



山鹰之歌 IF I COULD

GALLERY YANG 杨画廊

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Main 2nd Street, 798 Art District,
Chaoyang District, Beijing, China



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作品 Works

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简介 CV

张玥，1985年生于山东济南。其个展有：不明真相（杨画廊，北京，中国，2014）；个人项目有：缅北战事（杨画廊，北京，中国，2015）。也曾参加由21世纪国家艺术博物馆（意大利罗马）、白兔美术馆（澳大利亚悉尼）、北京民生现代美术馆、今日美术馆、凯尚画廊（美国纽约）、白盒子艺术馆、大未来林舍画廊（台北）及佩斯画廊等机构举办的群展。

Zhang Yue was born in Jinan in 1985. His solo exhibition includes You Miss the Truth (Gallery Yang, Beijing, China, 2014). His project includes: About the War in Northern Myanmar (Gallery Yang, Beijing, China, 2015). He has participated in group exhibitions at a number of institutions and galleries, including MAXXI Museum (Rome, Italy), White Rabbit Gallery (Sydney, Australia), Minsheng Art Museum (Beijing, China), Today Art Museum, Klein Sun Gallery (New York, America), Whitebox Art Center, LIN & LIN Gallery (Taipei, China), and Pace Gallery (Beijing, China).



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山鹰之歌

“我宁可是只麻雀，也不愿做一只蜗牛
没错，如果可以，我会这样选择
我宁可是支铁锤，也不愿是一根铁钉
没错，如果真的可以，我会这样选择
我宁可是座森林，也不愿是一条街道
没错，如果可以，我会这样选择

我愿航行到远方
像来了又去的天鹅
一个人如果被束缚在地上
他会向世界发出最悲伤的声音”

——《山鹰之歌》

没错，如果可以，我们何不做一支铁锤？响彻在南美大地的《山鹰之歌》和《切格瓦拉之歌》，从热带丛林沿亚马逊河，带着古印加文明的气息漂洋过海。雄鹰飞越大西洋，传遍亚欧大陆。它们象征着南美人民对殖民压迫的反抗，独立自由的追求。歌声传递的精神力量让人鼓舞，而对革命文化和左翼行动之路的追思也引人怀念。

麻雀与蜗牛、铁锤与铁钉、森林与街道，每一对立物都选择前者。亦如化身飞雀，变为铁锤，像切格瓦拉一样在南美的丛林中战斗。激越的乐声如战场上的厮杀，忧抑的曲段是对英雄牺牲的叹息，欢快之声当然是英灵回归而与万物同乐。如今，《山鹰之歌》经由各种版本的改编，不单是翱翔在马丘比丘的民歌，它已成为拉丁美洲之外反抗压迫的同一号角。

展览由“开火”开始，它像是战争河流中的鹅卵石，铺设了整场展览的路径。162张靶纸密布在第一展厅，射击留下的弹孔密密麻麻，每一颗子弹都有独属于自己的轨迹。从2013年开始，张玥调查、



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研究、组织了一系列与枪械有关的作品。过去，这些并不熟悉的领域，只存在于各色文件中，人们要翻阅大量的专业书籍和相关小说、电影，才能端详一二。如今，只需打开互联网，就能找到副本和各种信息。张玥采访了各种人物，积累了大量第一手资料，如各地靶场的射击体验，退伍军人的实战经历，刑事罪犯的新闻案件，各地记载的不同年代的持枪证，民间称谓和暗语形成的地下黑话。

数量往往与质量有着紧密的联系。张玥走访各地，独立完成了104篇访谈。有当事人以第一人称的讲述，也有各种道听途说的传闻和故事。摄像机、录音设备、手机、文件扫描仪，为记录、分享和研究创造了新的可能。但记录器背后仍可以进行这样那样的操作，现在只要轻轻移动鼠标，就可以伪造任何共享资料。便利同样带来便利的廉价，区分事实和似是而非的观点，让一个研究者的工作变得更加困难。

现场的经验具有颠覆性，它能刺破英雄和独裁者、异国情调的小说和在地的前线报告、拷问官和分解者的断言，能够甄别哪些是谎言、半真半假的说辞和神话，能够推翻为拉拢悲惨之人而脱口而出的许诺。

2015年，张玥和包晓伟去往缅甸果敢的战场。在难民营的帐篷里呆了65天，从昆明到南伞，坐着摩托车穿越边境。在参杂着慌乱气息的时光里，张玥画了一些连环画，它记载了从开始的雄心万丈，到一件件具体的小事接踵而至，情绪的逐渐转化，恐惧、悲悯和无助的结束。展览的第二部分，由夹在两个空间中的帐篷进入，枪击不再是靶纸，房子上处处留下弹孔，这里的射击环数，只用生命计算。脆弱临时的帐篷，成了人们仅有的安全堡垒。这里住着茶农、烟农、游击队员、毒贩、妓女、赌场老板，他们的访谈不再掷地有声，或是在往事中沾沾自喜，人们更渴望的是大米。两个月后，张玥和包晓伟用作品从北京换回五万斤大米，分发给六千多户难民，没有什么比活下去更重要。

“刚刚上午十点多，由于战争的原因，街上空荡荡的。窗外的炮声显得格外清楚，有时就在耳边，有时只能判断出大致方位。满街贴着果敢军的告示，上面写着：同盟军是执行正义的民族武装，是保卫果敢人民生命财产的人民武装。”这是张玥2017年第三次来到缅北，他在房间中记下一天炮火的数量和远近，名为《最长的一天》。



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是的，我愿航行到远方，像来了又去的天鹅。战争和苦难从未被解决，它只是被一个更近时间的发生所替代了。展览的最核心部分，即是在这个全球化的图景中，不停上演的重复性悲剧，在北回归线各端爆发。视角也表达了观点，张玥从亚洲开始，由缅甸战事进入东北亚朝鲜的争端。他通过各种图书和网络资料，分析了朝鲜金氏家族的军火贸易，朝鲜卫星制导的零件，铀矿石探测器，战车和潜艇部件的往来交易。冷战的意识形态，造就了这些神秘地下交易的运行。核武器改变了战争的方式，威慑成了战争的全新手段。相隔一万三千多公里外的古巴，1961年的导弹危机轰动全球，张玥依据对解密资料的汇编和想象，重新解释了古巴导弹危机的内幕。寻找事实，并不是艺术家可以孤立完成的工作。这些个人式的研究，铺就了更多分析之路。它像马赛克瓷砖，或是始终运行的传真机，拼出最丰富的历史画面。

冷战的谢幕，历史转向了东欧时刻。巴尔干半岛的冲突在千禧年前上演，前南斯拉夫的解体，北约的扩张，原本多民族、多语言的地区冲突不断。张玥从一个历史的细节入手，以科幻小说中的假想为启示，虚拟了塞尔维亚对阿尔巴尼亚式英语发音的改造，一个民族对另外一种族别语言的憎恨。他援引了游戏中基因改写的设想，试图虚拟一场关于口音的战争和统治。

事实从未得到原汁原味的传播，如接龙游戏，发布者熟悉地掌握了如何利用媒介，不断加工，传播符合自身利益的信息。因此，我们只有寻找那些被过去历史视而不见的“可能性信息”，并把它放在另一框架中考量、质疑、批判、想象，我们才能最大可能地靠近复杂的发生，形成个人化的史学观。这也是张玥独特的工作方式，为我们提供的意义和价值所在。

我们已经进入新千年的“事实”，让人感觉历史告一段落，也让人产生这样的幻觉。更近发生的波士顿爆炸案，提示我们历史的阴影从未结束。2001年，911恐怖袭击后，一个新的“全球反恐战争”的时代已经开始。张玥由波士顿的恐袭案入手，用20张手绘图纸分析了它与2013年另几宗袭击案件的神秘联系。它们之间的历史缘由如影随形，在新闻中随处可见，却又总是销声匿迹于毫无防备的现代生活之中。

欢迎来到虚拟的世界。展厅的第三部分，将纷争与暴力引入游戏生活。在电子游戏《看门狗2》中，张玥以游戏角色的身份，隐匿在城市“旧金山”的几百个监视器中，视点与摄像头同步，监控这里的



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24小时。24小时中，这座游戏中的城市发生了种种暴力案件，游戏尽可能地去仿制现实的一天中可能发生的故事。此时，张玥在游戏中变成了一座城市的监视者，并制定了各种抓捕方案，12台电脑屏幕，60张草稿，显现了监控和实施计划的图像。另一个大屏幕中，张玥在游戏《GTA5》中身份和角色发生了颠覆性的变化，他变成了城市“洛杉矶”中的杀戮者，一个不断地报复社会，并随时可能在监控下被逮捕的“暴徒”。身份的转换使得我们开始警觉，我们究竟是什么角色？是一个随时警惕危险的监视者，还是被监视者？是暴力的受害者，还是潜在的开火者？

游戏并不欢迎现实。游戏是对现实的想象与回应，也是对展览前两部分的引申和重返。它从来不是完全虚拟，它植根于现实的发生和提供的经验，那些分布在全世界各地彼时或此时，正在上演的纷争与冲突。以及展览最后一部分对于张玥监狱生活的描述，那些在艺术家个人历程中尤为重要的经历，弥漫在80张监狱画中，静静地追忆情感。

展厅进门处，一张大尺幅的照片提示着张玥近几年的生活，他大部分时间往返于边境线。夜晚，清晨，暴雨，全副武装的守卫，始终紧张的状态。他坐在一辆摩托车上，远处是果敢战火后的废墟。他举起相机，记录下此刻。

在此刻的展厅外，白色整洁的中庭，回响着作品《明天》中未来战争的声音，天空从不设防。它将在这里整日响彻，亦如《山鹰之歌》中永远翱翔在南美上空的号角，歌声传递的精神依然令人鼓舞。但我们深知，在游戏的世界中我们可以选择，麻雀与蜗牛、铁锤与铁钉、森林与街道，但现实世界从来不是可以由键盘和鼠标操纵。

策展人：崔灿灿

2018年3月14日

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If I Could

*I'd rather be a sparrow than a snail,
Yes I would, if I could, I surely would.
I'd rather be a hammer than a nail,
Yes I would, if I could, I surely would.
I'd rather be a forest than a street,
Yes I would, if I could, I surely would.*

*Away I'd rather sail away
Like a swan that's here and gone.
A man gets tied up to the ground,
He gives the world its saddest sound.*

——El Condor Pasa

Yes I would, if I could, why wouldn't I rather be a hammer? El Condor Pasa and Comandante Che Guevara, two songs roaring above the lands of South America, soars up from the tropical rainforests, along the river of Amazon, carrying with them the echoes of the ancient Inca civilization, all the way across the deeps. The mighty eagle flies across the Atlantic, spreading its sounds all over the Eurasia. The two songs stand for the resistance of the South American peoples against colonization, and their yearning for independence. The spiritual strength transferred is inspiring, and the reminiscences of the history of revolutionary culture and the left movements are touching.

