

# GONG PAN PAN (HANFUGIRL)

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## EDUCATION

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### University of Melbourne

*Master of Arts and Cultural Management*

Melbourne, VIC

2010–2011

-Individual project in Art and Cultural Management in Asia subject was hand-picked by lecturer Alison Carroll (founder and former Director of Arts of Asialink) to be presented to the Director of Heide Museum of Modern Art for strong concept in linking Japanese and Australian cultural icons

## RELATED WORK EXPERIENCE

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### National Heritage Board

*Senior Manager, National Museum of Singapore*

Singapore

2013–Present

-Artist, Technical and Logistical liaison for Singapore Night Festival 2013 & 2014  
-Conceptualised, curated & presented Singapore Night Festival 2014's Light installations  
-Remodelled Singapore Heritage Festival 2014-2016 to present site-specific traditional artforms and performances (Chinese orchestra, finger puppet, Chinese opera) at various heritage and historical locations to bring greater context to the performance and its natural settings

### National University of Singapore

*Assistant Manager, Centre For the Arts*

Singapore

2012–2013

-Assisted in the hosting of UMAC conference hosted by the National University of Singapore  
-Worked with student performing arts groups (NUS Chinese Dance and NUS Indian Dance) at the University to present dance and theatre performances at the annual NUS Arts Festival, and to promote the arts to youths

## PERFORMANCE EXPERIENCE

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### Esplanade

Moonfest

Singapore

2017 & 2018

-Exhibition on 2,000 years of Chinese fashion at Festival Corner (2017)  
-Conceptualised and presented a multidisciplinary performance (dance, historical narration, fashion parade) at Concourse (2017) on history of Chinese fashion and the practices or arts of the various periods  
-Public lecture on the evolution of Chinese fashion (2018)  
-Conceptualised and presented a multidisciplinary performance (Chinese dance, historical narration, theatre/storytelling) on history of the four ancient Chinese beauties (2018)

## ARTS RESIDENCY

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### National Arts Council

*Resident, Stamford Arts Centre*

Singapore

2020–2021

-Awarded 2 residencies at Stamford Arts Centre, between Jan-Mar 2020 and Mar-Jul 2021  
-Conducted 4 Chinese history and fashion history related lectures for public between Jan and Mar 2020 to a full house of paid audience  
-Successfully presented an intimate Work-in-Progress experiential theatre on Tang dynasty courtesan house and the residency was covered by international media South China Morning Post  
-Second residency awarded by National Arts Council to expand the ancient Chinese Courtesan house experience into a full fledge experiential performance.

## OTHER SKILLS AND QUALIFICATION

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**Language Proficiency:** English & Chinese (*Native*), French (*Advance*), Japanese (*Intermediate*)

**Diploma in Interpretation and Translation (English & Chinese)**

**Media Coverage:** <https://hanfugirl.blog/media-coverage/>



## About Gong Pan Pan (#hanfugirl)

Pan Pan was first introduced to the term “Hanfu” in late 2015 when she chanced upon a beautifully made garment that looked nothing like the ubiquitous *cheongsam* yet was referred to as the traditional dress of the Han Chinese. She first created #hanfugirl in 2016 when she started dressing up in traditional Han Chinese dresses to work. She combines her visual photo-artworks with editorials that often challenge pre-existing assumptions or stereotypes about the Chinese culture, and draws parallels between the past and the present, the East and the West. She formally established the *Hanfugirls Collective* with like-minded people in 2019 and accepted a residency at the Stamford Arts Centre under the National Arts Council where the collective conducted lectures, workshops and immersive performances related to ancient Chinese women and their arts. The collective seeks to challenge stereotypes and misunderstandings about women identity in ancient Chinese narratives, and to emphasise the confidence and independence displayed by Chinese women throughout history contrary to the usual assumptions of them being submissive and weak. She believes that one only needs to look to the past to see the future, and that women should feel empowered to own their identities by challenging their stereotypes.