

小珂×子涵

XIAO KE × ZI HAN
PROJECTS





TOO LATE

遲遲未來

2017

INSTANT, Camp 3399 West bund
Shanghai, China

TOO LATE is a new production of theater work from XIAO KE x ZI HAN. It applies the concept of dynamic theatre, which is a theatre creation practice that makes performance flows around public space.

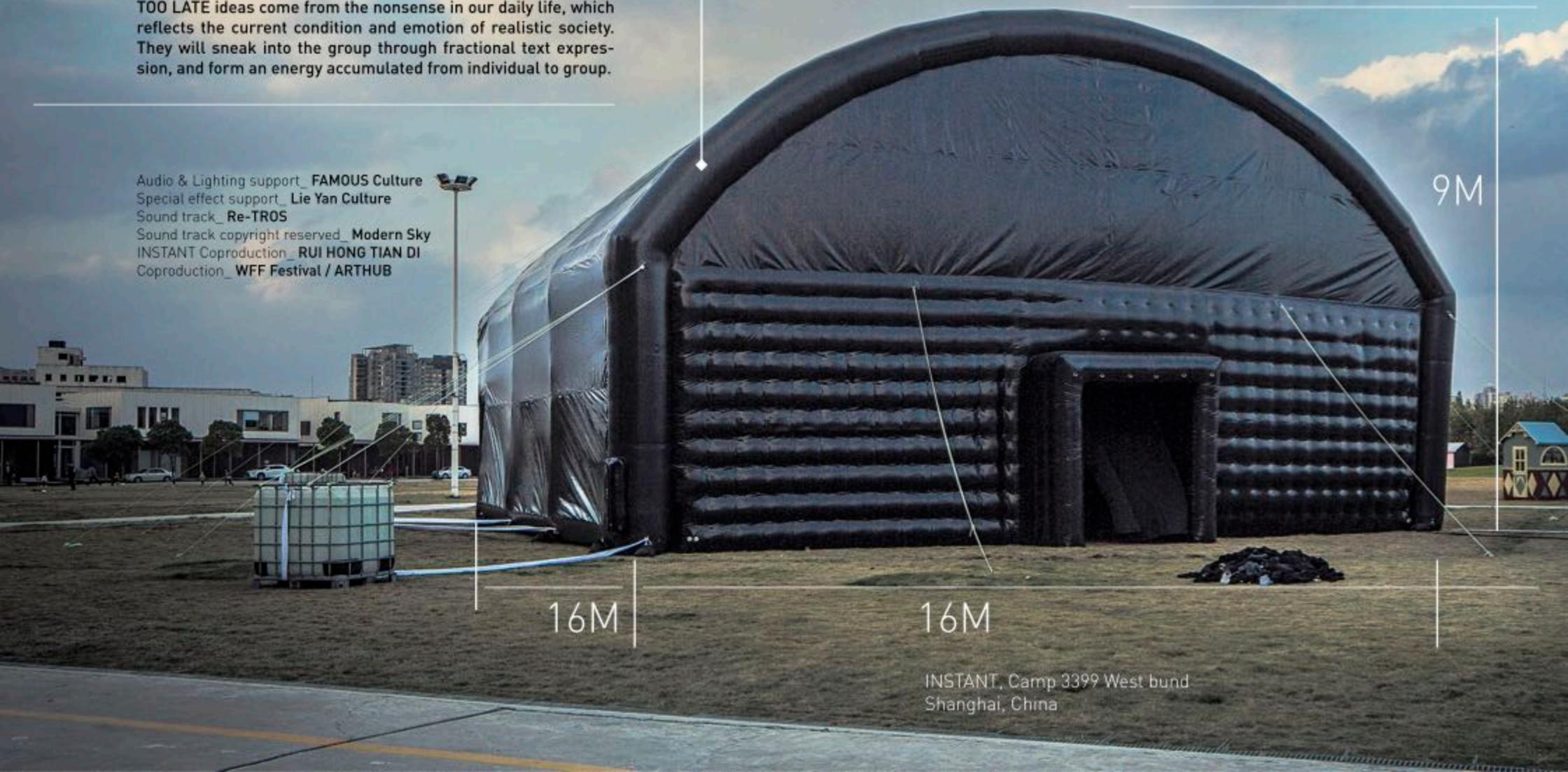
TOO LATE happens in the INSTANT (an inflated independent space device designed by XIAO KE x ZI HAN which can be moved, shaped and vanished). It constituted by the core casts, the extras and the audiences. It breaks through the regular performance method by utilizing the inner and outer space of the INSTANT device. The performance splits into 4 chapters, in 4 days. It is to arouse the frigid yet violence performance existent.

TOO LATE ideas come from the nonsense in our daily life, which reflects the current condition and emotion of realistic society. They will sneak into the group through fractional text expression, and form an energy accumulated from individual to group.

