

My Story with Tan Jian Ci

ANA PAULA PAES DE PAULA

How a Brazilian
became a fan and
created a digital
magazine



TAN JIAN CI BRASIL

2026

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ABOUT THE AUTHOR

Ana Paula Paes de Paula is a Brazilian professor, researcher, and editor. Alongside her academic career, she created "Tan Jian Ci Brasil", one of the largest Western editorial projects dedicated to documenting the career of Chinese actor and singer Tan Jian Ci.

Published primarily through Instagram as a weekly digital magazine, and complemented by X, Threads, Weibo, and an archival website, the project combines journalism, curation, translation, historical documentation, and visual storytelling to make Tan Jian Ci's career more accessible to audiences outside China.

This book brings together one of the magazine's special editorial series.

TAN JIAN CI BRASIL

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PREFACE

"My Story with Tan Jian Ci" was originally published as a daily series between June 7 and July 5, 2026, simultaneously on Instagram, X, Threads, and Weibo, as part of the celebrations marking the first anniversary of Tan Jian Ci Brasil.

The project began during Edition 40 of the magazine, a symbolic milestone that coincided with the page's anniversary and offered an opportunity not only to celebrate the journey of the project itself, but also to reflect on how it came into existence.

Although "Tan Jian Ci Brasil" had already become a well-established editorial publication by then, many people still asked how a Brazilian university professor had become the creator of one of the largest Western editorial pages dedicated to a Chinese artist. This series was written as an answer to that question.

More than a personal memoir, it became a reflection on fandom, cultural encounter, language, translation, and the unexpected paths through which art transforms our lives. It also tells the story of how a personal hobby gradually evolved into an editorial project dedicated to documenting the career of Tan Jian Ci and making his work more accessible to audiences outside China.

The chapters have been lightly edited for this edition in order to improve continuity and readability while preserving the spirit of the original daily posts. I hope this story offers readers not only a glimpse into my own journey, but also another way of understanding the remarkable artist who inspired it.

Ana Paula Paes de Paula
Belo Horizonte, Brazil
July 2026

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Day 1 — The Unexpected Happened (June 7, 2026)

Today, I begin a series celebrating my two years as a Tan Jian Ci fan and the first anniversary of the "Tan Jian Ci Brasil" Instagram page, whose digital magazine has reached its 40th issue.

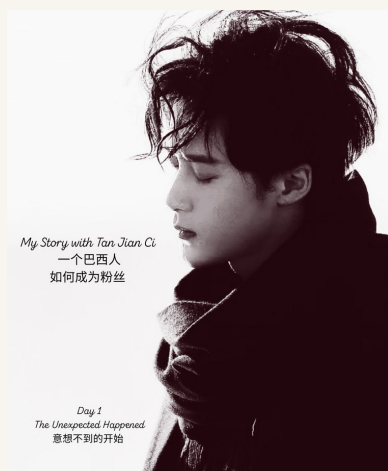
It took time, careful observation, and a great deal of learning before I finally felt ready to speak about him. Along the way, a story quietly took shape — and now, perhaps, I finally feel ready to tell it.

I wasn't looking for an actor to follow. In fact, being over 50, I thought that phase of my life had already passed.

Then, somehow, Tan Jian Ci appeared — quietly, almost unexpectedly. Not with noise. Not with hype. Just a strange feeling that there was something there worth paying attention to.

What caught my attention wasn't simply talent. It was something harder to explain: discipline, sensitivity, and intelligence in the way he approached performance. There seemed to be layers.

At the time, I had no idea this curiosity would eventually become a daily ritual — and later, an entire magazine.



Day 2 — How It All Began (June 8, 2026)

It all began in 2022 — not with Tan Jian Ci, but with a completely unexpected door opening. After watching my first modern Chinese drama, "The Rational Life"《理智派生活》with Dylan Wang, I became curious to see him in other productions. Then came "Meteor Garden"《流星花园》, and shortly after, "Miss the Dragon"《遇龙》— my first fantasy drama. Without realizing it, I had entered an entirely new world.



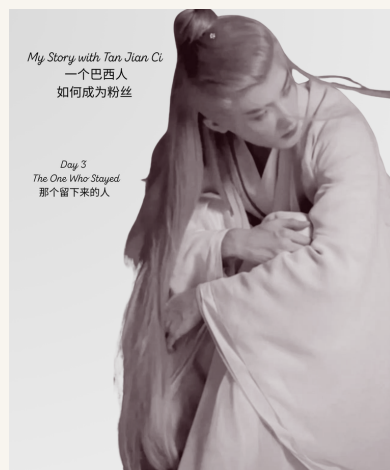
Then came "The Rise of Phoenixes"《天盛长歌》, with Chen Kun and Ni Ni — and something shifted. The beauty, emotional depth, costumes, storytelling, and cultural atmosphere of Chinese dramas fascinated me in a way I had never experienced before.

In 2022 alone, I watched around 50 dramas. I was moved by "The Untamed"《陈情令》, deeply touched by Fang Zhu in "Novoland: Pearl Eclipse"《斛珠夫人》, and by the beginning of 2023, I had even started learning Mandarin. At that point, I still had no idea where all this would eventually lead me.

Then, in January 2023, I watched "Twisted Fate of Love"《今夕何夕》— a 2020 drama where Tan Jian Ci played Prince Pang Yu. That was my first encounter with him. I remember liking the character immediately — perhaps a little too much. As drama fans say, I "shipped the wrong couple" and found myself rooting for him more than the protagonist, only to watch him end up with a kingdom in his hands and a broken heart. Then the drama ended. The actor stayed behind. Or so I thought.

Day 3 — The One Who Stayed (June 9, 2026)

By 2024, after watching more than 100 dramas mostly on my own, I joined a WhatsApp group with other people who loved Chinese dramas too. There, one question always came up: "Who is your top 1 actor?" Strangely, I had never really thought about it. There were actors I admired — especially from the 1990 generation: Luo Yun Xi, Li Xue Yi, Liu Yu Ning, Alen Fang.



Talented, interesting, memorable. But admiration was all it was. I was more interested in characters than in actors.

At the time, everyone in the group talked endlessly about "Lost You Forever" 《长相思》, whose first season premiered in 2023. They wanted to know: among Xiao Yao's four suitors, who would be my favorite? Many praised Tan Jian Ci's performance as Xiang Liu. They showed me photos and asked who I thought was the most handsome. My answer? Wang Hong Yi.

Curious about all the praise surrounding Tan Jian Ci, I decided to watch one of his older dramas first: "Secret of the Three Kingdoms" 《三国机密之潜龙在渊》. He played Cao Pi— intelligent, restrained, morally ambiguous, quietly powerful. The performance stayed with me.

Then finally came "Lost You Forever". All four characters intrigued me. Each of them had strengths and weaknesses—and when asked to choose one, I really couldn't. Xiang Liu had great appeal, but he stirred conflicting feelings in me. But something strange happened after the drama ended. The others slowly faded from memory. Xiang Liu didn't.

As I often do after finishing a drama, I started listening to the OSTs. And then I made an unexpected discovery: my two favorite songs were sung by Tan Jian Ci.

His voice lingered. It touched me deeply. I have a weakness for beautiful voices, and his felt strangely comforting — almost healing. That was when I began to understand one of the reasons Xiang Liu had remained with me. I usually forget faces and names, but my memory for voices is strangely good. I still remembered his lines in the drama, the tone of his voice.

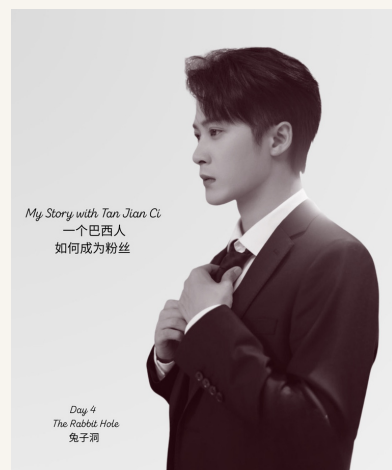
So I decided to learn more about him.

And suddenly, I realized I hadn't found just an actor.

I had found an entire universe.

Day 4 — The Rabbit Hole (June 10, 2026)

Fascinated as I was by Tan Jian Ci's voice, "Love Me, Love My Voice" 《很想很想你》 seemed like the perfect drama to watch next. I had watched "Lost You Forever" 《长相思》 in April 2024, and in May — the month of my birthday — I finally arranged my meeting with Dr. Mo Qing Cheng.



And then, something changed radically. Perhaps I already knew more than I realized. After all, Xiang Liu had stayed with me partly because of that voice. I had remembered his lines, the tone, the emotional texture of the way he spoke. And now, suddenly, that same voice was everywhere.

Qiang Qing Ci— the dubbing and singing identity of Dr. Mo Qing Cheng — somehow led me to Tan Jian Ci himself. Dr. Mo was talented in many ways: a surgeon, a singer, a voice actor, and an excellent cook.

And suddenly, I realized Tan Jian Ci was too. He could sing, dance, act, dub, perform on stage, and effortlessly move between humor and drama. In China, people often call him a "hexagonal warrior" 《六边形战士》 — someone remarkably well-rounded.

Many people say someone like Dr. Mo Qing Cheng doesn't exist. But perhaps that is where I see things differently. Because someone like Tan Jian Ci does. And somehow, I found him even more fascinating than Dr. Mo himself.

"Love Me, Love My Voice" was a gentle drama — one about friendship, love, music, and good food. For me, it was a refreshing departure. I had been watching dramas filled with crises, tragedy, and emotional suffering. Watching this drama felt like taking a long-awaited walk. Completely hypnotized by that voice.

Some people complain that the drama moves too slowly. Others find the female lead a little naïve. I barely noticed. I simply lived those hours immersed in harmony, peace, and happiness.

Around that time, some people in the fandom told me: "Xiang Liu is a black hole — once you fall in, you never leave." And perhaps they were right. Xiang Liustayed with me.