Sparrow and snail, hammer and nail, forest and street, of each pair the former is chosen. It's like assuming the form of sparrow or hammer to fight among rainforests as Che Guevara did. The intense sounds resemble the fatal fighting of field, the mournful tunes sigh for the sacrifice of heroes, and surely the cheerful parts celebrate the return of heroes' souls and the happiness of the world as one. Today, adapted to various editions, El Condor Pasa is no longer just a folk song of Machu Picchu, but has become a bugle call shared by resistant movements all over the world.

The exhibition starts with "Firing". This part, as if cobblestones along the river of war, forms a path leading

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to every corners of the whole show. In this first exhibition room, 162 pieces of target paper spread one by one, on which bunches of bullet holes huddle up densely. Every bullet has its unique trajectory. Since 2013, Zhang Yue has made a series of works about guns via investigation and research. In the past, if one wants to somewhat probe into such an unfamiliar field, one has to read lots of academic books and seek help from related novels or movies. Today, clicks on the Internet instantly produce needed copies and data. Zhang Yue also interviewed various persons to secure a host of first-hand information, including the shooting experiences in shooting ranges, veterans' actual combat experiences, criminal cases, catalogued certificates for taking guns from different periods, and gun cants in vernaculars and local code words.

Quantity often means quality. Zhang Yue visited many places, and completed 104 interviews by himself. There are first-person narratives, and hearsay legends and stories as well. In documenting, sharing, and researching, new possibilities have been created by cameras, recording devices, smartphones, and scanners. But operations can be made behind recorders - any shared documents could be forged by slight movements of a mouse. Convenience brings with it convenient cheapness. It makes a researcher's work harder that he has to check the facts and identify specious arguments.

First-hand experiences can be subversive. They can cast severe doubts on exotic novels about heroes and dictators, local reports from front line, and assertions made by interrogators; they can tell truth from lies, half-lies, myths, and promises swiftly made to bribe the wretched.

In 2015, Zhang Yue and Bao Xiaowei went to the battlefield in Kokang, Myanmar. They reached the borderline by way of Kuiming and Nansan, then crossed it on motorbike taxi, and stayed in a refugee camp for 65 days. In those disturbing days, Zhang Yue drew some narrative drawings, which recorded his initial ambition, ensuing minor incidents, his depressed emotion, fear, sympathy, and the helpless end. In the second part of this exhibition, the entrance is a tent set up between the two rooms, and bullet holes no longer stay on target paper, but are embedded in every wall. Here, the shooting scores are counted only by lives. The fragile shack-tent is people's only safety house. There lived tea peasants, tobacco growers, guerrillas, drug dealers, prostitutes, and casino bosses, and their interviews were no more confident assertions, or fondly reminiscences. They wanted rice. Two months later, Zhang Yue and Bao Xiaowei went to Kokang again with 50,000 jin (25,000 kilograms) of rice for which they had exchange their works in Beijing, and distributed it among over 6,000 refugee households. Nothing is more important than surviving.



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"It's just past ten o'clock in the morning. The streets are empty due to the war. The sounds of cannon firings outside the window are clearer than ever; sometimes it was as near as hell, sometimes I could only discern its rough direction. Everywhere are notices by the Kokang Army, which says: 'The Myanmar National Democratic Alliance Army is a national army of justice, a people's army protecting the lives and properties of the Kokang people.'" In 2017, Zhang Yue went to North Myanmar for the third time, and in his room he counted the cannon firings in a whole day and noted estimated distance of each shot; this work he names "The Longest Day".

Yes, away I'd rather sail away, like a swan that's here and gone. War and suffering have never found a solution, but are just substituted by renewed happenings. The core of this exhibition represents this constantly repeated tragedy which has now erupted along the Tropic of Cancer in this globalized world. One's viewpoint can be suggested by perspective. Zhang Yue began with Asia: first the Myanmar war, then the Korean situation in Northeast Asia. By reading books and Internet documents, he analyzed the arms trade of the Kim Dynasty, satellite-guided weapons of North Korea, its uranium ore detector, and its trade of parts of war vehicles and submarines. Behind these mystical black markets is the ideology of the Cold War. The nuclear weapon has changed the way of war, deterrence becoming the new strategy. In Cuba, over 13,000 kilometers away, the missile crisis of 1961 shocked the whole world. By organizing de-classified documents, and by his imagination, Zhang Yue re-explained that crisis. Seeking facts is not a work that an artist can do by himself. But such an independent investigation provides fresh approaches for analysis. It is like mosaic tiles, or an ever-running fax machine, piecing together a richest historical picture.

At the end of the Cold War, the history encountered an East Europe moment. The strifes of the Balkan Peninsula took place before the millennium. The former Yugoslavia disintegrated, the NATO was expanding, and the multi-ethnic, multi-lingual area was under constant conflicts. Focused on a historical detail, and inspired by some sci-fi plots, Zhang Yue fabricated a story in which Serbs revise the English pronunciations of Albanians out of the hatred of one nation toward another's language. Borrowing plots of gene editing of some e-games, he tried to fabricate a war and oppression on the accent.

The facts are never transferred faithfully, as in a message relay game. The publisher knows well how to make use of the media and editing, and circulate information in his own interest. Therefore, we have to find out the "possible information" neglected by the history, put it into an alternative framework, and then



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think, doubt, criticize, and imagine. It is only by this way that we can approach as close as possible to the complicated reality, and form a personal view of history. This is the unique way of Zhang Yue's work, and its meaning and value.

The "fact" that we have been into a new millennium gives out an feeling, or an illusion, that the history has entered a new era. But the Boston explosion reminded us that the shadow of the past century is still stalking us. After the 911 terrorist attack, a new "global anti-terrorist war" began. Focused on the Boston terrorist explosion, Zhang Yue analyzed its mystical relations to several other attacks in 2013 in the form of 20 freehand blueprints. Those attacks' historical relations are inherent, and can be seen everywhere in the media, but are always rendered invisible by the unalarming modern life.

Welcome to the virtual world! In the third part of the exhibition, the artist ushered strifes and violence into the game world. As a player of the e-game Watch Dogs 2, Zhang Yue hid himself behind the hundreds of CCTV cameras in the city of "San Francisco", and in the course of 24 hours, incessantly watched everything in the monitors. In this 24 hours, various violent events took place in this "city", and the game emulated in every possible detail accidents that could happen in a real-life day. So Zhang Yue in the game became a surveillance man of a city, and he also drew up plans to take criminals under custody. The images of surveillance and the process of actions are showed by 12 computer monitors and 60 drafts. There is a big screen too, which displayed another scenario: in the e-game GTA5, Zhang Yue played an opposite role, a killer in the city of "Los Angeles", a "thug" who kept taking revenge on the society, and could be arrested in any time. The switch of role gives us a warning: who really are we? One who constantly surveil possible violence, or who are under surveillance? A victim of violence, or a potential gunman?

Game doesn't welcome reality. The game part of the exhibition is an case of imagination and reaction toward the reality, as well as an extension and a return to the first two parts. These games are never completely virtual, but rooted in real happenings and experiences - the real strifes and conflicts taking place all over the world, and also, one of the artist's most critical personal experience, his jail life, which is described by his 80 drawings drawn in prison shown in the last part of the exhibition.

At the entrance of the exhibition hall, a large-scale photo tells something about Zhang Yue's recent years.



新闻稿 Press Release

.Most of time he was crossing some borderline: night or dawn, a hard rain, fully armed guards, a constantly tense life. He rides a motorcycle, and far behind him is the ruin of Kokang ravaged by the fighting. He raises up his camera, and nails down the moment.

Now outside the hall is the neat white courtyard. There the sound of a future war (from the artist's work "Tomorrow") is loudly played, and the sky is defenseless as always. It will be played around-the-clock, as the sound of El Condor Pasa is ever soaring above the lands of South America. The spirit of the song is still inspiring, but we know very well that while we can choose between sparrow and snail, hammer and nail, forest and street in the game world, the real world can never be controlled by keyboard and mouse.

Curator: Cui Cancan

March 14, 2018

GALLERY YANG 杨画廊

www.galleryyang.com
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Main 2nd Street, 798 Art District,
Chaoyang District, Beijing, China



