

# 艺术界

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## LEAP

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二零一零上海世博艺术完全指南  
AN ALMOST COMPLETE ART GUIDE  
TO WORLD EXPO SHANGHAI







张江，《和利谐谱》，2009，镜面不锈钢，600 x 370 x 400 cm

Zhang Jiang, *Hehe Xiepu*, 2009, Mirror-finished stainless steel 600 x 370 x 400 cm

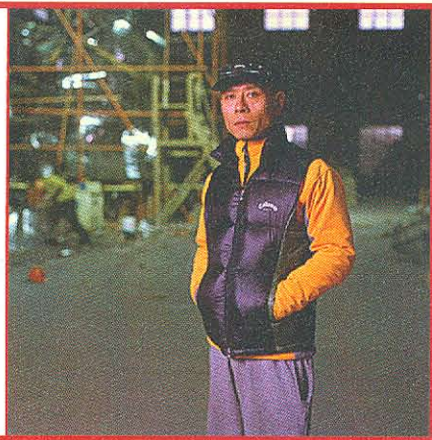


张洄  
ZHANG HUAN

「和和谐谐」

HEHE XIE XIE

采访/Leo 摄影/季炜煜  
INTERVIEW: Leo  
PHOTOGRAPHY: Ji Weiyu





## 缘由

世博会对中国人或者全世界都是很重要的，而且对我这一代人，可能是一生一次能参与的展览。

## 作品

作品是一对叫《和和谐谐》的6米高镜面不锈钢的熊猫。构思出自中国送与世界各地的熊猫。熊猫象征了中国同各国的和谐关系，体现了一种未来共同繁荣共同发展的主题。目前作品还未进入最后大工作量的抛光过程。由于《和和谐谐》计划安置的位置，最终两只熊猫的胸怀里要映照出它们周围的中国馆和台北馆。

## 2010上海世博

一方面，她是一个面向七千万到九千万世界观众以及艺术界专家的展示平台。另一方面，在如此高度全球化的今天，她也契合了世界人民对人性、环境、国家间和谐发展的愿望。

## 城市

我对城市生活以及城市文明的基本态度是：回归自然。我考虑的是一个幸福观的概念。今天是纽约人、伦敦人还是西藏人或者非洲人幸福呢？在科技和城市化过程里，人类的发展也许是在一种退化中。

艺术对城市生活的影响在于，可以在潜移默化中丰富大众的生活；在自然而然的生活里，与大众互动，促使大众思考。

未来10年，我想生活在西藏。我觉得我前世就是西藏人。十年后也许就出家了。其实，我一直在斗争：是要留在红尘中呢还是立地成佛。至于下一步的方向，我没有方向，人不能有方向。就像老崔唱的：“红旗还在飘扬，没有固定方向”。想到哪就干到哪，不想干就停下来。

## BACKGROUND

The World Expo is an important thing for the Chinese and for the whole world. For my generation, participating in something like this is a once-in-a-lifetime chance.

## PROJECT

*Hehe Xiexie* is a pair of six-meter tall polished stainless steel pandas. The idea came from the pandas that China has sent to zoos all over the world. They represent the harmonious (*hexie*) relationship between China and these other countries, and reflect the theme of developing and prospering alongside these countries in the future. Polishing—which is the most work-intensive part of the process—hasn't started on the sculptures yet. When it's done, *Hehe Xiexie* will reflect the China and Taiwan pavilions that they sit between.

## ON THE EXPO

In a sense you could say that it's a way of displaying the artworks to the 70 to 90 million people and arts specialists who will visit the World Expo. In another sense, in today's highly globalized environment, it's an expression of the hope for the harmonious development of human nature, of the environment and of the relationships between countries.

## ON THE CITY

My basic attitude toward urban life and civilization is that I'd prefer to get back to nature. I try to look at it from a perspective of overall happiness: as technology and urbanization progress, perhaps the development of humanity is regressing in a sense.

Art can influence urban living because it has the ability to subtly intervene in and enrich the lives of the public, by acting spontaneously, by interacting with people and by making people think. Sometime in the next decade, I'd like to live in Tibet. I think I was a Tibetan in a former life. Maybe I'll become a monk in another ten years or so. Actually I've always been struggling with that question—should I go on living in the carnal world, or should I retreat into Buddhism?

As for the direction of my next steps, I don't have one. People should not have direction. As the old Cui Jian lyric goes, "The flag just keeps on blowing, without a definite direction." I do what I think of, and when I don't want to do anything, I just stop.

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1. 张涓 / Zhang Huan

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2. 《和和谐谐》，2009，镜面不锈钢，600 × 370 × 400 cm

*Hehe Xiexie*, 2009, Mirror-finished stainless steel 600 x 370 x 400 cm