

CHLOE HO

— 何鳳蓮 —

Under
the 底蘊
Surface

3812

當代藝術項目
CONTEMPORARY
ART PROJECTS

CHLOE HO

— 何鳳蓮 —

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Surface

Presented by

3812

當代藝術項目
CONTEMPORARY
ART PROJECTS

In collaboration with

The Forbes Galleries

“Under the Surface”
Chloe Ho Solo Exhibition
何鳳蓮 《底蘊》個人作品展

New York
September 18 to November 14, 2014

The Forbes Galleries
60 Fifth Avenue, New York, NY 10011

Hong Kong
October 3 to 7, 2014

Fine Art Asia 2014
Booth K5, Hall 5BC,
Hong Kong Convention & Exhibition Centre



SUM AND
SUBSTANCE

涵養

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The Forbes Galleries are open to the public with no admission fee, Tuesday through Saturday, 10:00 AM to 4:00 PM. For more visitor information, please visit www.forbesgalleries.com or call (212) 206-5548.



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LION FISH

獅子魚

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One of the great privileges of membership in the International Council of the Louvre is to participate in the annual overseas trips. No matter whether we are visiting cities great or small, in Europe, Asia, the Middle East or the Americas, the Louvre is a key which opens doors to collections – private, public and commercial - that is unrivaled.

The trip this past May to Hong Kong and Macau was no exception. In addition to dining surrounded by masterpieces by Andy Warhol and enjoying a private viewing of a retrospective of late master, Qi Baishi (whose works sell at auction for sums rivaling those of Pablo Picasso), we also had the opportunity of discovering emerging new talents as well. Particularly exciting was a visit one rainy morning to the 3812 Contemporary Arts Project founded by Calvin Hui and Mark Peaker. The warehouse space could have been anywhere but the works on show could have only been produced by an artist with a sensitivity to a tradition of Chinese brush painting millennia old and a brilliance and bravura entirely of today.

Meeting Chloe Ho and discovering her work was transformative for all of us present. Quite without precedent, three members acquired paintings on the spot – and this, notwithstanding, the temptations of Art Basel Hong Kong and access to all the artists represented by the doyenne of the contemporary Chinese art scene and International Council member, Pearl Lam.

It seems wonderfully apt that the last exhibition that we open here in the “old” Forbes Building should be devoted to one of Asia’s most exciting “new” artists. Already a decade and a half old the 21st century holds great promise for all of us who appreciate the past and revel in the future.

國際羅浮宮會 (International Council of the Louvre) 的會員每年均專享參與一次週年海外旅遊的機會。無論城市大小，位處歐、亞、中東或美洲，羅浮宮正正是一條開放私人、公共或商業的藝術收藏之門的鑰匙—可謂無與倫比。

剛過去五月的香港及澳門之旅亦不例外。除了在安迪·沃荷的畫作環繞氛圍下用膳，或私人預覽中國國畫大師齊白石的回顧展外；我們甚至有機會發現藝壇新秀。在某個下雨天的早上，我們參觀了由許劍龍 (Calvin)及Mark Peaker 成立的3812當代藝術項目，尤其令人雀躍，在這倘大的倉庫空間裡，欣賞了一系列中國當代水墨創作，皆是只有天賦靈巧敏銳的藝術家，感應傳統水墨的筆法，方能創作出頂尖耀目的佳作。

對我們而言，在3812藝術空間裡跟藝術家何鳳蓮(Chloe)會面，發現她的作品，都是一次充滿啟發及眼界大開的經驗。尤其是在巴塞爾藝術展的魅力誘惑，以至見識了眾多中國當代藝壇及國際羅浮宮會元老級成員林明珠小姐代理的藝術家之後，此時此際，三位我們國際羅浮宮會成員選擇了收藏Chloe的作品，實在為這次旅程開創了先河。

機緣巧合地，今次是於這幢即將成為「舊」福布斯大樓內舉辦的最後一個藝術展覽，我將此機會獻給亞洲最矚目的「新」晉藝術家，是恰如其分地美好。處身於二十一世紀又十五載，我們與大家擁抱及信守着珍惜過去、展望未來，向前躍然邁進的承諾。

Christopher Forbes
Vice Chairman, Forbes
福布斯集團副主席

*“When we speak of the word ‘life’,
it must be understood we are not
referring to life as we know it
from its surface of fact, but to
that fragile, fluctuating center
which forms never reach.”*

- Antonin Artaud

“Under the Surface” chronicles a figurative and psychological devolution and evolution of identity. The work moves from the literal to the abstract, from the personal and microcosmic to the broader and macrocosmic. The human experience is first figuratively depicted, next moving to still-recognizable shadows, then submerging and dissolving into a watery environment where all is not as expected. Finally, nature and identity are free to continue evolving.

This collection of work by Chloe Ho, centering around the theme of “Under the Surface” is meant to recall the moment when we are poised at the edge of wakefulness and moving through tenuous states of consciousness. This “lucid dream” reveals itself in multilayered surfaces: smoke, water, shadow, light and manifestations of life

both familiar and alien. It is in the moment and motion of sinking into a “fragile fluctuating centre” that we find new insights about ourselves, our identities and our cravings.

Every individual holds for their own right to indulge under the surface and freely express themselves!

I sincerely thank Mr. Christopher Forbes for supporting our vision and commitment for nurturing artistic talents. I am also grateful to Ms. Bonnie Kirschstein and her curatorial team in The Forbes Collection for their generous support of this exhibition.

「當我們談到『生命』，要知道這並不是指表面的意思，而是指那遊移不定、超越物象的中心。」

安托南·阿爾托

次：煙、水、光、影及各種熟悉或陌生生命體驗互為交錯。正因為隱沉於這「遊移不定的中心」，我們獲得了對於本我、身份和慾求的新理解。

「底蘊」展覽記錄的是身份之於形態及心態上的退化與進化。這系列作品藉著穿梭字義至抽象、個人微觀至廣泛宏觀，展現藝術家對人類的經驗：首先是探索形態，再轉移到那靜止可察的影子，然後隱沒甚至溶化於一切出乎意料的溶液之中。最終，本質與身份亦隨之釋放，演化不斷。

「底蘊」這系列的收藏讓人憶起那懸在覺醒邊緣、意識薄弱的一剎，這種「清晰的夢」交疊著豐富的層

隱沒於自我的內在，並且自由地表達自我，這可是每個人權利!

在此，我衷心感謝Christopher Forbes先生賞識我們在發掘潛力藝術家的視野及承擔，亦特別為Bonnie Kirschstein女士及她的福布斯館藏策展團隊致敬，以答謝其於展覽上的支持。

Calvin Hui

許劍龍

Co-founder & Artistic Director
3812 Contemporary Art Projects

香港3812當代藝術項目
創辦人及藝術總監

by Chloe Ho
何鳳蓮

My work features often improbable forms that may challenge preconceived ideas about life and living. I see my subjects as permeable, calligraphic, sometimes in a fugue state that can only exist at certain depths and pressures- real and metaphoric. Figures, nature and faces are rendered in Chinese ink, acrylic, spray paint, coffee, charcoal or pen. These different mediums, like our identities, can be reflective, fluid, sometimes transparent, sometimes opaque, fixed or teeming.

In a sense, I invite the viewer to share in a journey of observation, awareness and personal identification. “Craving” depicts the immutable effects of habits and desires that are immediately recognizable, but perhaps beyond our control. “Submerging” shows the disintegrating identity becoming increasingly abstract and rudimentary as it sinks under the surface. “Evolving” represents the search for integration with a changing world and reality.