Audio & Lighting support_ FAMOUS Culture
Special effect support_ Lie Yan Culture
Sound track_ Re-TROS
Sound track copyright reserved_ Modern Sky
INSTANT Coproduction_ RUI HONG TIAN DI
Coproduction_ WFF Festival / ARTHUB

Concept_ XIAO KE x ZI HAN
Director_ XIAO KE Visual & audio director_ ZI HAN
Project producer_ Wang JiaMing
Lighting designer_ Li YaQi / Guo ShenTong
Photographer_ Jacney Chan

Performer_
Huang ZhiHao / Mu Yan / Li ChenChuan / Li Ying / Li YiHe / Li Zhen
Liu SuMan / Yuan TingTing / Zhang TongTong / Yang Kun &
SHU / Xiao Yu / Ma Jin / Cheng Zai / Carrie / Gary Deng / Kang JingJing
Lola / Yan Yan / Li Meng / Zi B / Zhen Yue / Bi Kun
Jacky Khaw / Da ChengZi / Wu YiNi / Xiao Zhe / You ZhuQing / Zheng LiMin



16M

16M

9M

INSTANT, Camp 3399 West bund
Shanghai, China



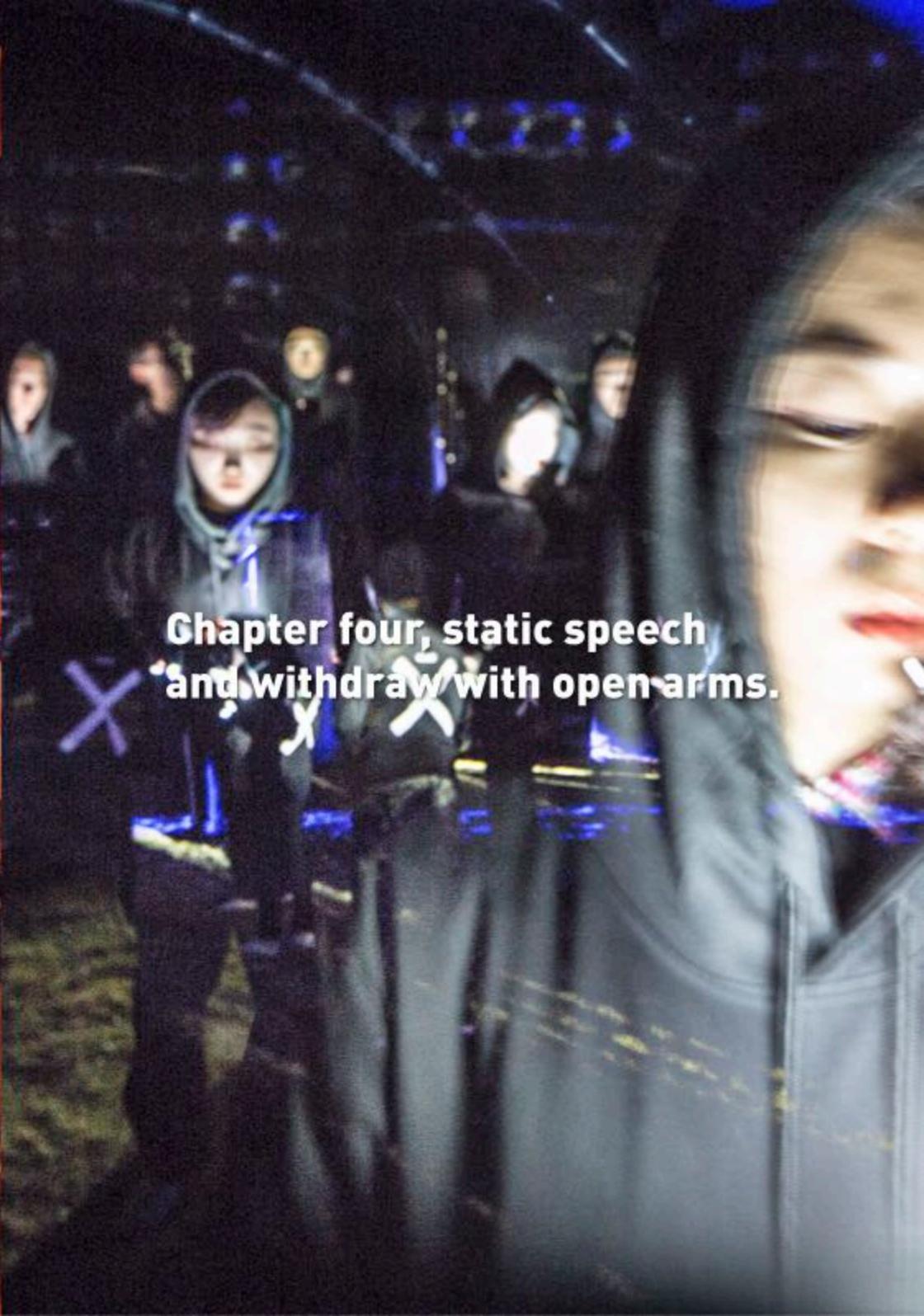
Chapter one, theatre is a playground.



Chapter two, memory, words, noise, confide and listen selectively.



Chapter three, restricted body landscape.



**Chapter four, static speech
and withdraw with open arms.**

The shows must be canceled,
at the celebration day in October
The amazing artist must be gone,
they must be gone
Don't put your finger into my mouth please
We've just tried to face in black in our vision house
A spinning silence appeared on my radio
It changed my city and changed my country home , oh my country home
Sometimes I feel like I'm walking under your guarantee
Sometimes I feel like I'm walking under your knees
Sometimes I feel like I'm talking to a strange pitch
Sometimes...
I won't be afraid , I won't be afraid _ Re-TR05

INSTANT, Camp 3399 West bund
Shanghai, China

DANCE DECO CO

2017



MING contemporary art museum
Shanghai, China

DO U REMEMBER WHO YOU ARE WHEN YOU DANCE

當你舞蹈時你記得你是誰嗎

Based on Dance Deco, a theatre work in 2015, Dance Deco Co is the newest development of Xiao Ke x Zi Han's dance theater work in 2017. DECO, a term which is not only confined to decoration or embellishment, but more importantly, refers to the application of classical elements and spirits in contemporary art. By applying the classical elements of dance, Dance Deco aims to produce reflection on body beyond the realm of "dance". "Co" of Dance Deco Co, emphasizes Collaboration, Communication and Correction of the project.

