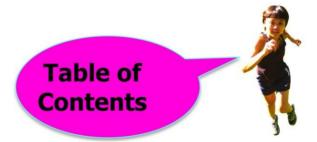


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Contexts

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> Performance-Lecture And Conference Presentation... Other Performance, Installation, Screening etc... Artist-In-Residency Miscellaneous Publication Press

My Fine Art PhD research, about the physical and poetic processes of running called trans-running, has two components: the written thesis, and studio practice or artwork. The latter, collectively entitled Kaidie's 1000-Day Trans-Run 12.12.2009 -09.09.2012 (hereby abbreviated to Kaidie's Trans-Run), constitutes original primary research. For 1000 days, I lived my life as 'Kaidie', a 'trans-runner', and created a large body of artworks that ran the gamut of media (including video, photography, blog, installation, body, GPS drawing) and genres (including cine-essay, locative media, internet art). Runner-author George Sheehan claims that through running, the 'universe' is also his medium (1978, p.241). Following Sheehan, as well as the Daoist dictum of 'world as body, body as world', my media have included: online in various social media or the so-called 'Web 2.0' platforms such as Facebook and Second Life, as well as offline outdoors, everyday life, cinema, gallery and so on.

This Appendix is a run-down of *Kaidie's Trans-Run*. Its **structure** is as follows:

Timeline: This provides an overview of what happened to Kaidie in her 1000-day life.

Highlights: In the written thesis, you saw how my practice works vis-à-vis the real, digital and discourse 'worlds'. Here is a gallery of images from or about the artwork, to highlight a few other hits and misses in Kaidie's quixotic quest. Many of the images are screen captures of the artworks published online.

Contexts: I argued about the importance of understanding our histories, particularly given our rapidlytransforming age (chapter III). While a good component of Kaidie's Trans-Run was facilitated by and took place in social media platforms, it is a confluence of diverse historical sources. Here, I present two lists that can enable us to have a better grasp of the rich artistic lineages of Kaidie's Trans-Run. The first is a list of a few of the sources which influenced Kaidie's Trans-Run. This is followed by a summary of my research created prior to Kaidie's Trans-Run. In a way, my research over the past 20 years has been a warm-up to Kaidie's Trans-Run.

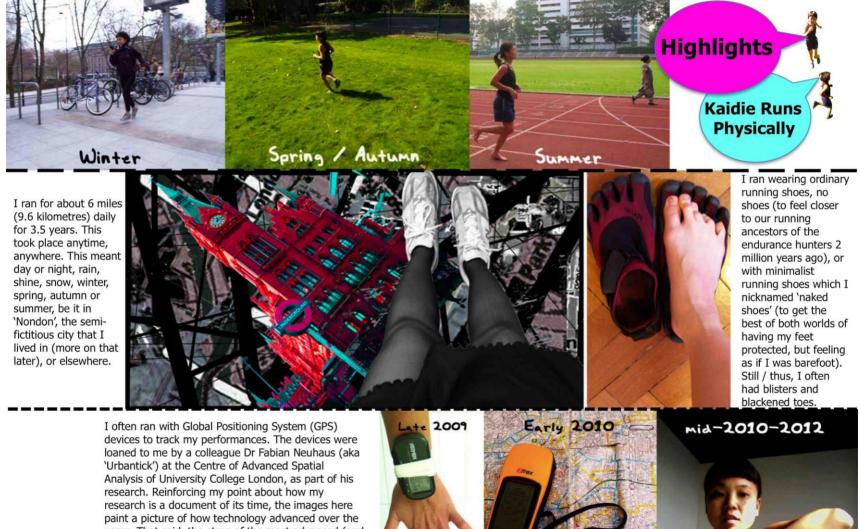
Achievement: Here is a list of races that I participated in as Kaidie circa 2009-2012. Think of these as performances. This list is complemented by another, which concerns performancelectures, exhibitions, conferences and publications that I participated in or produced.

Introduction

Two things to note: 1) Figures in this Appendix are not labelled. You can find their textual descriptions near them. 2) A useful way to think of this Appendix is a curated, pictorial archive. Such an archive is helpful particularly given that my artworks are literally 'all over the place' and expansive. That said, you are also welcome to venture into Kaidie's world yourself. You will find the links to *Kaidie's Trans-Run* on page 273. Wherever appropriate, I provide additional links which allow you to experience the artworks yourself, or to find out more details about them.

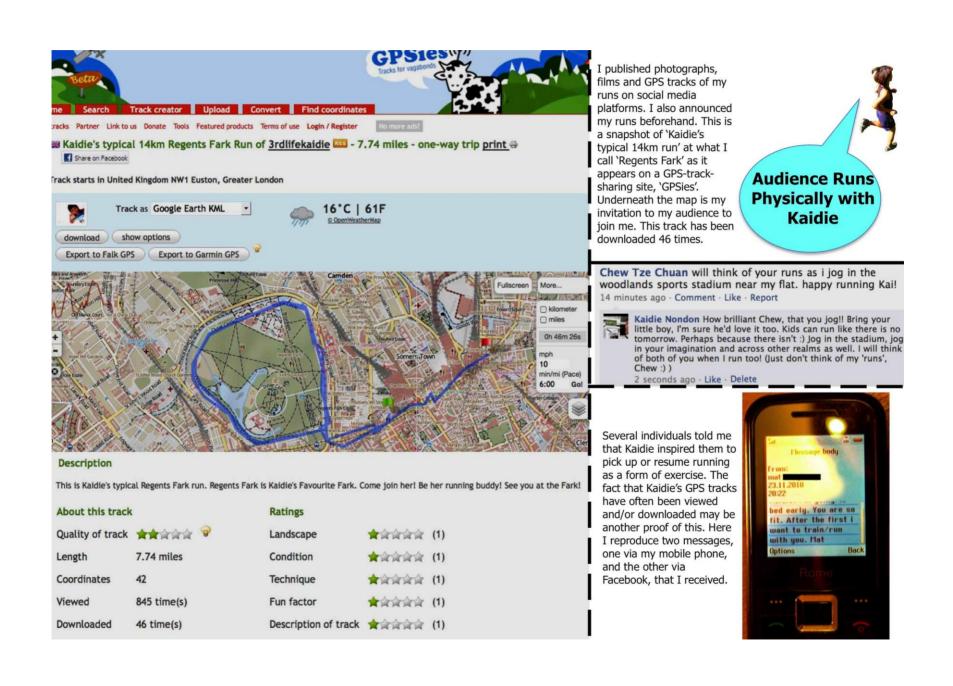
Along with this Appendix, you will find a DVD film enclosed. Think of it as a 'Director's Cut' of my research. Form-wise, it is a cine-essay, with densely-montaged sequences. It is an example of how written thesis and artwork can come beautifully together – I hope. The film is accompanied by a new, original composition by Philip Tan <www.philbeat.com>. Tan is a wellknown creative director, music director and sound artist in Singapore with whom I have collaborated with in many works. This Appendix also provides a hint of what you can expect at the exhibition I will present at the *viva voce*. I do not wish to give the punch-line away, but be prepared to engage in some form of running!

1975-1994 1994-2006 Summer 2006 Fall 2009 12.12.2009 January 2010 By Spring 2010 Spring 2010		Start carefree, then feel stuck, unhappy , unfree. Life on the run; artworks about restlessness. Sow seeds of concept while on artist-in-residency programme, Finland. Begin PhD research. Begin testing Web 2.0 waters gingerly. Kaidie born. Launch blog, Twitter etc. Start making friends online. 1st real-world show of Kaidie: performance-lecture, Switzerland. Radio interview. Ditch focus on space, ditch '3rdlife' idea; run with running. Surge of activities: collaborations online & offline exhibitions, run everywhere in Nondon and beyond; GPS drawings, photographs; interact online; participate
- Spring 2011		in races, science experiments, etc.
March – May 2010		'Kaidie's Dis-Location'. Venture into Second Life. Exploit Web 2.0 features.
Fall 2010		1 st full-marathon; performance-lecture in Sao Paulo & Singapore; Upgrade exam.
Prior to April 2011		Train for 2 nd full-marathon; fund-raising for charity (by selling my artworks and sole).
April 2011		Kaidie completes Nondon Marathon at 4:24:37, which matches my birthday (April 24, aged 37 according to Chinese calendar); kill off Kaidie on my birthday; begin `Death Variations and Variations on Death'. Wind down practice to focus on writing.
Spring Summer 2011		Downward spiral from not being able to practise; return home for time out; re-affirm why my research is vital as a pragmatic approach to structure living, a playful way-of-life, a pungent act of resistance. Still conduct shows, such as Leonardo New Media Exhibition. Still run.
Spring 2012		Begin 'Trans-migration Variations'. Publish images to suggest Kaidie's comeback – in time for her own finale.
Summer 2012		Kaidie comes back to life – just about. Play Nondon Ambassador. Take part in Nondon 2012 activities. Exhibitions and performances in London, Perth, Germany (dOCUMENTA 13).
09.09.2012		Last day of Nondon Olympics. Kaidie dies. Just like that. Just as well.
Fall 2012		
- Summer 2013		Write up. Conduct performance-lectures, etc, sporadically.
2014 & beyond	▼	Will have moved on but still running.



years. That said, the strap of the most advanced (and expensive) of them, the Garmin Forerunner 450, snapped more than once and had to be re-assembled with the help of (analogue) masking tape.





From: 3rdlifekaidie <dislocation@3rdlifekaidie.com>

Date: Saturday, June 16, 2012 3:38 PM

To: dislocation@3rdlifekaidie.com <dislocation@3rdlifekaidie.com>

Subject: Kaidie literally all over the place

I also 'ran' in the figurative sense of the word, in different ways. For a start, Kaidie's Trans-Run'ran' in that it ran the gamut of genres, disciplines and media. Additionally, I was 'on the run' away from 'home'. My adventures were not confined to London or Nondon, but other urban and rural sites, as well as sites online. The peripatetic nature of Kaidie is reflected in the name of one of my email addresses, which includes the word 'dislocation'. And here, as promised, are direct addresses for those of you who wish to explore the artworks by yourselves.

Kaidies run across Life 1.0 and Life 2.0 (e/motional studies after Muybridge).

In this photo: Kaidie Nondon (photos | remove tag), タン・カイシン (remove tag), 2ndlifekaidie

Run with Kaidie online! BE KAIDIE'S RUNNING BUDDY! < http://3rdlifekaidie.com> RUN ALONGSIDE KAIDIE 'LIVE'! <http://twitter.com/3rdlifekaidie> TRACE KAIDIE'S ROUTES ACROSS THE VARIOUS WORLDS! http://www.apsies.com/ mapUser.do?username=3rdlifekaidie> BE KAIDIE'S BEST FACEBOOK FRIEND! Add 'Kaidie Nondon' BE KAIDIE'S BEST SECOND LIFE FRIEND! Add 'Kaidie Absent' MOVING IMAGES <http://www.youtube.com/user/kaidie3rdlife>

EMAIL KAIDIE NOW! < dislocation@3rdlifekaidie.com> CHAT 'LIVE' WITH KAIDIE NOW! <3rdlifekaidie@gmail.com> **Kaidie Runs** Poetically



Within the 'world-within-world' of Second Life, I ran about as 'Kaidie Absent'. In the images below, you can see me visiting an online version of London, as well as Palestine, which is depicted as a country there. While there are different choices of locomotion available there, including walking, teleportation, and flying, I was on the 'always run' mode. My campaign to mobilise people to run continued in the virtual world, as I would encourage characters I ran into to also run, virtually.



Profile Pictures

Recent donors		mon
Showing results 1 - 10 of 10		
Y3	£20.00	
12.12.10 Good Luck to my far Kaldle Run!	vourite (& most Adorable) mentor! Run	6
diego	E5.00 (+ E1.41 giftaid)	
12.12.10		
Anonymous	£10.00 (+ £2.82 giftaid)	\sim
10.12.10		(19-7)
Patricia	£10.00 (+ £2.82 giftaid)	LONDON
09.12.10 I hope you have a g	reat run and raise lots of money	X
Sonia	£5.00	un with mone
09.12.10 love that your doing	this - it inspires admiration! best of luck	charity
Your favourite Russian :)	£10.00	<u></u>
	ank you for everything you have done for ave been the person I am today.	Shelter

My audience also ran metaphorically with me as I ran. One way this was achieved is when they 'followed' my updates on my Facebook, Twitter or blog. Another example was when they 'sponsored' me in marathons. Helping me to raise funds for the charities I was running for brought them a step closer to my endeavour. On my profiles, I explicitly declared my online presence as artworks, and asked for permission to publish my exchanges. The way I 'packaged' myself online with my colourful imagery and language-use made it instantly clear that 'Kaidie Nondon' was more than your run-of-the-mill persona. By April 2013, I had nearly 3000 friends on Facebook.



