

# Ao'tuo

In the land of Ameilik'an, there first appeared a beast. Its head is flat, its belly hollow. Upon its back lies a shell like colored glass. Its eyes glow like torches. It treads upon wheels of wind. It feeds not, but drinks oil. It runs a thousand *li* a day, swifter than the finest steed. In this age, all men do ride it. Its name is *Ao'tuo*, also called *Qi'zhe*.

# Mi'sai'er

In the western land of Jie'man, there first appeared a fish. Its body is long and slender. It clings to birds and beasts to move, and it may also soar through the air. It has no eyes, yet many fins, and seeks with uncanny skill. When two of these creatures meet, they shatter. Its sight forebodes the coming of war. Its name is *Mi'sai'er*.

# Tang'tan

In western lands, there dwells a beast. Its head is that of an elephant, its body of an ox. It has no legs. Its head grows upon its back. Its body is clad in hardened armor. It slithers swiftly upon its belly. Its nose is straight and it breathes fire. Its name is *Tang'tan*.

# The Four Beasts of Kang'pu

In the land of Ameilik'an, there lives a creature known as *Kang'pu*, composed of four beasts: *Mo'li'tuo*, *Ke'bo*, *Mao'shu*, and Kang'pu. *Mo'li'tuo* has one leg and a square face, and is skilled in the craft of illusion and spectacle. *Ke'bo* is flat, with a square carapace upon its back.

*Mao'shu* has no limbs, and glides upon its belly. Kang'pu is square in body, like a block of wood, yet its mind surpasses that of men; it reckons and reasons with strange cunning. The four live as one, their tails ever entwined. Now all beneath the heavens do raise them for use, and none may part from them, not even for a moment.

# Pin'fu

In the midst of the Great Ocean, there drifts an isle, swiftly and without anchor. Its summit is flat and broad, spanning many *li*. Upon it dwell thousands, who live by tending the great birds that perch thereon. This isle is called *Pin'fu*.

# Hai'yun

West of Yingzhou, there rises a black cloud, towering beyond measure, its form like that of a great *shen*-beast. Whenever it passes, the land below becomes scorched earth, and no life endures. Its appearance forebodes great disorder beneath the heavens. Its name is *Hai'yun*, also known as the *Black Shen*.

# Bi'tu

In the land of Ameilik'an, there appeared a great bird. It has no head. Its wings are vast, and it soars above the clouds. It perches not upon trees, but returns ever to its own nest. Few have glimpsed it. In the heavens it lays eggs; when they it strikes the earth, thunder is born. All it touches turns to ash. Its name is *Bi'tu*.

# Kuang'niu

Upon the isle of Bu'li'tun in the Western Sea, there dwells a cow. It feeds upon the entrails of its own kind. After some years, it descends into madness. Those who eat its flesh are likewise driven mad, and perish. The islanders burn the cows endlessly. Since then, the peoples of other lands eat not the cattle of that isle.



# Nie'jing

In the Central Realm, there is a mouse. Upon its back grows the ear of a man. Its name is *Nie'jing*.

# Xuan'bei

In the western reaches of the Great Wilds, there dwells a bird. It has four wings and a single tail, four feet and but one toe upon each, all toes joined together. Its cry thunders like a storm. Its name is *Xuan'bei*.

# Ting'du

Within the Northern Abyss, there appeared a mighty beast. It dives deep beneath the sea, crossing thousands of *li*. Its skin is black and unyielding, its eyes grow upon the tips of its dorsal fin. Upon its back are many holes, from which small fish leap skyward, soaring unto the clouds. Its name is *Ting'du*.

# Duo'li

Upon the isle of Bu'li'tun in the Western Sea, there appeared a beast born of no father, but of two mothers. Its life is brief and strange. Its name is *Duo'li*.

# **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

Clockwise from upper left

1. Jin Yong, *The Heaven Sword and the Dragon Saber, Vol. 2*, 1963 (Hong Kong: Ming Ho Press, 2005).
2. Jin Yong, *The Heaven Sword and the Dragon Saber, Vol. 1*, 1963 (Hong Kong: Ming Ho Press, 2005).
3. Mami Kataoka & Allison Harding, *Phantoms of Asia: Contemporary Awakens the Past* (San Francisco: Asian Art Museum, 2012).
4. *Newly Carved Classic of Mountains and Seas: With Illustrations, Vol. 2*, edited & carved by Hu Wenhuan (Ming dynasty, 1368-1644) (Beijing: China Bookstore Press, 2013).
5. *Newly Carved Classic of Mountains and Seas: With Illustrations, Vol. 1, 3, 4*, edited & carved by Hu Wenhuan (Ming dynasty, 1368-1644) (Beijing: China Bookstore Press, 2013).
6. *Annotated Edition of the Classic of Mountains and Seas* (Taipei: Kuang Wen Publishing House, 1965).
7. Shi Shouqian, *The Moving Peach Blossom Land: Landscape Painting in the East Asia World* (Beijing: SDX Joint Publishing Co., 2015).
8. Richard M. Barnhart, *Peach Blossom Spring: Gardens and Flowers in Chinese Paintings* (New York: The Metropolitan Museum of Art, 1983).
9. Tao Yuanming (Eastern Jin dynasty, 317-420), *Collected Works of Tao Yuanming*, ed. Gong Bin (Shanghai: Shanghai Ancient Books Publishing House, 1996).
10. Wen C. Fong, *Beyond Representation: Chinese Painting and Calligraphy, 8th–14th Century* (New York: The Metropolitan Museum of Art and New Haven & London: Yale University Press, 1992).
11. Jin Yong, *The Eagle-shooting Heroes, Vol. 3*, 1957 (Hong Kong: Ming Ho Press, 2009).

