



SHOWCASE OCT. 20th 2018

We are very glad to introduce Chinese independent performance artists and works.
Please contact _ xiaokezihan@gmail.com

More information about iPANDA here _ www.xiaokezihan.com/ipanda.html

iPANDA SHOWCASE OCT. 20th 2018 supported by_
20th China Shanghai International Arts Festival

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WHAT IS iPANDA



What is iPANDA? It is not about panda! But as valuable as panda!

i_ Independent

P_ Performance A_ Artists N_ Network D_ Development A_ Action

iPANDA is an action focusing on China's independent performance to build up the internal network and improve the development to go further to international field. It is founded by artists collective, and involves independent performance artists, art institutes, platforms and different art fields to consolidate all resource to improve more possibilities on collaboration and development.

Membership 260+ members till Oct. 2018

Blue Zone *Independent creators*

The members in blue zone should be independent performance makers, who have done or plan to focus on independent performance field as clear target. It should include but not limit on dance theater, physical theater, live art, music theater, cyber theater and more experimental and new pioneer performance art forms. The platform aims to help young artists (psychological age) as a clear direction for the development.

Red Zone *Presenters + Resource partners*

The red zone includes different presenters who provide project resource, platform, funding and space etc. from art festival, association, art council, agency, residence project or art space. The fellowships in iPANDA aim to communicate and open more possibility on the collaboration with independent artists, who improve positive development on performance and artists' growing.

Yellow Zone *Mentors + Collaborators + Critics/Researchers*

Mentors in independent performance field also other art fields, who are glad to share experience and knowledge to help artists in difference typical cases or issues.

Collaborators who work on performance fields or interdisciplinary fields have strong interest to try the collaboration with performance artists.

Critics and researchers who share information and discuss in typical topic are happy to support and improve the performance art environment and historic recording.

Event forms

Termly meeting

Topic for discussion are organized by iPANDA as a regular form to go deeper direction on performance study and investigation, which depends on members' sharing and communication to resolve each typical issue and improve practical development in different cases.

International platforms presentation and recommendation

iPANDA consolidates fellowships' international network resource to present and recommend to more independent artists who are willing to build up the collaboration possibility. Periodically introduce some international platform to members.

Aperiodic performance show and discussion

According to the members' request, iPANDA will organize artists' work show case, working on progress, or exhibition to build up a target discussion in different cases, which improves artists creation work and also build up the communication in fellowship circles.

Internal workshops

Members can organize workshops to help each other learning, understanding and discussion. An internal study form refreshes each creation way and concept to improve the production of independent performance practically.



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Anabasis Irukay • Caesar

This is a contemporary performance art piece, about naming and being named. Whether it's creating a God or destroying a God, it's a carnival. The urge to name makes us feel so strongly about our existence that we are willing to accept quick and cheap names and to endure the extinction of individuality. The urge to name needs to be defended, but how to escape from being so easily named. Only through constant action. Action is immortal. This is the starting point of the Anabasis Irukay: jumping out of these naming and naming sermons.

The Anabasis was divided into two clues, one that could be named Caesar, an environmental drama performance, and the other, it is a series of environmental acts performed by us in July this year along the road of conquest by Li Yuanhao, the founder king of the Western Xia empire.

When Caesar returns in triumph, Caesar is not Caesar, he is an important person or celebrity who grabs people's enthusiasm. This is what Shakespeare, by the mouth of the play, says that Caesar's blood, will be repeated in the future, in countries unknown or not yet established, in languages that have not yet been invented.

First of all, we use merely one actor to play three main characters and go to three deaths, which is to deliberately create a special, anti-essentialist way of naming, which avoided the soft, insensitive sympathy that Brecht rejected. As an environmental drama, this play is an environment in which the actors and the whole audience take place - the audience will become an important participant in the death carnival and the architect of the environment.