All Friends 2,966 Recently added 3 Followers



excitances as we speak (and no, the freezing temperatures of station has notified to de with our splint is downering), is de help us in Shelter's meaninghi daveet it opes without symbol of WARTING anout you down as the pravet approximation of metano, we will black you make its nor user-uniformitity vectorial, and the symbol of the station of the station of the symbol organization of the symbol of the symbol of the symbol PRIME of the symbol of the symbol of the symbol PRIME of the symbol of the symbol of the symbol PRIME of the symbol of the symbol of the symbol of the PRIME of the symbol of the symbol of the symbol of the PRIME of the symbol of the symbol of the symbol of the symbol of the PRIME of the symbol of the PRIME of the symbol of the prime of the symbol of the symbo

Daughter

running our arses off, for it would be embarassing would it not, if a couldn't complete the race without resorting to going down on

Audience Runs Poetically

Photos.

About Kaidie

Helio world! I am based in the city of Nondon, but trans-run for 1000 days within and across the real and digital worlds, find a/the Meaning of Life'. Do you know where/what that is? Cive us a hand - or toel Come follow our progress - or regress - here. We must die 09.09.2012 on the last day of the 2012 Nondon Olympics, so hurry!

** We may re-publish any FB exchange that you have with Kaidie in <3rd/lifekaidie DOT com>. You will of course be fully credited. Il you wish to have a less public, 1-1 encounter with Kaidie, please send her a message or email us on

<dislocation@3rdlifekaidle.com>. But if and only if you are extra nice. **

Kaidie Nondon

THANK YOU so much Mirabelle Ang and Laura Cinti for your SPONSORSHIP FOR OUR RUN FOR SHELTER, 2011 NONDON MARATHON! We are feverish with excitement + in temperature but will finish our run, from 4hrs or 40hrs. http://uk.virginmoneygiving.com/3rdlifekaidie To raise the remaining £405 we'll sell our prints at a group show that opens 3rd March in Nondon- see you! http://3rdlifekaidie/.



Virgin Money Giving | Fundraising | Kaidie runs for SHELTER 2011 Nondon Marathon uk.virginmonevgiving.com

ik.virginmoneygiving.com

Kaidie Nondon is raising money for Shelter by taking part in the 2011 Virgin London Marathon. Sponsor them with Virgin Money Giving.

18 hours ago · Like · Comment · Share

Sebastian Felten wow, just reading your website, is it really 1000 days from 12.12.2009 - 09.09.2012?? ... that's spooky 14 hours ago · Like

Kaidie Nondon Indeed - it's a palindrome of sorts! And we are nearly 500-day old now...but the f%^*£ing meaning of life is nowhere in sight ...



THE FINE PRINT FOR A FINE ART WORK AND WORK OF FINE ART AND A FINE WORK OF ART

DO NOTE THAT THIS IS 'PURELY' A 'WORK OF ART'. ANY RESEMBLANCE TO 'REALITY' (IN WHATEVER DEFINITION) IS DELIBERATE, AND IS AN EXTENSION OF (Y)OUR FIGMENT OF IMAGINATION. You are 'using' / reading about / commenting on / participating in / creating Kaidie's 1000-Day Trans-Run in full knowledge and understanding that you can not hold Kaidie (or any other versions of Kaidie) responsible/liable for any issues that may arise from here, there or elsewhere. When you 'friend' Kaidie and communicate with her, you do so in full knowledge that she may publish your exchanges with her, unless you explicitly indicate otherwise. If you do not agree with this clause, you will not be able to understand (a/the meaning of) life, so please leave immediately. Otherwise, if you are willing to play your part in helping Kaidie locate her obscure object of desire, do come in and play your roles as well in this open source web 2.0-enabled fantasy-urbanmetanbwsical-travelogue. Slip right in. Do not mind the gaps.

How my audience collaborated with me in my fundraising efforts was an example of the way I made use of social media to 'Do It With Others'. This pushed my work to new territories. Collaborations took place at different levels. They could be simple exchange of messages or photographs, retweets, recommendations to read or look at something, or in-depth debates, or advice to find 'A/The Point of Life'.

menon Some collaborations were more involved. You would recall 'Kaidie's Dis-Location', when I was 'kidnapped'

and the audience helped in different ways. Another instance was when an artist collective that I encountered online wrote a song inspired by Kaidie, and which they dedicated to Kaidie to listen to while running. I also conducted exhibitions with artists and curators I met online.

Kaidie Nondon via David Moss: A perfect musical mind trip for

Along the way, I had my own Co-Runner, Pacer, or 'Sancho Panza' to my Don Ouixote. This was Chico, a many-toed cat from Montana. Chico's supportive owner was poet Anji Reyner, whom I met on Facebook. I created a story about Chico. Sadly, shortly after I published the tale, Chico died.

Dear Kaidle

to day is a good day

cian from Italia

the world is a big thing where we be live and move

It's great to hear from you again and thank you for t

enlarges our worlds internal and external. As you sa

twitter 💓

Tweets

BRIDGE large-scale emergencies. 83 FOLLOWERS I ancester LIK . http://www.eec.bridge.eu Follow BRIDGE Lancaster Tweets BRIDGE Lancaster @BridgeLancaster 30 May Exploiting the Presentation on #futureeverything now. A living laboratory of (digital) BRIDGE futures. Agile studying of agility. social Expand component of mbuscher @mbuscher 30 May social media Kai Syng Tan 3rdlifekaidie.com/kaisyngtan/ running wild all over cemore - running as a metaphor for everything Retweeted by BRIDGE Lancaste

BRIDGE Lancaster

BRIDGE Lancaster are exploring the social, legal and ethical aspects

of technology, organisational dynamics and human action during

@BridgeLancaster



ter finding CHICO, her solemate-Sancho Panza, KAIDIE DIES: Variation 9.



Kaidie to run to!

Meifumadô . M4SK 22 www.youtube.com

Keep Running, Keep Dreaming, Keep Believing... Music and video by M4SK 22..inspired by Virtual Tourist Kaidie http://3rdlifekaidie.com ..footage from Princess Iron Fan: the first Chinese animated feature film, made by Wan Guchan and Wan Laiming (the Wan brothers) and released on January 1, 1941

6 hours ago · Comment · Unlike · Share



Kaidie Nondon 西游记 :) 18 minutes ago · Delete

Paul Cha breakthrough...awakening!



different (ways to see) worlds.



For all her life, lives and lifetimes, Kaidie has insisted on functioning alone. Then one day, she meets her sole mate, Chico. Like Kaidie, Chico has a funny gait (with 1 paw too many, funny pronation, blisters, broken/missing toe nails etc.) Like Kaidie, Chico too has neither family, toe halls etc.) Like kalale, Chico too has helther family, history nor baggage. And, like Kaldie, Chico is incurably lustful - for wandering. They devide to travel together. And what a journey. They both think outside the box, run amok, day or night, cold or hot, summer or winter, till the cows come home (or not, for, they don't give an eff), as if there's no tomorrow. And there isn't. They traverse all over the cosmos - physically, virtually and beyond all dimensions. Then they disappear. When their bodies are discovered, the photographs above are found in Kaidie's camera.

> Follow

173 TWEETS

389 FOLLOWING

DAY 15: KAIDIE HAS A NEW SUPERPOWER FOR 2010: LAUNCHING THE MIND over MATTER PLUGIN aka THE M&M PLUGIN (TM). Apologies, you can't download it – BUT I will share it at my first real-life appearance on 20:00hrs 26 January in Villa Straeuli, Winterthur, Switzerland. So, COME!



Claudia Tomaz

today re-read a comment by Kaidie Nondon in my blog. Inspired me and want to share it 40 minutes ago - Comment - Like - Remove tag

Claudia Tomaz 'I think it is really good what you are trying to do on Web 2.0 - to be truly independent!! It is meaningful when what the artist gives / takes and the audience gives / takes meet halfway - and Web 2.0 facilitates that. This might sound philosophical, but while you aren't able to cover your costs (yet at this point), I think filmmakers and artists like you are trailblazers in the area. It is a brave step forward - not all have the guts and would have security backup plans! So Claudia. please keep going. It is clear that you have a fan base, and are generating as well as educating an audience to new sights and sounds and ideas and emotions as well. So go, Claudia, go!' xx Kai(die)

39 minutes ago · Like

Claudia Tomaz commented on her own link.



WHERE IS THAT 'SPACE' IN CYBERSPACE? (HOW) DOES PHYSICS FUNCTION IN CYBERSPACE? Where did we come fr 3rdlifekaidie.com

Filmmaking

2.0

W Yesterday at 23:55 · Comment · Like

The David Moss likes this.

Mike Delta "Cyberspace is the homeland of the Information Age - the place where the citizens of the future are destined to dwell." John Perry Barlow Wednesday at 00:24

> Claudia Tomaz hi Mike, you will like kaidie's work :) Wednesday at 16:12

Mike Delta (Tweetie accent) -- I did, I did! Bis, Cláudia

The Meaning of Life 30

Info Related posts

Related posts by friends



Claudia Tomaz 'Kaidie and the Meaning of Life 3.0' and 'Transient Forms' are now the most voted films on my web ty both with 42 votes. Watch and Vote here http://microfilmswebtv.com/ n Wednesday · Comment · Like

Gen Johnson Currently #6 in the War of Films contest by Film Annex, check out Kaidie Nondon's video about the meaning of life 3.0 http://www.waroffilms.com/films/s/KAIDIE and the Meaning of Life 3.0 /20522And don't forget to vote for it!



http://www.waroffilms.com/films/s/KAIDIE_and_the_Meaning_of_ Life_3.0/20522 www.waroffilms.com Kaidie runs in London and online! An immensely poetic, philosophical and fun quest for A Meaning of life 3.0! Meet the multi-talented artist and filmmaker at work, while she makes her wall map

Lillian Rodriguez on 13 August at 09:05

So interesting. I like to think of us as moving between points, and creating destinations and living in the travel between the benchmarks. Beautiful artistic concept. Thank you for sharing.

claudia tomaz on 02 August at 10:07

do you know how Kaidie and Claudia met and have been collaborating?? 'run KAIDIE run' and 'Kaidie and the Meaning of Life 3.0' are part of an on going collaboration, both in real life and online. Check out our Travelogues here: http://3rdlifekaidie.com/2010/08/claudia-kaidies-travelogues/

Chew Tze Chuan on 17 July at 08:15

"... if a place doesn't change, i can change, i can move, i can run. it doesn't mean i'm running away from it. i'm just running to and fro, and when you do so there'll be many things happening at the same time, different values and ideas to keep you in check, so you'll not be stagnant or just one person. you're constantly pulled to and fro; constanly tested by things from different dimensions. this is what the idea of Kaidie's running is about."

wow, thanks to Claudia & Kai for sharing these thoughts. i'm gonna keep walking my talk too.

Hapless Stevedore on 17 July at 05:01

Thank you Claudia. Having not seen Kaidie, or Kai not die, in the flesh I have always imagined her as flat. Useful for posting herself abroad to reduce the costs of international travel and to save the planet but restrictive when it comes to lifting a tea cup. Now I see she has possibly more dimensions, trusting that you have not used any technical wizardry to 'pump her up'. And does she talk? She does! And she has put mind at rest as to exactly where the line between Kai not die and Kaidie falls, she is not sure herself so 'no matter'. I thought you caught the moment where she nervously refered to Monty Python's Meaning of Life in the hallowed walls of the Slade perfectly. Was she struck down? No she wasn't! More soon please so I can watch on my good friend's uber speedy gonnection rather than my own home ropey mobile broadband. Avanti Kaidie! Hup Claudia Hup! James

One of my most

- active
- collaborators was
- Claudia Tomaz, an award-winning
- London-based
- filmmaker (Venice
- and Locarno Film
- Festivals), artist, activist, published
- author and
- journalist. We
- clicked ever since
- we met at a Blast
- Theory event at
- the Tate.
- Thereafter, we
- went on to
- collaborate in
- making 2 films,
- and shared our
- texts and ideas about harnessing
- the crowd-
- sourcina
- capabilities of the
- internet for new
- forms of
- filmmaking.
- Here, you see a few of our exchanges, plus comments by people who watched our films.
- <www.claudiatom az.com>



Another one of my most active collaborators is James Odling-Smee. We encountered within Kaidie's online world. I have never met him in person and have only communicated with him in-character. Throughout the years, he provided feedback about my work on social media platforms. He also visited many of my exhibitions in the real world, and helped me to promote my work by blogging or tweeting his comments about them (which was how I knew he had visited my shows). On top of that, he made several donations to sponsor my participation in races.