Xiao Ke x Zi Han invite their friends to collaborate for this work, exploring the individuality and collective memory of the dancing bodies while tempting to separate the characters. The work extracts and strengthens the real life experiences of the dancers to provoke contemplation of questions like "Chinese dance education", "what's dance" and "who's dancing".

Concept_ **Xiao Ke x Zi Han**

Choreography_ **Xiao Ke**

Sound&Visual Design/Documentary Director_ **Zi Han**

Lighting Designer_ **Guo ShenTong**

Actors_ **Huang ZhiHao, Li ChenChuan, Li Yong, Ling PeiWen**

Wang KaiLi, Xu MengYing, Xiao Ke & Zhao YuanHang

Photo_ **He BuZhi, Zi Han**

MING contemporary art museum
Shanghai, China

舞蹈共和

REPUBLIC OF DANCE

2016

Republic of Dance is a theatre project about public square dance culture in China. The project combines stage performance, public space event and documentary installations.

It was created by XIAO KE x ZI HAN in 2016.

Public square dancing, with drums and suona as musical accompaniment, became popular originally in the north of China. It has since spread across the whole country, now with popular music as the most common accompaniment.

This dance not only uses familiar jumping and twisting movements, but also incorporates different Chinese dance styles such as The Loyalty Dance (from The Cultural Revolution period), disco, yangko dance, folk dance and aerobics, especially suitable for community mass fitness. Anyone can do the choreography; music of any style can also be used, as long as it has suitable rhythm.

Deutsches National Theatre, Studiobühne
Weimar, Germany



Power Station Of Art
Shanghai, China



The body posture reflects the aesthetic and the political embodiment of the nation. When artists try to review the history of modern China's dance, they realize that history has had a profound impact on the development of local Chinese dance.

Republic of Dance brings personal stories to the stage to open a shared landscape between different generations of Chinese people born in the fifties, sixties, seventies and eighties. The performance combines dance, video, interview and an installation of flowers on stage to represent the happy public square dance culture. It asks: "Why dance in public?" "Why be happy in a collective?" The performance offers a new perspective on the meaning of living in a collective, and opens a door for audiences to touch the realities of Chinese life.

In addition to the stage performance, Republic of Dance also presents a public space event to involve local audiences and people with different dance cultures in an interactive performance. The final element of the project is a documentary video installation that shows the background and landscape of public square dance in China, to provide more knowledge and context for audiences unfamiliar with it who will come to see the stage show.



Theaterplatz
Weimar, Germany



CREDITS

Concept_ XIAO KE x ZI HAN
Producer_ Anja Geotte, Borneoco, Zhang Yuan
Dramaturge_ Anja Geotte, Zhang Xian
Director_ Xiao Ke, Zi Han
Choreographer_ Xiao Ke
Video & Sound_ Zi Han
Performer_ Sun Chang Fang (and her dancers), Feng Hui Jin (and her dancers)
Li Chen Chuan, Xiao Ke, Zi Han
Daniela Fricke-Lott, Rena Fritsch, Silke Lass, Sylvia Michaelis, Ulrike Müller-Harang, Sandra Nebelung, Franziska Nitschke, Maria-Isabell Otto, Silke Peissker, Bettina Weichelt-Bens, Adrienne Wötzel, Lina Wolf
Katrin Wolff, Manuela Wolff und TANZWERKSTATT WEIMAR
Project management_ Theresa Rademacher
Interpreter_ Wang Yi Fan
Coproduction_ Kunst Fest Weimar 2016
Photo_ Candy Welz, Huang Zhi Hao, Thomas Müller, Zi Han



Power Station Of Art
Shanghai, China



如果我跳得足够快
孤独就追不上我



Power Station Of Art
Shanghai, China

我們抱歉地通知你

WE APOLOGIZE TO INFORM YOU

2015

A site-specific performance created by XIAO KE x ZI HAN. It aims to build up the dialogue between individual action and social realities to reveal the artists' attitude and concerns. XIAO KE x ZI HAN leave behind the formal theatre stage and move into public space, a move that reflects their circumstances making art in Shanghai China. They connect live performance to daily life, reducing professional technical decoration in their performance and building instead a strong image that is a magnification of their daily reality. The work combines live performance, installation, and visual art.

Royal Gardens of Herrenhausen
Hannover, Germany

The name "**We apologize to inform you**" is used to highlight the potential violence in the daily life. The artists draw on familiar experiences of being forced to accept foregone conclusions such as at the airport. However it is not just a matter of dealing with common flight delays, but also a question of individual rights that is in focus in China and in other countries. Political power tries to educate people to accept its purpose. In the performance XIAO KE x ZI HAN choose typical behaviours and magnify their energy to alarm people into realization of their true circumstances.

Three versions of "**We apologize to inform you**" have been presented, in China, Japan and Germany. For each version XIAO KE x ZI HAN did research in the different locations and developed related but distinct performances based on different local situation.

"We apologize to inform you"- China

First version: "We apologize to inform you" premiered in Zhu Jia Jiao Contemporary Art exhibition in the beautiful Old Quarter in Shanghai. The performance was separated into two parts, with a total duration of 8 hours.

The first part- Sleeping Lunch: 9:00am-2:00pm. XIAO KE × ZI HAN slept on a huge fabric on which was written their dialogue. The sleeping area was inside a traditional opera theatre, and audience members came to have dinner that started at 12:00am and for which two tables of food were prepared in a typical Chinese style. All were welcome to eat and talk with other participants. The artists were so happy to feel audience there with them; even if they were asleep beside them.