Irukay is the ancient Xixia language, the meaning of the city of gems, the capital established by the founding of the western xia, that is, today's Yinchuan. Unlike ancient Rome, or the Tang dynasty, Song dynasty, in the realm of modern art, Xixia, is a semi-anonymous existence, as if there is only a cold archaeological significance. This unnamed state, however, is itself significant. Starting from Yinchuan, a month's journey, using an old car, measuring the territory of the Pentium conquest of Li Yuanhao, Anabasis Irukay and Caesar constantly overlap which finally revealed the dialectics of action and naming: The invaders, uninvited and in the name of illegality, were heading for great uncertainty and unknown territory, thus constituting the legitimacy of the legitimacy of the Anabasis.

This Anabasis, which traveled more than 5,000 kilometers, is not an archeology, artistic creation, or even a behavioral art that happened in the wild. If every military expedition is the tremor of the earth, naming the new lake and mountains, then art history is a radioactive place - the history of the human soul expedition, which points to the sky overhead, as well as the north/ south, which has been named, the past and the future, by which we look at art and art looks at us.

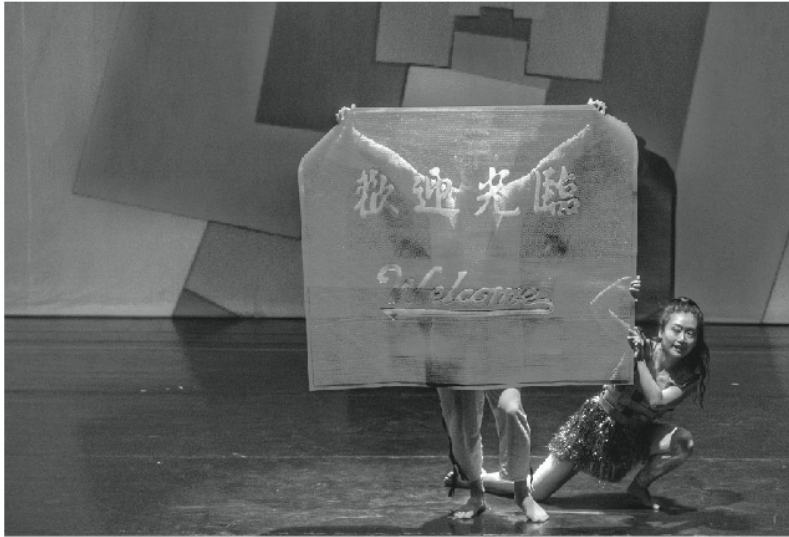
The work has been just performed on 23rd August 2018, at the exhibition hall of McaM, which was transformed from an old factory workshop and provides an excellent final landing of the Anabasis.

Deng Hanbin & San-te

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Dr. Deng Hanbin is a performance artist, director and scholar. He studied at Peking University and UC Berkeley, then worked for Shanghai Theatre Academy, Hainan University, NYU, Warrick. Now he is an associate professor at Hainan University and artistic director at People's Art Theatre of Hainan. He also gives a contemporary performance art course for Central Academy of Fine Arts at Beijing. To explore the relationship between the art of performing and neuroscience, in 2015 he founded in London an art group called Biological Renaissance Art (B.R.A.). One year later he founded an experimental performance organization B.R.A. Zeal College at Shanghai. He published three books including "The Origin of Contemporary Performance Art: from 1902s to Present", which was published by Peking University Press in 2016. He was invited to perform for Franklin Furnace at NYC, Ars Electronica Beijing, Beijing OPEN performance art festival, Shanghai International Art Festival, and so on.

San-te
He is a poet.



Limb Clock: Dimsum Hour

Limb Clock: Dimsum Hour is about the immortals and the ordinary people, time and life, homeland and a place, family and affection. Dim Sum is being deemed a culture of family reunion among the Southern Chinese recalling foregone childhood memories. Though body and movements, choreographer, through dim sum culture, attempts to bring back such childhood memories and the homeland, touching on those who are away from home and on the new lifestyle that they are adapting.