After I announced how Kaidie enjoyed re-fuelling for her ferocious pace of activities by scoffing chocolate cakes with a high percentage of cocoa, Odling-Smee published photographs of cakes that he had made, some of which were dedicated to Kaidie. When we found out that we shared a common friend, Odling-Smee even sent a (real) cake to me - which was soon polished off. Inspired by this and the other encounters I had with Odling-Smee, I developed a series of narratives on my blog. I share one of them here on the left, which is about how Kaidie annihilated a 70% cocoa-'Chocolate Nemesis' - by consuming it, with the assistance of two 'quardian angels'. This and other works are 'collaborations'; there would have been no artwork or story without the cake, nor the lively ideas of its creator. For instance, the name of the cake was given by Odling-Smee, and the angels are in fact his nieces, as you can see on the right.



Can even the word famous KADIE hold breath, salivate, run, discover the Meaning of Life 3.0 and EAT at one and the same time. No? YikesI Saved by two angels pixellating in a tree who vanquish and then devour her NEMISIS. But what of her DESIBE? For... this is NONDON. A city of ingredients in search of Kadie.

Added today - Comment - Unlike

You like this.

Photo added by: James Odling -Smee

* Share Tag this Photo



Tuff from Home Profile Find People Settings Help Sig Just as people took up running in the real world as I shared Name Hapless Steved with them about trans-running, a few of my online friends Location Nondon **HaplesStevedore** created social networking profiles that took on ideas from Bio An experiment iched between Victoria sponge Kaidie's world. **Richard Wright** 12 @Richard 3rdlife - Following ≣ Lists = 🔅 = One of them was Odling-Smee, who appears as Tweets 'HaplesStevedore' or 'HaplessPrince' on Twitter and GPSies, and Favorites Wat! Srebrenica! Food who describes his location as 'Nondon'. Actions http://twitpic.com/1yt607 message HaplesSteved Another was Richard Wright, whose Twitter address is 'Richard 3rdlife', '3rdlife' being an early idea I worked with. When someone disappears from Life 2.0 (into Life 1.0 maybe) 13 4 is this sadness? These may well be indications that the messages of trans-TWEETS FOLLOWING FOLLOWERS - W (1) @ 2 running worked! Uploaded at #GPSies: Bizzy two http://www.gpsies.com/map.do?fileId=bopylhyvgznvigtm RSS feed of Tweets what sort of music do you enjoy to listen Kaidie Nondon YOU ARE HERE (BUT I AM THERE), KAIDIE'S ROUGH GUIDE TO THE EXOTIC FAR EAST #2: ALONG THE CANAL. to in nondon? http://bit.ly/cdbzYB Intergalactic 15 hours ago · Comment · Like · See Wall-to-Wall YOU ARE HERE (BUT I AM THERE). KAIDIE'S ROUGH GUIDE TO THE EXOTIC FAR EAST #2: ALONG THE CANAL. - A. Intertextual Kaidie Nondon You make music, do you not, Peter? 14 bit.ly Make something for Kaidie? In return, I can make a Internet Kaidie's 1000-day run 12.12.2009 - 09.09.2012 story post/picture/video in response your music. What (interesting...) do you say? Kaidie listens to not as much music as she should. She listens intently - when she listens, she only listens, and can not do anything else. It's so far been primarily Bach, Beethoven, and everything Yesterday at 09:56 · Comment · Like · Share See more **c**51 likes this 2 hours ago · Delete I adore this and U have given me rise Seems like we both share to allow something i am doing to grow too, You've common ground. I love Gould, he provides the best inspired me today. Thank U'. dentistry, but only on the right subjects. Apart from his Kaidie Nondon In a bid to stick 2 fingers/feet up at #winter, we'd interpretations, namely on Bach, and others more been diligent in our 6am #runs & covered 70.53km this week, but at a contemporaneously piqued, the rest of his much slower pace! interpretations void themselves from any categorisation 😏 21 hours ago via Twitter · Like · Comment · @3rdlifeKaidie on Twitter from impartial taste; it is just sheer lust for his glory over music. im gonna get fit with you 15 hours ago - Like I would recommend: William Basinski 'The Communicating and collaborating with 'users' disintegration Loops' -Kaidie Nondon Fabulous - that will be 4 feet up! of my blog enabled me to feel a level of 9 hours ago · Like Do you have ichat? support and camaraderie with other artists 'out i know - its a good idea there'. Additionally, a few of my audiences also {p} minutes ago - Like wanted to get to know Kaidie better. Perhaps Today they were intrigued by how Kaidie's private 24 kaidie my good woman Clear Chat History Clear Chat History world seemed enmeshed with the public, and Clear Chat History Its airight. I HANK YOU for supporting Kaidie's journey! Im happy to support! 22.3 the fact that there was a real person behind Oh its Kaidie the runner girl from nodnoL ... Hello 🔄 Breakfast time ? 22:04 i'm willing to meet hello i will, have to go now, fix some Feel free to contribute by offering the character or avatar rather than an up in person stuff. but well hopefully talk again. Oh its Kaidie the runner girl from advice or comments as well nodnoL ... Hello 💮 Breakfast time ? like i said, there is something about algorithm or merely a make-believe figure. I over coffee <3rdlifekaidie.com> you i think you're great Peter have blurred out the names of these audiences Me or maybe you just put the computer on early - oh well, have a nice possible ves i will do great fam. History as several of them communicated with me via if you ever run to herlin, ston by at morning - I was just interested in reading your exploits. 'cause - I take care 🚳 haha thanks if you are my salon we will be in touch! private messaging. im also learning japanese used to do Tai Chi in the mornings all the best

HITS & MISSES, FITS & KISSES: Let's agree not to run into each other, but won't you let us take us for a ride? GAME FOR A COLLABORATION WITH US ON OUR EPIC QUIXOTIC QUEST?



I did not take up the invitations to meet these people. As a playful response, I posted a call for collaboration in a game of hide-and-seek (above). I recommended my audience to consult my many GPS maps I published online of my real-world movements, and to deliberately create a new 'anti-map' so that we did *not* run into each other. This proposal was also a self-reflexive commentary on the increasing ubiquity of geographic information systems (GIS) in our daily lives, and how we willingly or unwittingly compromise our privacy.

There were also users who express how Kaidie was a heightened representation of them, and a mapping of its times. My media of interface were existing social media platforms, and my blog was housed on Wordpress. These were common sites accessible by anyone – rather than obscure, specialised, or protected zones. This was how Kaidie could run back-and-forth online and socialise with other online denizens, and hence get a better grasp of things in the (real) online world. Also, throughout the 1000-days, the audience could openly witness *Kaidie's Trans-Run* develop, experiment, make mistakes, change directions, transform as a work-in-progress, 'live'. The address of my blog, for instance, still says '3rdlife', even though I had abandoned the concept early on. This arguably lends the work a level of realism and make it more believable, compared to a work that is already resolved and slick.



Clear Chat History Its an attitude	
a lot to do with imagination	ł
Peter beautiful	21:14
Me thanks!	21:11
Peter where are you from you bea psychonaut kaidie?	21:19 autiful
Me right now, London!	21:19
9	

Clear Chat History	63.0
I had many lives!	
Peter	21:2
i see like a buddhi: from all over the w	
everyboy's phantas	
weveryboy's phantas Me running is good fo girls etc!	5y 21:2
everyboy's phantas Me running is good fo	5y 21:2

I think this might have gone without saying but now you've said it! As soon as I know my course is diverted and get drawn to things I didn't think of or things I'd forgotten about already. Not intentionally, though sometimes yes, more in a drifty sort of way. A recipe, a road, both very similar things. Kaldie as strange attractor. And before Kaldie was born, Kai took a long time to get to Suomenlinna, knowing that I'd already been there and wa waiting for her to catch up, and probably she was not as hung over a I was that morning, or plain beaten up as was, and you probably had an email account by then too. Eric Bloodaxe would have killed me if it hadn't been fi my magnificent wes brother. I'd forgotten the place existed or even what I was doing there or what happened. And that was nothing to do with the drink just time lurching around dropping things. Oh sleep, sleep , sleep on memory foam of all things, next thing I'l be believing in ghostees1

Aug 22, 2010 @ 00:28



Er, dear Kailives, I feel I am already playing your game, bumping into your friends and stepping on ghosts of your past here in Singapore. This nearly-shared experience, long-distance togetherness, unparticipation or whatever you want to call it is kindof cruel but I'm starting to think that absence brings pseudo-celebrity status...my new Singaporean friends feel they "should" know you, the Bartlettes read my work on a UL APD grapevine portal, and my family has become strangely fascinated in mundane details of my daily life like what can buy at the supermarket. Just goes to prove that the heart is a strange creature responding so positively to absence, craving the greener grass of exotic other places and impervious to such practical notions as distance time and space. Lucy

Kaidie Nondon Part of SPILLAGE: A CONVERSATION BETWEEN PHD STUDENTS OF THE SLADE SCHOOL OF FINE ART. UCL. Across a 14m-wide wall, Kaidie works on site across 9 days to create a metamap consisting of 120 maps and images, that attempt to map her transdimensional run. This show departs from Kaidie's recent works in that it utilises no ...

See more



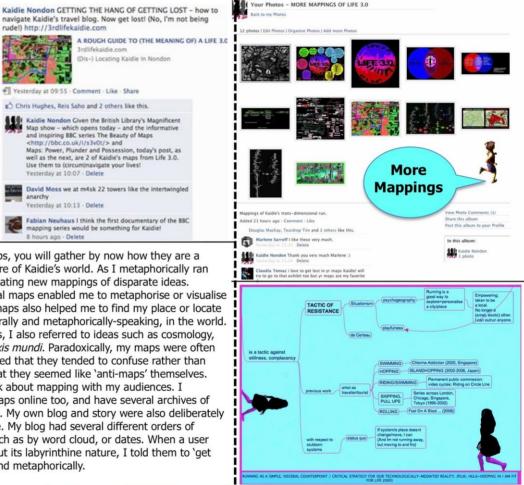
METAMAP OF KAIDIE'S TRANSDIMENSIONAL RUN show 2010June25-30 Yesterday at 14:47 · Comment · Like · Share

A 1000-DAY QUEST	KAIDIE'S PASTS, NOW
Time left to find Meaning Of Life 3.0:	April 2010
in 875 days, 14 hours, 48 minutes	
THEMES / VARIATIONS	March 2010
altered state of	(15)
consciousness	February 2010
between life &	(12)
	January 2010
death city cycles	(19)
dillemma existence	December 2009
give-take	(24)
happiness health	LATEST HITS/MISSES
between journey life life 3.0 lives	19 APRIL MONDAY GMT 15:00 SLT 07:00: (RE)V PHUKET WITH KAIDIE AND THE GOOD PIRATI (Kaidie's Virtual Tourist Notes From Second Li #3)
london loop mapping meaning meaning of life mental training	A month ago, during Kaidle's dislocation, she v momentarily located in a Singapore newspaper Life 1.0 (printed edition) and Life 2.0 (online version), and Life 3.0 (somewhere in between
metamorphosis mind over matter mortality moving images	KAIDIE'S HITS/MISSES: IF WE CAN'T/DON'T WA TO MEET IN THIS LIFE, PERHAPS WE COULD IN O NEXT/OTHER LIVES. ASSUMING THAT YOU'D LI TO, THAT IS. Same place, same time?
multiplicity	TOURS/DETOURS
nondon ontology parallel	1000-DAY ITINERARY: CIGS & EVENTS
lives physical training	(10)
psychogeography	A ROUGH GUIDE (ONGOINGI)
renewal repetition rough	
guide run samsara subjectivity	COLLABORATIONS AND GUEST POSTS BY FELLO TRAVELLERS/RUNNING BUDDIES
themes/variations	
this life time touring	GETTING THERE THERE



