x 23.8 cm  
2012



**Untold Story**

尚未敘述的故事

Pen and acrylic on paper

—

鋼筆 丙烯 紙本

33 cm x 24.2 cm  
2013



**Midtown**

中心區

Charcoal pencil on paper

—

破筆 紙本

33 cm x 24.2 cm  
2016





**Babel**

巴別塔

Pen and acrylic on paper

鋼筆 丙烯 紙本

38 cm x 33.5 cm  
2012

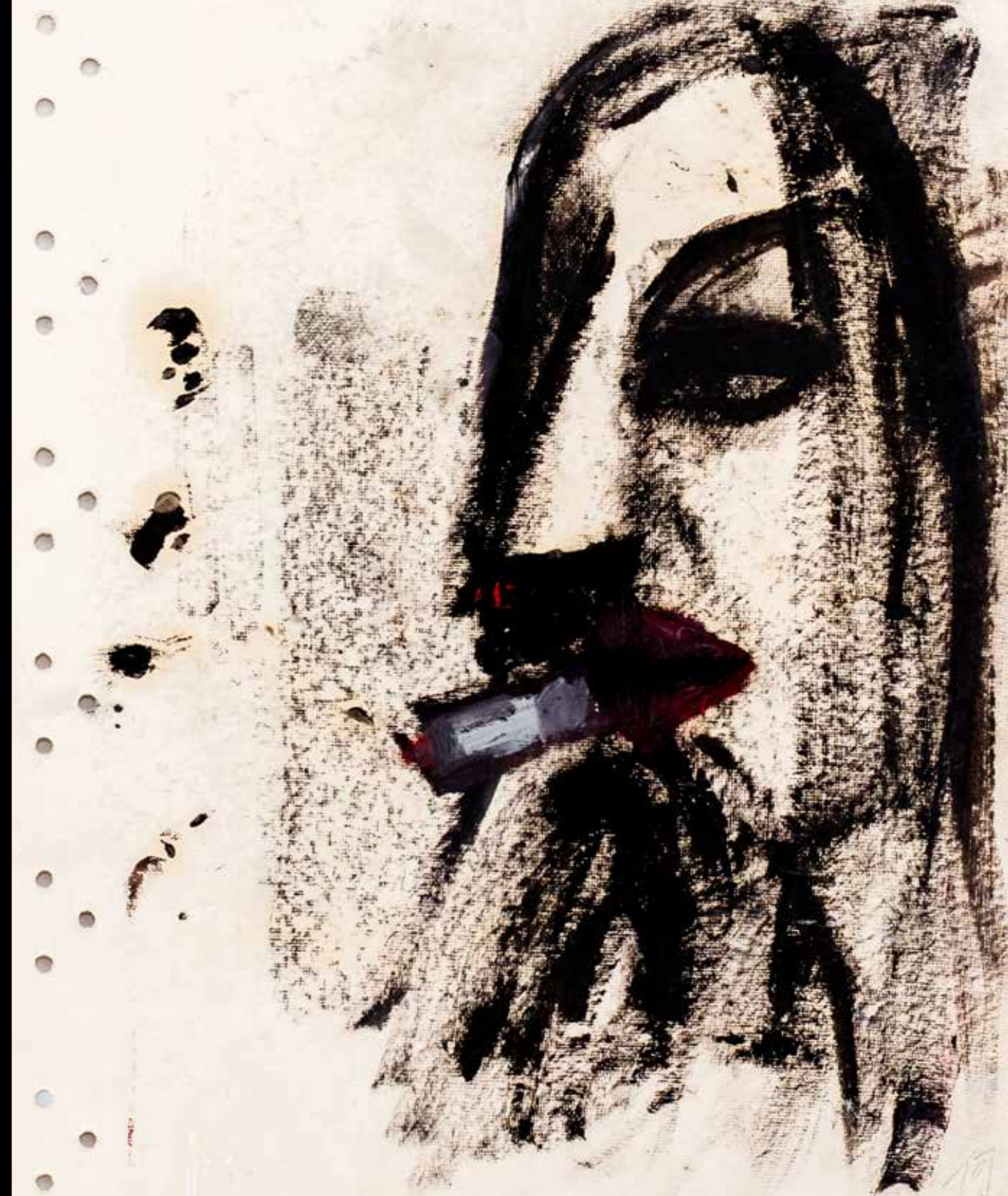
Get Your Kicks

好好享受

Acrylic on paper

丙烯 紙本

26.7 cm x 21.5 cm  
2010





**Before Dawn**

黎明之前

Pen and acrylic on paper

—

鋼筆 丙烯 紙本

32.4 cm x 22.7 cm  
2014

## Knowing

知

Pen and acrylic on paper

鋼筆 丙烯 紙本

45.9 cm x 54.4 cm  
2012



## Revelation

揭示

Acrylic ink on paper

丙烯墨 紙本

44.5 cm x 30 cm  
2013



## Realization

實現

Pen on paper

鋼筆 紙本

33 cm x 24.2 cm  
2014



**High Life**  
刺激生活

Pen and acrylic on paper

鋼筆 丙烯 紙本

33 cm x 24.2 cm  
2013



**Déjà Vu**  
似曾相識

Acrylic on paper

丙烯 紙本

27 cm x 21.7 cm  
2013

**Misunderstood**  
誤會

Pen and acrylic on paper

鋼筆 丙烯 紙本

24.4 cm x 19 cm  
2012





## Discontent

不滿

Pen and acrylic on paper

—

鋼筆 丙烯 紙本

44.7 cm x 35 cm

2012

## Too Late

太晚

Pen and acrylic on paper

鋼筆 丙烯 紙本

23.8 cm x 33 cm  
2012



## Strange Night

奇情夜

Acrylic on paper

丙烯 紙本

33 cm x 24.2 cm  
2015



Back Stage  
後台

Pen, ink, acrylic on paper

鋼筆 墨水 丙烯 紙本

38.6 cm x 47.6 cm  
2012



Caution  
警惕

Acrylic ink on canvas

布上丙烯墨

60.5 cm x 45.5 cm  
2015







**The Aesthete**  
唯美主義者

Oil pastel on paper

油粉彩 紙本

30.5 cm x 24.8 cm  
2015

**Beijing Being**

北京風情

Chinese ink and acrylic on paper

中國水墨 丙烯 紙本

180 cm x 97 cm  
2015



## Intimacy

*"A dark and psychologically intense series in which Ho captures ephemeral, highly personal moments of vulnerability in her subjects. Media and technique are masterfully employed to create a sense of fleeting, immediate honesty, in which we can all find a part of our own truthful selves."*