12. Stephen Teo, *Chinese Martial Arts Cinema: The Wuxia Tradition* (Edinburgh: Edinburgh University Press, 2009).

順時針（從左上角開始）

1. 《倚天屠龍記（二）》金庸著，1963年；明河社出版有限公司（香港），2005年
2. 《倚天屠龍記（一）》金庸著，1963年；明河社出版有限公司（香港），2005年
3. 《亞洲幻影：當代表現與歷史對話》Mami Kataoka、Allison Harding著；舊金山亞洲美術博物館，2012年
4. 《新刻山海經：附新刻山海經圖□第二卷》胡文煥（明）校刻；中國書店出版社（北京），2013年
5. 《新刻山海經：附新刻山海經圖□第一、三、四卷》胡文煥（明）校刻；中國書店出版社（北京），2013年
6. 《山海經注》；廣文書局印行（臺北），1965年
7. 《移動的桃花源：東亞世界中的山水畫》石守謙著；生活□讀書□新知三聯書店（北京），2015年
8. 《桃花源：中國繪畫中的園林與花卉》Richard M. Barnhart著；大都會美術館（紐約），1983年
9. 《陶淵明集校箋》陶淵明（東晉）著，龔斌校箋；上海古籍出版社，1996年
10. 《超越再現：八至十四世紀的中國繪畫與書法》方聞著；大都會美術館（紐約）、耶魯大學出版社（紐黑文、倫敦）聯合出版，1992年
11. 《射鵰英雄傳（三）》金庸著，1957年；明河社出版有限公司（香港），2009年
12. 《中國武俠電影：武俠傳統》張建德著；愛丁堡大學出版社，2009年

Clockwise from upper left

1. Jin Yong, *The Heaven Sword and the Dragon Saber, Vol. 3*, 1963 (Hong Kong: Ming Ho Press, 2005).
2. Yu Jianhua & Chen Songlin, eds., *Complete Collection of Chinese Painting, Vol. 4: Five Dynasties, Song, Jin, and Liao (Part III)* (Hangzhou: Zhejiang People's Fine Arts Publishing House & Beijing: Cultural Relics Publishing House, 1999).
3. Jin Yong, *The Giant Eagle and Its Companion, Vol. 1*, 1959 (Hong Kong: Ming Ho Press, 2006).
4. Chen Pingyuan, *The Literati's Chivalric Dreams: Narrative Models of Chinese Knight-Errant Literature* (Taipei: Rye Field Publishing Co., 1995).
5. *Famous Album Leaves of the Sung Dynasty* (Taipei: National Palace Museum, 1995).
6. *Portrayals from a Brush Divine: A Special Exhibition on the Tricentennial of Giuseppe Castiglione's Arrival in China*, ed. He Chuanxin (Taipei: National Palace Museum, 2015).
7. Alfreda Murck, *Poetry and Painting in Song China: The Subtle Art of Dissent* (Cambridge: Harvard University Asian Center for the Harvard-Yenching Institute, 2000).
8. *Vitamin D3: Today's Best in Contemporary Drawing*, eds. Louisa Elderton & Rebecca Morrill (London: Phaidon Press, 2021).
9. Hsingyuan Tsao, *When the Boat is Rocked: Reading Social Negotiations of the Northern Song in Qingming shanghe tu* (Taipei: Rock Publishing International, 2011).
10. Jin Yong, *The Giant Eagle and Its Companion, Vol. 4*, 1959 (Taipei: Yuan-Liou Publishing Co., 1987).

順時針（從左上角開始）

1. 《倚天屠龍記（三）》金庸著，1963年；明河社出版有限公司（香港），2005年
2. 《中國繪畫全集□第四卷□五代宋金遼（三）》俞建華、陳松林編；浙江人民美術出版社（杭州）、文物出版社（北京）聯合出版，1999年
3. 《神鵰俠侶（一）》金庸著，1959年；明河社出版有限公司（香港），2006年
4. 《千古文人俠客夢——武俠小說類型研究》陳平原著；麥田出版股份有限公司（臺北），1995年
5. 《宋代書畫冊頁名品特展》；國立故宮博物院（臺北），1995年
6. 《神筆丹青：郎世寧來華三百年特展》何傳馨編；國立故宮博物院（臺北），2015年
7. 《宋代中國的詩與畫：微妙的異議藝術》Alfreda Murck著；哈佛大學亞洲中心燕京學社（劍橋），2000年
8. 《維他命D3：當代繪畫藝術精選》Louisa Elderton、Rebecca Morrill編；Phaidon出版社（倫敦），2021年
9. 《同舟共濟：「清明上河圖」與北宋社會的衝突妥協》曹星原著；石頭出版股份有限公司（臺北），2012年
10. 《神鵰俠侶 4 生死茫茫》金庸著，1959年；遠流出版事業股份有限公司（臺北），1987年

所有書籍由UBC亞洲圖書館、列治文公共圖書館，以及策展人個人收藏出借。

All books are on loan from the UBC Asian Library, Richmond Public Library, and the curator's personal collection.

# 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.