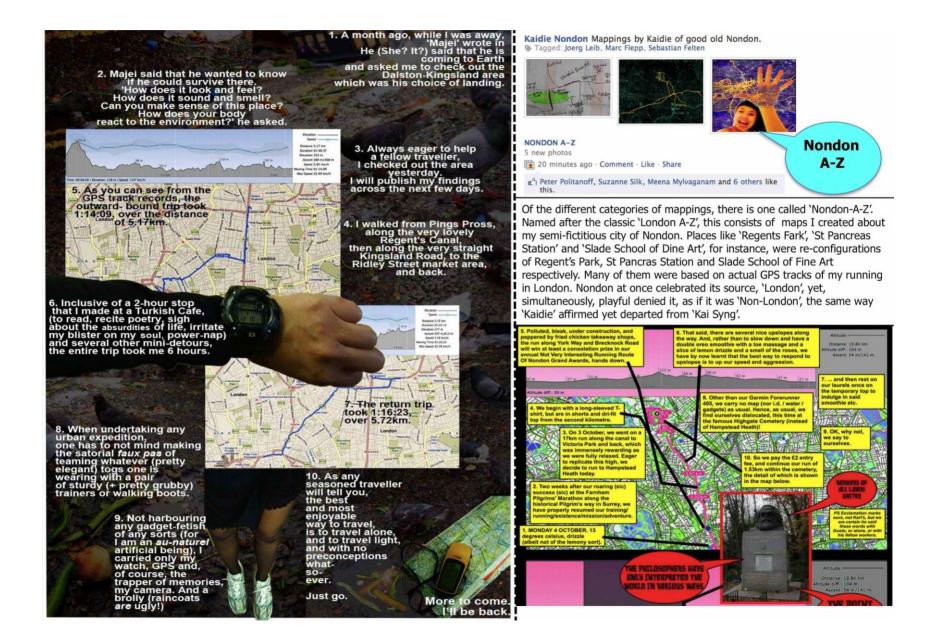
rudel) http://3rdlifekaidie.com

Speaking of maps, you will gather by now how they are a prominent feature of Kaidie's world. As I metaphorically ran about, I was creating new mappings of disparate ideas. Generating visual maps enabled me to metaphorise or visualise my ideas. The maps also helped me to find my place or locate myself, both literally and metaphorically-speaking, in the world. In my early days, I also referred to ideas such as cosmology, mandala' and axis mundi. Paradoxically, my maps were often so densely-layered that they tended to confuse rather than enlighten, so that they seemed like 'anti-maps' themselves. Often, I also talk about mapping with my audiences. I published my maps online too, and have several archives of them (top right). My own blog and story were also deliberately hard to navigate. My blog had several different orders of organisation, such as by word cloud, or dates. When a user complained about its labyrinthine nature, I told them to 'get lost' - literally and metaphorically.



The way I collaged my films and thesis together also resemble highlylayered maps (right). You can see evidence of this from the snapshot of the composition of my film clips as sequenced on the editing software Final Cut Pro, and an early draft of my written work. In fact, each page of this Appendix is a mapping, too!







Mitzi Sheinman It's true, I NEVER TIRE OF SALMON, and now I've done a In Nondon, I ran into several other song about it! Just click here to listen, I've done it in a very modern way, just like all the kids do nowadays, and if you click enough, I might get to be TOP OF THE POPS!

Running

Into Other

Semi-Fictitious

characters

Nondoners who were, like Kaidie, larger-than-life.

In addition, I 'friended ' other semi-fictitious characters that were invented by artists online.

Elsewhere, I also ran into, or attempted to encounter, other interesting characters in the bid to seek the point of life. For instance, when I was in Switzerland, I paid a OPENING OF SHORT FILM KAIDIE IN HEIDILAND / HEIDI IN KAIDIELAND. visit to Heidiland in a bid to meet the legendary mountain-dwelling Heidi, whose name rhymes with Kaidie. Alas, my imaginary counterpart was absent on my visit but that only strengthened my imagination of her.





This is the opening of an 11 minute film that I made in 1 day, during my residency in Winterthur, Switzerland. Using my visit to Heidi n Maienfeld on 24 January 2010 as a starting point, this short essay is a discourse on travelling in the physical and imaginary worlds. Music by Philip Tan. To watch the entire film, come to my talks in Marc

facebook

My Photos - KAIDIE MEETS SIGNIFICANT NONDONERS 27May2010 Museum Of Nondon Photo 6 of 9 Back to Album - My Ph Previous N

http://khu.sh/player.php?song=http://khu

58 minutes ago · Comment · Unlike · Share

8 minutes ago · Delete

3 minutes ago · Delete

5 minutes ago

fingers!

LaDiDa Player on khu.sh

khu.sh

You like this.

.music.s3.amazonaws.com/usersong_4bf275d5/

the UK!! (I never ever tire of salmon meself!)

Mitzi Sheinman Cross fingers, darling!

Kaidie Nondon Rather DELICIOUS indeed! I do hope that salmon and your song shoot to the TOP OF THE POPS in

Kaidie Nondon Yes! I'm crossing my eyes while doing my

Mitzi Sheinman Be careful darling, that's how I did my



son Perry, artist, with Kaidie. Image by Guy Gormley. "We quite like your maps i KAIDIE MEETS SIGNIFICANT the British Library!", Kaidie tells the artist. Kaidie feels quite underdressed and under made-up next to the 2003 Turner-Prize winner. NONDONERS 27May2010 Museum Of Nondon



Ken Livingston, ex-London Mayor, with Kaidie, Image by Guy Gormley, "I really liked KAIDIE MEETS SIGNIFICANT Singapore I was there for the London Olympics bid". But Kaldie forgets to tell him that Kaldie will die on the last day of the Nondon Olympics 09.09.2012. NONDONERS 27May2010 Museum Of Nondon

this photo: Kaidie Nondon (Photos | remove tag)

Added 27 May - Comment - Like

D Jon Thomson, Susanne Clausen, David Rhodes and 2 others



Boris Johnson, current London mayor, with Kaidie. We asked him for a bicycle so that we could stop running. Photo by Guy Gormley,

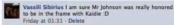
In this photo:

Share

30

Added 27 May · Comment · Like

Maco Studioscentcat and Maxi Kim like this.

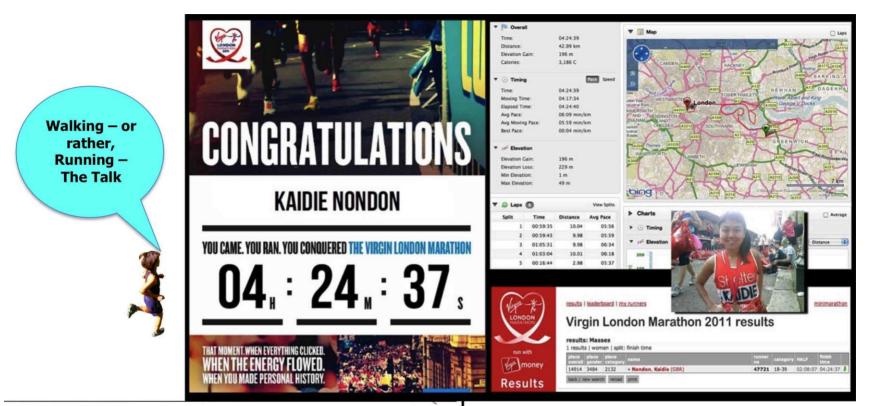


Kaidie Nondon You think? But he doesnt look it, does he?? This was seconds before his speech. Kaidie was quite opportunistic and ran for her chance. Friday at 01:34 · Delete



during the duration of my research, I paid with my own footprints- by running. This also goes to show how every aspect of my life was related to my running in one way or another, and that I viewed the world via the lenses of running as much as possible.

		Concerning and the second s	the summary of the local data in the local data		
WINTERTHUR, SWITZER	RLAND				and the second se
Date	Distance (approx only)	Sites/sights	Pate	Temperat.re; littire	Rating
22 January Friday	10km, run	Museumstrasse to Lindberg hill, bein station, back.	Slow, comty	2 degrees Celcius and Full (1 sweat-absorbent undershirt - 2 ong sleeved T shirts + windbreaker)	Pleasant, after not having run for a while.
23 January Saturday	6km walk only	Museumstrasse to Bruderhaug then to museums and back.	NA.	0.grey. NA.	Not unpleasant.
24 January Sunday	15km walk	Up and down Heidiland; then around Zurich)	NA	-5 to 0, but sunny. More layers than Michelin Man	Very pleasant.
25 January Monday	8km run only	Museumstrasse to Ebnet hills and back	Slow.	5, drizzly, grey. 1 + 1 long sleeved T-shirt	Not unpleasant, but not pleasant: polluted road
NONDON	A DESCRIPTION OF TAXABLE PARTY.		The second s	Contraction of the second s	
27 January Wednesday		Faker Street to home	Swift.	Feit warm after Switzerland	Very pleasant (good to be back?)
28 January Thursday	15km run	Regents Fark	Faster than slow, comfy,	6, sunny. 1 + 1 long sleeved T-Shirt	Very pleasant. Shaved 15 minutes off my usual time (based on large clocks at the Critish Library and Pings Props Station)
29 January Friday	15km run	Regents Fark	Good	1 + 2 long sleeved T-Shirts	Quite pleasant. Shaved 15 minutes off my usual time
25. Inches and Gall others	15 mm from	Property Early			





Kaidie Nondon SOMEONE IS BRIBING KAIDIE £2.50 FOR EVERY KM SHE RUNS (or CRAWLS) 3rdlifekaidie.com Chuthatip Fisherman Achavasmit Tan Chin Hwee James Odling-Smee



A ROUGH GUIDE TO (THE MEANING OF) A LIFE 3.0 3rdlifekaidie.com Kaidie's 1000-day transdimensional run 12.12.2009 -09.09.2012

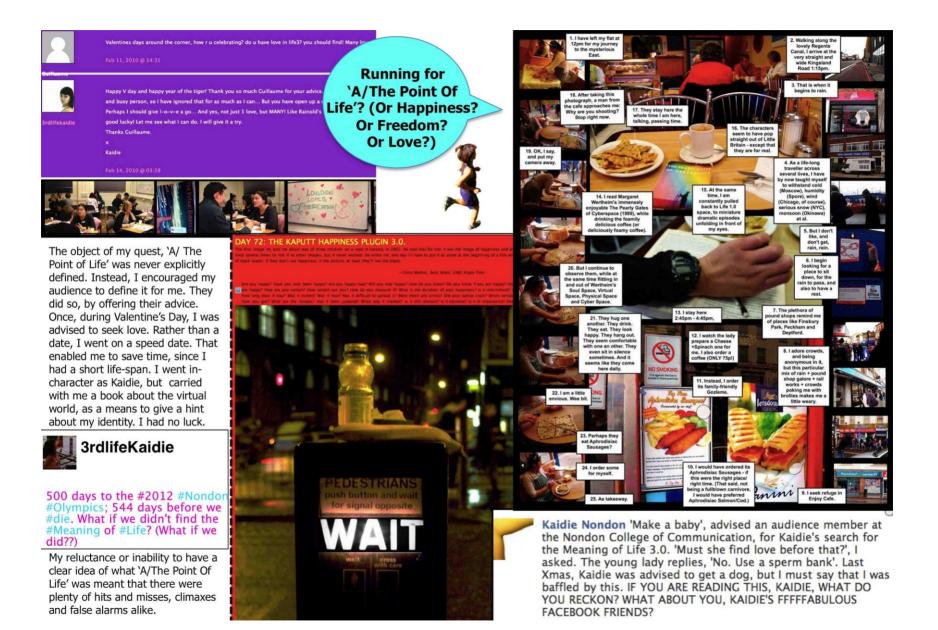
19 hours ago · Comment · Like · Share

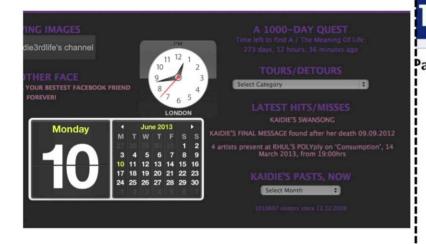


Chuthatip Fisherman Achavasmit You want a special arm strength training this weekend? Proven a wonderful experience to be on a different earth surface!! 19 hours ago · Like · Delete My running had real-world implications in more ways. My participation in races were not just a means for me to generate storylines for my artworks. I often raised money for charities. Hence, it can be said that my research sometimes had a positive side-effect beyond the art world.

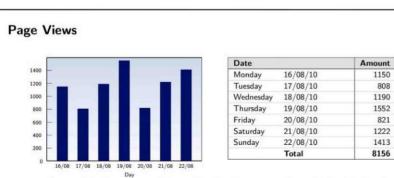
That said, my charitable efforts were often weaved into my artworks as storylines themselves.

Kaidie wondered aloud if doing charitable work was even a way to locate 'A/The Point of Life'.

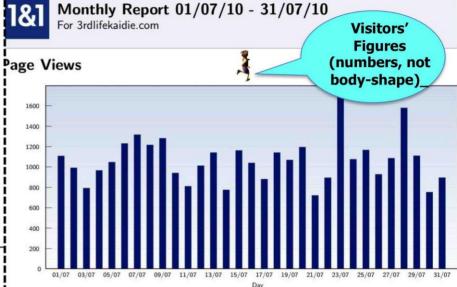




I launched my blog on 12 December 2009. By early June 2013, even though I have not been updating the site for a while, its number of unique visitors was more than a million. Apparently. At its peak in 2010, the number of daily visitors to the blog was around 800-1000. I am not high-tech enough to generate my own 'bots' to raise the figures, but even if Kaidie was indeed this 'hot', I have, sadly, not been bankrolling from her popularity like many other bloggers or Twitterers have.



