

NEIGHBORHOOD INSTITUTIONS

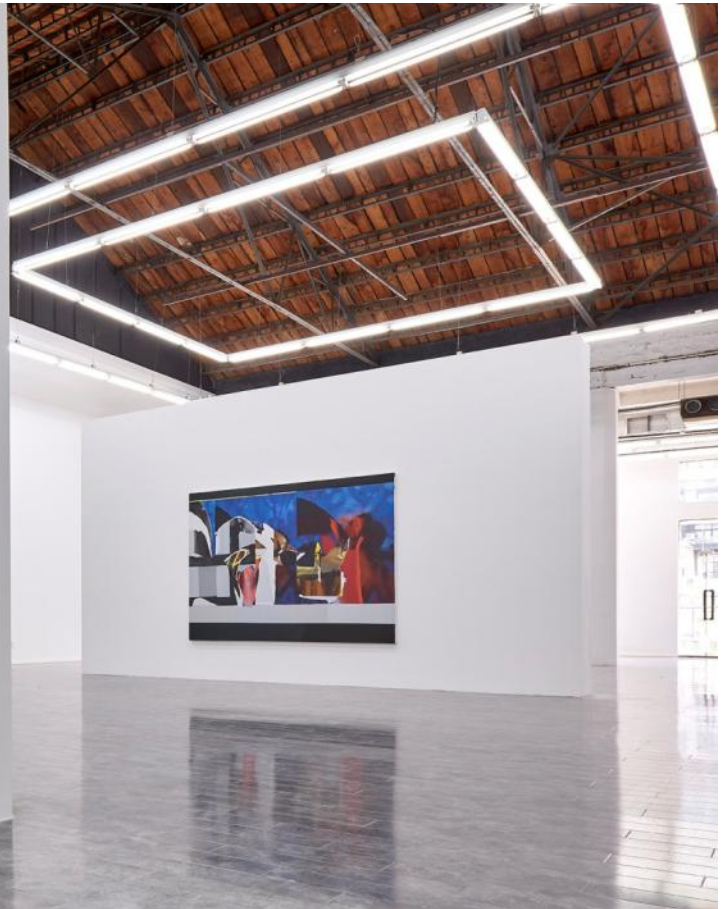
Opening: 5pm-7pm, 6.3, 2017

Duration: 6.3-7.9, 2017

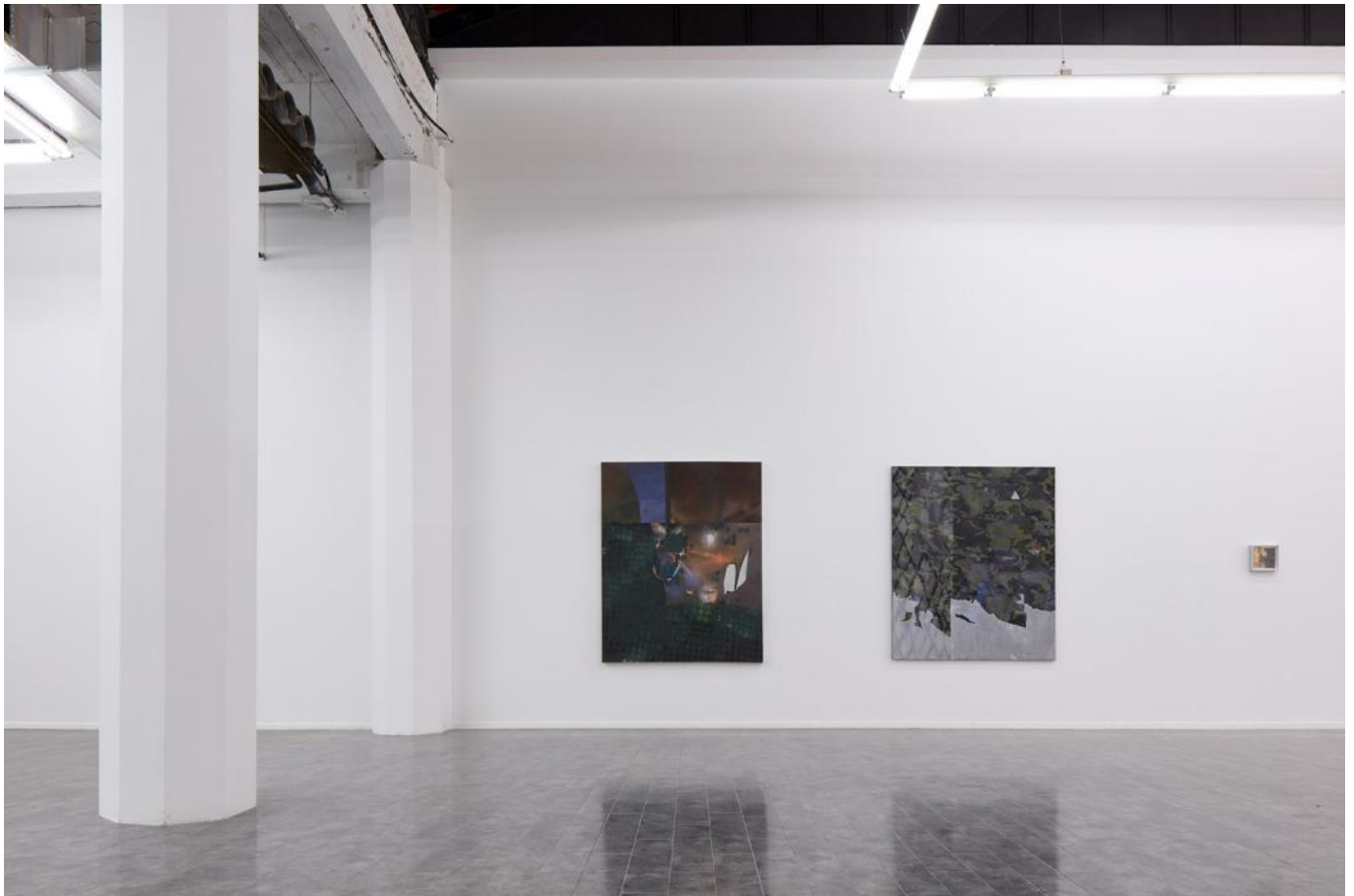
韩冰 HAN Bing