The 2nd part- Misrepresentation: 2:00pm-6:00pm. When XIAO KE × ZI HAN woke up, they used liquidised food to mess up the writing on which they'd slept. The dance painting performance continued until they lost all movement energy. Xiao Ke danced with different food liquid to paint over what Zi Han wrote again and again on the fabric. It was a process of covering over and of misrepresentation.

CREDITS

Performance_ Xiao Ke, Zi Han

Live Music_ Zi Han

Photo_ Li Zhen, Yang Ge

Date_ 8:00 -- 17:00, 30th Oct 2013

Traditional opera theater in Shang Du Li, Zhu Jia Jiao



Traditional opera theater in Shang Du Li, Zhu Jia Jiao
Shanghai, China

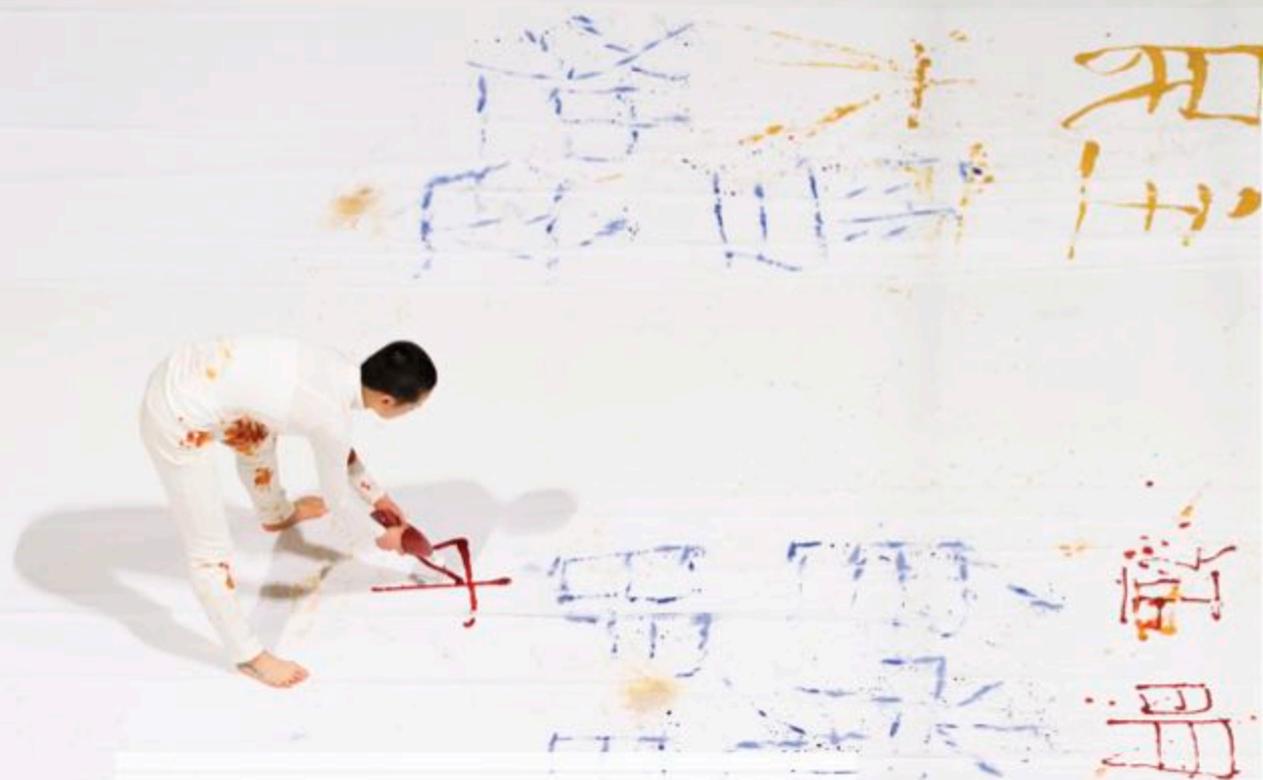


"We apologize to inform you"- Japan

The 2nd version "We apologize to inform you" in TPAM 2014 was separated into 4 sessions in different time and different locations.

1: We apologize to inform you: It is a mistake (10 mins)
KAAT Large studio lobby, 13th Feb 2014 17:35-17:45.
Japanese performer Tomoko Inoue was invited to join Xiao Ke and Zi Han. They spoke in three different languages to create an unexpected encounter with the audience who just come out from another performance in the theatre. The jumble of languages corresponded to their real feeling in Japan. Some impulsive actions happened during the speaking, as the three people pushed the audience to accept what they were saying and ignored the audience's feedback, duplicating how the Chinese government exercises control.

2: We apologize to inform you: It should be forgotten
(240 mins)
BankART Studio NYK, 14th Feb 2014 11:00 -15:00.
Xiao Ke x Zi Han sat in the BankArt studio with their papers and ink. They didn't speak but wrote words on papers and gave the papers to people who attended the art event inside. Writing is easily forgotten in China, and also quite a dangerous activity, even online. The live art performance tried to make people think about our basic authority and autonomy. All the words that they wrote on the paper faded completely after 10 minutes. The meaning of these words were drawn from the artists' attitude and thoughts.



3: We apologize to inform you: It is still a mistake

(10 mins)

KAAT Large studio lobby, 14th Feb 2014 17:35-17:45.

KAAT Large studio lobby, 14th Feb 2014 17:35-17:45.

Xiao Ke, x Zi Han with Japanese performer Tomoko Inoue.

This time, Tomoko spoke in Japanese while Xiao Ke and Zi Han remained silent, trying to convince the audience with their strange and rude action to accept what Tomoko was saying. Tomoko spoke about her situation in contemporary Japan, especially after 3.11 earthquake and nuclear accident. In the end Xiao Ke and Zi Han bowed to the audience to apologize but Tomoko did not.