I still remember a scene from Episode 19 of Season 1, when Xiao Yao tells him that she fears even the possibility of accidentally letting him enter her dreams, because he is not the kind of man who should inhabit a girl's dreams — something perhaps even more frightening than death. And how deeply that wounded him.

Perhaps that was part of what stayed with me too. He stirred contradictory feelings in me, yet there was something irresistibly compelling about him — almost like a gravitational force pulling stars toward itself.

But eventually, I realized something different. Tan Jian Ci himself was a rabbit hole. The characters opened the door. The real person made me stay. A doorway into an entire universe — something close to an "Alice in Wonderland" kind of place. Like the world imagined by Lewis Carroll, following this "rabbit" felt like stepping through a portal that quietly altered my perceptions.

Tan Jian Ci somehow changed the way I listened, the way I looked, and even the way I experienced emotion itself. Many fans ask me when I "fell into the rabbit hole" — that moment when Tan Jian Ci truly catches you. For me, it was "Love Me, Love My Voice". I became fascinated. I wanted to know everything about him.

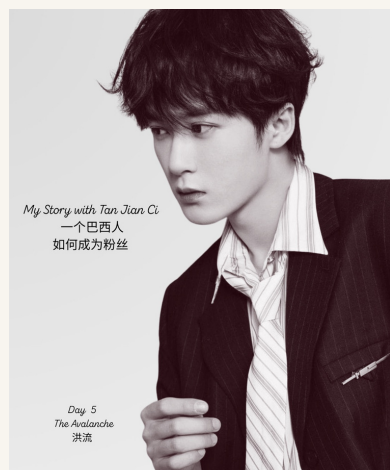
At the same time, I found myself standing before nearly 18 years of career, performances, and history — most of it difficult to access as a Western fan, separated by language and culture.

And yet, somehow, I kept going.

Day 5 — The Avalanche

(June 11, 2026)

By then, Tan Jian Ci had already pulled me deeper into the rabbit hole. I wanted to know everything about him — his story, his career path, the choices he had made, and what the future might hold for him.



My first instinct was to start searching: websites, fan accounts, social media profiles. The amount of information about him was immense, yet there was almost nothing available in Portuguese. In English, what I found was limited to a brief Wikipedia entry and his profile on MyDramaList.

There were many fan accounts on X, Instagram, and Facebook — where groups were especially active — run by people from different countries: Thailand, Indonesia, China, Korea, and Japan. I had only just begun learning Mandarin, and in 2024 automatic translators were still far from reliable. Everything felt like an entirely different linguistic and cultural universe.

And yet, there was so much that fascinated me: dance videos, performances, interviews, old clips, fragments of a career I barely understood. I felt immersed in an informational and sensory avalanche. I did not even know where to begin, and nothing I found seemed truly organized.

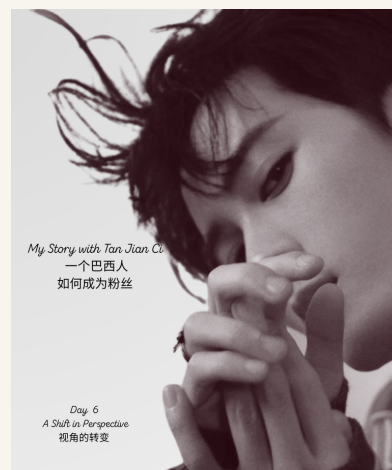
What I noticed was that most fan accounts focused on constant updates. Very little existed in terms of memory, chronology, or context. Sources, dates, and explanations were often missing. Today, I understand why: keeping even a minimally updated account about Tan Jian Ci is already difficult. Posting about him every day requires attention, discipline, and patience.

At that point, I could not have imagined having accounts on Chinese platforms like Weibo, Xiao Hong Shu, or Douyin. I had to start somewhere, somehow, so I chose a few accounts on X that posted quickly and consistently.

I was excited, but I also needed to understand whether this fascination would truly last. What became clear very quickly was this: getting to know Tan Jian Ci would not be easy. It would have to happen one day at a time.

Day 6 — A Shift in Perspective (June 12, 2026)

After finishing "Love Me, Love My Voice" 《很想很想你》 in May 2024 and beginning to follow Tan Jian Cifan accounts on X, I was surprised by the sheer amount of information that appeared every single day. It felt as if an entirely new universe had suddenly opened before me.



One of the first things I vividly remember was an adorable Vogue photoshoot featuring him with his pets, Tan Li Qiu and Tan Xiao Dai. I had not yet met the little dogs, and I was immediately charmed — they were adorable, and somehow he looked just as lovable as they did in the pictures.

Around that time, I also learned that he had been filming "Under the Skin 2" 《猎罪图鉴2》 since March. Looking back now, I realize how symbolic that period was. Exactly two years ago, on June 12, Tan Jian Ci released his second album, "Huan" 《焕》— a milestone in his artistic journey whose importance I would only fully understand later. I still remember the striking visuals, the references to Bad Monalisa, and the impact of those first music videos.

Then, between June 14 and 18, he attended "Milan Fashion Week" representing Prada. What stayed with me from those first encounters was his extraordinary ability to move between atmospheres and identities with complete ease. Cute, cool, sexy — sometimes he barely looked like the same person from one context to another, yet all of them unmistakably felt like him. That, I realized, was something rare.

Even in advertising campaigns, both the actor and the performer were always visible. He seemed capable of embodying every archetype effortlessly: the sweet boy, the good boyfriend, the charming man, the mature and undeniably sexy presence, even the bad boy. Tan Jian Ci had layers — and each one revealed something unexpected. I was only beginning to discover them.

Without fully realizing it, my perspective was changing radically. Chinese dramas had been a hobby accompanying me for more than two years, but from that moment on, my main interest quietly shifted toward Tan Jian Ci himself. I needed to see him acting once again.

Then came "I Miss You" 《被我弄丢的你》.

Day 7 — The Point of No Return (June 13, 2026)

By then, I had already started following Tan Jian Ci's daily life on social media and was becoming increasingly fascinated by his versatility and the personality I was beginning to discover.

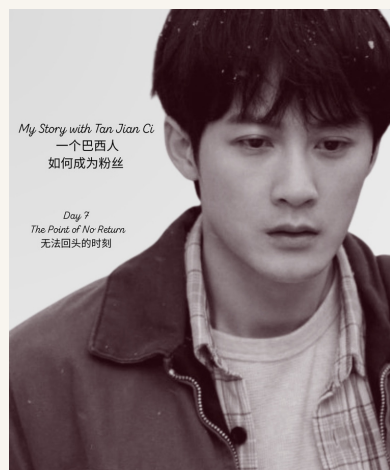
It was June 2024, and while waiting for the second season of "Lost You Forever" 《长相思》, I decided to watch another one of his works. That was when I watched "I Miss You" 《被我弄丢的你》, a film released earlier that March.

At first glance, Bai Xiao Yu did not seem like the kind of unforgettable character that immediately captures attention. But he became another important step in my understanding of Tan Jian Ci's way of acting. It is the voice, the eyes, and an entire physical presence that make his characters feel extraordinarily real.

Over time, I would see other people say the same thing — and it is true: Tan Jian Ci does not simply act. He becomes the character he is portraying.

Bai Xiao Yu felt strangely familiar to me. He reminded me of people I had known and loved, and perhaps because of that, my emotional connection to him was unexpectedly strong. I still remember the scene of him crying on the phone, and somehow, parts of the story touched memories of my own life.

Do not forget: by then, I had already watched more than 100 Chinese dramas. Yet this was the first time something like this had happened to me. Usually, I found modern drama characters somewhat improbable, difficult to imagine in real life.



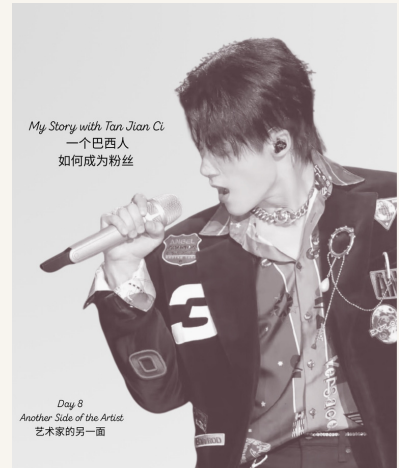
But Bai Xiao Yu felt real.

And that was how "I Miss You" became, for me, the definitive seal of my connection with Tan Jian Ci.

I still wanted to know everything about him — and it was around that time that things deepened even further, because I was about to discover the dancer.

Day 8 — Another Side of the Artist (June 14, 2026)

Tan Jian Ci's performance as Bai Xiao Yu in "I Miss You" 《被我弄丢的你》 had confirmed the emotional depth and total commitment he brought to every role, definitively winning me over. But while exploring old videos on YouTube, I was beginning to discover another side of him: the dancer.



Dance has always played an important role in my life. I practiced classical ballet for ten years and have close friends who are choreographers and dancers. It is an art form I deeply admire and understand through lived experience.

When I first watched videos of Tan Jian Ci dancing, my initial reaction was one of surprise. I started with some street dance performances and, around May and June 2024, he was promoting "Heartbeat" 《每个周末想离开地球》 from the album "Huan" 《焕》, even recording a dance video with his friend Fu Long Fei, with whom he had participated in "Super Brothers – Shine" (2020/2021).

I remember thinking: "This is street dance... but at the same time, it is not. It reminds me of Michael Jackson, yet it is far from simple imitation."

There was something deeply singular in the movement.

The first performance that became almost an obsession for me was his "Monkey Dance" stage in the competition where he won "Super Brothers – Shine". The precision of the movements felt hypnotic.

Soon after, I discovered his performance of "The Lonely Lament", performed alongside Mao Xiao Tong in the early 2020s — a mesmerizing combination of rumba and cha-cha-cha that resonates so deeply with me that, even today, I still watch it at least once a week. It was around that time that I learned he had become China's national youth champion in Latin dance at only sixteen years old, and that this had been his original specialty. I did not realize it immediately, but after watching countless performances — and later the 2024 concert tour — I slowly began to recognize what felt like his choreographic signature: a singular fusion between the language of street dance and the bodily refinement of Latin dance.