Paths
Nodes
and
Enclaves
路径, 节点和飞地

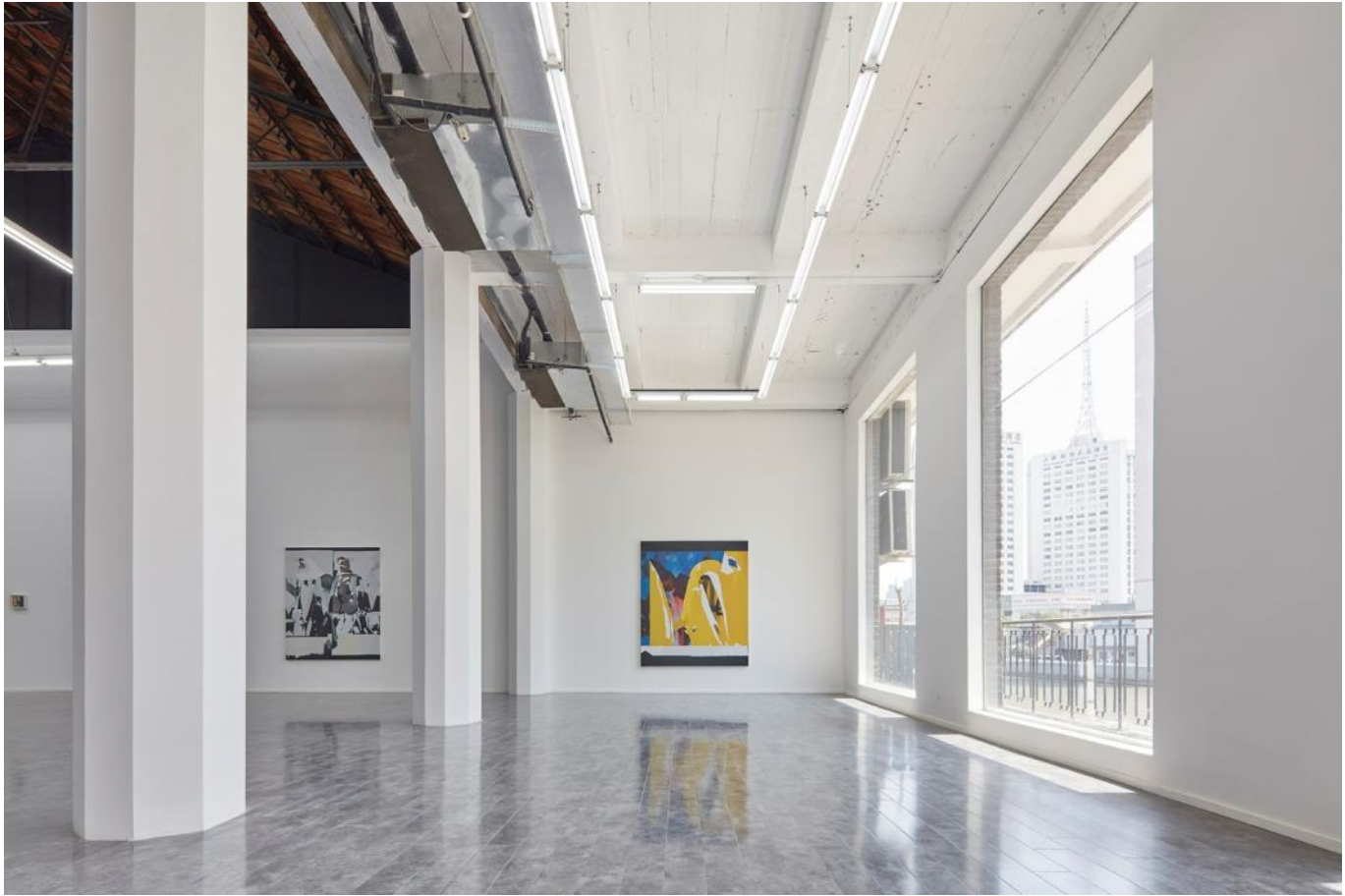
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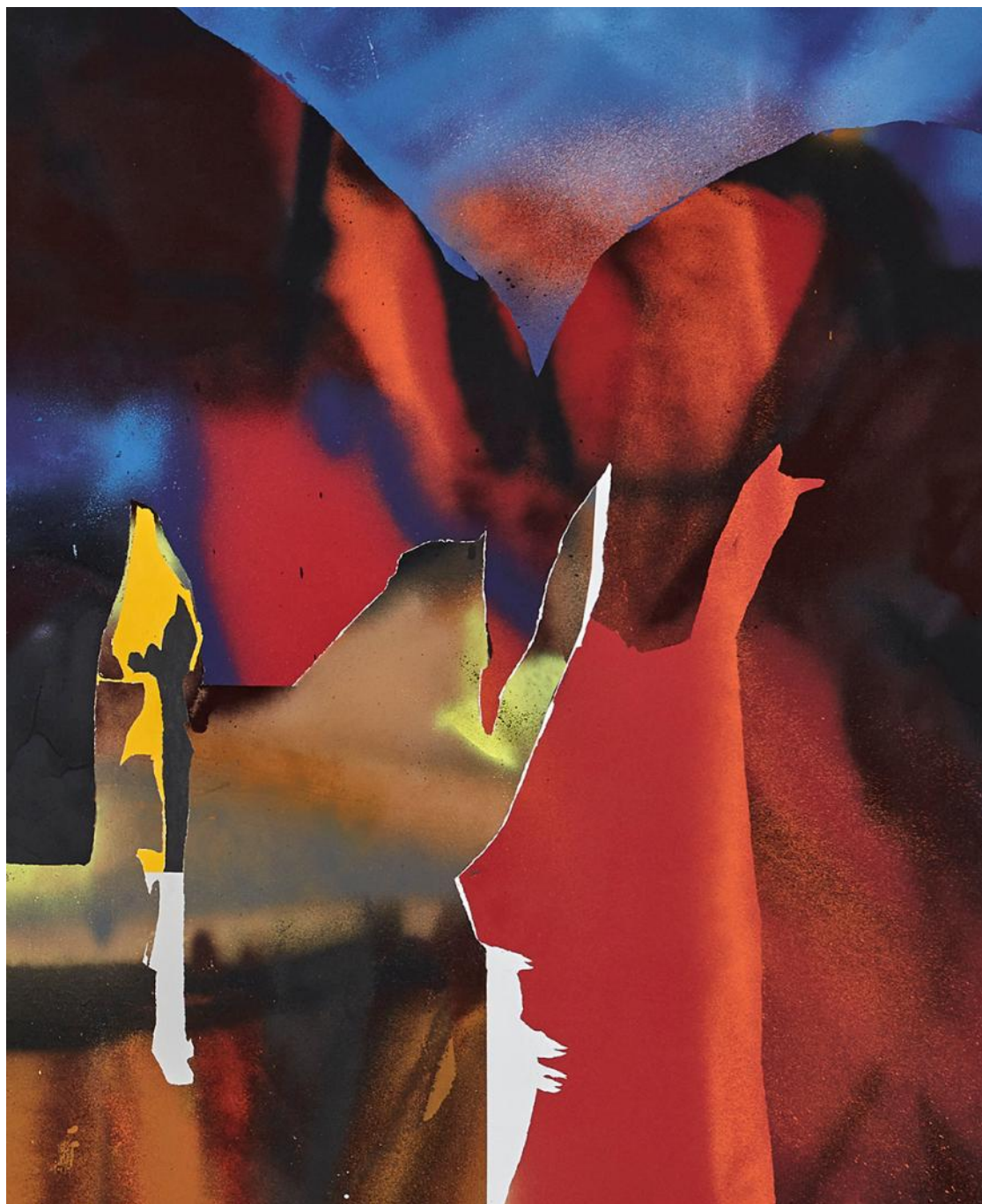