My series of “Portraits” further explores issues of identity. I often draw inspiration from Baroque sculptures- those distorted, emotional faces expressing extremes of sen-

sation, whether it be pleasure or pain. My sketches are psychologically driven representing human attitudes, moods, addictions, habits, dependencies, and gestures rather than specific people. Poses, postures, and mediums all may reflect the desire to be whole, to function, and to live as best we can.

As an artist, I can only claim to be a translator of my own experiences. In my work, I address concerns and matters that pertain to life as I see it. My art can be said to be the product of a conceptive act, and the embodiment of my own ‘identity’.

But how as an artist can I rise out of myself? How do I project that solitary, “intimate”, contemplative experience of making art that contrasts to the public method of display and presentation? How can I offer to and immerse others in a similar experience? What emerges from the struggle to communicate one’s thoughts, to create “significance” or “form” from the ephemera of one’s own feeling and inner experiences? That is the artist’s task : to give solid form to the intangible. It is also the prerogative of viewers to interpret my work however they can and to experience my work however it speaks to them - whether that be on the surface or under it.

我的作品常以超乎常態的形體挑戰生命及生活上的常規。這些形體是具穿透性的，就如書法揮毫一般躍然紙上；有時卻像神遊太虛，只能存在於深邃的真相和隱喻之中。形態、本質、面貌透過水墨、塑膠彩、噴漆、咖啡、炭粉及鋼筆等不同媒介重新建構，正如我們的身份也是自省的流動著，時而清澈、時而混濁，時而堅守固態、時而澆鑄成形。

我嘗試邀請觀者分享一個關於觀看、意識、個人身份的旅程。「慾求」所指的是那些不變的習性及慾望，我們立時就可以辯認出來，卻無法訴諸控制。「隱沉」表現出當身份沉澱到表層之下，逐漸遭到瓦解而變得抽象和原始。「演化」反映了在變幻的世界及真相之間尋求整合的過程。

「人像」系列是我探索身份的一個延續，我常常從波洛克雕塑取得靈感—那扭曲、激烈的臉部表情，或喜或悲，流露極致的情感。

我的畫作隨心而行，所表現人類的態度、情緒、沉溺、習癮、依賴、姿態，是具普遍性的。當中的動作、姿勢及材質都反映我們力求變得完整、具作用、完美生活的追求。

身為一名藝術家，我僅可以為自己的經歷作出詮釋，我將自己所觀察到屬乎生命的事情置於作品當中。這些作品是概念的產物，也是我對於個人身份的實踐。

但我作為一名藝術家該如何立足？我該如何看待藝術創作的孤芳自賞與展示作品的公開性？我如何能使別人的觀賞體驗與我本義一致？當個人蜉蝣的內在感覺產生成某種「重要性」或「形象」又會如何？賦予非物質的事物一個實體形象，這就是藝術家的任務。其實，無論觀者如何或能否詮釋我的作品，無論他們所經驗到的是作品的表面或蘊藏的意味，一切皆是觀者的權利。

“C” is for Craving...

Chloe Ho is an artist of diversity. Upon meeting her, one is immediately struck by her splendour. Because she is of Asian ancestry, one does not expect her to be over six feet in height; yet this is Chloe. She is neither timid nor shy, neither meek nor reserved. Rather she possesses an effervescent elegance reminiscent of bubbles in a champagne flute, each one travelling its own path towards the surface - Chloe is every bubble.

“Under the Surface” is Chloe’s first New York show, but this is not her first time exhibiting here. Some of the works you see are moments captured during her experiences with the people Chloe encountered in the city. Perhaps it was a time of self-awareness. The smoke that lingers and the ash that falls seem to evoke the craving of the artist for her muse or the poignant facelessness of New York.

“Under the Surface” represents Chloe’s natural artistic talent yet also refers and pays tribute to two artists who have greatly influenced her: Francis Bacon and Jackson Pollock. Chloe’s bold, graphic and emotionally raw imagery is akin to Bacon’s, whereas her Abstract Expressionism, combined with her attempts to introduce new media of material and her personal disdain of an easel in favor of crawling over

a canvas on the floor, are homages to Pollock. Chloe captures passion in her work but shields it beneath a layer of self-doubt. Her works are fluid, almost breathing as they convey an intimate moment of reflection - a young person looking ahead to when she is old and looking back on a life already lived. She captures the tempest of time with an evocative elegance.

In Chloe’s pen and ink drawings, she continues this meditation on time. Movement becomes an essential element, like seaweed caught in the flow of currents. That movement is, sometimes smooth and harmonious, while at other times it is jagged and dissonant.

In calling this exhibition “Under the Surface”, Chloe embraces her own vulnerability, turning moments of heartache - emotions that most of us hide from others - into creations of beauty. While we seldom allow our yearnings to surface, Chloe has the courage to expose hers in her art, for all to see.

何鳳蓮是一名很全面的藝術家，跟她初次見面便立即被其風采所感染，大概沒有人想到這擁有亞洲血統的小妮子竟是身高六尺、不羞不怯、陽光開懷而又高貴大方，就像香檳酒樽裡騰冒上升的氣泡，一顆顆沿著各自的路徑游上表面——何鳳蓮就是這樣的一顆氣泡。

「底蘊」是何鳳蓮在紐約的首次個展，卻並非她在紐約的第一次展出，是次展覽的作品題材來自何氏在紐約的經歷——那亦是她自我醒覺的時刻：縈繞上升的煙霞、飄散零落的灰燼，絲絲憶絮都是藝術家的靈感之泉，還有紐約市帶來的扎心及無名感。

「底蘊」展示了何鳳蓮的藝術天份及根源，從她的作品當中可找到弗朗西斯·培根及傑克遜·波洛克兩位大師的一些線索：線條粗勁、形象鮮明、情感率獷的畫風巧具培根的風範；而何氏以抽象印象主義配合嶄新的繪畫物料，棄畫架而於地

上塗抹的創作手法，則可謂對波洛克的致敬。何氏一邊拿捏著熱烈的情感，一邊又將之覆蓋在不安的未知當中。她的作品是流動的，一呼一吸，似是把親密感幽禁在人類對其生命反思的瞬間——青春在冀望著來日的暮年回首；那天的暴風成為當下緬懷的過去。

何鳳蓮的鋼筆及水墨藝術正是在延續這種關係。其中，「動感」是不可或缺的一個元素，猶如海草在潺潺流水中時而平和順服，時而撕裂拉扯。

在這次以「底蘊」為名的展覽裡，何鳳蓮將自己破碎、痛苦的時刻重塑成富美感的創造。我們的內心慾求鮮能浮出表面，但何鳳蓮卻能使之釋放，流露於她的藝術創作之中。

Mark Peaker
Co-founder & CEO
3812 Contemporary Art Projects
香港3812當代藝術項目
創辦人及行政總裁



CRAVING 慾求

Detail 局部
SMOKE
RISES
煙縷
on Page 19

SENSE
OF SELF
自我感知

111.2 cm x 157 cm
Spray paint on paper
(with frame)
噴漆 紙本 (連畫框)
2014





GREAT WALL

長城

100.9 cm x 172 cm
Spray paint on paper
(with frame)
噴漆 紙本 (連畫框)
2013

On front cover
刊於畫冊封面



SMOKE RISES

煙縷

115 cm x 194 cm
Spray paint on
paper (with frame)
噴漆 紙本 (連畫框)
2014



INHALE,
EXHALE

一呼一吸

96.5 cm x 179 cm
Chinese ink, acrylic on paper
(with frame)
中國水墨 丙烯 紙本 (連畫框)
2013