Kanagawa arts theatre
Yokohama, Japan

4: We apologize to inform you:

This is the only thing that you can do (90 mins)

KAAT Atrium, 15th Feb 2014 18:30-20:00.

It was a physical performance combining music, dance, writing, speaking, and installation. Food was the trans-media to connect the inside and outside during the performance. Food is a basic media connecting the body with its environment, and it changes our body everyday. Food safety is a big concern in China, also in Japan after 3.11. XIAO KE x ZI HAN used food such as tomatoes, soy sauce, vegetables, and Japanese wasabi sauce to communicate with each other. "Presentation, Representation and Misrepresentation" were the key words for the artists to build up the performance relationship between themselves and the audience. They moved, they wrote, they painted, and they destroyed. Whatever they tried to build up in the space, finally became rubbish. The space changed from clean and trendy to dirty and messy. Zi Han stood in the rubbish, and told the audience his own feeling about his time in Japan, and also his feeling about life in China. All the elements they used in this performance were based on their research in Japan and their experience in China. The physical action connected the two neighbour countries in an artistic way, even while their two governments argued about the possibility of war.

CREDITS

Performance_ Xiao Ke, Zi Han, Tomoko Inoue

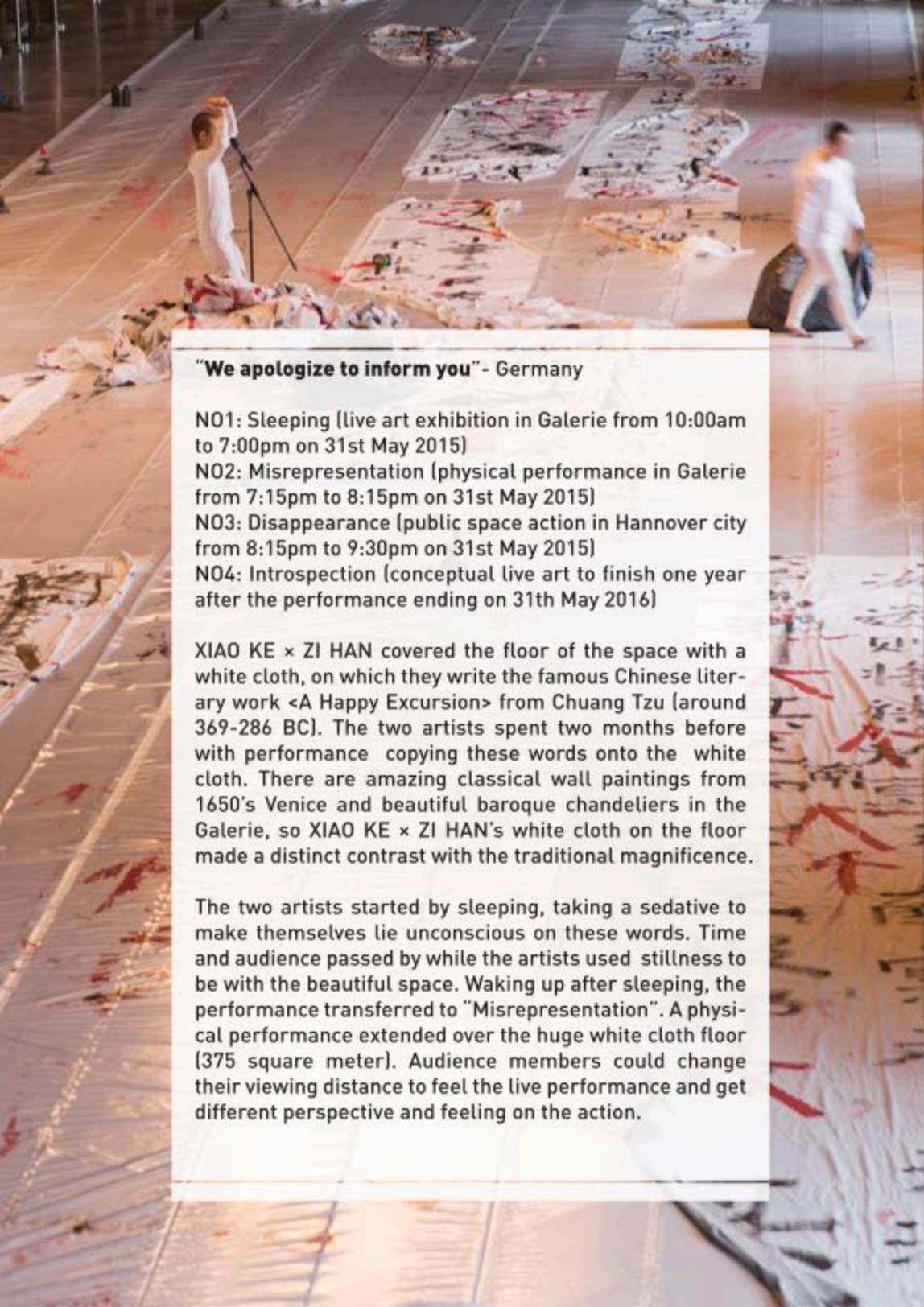
Music_ Zi Han

Production assistant_ Tomoko Inoue

Photo_ Hideto Maezawa

Coproduction: TPAM 2014 Yokohama Japan





"We apologize to inform you" - Germany

N01: Sleeping (live art exhibition in Galerie from 10:00am to 7:00pm on 31st May 2015)

N02: Misrepresentation (physical performance in Galerie from 7:15pm to 8:15pm on 31st May 2015)

N03: Disappearance (public space action in Hannover city from 8:15pm to 9:30pm on 31st May 2015)

N04: Introspection (conceptual live art to finish one year after the performance ending on 31st May 2016)

XIAO KE x ZI HAN covered the floor of the space with a white cloth, on which they write the famous Chinese literary work <A Happy Excursion> from Chuang Tzu (around 369-286 BC). The two artists spent two months before with performance copying these words onto the white cloth. There are amazing classical wall paintings from 1650's Venice and beautiful baroque chandeliers in the Galerie, so XIAO KE x ZI HAN's white cloth on the floor made a distinct contrast with the traditional magnificence.