展览现场 Installation Views



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展览现场 Installation Views

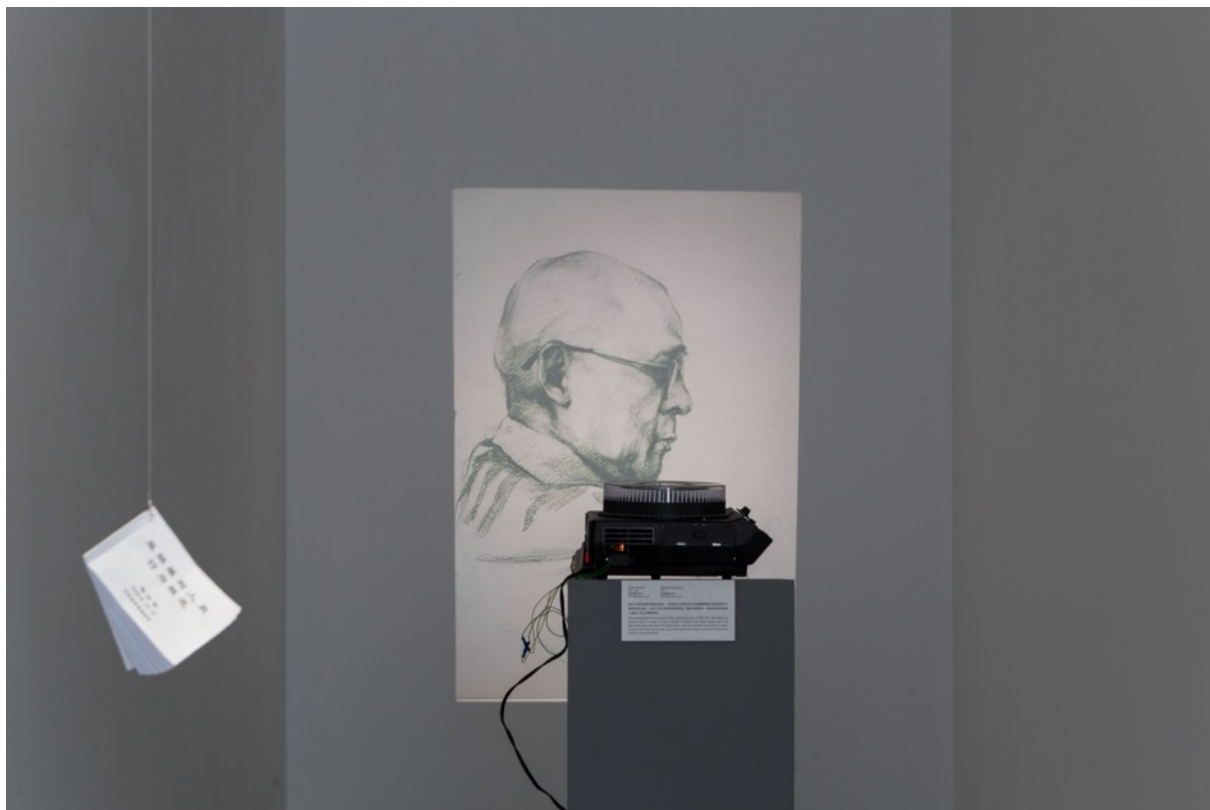


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作品 Works

第一部分：枪 / Part 1: Gun

1 - 1 “开火”项目 The Project of Firing

靶纸 Target Paper

排名榜单 Rankings

1 - 2 枪证 Gun Certificates

1 - 3 夺枪 Snatch a Gun

1 - 4 枪的黑话 Gun Cants

1 - 5 枪伤访谈 Interviews on Gun Wounds



1 - 1 “开火” 项目 “Firing” Project

2016年“开火”以北京为起点开始实施，是一个计划面向大众的靶场实弹射击项目。两年间 已有163位参与者，他们的身份无特殊设定，期间有学生、士兵、警察、工人等。项目以比赛的形式进行，以年为评奖时间段，并进行跟踪记录。

The project of Firing began at Beijing in 2016. It is a shooting practice with live ammunition in shooting ranges. In two years there has been 163 participants, whose occupations were various, including students, soldiers, policemen, workers. It is also a contest, and awards are given annually according to performances recorded.



1 - 1 “开火” 项目 “Firing” Project



靶纸 Target Paper

2016 – 2017

印刷品 Printed matter

54 × 39 cm × 163

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1 - 1 “开火” 项目 “Firing” Project

2017年中国当代艺术博览会征集作品入围名单									
序号	姓名	性别	出生年月	籍贯	职业	作品名称	作品尺寸	作品材质	备注
1	王广义	男	1955	吉林	画家	《太阳的子孙》	100x100cm	布面油画	
2	陈鹤良	男	1955	广东	画家	《岭南春色》	100x100cm	布面油画	
3	李向群	男	1955	湖南	画家	《湘江渔歌》	100x100cm	布面油画	
4	刘大为	男	1955	内蒙古	画家	《草原牧歌》	100x100cm	布面油画	
5	范迪安	男	1955	广东	画家	《都市风景》	100x100cm	布面油画	
6	吴冠中	男	1955	江苏	画家	《江南水乡》	100x100cm	布面油画	
7	靳尚谊	男	1955	湖南	画家	《雪景》	100x100cm	布面油画	
8	何家英	男	1955	天津	画家	《仕女图》	100x100cm	布面油画	
9	徐悲鸿	男	1955	江苏	画家	《奔马图》	100x100cm	布面油画	
10	齐白石	男	1955	湖南	画家	《荷花图》	100x100cm	布面油画	
11	潘世勋	男	1955	广东	画家	《岭南春色》	100x100cm	布面油画	
12	李向群	男	1955	湖南	画家	《湘江渔歌》	100x100cm	布面油画	
13	刘大为	男	1955	内蒙古	画家	《草原牧歌》	100x100cm	布面油画	
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18	徐悲鸿	男	1955	江苏	画家	《奔马图》	100x100cm	布面油画	
19	齐白石	男	1955	湖南	画家	《荷花图》	100x100cm	布面油画	
20	潘世勋	男	1955	广东	画家	《岭南春色》	100x100cm	布面油画	

排名榜单 Rankings
2016 – 2017
艺术微喷 C-print
尺寸可变 Variable size



1 - 2 枪证 Gun Certificates

持枪证是对某者可合法配置枪支的法律凭证。2016年张玥收集了120件中国过去各时期的持 枪证，展厅里展出的14件是用绘画的方式将其存档，预计最终此项目会以《持枪证》大全画 册的形式完成。

Gun certificates are credentials for legally taking a gun. In 2016 Zhang Yue collected 120 gun certificates from different periods of China. Here on show are 14 of them, which are documented in the form of painting. According to his plan, the project will be completed in a single picture album.



1 - 2 枪证 Gun Certificates



枪证 Gun Certificates

2016

布面油画 Oil on canvas

34 × 50 cm × 3, 69 × 50 cm × 11

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1 - 2 枪证 Gun Certificates



枪证 Gun Certificates 2

2016

布面油画 Oil on canvas

50 × 77 cm × 2



1 - 3 夺枪 Snatch a Gun

《夺枪》是张玥通过多次虚拟实践，设计的一套制服持枪施暴者的实战动作。整套夺枪术提供了枪械知识、动作要领和心理准备的参考。

After a number of mock exercises, Zhang Yue devised a series of moves to snatch a gun from a criminal. This art of snatching guns includes the knowledge of guns, the essentials of the moves, and the psychological demands.



1 - 3 夺枪 Snatch a Gun



夺枪 Snatch a Gun

2014

纸本钢笔 Pen on paper

23.5 × 32 cm × 24



1 - 3 夺枪 Snatch a Gun



夺枪（局部）Snatch a Gun (details)

2014

纸本钢笔 Pen on paper

23.5 × 32 cm × 4

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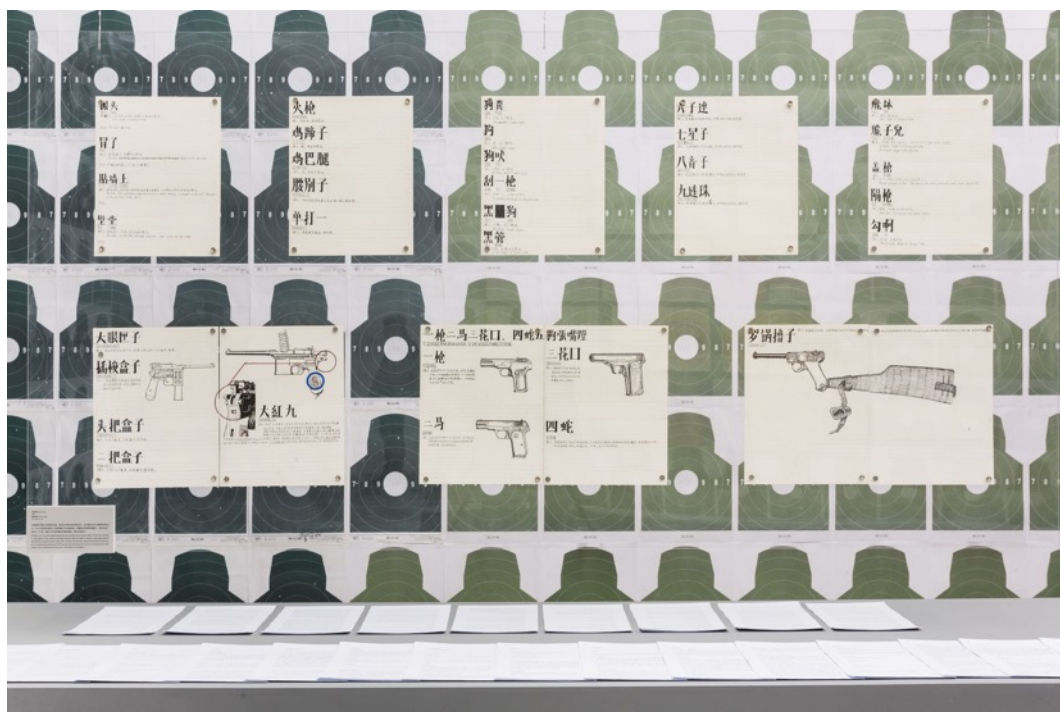
1 - 4 枪的黑话 Gun Cants

中国黑话可略分为南派和北派，南方以天地会语言系统为主，北方则以东北土匪黑话系统为主。2017年张玥开始进行《枪的黑话》的内容收编，在翻阅各种资料的基础上，他又走访了南北十三个省，采集了近乎国内最全的黑话素材，项目在持续中。

Chinese cants can be roughly divided into the southern and northern styles. The former is based on the jargons of the Heaven and Earth Society, while the latter is based on the gang cants of the Northern-eastern bandits. Since 2017, Zhang Yue has been collecting material for this project. By reading documents and visiting 13 provinces all over the country, he has secured a cant corpus more comprehensive than ever. The project is in progress.



1 - 4 枪的黑话 Gun Cants



枪的黑话 Gun Cants

2017

钢笔纸本 Pen on paper

37 × 29 cm × 20



1 - 4 枪的黑话 Gun Cants

飛鉢

FEI BO

释义：飞钵，重庆黑话。
Shot, Argot in Chongqing area.

飛子兒

FEI ZIER

释义：①子弹。黑龙江黑话。②飞车（不办儿化音）：自行车。北京黑话。
① Bullet, Argot in Heilongjiang area.
② Bicycle, Argot in Beijing area.

盖槍

GAI QIANG

释义：枪口向上。1949年以前北方地区黑话。
Muzzle upward to shot. The argot of the north ground crises before 1949.

隔槍

GE QIANG

释义：隔壁。1949年以前重庆话。
Next door, 1949 before the juggler jargon.

勾啊

GOU A

释义：短枪。台湾黑话。
Shot of a gun, Argot in Taiwan area.