## 親密

「這個系列傾向私密和沉鬱，著重刻畫對象脆弱的一面；Chloe 以精準的媒介和技法捕捉人物姿態動作的瞬間及神情變化，讓真摯的情感引起觀者的共鳴。」

Details of *Past and Present*

《過去與現在》局部圖

Intimacy

親密



**I'm your Man**  
我是你的男人

Charcoal on paper

碳粉 紙本

24.4 cm x 17.4 cm  
2012



**Marked Man**  
嫌疑犯

Acrylic on paper

丙烯 紙本

21 cm x 17 cm  
2012



**Caesar**  
凱撒

Acrylic on paper

丙烯 紙本

24.2 cm x 17.4 cm  
2012



**Confession**

自白

Acrylic on paper

—  
丙烯 紙本

44.8 cm x 35.2 cm  
2012

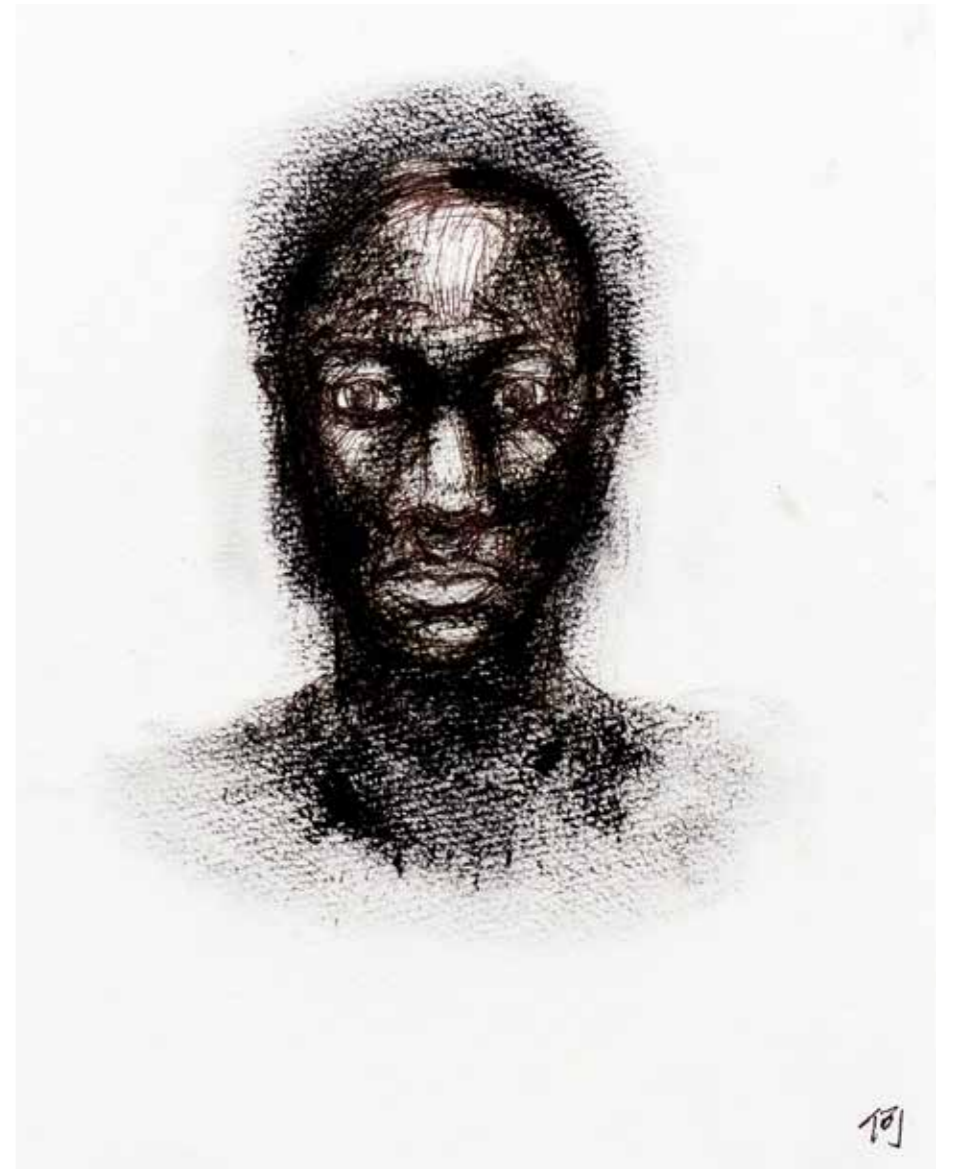
**Gifted**

天才

Pen and acrylic on paper

—  
鋼筆 丙烯 紙本

36 cm x 31 cm  
2012