Choreography : Er Gao

Dancer : Er Gao, Liu QingYu

Music : Simon Bishop, A ballad from Yangjiang city, Guangdong, sung by Ergao's father and his classmates

Costume : Yann Goah

Lighting : Low Shee Hoe,

Academic Advisor : Dr. Wang Qian

Dramaturgy : DongYan

Observer : Tan XiaoNi

Producer : Pan Xiong

Er Gao

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Multi-media dancer/choreographer whose work uses dance, film, installation and other creative strategies. Graduated from Hong Kong Academy for Performing Arts.

ErGao founded ErGao Dance Production Group (EDPG) in 2007 in Guangzhou, with a focus on dance theatre, dance film, community art and dance education. His productions continuously see the body as the primary medium of work and the site of artistic investigation, using diverse strategies to explore Chinese social and cultural identities, sex, gender and other topics.



Gazebo

When I thought
 I was happy or sad because of love
 I didn't really know what that is
 But it was enough for me
 If only the happiness and sorrow feels real
 I named them love
 For the beauty of this word
 No matter you want to build a palace attic or a thatched shack
 They all start from plain ground after all
 What a match to our lives
 Gazebo is the exit I want to find
 What a beautiful place to reunite or bid goodbye

Director / Choreography : Gong Zhonghui
 Cast : Zhu Fengwei, Liao Shuyi, WangJing Menglin, Li Aping, Zhang Lei, Gao Wei, Zeng Jin,
 Gu Yueyang, He Xiaoren, Dong Shengzuo
 Lighting Design : Miao Chunyu
 Costume Design : Xiao Chong Zi
 Vedio : Zhang Hanyu
 Poster Design : Zhi Zhu

Gong Zhonghui

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Gong Zhonghui, graduated from Beijing Dance Academy; has once worked as executive art director of Beijing Modern Dance Company; currently the teacher of Guizhou Normal University School of Music. Successively cooperated with Paper Tiger Drama Studio, Yang Liping, etc., and was invited to international arts festivals including Berlin Arts Festival, Zurich International Arts Festival, Hong Kong Arts Festival and Singapore Arts Festival, a mature creator and performer of domestic cross-border dance and contemporary theatre.



Web Traffic

a multimedia dance theatre production by The Three Bowls Co-op

In 2017, JIANG Fan and ZHUANG Jiayun started creating Web Traffic as the inaugural project of the newly established Three Bowls Co-op.

In a playful, multimedia, and visually oriented manner, Web Traffic approaches China's booming live streaming industry and its idiosyncratic performance apparatus from the perspective of a female streamer. The piece presents the ways in which an aspiring streamer is animated and consumed simultaneously. It also begs a look into a highly profitable subcultural ecology in which both performers and spectators, while seeking a sense of emotional and economic belonging, are caught in between reality and illusion.

The project later won the commission of the Young Talent Incubator Program of the Shanghai International Dance Center, and was co-produced by Ibsen International. Web Traffic premiered at the Dance Center in January 2018.

In July 2018, Web Traffic was invited by the Hangzhou International Dance Festival, and staged at the Xixi Arts Center.

The host streamer of Web Traffic, LIU Xiaoliang (a homophone for "little web traffic"), together with her livestreaming production team, have been juggling hard in a changing and restructuring industry. They have to deal with the further tightening of government regulations regarding content, the livestreaming platforms' increased demand for high volume of web traffic, and users' request for more interactions and theatrics. LIU is searching for the stakes and rules of the game, and searching for herself as well.

Web Traffic explores the predominance of visual forms of media, communication, and information in our daily life. It also reflects upon the new popular taste and aesthetics, generated out of both the consumption of a plethora of visual spectacles, and the prevailing attitudes of the young generation towards boredom and existential disuse.