火槍

HUOQIANG

释义：男流氓，昆明黑话。

鸡蹄子

JITIZI

释义：枪。南昌市黑话。

鸡巴腿

JIBATUI

释义：枪。贵阳市黑话。

腰别子

YAOBIEZI

释义：19世纪末在东北奉天流行的一种土制手枪。

单打一

DANDAYI

释义：用纸炮引发的一种手枪。

狗牌

释义：狗牌，指挂在狗脖子上的牌子，通常刻有主人的姓名、住址、电话号码等信息。在军事领域，狗牌指挂在士兵脖子上的身份牌，通常刻有士兵的姓名、血型、部队等信息。在民间，狗牌指挂在狗脖子上的牌子，通常刻有主人的姓名、住址、电话号码等信息。



搬把子

独一搬

单打一

震天雷



张嘴灯

（张嘴灯）

释义：张嘴灯，指挂在狗脖子上的牌子，通常刻有主人的姓名、住址、电话号码等信息。在军事领域，张嘴灯指挂在士兵脖子上的身份牌，通常刻有士兵的姓名、血型、部队等信息。在民间，张嘴灯指挂在狗脖子上的牌子，通常刻有主人的姓名、住址、电话号码等信息。



王八盒子

释义：王八盒子，指挂在狗脖子上的牌子，通常刻有主人的姓名、住址、电话号码等信息。在军事领域，王八盒子指挂在士兵脖子上的身份牌，通常刻有士兵的姓名、血型、部队等信息。在民间，王八盒子指挂在狗脖子上的牌子，通常刻有主人的姓名、住址、电话号码等信息。



曲尺

释义：曲尺，指挂在狗脖子上的牌子，通常刻有主人的姓名、住址、电话号码等信息。在军事领域，曲尺指挂在士兵脖子上的身份牌，通常刻有士兵的姓名、血型、部队等信息。在民间，曲尺指挂在狗脖子上的牌子，通常刻有主人的姓名、住址、电话号码等信息。

十子建

释义：十子建，指挂在狗脖子上的牌子，通常刻有主人的姓名、住址、电话号码等信息。在军事领域，十子建指挂在士兵脖子上的身份牌，通常刻有士兵的姓名、血型、部队等信息。在民间，十子建指挂在狗脖子上的牌子，通常刻有主人的姓名、住址、电话号码等信息。

小五封子

释义：小五封子，指挂在狗脖子上的牌子，通常刻有主人的姓名、住址、电话号码等信息。在军事领域，小五封子指挂在士兵脖子上的身份牌，通常刻有士兵的姓名、血型、部队等信息。在民间，小五封子指挂在狗脖子上的牌子，通常刻有主人的姓名、住址、电话号码等信息。



枪的黑话（局部） Gun Cants (details)

2017

钢笔纸本 Pen on paper

37 × 29 cm × 4

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1 - 5 枪伤访谈 Interviews on Gun Wounds

枪伤访谈 Interviews on Gun Wounds

2016 – 2017

20篇, 20 Pieces in Total

共访104人, 104 Persons in Total Interviewed

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GF谈枪

关于买气枪被逮捕的经历

我自己挺喜欢枪，也收了不少，当然是仿真枪。我个人觉得这是玩具，但人家不这样认定是人家的事儿。有弹也有气儿，自己在工作室玩玩挺开心，觉得生活特美好。

事情发生在2009年9月25日，我在自己位于朝阳北岗子的工作室。晚上十点半时接到一个电话说有我一个快递，心想快大半夜了这快递算了吧，就说：“给我念念什么快递”。

“我也看不懂，反正是你的。”他说。

“要不第二天再找我，或者快递送你我不要了。”我想也没什么重要的快递。

那哥们还挺能说：“大哥不行，我们送快递有老板管，你是今天送的最后一个，如果你没签收被我拿回去会罚我款，我也不容易，生活靠这个。”

我听后心想谁也别难为谁，“我工作室挺难找，你认识哪儿？”

“你说个好找的地方”，他说

“机场辅路有一个加油站，你能找到那儿吗？”我说。

“我现在到三元桥了，20分钟后在那见吧。”他说。

于是我掌握着时间，开辆车就去了。

大晚上快11点，开车过去时看到路边没车，加油站有一两辆车在加油，另外有一个出租车司机在那弄车，入口处的路灯下站着一个人，背着快递包，像是快递员的形象，于是我忽掉一个头将车停在他面前，并将右边的玻璃摇了下来。

“您是给我送快递的吗？”我说。

“您是谁谁吗？得拿身份证收快递”。他说。

于是我把兜里的身份证摸出来给他看了一眼，一看到身份证他打了一个暗号，虽然忘了怎么打的暗号，但好家伙一下从我左边砰地冒出了两三个哥们儿，打开我的车门，掐着我的脑袋脖子往外拉。当时心想坏了，绝对是绑架抢劫，必须拼死搏斗啊！于是我右手拿着方向盘，右脚踩着车内部往外猛踹，当时心想要是被劫估计就



1 - 5 枪伤访谈 Interviews on Gun Wounds

回不来了。打着打着，其中一个人说他们是警察，我在暴力抗法，我一听，说：“给我看警察证！”

伸出一个在我眼前，当时都僵持了，他们也不能把我拉下来。

“一个不够，再来一个！”我说。

呼又来一个，正看着呢，不知道在哪儿藏的两辆警车就开过来了。一看真是警察，那停止抵抗吧。警察绑架人咱没辙是吧？一下把我搂下车并踩在了地上，当时我的视平线就在地平线上，翻眼往上看，好家伙来了四五个警察，给我拎起来背过去上手铐，左右各一个人挎着我。

“什么事儿！出他妈什么事儿了！”我说。

“枪的事儿。”其中一个说。

“这还犯事儿了？不都是爱好吗？”被两个警察架着，我的胳膊还挺疼。“是我得罪你了？还是您今天早上丢钱了？能让我舒服点吧？”

“你他妈自己犯事儿了还说这话，你自己先想好怎么过这关吧！”他特别凶地说到。“所长来了就别说其他的了，你也知道我们为什么来。东西在哪？”

我这一看只能停止抵抗，于是带他们去了我的工作室。翻箱倒柜，用两个钟头把整个工作室搜了一圈，弄得跟垃圾堆似的，还超额完成任务了。

“你的网上记录没有这几个，大狙M16哪儿来的？”他问。

“广华街。”我说。

“好，记下了。”他说。

根据经验我发现，只要在网络上买的都在公安的控制中，而在广华街买的就不在控制中，所以枪枝爱好者能从广华街走货的千万别从网上走。

拿着站利品，给我戴上头套，开了四五十分钟呼地到了派出所。到后说今晚要突审。

“为什么呀？”我说。

“25号国庆60周年献礼啊。公安部下达了关于枪支递补的第四批命令，您不幸在这批的命令上。”接着给我看了公安部出的通知。“今天晚上忙坏了，抓的人太多了，都是枪支爱好者。我们也能理解，但是没办法，名单在这儿呢。今天晚上折了俩大头，一个是索尼驻中国的总经理，中国人，一办公室的枪，光气动大狙两三百把，



1 - 5 枪伤访谈 Interviews on Gun Wounds

花好几百万，今天被逮的时候抱着枪哭；另一哥们儿北京市委一处长，市局通知他但他不交，没办法，公安部下令去市政府家属院逮的。虽然你的枪不算多的，看也花了不少钱。这东西大家都理解，所以你得谈谈，一条条地交待。根据我们掌控的资料，至少有两把枪没找着，也同时多找了好多把。多找到的不算，你必须说清楚少的那两把。”

“问题是少的两把我也没收到啊。大家都知道网上买枪有风险，其中一个我付了3200,银行汇款单都有。具体出货应该是在贵州，对吧？但我被骗了没收到啊，我能去报案吗？另一个德制的格洛克也没收到，也被骗了。”我说。

一晚上掰扯这两支枪，怎么说都不信。也给我做了很多工作，所以等于在所里呆了一晚上。

这算是我的经历吧。

关于持枪权的看法

八十年代国内管控并没有现在严，当时气枪是一种国内农民喜闻乐见的一种玩具，我小时候也买过两个打麻雀用。当时的气枪需要从中间掰开上弹再合上加气儿，这导致整个准心不准，所以那时特别想买人家能运动的气枪。

西方社会是一个契约社会，枪枝放不放开可能等同于我们认不认同同性恋。在中国，很难涉及枪支开放问题，因为国内这么乱，一旦开放就很难控制，也确实能造成许多问题。所以我觉得枪支开放不太现实，更倾向把它作为一种有管理的可开放的体育运动。

关于改装枪购买渠道

公安部将子弹出枪口的动能作为检验枪的标准，不管气动、火动还是弹簧，只要过了4焦耳都算真的。说到具体现象，无论是铅弹还是钢弹，只要能打到木头里都算真枪。那枪支爱好者就瞒天过海，具体也没有一个统一的购买渠道，十年前基本分



1 - 5 枪伤访谈 Interviews on Gun Wounds

两个，一个是广华街，一个是网上的各个群里。

香港法律不允许卖火枪，但能选购很多有名的不同版本的气枪，比如说俄国的654K、美国的M1911、以色列沙漠之鹰等，都会有陈列。而和香港不同，北美允许卖，但也必须作为运动用枪进入市场，而且通常所说的自动、半自动步枪必须取消掉，只能变成单发。

香港九龙广华街有一个大厦，主要的枪店都在那里，后来因为产业时间长有了名气，围着广华街有几十家枪店，没记错的话有三到五家可以卖到大陆。那有最好枪的大店为什么都不接大陆的单呢？有人说是中国政府的控制。而小一点的枪店为了争钱，在竞争不过大枪店的情况下开始接大陆客，会帮着带油或走私一些业务。当然，这些小店的好货源是被控制的，一年产量也不多，所以他们就卖稍微次一点的，但能提供代购到大陆的业务。在十年前，差点儿的枪多收300到600港币，好点的多收到1200港币，所以价格往上涨了。所以当时一般的枪可能干把块钱，好点的两三千，到一万港币的就是不错的版本了。选购好后把钱付好、写好地址，接着就是回大陆等。通常香港人做事讲信用，只要付了钱他们就会把东西以工艺品的形式快递给你，不管是从香港也好珠海也好。这是一种渠道。