**Meant To Be**

注定如此

Acrylic on paper

丙烯 紙本

24.4 cm x 17.5 cm  
2012



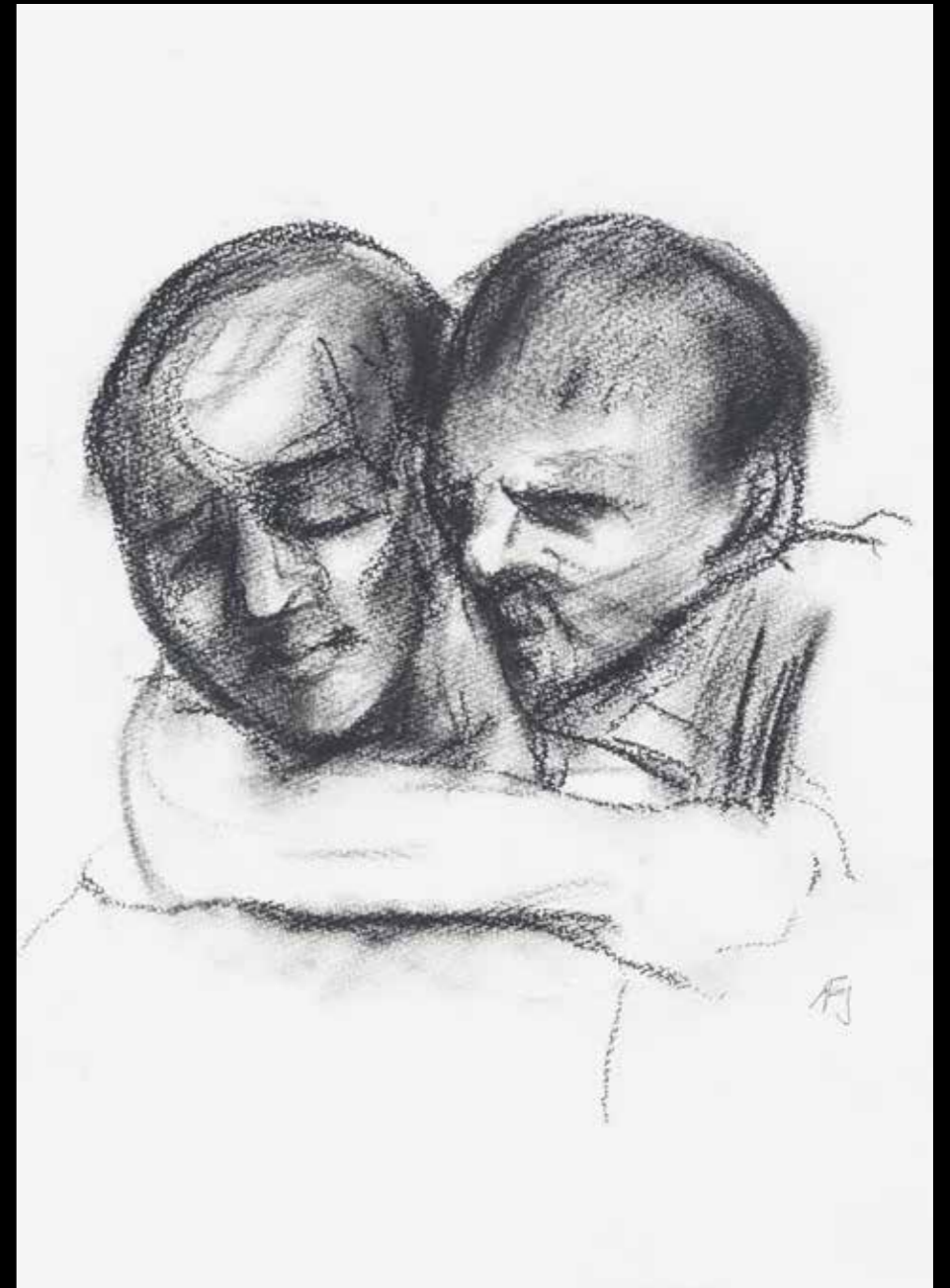
**Logic and Ego**

邏輯與自我

Pen, ink, acrylic on paper

鋼筆 墨水 丙烯 紙本

64.1 cm x 49.5 cm  
2012



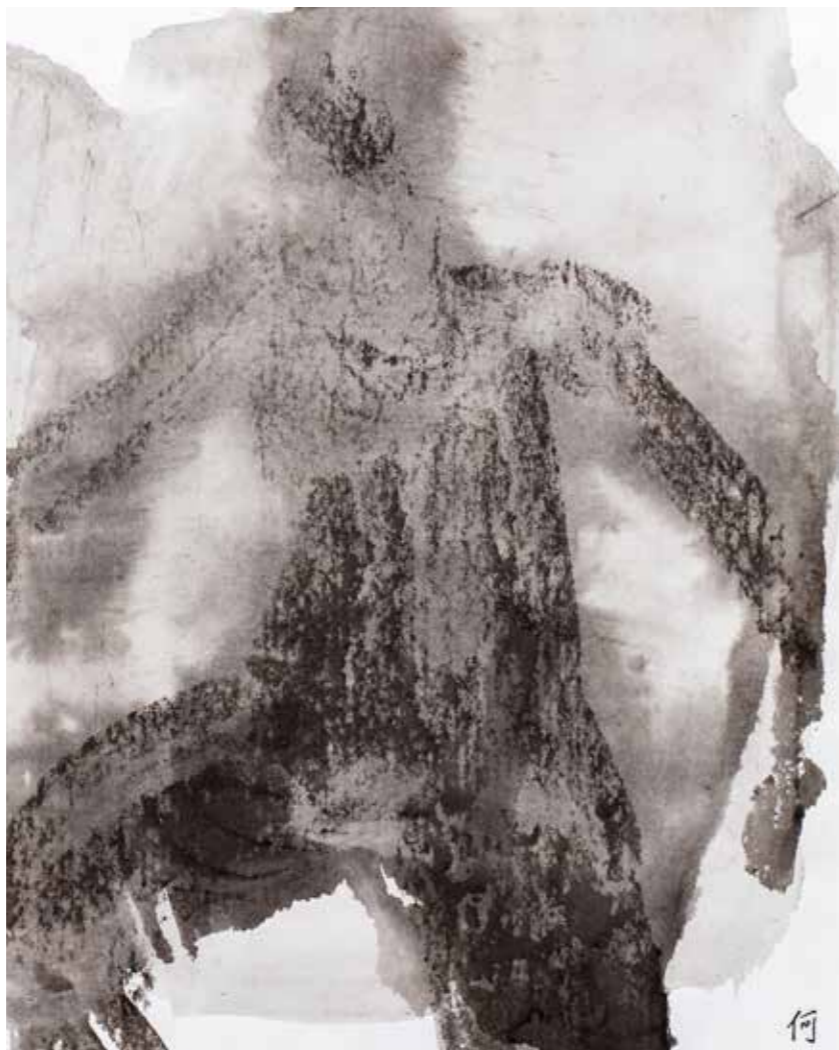
## Epiphany

頓悟

Chinese ink and charcoal on paper

中國水墨 碳粉 紙本

38.5 cm x 33.4 cm  
2013



## Portrait #5

人像 #5

Charcoal on paper

碳粉 紙本

36 cm x 41 cm  
2011

Intention

意圖

Chinese ink on paper

中國水墨 紙本

79 cm x 55 cm  
2016





Past and Present

過去與現在

Chinese ink and acrylic on paper

—

中國水墨 丙烯 紙本

150 cm x 100.8 cm

2016





## Memory

記憶

Chinese ink on paper

—

中國水墨 紙本

79 cm x 54.5 cm  
2016



## Perception

感知

Chinese ink on paper

—

中國水墨 紙本

79 cm x 55 cm  
2016



## Reality

現實

Chinese ink on paper

—

中國水墨 紙本

79 cm x 55 cm  
2016



## Shakespeare Envisioned

*"Ho's contemporary take on classic Shakespearean characters, based on people she knows or has previously encountered in her life and her journey. Charcoal is used as the medium to create a sense of depth to the figures, envisioning a connection between past and present."*