Little by little, I started to understand what had initially caused that feeling of strangeness. His body had been profoundly shaped by Latin dance, and traces of it reappeared in everything he did. There was something in the axis, the precision of movement, the body awareness, the elongated lines, and the finishing of gestures that made that street dance feel different. It did not seem like a simple combination of styles, but a language of movement uniquely his own. At that moment, I realized I had not simply discovered a talented dancer. I had discovered a genius of movement.

What impresses me most about Tan Jian Ci as a dancer is his precision, agility, flexibility, and exceptionally clean lines. Many people say he could be taller — height is often treated as an important beauty standard for men in China, and many actors are over 1.80m. Yet what makes Tan Jian Ci so singular as a dancer may be precisely his body proportions for movement: his long limbs, elegant lines, and extraordinary body control create a visual effect that often makes him appear taller than he actually is, combined with remarkable stage presence.

It almost felt unbelievable to me: beyond that voice, there was also a dancer of this level of quality and creativity. And little by little, I would begin to understand something even more fascinating: the way he integrated dance, voice, and acting into a single artistic language.

Day 9 — When Everything Came Together (June 15, 2026)

By June 2024, I had already discovered Tan Jian Ci as a singer, an actor, a fashion icon capable of moving effortlessly between different archetypes, and an extraordinary dancer.

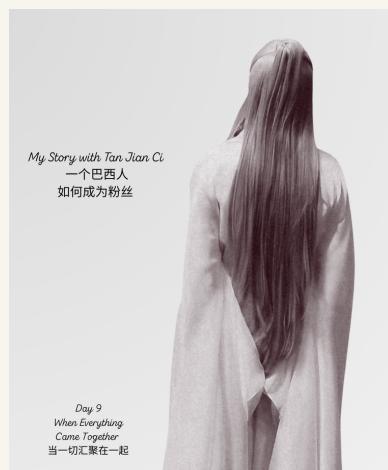
I was fascinated because he seemed to be what in China is sometimes called a "hexagonal warrior" — a term used to describe someone exceptionally complete, with no obvious weaknesses.

The expression became especially famous through the legendary Chinese table tennis player Ma Long, whose attack, defense, speed, strength, footwork, and mental resilience were considered extraordinarily balanced. Over time, I realized that many people also used this expression to describe Tan Jian Ci as an artist.

But eventually, I came to feel that what made him singular went beyond that.

He was not simply a perfect singer, dancer, or actor. He was transversal. Little by little, I realized that his abilities constantly crossed into one another: he used dance and voice to act, and acting to sing and dance. His artistic language did not seem fragmented into separate disciplines — it felt integrated. Even standing still, something happened.

His scenic presence as a dancer emerged almost immediately. He did not seem to need grand gestures; sometimes simply being there already created an atmosphere — something that can be clearly felt, for example, in behind-the-scenes moments from "Dance with the Tide" 《何不同舟渡》.



As time passed, I learned more about the extraordinary level of dedication he brought to building characters.

For Xiang Liu in "Lost You Forever" 《长相思》, he personally studied movements and developed fighting choreographies. To embody Fang Feng Bei, he trained archery in order to acquire the posture expected of the character and used different vocal modulations to distinguish the two personalities. The commitment of his body to acting had long been visible.

For Gu Yun in "Winner Is King" 《烽火流金》— a drama that never premiered — he trained horseback riding extensively, acquiring advanced riding skills that we would later unexpectedly witness again during the filming of "Dance with the Tide", including handling an impressive horse fall with remarkable control.

For Li Qi in "Sound of Silence" 《震耳欲聋》, he studied sign language and even used his dance training to count movements during one of the film's most difficult scenes: while speaking one thing aloud in court as a lawyer, his hands communicated something entirely different through sign language.

Much of this I only came to understand with time. Some things I later learned through interviews and behind-the-scenes materials. Others, I was fortunate enough to witness myself.

And yet, I was still about to discover something even more surprising: In some earlier performances, Tan Jian Ci did not simply act different characters. He seemed to become someone else entirely. "Winter Begonia" 《鬓边不是海棠红》 and "Adoring" 《宠爱》 were waiting for me.

Day 10 — Becoming Someone Else (June 16, 2026)

By June 2024, after discovering so many facets of Tan Jian Ci as an artist, I was still waiting for the premiere of "Lost You Forever 2" 《长相思2》.

In the meantime, I watched "Adoring" 《宠爱》 (2019), in which he plays Luo Hua. It is a discreet yet memorable role.

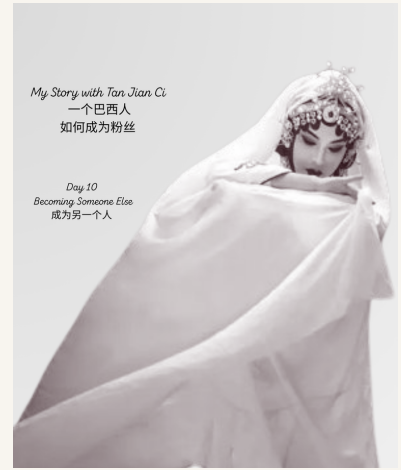
With his shaved head and understated performance, the character felt completely different from anyone I had seen him portray before. He seemed like another person.

It was around that time that I began to understand something new: Tan Jian Ci's remarkable ability to transform.

Soon after, I watched scenes from the Republican-era drama "Winter Begonia" 《鬓边不是海棠红》 (2020), in which he plays the Peking opera performer Chen Ren Xiang — an actor who performs female roles on stage. His transformation for this role was astonishing.

With traditional opera makeup, he became almost unrecognizable. It was also for this role that he shaved his head, as "Winter Begonia" and "Adoring" were filmed around the same period between 2018 and 2019.

But what impressed me even more was the level of dedication behind the transformation.



To embody Chen Ren Xiang, Tan Jian Ci trained in Peking opera — an art form that demands extraordinary bodily precision and highly specific vocal modulation. The transformation did not happen only through appearance, but through movement, posture, and even voice.

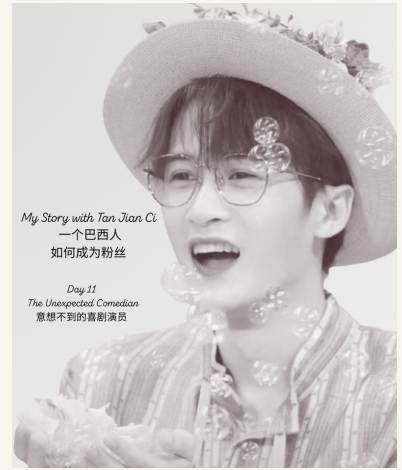
His dance training also became visible in the elegant posture and the light, rapid walking style required for female opera roles.

By then, with a broader understanding of his work as an actor, singer, and dancer, Tan Jian Ci was beginning to reveal himself to me as a truly rare talent. I was still waiting for Xiang Liu's return.

But before that happened, I was about to discover yet another surprising side of him: his talent for comedy. And that discovery began in "Hello Saturday" (H!6).

Day 11 — The Unexpected Comedian (June 17, 2026)

By June 2024, I thought I had already discovered most of Tan Jian Ci's artistic facets: actor, singer, dancer, and fashion icon. Then another one revealed itself to me. The comedian. I discovered this side of him through "Hello Saturday" (H!6).



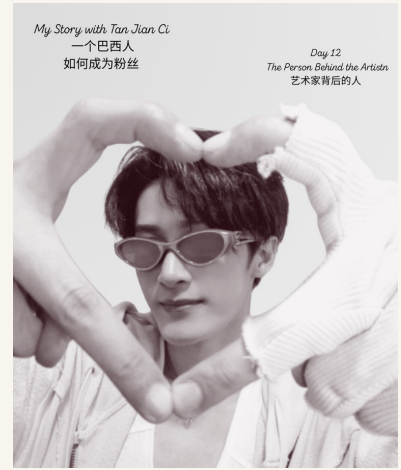
Beyond the musical performances that would later show me the full extent of his versatility, Tan Jian Ci has been part of the program since its beginning. As one of its veteran members, he is affectionately known as Dage (大哥), the "Older Brother", and over the years became responsible for countless hilarious moments that air every Saturday. What surprised me was how natural comedy seemed to be for him.

At first, I simply found him funny. But with time, I began to realize that his comic talent was connected to many of the same qualities I had already admired in him as a dancer and performer: timing, body control, rhythm, awareness of space, and the ability to react instantly to what happens around him. Comedy, after all, is also a performing art. And Tan Jian Ci seemed unusually gifted at it.

Before I knew it, I found myself lost among a vast number of episodes I had never watched, slowly exploring "Hello Saturday" from its beginnings in 2022. Many fans I met later would say: "There are no regrets in knowing Tan Jian Ci — except for the time we lost before discovering him." I understood exactly what they meant. What makes this even more amusing is that in a recent interview I watched, Tan Jian Ci described himself, quite seriously, as a comedian. At the time, I laughed. Later, I would discover that he was not entirely joking. And I would soon encounter this same gift for humor appearing also in some of his dramatic roles.

Day 12 — The Person Behind the Artist (June 18, 2026)

By June 2024, I still did not know Tan Jian Ci very well as an artist. Over the months that followed, I would discover his many talents layer by layer, and every first impression would eventually be confirmed by time. But alongside the artist, I also began to notice the person behind him.



Tan Jian Ci entered the entertainment industry at a very young age. By the age of sixteen, he had already filmed his first movie, "Lost, Indulgence" 《秘岸》, and was a national youth champion in Latin ballroom dance. Achievements like these require discipline from an early age, and that discipline only intensified between 2006 and 2010 during the years of training leading to M.I.C.'s debut, a period often described as having an almost military routine.

Perhaps this explains the remarkable resilience that has marked his journey ever since. It can be seen in the persistence with which he built his career over many years, in the demanding schedules he carried between 2022 and 2024, and more recently in the four and a half months of filming "Dance with the Tide" 《何不同舟渡》. It shaped an artist known for his high standards: someone capable of repeating a take, a recording, or a choreography countless times until it meets his own expectations.