叠加 *Overlap*

Acrylic on Linen
亚麻布面丙烯
255×185cm, 2017



叠加 *Overlap*
局部 *Details*

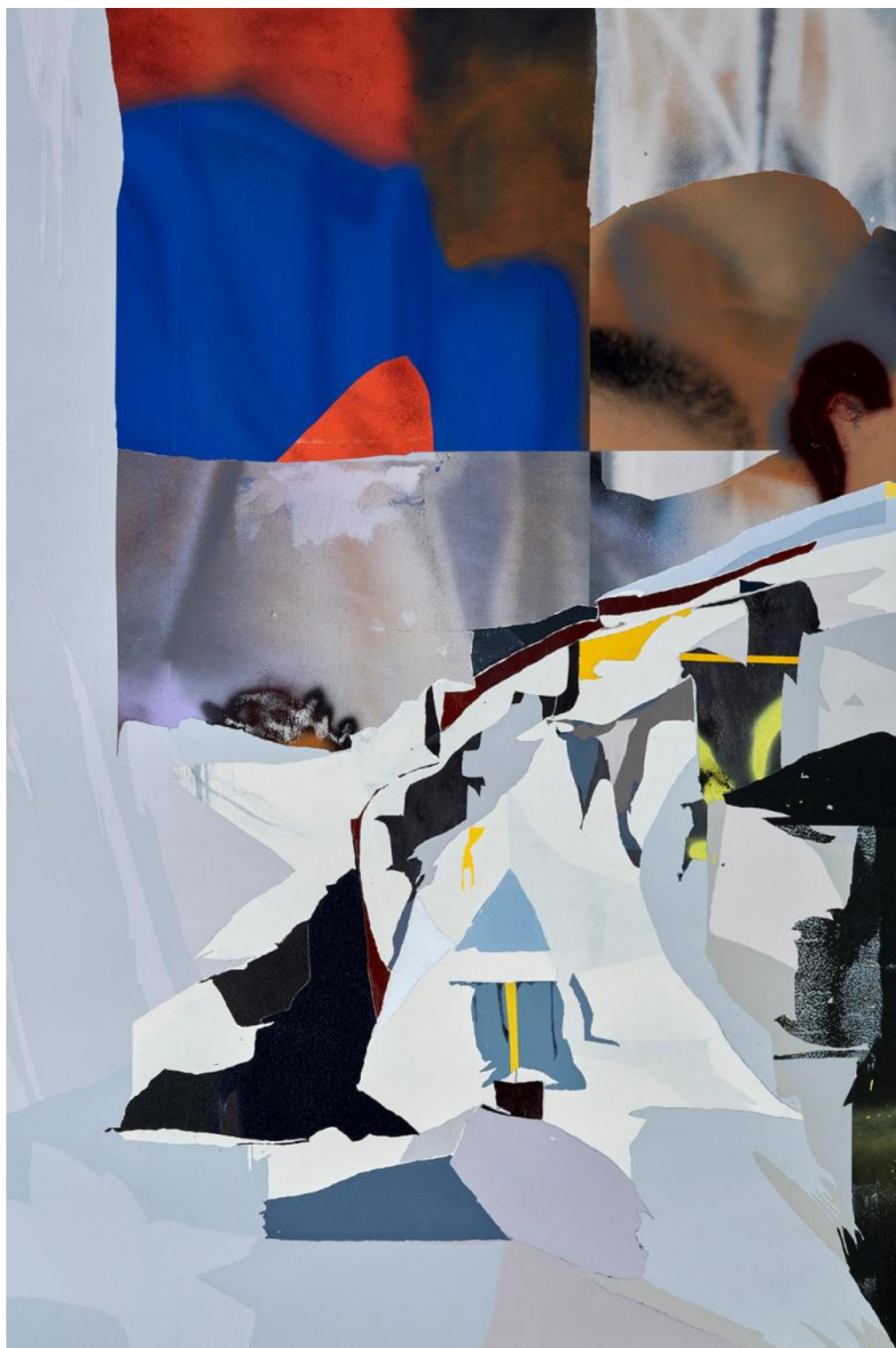


叠加 *Overlap*
局部 *Details*



嘛街 *Mott Street*

Acrylic on Linen
亚麻布面丙烯
255×185cm, 2017



嘛街 *Mott Street*
局部 Details



嘛街 *Mott Street*
局部 Details



下东区的夜 *LES Nights*

Acrylic on Linen
亚麻布面丙烯
201×172cm, 2017



下东区的夜 *LES Nights*
局部 Details



下东区的夜 *LES Nights*
局部 Details



迷彩之二 *Camo II*

Acrylic and Nylon on Linen
亚麻布面丙烯及尼龙
166×140cm, 2016



迷彩之二 *Camo II*
局部 Details

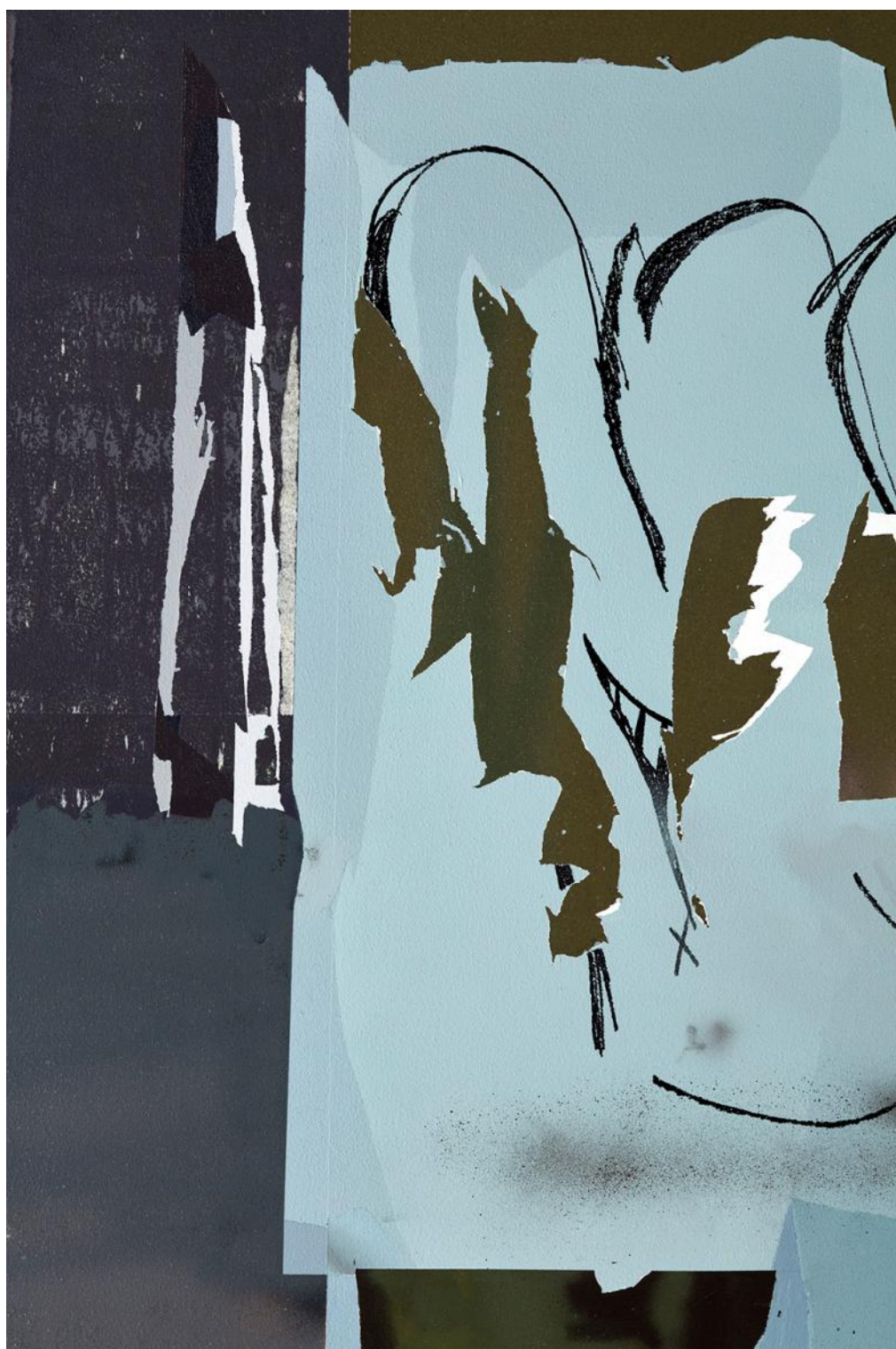


洛杉矶下城 DTLA

Acrylic on Canvas
布面丙烯
182×152cm, 2016



洛杉矶下城 DTLA
局部 Details



洛杉矶下城 DTLA
局部 Details



双屏 *Double Screen*

Acrylic on Canvas
布面丙烯
182×152cm, 2016



双屏 *Double Screen*
局部 *Details*



双屏 *Double Screen*
局部 Details

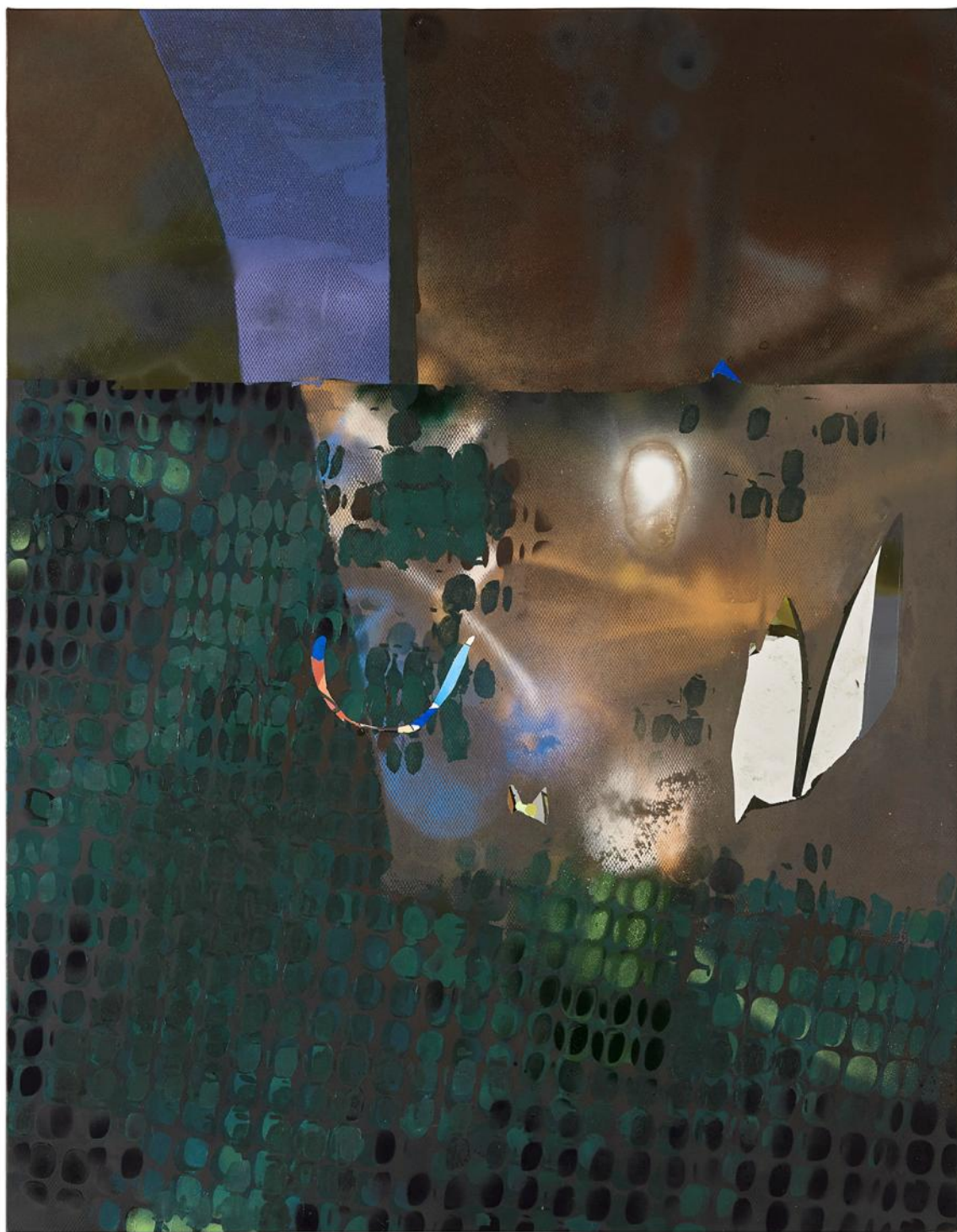


东浪 *East Wave*

Acrylic on Linen
亚麻布面丙烯
201×172cm, 2017



东浪 *East Wave*
局部 Details



SOHO

Acrylic on Linen