From the collection of
Mr. Adam Press
由Adam Press先生收藏



SMOKE
OUTSIDE

在外面抽煙

111.5 cm x 194.7 cm
Chinese ink, acrylic on paper
(with frame)
中國水墨 丙烯 紙本 (連畫框)
2014



I'M ON A
BREAK

小休片刻

111.5 cm x 194.7 cm
Chinese ink, acrylic on paper
(with frame)
中國水墨 丙烯 紙本 (連畫框)
2014



STRAIGHT
UP

矗立

111.5 cm x 194.7 cm
Chinese ink, acrylic on paper
(with frame)
中國水墨 丙烯 紙本 (連畫框)
2014



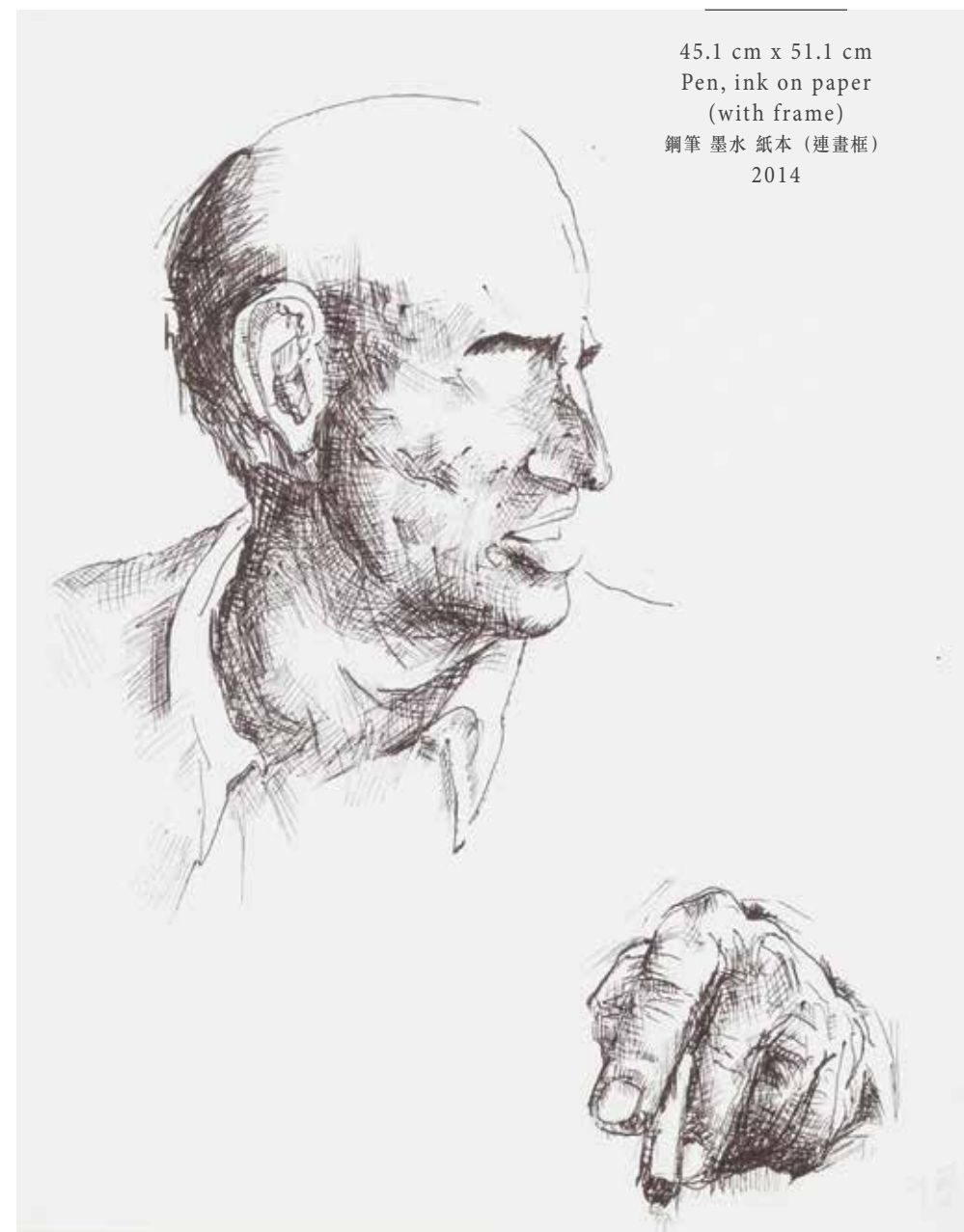
CRAVING

慾求

45.1 cm x 51.1 cm
Pen, ink on paper
(with frame)
鋼筆 墨水 紙本 (連畫框)
2014

CRAVING 1

慾求(一)