另一个汇道是在网上加入不同的枪支爱好者QQ群，这个渠道分两种。一种是分工类型的，比如在湖南做枪管，贵州做弹夹，还有人负责进气，这时会既有气枪也有火枪。另一种是气改火业务，只有付钱就可以，但这种有很大的风险。为什么这么说呢？因为这些群是参差不齐，有些是整枪寄，有些是要到异地组装，这时候就存在着能不能收到枪的风险。另外加群让你几乎没有任何隐私，现在网络基本全被控制了。据我了解，政府决定什么时候收拾你就收拾你。只是对枪的管理是分节奏的，可能遇到重大事件时就收紧一下，毕竟国内的枪支爱好者太多了。

再说接货，所有这个城市的货都会被发至一个统一的快递接收网点，取快递时有技巧啊，不能上去就拿身份证取快递。网上的经验是到了快递网点后，要先在门口观察一小时，看看有没有奇怪的或叮哨的人，如果觉得正常再进去取枪。用自己的身份证取会留下好多记录，但如果你有神通能弄到替代或隐蔽性更强的身份证就更好。基本上取枪是这个途径。



1 - 5 枪伤访谈 Interviews on Gun Wounds

我喜欢枪形，对气改火经验不多。气的基本可用的就两种，一个以BB弹为主，用于打猛将。另外一个铅弹，这时会用到西班牙或意大利的碳罐，将这个碳罐和弹夹一起入到枪支里面后，力量就很大，装满弹的话打五次没问题。气罐需要单买，香港卖家不提供气罐，因为无法运输。十几年前的时候管控没这么严，北京东四有几家卖仿真枪店，其中两三家能买到猛将，一罐一百多。管控严后，我常用的西班牙罐市场上包括天桥和小商品市场都买不到，所以每次只有能在网上代购都会多买些。

关于枪支类别和暗语名词

类别特别多，厂家生产的每批货不一样，精细度也不一样，买枪的时候店主会做详细介绍。我不是经营这个，所以很难把这么多版本说清楚。

关于暗语，有些不用说也知道，例如管枪叫狗。然后比较关键的技术，例如做膛线，在国内需要找金属加工的，这种叫作膛线接单业务。可以自己出设计图，也可以付费让他们给你设计。另外，铅弹分有尾铅弹、带尖铅弹，这叫作狗粮。就是各种词儿。



1 - 5 枪伤访谈 Interviews on Gun Wounds

XB - Execution Mission in Xinjiang

X: When I went to Xinjiang to catch terrorists who were fleeing at the time, I was unable to catch him for several times. Their thoughts of local protectionism were strong. At that time, Urumqi was a city with relatively few Uyghurs. The city is full of rich people but mostly Uyghurs are poor. The poor lived in the countryside. If you go there, you need to go through a Gobi Desert in Urumqi. He knows that when you are far away from his village. To Catch suspects, we need informers to provide us with clues. It is conditional. It needs us to pay them! The local police said: Taiwan will return sooner or later because people in Taiwan are also from Han nationality. Xinjiang will sooner or later become independent because it involves a conflict between peoples and nations. Many local Uyghur police on the surface are stay with us on the same page. In fact, they are for the sake of livelihood. We did not feel very dangerous when going there because there is a great disparity between the enemy and us. We have the absolute advantage of the police force. Unlike the time before terrorist attack, they gathered via SMS, fully prepared with machetes. When we arrived to catch them, these people all ran away. The local police force was completely inadequate. They are local garrisons dressed like police officers. It is also impossible to use troops. This is an internal contradiction among the people, not the war against enemies. The Uyghurs are fanatical about beliefs. It is very glorious to die to make future generations live better. If they want to attack you, they take a machete standing in front of you without any fear. We shot at him once and twice. If he is not dead, he will get up and fight again. If he is dead, the man next to him will say that it is my turn to go, I could also die for it. He felt that death was a very glorious thing. He went back to Allah gloriously. They would think how many bullets you had, and how many people you could kill.

The special police in Jinan found two people wearing robes on the street. At that time, people were not allowed to wear national robes, and then they would be conducted



1 - 5 枪伤访谈 Interviews on Gun Wounds

inspections. One of them brought a machete and was preparing to attack us. The more you told him not to move, the more he ran toward you. At that time, there was an order that police could shot terrorists on the spot. People are moving. You may not be able to hit them at once. You may run out of bullets but he was still running to you. Shooting can only delay the speed with which he ran toward you.

Execution

X: When I was in the army, I was an armed police officer and an escort officer in the Yingtan City detention center. I had been in an execution in which two people were shot. The prisoners were supposed to have been executed by bailiffs. However, the bailiffs did not do this job because they were all locals. The local tradition was that family of the prisoner collects the bodies immediately after the prisoner had been beaten. Therefore, the troops were used to perform the executions. At the time, it was my first year being as a soldier. The execution was performed by my squad leader. I was just an escort. After summoning the prisoner from the detention center and tying him up, he was taken to the execution ground. The prisoner was already collapsed when knowing that he was going to die. We carried him to the spot and let him squat there. He was unable to move with two arms fixed. The executioner was about three meters behind him. When he was ready, the squad leader came straight to the front and put a loaded gun on the back of his head. The bullet went in here and came out from the other side. It was an 81-1 auto rifle. The shot hit in the brain caused a small hole, where everything was basically taken out by the bullets. The face was destroyed. The bullets are rotated into the brain, causing a big wound at the front. After firing, we let him go and let him fall. After waiting for a few seconds, the forensic doctor turned him over to confirm the death. But it's normal that he wouldn't die immediately after he get shot. Because if the bullet is shot well, the central nervous system would be destroyed completely, then the person will die. It is also possible that the bullet will be biased and come out from the other side, without damaging the central nervous system. Then he would have another shot because he was



1 - 5 枪伤访谈 Interviews on Gun Wounds

still alive. At that time, two people were executed. One of them fell, struggling for a few seconds and then stopped moving. The other fell but turned himself over. The face was full of blood. And then there was an assistant executer to add two more shots. These two shots would come to the heart, because you could no longer shoot his head which was still moving. It might not be accurate. At that time I was young. The scene was very impressive. The man fell and after the gunshots, my camouflage had white brains.

Analysis of Yang Jia' s case

X: When you see the photos, Yang Jia is a short but strong guy with good physical fitness. We haven't been trained. If someone comes in with a knife, he can bring great harm to us. Then we must manage and control the people who are enter and exit. But it is a place where ordinary people come to handle affairs. It is hard to control. The injured policemen were the older ones. They were sitting in the office all the time. How can they have better physical fitness? People may not understand it, but as a person in our police industry, although the incident was suddenly happened, it was also inevitable. Because his was strong and he had a knife. At the beginning, he stabbed some, not knowing whether they were dead or alive. Later, everyone discovered that several people who were injured. This shows that he was hard to control. Facing a figure like you, I cannot control you alone. If you have a knife in your hand, I'm looking for death. I can't control you. And I can't let you near my body. This is a kind of self-protection. The solution are to strengthen the guard system and also carry out single police training. It includes to strengthen every policeman's physical quality, ability to handle emergency and formal training. After the incident coming out, the Ministry of Public Security launched plans for training policemen, including how much time each police officer must spend in training in one year.

XB - Using Firearms in Law Enforcement

Once on our Hongcheng Road, it was also happened in the process of armed patrols. An



1 - 5 枪伤访谈 Interviews on Gun Wounds

ordinary citizen stopped the policeman's car and reported that there was a trailing robbery. When a man was on his way home from work, he was hit by bricks at the back of head. We received the case and reported it to the command center. Then we went to handle it and found the victim. His head was full of blood. We asked him where the suspect ran to, and we went after him. I was not experienced in the process of chasing. My feeling was that this was a violent incident. So we might use guns to handle it. The guns were brought out and loaded. But at that time, many onlookers did not understand the use of firearms. To a certain extent, this would create a certain panic. Then I hid the gun after seeing this. We had a meeting within the Squadron to analyze the situation. It showed that the public does not understand firearms and there was a misunderstanding. There are other cases. Once, we went to handle an incident. People were there. We took out the gun. They were not afraid of you. They did not believe that you would shoot. The people never feel that the police dare to shoot.

Now that the police classification is relatively small. Not all SWAT need to use guns. There are 500 SWAT in Nanchang. 50 of them form a team called Excalibur commando team. They have systematic training, can professionally use guns and other various firearms. The arduous and difficult tasks are handled by Excalibur.

The disadvantage of the usage of police guns

Not only can the guns not be your weapon of self-defense, but it can also be a burden to you. The task must meet certain conditions in order to allow the usage of guns. If the suspect causes harm to your life, or poses a major threat to the safety of people's property, you must firstly give a verbal warning and then send out a fire warning. However, it is too late to finish these steps. If you use it directly, you will also be in violation. If he ran, you must keep your gun safe when you run. In the process of scuffle, you need to physically control him. If he snatches the gun from you, you might not take it with you at the first place. If it is not the condition to fire, you are illegal to use guns. You will need to get sack because of it.



作品 Works

第二部分：缅北战事 / Part 2: About the War in Northern Myanmar

2 - 1 漫画 Cartoons

2 - 2 缅甸民族民主同盟军军事委员会通告

Announcement of the Military Committee of the Myanmar National Democratic Alliance Army

2 - 3 最长的一天 The Longest Day

2 - 4 缅北战区人像 Portraits from the War Zone in the North Myanmar

缅北战区弹孔 Bullet Holes in the War Zone in North Myanmar

缅北战区建筑 Buildings in the War Zone in North Myanmar

缅北战区文本 Files from the War Zone in the North Myanmar

2 - 5 大米表格 Distribution of Rice



2 - 1 漫画 Cartoons

缅北战事 2015年果敢与缅甸政府军发生冲突，3月29日张玥和包晓伟前往果敢麦地河难民营。他们通过文字、访谈、摄影、绘画、实物收集的方式对整个难民营及果敢全境的现状进行了调查和了解。65天后，他们回京用基于此次事件完成的作品换回约五万斤大米，分发给六千多户难民。本次展览展出了其中的人物、文献、建筑和弹孔四部分，以及领取大米的难民清单。

The North Myanmar War In 2015, a conflict between the city of Kokang and the Myanmar Government Army erupted. On May 29, Zhang Yue and Bao Xiaowei started to go to a refugee camp beside the river of Wheat Field, Kokang. By texts, interviews, camera, painting, and object-collecting, they got to know and investigated the situations of the camp and the entire Kokang. 65 days later, they returned to Beijing, exchanged about 25,000 kilograms of rice with their works produced in Myanmar, and went back to Kokang to distribute rice among over 6,000 refugee households. Displayed here are 4 parts of the work (Portraits, Literatures, Buildings, and Bullet Holes), and the name list of the refugee who had received rice.