亚麻布面丙烯
173×135cm, 2016



SOHO

局部 Detail



BROOME III

Acrylic on Linen
亚麻布面丙烯
201×172cm, 2016



BROOME III
局部 Details



BROOME III
局部 Details



Untitled (camo) 2

Acrylic and Nylon on Wood
木板丙烯及尼龙
40.5×30.5cm, 2016



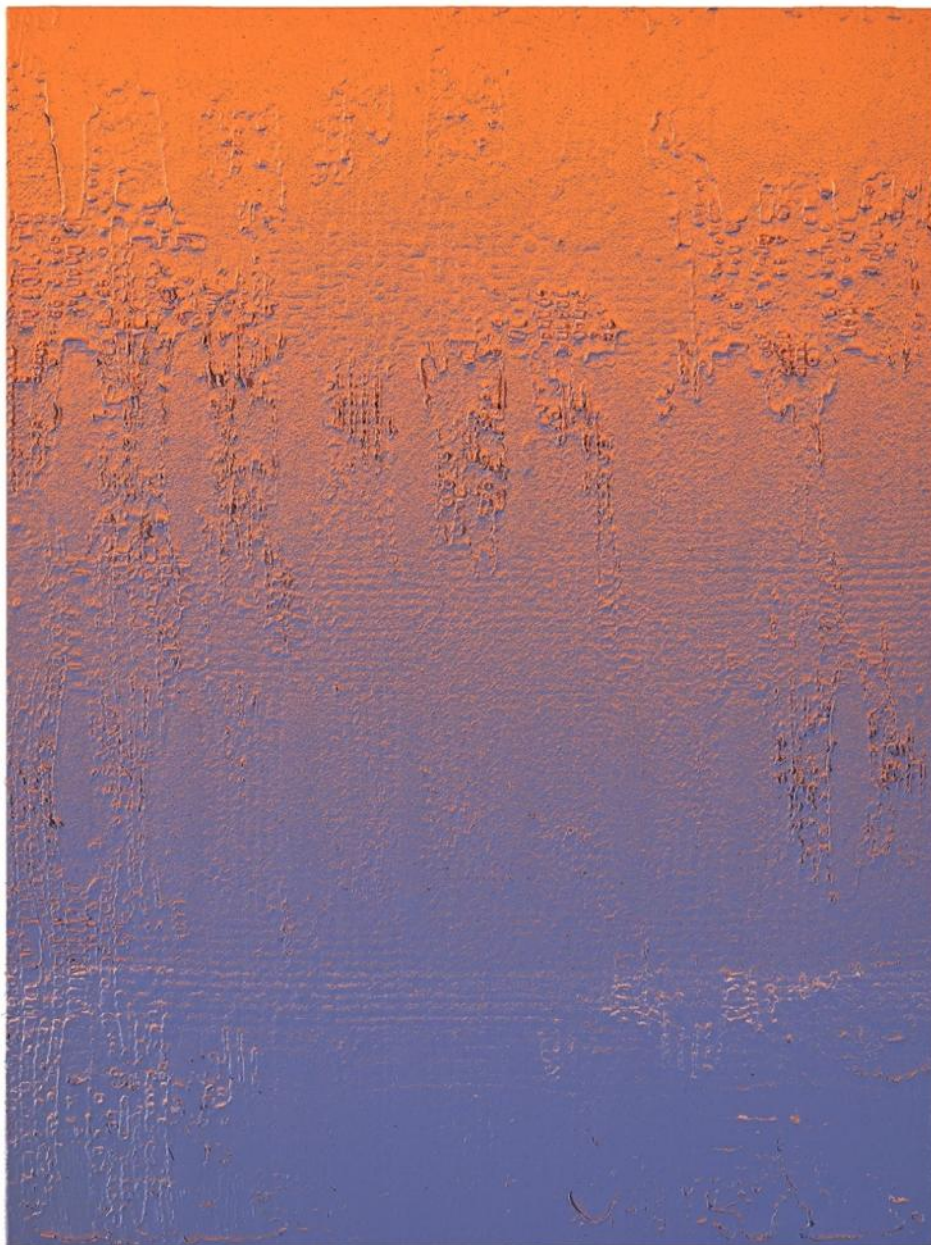
Untitled (camo) 1

Acrylic and Nylon on Wood
木板丙烯及尼龙
40.5×30.5cm, 2016



坎街 *Canal Rubber*

Acrylic and Rubber on Wood
木板上橡胶及丙烯
30.5×30.5cm, 2016



废墟 *Ruins*

Acrylic on Wood
木板丙烯
30.5×23cm, 2016



废墟 *Ruins*
Details



Untitled (camo) 4

Acrylic and Nylon on Wood
木板丙烯及尼龙
40.5×30.5cm, 2017



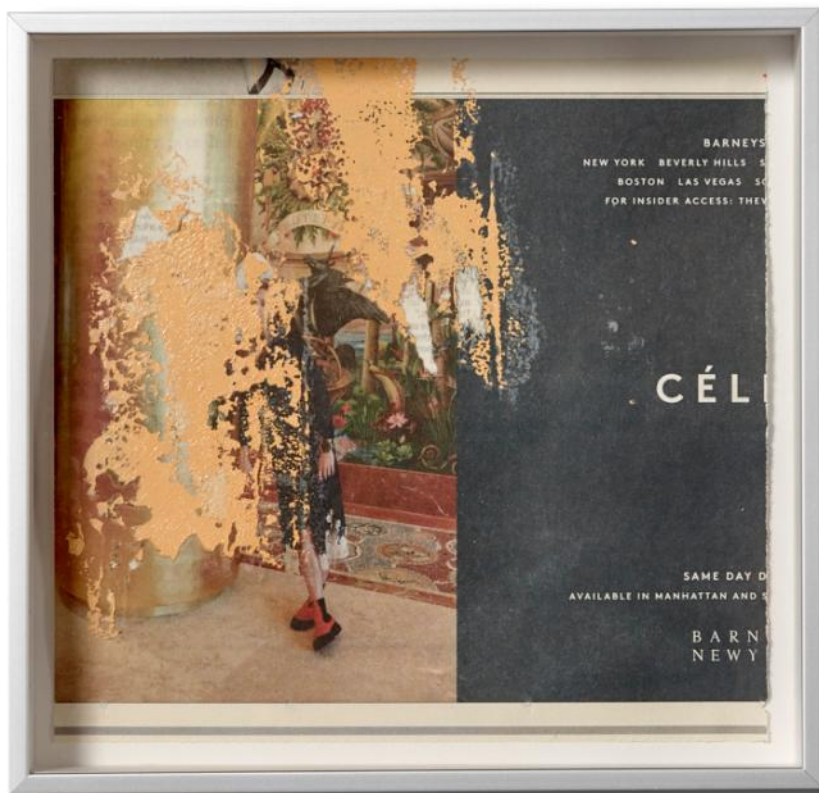
Untitled (camo) 5

Acrylic and Nylon on Wood
木板丙烯及尼龙
40.5×30.5cm, 2017



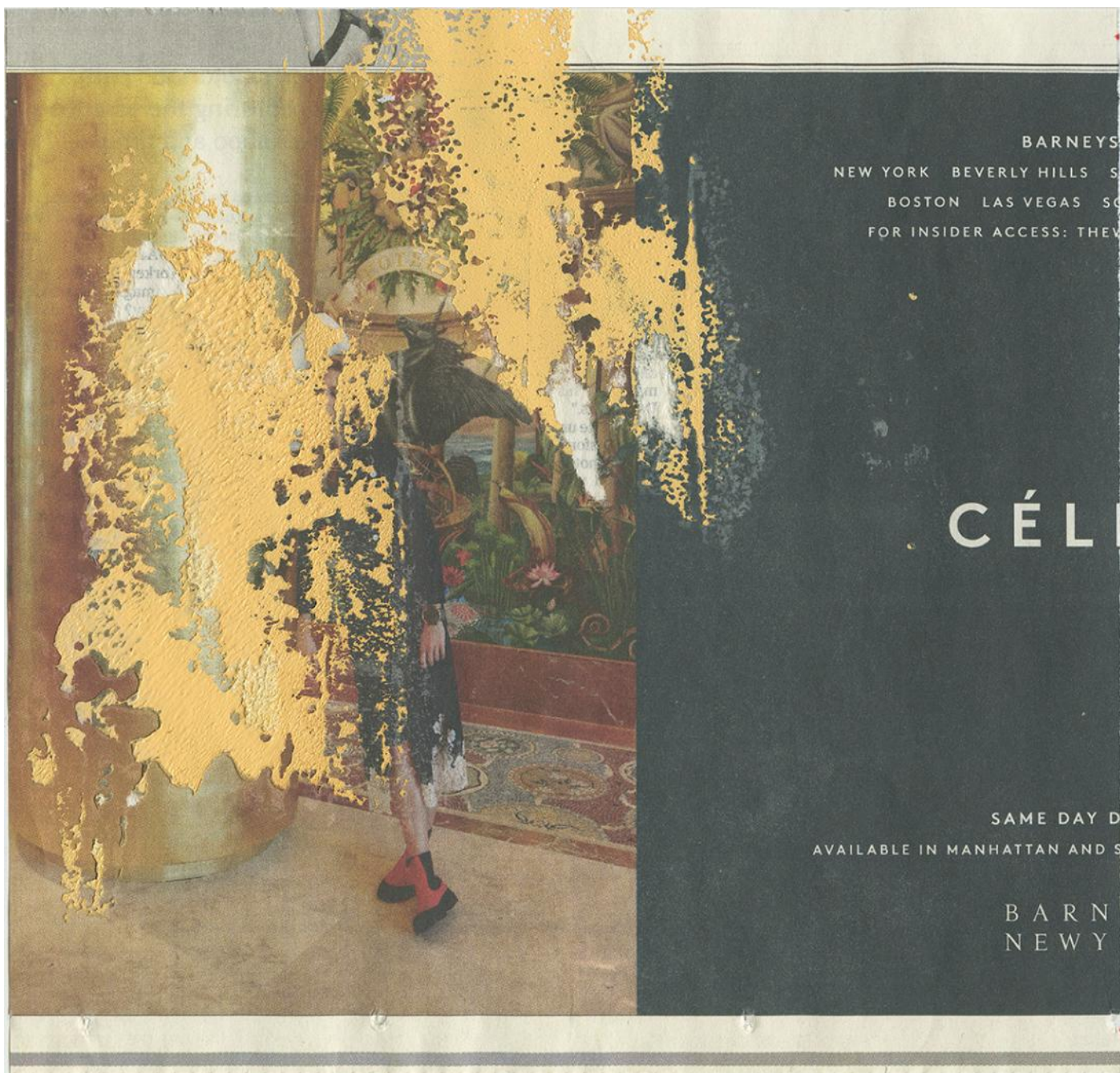
Untitled (camo) 3

Acrylic and Nylon on Wood
木板丙烯及尼龙
40.5×30.5cm, 2017



过程二 *Process II*

Acrylic, newspaper, aluminum
报纸上丙烯，铝塑框装裱
23×22cm, 2017



BARNEYS
NEW YORK BEVERLY HILLS S
BOSTON LAS VEGAS SC