45.1 cm x 51.1 cm
Pen, ink on paper
(with frame)
鋼筆 墨水 紙本 (連畫框)
2014

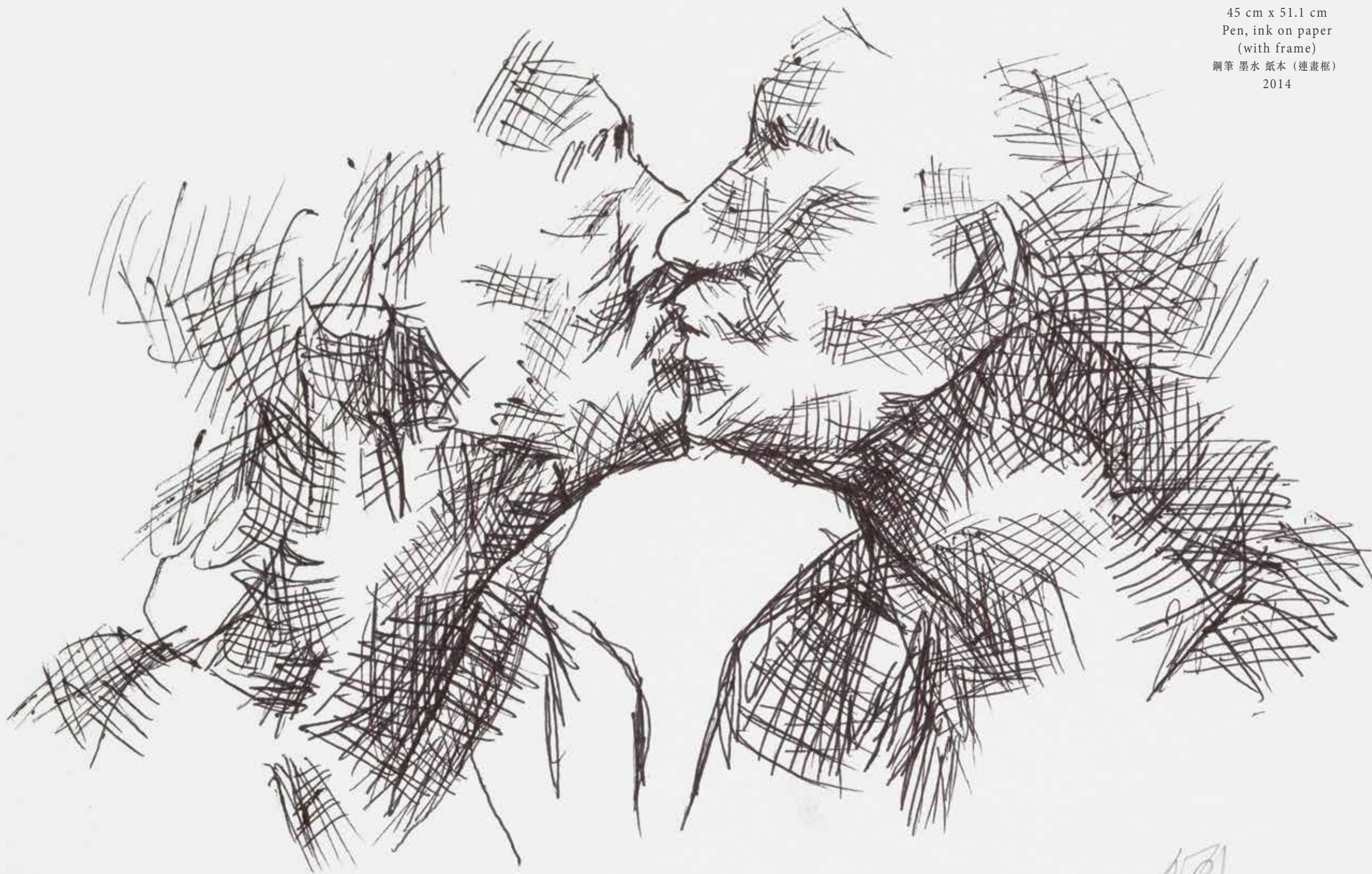
TILL DEATH
DO US

直到死亡臨到我們

45 cm x 51.1 cm
Pen, ink on paper
(with frame)

鋼筆 墨水 紙本 (連畫框)

2014



何



COFFEE AND
CIGARETTES

咖啡與香煙

44.1 cm x 55.3 cm
Chinese ink, coffee, charcoal
on paper (with frame)
中國水墨 咖啡 炭筆 紙本 (連畫框)
2014



COFFEE AND
CIGARETTES 1

咖啡與香煙(一)

40.3 cm x 50.2 cm
Chinese ink, coffee,
charcoal on paper (with frame)
中國水墨 咖啡 炭筆 紙本 (連畫框)
2014



COFFEE AND CIGARETTES 2

咖啡與香煙(二)

50.8 cm x 41.9 cm
Chinese ink, coffee, charcoal
on paper (with frame)
中國水墨 咖啡 炭筆 紙本 (連畫框)
2014



SUBMERGING 隱沒

Detail 局部

SWIMMING
WITH THE
SHARKS

與鯊共泳

on Page 47

LEOPARD
FISH

豹魚

118.8 cm x 128.6 cm
Chinese ink, coffee, spray
paint, acrylic ink on paper
(with frame)
中國水墨 咖啡 噴漆
丙烯墨 紙本 (連畫框)
2014





X-RAY FISH

玻璃旗

67.2 cm x 151 cm
Chinese ink, acrylic
on paper (with frame)
中國水墨 丙烯 紙本 (連畫框)
2014



MORAY EEL

海鰻

67.1 cm x 221 cm
Chinese ink,
acrylic on paper (with frame)
中國水墨 丙烯 紙本 (連畫框)
2014



OCEAN FLORA

海中花

76.5 cm x 191 cm
Chinese ink,
acrylic on paper (with frame)
中國水墨 丙烯 紙本 (連畫框)
2014



OCEAN
FLORA 1

海中花(一)

79 cm x 128.5 cm
Chinese ink, acrylic on
paper (with frame)
中國水墨 丙烯 紙本 (連畫框)
2014



Detail 局部
OCEAN
FLORA 1
海中花(一)



OCEAN
FLORA 2
海中花(二)

79 cm x 126.3 cm
Chinese ink, acrylic on
paper (with frame)
中國水墨 丙烯 紙本 (連畫框)
2014



DISSOLUTION
溶解

107 cm x 190 cm
Chinese ink, acrylic, spray
paint on paper (with frame)
中國水墨 丙烯 噴漆 紙本 (連畫框)
2014

DISSOLUTION 1
溶解(一)

107 cm x 190 cm
Chinese ink, acrylic, spray paint
on paper (with frame)
中國水墨 丙烯 噴漆 紙本 (連畫框)
2014





PERFECT
HARMONY

完美的和諧

107 cm x 189 cm
Chinese ink, spray paint,
acrylic ink on paper (with frame)
中國水墨 噴漆 丙烯墨 紙本 (連畫框)
2014



COFFEE
SQUID

咖啡墨魚

93.7 cm x 106.7 cm
Chinese ink, coffee, spray paint,
acrylic ink on paper (with frame)
中國水墨 咖啡 噴漆 丙烯墨 紙本 (連畫框)
2014

CAT FISH

鯰魚

66 cm x 185 cm
Chinese ink, coffee
on paper (with frame)
中國水墨 咖啡 紙本 (連畫框)
2013



SWIMMING WITH THE SHARKS

與鯊共泳

112 cm x 195.8 cm
Chinese ink on paper
(with frame)
中國水墨 紙本 (連畫框)
2014





EVOLVING 演化

Detail 局部

IN THE
CURRENT 1

湧流之中(一)

on Page 55



鳳舞山海 蓮吐醇芳 ELEGANT AS A PHOENIX, FRAGRANT AS A LOTUS

Coming from a distinguished family and Eurasian by birth, Chloe Ho's fine facial features belie her ability to pour out torrents of passion when she throws paints over a canvas and put strong, daring touches on it. Her razor-sharp portrayal of characters carries a depth and meaning that are far greater than the sum of the parts. I simply applaud such great skills and virtuosity. When she was invited to Wei Li Gang studios in Beijing in the winter of 2013 the spectacle of her moving the long-handled brush with such energy and supreme control, producing masterpiece after masterpiece, was simply stunning. I was totally awestruck by such a divine performance.

何鳳蓮，豪門閨秀，中西混血，明眸皓齒。爾其潑墨施彩時卻是昏天黑地，激情四溢。她的人物畫造型精準，刻化剔透，寓意涵括，這些已讓我賞心悅目，為之擊掌。而當她2013年冬天應邀來到北京，駐場魏館，拿起長鋒毛筆揮霍墨液，傾吐激盪與氣概時，令我驚訝了……她若有神助，妙品迭出。

Wei Li Gang
魏立剛
Spring 2014, Song Zhuang
2014暮春於宋莊



Multiple Identity
多重身份

Chloe Ho is fascinated by the portrayal of dream-like states. An ink painting of what, among other things, may seem a female body has the complex evocation of gnarled primeval branches and antique rusted metal. The texture of rock and metal jar like the clanging of swords and spears in a Jackson Pollock splashed paint symphony. And yet, from a distance, it has the serenity of a giant naturally-sculptured Taihu rock.

何鳳蓮十分勤奮或說醉心於繪畫夢境裡，一尊似女人體的潑墨圖，萬歲枯藤，千年倔鐵，金石氣息撲面，恍如波洛克潑灑的刀槍劍戟響聲，退遠瞧又像一顆碩大的太湖石而幽邃安然。



Portrait of the Artist
藝術家的肖像

The dark patches combine to create a rock solid image of man that has known the ups and downs of life. The painting is made up of interweaving and incisive strokes. The paint that is thrown in the middle conveys a sense of mystery and underlying vigor that pervades the entire painting.