But what surprised me most was not the discipline. It was the kindness. Behind the perfectionist is someone who seems genuinely comfortable sharing the spotlight. Over time, I watched him make colleagues feel at ease, encourage those around him, and treat staff members, senior artists, and newcomers with the same respect.

He laughs easily, often at himself, and while he rarely complains, it is equally easy to notice when something truly touches or saddens him.

He is a gentleman with women, a loyal and playful friend, someone deeply attached to his pets and naturally at ease with children. He shows sincere respect for older generations and an equally sincere gratitude toward his fans. Whether through songs, small gestures, waves, bows, or the countless hearts formed with his hands, he never seems to miss an opportunity to give something back.

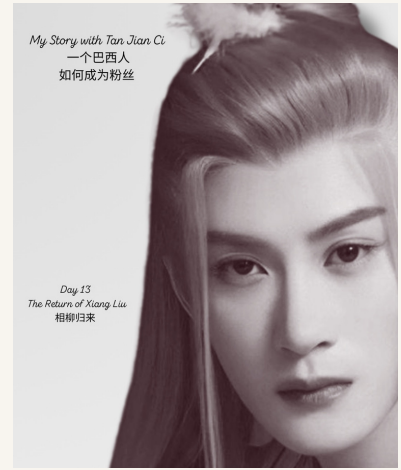
There are also the everyday details that make him feel so human. He loves food despite spending much of his life on a diet. He does not particularly enjoy waking up early. He falls asleep easily during car rides. And although he is a master of movement on stage, he is surprisingly clumsy off it, leaving behind an endless collection of videos and memes of missed steps, wrong turns, and harmless stumbles.

The artist is fascinating. The person is simply lovable.

Perhaps that is why so many people who discover his work decide to stay.

Day 13 — The Return of Xiang Liu (June 19, 2026)

By July 2024, the drama community was at a fever pitch. "Lost You Forever Season 2" 《长相思2》, was set to premiere on July 8, and everyone was counting down the days. It was my first drama premiere after discovering Tan Jian Ci and following the path I have shared with you over the past days.



I thought I was prepared for Xiang Liu. I was wrong. His fate was never a secret. The novel, the synopsis, and the trailers all pointed in the same direction, although many viewers still hoped things might turn out differently. I did not. My question was another one entirely: "How could Tan Jian Ci sustain the dramatic tension of an ending that everyone already knew?"

Then I watched the second season. And what followed was one of the most moving performances I have seen in more than fifty years of life. Through glances, silences, restrained pain, and extraordinary acts of self-sacrifice — with only about 14% of the total screen time — Tan Jian Ci transformed Xiang Liu into one of the most unforgettable characters I have ever encountered.

Of course, it was different watching him now as a fan. Yet it was still only fiction. Or so I thought.

I became so emotionally affected that sometimes a single photo of Xiang Liu was enough to make me cry. I could barely open the WhatsApp drama group. Eventually, I asked permission to mute it until the end of the series. I needed to experience this alone. By coincidence, I had a trip to São Paulo during those weeks. For three days, I could not bring myself to watch the new episodes. I tried to recover emotionally before finally continuing toward the ending.

When it came, it broke me. And it broke many others as well.

Knowing what would happen was somehow even harder than being surprised. Every appearance of Xiang Liu on screen felt like a farewell. Every scene carried the weight of a goodbye that was getting closer.

And so Xiang Liu remained. Not only in the story, but in the hearts and memories of those who followed him. Sometimes I think the drama should have been called "I Will Remember You Forever".

Among Chinese fans there is a popular expression: 1314 《一三一四》 (yī sān yī sì), which sounds similar to the Chinese expression 《一生一世》 (yī shēng yī shì), meaning "for a lifetime" or "forever". By complete coincidence, Xiang Liu's return arrived here on Day 13.

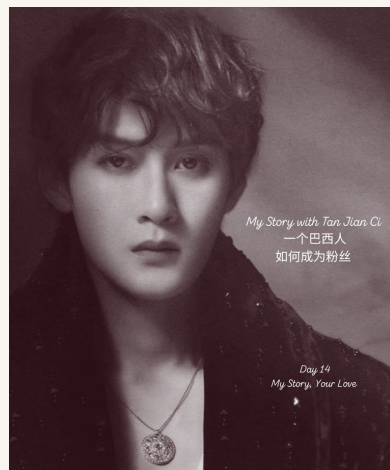
At the time, I thought I had witnessed the peak of Tan Jian Ci's career. I often wondered how he carried the weight of so much emotion and affection surrounding a single character.

But once again, I was wrong. Because another chapter was about to begin.

The era of the concerts. The era of "My Story, Your Love".

Day 14 — My Story, Your Love (June 20, 2026)

By August 2024, Xiang Liu had already passed through our lives, leaving behind an immense sense of longing. Meanwhile, Tan Jian Ci's first solo tour, "My Story, Your Love", was only days away from its debut in Shanghai on August 17.



It was at that moment that I discovered yet another side of him. Not as an actor. Not as a singer. But as a creator. The promotional materials for the tour were unlike anything I expected from a pop concert. The posters looked more like works of art that could have belonged in a gallery than advertisements for a live performance. The five short films released by the studio felt cinematic, intimate, and deeply human.

They told fragments of his story, but also the stories of many others.

They spoke about perseverance, growth, and overcoming adversity. Through them, I learned that at sixteen he had suffered a serious spinal injury. Faced with the possibility of a surgery that could have ended his dancing career, he chose a conservative treatment and eventually recovered.

Only later would I discover that the short films had been directed by Tan Jian Ci himself — a project that would later earn him recognition and awards. And suddenly another facet emerged. Director.

The tour that was about to begin could easily have been presented as a traditional pop spectacle. Instead, it carried an artistic language that felt thoughtful, cinematic, and unexpectedly sophisticated.

I loved that.

Around the same time, I developed a small habit. Every morning, I would greet the people in my drama group with a photo of Tan Jian Ci. It was a simple gesture, but one that stayed with me. In many ways, it is the same habit that eventually found its way into my Instagram stories.

As the Shanghai concert approached, excitement grew everywhere. Tickets had sold out in seconds.

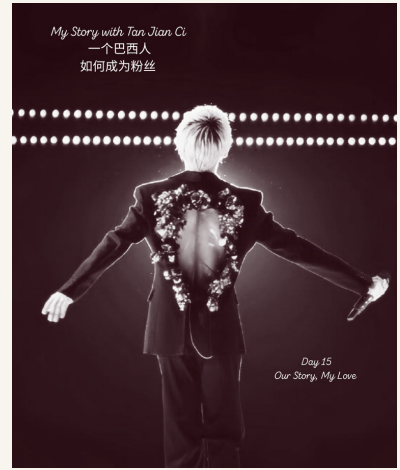
Something important was about to begin.

And perhaps the promise hidden inside 1314 《一三一四》 (— yī sān yī sì), which sounds similar to the Chinese expression 《一生一世》 (yī shēng yī shì), meaning "for a lifetime" or "forever", was about to become real.

Not only for a lifetime. But shared.

Day 15 — Our Story, My Love (June 21, 2026)

The long-awaited day had finally arrived. On August 17, 2024, the first concert of Tan Jian Ci's "My Story, Your Love" solo tour premiered in Shanghai. The tickets had sold out in seconds, and there would be no official livestream.



It was my first experience following an event like this unfolding in China, a country always eleven hours ahead of my time zone. I woke up early in Brazil, around seven in the morning, eager to see what would happen.

And that day became absolutely unforgettable.

The studio shared stunning official photographs, but it was the fans who truly allowed us to experience the event. Through hundreds of fan cams, videos, and photos, we were able to follow the concert almost in real time.

And Tan Jian Ci unfolded before us in countless forms.

Cool. Romantic. Charming. Playful.

Each costume and each performance seemed to reveal a different side of the same artist.

At that point, I was still becoming familiar with many of his songs, so the concert became a moment of intense discovery. At the same time, another side of him also emerged: the human one.

He mentioned the unusual swelling around his eyes the day before the concert, possibly caused by stress, which fortunately disappeared on its own. His excitement, emotion, and nervousness about the premiere were visible throughout the evening.

As the concert unfolded, I collected photos and videos and shared them with the drama group on Whatsapp. Everyone was enchanted.

One performance, in particular, stayed with me: "Dreamland" 《梦境》, which remains one of my favorite songs to this day and is represented in today's image. When the concert ended, a certain emptiness remained.

But there was already something else to look forward to.

On August 23, the drama "Go East" 《四方馆》 would premiere, and on August 31, the Beijing concert would take place.

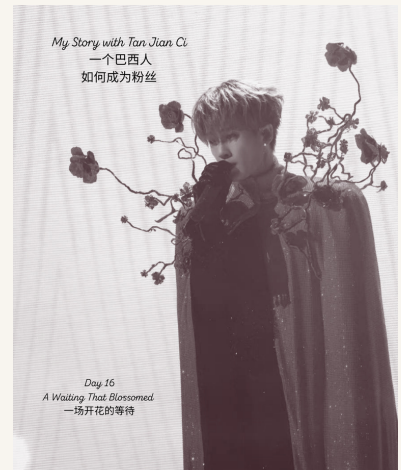
What I did not realize at the time was that from that moment on, the story would slowly stop being "My Story, Your Love" and begin to become "Our Story, My Love".

The seeds of "Tan Jian Ci Brasil" had already been planted.

I just didn't know it yet.

Day 16 — A Waiting That Blossomed (June 22, 2026)

One of the things I learned while following Tan Jian Ci's career is that being a fan means living in a state of anticipation. Yet waiting for him is always a wait that blossoms, as the Chinese verses say. Xiang Liu waited in vain, but a Xiao Tan Huo 《小炭火》, as Tan Jian Ci's fans are affectionately called, is always rewarded.



On August 23, 2024, "Go East" 《四方馆》 finally arrived. The drama's promotional livestream was filled with laughter and still carried the joyful atmosphere of the Shanghai concert. Tan Jian Ci even danced to songs from his concert for the audience, many of whom joked that they had failed to get tickets. The drama itself was a delightful surprise. It allowed his comedic side to shine, and its lighthearted mix of adventure, romance, and humor made it an easy story to love. Before long, Yuan Mo had also found a place in my heart. Then came the Beijing concert on August 31.