FOR INSIDER ACCESS: THEV

CÉLI

SAME DAY D
AVAILABLE IN MANHATTAN AND S

BARN
NEWY

过程二 *Process II*
局部 Details



过程三 *Process III*

Acrylic, newspaper, aluminum
 报纸上丙烯，铝塑框装裱
 33×30cm, 2016

1 SUNDAY ROUTINE

Viceland's marijuana reporter takes a break from weed.

3 NEIGHBORHOOD JOINT

New York's perfect dive bar is on Staten Island. Deal with it.



2 PET CITY

When a woman flees abuse, what happens to her cat?

3 BOOKSHELF

Jackie Robinson's towering legacy, beyond baseball.

NEW YORK CITY

Metropolitan

The New York Times

SUNDAY, APRIL 17, 2016



ILLUSTRATION BY JEFFREY M. HARRIS FOR THE NEW YORK TIMES

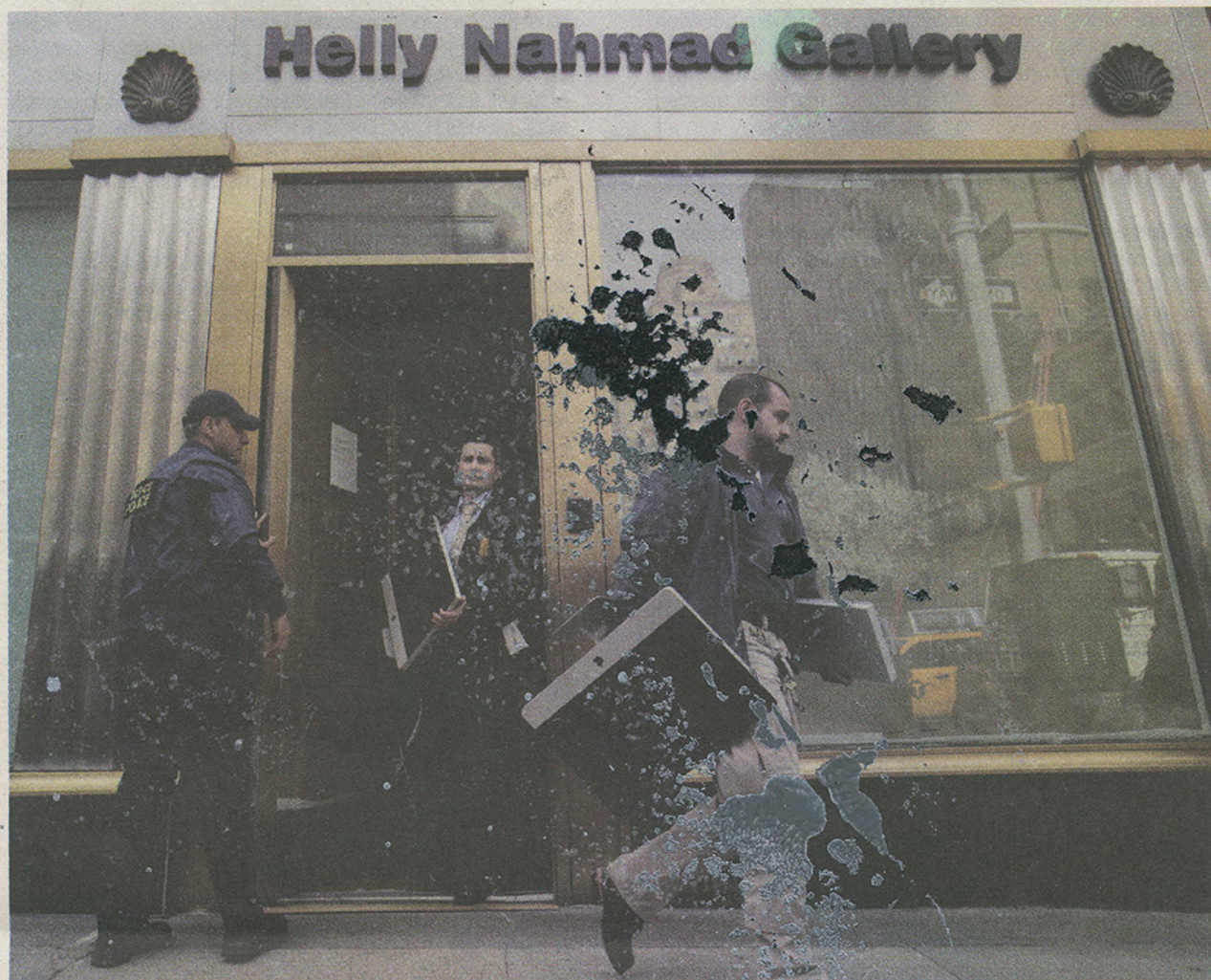
Rescue Off the Rockaways

过程三 *Process III*
局部 Details



过程一 *Process I*

Acrylic, newspaper, aluminum
报纸上丙烯，铝塑框装裱
22×19.5cm, 2017



Federal agents remove computers from New York's Helly Nahmad Gallery located inside the Carlyle Hotel on April 30th, 2014. Courtesy of the Internet.