黑團塊造出岩石般的雕像，蒼辣之線交疊，中間潑墨團裏渲染出神秘，金石之氣瀰漫。



Great Wall
長城

The male portrait, done with sprayed paint, reminds one of a mystic, fading and elusive. Spray paint as a medium depends on swiftness and control, for it stands no correction. To have achieved such precision and captured the spirit of its subject demonstrates mastery of both the spray-ink technique and knowledge of the human form.

噴罐所製男人頭像，像中世紀的傳教士，虛幻而古穆，用不可修補的噴筆瞬間可以如此準確傳神，足見其不凡的造型功底。



Brain
腦丘

We get a glimpse of the deepest recesses of Chloe's mind where maelstrom of thoughts meets subliminal energies, under the truculent gaze of a fierce looking stone lion. (A collection of Mr. David Aldea and Mr. Paul Yaworsky)

是她心靈幽深的池潭，雲煙翻攪，能量集藏，遠觀是一尊東方猙獰的石獅獸頭。(由Mr.David Aldea及Mr. Paul Yaworsky收藏)



Inhale, Exhale
一呼一吸

This portrayal of a man in his blue outlined jacket smoking a cigarette is composed of a series of extremely fine strokes and bolder ones that make all the actors – man, cigarette, smoke - come alive in this extremely evocative picture. One can even sense the movement of the wisps of smoke winding up into the sky, reminiscent of ancient Chinese calligraphy that leave traces in your heart long after they are gone. Chloe is very fond of strong robust coffee that reminds one of Chinese herbal medicine. She

also likes to take a few puffs under the big wrought iron hanging lamp and let those worldly thoughts dissipate into the winds. (A collection of Mr. Adam Press)

身影遊蕩在密林中、或是投影在石牆上，狂草般紛披的藍線條衣裳，無語的面孔切削，最絕的是嘴裡叼著的那根燃著的煙卷，那縷繚繞上升的青煙，似鳥蟲篆一般婀娜，澀線盤繞，讓人揪心。鳳蓮喝的咖啡像中藥湯一樣濃澀，偶爾點燃一根捲煙，在夜晚碩大的黑鐵吊燈下，讓思緒飄散……(由Adam Press先生收藏)



Portrait of a Tiger
老虎圖

Created in Song Zhuang Village, my favorite painting features a tiger – a great creature of awe and primeval strength that exudes an Oriental flavour and character and is a throwback to the great lithographs of the Han Dynasty. I very much want to include this painting in my collection, put it above the mantelpiece and let it be accompanied by the crackling of fire logs, while the tiger powerfully runs on dirt paths creating echoes in the mountains of my imagination. (A collection of Mr. Wei Li Gang)

我最愛她在宋莊村裡畫的這隻老虎，威武渾莽，載著漢朝石刻的品格，東方氣韻蘊藏，我極想收藏這隻老虎，懸於壁爐上，柴火劈啪的好聽的聲音。烘托著它，未飛奔卻已攪動了煙壤，震盪於山壑。(魏立剛先生私人收藏)



IN THE CURRENT

湧流之中

107 cm x 190.5 cm
Chinese ink, coffee, spray
paint, acrylic ink on paper
(with frame)
中國水墨 咖啡 噴漆 丙烯墨 紙本
(連畫框)
2014

IN THE
CURRENT 1

湧流之中(一)

118 cm x 201.8 cm
Chinese ink, coffee, spray
paint, acrylic ink on paper
(with frame)

中國水墨 咖啡 噴漆 丙烯墨
紙本(連畫框)

2014





COFFEE
FLORA

咖啡花

66.8 cm x 221.4 cm
Chinese ink, acrylic,
coffee on paper
(with frame)
中國水墨 丙烯 咖啡
紙本 (連畫框)
2014

FLEUR
花兒

76.2 cm x 190 cm
Chinese ink,
acrylic ink on paper
(with frame)
中國水墨 丙烯墨
紙本 (連畫框)
2014





LION FISH

獅子魚

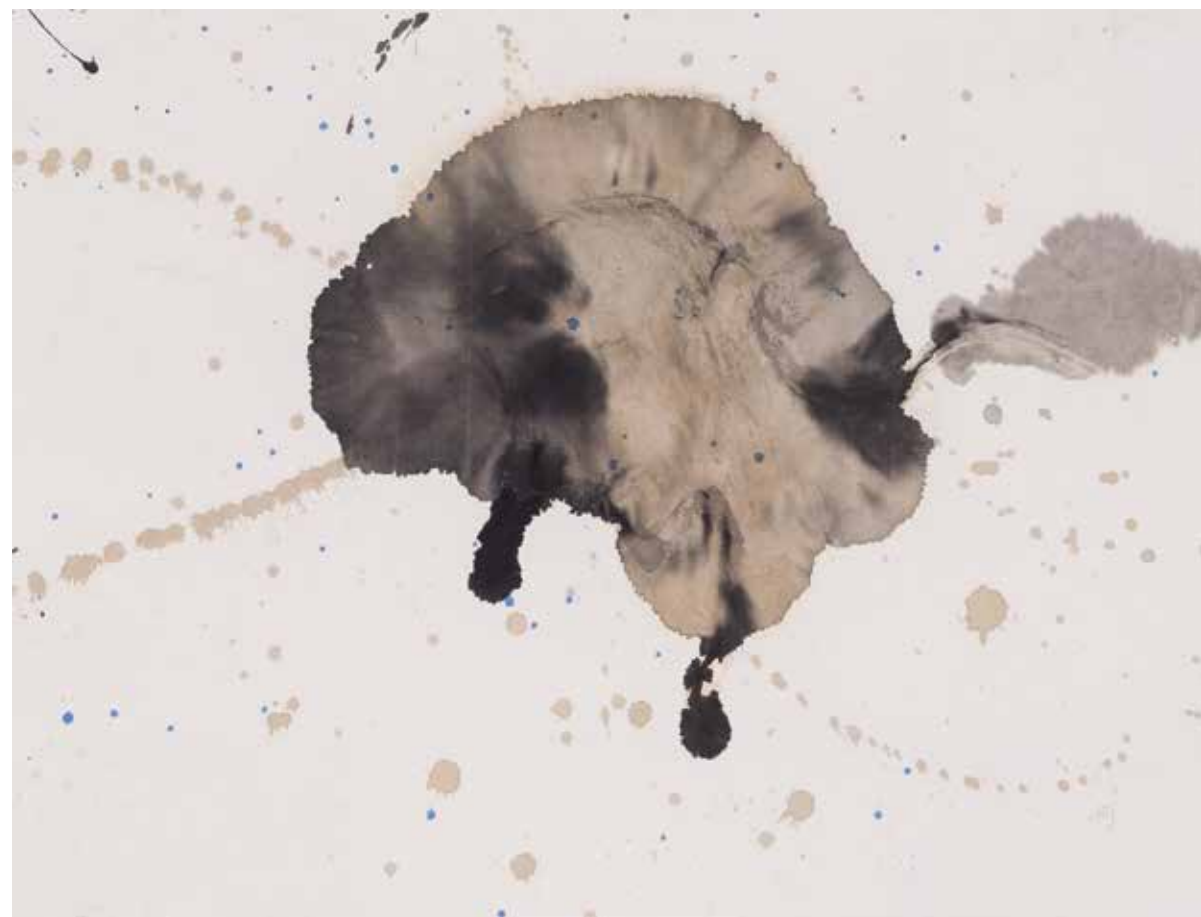
161.2 cm x 193.2 cm
Chinese ink, coffee,
acrylic ink on paper
(with frame)