Tan Jian Ci opened the show wearing a stunning red haute couture outfit. There were new songs, new surprises, and a slightly more relaxed artist on stage. After the concert, he even opened a livestream to chat with fans.

Only much later would I learn everything that had happened behind the scenes. He was still recovering his voice after an infection while simultaneously carrying the pressure of directing the concert itself. The production was extraordinarily ambitious, with complex stage logistics, spectacular screen effects, and intricate choreography performed alongside his O'Dog dancers.

That concert became memorable for another reason.

While covering the event online, I realized that the drama group where I had spent so much time was no longer enough. I created a separate WhatsApp group with a few fans so that we could follow the concert together.

The following day, a simple thought occurred to me.

If I was already following Tan Jian Ci's career every single day, why stop after the concert?

Why not continue sharing news, memories, and discoveries?

What began as a temporary group slowly became a daily habit.

And that habit would eventually grow into something much larger.

At the time, I had no idea that less than a year later I would be sharing those same stories through "Tan Jian Ci Brasil".

The wait had blossomed into a community.

Day 17 — New York and the Birthday Concert (June 23, 2026)

September 2024 arrived with the end of “Go East” 《四方馆》 and the anticipation surrounding the Nanjing concert, scheduled for October 5th, Tan Jian Ci’s birthday.

By then, my routine had changed completely.

I continued following him mainly through X accounts that shared daily information from China. Mornings were particularly busy, and only later did I fully understand why: China is eleven hours ahead of Brazil. A typical day there unfolds while I am sleeping or preparing to begin a new day here. Between 11 p.m. and 10 a.m. in Brazil, photos, videos, news, and updates would constantly appear.

At that point, I knew the material came from Tan Jian Ci’s social media accounts, but I had no idea which platforms they were or how they worked. I only knew that having a Weibo account as a foreign fan seemed extremely difficult, with both linguistic and technological barriers standing in the way. So I could only be grateful to the Asian fan accounts that reposted content on X and allowed me to share news with the WhatsApp group.

A typical Xiao Tan Huo day usually begins at 10:05 a.m. in China, the symbolic time when Tan Jian Ci’s teams often start posting content — a reference to his birthday, 10/05. That September, I followed Tan Jian Ci on his first trip to “New York for Fashion Week” with Michael Kors. He also visited Miami before continuing on to Rome, Milan, and finally Paris, a city he had dreamed of visiting since childhood. In his Weibo profile picture has been a childhood photo of himself holding a model of the Eiffel Tower.



After touring the United States and Europe, he returned to China to prepare for the Nanjing concert. The event was particularly emotional because it took place on his birthday, complete with a birthday cake on stage and thousands of fans singing “Happy Birthday” to him.

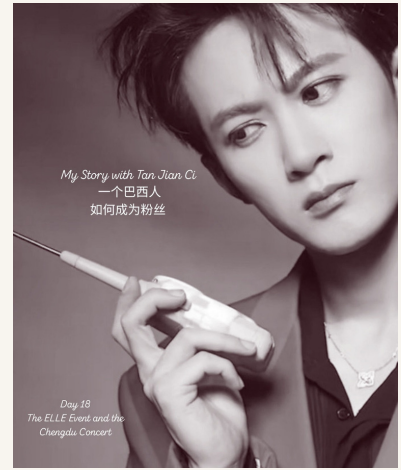
By then, I was becoming increasingly familiar with his music and with the choreographic language that is such an important part of his artistic identity. Besides sharing news with the WhatsApp group in real time, I began spending the hours after the concert preparing a bulletin highlighting its most memorable moments. It was a practice I would continue for the two remaining concerts of the tour.

The group itself had also developed its own routines. Every morning began with news from China. Between 3:30 and 4:00 p.m., I would bring a dance performance, a song, or an interesting video featuring Tan Jian Ci. Over time, the group started calling this daily appointment “Coffee with Tan Jian Ci,” and it became as punctual as afternoon tea in England. At night, we discussed dramas, characters, and biographical details. In that space, he reigned every day. At the time, I had no idea that these small habits would eventually become a permanent part of my life — or the foundation of the future “Tan Jian Ci Brasil” page.

October and November 2024 were approaching with the promise of the final two concerts of the tour and the premieres of new dramas.

Day 18 — ELLE Event and Chengdu Concert (June 24, 2026)

By October 2024, the rhythm of my days had already become deeply connected to Tan Jian Ci's activities. The birthday concert in Nanjing had barely ended when a new sequence of events quickly followed.



What impressed me most was how naturally his career seemed to move between different worlds: actor, singer, fashion ambassador, variety show guest. Yet none of these identities felt disconnected. They all seemed to belong to the same person.

One of the moments that stood out during that period was his appearance at the "ELLE Forces of Fashion" event, which included a particularly memorable performance. I had watched many red carpet events before, but it was the first time I paid attention to every detail because of a single artist. Photos, videos, interviews, fan accounts, media reports — suddenly I understood why so many people followed these events with such enthusiasm.

Then came a brief pause in updates while he prepared for the Chengdu concert on November 15. It was the first time I experienced fandom without daily news, and I discovered how much there still was to learn about Tan Jian Ci even when he was not actively appearing in public. Fans call this "archaeology" — exploring old interviews, forgotten performances, rare clips, and fragments of an artist's journey. It quickly became one of my favorite activities, and I even shared some of those discoveries with my WhatsApp group.

But I also remember vividly the joy of seeing him reappear in the image I am sharing today, announcing the upcoming concert. The waiting made every return feel special.

It was during this penultimate concert of the tour that I began to understand something important: these concerts were not simply performances. They were spaces where different parts of his journey came together — the dancer who trained for years, the singer who patiently waited for recognition, the actor who achieved fame later than many of his peers, and the person who seemed genuinely happy to meet his audience.

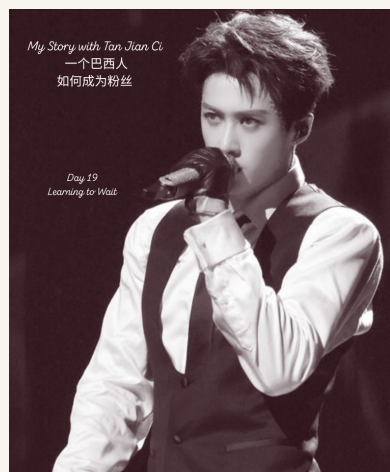
Watching clips from Chengdu from Brazil, separated by thousands of kilometers and an ocean, I realized that fandom was becoming something different for me. It was no longer just about consuming content. It was about following a story as it unfolded in real time, sharing moments of anticipation and celebration with people I had never met, in countries I had never visited.

And perhaps that was the most surprising part of all: a Chinese actor had become the center of a community that connected people from all over the world. Somehow, I had become part of it.

December was already approaching, bringing with it the farewell concert in Shenzhen and the long-awaited return of Shen Yi in "Under the Skin II" 《猎罪图鉴2》.

Day 19 — Learning to Wait (June 25, 2026)

December 2024 arrived with the farewell concert of the tour in Shenzhen on December 8. I covered the event online one last time and then prepared a summary bulletin already filled with the bittersweet feeling of saying goodbye. I had lived the era of Tan Jian Ci's first solo tour intensely, and those memories would stay with me forever.



Later, they would become a permanent Sunday feature on "Tan Jian Ci Brasil": "Concert Memories".

But in the entertainment world, the show always goes on. On December 10, "Under the Skin 2" 《猎罪图鉴2》 premiered, and that was when I found myself facing a dilemma. With so much happening, I still had not watched "Under the Skin 1" 《猎罪图鉴1》.

I have not mentioned this before, but I am a university professor—now completing thirty years in higher education—and the end of the academic year is always an especially demanding period. I simply did not have enough time to watch the first season while keeping up with the second. Even so, I continued covering the most important developments for the WhatsApp group: trailers, posters, short promotional videos, and the fandom's reactions.

I was following Tan Jian Ci's career during one of its most remarkable moments. The year 2024 marked an extraordinary peak in his journey, and witnessing it unfold was a genuine privilege.

But the rhythm of a fandom can be overwhelming.

Chinese entertainment works in layers, distributing content across multiple social media platforms and official accounts. Some days, simply opening my X timeline felt exhausting. I wanted to keep up with everything, but China was eleven hours ahead of Brazil. While the day was unfolding there, I was either asleep or beginning another workday.

And I also had my own professional and personal life.

At times, I thought about becoming more active on social media myself. Yet I knew I could never match the timing of the Asian fan accounts. More importantly, I gradually realized that it did not make sense to post exactly what everyone else was already posting.

That was when I began to understand my own way of following Tan Jian Ci.

For me, it was never about consuming everything the moment it appeared. I wanted to appreciate it at my own pace. Tan Jian Ci inspired quietness, contemplation, and attention to detail, while social media seemed to demand constant urgency.

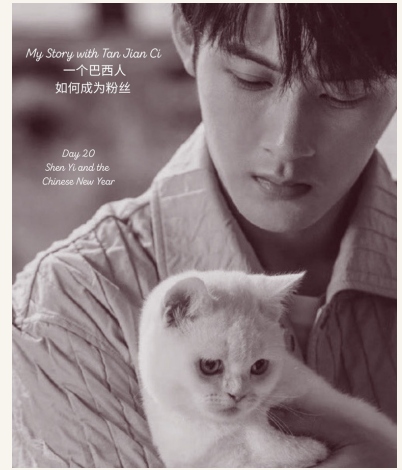
So I covered "Under the Skin 2" for the group, but I allowed myself to meet Shen Yi in my own time.

That finally happened in January 2025, during my university vacation, when I sat down and watched both seasons from beginning to end.

At the end of December, I also covered Tan Jian Ci's performances during "Dragon TV's New Year's Eve Gala". It had been a wonderful year following his journey, and I found myself reflecting on how I wanted to continue mine.

