

Alvin Jang

The Colony series, 1982–1983

[left to right, top to bottom]

Tribal Circumference, 1982

Sacrament, 1982

Untitled, n.d.

Untitled, n.d.

Colony at Play, 1983

Colony at Play, No. 2, 1983

Habitat, 1983

Sacrilege, 1982

Dance of Mati Gras, 1982

watercolour on paper

Courtesy of the artist

Alvin Jang

The Colony series, 1982–1983

Degeneration 1, 1983

Degeneration 2, 1983

watercolour on paper

Courtesy of the artist

Alvin Jang

Pillow Talk series, 2000–2001

[top to bottom, left to right]

Comfort Dream, 2000

Hard Decision, 2000

Confusion, 2000

Voice, 2000

It's Not a Nightmare, 2000

Illusion, 2000

No Way Out, 2000

Being Haunted, 2000

One Cold Night, 2000

What Happens to Pillow 8, 2000

3D Dream, 2001

Dream in One Pillow

Apples and Snake, 2001

Trapped, 2001

Dream of Beauty, 2001

Justice, 2001

Summer Morning, 2000

Struggle, 2000

Dream of Five Water Drops, 2001

bamboo pen and ink on paper

Courtesy of the artist

Alvin Jang

No Way Out, 2000

from *Pillow Talk* series, 2000–2001

bamboo pen and ink on paper

Courtesy of the artist

Anna Wong

Untitled, 1966

ink on paper

Loan from The Modernize Tailors Wong Family

Anna Wong

Untitled, 1966

ink on paper

Loan from The Modernize Tailors Wong Family

Anna Wong

Untitled, 1966

ink on paper

Loan from The Modernize Tailors Wong Family

Anna Wong

[left to right]

***Morphallaxis II*, 1966**

etching on paper

***Celestial Dragon #3*, 1969**

lithograph on paper

***Magic Fan*, 1967**

linocut on paper

Collection of the Morris and Helen Belkin
Art Gallery, gift of The Modernize Tailor
Wong Family, 2022

Anna Wong

Magic Veil, c. 1968

silkscreen on paper

Collection of the Morris and Helen Belkin Art
Gallery, University of British Columbia, gift of
The Modernize Tailor Wong Family, 2022

Anna Wong in her Pratt Graphic Centre
studio, New York, 1971

Photographer unknown

Linda Sorenson and Reeve Allan
Emmett congratulate Anna Wong
for her Honorable Mention for work
submitted to the Third Burnaby
National Print Show

Photo: Ken Oakes, Vancouver Sun, October
27, 1965. Courtesy of The Modernize
Tailors Wong Family

Qiu Anxiong

***The New Book of Mountains and
Seas Part 1-3, 2006–2017***

animation film, 1:39:50 hours

Courtesy of the artist

邱岸雄

《新山海經》 1-3 (2006-2017年)

動畫電影，1:39:50

藝術家提供

Qiu Anxiong

New Classic of Mountains and Seas I,
2008

woodblock prints on Xuan paper

Courtesy of the artist

邱岸雄

《新山海經 I》（2008年）

玉版宣 木刻版畫

藝術家提供

Howie Tsui

Joyride, 2018

lenticular lightbox

Courtesy of the artist and Patel Brown Gallery

徐浩恩

《Joyride》（2018年）

動態燈箱

藝術家與Patel Brown畫廊提供

Howie Tsui

Winged Assassin, 2018

lenticular lightbox

Collection of Asaph Fipke

徐浩恩

《Winged Assassin》（2018年）

動態燈箱

Asaph Fipke收藏

Howie Tsui

Mount Abundance and the TipToe People #1, 2010

ink and paint pigment on mulberry paper

Courtesy of Ottawa Art Gallery

徐浩恩

《Mount Abundance and the TipToe People #1》（2010年）

桑皮紙本 設色

渥太華美術館收藏

Howie Tsui

***JUMBO*, 2024**

print on rag paper

Courtesy of the artist

徐浩恩

《珍寶》（2024年）

棉紙本 數碼印刷

藝術家提供

Howie Tsui

***Gif Roulette*, 2020-ongoing**

3-channel video with stereo sound

Courtesy of the artist

徐浩恩

《Gif Roulette》（2020年至今）

三頻立體聲影像

藝術家提供

Howie Tsui

Spectral Residue, 2025

site-specific mural (ink, acrylic paint, smoke stain)

Courtesy of the artist

徐浩恩

《Spectral Residue》（2025年）

特定場域壁畫（水墨、丙烯顏料、煙燻殘留）

藝術家提供

Collection Close-up

Pnina Granirer (b. 1935)

In Flight, 1980

lithographic print on paper

Richmond Art Gallery Permanent Collection

***In Flight* is from Pnina Granirer's *West Coast* series**, where she draws our attention to the native fauna of British Columbia and its wilderness. *In Flight* features three Canada geese in mid-flight. Granirer is fascinated by these iconic birds, which she associates with freedom. Whereas others may see them as pesky intruders, the artist finds inspiration in them: "In the air they're wonderful...When they're flying together, they become a squadron of power and freedom."

Dominating the foreground is a detailed depiction of the Canadian bird in mid-flight—with its strong, graceful neck, its eye and instantly recognizable white cheek patch, and sharp beak. Its wings are shown flapped downward, displaying an intricate and precise representation of its feathers. To achieve this level of exactness, she collected moulted goose feathers from Spanish Banks in Vancouver and brought them to Atelier Clot, Paris's oldest lithography workshop, where she printed the feathers directly onto a lithograph stone.

Granirer is interested in dichotomies, in this case, presenting realistic elements alongside abstraction. Present in this work are elements often observed in Granirer's works: sinuous silhouettes, diaphanous shapes, and delicate patterning—resembling gauze-like forms layered over gradated colours. In the artist's oeuvre spanning over sixty years, Granirer has developed her own visual language to evoke lightness, harmonious flow, and movement.

Born in Romania, Granirer moved to Canada in 1965 and settled in Vancouver. She studied Fine Art at the Bezalel Academy of Art in Jerusalem, and has travelled and worked extensively in Europe, Japan, and Mexico. Granirer's work is reflective of her personal experiences while drawing on cultural and historical iconography and imagery. Early in her career, Granirer concentrated on printmaking, creating a large inventory of works in a variety of print media. In 1998, the Richmond Art Gallery hosted a forty-year retrospective of her work, with the exhibition *Celebrating a Life's Work*.

– Maria Filipina Palad

Collection Close-up is an ongoing initiative where we highlight a work from the Permanent Collection, which has a formal or thematic link to the featured exhibitions. *In Flight* (1980) is one of several prints by Pnina Granirer in the Collection.