中國水墨 咖啡 丙烯墨 紙本 (連畫框)
2014

COFFEE BEETLE

咖啡甲蟲

78.9 cm x 140.9 cm
Chinese ink,
coffee on paper
(with frame)
中國水墨 咖啡 紙本 (連畫框)
2014



BRAIN FOOD

腦食糧

37.2 cm x 48.3 cm
Chinese ink, coffee,
charcoal on paper
(with frame)
中國水墨 咖啡 碳粉 紙本
(連畫框)
2014



MOUNTAINS
REFLECTED

山的映照

76 cm x 232.5 cm
Chinese ink, coffee on paper
(with frame)
中國水墨 咖啡 紙本 (連畫框)
2014



MOVING MOUNTAINS

移動中的山巒

70 cm x 140 cm
Chinese ink,
coffee on paper
(with frame)
中國水墨 咖啡 紙本
(連畫框)
2014

From the collection of
Mr. Russell Low
由Russell Low先生收藏



NATURE EMBODIED #20

自然體現 #20

106.7 cm x 188 cm
Chinese ink,
coffee on paper
(with frame)
中國水墨 咖啡 紙本 (連畫框)
2013



NATURE EMBODIED #21

自然體現 #21

76.5 cm x 130 cm
Chinese ink on paper
(with frame)
中國水墨 紙本 (連畫框)
2013

EVOLVING 1

演化(一)

105.6 cm x 188.7 cm
Chinese ink, coffee,
charcoal on paper
(with frame)
中國水墨 咖啡 碳粉 紙本
(連畫框)
2013



EVOLVING 2

演化(二)

88.2 cm x 146 cm
Chinese ink on paper
(with frame)
中國水墨 紙本 (連畫框)
2013

From the collection of
Mr. Kenny Wong
由Kenny Wong先生收藏





NATURE
EMBODIED #22

自然體現 #22

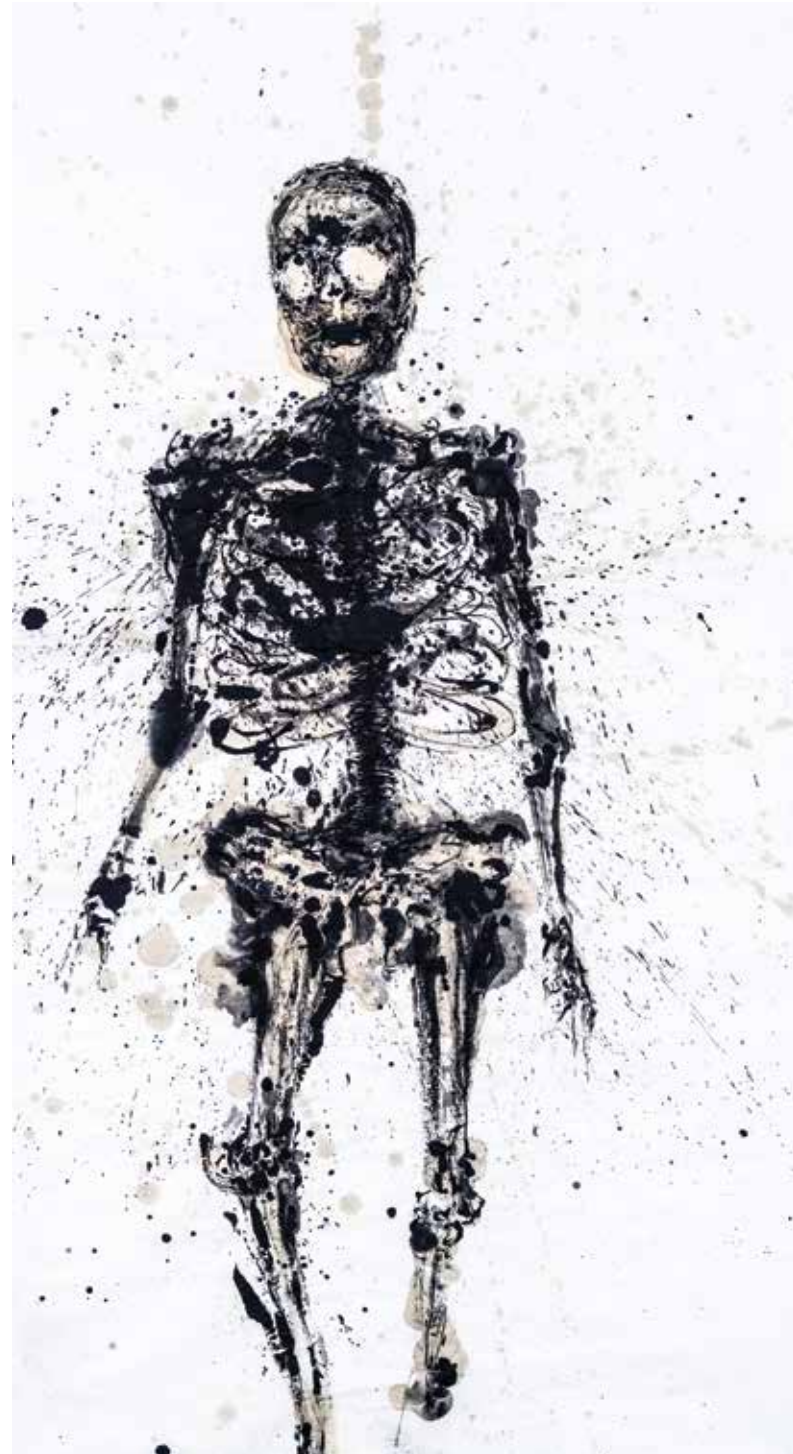
70 cm x 137 cm
Chinese ink, coffee, acrylic
ink on paper (with frame)
中國水墨 咖啡 丙烯墨 紙本 (連畫框)
2014



NATURE
EMBODIED #23

自然體現 #23

70 cm x 137 cm
Chinese ink, acrylic ink
on paper (with frame)
中國水墨 丙烯墨 紙本 (連畫框)
2014



UNDER
MY SKIN 2
表皮之下(二)

94 cm x 179 cm
Chinese ink, coffee on paper
(with frame)
中國水墨 咖啡 紙本 (連畫框)
2014

PORTRAIT OF THE ARTIST

藝術家的肖像

97 cm x 180 cm
Chinese ink, acrylic on
paper (on scroll)
中國水墨 丙烯 紙本 (卷軸)
2013



BRAIN

腦丘

127 cm x 91.5 cm
Chinese ink, acrylic on paper (on scroll)
中國水墨 丙烯 紙本 (卷軸)
2013

From the collection of
Mr. David Aldea and
Mr. Paul Yarworsky
由David Aldea先生 及Paul Yarworsky先生收藏