Day 20 — Shen Yi and the Chinese New Year (June 26, 2026)

January 2025 finally arrived, bringing a quieter period that allowed me to watch both seasons of “Under the Skin” 《猎罪图鉴》 with the attention they deserved. It turned out to be one of the best decisions I could have made.



Although I had already seen countless clips, edits, and discussions about Shen Yi, nothing had prepared me for the depth of the series or for Tan Jian Ci's remarkable portrayal of the character.

Once again, he confirmed what I was gradually coming to recognize as his greatest strengths: an expressive gaze capable of conveying emotions before a single word is spoken, exceptionally precise body language, and the rare ability to humanize every character he plays, making each of them feel profoundly real.

Meanwhile, January followed its own rhythm. There were commercial campaigns for several brands, an appearance at a Vogue event, and a musical performance on BRTV, all surrounded by the growing anticipation for the Chinese New Year on January 29.

Without realizing it, I was also beginning to adopt that calendar as part of my own life. Chinese New Year, the Lantern Festival, 520, and the Dragon Boat Festival gradually stopped feeling like distant celebrations and became milestones in my own year. By following Tan Jian Ci's career, I was also discovering a new cultural rhythm. At the same time, I found myself wondering what would come next. As January drew to a close, "Filter" 《濾鏡》 quietly began its promotional campaign for its upcoming premiere, promising yet another exciting chapter in Tan Jian Ci's journey.

Day 21 — "Filter" and My First 320 (June 27, 2026)

"Filter" 《濾鏡》 premiered on February 24 and concluded its broadcast on March 11, 2025. To be honest, I did not have particularly high expectations, so the drama became a wonderful surprise.



Once again, Tan Jian Ci revealed another side of himself, portraying Tang Qi as an intelligent, slightly awkward young man whose quiet humor concealed deep emotional sensitivity. It was yet another reminder of his remarkable ability to disappear into completely different characters.

The drama was warmly received by both audiences and critics. Beyond its popularity, "Filter" was extensively praised by Chinese public institutions for the values it conveyed, eventually leading to a seminar attended by Tan Jian Ci himself to discuss the series and its messages for younger generations.

There was another detail that delighted longtime fans. The screenwriter, Tong Hua, was also the author of the novel that inspired "Lost You Forever" 《长相思》, and she had personally wanted Tan Jian Ci for the role. Throughout "Filter", subtle references to "Lost You Forever" appeared, becoming small gifts for those who already knew his previous work.

A few days later came my first 320 — the anniversary of the "Xiao Tan Huo Fan Club, founded by Tan Jian Ci on March 20, 2021. It was the first time I experienced that celebration alongside the fandom, and I finally understood why the date held such special meaning for everyone.

By then, another realization was beginning to emerge.

I had wondered what would happen once the dramas finished airing and the extraordinary momentum of 2024 came to an end. Instead, I discovered that an artist's journey continues far beyond the screen.

April was filled with brand campaigns and one particularly meaningful milestone: Tan Jian Ci's participation as a jury member at the "Beijing International Film Festival". Little by little, it became clear that his position within the industry was evolving. He was no longer recognized only for his popularity, but increasingly for the quality of his work, with productions like "Under the Skin" and "Filter" helping to shape that reputation.

As May and June approached, I had no idea that another story was quietly beginning.

It was never planned, but on June 2, 2025, "Tan Jian Ci Brasil" would be born.

Day 22 — The Beginning of "Tan Jian Ci Brasil" (June 28, 2026)

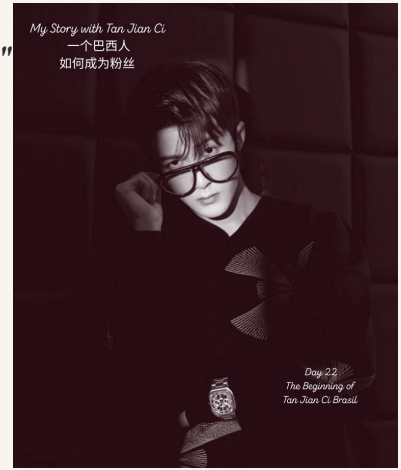
While "Filter" 《濾鏡》 was being promoted, Tan Jian Ci was also filming "Sound of Silence" 《震耳欲聾》 in Wuhan (February 5–April 3, 2025).

The production was carried out under strict confidentiality, with virtually no leaks. All we knew was that he had learned sign language to portray a CODA lawyer — the hearing son of deaf parents.

During that period, he left the set a few times to promote "Filter" and, throughout April, devoted himself to campaigns and livestreams for the brands he represented.

On February 20, he received the "Most Popular Actor of the Year" award at the inaugural "China TV Drama Production Industry Conference" for his portrayal of Shen Yi in "Under the Skin". It was another important recognition from the industry and reinforced a shift I had begun to notice: Tan Jian Ci was no longer seen only as a highly popular artist, but increasingly as an actor associated with quality productions. As I mentioned yesterday, that repositioning would continue throughout 2025.

In May, I completed my first year as a fan. Around the same time, I began experimenting with CapCut, editing photos and videos into short, poetic pieces that I shared in my WhatsApp group. At one point, I found myself thinking: why not share these on social media, since they reflected my own perspective?



I started searching for Western pages and fan accounts dedicated to Tan Jian Ci. In Brazil, I found absolutely nothing. To my surprise, there was also very little content from other countries, as most fan communities were based in Asia. On Instagram, there was the "JC-T Official Global Fans Club", based in Canada and mainly serving the overseas Chinese community. On Facebook, I found only a few groups.

I began by posting in those groups, but I soon felt overwhelmed by the flood of information and increasingly wanted to organize everything in a clearer and more accessible way.

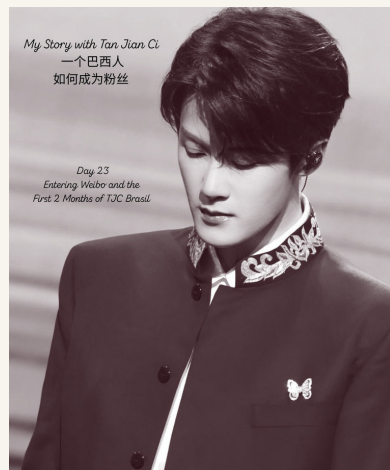
That was when I created a Facebook page, converted my personal X account into one dedicated to Tan Jian Ci and, encouraged by a friend from the 2024 drama group who had enjoyed my videos, I also created an Instagram account. At first, all the accounts were called "JC-T Brasil". Over time, they gradually evolved into a single project under one name: "Tan Jian Ci Brasil".

That is how it all began — completely unplanned. In fact, I knew almost nothing about social media. I barely even understood what Instagram Stories were for.

Today's image is a special memory: one of the frames from the very first video I ever edited.

Day 23 — Entering Weibo and the First Two Months of "Tan Jian Ci Brasil" (June 29, 2026)

By June 2025, Tan Jian Ci had entered a new stage in his career. The period of major drama broadcasts was giving way to something equally significant: recognition from the industry.



In June, he attended the "Shanghai International Film Festival" as its first-ever "Youth Ambassador", an honor that had never before been awarded to an artist. A few days later, he performed at the "QQ Music Graduation Concert", once again in an event dedicated to young audiences. Throughout the year, he also appeared at the BAZAAR and W Magazine galas, strengthened his partnerships with luxury brands and expanded his portfolio to nearly twenty active endorsements.

That image, however, had not appeared overnight. At the end of 2024, in a popular vote on Weibo, Chinese university students chose Xiang Liu, Yuan Mo and Mo Qi Cheng among their favorite characters of the year, showing that Tan Jian Ci had already begun to establish himself as a role model for younger generations. Throughout 2025, that recognition would only continue to grow.

Looking back today, I realize that my own journey on social media began precisely as Tan Jian Ci was evolving from a popular artist into an actor widely respected by the industry and a positive reference for young audiences.

My earliest posts were short poetic edits that I created myself. Soon afterward, I received an invitation to collaborate with an Indonesian fan page, which is no longer active today. They sent me daily updates, and I reposted part of that material alongside my own content.

The experience was valuable, but it also helped me realize something fundamental. My goal was never simply to share news. I wanted to introduce Tan Jian Ci to Brazilian and international audiences through my own perspective, providing context, organization and a narrative for people who were just beginning to discover his career.

It was also during that period that I finally managed to create a Weibo account (JC-T 巴西). Entering the Super Topic felt like discovering an entirely new world. Without speaking Mandarin and with almost no guidance, I gradually learned how fan levels, point systems, daily tasks and the dynamics of the Chinese fandom worked. Nearly everything I learned came through observation, experimentation and, quite often, by chance.

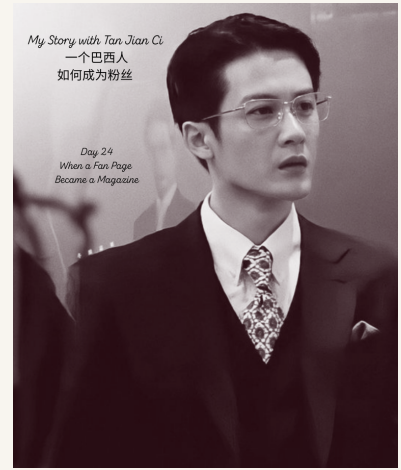
At the same time, I was learning image, video and text editing while closely observing the rhythm of Tan Jian Ci's official accounts, his studio and the fandom itself. Little by little, I came to understand that every account played an important role within that ecosystem. Mine would be different: to build a cultural bridge for Brazilian and international readers by organizing information, providing context and creating a narrative of my own for those who wished to understand his journey more deeply.

At the end of July, I returned to a habit I had developed months earlier in my WhatsApp group: creating a weekly schedule. The first structured week began on July 27, 2025. Instead of posting randomly, I organized the page around fixed times and recurring themes. News from China in the morning, lighter content in the afternoon and, in the evening, original posts, dramas and characters. Without realizing it, I had stopped thinking one post at a time and had begun editing the week as a whole.

That simple decision would completely change the future of "Tan Jian Ci Brasil".