Creative Team : Three Bowls Co-op

Choreographer : JIANG Fan

Playwright/Dramaturg : ZHUANG Jiayun

Lighting Designer/Technician : Edwin van Steenberg, WANG Yang

Original Music/Sound Designer : Ah Ming

Performers :

Edwin van Steenberg (Shanghai) JIANG Fan, Ah Ming, WANG Yang (Hangzhou)

Visual Design : GTVML/Greater Than Visual Media Lab

Visual Jockey : YING Yue Costume and Makeup Designer : XU Congting

Technical Engineer : XU Xiangen Stage Mangers : GE Taoyuan, CAI Siqi

Poster Design : PANG Zhengye

Marketing and Publicity Managers : LI Nuoya, HAN Chenyi

Still Photographers : YIN Xuefeng, HUANG Zhihao, YANG Yang

Videographers : HUANG Zhihao, ZOU Xueping, LI Xinmin

Production : Shanghai International Dance Center

Executive Producer : ZHANG Bowen Producer : CHEN Li

Assistant Producers : LIU Qi, MEI Shuting Special Support : Ibsen International

Jiang Fan

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Choreographer / Performer

After graduating from the Shanghai Theatre Academy, JIANG Fan worked as choreographer and dancer for the Shanghai Opera House Dance Troupe from 2009 to 2015. In 2014, she founded Qiankongfan Theatre.

She collaborates with the Shanghai Dramatic Arts Center, the Living Dance Studio, the Niao Collective, Archa Theater in Prague, Zagreb Dance Center, etc.

Her recent works include Plac- Caishichang (2017), The Dining Table (2016), Dine with Me, an online performance (2016), The Refracted Shadow 1.0/2.0/3.0 (2014-2016), Audience (2015), The Rhapsody of the End Day (2012), and The War of One Person (2008, 2010).

Photo Courtesy of the Hangzhou International Dance Festival



I didn't say anything

This is a solo piece co-created by Lian Guodong and Lei Yan. The exploration they wanted to make was finding a path from concrete reality to the imagery of body, by objects and actions. Meanwhile, they tried to discover a kind of power beyond physical movement design and the language of theatrical text, to touch another possibility of body expression. This expression is about introspection on the entity of performance, about the invalidity, misplacement and restructuring of body itself, and also about the silence we have to keep which is hiding in real life.

Lian Guodong

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Conception / Choreographer

Lian is an independent choreographer based on Beijing.

He started to create his works during his college career. After graduation from Department of Literature of Capital Normal University in 2002, he got professional dance training at Beijing Modern Dance Company. Then he joined Jinxing Dance Theatre in Shanghai in 2004, joined Beijing Dance/LDTX in 2005.

He became an independent choreographer and dancer since 2006, kept going his own creations, and meanwhile worked with different kinds of theater and visual artists. He was invited by Emio Greco/PC in Amsterdam with "Beyond China" dance project in 2010, and got full scholarship of American Dance Festival in 2012. His works were invited to perform in many festivals in Beijing, Guangzhou, Shanghai, Kunming and Hongkong.

Lei Yan

Dancer / Choreographer

Lei was born in Hubei Province. Now based on Beijing.

She taught in Beijing Dance Academy in 2006 after graduation from there. She worked in Beijing Modern Dance Company from 2009 to 2011. Then she worked in Tao Dance Theater from 2011 to 2014.

Hers own creation was invited by CCD Independent Choreographer Project, toured in Beijing Cross Festival, Shanghai Fringe Festival, Guangdong Modern Dance Festival in 2009. Not content with dancing and performing in monotonic style, she had a lot of cooperation with other artists when she was freelance or in the vacation of company career for example working with Paper Tiger Studio since 2011. She also danced in many pieces of her husband Lian Guodong since 2008.