MULTIPLE
IDENTITY

多重身份

107.4 cm x 190.5 cm
Chinese ink, acrylic on paper
中國水墨 丙烯 紙本
2013





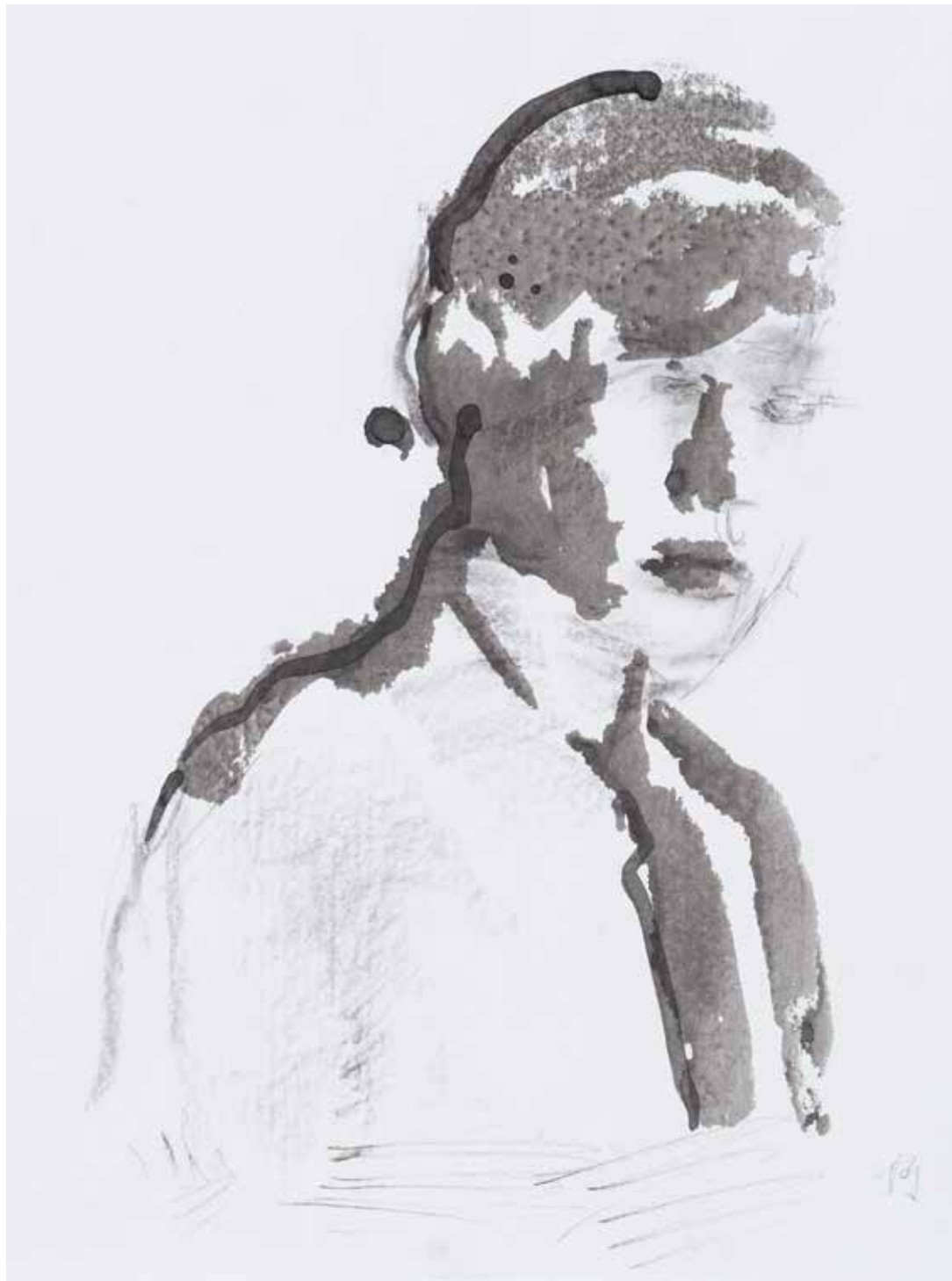
PORTRAITS 人像

Detail 局部

SEATED

座著

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SCHOLAR

學人

36.2 cm x 42.6 cm
 Chinese ink, charcoal on
 paper (with frame)
 中國水墨 碳粉 紙本 (連畫框)
 2013



SUM AND
 SUBSTANCE

涵養

19 cm x 23 cm
 Chinese ink, charcoal on
 paper (with frame)
 中國水墨 碳粉 紙本 (連畫框)
 2013

From the collection of
 Mr. Christopher Forbes
 由Christopher Forbes先生收藏



INSOMNIA

無眠

38.1 cm x 44.1 cm
 Chinese ink, charcoal on
 paper (with frame)
 中國水墨 碳粉 紙本 (連畫框)
 2014

AMORPHOUS

無形

39.6 cm x 49.5 cm
Chinese ink, charcoal on
paper (with frame)
中國水墨 碳粉 紙本 (連畫框)
2014



WAITING

等著

36.2 cm x 42.6 cm
Chinese ink on paper
(with frame)
中國水墨 紙本 (連畫框)
2014



UNDER THE HAT

帽子之下

39.6 cm x 49.6 cm
Chinese ink, charcoal on
paper (with frame)
中國水墨 碳粉 紙本 (連畫框)
2014

CONTEMPLATION

沉思

40 cm x 51.4 cm
Chinese ink, charcoal on paper (with
frame)

中國水墨 碳粉 紙本 (連畫框)
2014





STREET SMART

街頭智慧

36.2 cm x 42.6 cm
Chinese ink, charcoal on paper
(with frame)
中國水墨 碳粉 紙本 (連畫框)
2013



SEATED

座著

35 cm x 42.6 cm
Chinese ink, charcoal on
paper (with frame)
中國水墨 碳粉 紙本 (連畫框)
2013

A private collection
私人收藏



REAPPEARING

再現

34.2 cm x 45.7 cm
Chinese ink, charcoal on paper
(with frame)
中國水墨 碳粉 紙本 (連畫框)
2014

RISING
上升

39.6 cm x 45 cm
Chinese ink, charcoal on
paper (with frame)
中國水墨 碳粉 紙本 (連畫框)
2013