Day 24 — When a Fan Page Became a Magazine (June 30, 2026)

The months from August to November 2025 were especially significant in Tan Jian Ci's career. They were filled with musical performances, campaigns for the brands he represented and memorable appearances on "Hello Saturday".



October, in particular, brought two important premieres. On October 1, "Three Kingdoms: The Starry Sky" 《三国的星空》 was released, featuring Tan Jian Ci as the voice of Cao Cao. Just a few days later, on October 4, "Sound of Silence" 《震耳欲聋》 premiered. I closely followed the intense schedule of road shows across China and experienced the challenge of following the promotion of a film that was not available to international audiences.

Even so, I was deeply impressed by Tan Jian Ci's performance, especially knowing the months he had devoted to learning sign language to portray a CODA lawyer, the hearing son of deaf parents. Produced on a modest budget, the film became both a critical and commercial success. Little by little, I was also beginning to understand the rhythm of an actor's career, promotional campaigns and the dynamics of the fandom itself.

Meanwhile, "Tan Jian Ci Brasil" was beginning to find its own identity. As I mentioned yesterday, the weekly schedule had begun on July 27, 2025. By August, it was already running naturally. Instead of thinking about what to post each day, I began thinking about how every piece of content fit into the week as a whole. Then, one day, while looking back at everything I had published, I had a very simple thought: "This looks like a magazine." That realization completely changed the way I saw the page.

I was no longer thinking in terms of individual posts. I was thinking in terms of articles, columns and a weekly edition. Recurring features such as “Coffee with Tan Jian Ci”, “Poetic Moment”, “Friday with Charm”, “Missing Xiang Liu”, “Concert Memories” gradually developed their own identities. News, dramas, interviews, characters, brand campaigns, behind-the-scenes moments and original features all found their own place, together telling a broader story about Tan Jian Ci’s journey.

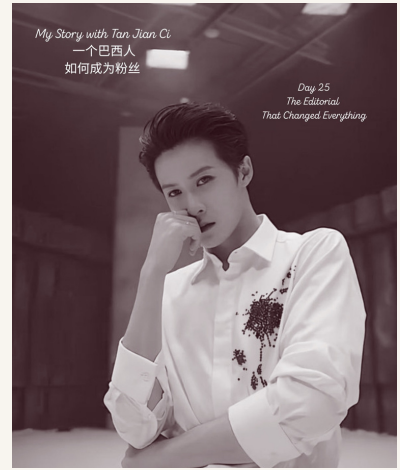
The first edition of the magazine was published during the week of September 1–7, 2025, initially on Facebook, with access through Instagram Stories. By the sixth edition, during Tan Jian Ci’s birthday week (October 5–12), the magazine had moved permanently to Instagram. The first Stylized Edit had appeared back in July. Over time, they became part of the daily Stories and were later incorporated into the weekly magazine. Little by little, they evolved into the visual series that are still published every weekday. On September 27, Duo Duo was born. Inspired by the chibi style so beloved in the Chinese fandom, he first appeared as a lighthearted weekly feature. I never imagined he would become one of the page’s visual symbols, but he has remained with us ever since.

At the same time, I discovered something about myself. I realized that I enjoyed researching, comparing sources, organizing information and connecting events far more than simply sharing updates. What truly fascinated me was editorial work: selecting, contextualizing and preserving stories. In many ways, it was an old dream of becoming a journalist finding a new opportunity to flourish. Looking back today, I believe that was the moment when “Tan Jian Ci Brasil” truly found its identity.

Without any formal plan, a fan page was slowly becoming a digital magazine. Week after week, it continued to evolve until it found its own editorial voice, reaching an important turning point with Edition 16 (December 14–20, 2025) and the editorial “Cult”.

Day 25—The Editorial That Changed Everything (July 1, 2026)

December 2025 arrived with remarkable momentum in Tan Jian Ci's career. While filming "Empty Gun" 《空槍》 he attended two of China's most prestigious entertainment events, receiving the "Asia-Pacific All-Round Artist of the Year" award at the "iQIYI Scream Night" and "Starlight Actor of the Year" at the "Tencent Video All Star Night". His growing recognition within the industry had become impossible to ignore.



At the end of the month, the first two singles from his third album, "Proof" and "Dead Reflex," were released. They were introduced during the Mango TV New Year's Concert, followed by a carefully designed global campaign that continued into January with special videos, worldwide digital releases, and the launch of the studio's official YouTube channel.

One of the most talked-about moments was the filming of "Dead Reflex" in South Korea with choreographer Lee Han Gyeol. Many fans interpreted it as a sign that Tan Jian Ci might be moving toward the K-pop market and a broader international pop career.

My own interpretation was different. I saw Tan Jian Ci as an artist who had accomplished something quite rare: remaining deeply authorial while naturally reaching a wide audience. To me, he was a cult artist who had found a place within popular culture without sacrificing the sophistication of his work. That idea became the foundation of the editorial published in the 16th edition of the magazine (December 14–20, 2025), titled "Cult".

Looking back, I realize that editorial was as much about me as it was about Tan Jian Ci. For the first time, I understood that my fascination with his artistic journey was closely connected to my own academic work as a researcher of the Frankfurt School and the cultural industry. I was not simply following events—I was trying to interpret them.

Everything suddenly came together.

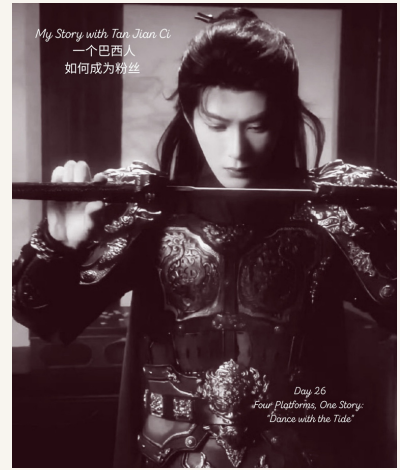
From that moment on, every weekly edition began with an editorial. The keyword on each cover stopped being just a visual element and became the central idea that organized the entire issue.

It was also during this period that the page began to grow more consistently. Instagram, X, Threads, and Weibo gradually stopped functioning as separate platforms and became parts of a single editorial project.

Meanwhile, January was approaching with a new mystery surrounding Tan Jian Ci's next project, which would later be revealed as "Dance with the Tide" 《何不同舟渡》.

Day 26 — Four Platforms, One Story: "Dance with the Tide" (July 2, 2026)

January 2026 began with remarkable intensity. While Tan Jian Ci was promoting the singles "Proof" and "Dead Reflex", the fandom eagerly awaited the official confirmation of his participation in "Dance with the Tide" 《何不同舟渡》.



The first weeks of the year also marked the first major fandom crisis I experienced. Coordinated rumors and defamatory accusations spread across Chinese social media in an attempt to damage Tan Jian Ci's reputation. Fortunately, the situation was gradually resolved, and on January 25, he arrived in Hengdian for the drama's booting ceremony after completing the filming of "Empty Gun" 《空枪》.

It became an unforgettable day. As a gesture of support, the fandom organized what was widely described as the largest welcome ever seen at Hengdian Studios. Visibly moved, Tan Jian Ci greeted the fans warmly and, during his speech, asked everyone to protect the drama.

"Dance with the Tide" represented another important milestone in his career. It was his first S+ production as protagonist and also his return to the same studio where he had filmed "The Advisors Alliance" nearly ten years earlier.

For me, it became my first experience following a production from its very first day until the end of filming. Unlike completed dramas, this one unfolded almost in real time. Outdoor filming generated daily Reuters photos and videos, allowing the fandom to follow the production step by step.

It was also during this period that each platform began to find its own role. On Instagram, I started publishing editorial bulletins that brought together and organized the most important developments from the filming, avoiding dozens of fragmented posts. The same bulletins were also published on Weibo, extending that editorial perspective to the Chinese fandom. On X and Threads, in turn, I shared shorter summaries accompanied by carefully selected photos and videos. Little by little, each platform developed its own language while contributing to the same editorial project.

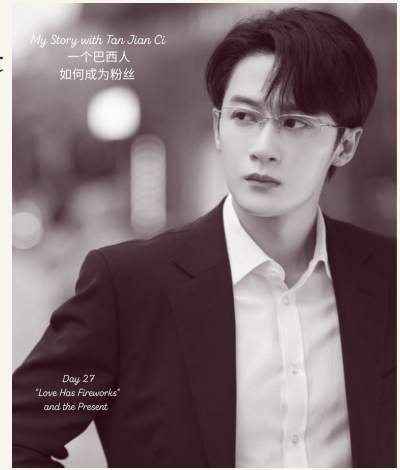
Between January 25 and June 16, I published 53 bulletins covering the filming of "Dance with the Tide" on Instagram and Weibo, while X and Threads followed the production through shorter daily updates. It was also during this period that I began building the website, conceived as a permanent archive for the magazine and for the growing collection of materials I had been producing.

Throughout those four and a half months, I followed not only the development of the drama but also the daily life of a film set: Tan Jian Ci's remarkable professionalism, his warm relationship with the cast and crew, the two on-set accidents—a fall on a rainy day and the horseback riding accident—which he overcame with admirable resilience. Follow also musical performances, brand campaigns, the emotional 320 celebration of the Xiao Tan Huo fan club, the release of the single "ONE", the introduction of T-HooHoo (fandom mascot), his appointment as "Publicity and Promotion Ambassador" for the "Beijing International Film Festival" and, finally, the premiere of "Love Has Fireworks" 《爱情有烟火》 on June 15.

Looking back today, I realize that those months transformed not only the way I followed Tan Jian Ci's career, but also the way I told that story. The same narrative began to take shape across different platforms, each with its own language and audience. Four platforms. One story. P.S. That was when I kept the Facebook page solely as an archive and took it offline. The way that network operated no longer aligned with my project.

Day 27 — "Love Has Fireworks" and the Present (July 3, 2026)

And so we arrive in July 2026—the present moment. From the very beginning of this series, I wanted to revisit my memories from May 2024, when I became a fan of Tan Jian Ci. Throughout these chapters, two stories have unfolded side by side: the evolution of his career and the growth of "Tan Jian Ci Brasil", which gradually evolved from a simple fan page into an editorial project.