2 - 1 漫画 Cartoons



漫画 Cartoons

2015

纸本丙烯 艺术微喷 Acrylic on paper, C-print

41 × 32 cm × 36

GALLERY YANG 杨画廊

www.galleryyang.com
北京市朝阳区798艺术区798中二街
Main 2nd Street, 798 Art District,
Chaoyang District, Beijing, China



2 - 1 漫画 (局部) Cartoons (details)



左上至右下 Top-left to bottom-right :

到南伞镇的第一天，我们多方打听，结识了果敢青年会的成员，他们当即决定带我们去金三角果敢难民营。

同盟军组成人员复杂，最初成员为国民党第九十三师，在一九四九年撤退至金三角境内的缅北孤军。

四月三号，我收了一个干儿子叫李方树，今年八岁，哑巴，不会说话。他的父亲死在大水塘区没有人知道是怎么死的，因为打仗也没有人去收尸。方树偷东西，打其他的小朋友，其他小朋友也欺负他，听说他爸爸吸毒所以他天生不会讲话。我来的这几天他天天跟着我，他经常会偷着抽烟，我用木材给他做了一把玩具枪，后来被他扔了我捡了回来。

妓院和赌场照样开着，有的妓女只有十五六岁，有的妓女还在给孩子喂奶，他的老公就在街上招揽嫖客。

On our first day in Nansan, we asked around and met some members of the Kokang Youth. They immediately decided that they would take us to the Kokang refugee camp in the Golden Triangle.

The components of the MNDAA were complex. The original members came from Division 93 of the GMT Army, who retreated alone to North Myanmar in the Golden Triangle in 1949.

On April 3rd, I had a pseudo son named Li Fangshu. He was 8 years old, dumb, unable to speak. His father died in the Big Pool District and no one knew how. Since it was at war, no one went to find the body. Fangshu stole, beaten other kids, and other kids bullied him too. Someone said that he was an inborn mute because his father was a drug addict. Once I was there, he followed me every day. He often stealthily smoked. I made a wooden toy gun for him. Later he dumped it, but I took it back.

Across the road, the brothel and the casino were open as usual. Some prostitutes were 15-6 years old. A prostitute was breast-feeding her baby, and her husband was soliciting customers on the street.

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2 - 2 缅甸民族民主同盟军军事委员会通告

Announcement of the Military Committee of the Myanmar National Democratic

此《通告》为2017年缅甸的相关民族地方武装在3.6事件后发出的一份公式通告，也是第一份。当时接到通告内容后，张玥用手写方式完成并给文字配以相应的电报码，以方便前后方传递联络。

It was a formal announcement, and the first one, published by a local ethnic army of Myanmar after the March 6 Incident in 2017. On receiving the text of the announcement, Zhang Yue wrote down it by handwriting, and coupled it with telegram codes for the sake of convenience in communication.



2 - 2 缅甸民族民主同盟军军事委员会通告

Announcement of the Military Committee of the Myanmar National Democratic



缅甸民族民主同盟军军事委员会通告

Announcement of the Military Committee of the Myanmar National Democratic Alliance Army

2017

钢笔纸本 Pen on paper

37 × 29 cm × 15

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Announcement of the Military Committee of the Myanmar National Democratic



2017 钢笔纸本 Pen on paper

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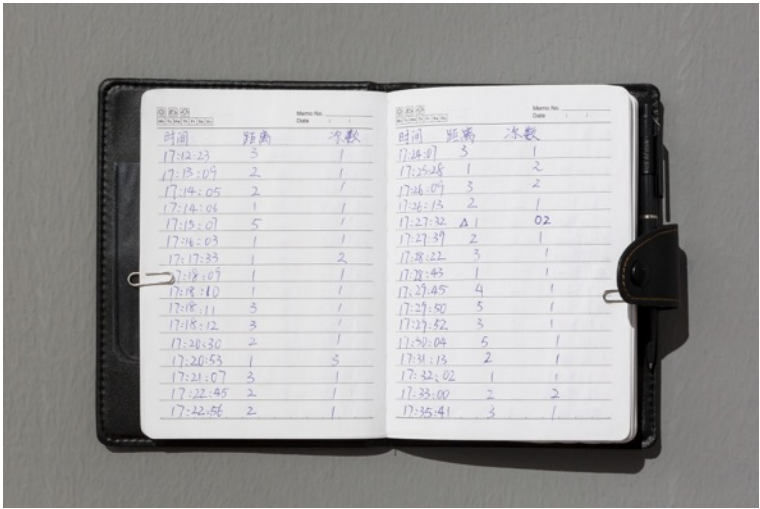
2 - 3 最长的一天 The Longest Day

2017年张玥第三次去往缅北，正是缅甸民族民主同盟军与缅甸政府军再次交战。4月10日，他在被困的南伞镇安然酒店里，用人耳定位炮弹远近的方法，记录下了一天中各个时段的炮击声和估算的距离。

In 2017 Zhang Yue went to North Myanmar for the third time, when the Myanmar National Democratic Alliance Army and the Government Army fought again. On April 10, stuck in the An Ran hotel, Nansan, he counted the numbers of cannon shots of different time spans in a day, and noted down the ear-estimated distance of every shot.



2 - 3 最长的一天 The Longest Day



最长的一天 The Longest Day

2017

钢笔纸本 Pen on paper

12 × 17 cm × 21



2 - 4 缅北战区 The War Zone in the North Myanmar



缅北战区人像 Portraits from the War Zone in the North Myanmar

2015

艺术微喷 C-print

200 × 422 cm



2 - 4 缅北战区 The War Zone in the North Myanmar



缅北战区弹孔 Bullet Holes in the War Zone in North Myanmar

2015

艺术微喷 C-print

200 × 422 cm



2 - 4 缅北战区 The War Zone in the North Myanmar



缅北战区建筑 Buildings in the War Zone in North Myanmar

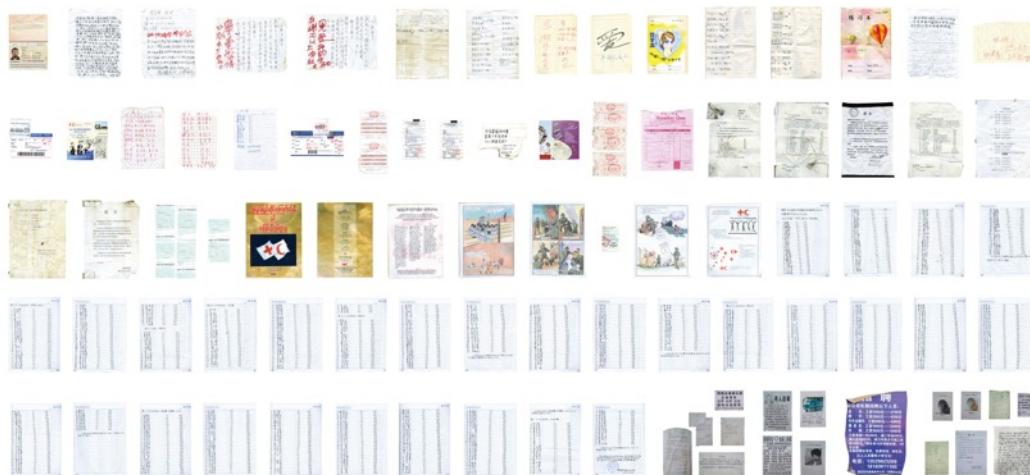
2015

艺术微喷 C-print

200 × 422 cm



2 - 4 缅北战区 The War Zone in the North Myanmar



缅北战区文本 Files from the War Zone in the North Myanmar

2015

艺术微喷 C-print

200 × 422 cm



2 - 5 大米表格 Distribution of Rice

对果敢进行实地考察之后，张玥用作品从北京换回五万斤大米，雇佣了一队由零散军人组成的游击队员，向老新街寨、新街开发区、木瓜寨、金象城、满东坝、小中山、大油树寨等六千多户难民进行分发，这些大米可使他们吃一个月。

Completing his field investigation in Kokang, the artist went to Kokang again with 50,000 jin (25,000 kilograms) of rice for which they had exchange their works in Beijing, and hired a group of guerrillas consisting of separate soldiers, to distribute the rice they brought. Altogether 6,364 persons shared the rice which could sustain them for a month. They lived in Old-new Stockaded Village, New Street Development Zone, Pawpaw Stockaded Village,, Golden Elephant City, Mandong Dam, Small Zhongshan, and Big Oil Tree Stockaded Village. .



2 - 5 大米表格 Distribution of Rice

2015年6月20日于大油树寨发放大米2105斤，受捐助百姓为263人。		大米发放第一站：新街（老新街寨）			
自2015年6月15日至2015年6月20日止，共发放张玥何包晓伟送来的“优鼎牌”杂交大米41205斤，果敢百姓受捐助人数为6364人，致此果敢人民深表感谢！		发放顺序	户主姓名	每户成员人数	发放大米斤数
果敢青年联合会全体 2015年6月20		1	李海勤	6	50
		2	赵老林	8	60
		3	杨瑞敏	5	50
					新街（老新街寨）
					新街（老新街寨）

大米表格 Distribution of Rice
2015
艺术微喷 C-print
107 × 308 cm



作品 Works

第三部分：世界地图 / Part 3: The World Map

- 3 - 1 帝国计划 The Empire Plan
- 3 - 2 古巴 Cuba 1962
- 3 - 3 朝鲜 Democratic People's Republic of Korea
- 3 - 4 英语 English
- 3 - 5 真实的谎言 A True Lie



3 - 1 帝国计划 The Empire Plan

冷战期间，赫鲁晓夫政府的否认和肯尼迪政府的佐证，使《帝国计划》成为冷战史上最具争议的计划书。2013年，张玥在参考历史材料外又加上了个人的想象，杜撰了这一份消灭美国的计划。他将内容里的英文字母统一成大写并去掉所有间隔符，再以邮件和传真的形式发往世界各地。

During the Cold War, the Empire Plan became a most controversial plan in the period thanks to the denial of the Khrushchev government and the indictment of the Kennedy government. In 2013, Zhang Yue fabricated this plan of annihilating the US by adding personal imagination to the researched historical documents. He capitalized every English letter in the "plan" and deleted all the spacers. Then he sent it to various places all over the world via mail and fax.