The Divine Sewing Machine

The Divine Sewing Machine (2017) is performed by 16 children in its latest version. The work is inspired by “Lang Du Qiang”, a form of reading aloud in class and public with taught, rehearsed emotions. This traditional form of reading education is still widely practiced in China today. The work is not meant to be a social critique but rather to invite children to explore their individual ways of speaking and performing on the stage by dancing, game playing in a soundscape of its own.

The text of the play is adapted from Samuel Beckett’s *Waiting for Godot*, mainly based on the dialogues between Vladimir and Estragon.

Wang Mengfan

St. Production CONTACT
Producer
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WANG Mengfan was born in 1990 and works as theatre director and choreographer. She studied History of Art at the China Central Academy of Fine Arts in Beijing and has been living between China and Germany since 2013. Her first theatre project *50/60 – Dance Theatre with Dama* was created in 2015. The work was premiered at the Beijing Nanluoguxiang Performing Arts Festival and presented at the VIE Festival in Bologna afterwards. At the 2017 Beijing Fringe Festival, she presented her second dance theatre piece *The Divine Sewing Machine*, which featured thirteen children. The new version of the piece was created at Shanghai International Dance Centre during her one-month-residency in 2018.

The photo and video documentations that accompany WANG Mengfan’s theatre works were nominated for the Discovery Award at the 2017 Jimei x Arles International Photo Festival and exhibited there. In 2018, she participated International Forum of Berliner Theaterreffen as one of the scholars. At the same time, she is selected as “Dance Hopeful (Hoffnungsträger)” by German dance magazine tanz in its yearbook 2018.



X

X is a 70-minute theater work, performed by two actors. The work discards the narrative presentation and relies on the pure body as a medium to show the relationship between the two people. The way of exercise is based on the body's center of gravity and the exploration of mechanics, and it is tempered into the four different kinds of action materials and the physical of the props, to interpret the various possibilities in the relationship between the two.

Wu Xiaobo

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Choreographer / Dancer

Young modern dancer, he graduated from the Performance Department of the Chinese Opera Academy. In 2011, he joined the Beijing Modern Dance Group. Troupe and performed with the group "Twenty-Four Seasons", "Wen Xiang" and "The Other Side" and other works. Later, as a free dancer, he cooperated with the Paper Tiger Theatre Studio, such as "The Madman's Diary", "Reciting" and "Very Happy" and other works.

He was invited to perform at the Munich International Arts Festival in Germany, the Amsterdam International Arts Festival in the Netherlands, and Tilburg. Choreographer and personal original works "the End • the Beginning", "Time Travel", "The Cloud of the Day", "Material Series 1 • Meal Cloth", "Slowing", "Pipilu and Luxixi" and so on.



chaos

Commemorate the choreographer of the Shanghai Academy of Drama Art Management
Performed at the New Space Theater of Shanghai Theatre Academy on March 26, 2018

Length: 50 minutes

The impermanence of fate begins to invisibly control the small individual from the conscious of human beings. The beginning of life may be the beginning of tragedy. Blinking in chaos, life begins to bloom, fate does not know where to go.

Lingmin Zheng

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He was born in a small town in China, and his broken family made him sensitive to relationships. In his youth, he often indulged in the virtual world of the Internet. On the way of experiencing self-salvation, he often falls into depression, Self-fantasy, and eagerly searching for the true meaning of life in artistic practice.

He explores and thinks through observation of time and space. The ultimate move toward death is his understanding of the world. From this point of view, from the grand to the inner to express the contradictions of the contemporary individual, he regards the limb as the main material, the body in the work is abstract and mysterious, usually combined with the artist life experience from a visual point of view. a lot of use of montage techniques, to reflect the state of the contemporary environment and his attitude towards future rationality.

His use of space is often refreshing, creating from the perspective of the audience, but challenging the audience's viewing habits, and constantly trying to use multimedia and theater to create unexpected scenes. He is trying to explore the unique viewing experience and promote the development and innovation of his personal dance art.

The artist now lives and works in Shanghai



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