These statistics show all successful page views (also known as page impressions) and the time they were made. Only fully loaded pages are counted. Individual images and components are not included.



Date		Amount	Date	
Thursday	01/07/10	1109	Saturday	17/07/10
Friday	02/07/10	993	Sunday	18/07/10
Saturday	03/07/10	793	Monday	19/07/10
Sunday	04/07/10	967	Tuesday	20/07/10
Monday	05/07/10	1049	Wednesday	21/07/10
Tuesday	06/07/10	1232	Thursday	22/07/10
Wednesday	07/07/10	1318	Friday	23/07/10
Thursday	08/07/10	1218	Saturday	24/07/10
Friday	09/07/10	1283	Sunday	25/07/10
Saturday	10/07/10	942	Monday	26/07/10
Sunday	11/07/10	812	Tuesday	27/07/10
Monday	12/07/10	1014	Wednesday	28/07/10
Tuesday	13/07/10	1142	Thursday	29/07/10
Wednesday	14/07/10	776	Friday	30/07/10
Thursday	15/07/10	1163	Saturday	31/07/10
Friday	16/07/10	1041		Total

These statistics show all successful page views (also known as page impressions) and the time they were made. Only fully loaded pages are counted. Individual images and components are not included.

Amount

WHILE FLYING ACROSS NONDON, I DECIDE TO BE A CATFISH IN MY NEXT LIFE



Flying across Nondon with my friends from one of my previous lives.

Today is a fabulous day. At 24km, I experience a runner's high. I feel happy, calm, relaxed, smilli Binfield House, babies visiting the zoo and having their other experience of animals apart from su plastic wings is stapled onto my shoulders and I begin to fly. It is quite a lovely, crisp day, given De who inform me that this has not been the case, as Nondon has been hazy lately. Hovering above Bee

View All 100 Friends View All SU De Bruce Pronemoto Bruce Bruce Angelo Vermeule Photos Kaidle Nondon Kaidle's latest hits/misses/fits/kisses : DAY 3: UNDERCOVER AS ROACH TO EXPLORE UNDERBELLY OF NONDON http://bit.ly/6MvHAL 2 hours ago via Twitter - Comment - Like

ars ago via Twitter - Comment - D

- RECENT ACTIVITY
- Kaidie joined the group ISEA (International Symposium on Electronic Art Comment - Like
- and Destination London are now friends. Comment Like
- at Kaidie and Christiane Paul are now friends. Comment Like

🐮 Kaidie became a fan of Judith Butler. - Comment - Like

Kaidie Nondon Kaidie and her army of roaches just before her Metamorphosis into the Roach Queen. Now she can explore the underbelly of Nondon.

Yet, I started off unpopular. I had difficulty making friends. Before I 'settled' into running, I also flirted with other modes of movement and being.



In my bid to seek the point of

it all and to stretch myself, I

played lab rat too.

ON TRIAL: PARTICIPANT 12(F) WITH ELECTRODES, SNAKES, 1k TONE, KY JELLY, 2 X (PLACEBO) PILLS.

Kadie undertook her first experiment as a lab rat last week. Now, Kadie is no longer Kaidie, but 12(F).

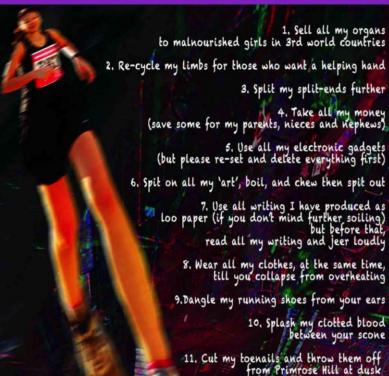
It would have been impossible to *not* be affected in any degree, with 4 hours of pills, existential ennui, electric shocks of varying degrees on the left hand, liberal applications of a nice lubrication, and staring at stills of snakes alternating with frames of blacks and crimson, oscillating between silence, very loud dead tones and its feedback, just like a copycat Paul Sharits or Peter Kubelka flicker film (I implore you my Dear Readers to kindly hook up your laptop to speakers, turn volume to the max, and WATCH FULLSCREEN, or, better still, projected large in a darkened space. Yes, we do know that a Web 2.0 representation does no justice whatsoever to these mindblowing films, but since the alternative is not watching them at all, sometimes a poor simulation is a lesser evil).

Hello World. My name is not Kaidie. My name is 12F. Like Smith in the final act after his elaborate reeducation process, my transformation is complete. I feel real, for once. I smile incessantly now. Life is no longer dark and hypocritical, and I am living a lie no more. I am converted. Everything is all right. The struggle was finished. 2 gin-scented tears trickled down the sides of my nose. I feel jolly wonderful. I have a perpetual smile on my face and black bars across my eyes (and so does the researcher, who must have undergone the experiment himself as well). The experiment succeeded.

I will now see Nondon with a new set of eyes. A few shades darker, if at all, if I could peek through that black bar.



KAIDIE DIES: Variation 15. Kaidie's suicide note / LEGacv



12. Scrape off my driedup toecheese to feed the giraffes at the zoo

13. Use those still wet for

14. Throw in the towel on me

15. Bring my leftover carcass to Dignitas and clap looudly

flossing your teeth

Short journey that a 1000-day lifespan was, things got too intense at times. When the 'going got tough', I took my lessons learnt from my physical process of running, and slowed down, kept a (critical) distance from the crowd and ran off on my own. This was one of the explanations for my many episodes of death and life throughout the work. Yet, even when I was dead, I was on a high, playfully exploring the variations of living and dying.

Kaidie Nondon When I ask for a 1-way ticket to Forch, to visit Kaidie Nondon 3rdlifeKaidie the pro-euthanasia group Dignitas, the man at the station gives me a sad smile. Report from Nondon. 7 hours ago via Twitter · Comment · Like noon, 21 Dec: Eurostar cockup at St 6 hours ago · Delete Pancreas Station: missed carriages of justice. Labour pain 5 hours ago · Delete (New, old New, etc). **Trans-Migrations &** RT @admin Ewiller Join the conversa Transcendence

Kaidle Nondon

KADIE DIES: Variation 1. On Sunday 4/24, a day of Easter bunnies & the resurrection of a popular figure, Kaidie's 500th-day birthday, Kai Syng Tan's 36th-year birthday in the external world, but 37th-year birthday including her time as an embryo, and 4/24/37 was the time Kaidie ended the 2011 Nondon Marathon, like a bunny caught in headlights, this being the year of the bunny, being Kaidie's rear, etc. Kaidie Nondor http://www.3rdlifekaidie.com/



Sunday at 05:25 · Like · Comment · Share

Chew Tze Chuan and James Odling-Smee like this.

Tobias Rushbrook Are you older than me? You had me fooled. Sunday at 07:01 · Like

Claudia Tomaz Happy birthday dear Kai!!!!! Sunday at 18:51 · Like

Hello there. I'm back. Well, sort of. Not for long anyway. I'll die on 9 September 2012, the last day

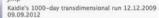
of the Nondon Olympics. Not before running amok a little including as Nondon Ambassador. How will I eventually go? stay tuned



ALASI HAS OUR DIV IOR ALL CONF PETE TONGI? http://imp/gK885A Support our #run for Shelter! 2011 Nondon Marathon in 2 weeks' time. http://uk.virgin noneygiving.com/3rdlifekaidie



ALASI HAS IT ALL GONE PETE TONG!! - A ROUGH **GUIDE TO (THE MEANING OF) A LIFE 3.0**



9 hours ago · Like · Comment · Share

A James Odling-Smee likes this.



Paraphrasing Darwin:it's not the strongest/most intelligent of the species that survives, but the one that is the most adaptable to



Before I formalised 'trans-running', many of my artworks of the past 20 years addressed restlessness as a subject, and had a restless approach. They were often densely-collaged, cutting across genre, discipline and media. Here is a summary of some of these, with related links. The works may enhance your understanding of the contexts of trans-running. I have arranged the list in chronological order to give you a sense of my development.



Year(s)	Title and medium	Location or commi- ssioning institution	Notes	Representative Figure
1975 – 1988	Various	Singapore	The real genesis of 'Kaidie' began when I was a young (day)dreamer who dreamt of 'running away' from the claustrophobic reality by letting my imagination run wild. This was translated to an array of paintings, cartoons, sculptures and installation. Several of my very early works have a science-fiction or fantasy theme, or feature some form of a mapping of the world or another. Aged 19, I ran away from home, and began living my life on the run.	
1998	<i>All</i> <i>Change!</i> <i>!!,All</i> <i>Right???</i> <i>, F***</i> <i>All</i> . Film or film install- ation	London	I was fascinated by the new world (order/disorder) of the 'wild wild west' when I first arrived. In particular, I found street protests and public gatherings exotic, and filmed them. I edited this trilogy of cine-essays in 3 distinct styles, but used images and sounds from the same archive. The films could be watched independently as shorts, or together as an extended cine-essay totalling 45 minutes. I wanted to question the value between art and politics. I was influenced by the ideologies and approaches of French auteurs Chris Marker and Jean-Luc Godard, and Soviet filmmaker Sergei Eisenstein. I employed a classical actor Declan Conlon to do the voiceover. One of the films won an award at the San Francisco International Documentary Film Festival 1999.<	

1997- 1998	mY unOFFI- CIAL dUMP- ING- GROUN D (mud)	Online	Even when I was living in London, I was restless. Hence I ventured online with a large-scale hypertext work. Those were the early days of the internet, as you may tell from the aesthetics. The work was not just an archive of my text works, but a self-reflexive exploration of the medium. I generated a multitude of hyperlinks connecting subjects in ways sometimes logical, but mostly absurd. I wanted the audience to click endlessly and hence, travel, virtually, restlessly, and 'end up' in surprising sites that extrapolate from or digress away from where they started. The work was created with the assistance, guidance and support of artists Mr Jon Thomson and Professor Susan Collins.	<text></text>
2000	Chlorine Addict- ion Film or film install- ation	Singapore	Upon returning home after 4 years of absence, I felt adrift. This was also when I began to teach in a film school, where there was a swimming pool. I started swimming. The cine-essay <i>Chlorine Addiction</i> was structured as a swim, with a series of 10 videos with a runtime of 3 minutes each, which was the time I took to swim each of the 10X100 metre laps daily. Once again, the films encourage the audience to 'remap' or re-order and edit them. They may be viewed independently, in any order, as short films or an installation in space, or from the 'beginning' to 'end' as a linear film. Using images and sounds collected from Singapore, San Francisco, Bangkok, Taiwan and elsewhere, the work contemplates the everyday, rather strange, reality of Singapore and existence in general.	<image/>

2001	SPRING. BEAUTY. LOVE: Her story of trying to tell the stories of the three sisters. Install- ation	Earl Lu Gallery, Singapore	As a young person from a young country (with its own histories nearly wiped out), one of the first steps that I took to understand myself was by discovering, (re-)telling and (re-)constructing my own history, or rather histories. I did so by interviewing my mother and aunties, hence the title is an English translation of their names. Yet, instead of a 'straightforward' documentary with an all-telling, truth-seeing 'voice of god', this was one in which the narrators and filmmaker alike were unreliable, with their lapses in memory, miscommunication (English was my preferred <i>lingua franca</i> , while the women spoke in their mother tongue of the Chinese dialect of Hokkien). The stories of the sisters were also different. One was born before the war, one given away for adoption during the war, and the youngest – my mother – was born after the war. The way the work was presented questioned the grand notions of identity, subjectivity, documentary, truth and so on, with the three films played simultaneously as an installation. The audience had to physically and metaphorically navigate the cacophony of sounds and conflicting narratives. Additionally, as if a literal interpretation of 'oral history', only the women's mouths are filmed. In the screen in which 'Love' – my mother – appears, I appear, too. I was filmed by my mother, who interrogated me as to why I created such a project at all. The subtitle of my work itself highlights how the work is a self-reflexive exercise that problematises these notions. The show was curated by BingHui Huangfu. Other artists in the show include China's Song Dong and Lin Tian Miao.	<image/> <image/> <section-header></section-header>
2003	<i>Tokyo Tremour Triplet.</i> Install- ation	President's Young Talents, Singapore Art Museum	This film trilogy was presented as an immersive installation. All films mobilise the same pool of images, of public events shot in Tokyo. However, one film has a voiceover in the Japanese language, the other English, and the last, in both English and Japanese. The audience meandering through the darkened space is assaulted by a cacophony of sounds and sights, and has to navigate and negotiate their own meaning out of the visual and audio noise – the same way I felt when I first lived in the metropolis of Tokyo.	

