

# Qiu Anxiong & Howie Tsui

## The Roaming Peach Blossom Spring

**In a realm where classical lore collides** with contemporary crises, artists Qiu Anxiong (Shanghai) and Howie Tsui (Vancouver) invite us to step into their fantastical worlds. Drawing from ancient mythology and *wuxia* (martial arts fiction), their works bring to life mythical creatures, otherworldly spirits, and shape-shifting swordsmen who traverse landscapes fraught with the tensions of war, urbanization, and surveillance. These fictional realms are further shaped by the aesthetic and philosophical legacies of the Song dynasty (960-1279), a period renowned for its artistic flourishing and followed by a traumatic dynastic transition.

**The exhibition takes its title** from Tao Yuanming's fifth-century fable *The Record of Peach Blossom Spring*, a parable of retreat and unreachable utopia. Qiu and Tsui complicate this longing for sanctuary by conjuring uncanny, liminal realms that reveal the dialectical nature of utopia and dystopia, evoking what philosopher Michel Foucault terms *heterotopias*: placeless spaces that both mirror and distort the real.

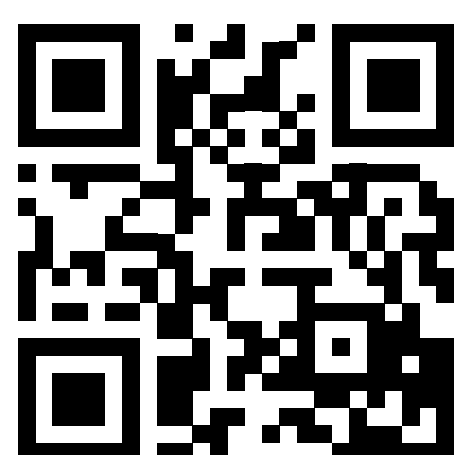
**Rendered in monochrome brushwork** reminiscent of Song dynasty literati and court painting, Qiu's animation trilogy *The New Book of Mountains and Seas* (2006-2017) adapts the earliest encyclopedic cosmography—*Classic of Mountains and Seas* (c. 400 BCE-200 CE)—to offer a poignant reflection on modernity. Sacred mountains

give way to concrete high-rises; divine beasts become mechanical hybrids carrying out human ambitions. Scenes of industrial sprawl, ecological collapse, biotechnology, and virtual reality underscore the entanglement of technological progress with contested ethics.

**While Tsui's earlier painting series** *Horror Fables* (2010) also draws from the *Classic of Mountains and Seas*, his recent works centre *wuxia*, exemplified by Jin Yong's series of novels *Condor Trilogy* (1957-1961), as a genre of insurgent possibility. In his lenticular lightboxes and the print *JUMBO* (2024), Tsui reimagines the martial arts world of the *Condor Trilogy*, originally set during the Song-Yuan transition, within vanished sites in Hong Kong, such as the Kowloon Walled City and the floating restaurant Jumbo Kingdom. In doing so, he endows marginalized subjects and spaces with agency and narrative depth.

**Together, Qiu and Tsui use myth** as both method and mirror—unfolding narratives that unsettle conventional temporal, spatial, and social orders. *The Roaming Peach Blossom Spring* invites viewers to wander through terrains that span grief and satire, resistance and fantasy, while reimagining alternative modes of belonging and survival.

**Curated by Rebecca Wang** 王晨鈺



To listen to an audio recording of this text,  
please scan the QR code with your smartphone.

# 《邱岸雄&徐浩恩：離散桃花源》

在經典傳說與當代困境相互交織的背景下，藝術家邱岸雄（上海）與徐浩恩（溫哥華）帶領我們走進他們的異想世界——古代神話中的神獸與鬼魅、武俠小說中身懷絕技的劍客正共同穿梭於由戰爭、城市化與監控技術主導的現代場景中。這些虛構世界亦深受宋代（960年–1279年）美學與哲思的影響——作為一個藝術成就斐然、同時伴隨慘烈朝代更迭的歷史時期，它為藝術家們提供了豐富的靈感源泉。