### 莎士比亞的摹想

「Chloe 透過描繪人生旅途上熟識或偶遇過的人，重新詮釋莎士比亞文本的經典角色；作品當中的炭筆筆觸賦予人物豐富的層次，把過去與現在聯想在一起。」

Details of *Macduff*

《馬克特夫》局部圖

Shakespeare Envisioned

### 莎士比亞的摹想

## Caliban

卡利班

*"The grotesque yet sensitive savage in The Tempest, a man of the earth, who is enslaved by Prospero after he captures his island home."*

「《暴風雨》裡醜陋但思考敏銳的原始人角色，其島上的家被普洛斯彼羅佔領之後，他成為了普洛斯彼羅的僕人。」

## Edgar

愛德加

*"The naïve son of the powerful Gloucester, one of the kingdom's most powerful men in King Lear. After being accused of plotting patricide, he disguises himself as a deranged beggar."*

「《李爾王》裡位高權重的葛羅斯特公爵的兒子，性格天真爛漫；他被控密謀弑父之後，偽裝成一個瘋癲的乞丐。」

## Hamlet

哈姆雷特

*"The protagonist of Hamlet is an enigmatic character who is often lost deep in his own obsessive thoughts, yet capable of impulsive, unpredictable behaviour."*

「《哈姆雷特》的主角是一個神秘人物，經常因自己的妄想而深陷失落邊緣，卻能做出無法預知的衝動行為。」

## Macduff

馬克特夫

*"A symbol of integrity and virtue in Macbeth, Macduff is a character who shows strengths and vulnerabilities in equal measure."*

「作為《馬克特夫》裡誠信和道德的象徵，馬克特夫這角色同時展現出人性裡強悍與脆弱的兩面。」

## Othello

奧賽羅

*"A cultural and racial outsider in his adopted homeland of Venice, the titular character of Othello is a tragic hero who lives a life in a constant flux between triumph and dread, honour and shame, valour and humility."*

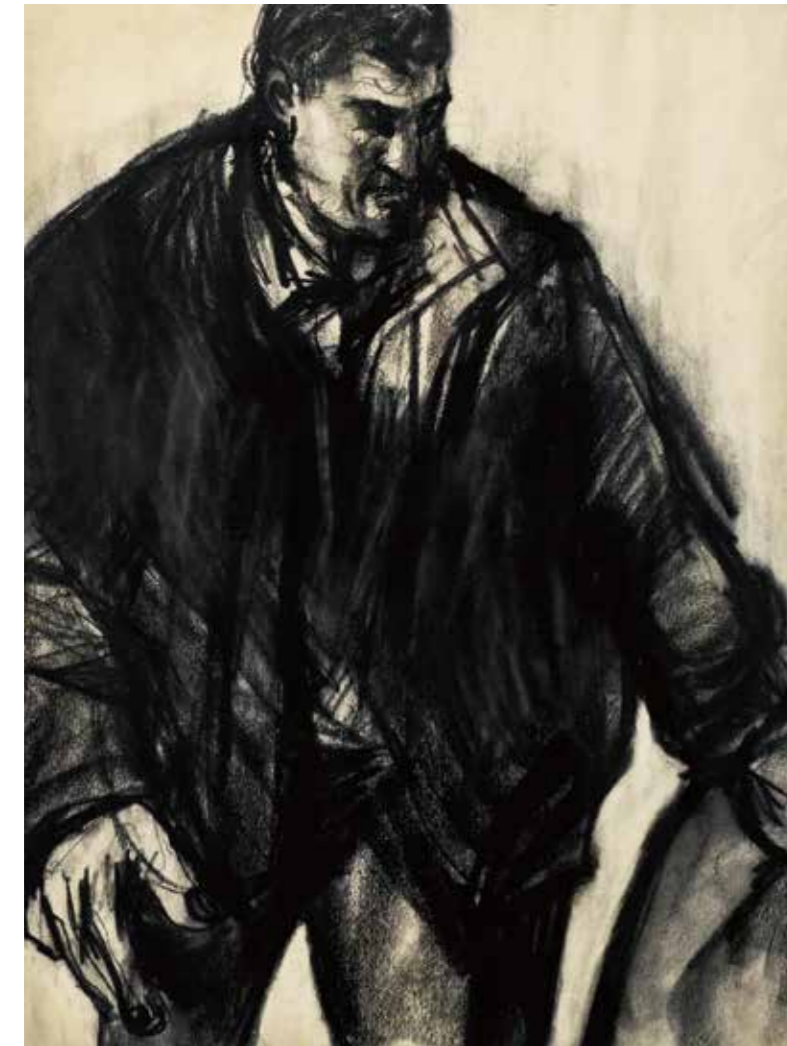
「在威尼斯這個異鄉裡，奧賽羅是一個文化和種族的局外人；作為劇本裡的悲劇英雄人物，他的生活總在勝利和恐懼、榮譽和恥辱、英勇和謙卑之間搖擺不定。」