2002-2005	ISLAND- HOP- PING Japan 2002- 2005 Various		While a postgraduate student at the Musashino Art University in Japan, I travelled all over Japan, 'islandhopping' the many islands of the archipelago. As an islander (from Singapore) myself, I thought of this endeavour as a re-imagination of the idea of the 'island', by looking at a set of islands, from the point of view of an islander, and via the Japanese aesthetic concept of ' <i>md</i> ' or negative space (so-called). For 3 years with my video camera, I collected and collapsed together conflicting images, music and text. Of the disparate narratives, a major set relates to that of the Pacific war. I networked footage from my trip to an American military camp in Okinawa with a hidden camera, the peace ceremony at Hiroshima during which the message of Japan as victim was propagated; the controversial war shrine in Tokyo while impersonating as a Japanese, and an interview with my uncle of his ordeal during the Japanese occupation of Singapore. This is a large body of works spanning different genres and media. Different parts and combinations of ISLANDHOPPING have been widely exhibited, for instance at the Biennale of Sydney 2006 (as depicted), ICA London, House of World Cultures Berlin, and with 5 solo exhibitions in Japan. As the audience navigates through the densely-montaged films, or the packed installation, they were also 'islandhopping' and re-imagining new 'islands' and 'archipelagos' of meanings.	<complex-block></complex-block>
2005- 2009	Making a Living Of Sorts in (Y)Our Theme Park Perform- ance	Various	<http: print_artist.php?3740="" www.culturebase.net=""> <http: insomnia_ica="" international="" www.theatreworks.org.sg=""></http:> <http: 040913="" 10.html="" rec6="" surge="" www.catnet.ne.jp=""> Upon returning home after 3 years in Japan, I began appearing in my own work. This was my response to a place that I felt was increasingly resembling a Theme Park. Yet, instead of merely criticising from a distance, I positioned myself as someone in cahoots with the authorities. Hence, I appear amidst the <i>mise-en-scene</i> and perform, as if a prop, mascot or performing monkey – as the city, too, performs. <http: kaisyngtan="" www.saatchionline.com=""> <http: app.lta.gov.sg="" art="" cel.pdf="" pdf=""></http:></http:></http:></http:>	the second

2007	The Rather Terrible Slaughter Of the Tour Guide! Video tours	Singapore Art Show.	This consisted of 2 video tours filmed in the same location. The audience could select which tour to go on, both located in the main shopping district of Singapore. I changed the name of sites, for instance from City Hall to 'City Gall', and City Link to 'City Sink' in my artwork. Along the way, you ran into urban denizens such as the 'Flaneur' and 'Godzilla' (renamed 'Godsiliao', or 'god has died', in local dialect). The two tours were identical, save for name changes such as someone called 'Local' in one, who is called 'Global' in another. This was my way to question the validity of these terms which are thrown about easily in a city that likes identifying itself as 'globalised'. At the end of the tours, the tour guide/artist died. Curator: Joselina Cruz. ">http://culturepush.com/2007/08/13/you-are-not-a-tourist/>	<text><text><text><image/><image/><image/><text><text><text><text><text><text><text><text><text><text><text><text><text><text><text><text><text><text><text><text><text><text></text></text></text></text></text></text></text></text></text></text></text></text></text></text></text></text></text></text></text></text></text></text></text></text></text>
2008	A Fool on a Stool in a School Install- ation	Singapore , contem-	In this 2-room, multi-screen installation, I ran about as if the star/victim of a theme park, albeit one of a disused school, to be converted to a white cube of a contemporary art museum, in which the same video was to be exhibited. This work dealt with the binary-feature of destruction/renewal, which characterises land-scarce Singapore. I shot and performed this work wearing a hard hat when the building was being renovated. The work was commissioned for the inaugural show of the museum. The audience experiencing the work also re-lived the history of the room and building where they stood. Curator: Kwok Kian Chow. <http: universes-in-<br="">universe.org/eng/bien/bienal_singapur/2008/parallel/8q_rate/tan_kai_syng></http:>	
2008	Here, There, Where	Guang- zhou Triennale 2008, China	I played a person suspended in a liminal space that resembled a fish tank. Was I sinking or floating? Was I immobilised, or free? The video was shot underwater with an underwater camera. Theme of Triennale: <i>Farewell to</i> <i>Post-Colonialism</i> . I was categorised under 'Free Radicals'. Research curator: Sopawan Boonnimitra. Curators: Gao Shiming, Sarat Maharaj, Chang Tsong-zung. Other artists and curators at the Triennale include Werner Herzog, Trinh T. Ming-ha, Feng Mengbo, Chen Chieh-jen, Roger Macdonald, Jun Nguyen-Hatsushiba and Ade Darmawan. <http: 24="" 3="" 4="" threeyear="" www.gdmoa.org="" zhanlan=""></http:>	

2010 -	The Never- ending Under- water Ad- ventures ! Film install- ation	Land Transport Authority of Singapore (LTA)	I played 'Desyphus', which is a neologism of 'Sisyphus', 'Decipher' and 'Deceit', a perpetual rider of the Circle Line of Singapore, which has 29 stations, in a series of 29 video cycles that comes on each evening at 19:29hrs (when it is sufficiently dark), at a total run time of 29 minutes, with 29 riddles for commuters to solve as they descend 35 metres underwater into the station. The work is a permanent video installation, and it is the only new media work commissioned by the Land Transport Authority of Singapore. It is sited at Bras Basah Mass Rapid Transit station, which is a subway station located at the Civic and Arts and Heritage district of Singapore. The work was voted by arts journalist Mayo Martin as his favourite of the artworks that run on the Circle Line. <http: 08="" 2010="" 3rdlifekaidie="" bbs-art-1="" kaisyngtan.com=""></http:> <http: 09="" 2010="" 3rdlifekaidie="" bbs-art-2="" kaisyngtan.com=""></http:> <http: 09="" 2010="" 3rdlifekaidie="" bbs-art-5="" kaisyngtan.com=""></http:> <http: 09="" 2010="" 3rdlifekaidie="" bbs-art-5="" kaisyngtan.com=""></http:> <http: 09="" 2010="" 3rdlifekaidie="" bbs-art-5="" kaisyngtan.com=""></http:> <http: watch?v="htb3yRpUEKQ" www.youtube.com=""> <http: watch?v="a3xZOiCzjVA&lr=1" www.youtube.com=""></http:></http:>	<image/> <complex-block></complex-block>
2009- 2012	<i>Kaidie's</i> 1000- Day Trans- Run 12.12.2 009 - 09.09.2 012 Various	London	My research was born in a small room in the island of Suommenlina in Helsinki, Finland, where I was based for nearly a month. I had won an artist-in-residency award, having been selected by Singapore theatre director Keng Sen Ong. It was while I was situated in the land that invented some of the more powerful brands in the contemporary technological landscape, namely Nokia and Angry Birds, that I pondered about how the internet allows us to travel in new ways. Blog: <http: 3rdlifekaidie="" kaisyngtan.com=""> Moving images: <http: kaidie3rdlife="" www.youtube.com=""> Messages: <twitter.com kaisyngtan=""> Tracks: <http: mapuser.do?username="3rdlifekaidie" www.gpsies.com=""> Images and interactions: <www.facebook.com kaisyngtan=""></www.facebook.com></http:></twitter.com></http:></http:>	

A ROUGH GUIDE TO (THE MEANING OF) A LIFE 3.0

REVERIES OF A SOLITARY RUNNER I: Following the footsteps of Rousseau and his final work, Reveries of a Solitary Walker (1776-1778)

Contexts

Kaidie's Forerunners *Kaidie's Trans-Run* hails from a long lineage of artworks. They include so-called 'new' media, as well as the 'older' media such as video, photography and literature. Here, I highlight a few of these sources. Many of these artworks have, in fact, guided me for the past two decades. During Kaidie's lifetime, I was sometimes fortunate enough to encounter the works in Nondon again, or to be introduced to new sources of inspiration by my audience. Within 'Kaidie's world' itself, I frequently referred to my sources of influence explicitly or indirectly. Where available, I supply screen captures of these.

Maidie's list of the possible Meaning(s) Of Life, on the cusp of an other new year, 2011:
I. The moment of realisation that our legs have been working in perfect synchronicity with our arms, mind, emotions; environment, weather, and that we had been un-self-conscious of this happening; that we have fully inhabited, embodied running.
2. Experiencing the transition/cut between from the black and overcoming his stutter) and the first scene of the film proper a-masked in luscious green.
5. Experiencing the transition/cut between the closing sequence of Marker's Sans Soleil and the final credits.
6. Experiencing the first notes of Glenn Gould's rendition of Backs Boldbern Variations, and, with .

assistance of good earphones, the melancholic-ecstasy in Glenn Gould humming/singing.

7. Experiencing Werner Herzog's Kasper Hauser's dream sequence

8. When water from the very hot shower first hits our skin

If works of art already transport the audience into other worlds, works that are about travelling seem to have even more mileage, literally and metaphorically-speaking. I have always been moved by the travelogue. These physical journeys are often mirrored with transformative journeys of a personal, spiritual and/or intellectual nature. Kaidie's adventures follow in the footsteps of the actual and/or fictional exploits of *Don Quixote* (Miguel de Cervantes), *Voyage Around My Room* (Xavier de Maistre), *Orlando* (Virginia Woolf/ Sally Potter), Bruce Chatwin, Pico Iyer, as well as A *Journey To The West* by Wu Cheng'en, a popular 16th century Chinese/ Daoist legend featuring a host of characters including a monkey with superpowers on a pilgrimage to India. I particularly enjoy works that are also structured like movement. One such work was Jean Jacque Rousseau's *Reveries of the Solitary Walker (Les reveries du promeneur solitaire*). The physical journeys of the protagonist are structured as ten walks that the philosopher undertook in Paris, alone, just before he died, in 1788.

LIFE 2.0: (A)LIVE!



For the same reason, highly-structured music inspired me. As I ran as Kaidie, or worked on my thesis at the desk, I would often play and re-play certain tunes in my head. They include the variations on themes by J.S. Bach and Ludwig Van Beethoven as rendered by Glenn Gould, as well as the works of Steve Reich and Kraftwerk.

On a related note, I was intrigued by the notion of life and death as a journey, cycle or variations of each other. This explains Kaidie's elastic view on life and death.

LETTER TO THE DEAD

How are you? [...] Look, I am your beloved on earth, so fight for me, intercede for my name! ... Drive off illness of my limbs! May you appear for n as a blessed one before me, that I may see you fighting for me in a dream [...].

Written on a funerary stela or inscribed tablet, circa 2100 BC. As seen at the enchanting Ancient Egyptian Book of the Dead. Journey through the Afterlife, seen recently at the British Museum, in preparation of our (impending?) death.



My Tweets and Facebook status updates have literary roots. They include the Daoist classics of the *Lao Zi* and *Zhuang Zi*, which are well-known for their witty turns. I am also inspired by the aphoristic works of 20th century writers Romanian E.M. Cioran and the Portuguese Fernando Pessoa. Kaidie's cheeky voice can be linked to the novels of American feminist writer Kathy Acker such as her version of *Don Quixote*, while the more flowery flourishes are inspired by the 17th century Laurence Stern's radical *Tristram Shandy*. With regards to my blogs, I am informed by the essay and diary. Michel de Montaigne, of the 16th century France, and Sei Shonagon, circa 1002, Japan, may well be early forerunners of blogging. Their works can be described by adjectives beginning with 'p', many of which are trans-running's aims: *poetic, philosophical, personal, playful* – and *poignant*.



JST OF THINGS THAT QUICKEN THE HEART: Closing the year (2010) with an othe bris. Marker puble (1983), this time after Sai Shonanon (1002). KAIDIE'S FINAL 40 DAYS: As Kaidie's Forerunner CHRIS MARKER moves on, she too begins to pack her bag.



tion Meeting, Sec Sand, 1993. "Secondon has a particular for the case of a dispatch Meeting." Adversional Datas, or a new of "States non-west during." Data or got the data of durings to a last of "Meeting-that sections the base". For a last creative Linear Linear Con-



I consider my films that I publish on my Youtube channel, or show during a lecture-performance, as essays via moving images and voiceover. Cine-essays that have influenced many of my works include that by Agnes Varda (for instance The Gleaners and I, 2000), Chris Marker (for instance San Soleil, 1982) and Jean-Luc Godard (for instance Weekend, 1967). I admire their display of an idiosyncratic free-wheeling quality. I feel as if I am also scampering about with the cineessayists as they cut freely across subjects, seemingly disobeying the conventions of continuity, hierarchy, time, logic and society. Such films seem like filmic manifestations of correlative thinking and the hyperlink.