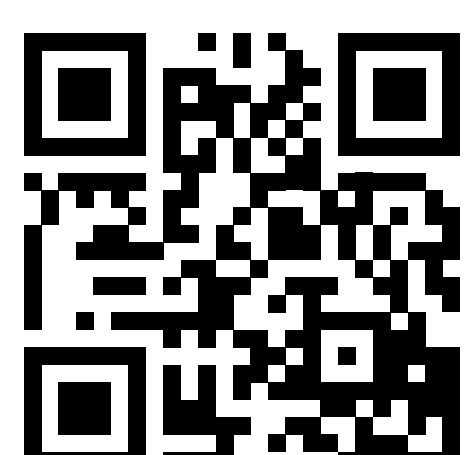
展覽名稱取自陶淵明的〈桃花源記〉（約421年）這一關於避世與無法抵達之理想國的經典文本。邱岸雄與徐浩恩的作品可視作是對這種隱逸願景的一場推演，然而他們所營造出的卻是一系列充滿不安、無限循環的異質空間。這種創作實踐不但揭示了烏托邦與反烏托邦之間辯證的流動關係，也與哲學家福柯所提出的「異托邦」概念相呼應，展現了那些既映照又扭曲現實的無地之境。

邱岸雄的動畫三部曲《新山海經》（2006年–2017年）是對中國最早的博物地誌《山海經》（約公元前4世紀–公元2世紀）的當代改編，以近似水墨的審美呈現，致敬宋代文人畫與院體畫中所崇尚的山水精神。作品對人類的現代化進程進行了省思，原書中的神聖山水被水泥森林取代，神獸則淪為實現人類慾望的機械生物。片中對工業擴張、生態失衡、生物科技與虛擬實境的描繪，揭示了科技發展與倫理困境之間的複雜糾葛。

徐浩恩早期的繪畫系列《Horror Fables》（2010年）亦借鑑《山海經》中的內容，而近期作品則聚焦於武俠小說，特別是來自金庸的《射鵰三部曲》（1957年–1961年）。在徐浩恩的動態燈箱與版畫《珍寶》（2024年）中，他將設於宋元之際的《射雕》世界置入已消逝的香港場域之中，如九龍城寨和珍寶海鮮舫，為那些被邊緣化的空間與角色注入了敘事深度和主體能動性。

在《離散桃花源》中，邱岸雄與徐浩恩皆以神秘、玄幻的敘事作為鏡像現實的手段，挑戰我們對時間、空間與社會秩序的既定理解。本展邀請觀者穿行於一個哀悼與諷刺、抵抗與奇想交織的時空中，重新構想歸屬與存續的另類途徑。

策展人：王晨鈺



掃碼聆聽此文本的音頻。



# Classic of Mountains & Seas

(c. 400 BCE-200 CE)

**Qiu Anxiong's film trilogy** *The New Book of Mountains and Seas* (2006-2017) depicts allegorical narratives that reflect on global issues through fictionalized portrayals of pivotal events such as the September 11, 2001 terrorist attacks, the birth of the first cloned sheep, the landing of unmanned probes on Mars, and the development of virtual reality. The trilogy is a contemporary adaptation of *Shan Hai Jing (Classic of Mountains and Seas)*—a classical text that Qiu grew up reading, and revisited with renewed interest after his studies in Germany in the early 2000s.

**The *Classic of Mountains and Seas***, the earliest known encyclopedic cosmography, documents more than 550 mountains, 300 waterways, and over 100 culturally distinct peoples beyond the early Chinese civilization. While often regarded today as a compilation of fantastical tales, it was considered a repository of true knowledge in its time—encompassing geography, flora and fauna, mythical creatures, customs, and ritual practices. The text's authorship remains unknown, with evidence suggesting contributions by multiple writers over six centuries. Though the original manuscript has been lost, the earliest surviving illustrated editions date to the Ming dynasty (1368–1644), notably those by Hu Wenhuan and Jiang Yinghao.

**In its extant form**, *Classic of Mountains and Seas* consists of eighteen chapters: five comprising the *Classic of Mountains* and thirteen comprising the *Classic of Seas*, accompanied by over 180 illustrations. The pairing of illustrations with textual entries evokes the format of field notes, presenting a macrocosmic world inhabited by mountain and sea deities, hybrid creatures, and culturally distinct peoples—a worldview that continues to inspire Qiu's speculative cosmologies.