Caliban  
卡利班

Charcoal on paper

——  
碳粉 紙本

58.8 cm x 43.8 cm  
2011



Edgar  
愛德加

Charcoal on paper

——  
碳粉 紙本

76.5 cm x 51 cm  
2012



Hamlet  
哈姆雷特

Charcoal on paper

——  
碳粉 紙本

59.7 cm x 44.4 cm  
2011



Macduff  
馬克特夫

Charcoal on paper

——  
碳粉 紙本

58.2 cm x 43 cm  
2012



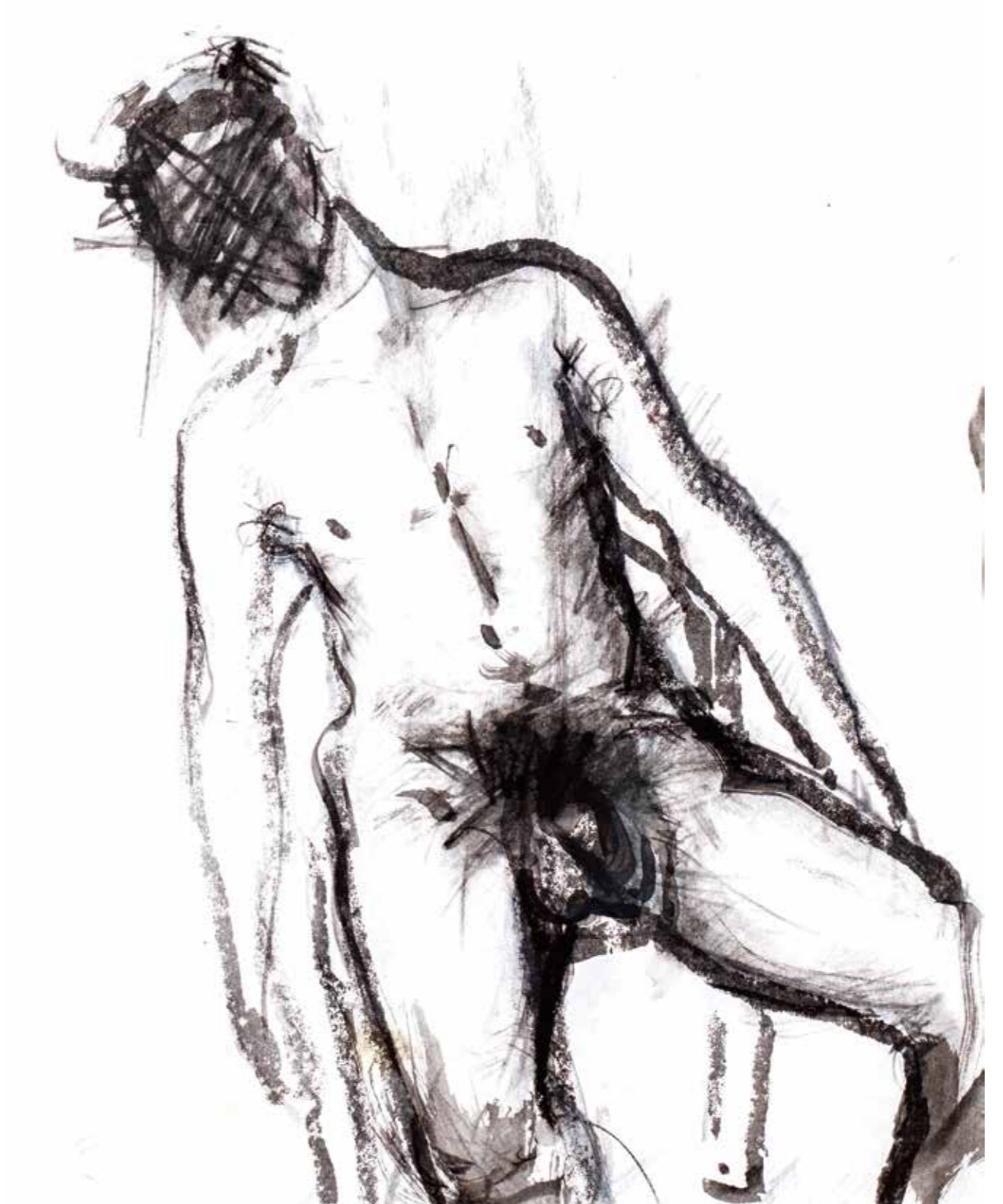
Othello  
奧賽羅

Charcoal on paper

——  
碳粉 紙本

55 cm x 43.2 cm  
2012





## Unknown Consequences

### 未知的結果

Chinese ink and charcoal pencil on paper

—

中國水墨 碳筆 紙本

28 cm x 21.5 cm each  
2013

*"A series emphasising the singularity of the body in space, Isolation is emblematic of Chloe Ho's visionary 'New Portraiture'. With this collection of works, Ho redefines the idea of the portrait as a portrayal of either the face or of the body, as they are either connected to each other or in isolation from one another."*