The two artists started by sleeping, taking a sedative to make themselves lie unconscious on these words. Time and audience passed by while the artists used stillness to be with the beautiful space. Waking up after sleeping, the performance transferred to "Misrepresentation". A physical performance extended over the huge white cloth floor (375 square meter). Audience members could change their viewing distance to feel the live performance and get different perspective and feeling on the action.

At the end of "Misrepresentation", XIAO KE x ZI HAN cut the huge cloth, and took it out of Galerie to Hannover city, dispersing the cloth fragments to the city.

When they left Galerie, the artists would not return for a year, during which time they completed the final part of the performance: introspection. After one year, they put an installation into the space to finish the whole performance in 2016.

Sleeping, dialogue, misrepresentation, disappearance and introspection. We apologize to inform you lasted 8769 hours.

CREDITS

Concept_ XIAO KE x ZI HAN

Dramaturg_ Rolland Quitt

Choreography_ Xiao Ke

Music_ Zi Han

Sound Design_ Hu Zi

Performance: Xiao Ke, Zi Han

Lighting Design_ KunstFestSpiele Herrenhausen

Assistant_ Nora Kronemeyer

Photo_ KunstFestSpiele Herrenhausen

Coproduction_ KunstFestSpiele Herrenhausen



Royal Gardens of Herrenhausen
Hannover, Germany

小風景

MINIASCAPE

2015

The miniascape was built in Kanagawa Arts Theatre by the Chinese artists Xiao Ke and Zi Han in the twenty seventh year of Heisei (2015 A.D.), commissioned by TPAM 2015. The landscape covers 144 square meters, and the total design meticulously incorporates minimalism and chaos. The two artists spent two months for research for this creation, and interviewed nearly thirty Japanese people whose ages and occupations varied. Through the research, they deepened their understanding of the life in Japan, refined and transformed it into abstract forms and, moreover, employed Chinese elements. The influence of the Japanese philosophy of the karesansui style and bonsai on the design is obvious, and it reflects the impact of the earthquake, tsunami and the dispersion of radioactive materials on the Japanese daily life. However, since February 2015 A.D., the two artists gradually removed the direct influence from the Japanese references and established their own artistic style. The miniascape represents such virtues of Japanese society as safety, patience and inclusiveness and promotes the spirit of international friendship, which makes it a perfect propaganda model for Tokyo Olympic Games.



Kanagawa arts theatre
Yokohama, Japan

無

Forecourt

Many in one, one in many. The simple and plain materials accumulate, and the insignificances finally constitute absolute boredom that refreshes visitors' restless mind and offers meditation before entering the miniascape.



櫻

Hall

A one-hundred-and-eight-square-meter painting is on the wall. It was hand painted by Zi Han in 2015 A. D., and the style exhibits the influence of the earthquake disaster, especially in the flattened or squashed depiction of houses. The painting is a highly valuable piece of the collection. Also, a number of precious cultural assets that are radioactively contaminated are preserved in the hall. The visibility in the hall is poor, but visitors are to manage to find their way.

閑

Garden

In contrast to the forecourt, this garden is much abundant and chaotic. Each detail associates itself with another in a sparse and dense, curved and straight, roundabout and straightforward, humble and extremist way that speaks for the influence of the worldly culture in Japanese society, which is often described with the word "seken," on the artists. This garden is a precious and fine work of art in the era after the radioactive contamination, and has been registered as a candidate for designation as intangible cultural heritage.

駈

Back Lane

Maintain order even in confusion, and never lose courage even in a gloom. This is what, most importantly, connects the miniascape into the outside. The back lane was originally used as a storage space for tools and materials for trimming the garden, but the space was completely destroyed by fire on the twenty-second of January, 2015 A. D. It has been rebuilt after the fire, and its functionality has improved.





CREDITS

Concept and Performance_ XIAO KE x ZI HAN

Choreography_ Xiao Ke

Music & Video_ Zi Han

Lighting Design: Maki Ueyama (KanagawaArtsTheatre)

Sound Design: Minoru Motomura (KanagawaArtsTheatre)

Stage Manager: Junichi Takahashi

Artist in Residence Coordinate: Hitomi Oyama

Photo_ Hideto Maezawa

Organized by_ PARC - Japan Center Pacific Basin Arts
Communication, Performing Arts Meeting in Yokohama
2015 Executive Committee Performing Arts AIR
Meeting@TPAM 2015

Supported by_ The Agency for Cultural Affairs Govern-
ment of Japan in the fiscal 2014

Co-operated by_ The Saison Foundation, Higashiyama
Artists Placement Service (HAPS), KAIKA

Kanagawa arts theatre
Yokohama, Japan



Darling hurt. Rainbow
Shanghai, China

大力傷害·彩虹

DARLING HURT . RAINBOW

2011

Darling Hurt is a series of socially engaged theatre works by XIAO KE x ZI HAN. Having the purpose to realize the conceptual body performance in the urban public environment, it no less connects the personal life of the artists with the city where they live than pushing the performing art onto the street which engenders the opportunity to have contact and as much interaction as possible with the public. By restoring the artists' ideas back into daily life, Darling Hurt is to fulfill the life process of the idea itself that what comes from life vanishes into life.