# 《山海經》

( 約公元前400年–公元200年 )

**邱岸雄的動畫三部曲**《新山海經》( 2006年–2017年 ) 以寓言式敘事映照全球議題，重新演繹當代重大事件，如911恐怖襲擊、第一隻克隆羊的誕生、無人探測器登陸火星，以及虛擬實境的發展等。《山海經》是邱岸雄童年时期便接觸過的經典文獻，而2000年代初留学德国的經歷重燃了他對傳統典籍的興趣，進而開啟了他對《山海經》的全新詮釋與創作實踐。

《**山海經**》是現存最早的博物地理志，記載了早期中華文明疆域內外的五百餘座山脈、三百餘條水系，以及百餘個族裔及其文化。雖然今人多將其視為一部神話志怪故事集，但在其成書年代，它被視為一部涵蓋地理、動植物、風俗與祭祀等知識的博物全書。該書作者已不可考，學界普遍認為由多位作者在約六百年間陸續編撰而成。原作已失傳，現存最早的圖文版本可追溯至明代( 1368年–1644年 )，尤以胡文煥、蔣應鎬繪刻本最為知名。

**現存《山海經》**共十八卷，其中《山經》五卷，《海經》十三卷，附有一百八十餘幅插圖。這種圖文並置的形式近似田野考察筆記，描繪出一個由山海神靈、奇珍異獸與異域族群共同構成的宏觀宇宙——這種多元而開放的世界觀，持續滋養著邱岸雄對於全球圖景的奇想構築。

# Martial Arts Fiction

**While mythology and folklore** are enduring influences in Howie Tsui's work—particularly evident in earlier series such as *Horror Fables* (2010), from which *Mount Abundance and the TipToe People #1* is drawn—it is *wuxia* (martial arts fiction) as a framework for insurgent possibility that animates his more recent projects, such as *JUMBO* (2024), *Winged Assassin* (2018), and *Joyride* (2018).

**The term *wuxia*** is a twentieth-century neologism adapted back from Japanese usage, with *wu* denoting martial prowess and *xia* connoting chivalry and knight-errantry. Yet *xia*-themed narratives trace their origins much earlier, to the *Biographies of You Xia* (Wandering Knights) in Sima Qian's *Records of the Grand Historian* (Western Han, 202 BCE–9 CE). The figure of the *xia* has served as a consistent thread across more than two millennia of Chinese literary history: from the biographies of *you xia* from the Warring States period (c. 475–221 BCE), to the legendary and supernatural tales of *hao xia* (gallant heroes) in the Tang (618–907) and Song (960–1279) dynasties; from play scripts inspired by vernacular short stories in the Yuan dynasty (1271–1368), to the allegorically coded *xia yi* (chivalric) novels of the Qing dynasty (1644–1912). These narratives blend historical record with literary imagination, social critique with psychological longing—challenging class hierarchies, protesting corruption, and envisioning justice beyond state-sanctioned systems.

**A key narrative foundation** in Tsui's practice is Jin Yong's *Condor Trilogy* (1957–1961). Written in Hong Kong after the author relocated there in 1948 amid Mainland China's political upheaval, the trilogy integrated poetic references, Buddhist and Daoist philosophy, and follows three generations of martial heroes navigating dynastic conflict between the Southern Song (1127–1279), the Jurchen Jin (1115–1234), and the Mongol-ruled Yuan.

# 武俠小說

**神話與民間傳說**一直是徐浩恩的重要靈感來源，特別體現在他的《Horror Fables》系列（2010年），《Mount Abundance and the TipToe People #1》就來自於該系列。然而，他近年的作品則更聚焦於武俠小說中蘊含的反抗精神，如借鑑武俠人物的《珍寶》（2024年）、《Winged Assassin》（2018年）與《Joyride》（2018年）等。

「**武俠**」一詞實為二十世紀初由日語回譯而來，但以「俠」為主角的敘事傳統則可追溯至西漢（公元前202年–公元9年）的《史記·遊俠列傳》。俠的形象貫穿了中國文學史兩千餘年：從紀錄戰國時期（約公元前475–前221年）遊俠事蹟的傳記，到唐（618年–907年）、宋（960年–1279年）時期融合傳奇與志怪色彩的豪俠故事；從元代（1271年–1368年）雜劇與話本中的市井英雄，到清代（1644年–1912年）以寓言手法批判現實的俠義小說，無不融合史實與文學想像、社會批判與心理寄託，挑戰階級秩序、抨擊腐敗現象，試圖構築一幅超越官方秩序的正義圖景。

**徐浩恩對武俠小說**的引用主要來源於金庸的《射鵰三部曲》（1957年–1961年），這三部小說完成於金庸1948年在時局動盪的背景下從中國大陸移居香港之後，內容融合詩詞典故、佛道思想，通過三代武林人士的視角，展現了南宋（1127年–1279年）、女真金國（1115年–1234年）與蒙古元朝之間的王朝更迭。