3 - 1 帝国计划 The Empire Plan



帝国计划 The Empire Plan

2013

传真机打印 Printed by fax machine

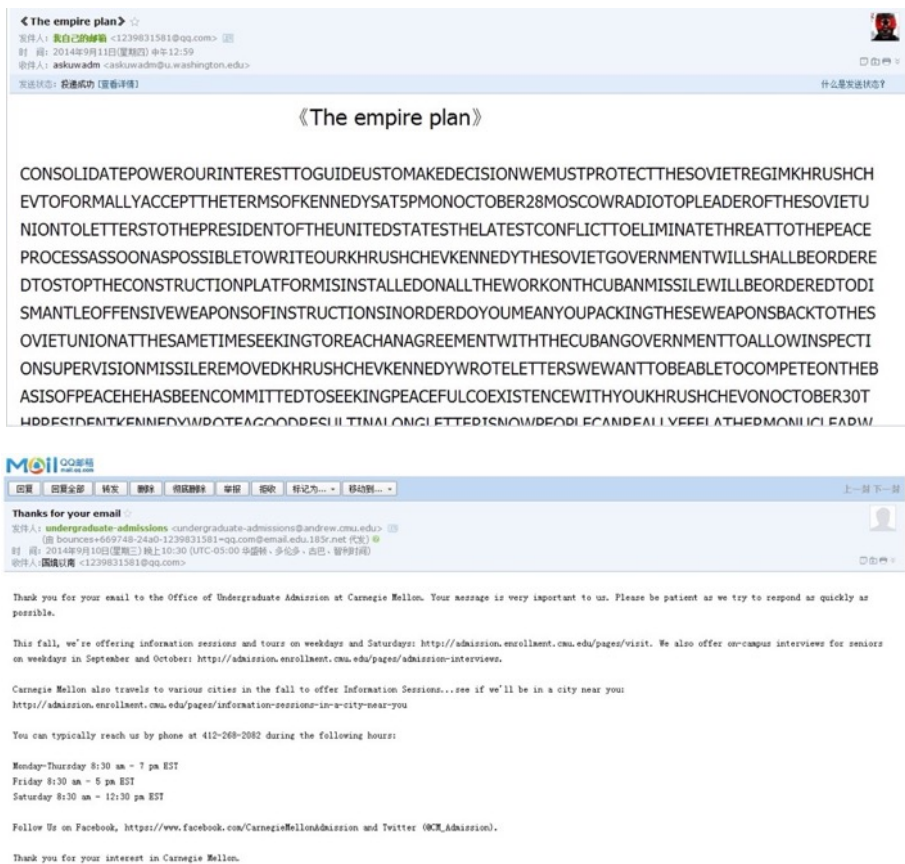
尺寸可变 Variable size

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3 - 1 帝国计划 The Empire Plan



帝国计划 (局部) The Empire Plan (details)

2013

传真机打印 Printed by fax machine

尺寸可变 Variable size

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3 - 2 古巴 Cuba 1962



古巴 Cuba 1962

2017

绢本水墨 Ink on silk

40 × 85 cm

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3 - 3 朝鲜 Democratic People's Republic of Korea

2017年金正男遇刺后，他在1991年时任39号室副主任时的一本账本曝光，账本内容为隶属于美国、俄罗斯、伊朗22个国家的137家机构关于不明物品的交易记录，涉及军工、航天、密码、基因、武器等领域。张玥通过大量资料的研究，解密式地想象了朝鲜金氏家族地下交易的运行，并分析成几百份图表。

After his assassination in 2017, a tally book of Kim Jong-Nam was made public, which belongs to the period when Kim was a deputy director of "Room 9" in 1991. The book recorded transactions of 137 institutes from 22 countries including the US, Russia, and Iran, involving the fields of arms, aerospace, secret codes, genes, weapons, etc. By researching a host of material, Zhang Yue imagined the operation of the black markets of the Kim family in a de-classifying fashion, and made the result into hundreds of charts.



3 - 3 朝鲜 Democratic People's Republic of Korea



朝鲜 Democratic People's Republic of Korea

2017

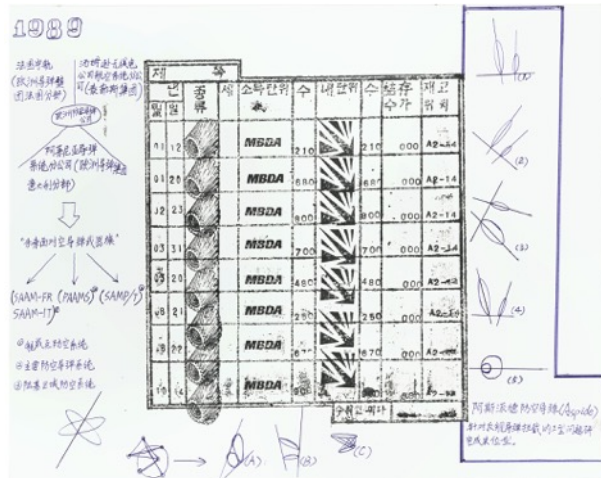
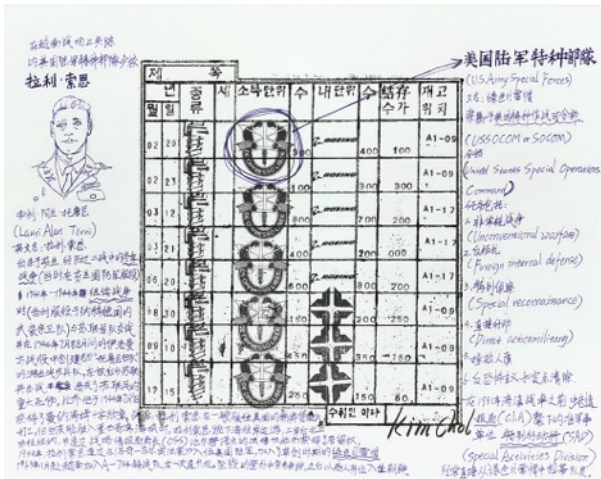
木刻版画 纸本钢笔 Wood engraving, pen on paper

41 × 32 cm × 210

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3 - 3 朝鲜 Democratic People's Republic of Korea



朝鲜 (局部) Democratic People's Republic of Korea (details)

2017

木刻版画 纸本钢笔 Wood engraving, pen on paper

41 × 32 cm × 4

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3 - 4 英语 English

《英语》是张玥关于消除一种语言的猜想，并设置了一个可行性的虚拟案例：科索沃的塞尔维亚人如何消除阿尔巴尼亚语。从一款游戏中的声带寄生虫得到启示后，通过各种资料查阅，并寻访了多位语言学家、研究基因工程方面的专家、医生，最终采用基因改写的方法完成了此次案例的计划书。

It is a conjecture Zhang Yue made about annihilating a language. He set up a "feasible" imaginary case: the Serbs of Kosovo eliminated the language of Albania. He got his inspiration from the "vocal cord parasites" plot of a game, and after visiting several linguists, gene experts, and doctors, chose the method of gene editing for his case.



3 - 4 英语 English



英语 English

2017

纸本水彩 钢笔 Watercolor and pen on paper

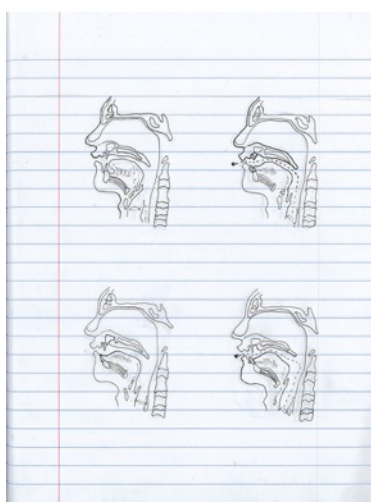
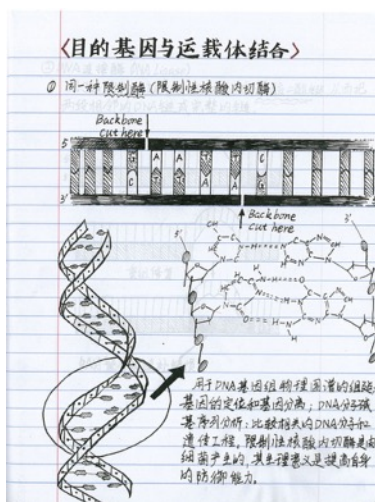
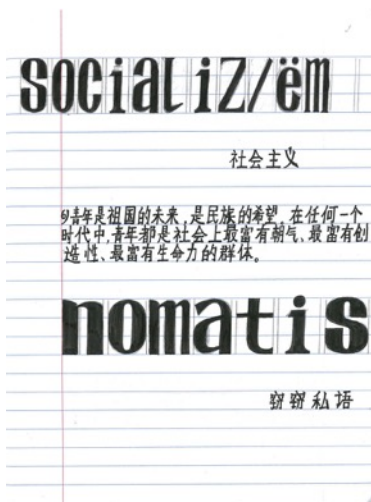
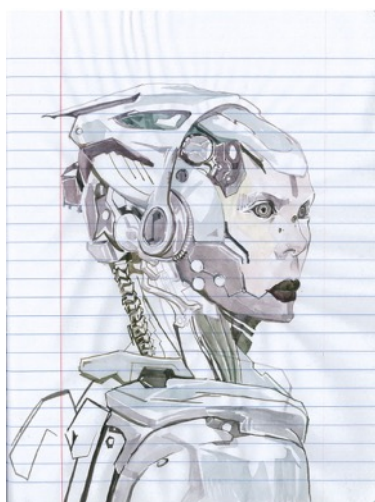
18.5 × 24.5 cm × 27