My durational performance has cinematic roots, too. Specifically,

I align it with the realist and documentary film traditions. Films that have broadened my understanding of the notions of time, reality, 'truth', fiction, performance, and the transformative power of the camera include the Lumiere brothers' 'actualities' such as the Arrival of Train (1886); Andy Warhol's looped film of the Empire State Building (1964) and Michael Apted's seminal Up series which follows the lives of a group of children every seven years, up to now as they turned middle-aged. To me, these works are true documents of their time. Their subject matters and approaches are reflective of (or ahead of) the sensibilities and technologies of their time. I feel that my understanding about these works puts me in a stronger position as we come face-to-face with our visual landscape today which is characterised by CCTVcameras, 'reality'-TV and a culture of self-filming. To re-phrase Joseph Beuys, Youtube and the imminent Google-glasses seem to make everyone a video artist or documentarian. My durational performance is also aligned with the tradition of performance, such as the one-year performances of Taiwanese-American Teh-Ching Hsieh in 1970's. In fact, earlier in my project, I did not cut my hair for about 1.5 years, as my homage to Hsieh, who would leave his hair untrimmed for each performance to indicate the passage of time.

Kaidie Nondon One of Kaidie's favourite artists/filmmakers (in any life) has won this year's Palme D'Or. We have not seen this in Nondon, but it sounds like another sensitive, understated, magical work from the humble poet, APICHATPONG WEERASETHAKUL. (We met in a previous life, at the YIDFF 2000, during which his Mysterious Objects ... See more



Uncle Boonmee Who Can Recall His Past Lives | Film review | Film | The Guardian www.guardian.co.uk Apichatpong Weerasethakul's Thai movie has a cumbersome

title, but itis a gloriously worthy winner of the Palme d'Or at this year's Cannes film festival. This is a visionary film in the director's characteristic style: mysterious, dreamlike, gentle, quiet, magical. ...

Yesterday at 08:35 · Comment · Like · Share

 ${\rm g}^{\Delta}_{-}$ Maco Studioscentcat, Emma Dick, Teardrop Tim and 4 others like this.

David Moss nice tale! Yesterday at 08:37 · Delete

Maco Studioscentcat YO!WE ARE YIDFF MATE 4 hours ago · Delete



Hair 6 June 2010, split till Kaidie's end (uncut 12.12.2009 -09.09.2012, after Tehching Hsieh)

FOLLOWING THE FOOTSTEPS OF WALID RAAD / THE ATLAS GROUP at the Whitechapel Gallery!



Kaidie Nondon

WERNER HERZOG on his new film, Nondon 23March2011: A steep £30 but a priceless opportunity with the great auteur. This will be the 2nd time we are in the same space as one of the giants whose works have deeply inspired us. (The 1st time we saw the German Romantic 'live' was at the Kabuki Theatre at the 42nd San Francisco International Film Festival 1999) http://www.intelligencesguared.com/events/herzog-2011

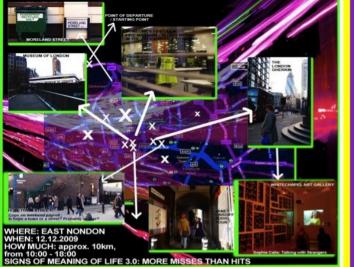


Werner Herzog: Filming the Abyss www.intelligencesquared.com

10 hours ago · Like · Comment · Share

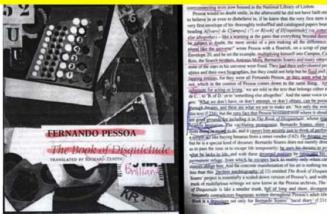
Jay Murphy and Alfred Camp like this.

There are yet more artworks which walk the thin line between fiction and nonfiction which inspired *Kaidie's Trans-Run*. I am especially intrigued by the poeticrealism of Thai and German film auteurs Apichatpong Weerasethakul and Werner Herzog, as well as the elegant audio-visual tours of Canadian artist Janet Cardiff and witty performance-lectures of Lebanese Walid Raad.

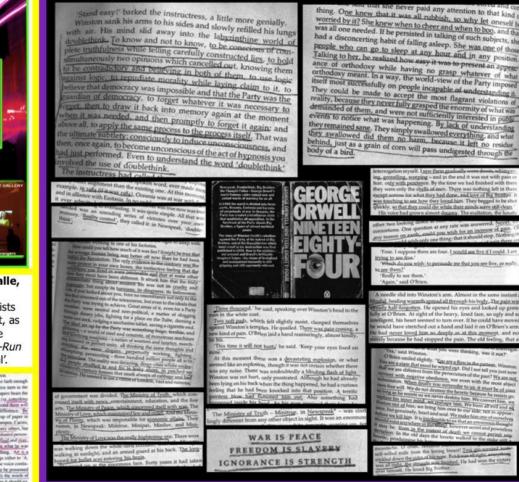


Treading along the same lines is French artist Sophie Calle, albeit on a more intimate level. Somewhat resembling

Portuguese writer Fernando Pessoa, Calle's oeuvre largely consists of her mashing up her own life with that of others, and with art, as she performs different personalities. Their works challenged me into thinking about how far I was willing to push Kaidie's Trans-Run in terms of that which is private or public, personal or 'universal'.



Present would no doubt works, in the allowand has that have faith enough to believe in or even to dasheleve in, if he knew that the very first arm in the very fact preview of the threshold prevalent that and containing all preview of thermany All-wery (C - Gregores) (T - W-R-All of D Daparestee) (r = amplitude (r = amplitude), the description of the all prevalences of the advances of the preparation of the description of the advances of the advances of the preview of the description of the advances of the advances of the prevalence of the advances of the advance loge of his theroughly reshulffind and catalogund papers hears the $d_{\rm eff} = 0.4$ C for one "second get an importer". And the many vacue contra-tion of the set of an intervent of the second In the task appendix load of decisions: Bernardo Staters does not merely derem to an inputs the size of the size part for temporarily to generative spitz the lacks in life, and with time generating and generating that the lacks in life, and with time generating and generating and permanent releges from which has compare hand an another party which also mentionality from anticipation of the size of a nothing above on an and the size and another and the size of a nothing above and the size and the size of a nothing above on an and the size and another and the size of a nothing above on an and the size of a nothing above on a nothing above on an an an the size and an another and the size of a nothing above on a nothing above on an advancement of the size of a nothing above on a nothing above on advancement of the size of a nothing above on a nothing above on advancement of the size of a nothing above on a nothing above on advancement of the size of a nothing above on a nothing above on a nothing and the size of a nothing above on a nothing above on advancement of the size of a nothing above on a nothing above on advancement of the size of a nothing above on a nothing above on advancement of the size of a nothing above on a nothing above on advancement of the size of a nothing above on a nothing above on advancement of the size of a nothing above on a nothing above on advancement of the size of a nothing above on a nothing above on advancement of the size of a nothing above on a nothing above on advancement of a nothing above on a nothing above on a nothing above on advancement of the size of a nothing above on a nothing above on advancement of the size of a nothing above on a nothing above on a nothing above on advancement of the size of a nothing above on a nothing above as that the present present of the second divers version of Person 5, and within the main of molifactions writings we now know as the Person actives. The Rout of Dispatentary is late a smaller rows, hell of long and show, divergent any manufaction registering version from throughout Person's adult tife. The limit is a dispatency set only for Bergardin Science'' hard datary (1.211) and



With its precarious dance between a distant science-fiction and our present truth, torture and tenderness, George Orwell's 1984 also influenced me profoundly. My metaphors of 'Big Brother' state as well as 'Big Bosses' in the digital age in my written thesis are rooted in this famous parable. While this is far from original, I felt a strong identification

with the protagonist's struggle to resist political control. Orwell's world would have felt mad if it was not so bad and horrifying.

Madness ruled Kaidie's world. After all, the premise for Kaidie's existence was to search for the proverbial 'Point of Life' Kaidie's absurdist worldview runs with that of other fools before her. I have long been a fan of the British tradition of satire, irony and wordplay. In particular, I find the grotesque and playful approaches of Monty Python, Steve Bell, Laurence Sterne and Jonathan Swift compelling. The crazy logic of the worlds created by Samuel Beckett and Albert Camus drew me in, too. I also found humour, beauty and sadness in the works of painters Diego Velasquez, Juan Miro, Marc Chagall and Belgian contemporary artist Wim Delvove.

VARIATIONS OF LIFE. If ff vou could vou could live change **vour life** this question all over again. all over again. what how would you would you change? live your life? i) 0:02 / 0:15 🌣 💽 You 📶

IF YOU COULD LIVE YOUR LIFE ALL OVER AGAIN, HOW WOULD YOU CHANGE IT?

Original composition by Philip Tan 2009

* ERICH FROMM: Man is the only animal for whom his own existence is a problem which he has to solve

* MONTY PYTHON, THE MEANING OF LIFE Lady Presenter: Well, that's the end of the film. Now, here's the meaning of life. ... Well, it's nothing very special. Uh, try and be nice to people, avoid eating fat, read a good book every now and then, get some walking in, and try and live together in peace and harmony with people of all creeds and nations.



The works of these artists also inform the way I construct Kaidie's world visually. Clad in

gaudy, day-glo colours, artist Jon Thomson has described Kaidie's Trans-Run'retro' and 'nostalgic'. Another audience member points out how the work share the 'trashy' aesthetics of UK artist James Howard (born 1981) . The other-worldly-yet-of-thisworld worlds invented by Hieronymus Bosch, Pieter Breugel and Grayson Perry influenced the way I composed and built my visual imagery. The disturbing yet enchanting paintings of 20th century outsider artist Henry Darger, which I encountered upon recommendation by my audience, also left a deep impression on me.

Kaidie Nondon

The Simply Brilliant Steve Bell comes to Russell Square's The Cartoon 37 Museum in May - dead or alive, we will not miss it!!



Steve Bell on David Cameron's immigration speech - cartoon | Comment is free | guardian.co.uk www.guardian.co.uk

The PM has warned in a speech that an unwillingness to integrate has created a disjointed Britain

56 seconds ago - Like - Comment - Share

Kaidie Nondon

Kaidie Nondon Laugh out loud at brilliant Hogarth, Gillray and Steve Bell at the very lovely The Cartoon Museum – tiny but power-packed, full of brilliant, brilliant things that make life wicked Laugh out very loudly and brilliant things that make life wicked. Laugh out very loudly and incessantly, in our case. Little Russel Square Nondon.

> The Cartoon Museum www.cartoonmuseum.org

I picked up running in 2009 as part of my field work. Apart from running daily, I took part in races. They included 2 full marathons (26.2 miles or 42 kilometres) and 5 half-marathons (13.1 miles or 21 kilometres). I ran in character as 'Kaidie'. I often constructed narrative events around the races which I would integrate into my artwork. 'Kaidie's Dis-Location' is an example. Often, I raised money from my audience for charitable organisations, too and invented creative means to solicit money from my audience. The list is in chronological order to convey my baby steps of progress over the years.