## Isolation

---

### 孤立

「『孤立』系列強調身體在空間之中的單一性，在 Chloe 的『新人像畫』創作中別具象徵意義——她通過面孔和身體的聯結或隔離，為描繪面孔或身體的肖像畫的觀念重新作出定義。」

## Reappearing

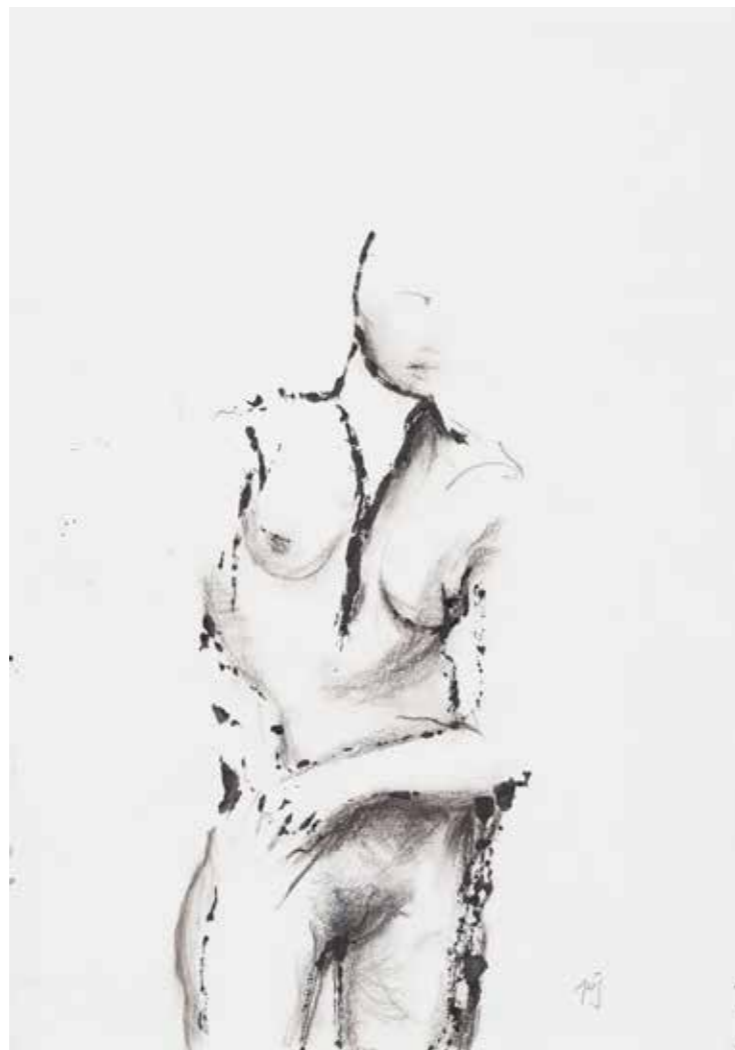
再現

Chinese ink and charcoal on paper

---

中國水墨 碳粉 紙本

34.2 cm x 45.7 cm  
2014



## Rising

上升

Chinese ink and charcoal on paper

---

中國水墨 碳粉 紙本

39.6 cm x 45 cm  
2013



## Soma

軀體

Pen and acrylic on paper

—

鋼筆 丙烯 紙本

29.5 cm x 20.4 cm  
2012



## Mystery

神秘

Chinese ink and charcoal on paper

—

中國水墨 碳粉 紙本

25.5 cm x 19.8 cm  
2013



## In Motion

動態

Acrylic on paper

—

碳粉 紙本

24.5 cm x 17.5 cm  
2012





## Vanish

消逝

Charcoal pencil on paper

—

碳筆 紙本

56.5 cm x 45 cm  
2014

## Vanish II

消逝二

Chinese ink and charcoal pencil on paper

—

中國水墨 碳筆 紙本

56.5 cm x 45.5 cm  
2014



## About Chloe Ho

Chloe Ho (born 1987, California USA, moved to Hong Kong at the age of 5) belongs to a new generation of talented artists born in the 1980's. She finished her studies at Mills College in California where she studied under Liu Hung (Chinese-American contemporary artist) and Moira Roth (American art historian and critic.) The artist reflects her multicultural background and signature artistic vision in her paintings. She makes a bold statement through the use of traditional mediums all presented from an original perspective. Her work always shows an eye for the unexpected, yet aesthetically familiar.

Chloe has been featured in group shows in the San Francisco Bay Area, Beijing and Hong Kong, and in a successful solo exhibition at her representation, 3812 Gallery in Hong Kong, and in Forbes Gallery in New York in 2014. Her works are held by private collectors in England, France, Switzerland, Singapore, Tokyo, Hong Kong, America (Washington, New York, Boston, Los Angeles, San Francisco and Florida) and Mainland China; Now she is based in Hong Kong.