Darling Hurt . Rainbow

From 8am Sep.24th till 3pm Sep.25th 2011, Xiao Ke walked in Shanghai for 19 hours pushing a portable clothes rail on which her daily clothes were hung in the order of the colours of the rainbow. During this time, Zi Han recorded this "rainbow" with over 4,000 photos. The whole itinerary covered the roads, architectures and residential areas that are the most representative symbols for the city of Shanghai.

The huge quantity of photos for this "rainbow" finally bring to view in front of us the varieties of the people's lives living in this city. Though Xiao Ke's walking and the "rainbow" never leave the picture, they are overtaken by the abundance of the numerous backgrounds of Shanghai, and the performance fades away when more than 4,000 photos pose themselves as a whole.

Darling hurt. Rainbow
Shanghai, China



Darling hurt. Ready, Go!
Shenzhen, China

Darling Hurt . Rainbow

8am 24th Sep.till 3pm 25th Sep. 2011, Shanghai, China.

Darling Hurt . All Passed

6pm 13th Oct. 2011, Shanghai, China.

Darling Hurt . Gun

3:30pm-4:30pm 7th Dec. 2011, Shenzhen, China.

Darling Hurt . Ready, Go!

3:30pm-4:30pm 8th Dec. 2011, Shenzhen, China.

Darling Hurt . Crush

May.-Jun. 2012, Shanghai, China.



Darling hurt. Crush
Shanghai, China

INSTANT

ATTACK ON LOW-TECH THEATRE

2017

26 SELF-SERVICE PERFORMANCES
IN 2 DAYS

NiaoNiaoFestival2017

RuiHong TianDi
Shanghai, China

Based on the concept of multi-facted socially-engaged theatre, The INSTANT project mixes the possibilities and various artistic language of conceptualspace, public performances and contemporary theaters, performing in-depth exploration and creation on Chinese contemporary social communities and independent theaters. The project aims at giving the concept of theatre as a form of art back to the public and extracting useful material from the public's participation, of which they can integrate it into artists' work and bring it to international platforms. The final results can be exhibited in different forms, like documentaries, photography, and installations.

On July 22nd 2017, it presents an on-site theater spatial installation which is portable, transformable and able to be disappeared, and by inviting young performance practitioners to perform in the space, the project will also provide them a public platform to display their independent practice.

On July 22nd and 23rd, 2017, the project will intensively present INSTANT Niao Niao Festival, an interactive and engaging performance festival in city's public space, to build up a platform for communications between the public and the artists. Meanwhile, along with the collective creation and presentation of artists' works, the dialogue between community culture and contemporary art will be initiated as well.

Concept_ Xiao Ke x Zi Han

Artistic Direction_ Zhang Xian

Project Executive_ Huang ZhiHao, Li ChenChuan

Lighting Designer_ Guo ShenTong

Installation Design Consulting_ Lv Hengzhong, Xu Yiling

Media Collaboration_ The Creative Project, VICE

Supported by_ RUIHONG TIANDI, Arthub

Project Partner_ Department for Culture and Education of the German Consulate General Shanghai



NiaoNiaoFestival2017

RuiHong TianDi
Shanghai, China



iPANDA

Independent Performance & Artists
Network Development Action

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

SO

iPANDA is a 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.

Fellowship_

Blue Zone _Independent creators

Red Zone _Presenters + Resource partners

Yellow Zone _Mentors + Collaborators + Critics/researchers

Event forms_

Termly meeting +

International platforms presentation and recommendation +

Aperiodic performance show and discussion +

Internal workshops +

-More event forms will be developed by fellowships in the future.

The Principle of iPANDA

1_The members should be open mind on sharing and helping each other. Not too moderate to provide your resource; not too cautious to discuss your concern; not too quibble to put down personal fascination. Positive and healthy network and communication is the key to develop better performance works.

2_Members focus on the discussion of practical common issues, and objectively work together to learn and resolve problems. No judgment on each artwork.

3_iPANDA keeps underground independent identity to build up the healthy incubation environment and valuable communication platform.

4_Members go Dutch for the cost spending on each event, which bases on members' discussion for each project case.

5_iPANDA organization switches the leading responsibility on each event to keep the decentralization. Members can recommend himself/herself to adjust the meeting and event style, but should keep the quality on practical result.



BIOGRAPHY

The collaborative works of Xiao Ke and Zi Han involve photography, video, live art and installation and focus on the personal body by exploring the challenges of self-expression under the public context in China.

Having the intention to create conceptual body performance in the urban public environment, the work connects the personal life of the artists with the city where they live. It brings their performance art onto the street and creates the opportunity to have as much contact and interaction as possible with the public. By restoring the artists' ideas back into daily life, their collaboration fulfils the life process of the idea that what comes from life vanishes into life.

They founded iPANDA, independent performance activists network and development action, which focus on China's independent performance to build up the internal network and improve the development to go further to international field.

XIAO KE, Performance artist.

At the age of six, Xiao Ke began her Chinese traditional dance education and training, which lasted for twelve years until she enrolled in Fudan University in Shanghai from where she studied contemporary dance by herself. In 1998, she founded her own dance studio "XK Dance Studio". In 2002, she started collaboration with contemporary artists. In 2005, together with Zhang Xian, she co-founded ZuHe Niao Physical Theater Collective and won ZKB Award in Zurich Theater Spektakel in 2006. In 2007, UGLY Performing art Studio was founded in Beijing. In 2011, she co-founded Cannot Help Art Collective with Zi Han and Zhang Yuan that aims at probing into social issues through art that is trans-disciplinary and diverse.