Over the past few weeks, both have entered a new chapter.

After completing the filming of "Dance with the Tide" 《何不同舟渡》 on June 16, Tan Jian Ci traveled to Europe for a schedule that combined commercial commitments with moments of leisure. Between Milan, the Swiss lakes and London, he fulfilled brand engagements, created new content and enjoyed a brief break before returning to China on June 28. Meanwhile, "Love Has Fireworks" 《爱情有烟火》 premiered simultaneously on WeTV, iQIYI and CCTV-8.

Within days, Li Yifei had won over audiences. His naturalness, emotional depth, spontaneity, comic improvisation and remarkable chemistry with Wang Churan as Qian Fei made the couple one of the highlights of the season. The drama itself also surprised the industry. Originally developed as a Category A production and shelved for nearly three years, "Love Has Fireworks" steadily exceeded expectations throughout its broadcast.

Its market share eventually reached levels typically associated with S+ productions—the highest commercial tier in the Chinese television industry. By the end of its first broadcast, it ranked first across multiple audience charts, leaving producers, directors and the platform itself pleasantly surprised by its performance. A second-round broadcast on CCTV-1 has already been confirmed for August 9.

Today, both Tan Jian Ci and his studio officially said goodbye to Li Yifei and "Love Has Fireworks". On the same day, he took the stage at the Film Chic Night, presented by the Beijing International Film Festival in Guangzhou—one of the most important events celebrating Chinese cinema. As one of the evening's featured guests, he opened with "Sound of Silence" OST, performing the song live for the first time since the film's release.

He then presented a solo version of "I Miss You," originally recorded by Karen Mok, with whom he co-starred in "Lost, Indulgence", his first feature film, and with whom he performed the same song as a duet last year.

He continued with "The Years Gone By," the Cantonese classic immortalized by Leslie Cheung and closely associated with Hong Kong cinema, before closing the evening in a duet with JJ Lin, one of the most influential artists in contemporary Chinese pop music. More than four performances, the evening reflected the breadth of a career that now moves naturally between film, television and music.

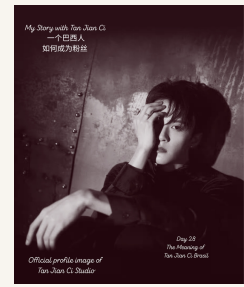
July promises to continue at the same pace. New commercial campaigns, recordings for his third album and new OSTs, an appearance on "Hello Saturday", and the beginning of a new production are all expected in the weeks ahead.. Once again, Tan Jian Ci has maintained a constant presence on Weibo's Hot Search lists over the past six months, reflecting both his growing influence within the entertainment industry and the remarkable engagement of his fandom.

Meanwhile, on the other side of the world, I am editing Edition 44 of "Tan Jian Ci Brasil". This week's editorial, titled "Value", reflects precisely on this stage of his career and the place he has come to occupy within the Chinese entertainment industry.

Tomorrow, in the penultimate chapter of this series, I will shift the focus from Tan Jian Ci to "Tan Jian Ci Brasil" itself: the magazine, the website, the work developed across four platforms, and what this project has come to mean.

Day 27 —Day 28 — The Meaning of "Tan Jian Ci Brasil" (July 3, 2026)

Today, "Tan Jian Ci Brasil" is an editorial project dedicated to following and documenting Tan Jian Ci's career through a weekly digital magazine published on Instagram. Each edition follows a structured editorial schedule, combining recurring columns devoted to memories with spaces dedicated to current events and news.



On average, around four posts are published each day, totaling approximately twenty-eight posts per week. Its purpose is to make information about Tan Jian Ci accessible to audiences outside China who wish to follow his career. The project also extends to three other platforms—X, Threads, and Weibo—where I share daily news updates, brief summaries, and selected memories. In addition, a website is currently under development to archive every edition of the magazine and organize other materials related to his career.

None of this was planned from the beginning. The format emerged naturally from my own needs as a fan and gradually evolved according to the time I had available. The fan pages and accounts that publish about Tan Jian Ci in the West play a fundamental role in making information accessible to those who cannot follow his Chinese social media accounts directly. I am deeply grateful for the work they do and continue to rely on many of them as valuable sources.

Living in Brazil means following someone whose daily life unfolds eleven hours ahead of mine. Almost everything happens while I am asleep or getting ready for work, making real-time coverage virtually impossible. Even so, I wanted to participate in the fandom and become part of this community—without abandoning my own rhythm.

The solution I found was to transform the week's events into a curated editorial edition on Instagram, complemented by concise daily updates across the other platforms.

What began as a hobby that brings me genuine joy also became an opportunity to practice a vocation I never pursued in my youth: journalism. Today, the project requires approximately twenty to thirty hours each week, involving content selection, video, image, and text editing, translation, publishing, and daily monitoring. There is no team behind "Tan Jian Ci Brasil". Every stage of the work is carried out by me alone.

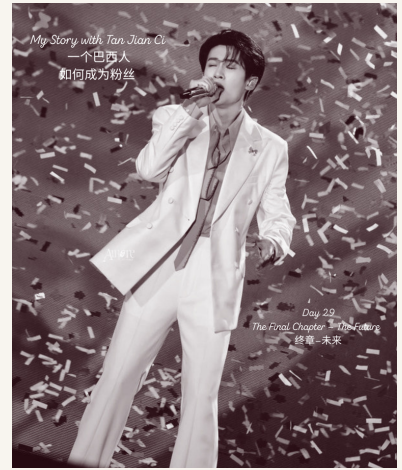
The magazine has now reached its 44th edition. It evolved gradually through countless revisions, experiments, and lessons learned until both its editorial structure and visual identity became established. Today, each edition is organized around a single key word that becomes the title of the week's special editorial, accompanied by an opening editorial summarizing the most important events of Tan Jian Ci's week. Every edition can be read on Instagram and is also archived on the website through links and downloadable PDF versions. The website itself is currently entering its second stage of development and will soon offer a more complete and organized archive.

Some readers may wonder why I write Tan Jian Ci instead of Tan Jianci, as most international accounts do. The answer is simple: this is the form consistently used by his Studio in its profile photo and official videos.

Others may also wonder why "Tan Jian Ci Brasil "uses a blue heart. The choice is symbolic. Blue represents calm, serenity, and trust. It reflects the way I have chosen to follow Tan Jian Ci—at my own pace. At the same time, it represents the purpose of this project: to provide organized, reliable, and accessible information for people who want to learn more about his career but cannot always keep up with the pace of the fandom.

Day 29 — The Final Chapter — The Future (July 5, 2026)

And so we reach the end of our series, "My Story with Tan Jian Ci". Over these twenty-nine days, I wanted to share with this community how a Brazilian became a fan of a Chinese artist, and how these two years of following Tan Jian Ci gradually shaped "Tan Jian Ci Brasil" itself.



I also wanted to explain why I chose a different format to approach his career across my platforms. The reason is partly practical: besides being a fan, I am also a university professor in Brazil. Real-time coverage is difficult because of the time difference, the language barrier, the limited access many international fans have to Chinese platforms, and the intense rhythm of the fandom. But it is also a choice: a way to make Tan Jian Ci more accessible to Western audiences through context, curation, translation, and memory.

I do this because I believe that an artist as singular and talented as Tan Jian Ci deserves to be known beyond China.

As for Tan Jian Ci's future, I believe he will continue to balance his many talents: music, dance, variety shows, acting, cinema, and dramas. What makes his path so compelling is not only the diversity of his work, but the consistency of his dedication. Whether the project is large or modest, commercial or more challenging, he gives each role the same level of commitment and turns each character into something uniquely his own. I also believe that, over time, his participation in the creative process may continue to grow.

Having directed his own concert and often contributing actively to the vision of his characters alongside the directors he works with, Tan Jian Ci seems to be an artist increasingly interested not only in performing, but also in shaping the works he becomes part of. Perhaps, in the future, this path may naturally lead him toward directing or producing.

As for "Tan Jian Ci Brasil", I hope to continue consolidating the digital magazine, expanding the website as a permanent archive, and maintaining our presence across the four platforms that now form this project: Instagram, X, Threads, and Weibo. Today, we are a community of around 15,000 followers on Instagram and 5,500 on Threads, and one of the largest Western editorial pages dedicated to Tan Jian Ci. More than numbers, this represents a community built step by step, edition by edition, conversation by conversation.

I am proud to be part of this community.

And I am proud to be a Xiao Tan Huo.

This series comes to an end. But Tan Jian Ci's story continues. And so does the story of "Tan Jian Ci Brasil". Thank you for walking with me this far.

P.S. Some readers may have wondered why this series ends on Day 29, rather than Day 30. The decision was intentional. In Chinese culture, the number 2 symbolizes harmony and the idea that good things come in pairs. The number 9 (九, jiǔ) shares its pronunciation with 久, which means "lasting" or "longevity". Together, these numbers evoke the idea of an enduring partnership — a meaning I found especially fitting to close this story.

CONCLUSION

Every story has an ending, but some endings are simply new beginnings.

This book is not only the story of how I became a Tan Jian Ci fan. It is also the story of how art can quietly transform our lives, open unexpected paths, and bring together people who live on opposite sides of the world. What began as a personal curiosity gradually became a digital magazine, a community, and now this book—a small bridge built between Brazil and China.

The journey continues. Tan Jian Ci's career continues. And "Tan Jian Ci Brasil" will continue as well, guided by the same purpose that inspired its very first post: to document, contextualize, and preserve the career of an extraordinary artist, making his work more accessible to readers around the world. If this book inspires someone to discover his work, or simply offers a starting point for those who wish to follow his career beyond China, then it will have fulfilled its purpose.

From Brazil, with affection.

来自巴西，带着真诚与喜爱。

Ana Paula Paes de Paula

Author of this book, editor of the digital magazine "Tan Jian Ci Brasil", and administrator of accounts on Instagram, X, Threads, and Weibo.