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3 - 4 英语 English

阿富汗 (阿) 阿富汗 阿富汗 阿富汗 阿富汗	Kabul 喀布尔	Afghanistan 阿富汗	AFG; AF
阿尔巴尼亚 (阿) 阿尔巴尼亚 阿尔巴尼亚 阿尔巴尼亚 阿尔巴尼亚	Tirana 地拉那 Algier 阿尔及尔 Algiers 阿尔及尔	Albania 阿尔巴尼亚 Algeria 阿尔及利亚	ALB; AL DZA; DL
安道尔 (阿) 安道尔 安道尔 安道尔 安道尔	Andorra La Vella	Andorra 安道尔	AND; AD
安哥拉 (阿) 安哥拉 安哥拉 安哥拉 安哥拉	Luanda 卢安达 Saint John's 圣约翰斯	Angola 安哥拉 Antigua and Barbuda 安提瓜和巴布达	AGO; AO ATG; AG
阿根廷 (阿) 阿根廷 阿根廷 阿根廷 阿根廷	Buenos Aires "Buenos" 布宜诺斯艾利斯	Argentina 阿根廷	ARG; AR
亚美尼亚 (阿) 亚美尼亚 亚美尼亚 亚美尼亚 亚美尼亚	Yerevan 耶烈万	Armenia 亚美尼亚	ARM; AM
奥地利 (阿) 奥地利 奥地利 奥地利 奥地利	Vienna 维也纳	Austria 奥地利	AUT; AT
白俄罗斯 (阿) 白俄罗斯 白俄罗斯 白俄罗斯 白俄罗斯	Minsk 明斯克	Belarus 白俄罗斯	BLR; BY
比利时 (阿) 比利时 比利时 比利时 比利时	Brussels 布鲁塞尔	Belize 伯利兹 Bosnia and Herzegovina 波斯尼亚和黑塞哥维那	BLZ; BZ BIH; BA
保加利亚 (阿) 保加利亚 保加利亚 保加利亚 保加利亚	Sofia 索非亚	Bulgaria 保加利亚	BG; RB
柬埔寨 (阿) 柬埔寨 柬埔寨 柬埔寨 柬埔寨	Phnom Penh 金边	The Burkina Faso 布基纳法索 bs: kins; fa sau	BFA; BF
哥伦比亚 (阿) 哥伦比亚 哥伦比亚 哥伦比亚 哥伦比亚	Bogota 波哥大	Colombia 哥伦比亚	COL; CO
哥斯达黎加 (阿) 哥斯达黎加 哥斯达黎加 哥斯达黎加 哥斯达黎加	San José 圣何塞	Czechia 捷克 Cook 库克	CRC; CK CUB; CU
刚果 (阿) 刚果 刚果 刚果 刚果	Porto-Novo 波多诺沃	Benin 贝宁	BEN; BJ

[illegible]

英语 (局部) English (details)

2017

纸本水彩 钢笔 Watercolor and pen on paper

18.5 × 24.5 cm × 6



3 - 5 真实的谎言 A True Lie

张玥以2013年美国波士顿4.15爆炸案为原始脚本，分析了它与同年另外两件爆炸案的隐秘联系，以及它与50年前肯尼迪遇刺案之间可能存在的某种线索。张玥根据目击证人的图片、文字，通过个人推理，获得一个与主流传播的真相不同的结论版本。

Focused on the explosion in Boston, the US, on April 15, 2013, Zhang Yue analyzed its hidden relations to two other explosions in the same year, and its possible correlations with the 50-years-ago Kennedy assassination. On the basis of witnesses' snapshots and testimonies, he reached a conclusion different from the official version.



3 - 5 真实的谎言 A True Lie



真实的谎言 A True Lie

2013

纸本水彩 钢笔 Watercolor and pen on paper

23 × 30 cm × 20

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作品 Works

第四部分：游戏 / Part 4: The World Map

4 - 1 Welcome

4 - 2 屠城洛杉矶 The Massacre of Los Angeles



4 - 1 Welcome

在电子游戏《看门狗2》中，张玥以游戏角色的身份，隐匿在城市“旧金山”的几百个监视器中，视点与摄像头同步，监控这里的24小时。此时，张玥在游戏中变成了一座城市的“监视者”，并制定了各种抓捕方案，12台电脑屏幕，60张草稿，显现了监控和实施计划的图像。

As a player in the e-game Watch Dogs 2, Zhang Yue hid himself behind hundreds of CCTV cameras in the city of "San Francisco", and in the course of 24 hours, incessantly watched every- thing in the monitors. In the game, Zhang Yue became a surveillance man, and also drew up plans to take criminals under custody. The images of surveillance and the process of actions are shown by 12 computer monitors and 60 drafts.



4 - 1 Welcome



Welcome

2017

视频 Videos

108个视频, 108 Video files

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4 - 1 Welcome



Welcome (局部 detail)

2017

钢笔作于黑白照片上 Pen on black-and-white photograph

20 × 28.5 cm × 60

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4 - 2 屠城洛杉矶 The Massacre of Los Angeles

张玥在游戏《GTA5》中颠覆了《看门狗2》里的角色，他变成了城市“洛杉矶”中的杀戮者，一个不断地报复社会，并随时可能在监控下被逮捕的“暴徒”。

In the game GTA5, Zhang Yue assumed a role opposite to one he took in Watch Dogs 2: a killer in the city of "Los Angeles", a "thug" who kept taking revenge on the society, and being closely watched, could be arrested at any time.



4 - 2 屠城洛杉矶 The Massacre of Los Angeles



屠城洛杉矶 The Massacre of Los Angeles

2017

单屏视频 Single-channel video

尺寸可变 Variable size

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作品 Works

第五部分：声音 / Part 5: Audio

5 - 1 明天 Tomorrow



5 - 1 明天 Tomorrow

《明天》是对一个还未开始的战争的声音模拟，期间张玥邀请了多位录音师用各种声音制造 出一场战争。

It is a audio emulation of a war yet to be waged. Zhang Yue invited several recording engineers to creat a war via sound.



5 - 1 明天 Tomorrow



明天 Tomorrow

2016 - 2017

音频 Audio files

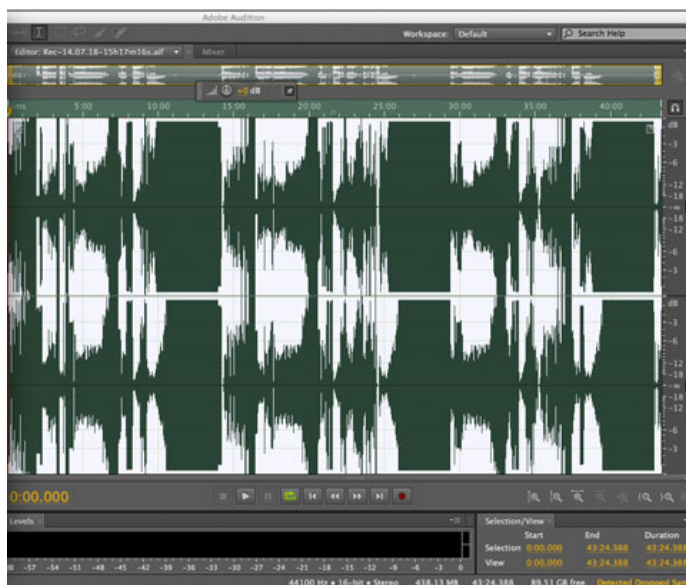
15:00

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5 - 1 明天 Tomorrow



明天 (局部) Tomorrow (detail)

2016 – 2017

文件图片 Image

21 × 29.7 cm



作品 Works

第六部分：监狱 / Part 6: Prison

6 - 1 2003051420070427

绘画计划 Painting Project

6 - 2 监狱服刑人员行为规范 The Rules of Conduct of Prisoners

6 - 3 反脱逃教材 Anti-prison-breaking Textbook



6 - 1 2003051420070427 & 绘画计划 Painting Project

幻灯片呈现的绘画由两部分组成:一是张玥在2003至2007年监狱服刑期间在违规的情况下画的狱友的头像;二是2011年冬张玥回原服刑监狱,拍摄计划受阻后,在临时收集到的物品上速画下了禁止拍摄的部分。

The paintings presented by projection slides comprise two parts. In 2003-2007, when Zhang Yue served his term in a prison, he drew a number of portraits of his fellow inmates, which was against the prison rules. And in the winter of 2011, when he came back to the prison to (unsuccessfully) shoot films and pictures, he quickly sketched the things not allowed to be shot on articles he collected offhand.



6 - 1 2003051420070427 & 绘画计划 Painting Project



2003051420070427

2013 - 2007

纸本素描 Sketch

尺寸不等 Different sizes

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6 - 1 2003051420070427 & 绘画计划 Painting Project



绘画计划 Painting Project

2011

纸本素描 Sketch

尺寸不等 Different sizes



6 - 2 监狱服刑人员行为规范 The Rules of Conduct of Prisoners

《监狱服刑人员行为规范》是由山东省济南监狱2005年7月1日印制，图文结合也是针对一部分文盲和非汉语的服刑人员。此规范是张玥在服刑期间接到的一个任务，用约一个月时间完成五十五张图画，后获得六个月的假释刑期。

The Rules of Conduct of Prisoners was printed by the Prison of Jinan, Shandong Province, on July 1, 2005. It includes both texts and pictures, for the convenience of illiterates and those who can't speak Chinese. The pictures were drawn by Zhang Yue, which was an assignment to him as an inmate. He finished 55 pictures in a month or so. Afterwards he received a 6-month parole for it.



6 - 2 监狱服刑人员行为规范 The Rules of Conduct of Prisoners



监狱服刑人员行为规范 The Rules of Conduct of Prisoners

2006

印刷品 Printed matter

9 × 13 × 0.2 cm

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6 - 3 反脱逃教材 Anti-prison-breaking Textbook

张玥在服刑期间也同其他新人一样先接受反脱逃的视频教育，但八十年代的版本过于血腥和暴力。2013年张玥经过跟原监狱的监狱长进行长期协商，将原计划要拍摄“反脱逃”的视频版本改成图文结合的书籍绘制，这本《反逃脱教材》完成后目前在山东省监狱内部通行。

Like other inmates, Zhang Yue received an anti-prison-breaking video education as a newcomer. But the 1980s version was too bloody and violent. In 2013, after discussing it with the director of his former prison for a long time, he dropped the planned new "anti-prison-breaking" video, and turned to a textbook with both texts and pictures. This textbook is now in use in all the prisons of Shandong Province.



6 - 3 反脱逃教材 Anti-prison-breaking Textbook



反脱逃教材 Anti-prison-breaking Textbook

2013 - 2014

印刷品 Printed matter

29 × 20.6 × 0.4 cm



6 - 3 反脱逃教材 Anti-prison-breaking Textbook



反脱逃教材（局部） Anti-prison-breaking Textbook (details)

2013 - 2014

印刷品 Printed matter

29 × 20.6 cm × 4