过程 — *Process I*
局部 Details

韩冰 HAN Bing

NEIGHBORHOOD INSTITUTIONS

– Paths, Nodes and Enclaves

– 路径, 节点和飞地

2017.06.03 – 2017.07.09

Text: Robin Peckham

In Han Bing's new paintings, fragments of urban space appear as portraits. Torn posters and sprayed tags and coils of chain-link fence coalesce into veritable personalities—not faces, nothing recognizable, but the sense is there nonetheless. There's a whole genre of art and film in which the personification of architecture allows personal dramas to play out in the space of the city: think of everything from John Smith's *The Black Tower* (1987), in which the ominous structure of the title seems to follow the paranoid narrator, to *Entourage* (2004-11), in which the city plays itself as arguably the most important member of the entourage comedy. It's a manifestation of an unstable sense of self, in ways, and an ink blot test for the architecture of the selfie. Consider a painting like *Overlap* (2017), in which an undulating blue field is interrupted by several vertical barriers that break the composition into repeating sections defined by the anonymous gestures of intervention on the street: written graffiti, here in yellow and orange, always covered and altered so it remains just illegible; wheat pasted posters put up randomly and torn down violently, but with all graphic or textual content obscured, here leaving large swaths of grayscale biting into the picture plane; and temporary architecture, in the form of rolling doors, construction barriers, and curbs, here including two broad horizontal swaths of black and gray along the bottom that emphasize the compositional nature of the riotous forms above them. Discarding the overdetermined symbolic meanings of certain colors and forms, forms within the painting group themselves together into subjects that speak with distinct personalities, in this case revealing the struggle of a site caught between an openness to the new and a harmony with the wider world. It is clear that, though Han is immediately attracted to certain moments on actually existing streets—compositions of chaos and design that might exist in a given state only for a matter of moments, just long enough to snap a picture, before they are altered or destroyed—she is also invested in the act of painting, of taking these painterly moments from nature and encouraging them to resolve themselves into paintings in the fullest sense of the word. Pieces like *Mott Street* (2017), in which competing picture planes collide massively and dramatically, prove painting's value in maintaining multiple states of being simultaneously in a way that photography and objects, as they exist now, cannot: a whorl of torn paper and yellow spray paint marks tornadoes its way across the canvas from upper right to lower left, seemingly picking up and tearing away coverings of unclear gray material to reveal vibrant fields of fiery orange and royal blue, a moment that must have almost existed—a personality on the brink of collapse that is brought into being in order to be captured, explored, and worshipped before it is pushed over the edge.

Some pieces, particularly those on the smaller side, resolve quickly, asking to be read as paintings—or images of paintings, precisely because they appear so ready to be consumed—as soon as one steps in front of them. Paintings like this functionally stand for singular portraits, rather than groups in which a certain compositional tension is necessarily present. *East Wave* (2017) works like this: against the same undulating blue field, a favorite background even though it does not refer to any common urban texture, broad shapes of several hues of yellow stand in for torn-out areas of paper, while gestures of orange and black spray paint beneath them again come close to spelling out real referents. This picture, simply, plays itself. In its nearly square format, accentuated by black letterbox strips along the top and bottom edges, the paintings can't help but point towards Instagram, and the way these works originate in photography. Han Bing uses her camera to capture fragments of the city like notes or sketches, which then return to the studio and are printed and recomposed. Because their compositions appear so in tune with contemporary painting, it is easy to forget that the logic of composition that underlies them is actually incredibly dependent on the smartphone, that pervasive frame that already defines so much of how we see the world. Indeed, paintings like *East Wave* also feel ready to be consumed through rapid scrolling formats like Instagram, except for the fact that they stick—*East Wave* is the image your thumb slams down on as it threatens to slip by. This viewing experience dovetails with the ephemera nature of the accidental assemblages that Han finds herself drawn to in the first place, which she refers to as temporary architecture. It's a way to tie herself to a place and time. There is, naturally, a potential conflict between these modes of expression, in that painterly composition and smartphone photography work, respectively, outwards from the details of manual gestures and inward from the totality of the instant. It would be easy for a painting made by the tools of Instagram to feel like a painting made for Instagram, like the oft-maligned process abstraction of the past few years. This is where it matters that the painting sticks. In *LES Nights* (2017), two major compositional elements guide the eye (and magnetize the thumb) simultaneously: an oddly romantic wash of purple, orange, blue, and white in a gradient along the upper third of the canvas, an aspect that looks like a sunset with a spray tan, and a dramatic hard-edge patchwork of black, gray, and yellow on the right third, where different eras of tearing and pasting meld into a single phantom limb. These two elements are connected by a dynamic pair of strokes that mimics the counter-clockwise swipe around the lower-left quadrant of a clock, tearing up or revealing new sides of both. It's like an Arnolfini wedding portrait for a corner that hasn't made up its mind if it wants meth or Sudafed. It punches hard, even though it never forgets its roots.

That's how it feels to look at these paintings. Intellectually, they tend to call to mind debates about monumentality and appropriation that are hardly the hottest critical currency of the art world today, but still feel important and unresolved. What does it mean to take the mark-making practices of the street, be they as artistic as New York graffiti or as engineered as the utility markings of underground installations, and place them—sanitized, for lack of a better word—within the reified space of the gallery or museum, on the white walls of our contemporary temple? Does Han Bing want to save for posterity the ephemeral moments she

captures, and elevate them to the status of monuments? It seems important, in answering these questions, that she is not overly interested in one particular system of marking or another, but rather in their accidental juxtapositions and coincidences, in finding a kind of spontaneous joy in the most unlikely places. And, rather than reproducing the marks directly or somehow lifting them from their natural environment, Han works with a particular process of recomposition to flatten the hierarchies and structures that exist between them—be they cultural or material—and use them as raw materials from which to produce a Painting, Painting with a capital P, as part of an ongoing dialogue across time and space. The process references Robert Gober, whose sculptures of familiar objects like sinks and furniture are both uncanny and forgettable, but, where Gober produces objects that cast aspersions on the status of the ready-made for a visual semblance belying studio origins, Han performs a balancing act that walks in the opposite direction: the intervention of the artist is unmistakable, and yet, when one compares the painting with its originary photography, absolutely minimal. There are shades of Sterling Ruby, particularly his paintings and painted constructions, in her use of spray paint, color palette, obsession with the graffiti mark, and tendency towards rawness, but Han Bing demurs from that level of production—that masculine American tendency to vomit material into the world. Instead, her paintings allow ephemeral moments to live on in perpetuity, and create an archipelago of spaces and times in which the artist can allow herself to exist. It's a firm, assertive gesture, but not a violent one.