## 關於何鳳蓮

何鳳蓮於 1987 年生於美國加州，五歲時移居香港，是極具潛質的八十後新晉畫家。在加州密爾斯大學修讀藝術，師從美國華人當代藝術家劉虹及美國藝術史學者兼藝評家 Moira Roth。她的畫作反映其多元文化背景及獨特的藝術視野，將原創意念結合傳統創作媒介，呈現出大膽鮮明的藝術語言。作品風格創新，充滿驚喜，同時予人熟悉的美感。

何氏曾於三藩市灣區、北京、香港等地參與不同聯展，並在 2014 年於她的代理香港 3812 畫廊和紐約福布斯藝廊舉行個人作品展，載譽連連。她的創作曾獲英國、法國、瑞士、新加坡、香港、日本、美國華盛頓、紐約、波士頓、洛杉磯、三藩市、佛羅里達州及中國大陸的藏家私人收藏。她現居香港，並以香港作基地。



*"Sea of Faces actually refers to the Forbes show, but with a greater focus on my portrait paintings and drawings. I think all my works have a certain continuity and connection in terms of creative expression— it's similar to writing a poem or a novel. This show continues to reveal my artistic journey and the people I've met along the way— loved and loathed— both in the US and in Hong Kong. The show also speaks to the artist's struggle to understand and portray identity. I would say the work helped me to know myself better in the process of making these images of others."*

「《人海》其實是《底蘊》的延伸，但更集中展示我的人像繪畫；我的所有作品之間，都總帶有某些聯繫，那就好像寫詩或寫小說，其實沒有太大差異，都是藝術的表達。《人海》的藝術旅程，仍然是關於我在美國和香港認識的人——不論是我曾經喜愛或厭惡的。同時，這個展覽希望帶出藝術家難以真正理解和描述的身份；而在這個創作過程中，亦使我更加了解自己。」

## Recognition

認同

Chinese ink and coffee on paper

中國水墨 咖啡 紙本

129 cm x 73 cm  
2013



## ABOUT 3812 GALLERY

3812 gallery is an ultra-contemporary art space located in a traditional neighbourhood in Sai Ying Pun, Queen's Road West, on a slope that was once called "Squirrel Bridge" or 雀仔橋 in Chinese. The triple-decked 3812 is Hong Kong's only gallery with its own garden, terrace, a private salon and a dedicated exhibition space with a ceiling height of more than 4 meters. Aside from gallery exhibitions, we offer a diverse range of cultural programmes and collector's events.

3812 exhibits artworks, design pieces and collectibles from both the 20<sup>th</sup> and 21<sup>st</sup> century, our interest spans from that of modern to contemporary periods with a specific focus on ink art.

## OUR STORY

3812 was formed in 2010 based on a shared passion to create a contemporary art space in Hong Kong for both established and emerging artists. The gallery has hosted numerous art exhibitions and is being recognised as Hong Kong's foremost art gallery.

## THE NAME

So what's with the numerical composition of 3812 I heard you asked: The name was chosen after a group of friends completed the infamous Vallée Blanche in Chamonix, France. The starting point to this off-piste run is a long, precarious ridge, 3812 meters above sea-level. As we descended in the shadow of Mont Blanc, crafting our paths admits the powder snow as though an artist's brush travelling across the canvas. That moment, the inspiration for 3812 was born and the name is a homage to that memorable day in the French Alps.

## 關於 3812 畫廊

3812 畫廊樓高三層，座落於香港西營盤皇后大道西的雀仔橋上，乃香港唯一同時擁有獨立花園、露台和私人沙龍，而且主要展覽空間樓底高愈 4 米的畫廊。除了藝術展覽，我們亦會舉辦文化活動及收藏家聚會。

3812 畫廊主要展示 20 至 21 世紀的現當代藝術、設計、收藏品，尤其注重水墨藝術的收藏及發展。

## 我們的故事

3812 於 2010 年成立，決心在香港開設一個當代藝術空間，為成熟和新晉的藝術家提供展示平台。3812 過去舉辦過無數藝術展覽，被譽為香港第一流的藝術畫廊。

## 3812 的由來

一班朋友抵達了法國莎慕尼 (Chamonix)，站在海拔 3812 米高的白色山谷 (Vallée Blanche) 上，俯瞰著陡斜的雪山，欣賞著白朗峰 (Mont Blanc) 的壯麗景致。在這巍峨雪嶺上滑雪，彷彿置身于美麗的油畫中；滑雪板在白愷愷的雪地遊轉，就像藝術家剎那的筆觸，用色彩在畫布上留痕。頃刻之間，3812 的意念由是誕生，以之記念阿爾卑斯山上難忘的一天。

# 3812 gallery

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