LAOCOON

拉奧孔

33.6 cm x 38.9 cm
Pen, ink, acrylic on paper
(with frame)
鋼筆 墨水 丙烯 紙本 (連畫框)
2012

BACK STAGE

後台

38.6 cm x 47.6 cm
Pen, ink, acrylic on paper
(with frame)
鋼筆 墨水 丙烯 紙本 (連畫框)
2012

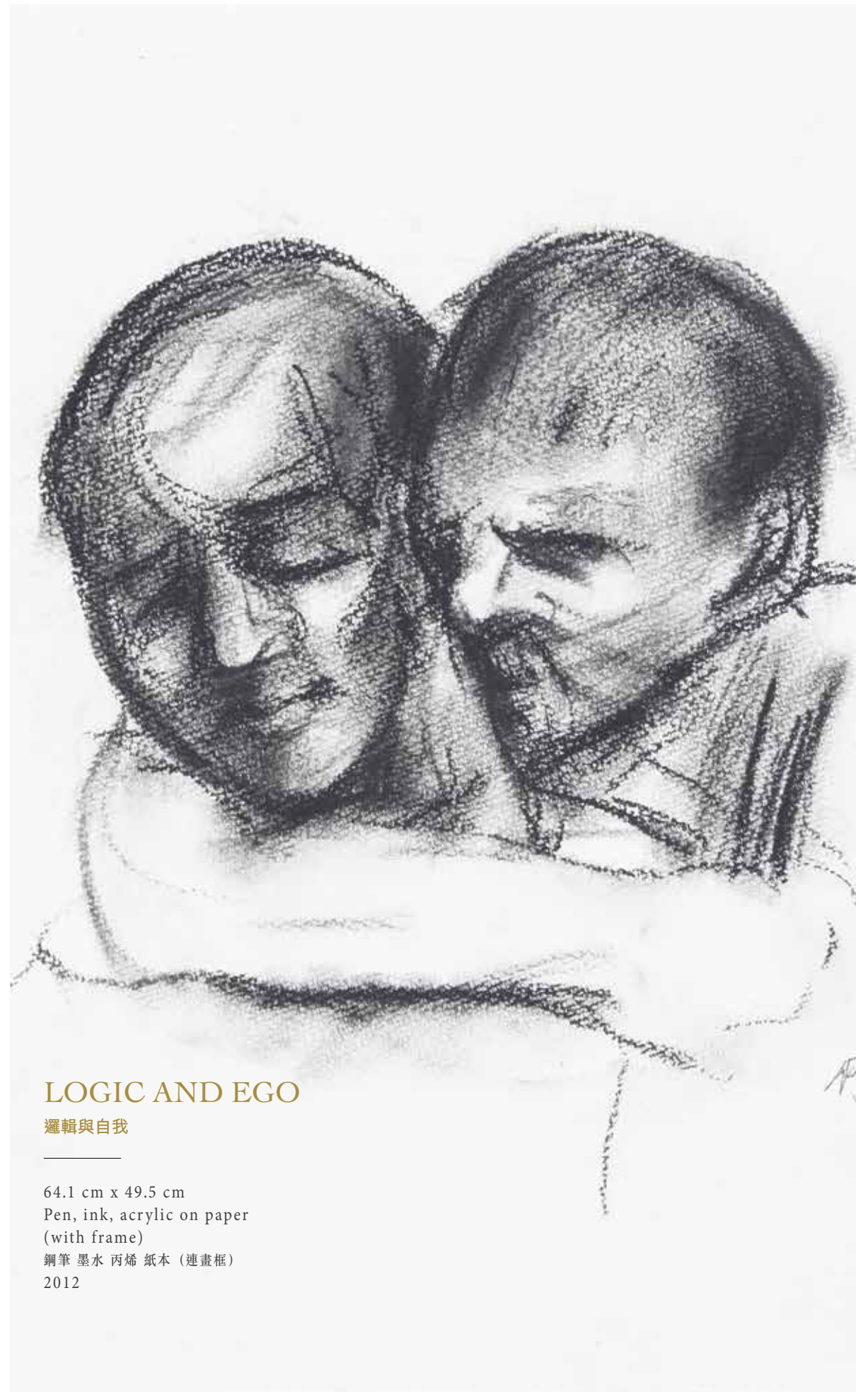




KNOWING

知

45.9 cm x 54.4 cm
Pen, ink, acrylic on paper
(with frame)
鋼筆 墨水 丙烯 紙本 (連畫框)
2012



LOGIC AND EGO

邏輯與自我

64.1 cm x 49.5 cm
Pen, ink, acrylic on paper
(with frame)
鋼筆 墨水 丙烯 紙本 (連畫框)
2012



AFTER MIDNIGHT

午夜之後

38.6 cm x 47.6 cm
Pen, ink, acrylic on paper
(with frame)
鋼筆 墨水 丙烯 紙本 (連畫框)
2012

EMERGING

冒起

38.1 cm x 44 cm
Pen, ink, acrylic on paper
(with frame)
鋼筆 墨水 丙烯 紙本 (連畫框)
2013





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直到死亡臨到我們
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咖啡與香煙
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咖啡與香煙(一)
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Perfect Harmony
完美的和諧
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Coffee Squid
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Cat Fish
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咖啡與香煙(二)
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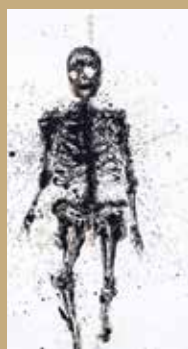
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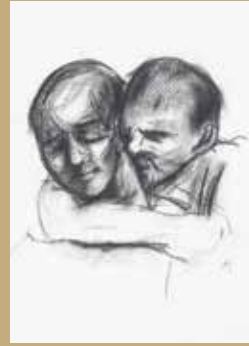
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Detail 局部

SMOKE OUTSIDE

在外面抽煙

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About Chloe Ho

Chloe Ho (born 1987, California USA) 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 Ho has been featured in group shows in the San Francisco Bay Area, Beijing, and in a successful solo exhibition at her represented gallery, 3812 Contemporary Art Projects in Hong Kong, and in JOYCE Gallery Shanghai in 2014. Her works are held by private collectors in London, Paris, Singapore, Tokyo, Hong Kong, Washington, New York, Boston, Los Angeles, San Francisco, Florida and Mainland China.

關於何鳳蓮

何鳳蓮於1987年生於美國加州，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Maira 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、北京等地參與不同聯展，並在2014年於她代理畫廊香港3812當代藝術項目及上海JOYCE Gallery舉行個人作品展，載譽連連。她的創作曾獲倫敦、巴黎、新加坡、香港、東京、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。



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Acknowledgement

Chloe Ho sincerely thanks

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Curatorial Team
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and The Forbes Collection team
&

Designer
Mr. Edmund Ip

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許劍龍先生 Calvin Hui及Mark Peaker 先生
與香港3812當代藝術項目團隊

收藏家

David Aldea先生及Paul Yarworsky先生
Christopher Forbes 先生
Adam Press先生

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魏立剛老師
指導與支持

策展

Bonnie Kirschstein女士
及福布斯館藏團隊
及

畫冊設計

Edmund Ip 先生

About 3812 Contemporary Art Projects, Hong Kong

3812 Contemporary Art Projects was founded by Mr. Mark Peaker and Mr. Calvin Hui in 2010; their shared passion to create a contemporary art space in Hong Kong that catered to new and upcoming Asian artists by providing them with large art space to display their works. Since inception the gallery has hosted numerous art exhibitions and is now recognized as Hong Kong's leading contemporary art platform for Asian art.

The name 3812 was chosen after a group of friends skied in the famous Vallée Blanche (The White Valley) in Chamonix. The entrance to this off piste run is a long precarious ridge 3812 metres above sea level. Descending in the shadow of Mont Blanc, as we carved our turns in the powder snow, perhaps as an artist yields his brush upon the canvas, the inspiration for 3812 was born; the name is in homage to that day in the mountains.

關於香港3812當代藝術項目

香港3812當代藝術項目由Mark Peaker先生及許劍龍先生於2010年創立，致力為亞洲藝術家提供一個當代藝術空間，展示他們的作品；創辦至今，3812已舉辦多次展覽，並被譽為香港具有影響力的當代藝術平台。

3812的命名始於一群友人於法國莎慕尼(Chamonix)的白色山谷(Vallée Blanche)上滑雪的體驗。站在海拔3,812公尺的巍峨雪嶺上，滑雪者於白朗峰(Mont Blanc)劃下一道一道痕跡，深淺有致，猶如藝術家於畫布上留下獨有的筆觸，啟發並見證了3812的誕生，作為當天身處景致壯麗的雪山中的一個紀念。

Enquiry 查詢: +852 2153 3812 info@3812cap.com www.3812cap.com



Detail 局部
MULTIPLE
IDENTITY
多重身份