Xiao Ke's works have been invited to and shown in different countries. In recent years, she has been pioneering the road for performance art as well social theater about the reality in today's China, and the artistic forms are various, no longer limited within the theater.

ZI HAN, Performance / Audiovisual artist.

Zi Han started his creative career as a photographer, in 2010, Zi Han joined Zuhe Niao, an independent artist collective in Shanghai, worked and toured with the collective as the video maker and performer.

Zi Han keeps moving forward engaging in comprehensive visual art and live music for theater performance. His works include theatre performance, photography, video, contemporary art and sound.

SELLECTED WORKS

2017

INSTANT, Camp 3399 West bund Shanghai - "Too Late"
i-DANCE Festival Hongkong - "Test Duo"
INSTANT, RuiHongTianDi, Shanghai, - "NiaoNiao Festival"
Generalkonsulat der Bundesrepublik Deutschland in Shanghai
Cultural and Education Section - "Darling Hurt -Solo Exhibition"
Ming contemporary art museum Shanghai - "Dance Deco Co"

2016

21er Haus Vienna, ImpulsTanz special - "Soft Machine"
Shanghai Basement 6 - "Niao Niao Festival"
Kunstfest Weimar Germany - "Republic Of Dance"
Bitef Theater Belgrade Serbia - "Soft Machine"
Performance Space Sydney Austrilia - "Soft Machine"
Power Station of Art Shanghai - "Republic of Dance"

2015

TPAM Yokohama Japan - "Miniascape"
Scene 44 Marseille France - "Threads"
KunstFest Spiele Herrenhausen Hannover Germany
- "We Apologize To Inform You" / "Mini View"
LAIKS DEJOT Festival, Riga, Latvia - "Storyteller"
JuliDans, Amsterdam, Netherlands - "Away Of Doing"
DA:NS Festival, Singarpore - "Soft Machine"
ACT Festival, Shanghai - "Soft Machine"
Rockbund Musuem Shanghai - "Dance Deco"
21st Centery Art museum Shanghai - "Night O2"

2014

TPAM Yokohama Japan - "We Apologize To Inform You"
Powerstation of art museum Shanghai - "Cache"
Oriental Design Week Turin Italy - "With"
i-Dance Festival HongKong - "Miniascape"

2013

Expo Gallery Shanghai - "Darling Hurt I Rainbow"
Qian Wang Temple Hangzhou - "One Sweet Dream in The Garden"
Open Live Art Festival Beijing - "Crush-To & Fro"
Filter of Public Art Exhibition Shanghai
- "Transparent Phenomenon"
ZhuJiaJiao Contemporary Art Exhibition Shanghai
- "We Apologize To Inform You"

2012

Playing the Fool Festival Beijing
- "Darling Hurt V Crush"/ "Sickroom V To and Fro"
Tanz Haus Duselldorf Germany - "Stupid, Dance!"
Hellerau Dresten Germany - "Stupid, Dance!"
Pumpen Haus Munster Germany - "Stupid, Dance!"
OCAT Festival Shenzhen - "Now As Then"

2011

Rencontres Choregraphiques Festival Paris France
- "Silent Acappella"
Guangzhou Modern Dance Festival - "Silent Acappella"
Fringe Festival Edinburgh UK - "Humanimal"
i-DANCE Festival Hongkong - "Sickroom IV The Crow"
Fringe Festival Shenzhen
- "Darling Hurt III Rolling"/ "Darling Hurt IV Ready, Go!"
Rockbund Art Museum Shanghai - "Sickroom IV The Crow"

2010

Crossing Festival Beijing - "Sickroom III QING.MING"
Dance Storm Festival Shanghai - "Touch Listening"
MAMALA Festival Shanghai - "Y"
Gessnerallee Zürich Switzerland - "Silent Acappella"
Dampfzentrale Bern Switzerland - "Silent Acappella"
Theater Chur Switzerland - "Silent Acappella"
Kaserne Basel Switzerland - "Silent Acappella"

2009

HuaYi Festival Singapore - "Tongue's Memory Of Home"
ChinAMove Festival Oslo Norway - "The Left Cheek"
ChinAMove Festival Potsdam Germany - "The Left Cheek"
Tanz Haus DusseldorfGermany - "The Left Cheek"
Pumpen Haus Munster Germany - "The Left Cheek"
PengHao Theater Beijing - "Dialogue"
Fringe Festival Edinburgh UK - "Dialogue"
Fringe Festival Shanghai - "Stay With Me Overnight"
"Also Space" Exhibition Beijing
- "When I dance You will see my ass"

2008

Fringe Festival, HongKong - "Tongue's Memory of Home"
Sophiensaale Berlin Germany - "PingTan Tales"
Dock 11 Berlin Germany - "Touch Listening"
JULIDANS Festival Amsterdam Netherlands
- "The Left Cheek" / "Sickroom #Ji"
Dance House Dublin Ireland - "Dialogue"

2007

Hebbal HAU Berlin Germany - "Tongue's Memory of Home"
Salzberg Austria - "Tongue's Memory of Home" / "The Left Cheek"
Roma International Theater Festival, Italy
- "Tongue's Memory of Home"

2006

JULIDANS, Amsterdam, Netherlands
- "Tongue's Memory of Home", "Rolling"
Zurich Theater Spektakel Switzerland
- "Tongue's Memory of Home"
DDM Art Space, Shanghai - "Sickroom #14"
ZendaiMoMa, Shanghai - "Touch Listening"

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