These paintings, which tend towards a set of dimensions best explained as approaching 1.8 meters on one edge or the other, echo this conceptual structure by just exceeding the scale of the human body. They begin life as tiny smartphone photographs that, through the bodily mediation of the artist, are returned to life-size, or something like that. Torn posters and stray graffiti marks in these paintings are more or less the size of those things found on the surfaces of the real city, and they are often produced through the same methods: some tears are actually the product of torn paper, and many graffiti loops are actually sprayed from a can. This series of parallel experiments is made clear in a set of minor works, smaller paintings that act as testing grounds for new techniques as well as, ultimately, convenient showcases for these gestures, where they cannot be buried by the overall composition of a louder piece. In this sense, they function as legends for the overall map, pointing to the meanings of certain significant individual things happening in the larger works. Some of these smaller pieces show how paint is being used, as with *Ruins* (2016), a gradient that fades rapidly from bright orange to bright purple, with both colors functioning as artificial shadows for painted imperfections in the wood. Aside from providing a way into some of the more expressive color choices often employed in these new paintings, this miniature states clearly the name of the artifice of painting that forms an invisible core to Han Bing's practice. Similarly, *Canal Rubber* (2016) isolates a few brushstrokes and tear effects on the unique substrate of rubber, revealing the modularity of many of the tools and ideas that Han repeats throughout this particular body of work. Then there are pure material studies, like the "Untitled (Camo)" series, in which camouflage-pattern nylon textiles are stretched directly over bars, some with minimal painted interventions across their surfaces and some presented purely as-is. Most important of all, however, is the series "Process," which consists of framed newspaper clippings with wiped,

sprayed, dripped, and dried paint splatters over them. The paint—in gold, black, silver—interacts with the found images (from the *New York Times*, mostly) in unpredictable and often hilarious ways, distorting and hiding and highlighting everything from fashion ads to news about the financial misdeeds of the art world. While the works are so crisp and clever as to appear staged, Han started the series using actual newspapers that she tore off the surfaces of her paintings in order to create the simulacrum torn-poster effect. There's something to be said here, again, about the reality and artifice of technique and reproduction. Mostly, though, the brilliance of these minor works lies in their quiet but assured insistence on the concept of portability: the idea that it is possible for a texture, a color, a shape, a feeling to travel across time and space, from the palette to the floor to the surface of the painting, or from the overlooked street corner to the studio to the gallery.

There is a quotation of self-identification here, and a suggestion that perhaps Han Bing's willingness to dissolve the city into multifarious personified surfaces is a gesture not of a lacking sense of self but rather an affirmation of confidence. In the way she speaks about her experience as an artist always on the move, working, over the last few years, between short-lease studios in Brooklyn, Los Angeles, and Shanghai, Han seems to locate herself within the network of temporary spaces and structures she finds everywhere. The more or less uniform nature of the style of this body of work would suggest the universality of anonymous urban forms, but most of these paintings draw on New York (*SOHO*, *Broome*, *Mott*, *LES*—Los Angeles makes only a brief appearance in *DTLA*, and Shanghai goes unnamed). Many New York paintings, however, were painted in Los Angeles, and some Los Angeles paintings were made in Shanghai. In the slickness of constant motion between these geographic poles, Han Bing finds a way to build a language and, perhaps, a capacity for self-empathy. In endowing the scenes that she is drawn to for compositional reasons with all of the trappings of personality ("Instagram Photos with Faces get 38% More Likes"), she is not so much displacing herself into the built environment as she is discovering a community of peers. If instability, unmoored scrolling, and gliding images are the lingua franca of art today, the key to staying power—monumental, permanent, or simply sustainable—must be making it stick.

HAN Bing

Born in 1986, graduated from Parsons the New School with a MFA in NYC, currently lives and works in New York. Solo exhibitions: *NEIGHBORHOOD INSTITUTIONS-Paths, Nodes and Enclaves*, Antenna Space, Shanghai, 2017; *Facades And Waves*, Night Gallery, Los Angeles, USA, 2016; Han Bing's Solo Exhibition: *Best Least Worst Option*, Antenna Space (Venue Supported by D-Space), Beijing, China, 2015; Han Bing's Solo Exhibition, Antenna Space, Shanghai, China, 2013. Selected group exhibition: The Fourth ART-SANYA " *The Scale of the Youth*", Sanya, China, 2015; Han Bing and Luka Rayski: *Frame*, Fou Gallery, New York, USA, 2014; *Homeward Found*: Wassaic Project Summer Exhibition, Wassaic, New York, USA, 2013; *The Intelligence of Things*: Parsons Fine Arts MFA Thesis Exhibition, The Kitchen, New York, USA(Catalogue), 2013; ArtCycle Discovers Prize: The MFA Finalists, Gallery Brooklyn, New York, USA, 2013; *Global Projects—Artists at Home and Abroad*, Broadway Gallery, New York, USA, 2012; *Source Material*, 25 EAST Gallery, New York, USA, 2012; *Blind Spots*—Group Exhibition Of Young Artists, Gallery Yang, Beijing, China, 2012.

撰文：岳鸿飞

译：欧阳洋逸

在韩冰的新画中，城市空间的碎片像是一幅幅肖像。破碎的海报、喷涂的标签和一圈圈链条相连的路沿集结成名副其实的个性——不是面孔，难以识别，尽管如此仍似曾相识。在某种艺术和电影类型中，拟人化的建筑将个人的戏剧化情绪带入城市空间，如：约翰·史密斯(John Smith)的《黑塔》(The Black Tower, 1987)中的一切，不祥的标题结构像是在跟随偏执的叙述者，再到《明星伙伴》(Entourage 2004-11)，电影中的城市扮演的自己可以说是“明星伙伴”系列剧中最重要的一员。这是自我的不稳定感在通过多种方式表现出来，以及对“自拍”之建构的墨迹测试。像在《叠加》(2017)中，一片起伏的蓝色区域被几个垂直屏障打断，这些屏障将构图打散成不断重复的部分，而这些部分是由街上那些无名的干涉动作所定义的：写画的涂鸦，在这里是黄色和橙色，总是在被覆盖和涂改着，于是往往没法辨认；面糊的海报任意张贴在墙上再猛地被撕下，但其所有的图形或文字内容都被遮蔽，让大量的灰度刺入画面；以及滚动门、施工隔断和路缘形态的临时建筑，这里包括沿着底部的两个横向的宽阔黑色和灰色带，强调了它们上面那些狂乱形态的构图的性质。除去某些特定颜色和形态过于确定的象征意义，画面中的形将自己组合成一个个性鲜明的言说主体，在这种情况下，它揭示了一个陷于对“新”的开放和与更广阔的世界的和谐之间的场所的挣扎。可以明确的是，虽然韩冰马上被确实存在的街道上某些发生过的时刻吸引了——混乱和设计并存的构图或许仅仅短暂存在于一个给定的状态，只够抓拍一个瞬间的时间，在它们被更改或毁灭之前——同时，她也对绘画这一行动，对将这些画意的瞬间从自然中抽取再促使它们以“绘画”一词最丰富的含义，将自己在绘画中融汇。像《嘛街》(2017)，竞争中的图像块发生巨大且戏剧性的碰撞，证实了绘画的价值在于以一种现下的摄影和物品做不到的方式维持其各种形式的存在。一团撕裂的纸漩涡和黄色喷漆斑点像龙卷风一样从画布的右上角向左下角席卷而下，看似沿途拾起并扯开那些暧昧的灰色涂层以显露出火烧橙和皇家蓝的明快色块，一个瞬间必须几乎存在过——一个在崩溃边缘的人格被带入生命里，为了让它被捕捉、探索，然后崇拜，在它被推出界外之前。

一些作品，特别是尺寸较小的那些，简洁明了，要求被当作绘画来解读——或者说是绘画的图像，这恰恰是因为，一旦谁站在它面前，它们就可以立刻被消费。像这样的绘画更接近单独的肖像，而非某种构图张力必然存在的群组作品。《东浪》(2017)是像这样运作的：同样一片起伏的蓝色区域——在这个被偏爱的背景下，尽管它并不指向任何常见的城市肌理，宽大的黄色调色块代替了那些北用力撕扯下的纸，同时真正的指示物在那些黄色色块之下的几道橙色和黑色喷漆中呼之欲出。简单来说，这是这张图像的自我演绎。在其几乎四四方方的格局下，黑色区域横跨画面的顶部和底部，这些画不得不让人想到 Instagram，以及来它们来自摄影的根源。韩冰用她的镜头去捕捉城市的碎片，像是做笔记或是草稿，然后回到工作室，再将它们打印、重组。因为它们的构图看起来与当代绘画如此的合拍，这很容易让人忘记这些图像背后的构图逻辑实际上对智能手机无比依赖，那一无处不在的取景框已经很大程度上界定了我们看这个世界的方式。确实，像《东浪》这样的画同样可以通过 Instagram 这类的快速滑动浏览平台来被消费，除了它能让你的目光停留——《东浪》是那种令你的大拇指在它威胁着要溜走的时候立刻掉头上翻的那种图像。这一观看经验与从开始就吸引着她的那些随机的集合的转瞬即逝的特质相吻合。她把这种方式称为“临时建筑”，这是她将自己与一个地点和时间捆绑的方式。自然地，从那些人为姿态的细节向外再从那一瞬间的整体向内来看，绘画性的构图和智能手机

摄影作品的表达模式间出现了一个潜在矛盾。用 Instagram 这样的媒体工具制造的图像很容易让人感觉像是一幅为了 Instagram 创作的画，像是前几年那些僵尸抽象加工画。这就是为什么绘画“能够固守”尤其重要。《下东区的夜》（2017）里，两个主要的构图元素同时引领着眼睛（且强烈吸引着大拇指的滑动）：紫、橙、蓝和白色在沿着画面的上三分之一的渐变色里涌入，怪异且浪漫；看似落日之景的一道棕色，和画面的右三分之一的一块戏剧性的硬边黑、灰、黄杂色拼贴，其中不同时期留下的撕痕和面糊胶融为同一段幽灵般的躯干。这两个元素被一双活泼的笔触相连，它们模仿钟面左下四分之一的逆时针摆动轨迹，显示或撕扯着两者的新面向。这个角落就像是一个还没想好是嗑冰毒还是伪黄麻碱的“阿尔诺菲尼结婚照”。它出拳有力，尽管它从未忘记自己的根源所在。

这就是看着这些画的感觉。学术上来说，它们往往使人想到在当今艺术圈里关于不朽和挪用的那些已不再热门的辩论，但这些问题仍然重要且悬而未决。将街头的涂涂画画，不论是纽约涂鸦的艺术感或是地下装置的实用标志，放置——净化，因为找不到更好的词了——在具体的画廊或美术馆里，在我们当代神殿的白墙上，这到底意味着什么？韩冰是想要为后代保存她捕捉的那些短暂瞬间，并把它们抬升到纪念碑一样的地位吗？在回答这些问题的时候，这点似乎很重要：她并没有对某一特定的笔画系统过于着迷，而是将它们随机的并置和巧合，在最没有可能的地方寻找一种自发的愉悦感兴趣。并且，与其直接复制那些笔画或将它们从它们的自然环境中提升，韩冰通过一种特别的构图程序来平面化那些存在于它们之间的等级制度和结构——无论是文化或物质上的——并且把它们当做一手材料来制作绘画。大写的“绘画”，是作为跨越时间和空间的持续对话的一部分。这一过程借鉴了罗伯特·戈伯（Robert Gober）的创作，他用诸如洗手盆和家具之类的寻常物品创作的雕塑怪异却平常，当戈伯为了掩饰这些物品自带的“工作室制造”的属性而创造了那些给现成品的身份带来污名的物品时，韩冰则朝相反的方向加以平衡：艺术家的介入确凿无疑，然而当一个人将这幅画与它的原始相片对比时，则会发现在这里只有最小程度的介入。当然还有斯特灵·鲁比（Sterling Ruby）的影子，特别是他的绘画和绘画结构体，在韩冰运用喷罐的方法，颜色，对涂鸦痕迹的着迷以及对粗犷无矫饰的趋同里都可以看得出，但韩冰反对这种程度的产出——即这种向世界呕吐材料的美式男子气概。她的绘画容许了缥缈的瞬间在永恒中长生不老，并创造出空间和时间的群岛，艺术家可以让自己的在这其中生存下去。这是一种坚实的、确定的姿态，但绝不是暴力的。

这些绘画趋向一组特定的尺度，最好的解释是其边缘之间都达到了 1.8 米，以刚好超过人体的比例来回应其概念的结构。它们从迷你的智能手机摄影开始其生命历程，再通过艺术家身体的调解重回真人大小。这一系列的平行试验在一组小型作品里看就清楚了，尺寸更小的画被用作测试新技法的实验场，同时最终成为这些姿态的便利展场，在这其中，它们不会被更张扬的作品整体构图掩盖。从这个意义来说，它们为总体的布局提供图式，指向发生在更大尺寸的作品里的那些特定的重要事件之意义所在。其中一些尺寸较小的作品展示了颜料是如何被使用的。在《废墟》（2016）里，一道渐变色迅速从亮橙色滑入明紫，两种颜色都是为了木头上画上去的缺陷产生的人造阴影。它除了提供一种进入那些常被用于这一系列新作品的表现性颜色的选择，这一小尺幅作品点明了这种绘画的灵巧是韩冰绘画中无形的核心。相似地，《坎街》（2016）将橡胶这一独特材质上的几道笔触和撕扯效果孤立出来，揭示了她许多工具和想法的可组合性，并在这个系列作品中不断反复。然后还有纯粹的材质研究，像《无题（Camo）》系列，迷彩图

案的尼龙织物直接被绷在框条上，画笔在其中几件的表面上有些微乎其微的干涉，有些则不加修饰地被展示出来。然而最重要的是“过程” Process 系列，它们主要是一些带边框的剪报，上面溅满了那些蹭的、喷的、滴的以及干了的颜料。 颜料——金色的、黑色的、银色的——和现成的图像互动（大部分来自纽约时报），多以无法预料的，常常又是滑稽的方式扭曲，遮蔽或强调从时尚广告到艺术圈的金融犯罪新闻的所有素材。这些作品非常聪明利落以至于像是精心编排的，韩冰开始了这个系列，用她从她的画上撕下来的报纸制造一种撕海报效果的拟像。关于现实和技术技巧以及再现需要再次提及。虽然，大部分小件作品的光芒是在于其对可移植性之概念安详笃定的坚持：一种质感，一种颜色、形状，一种感觉都是可以穿越时间和空间，从调色盘到地板再到一画面上，或从无人问津的街角来到工作室里再到美术馆的。

这里有对自我身份认同的引用以及一个暗示，或许韩冰对将城市溶解成多样的个人化表面的意愿并非自我的缺失，相反，它是一种肯定和信心。通过她诉说她作为一个漂泊的艺术家的经验的方式，在过去的几年里似乎总在迁移，在那些布鲁克林、洛杉矶和上海的短租工作室里工作，她似乎把自己放置在了那些她随处可寻的临时空间和结构的网络里。这一系列作品统一的风格本质暗示了无名城市形态的普遍性，但这些绘画大部分都是关于纽约的（SOHO，布鲁姆街，嘛街，下东区——洛杉矶只在 DTLA 里短暂露面，而上海则未被点名）。然而，很多关于纽约的绘画却是在洛杉矶创作的，而关于洛杉矶的绘画则在上海完成。这些地理中心之间的顺滑迁移，韩冰找到了建造一种语言的方式，或许，那是一种自我同理心（empathy）的能力。因为构图上的理由，在赋予那些吸引她的景象一种人格化的虚饰时（“带脸的 instagram 相片会得到多 38% 的点赞”），她并不是在令自己错入那个业已建构的环境，因为她在发掘一个有伙伴关系的团体。如果不稳定性、起锚式的刷屏和图像浏览是艺术今天的通用语言，那么保持地位的关键则是——纪念碑式的、永久的、或是可持续的——必须使其固守。

韩冰，生于 1986，毕业于纽约帕森设计学院艺术系，现工作和生活于纽约。2004-2011 年就读于北京中央美术学院油画系学士和硕士，2011-2013 年就读于纽约帕森设计学院艺术类硕士。近期个展：“Neighborhood Institutions-路径，节点和飞地”，天线空间，上海，2017；“Facades And Waves”，Night Gallery，洛杉矶，美国，2016；韩冰个展：“Best Least Worst Option”，天线空间（场地支持：D-Space），北京，2015；韩冰个展，天线空间，上海，2013。部分群展：第四届三亚艺术季“华宇青年奖”入围群展“青年的尺度”，海南三亚，2016；韩冰与 Luka Rayski：“界”，否画廊，纽约，美国，2014；沃色计划夏季展览-沃色计划，纽约，美国，2013；“智慧的东西”，帕森毕业展览，THE KITCHEN 画廊，纽约，美国，2013；艺术圈入围展-寻找纽约最杰出艺术研究生，布鲁克林画廊，纽约，美国，2013；“全球计划”，BROADWAY 画廊，纽约，美国，2012；“盲点”，年轻艺术家群展，杨画廊，北京，中国，2012；“源材料”，25 EAST 画廊，纽约，美国，2012 等。

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