Date	Name of race	Timing	Notes	Photograph or GPS documentation of race
2009 August	Safra Bay Run Half- Marathon, Singapore	2 hours 21 minutes 23 seconds	The was the first ever race I participated in since re-learning running as an adult. Even though the race started off pre-dawn, it was hot and humid. Yet, for the entirety of the run, I was on a 'high'. I realised that I liked running, and running in a race. The image on the right is a screen-capture of a page from the SAFRA website.	<section-header><section-header><section-header><section-header><complex-block></complex-block></section-header></section-header></section-header></section-header>
2010 March	Friends of MSF charity race, London, UK,10km	52 minutes	I raised £110 for a short race for the Friends of <i>Medecins Sans Frontieres</i> . I appropriated the event as a climactic turn of my convoluted narrative of being kidnapped, 'Kaidie's Dis-Location', circa March-April 2010. Photograph by Adam Townsend. <http: 02="" 2010="" 3rdlifekaidie="" kaisyngtan.com="" msf-run=""></http:> <http: 03="" 2010="" 3rdlifekaidie="" kaidie-absent="" kaisyngtan.com=""></http:> <http: 03="" 2010="" 3rdlifekaidie="" in-betweeners-run="" kaisyngtan.com=""></http:> <http: 03="" 2010="" 3rdlifekaidie="" kaidies-shoes="" kaisyngtan.com=""></http:> <http: 03="" 2010="" 3rdlifekaidie="" angel="" kaisyngtan.com=""></http:> <td></td>	

2010 September	Farnham Pilgrim marathon, Farnham, Surrey, UK.	5 hours 27 minutes	This was my first ever full marathon. It took place along the historical paths undertaken by the pilgrims in Surrey, as immortalised by Geoffrey Chaucer in <i>Canterbury Tales</i> . Not the easiest first marathon, as it involved a steep uphill section (which many, myself included, resorted to walking), several traffic stops and gates-crossings. I was also nursing a shin splint that had been troubling me for weeks. Nonetheless, the atmosphere in the village was electric. Runners, marshals and villagers were so warm and kind that I had no choice but to finish the race, and to do so on a high. I raised £140 for the Farnham hospices. <http: 08="" 2010="" 3rdlifekaidie="" kaisyngtan.com="" marathon-1=""></http:> <http: 08="" 2010="" 3rdlifekaidie="" kaisyngtan.com="" marathon-2=""></http:> <http: 09="" 2010="" 3rdlifekaidie="" kaisyngtan.com="" marathon-4=""></http:> <http: map.do;jsessionid="45E4A111976A798B2457175E4<br" www.gpsies.com="">A36C5C2?fileId=yagmrcuyfrodfoea></http:>	Company for the second secon
2011 April	Virgin London Marathon	4 hours 24 minutes 37 seconds	I raised £1520 for Shelter, a homelessness charity. This event became part of a series of narratives including my premature 'death'. <http: 12="" 2010="" 3rdlifekaidie="" kaidie-nondon-marathon-<br="" kaisyngtan.com="">2011/> <http: 02="" 2011="" 3rdlifekaidie="" kaisyngtan.com="" running-for-shelter=""></http:> <http: 02="" 2011="" 3rdlifekaidie="" kaisyngtan.com="" london-marathon-3=""></http:> <http: 03="" 2011="" 3rdlifekaidie="" kaisyngtan.com="" london-marathon-4=""></http:> <http: 04="" 2011="" 3rdlifekaidie="" kaisyngtan.com="" marathon-result=""></http:> <http: 04="" 2011="" 3rdlifekaidie="" kaisyngtan.com="" marathon-result=""></http:> <http: 04="" 2011="" 3rdlifekaidie="" kaisyngtan.com=""></http:>; <http: 11="" 2011="" 3rdlifekaidie="" kaidie-dies-variation-8="" kaisyngtan.com=""></http:> <http: map.do;jsessionid="45E4A111976A798B2457175E4<br" www.gpsies.com="">A36C5C2?fileId=bdaolspthyqihptp></http:></http:>	
2011 May 21	Passion Run Singapore, 12km	1 hour 13 minutes	Back in the tropical heat and humidity that I was no longer acclimatised to, I had a mediocre performance – not aided by the fact that my old Asics running shoes had a flapping sole that I had to rip off at the end of the race. I ran to accompany my eldest brother who has also picked up running again.	

2011 November 13	Uxbridge London UK	2 hours 01 minute 52 seconds	A small-scale race with stop-starts, as runners had to negotiate crowds and traffic. I was very disappointed with my timing, and blamed the absence of a GPS watch for being unable to have an accurate gauge of my pace.	
2012 March 11	Bath Half Marathon, Bath, UK	2 hours 14 minutes 11 seconds	Timing was not of concern in this race. I functioned as pacer for Kaidie's 'Trespasser', who is a character incorporated into <i>Kaidie's Trans-Run</i> . Trespasser is also my real-life partner and a new running convert who had been inspired to run by my research. The Bath Half felt like a mini-version of the London Marathon in terms of its level of hype, fanfare and community support.	
2012 April 1	KNI Waltham- stow Forest Half Marathon, London, UK.	1 hour 53 minutes 03 seconds (15 th position in the veteran women's category)	Conditions were not ideal: heat, barrage of abuse from the people of Walthamstow as we ran down the high street, having to negotiate grumpy pedestrians and cars, and to cross road after road, including a dangerous roundabout, as well as negotiating a steep slope. As a small-scale race, we were fed plain water in plastic cups, awarded cheap-looking 'medals' that resembled gambling tokens from trashy video arcades, and ugly T-shirts. Yet, I had an enjoyable race, fuelled by the 2 nd movement (<i>Adagio</i>) of Glenn Gould's rendition of Beethoven's <i>Emperor Concerto</i> that looped in my head. I attained my personal best for a half-marathon.	AVW aaron to we oo uk
2012 October 7	Blenheim Palace Half Marathon, Oxford, UK	2 hours 12 minutes 27 seconds	Timing was of no concern. I acted as a pacer for a friend, Dr. Lucy Natarajan on her first half-marathon, and my partner on his second.	



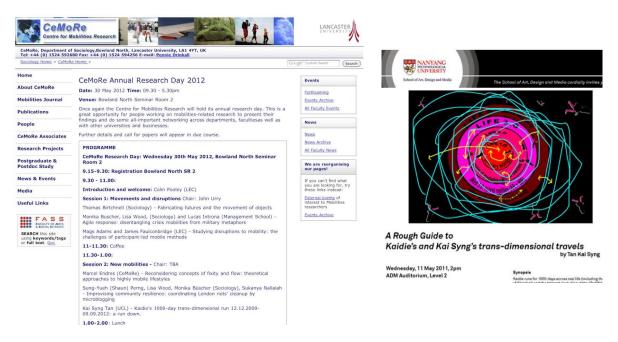
- 1. 2013 June 11-13: 'The Physical and Poetic Processes of Running' accepted for On the Move: ACSIS Cultural Studies Conference 2013. The Advanced Cultural Studies Institute of Sweden (ACSIS), Norrköping University, Sweden.
- 2. 2013 March 8: 'On Eating Gum and the Distasteful Art Of My Body'. *PolyPly 24*. Poetic Research Centre Royal Holloway University London, UK. Convened by Dr Kristen Krieder.



3. 2013 March 1: 'About Running, the Runner's High, Playing Nondon Ambassador and Feeling Good: Kaidie's Experience of the Nonon 2012 Olympics'. *TRAND 5: Whatever Next? London 2013 and Beyond.* Royal College of Art, London UK. Convened by Dr Sarah Teasley, Mr Joe Kerr. Other presenters include Will Self and Iain Sinclair.



- 4. 2013 February 15: 'The Whole World Under My Feet: An Exploration of the Daoist Conception of the body'. *Slade Performance Day*. Slade Research Centre, London UK. Convened by Carey Young and Dr Hayley Newman.
- 5. 2013 February 6: 'Trans-Running as A Playful Tactic of Resistance'. *PhD Forum.* Slade School of Fine Art, London, UK. Convened by Dr Hayley Newman.
- 6. 2012 May 30: 'Kaidie's 1000-Day Trans-Dimensional Run'. *CeMoRe Annual Research Day*. Centre for Mobilities Research, Lancaster University, UK. Distinguished Professor of Sociology John Urry and Professors Colin Pooley and Monica Buscher also took part in this conference. See recorded version of performance here: <http://www.youtube.com/watch?v=rVj7cUTxAa4>
- 2012 January 25: 'The Creative Process of Running'. PhD *Forum*. Slade School of Fine Art, London, UK. Convened by Drs Sharon Morris and Hayley Newman. <http://www.youtube.com/watch?v=EMnggCfAm70>
- 8. 2011 May 11: 'A Rough Guide to Kaidie's and Kai Syng's Trans-Dimensional Travels'. *Artist's Talk*. School of Art, Design and Media, Nanyang Technological University, Singapore.



- 9. 2010 November: Upgrade presentation. Slade School of Fine Art, London, UK.
- 10. 2010 August 5: 'About Kai's Restlessness'. Dr Nick Grindle's course on walking, travelling, and the city. Slade Summer School, London, UK.

11. 2010 December 4: 'A Rough Guide to Life 3.0: Running For (Y)Our Lives'. *Sexuate Subjects: Politics, Poetics and Ethics*. University College London, London, UK. Principal keynote by Dr Luce Irigaray.

<http://www.bartlett.ucl.ac.uk/architecture/events/conferences/conferences.htm>



12. 2010 November 1: Presentation with Dr Jamie O'Brien about our collaborative mapping research with Headway East. UCL Centre for Digital Humanities, University College London, UK. Other presenters include Professor Susan Collins, Simon Faithful, Jon Thomson and Tim Head. See C-Lab's documentation of event in images below and in this link: http://c-lab.co.uk/events/digital-matter-research-forum.html



- 13. 2010 October: 'Running for Our Lives! A Mini Rough Guide to the Rough Guide'. Upgrade! Soft Borders New Media International Conference. Sao Paulo, Brazil. Other presenters include Jo-Anne Green, Joshua Fishburn <http://softborders.art.br/eng/> <http://www.youtube.com/watch?v=6ixDhS3j84c>
- 14. 2010 September 5-8: A Rough Guide to (The Meaning of A) Life 3.0: Author Slash Actor Slash Audience: A Performance-Lecture. Kaidie is interviewed by a 'member of the audience', played by Kai Syng Tan, in a 1.5 hour show. DRHA 2010 Conference. Brunel University, London, UK. Infamous body artist Stelarc also performed. <http://drha2010.org.uk><http://www.youtube.com/watch?v=cdEa8aW6MVY>



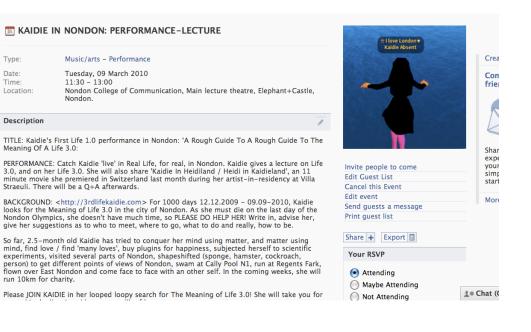
15. 2010 March 9: 'Kaidie's First Life 1.0 Performance In Nondon'. London College of Communication, UK. I appeared as 'Kailives', a 'reader of Kaidie's blog' standing in for Kaidie, as this happened during 'Kaidie's Dis-Location'. I made a public appeal to re-locate Kaidie.

Type

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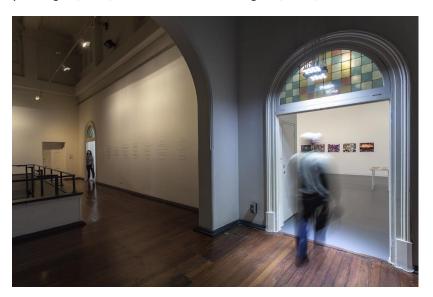
- 16. 2010 May: 'Artist's Talk'. Addressed 39 Nanyang Girls High School from Singapore on a visit to Slade School of Fine Art. Pearson Lecture theatre, University College London, UK
- 17. 2010 March 2: PhD Research Projects. Bartlett School of Architecture, London, UK.
- 18. 2010 March 22: '3.0, 2.0, 1.0: Run For Your Lives!'. *Off the Shelf*. Slade School of Fine Art, London, UK. See filmmaker Jayne Parker's still below, and her documentation here: http://www.youtube.com/kaidie3rdlife#p/a/u/0/c_AcS6lrZ78



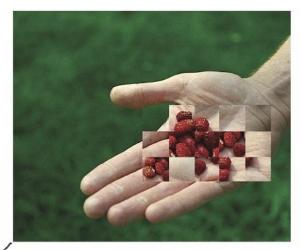


19. 2012 September 7: 'A Run-Discourse With Kaidie The Messenger'. *European Art Research Network (EARN) at dOCUMENTA 13.* Kassel, Germany. <http://kaisyngtan.com/3rdlifekaidie/2012/09/kaidie-documenta-kaisyngtan/> <http://kaisyngtan.com/3rdlifekaidie/2012/08/documenta-kaidie-kaisyngtan/> <http://www.artresearch.eu/index.php/2012/08/28/schedule-doctoral-workshops-earndocumenta13/>

- 20. 2013 August 26 September 6: 'A Run-down of Kaidie's Trans-Run': Workshop, talk, exhibition, and interactive performance. Slade Summer Research Residency. Slade School of Fine Art, UK.
- 21. 2011 Spring: UK: 'Diptych'. PhD exhibition. Slade Research Centre, London, UK.
- 22. 2012 September-October: Invited artist at *Yonder* curated by Jasmin Stephens. I showcased a tableau of 5 images about Kaidie's death. Perth Institute of Contemporary Art, Australia. Fellow participants include UK's Simon Faithful. Nearly 9000 people attended the show. ">http://www.pica.org.au/view/2012+Visual+Arts+Program/1407/>



iporary ire that to know mobility e exhibition, f the poetic tions ategy' for tion and s's place in



Kai Syng Tan's digital prints provide a plethora of visual and textual cues about what happens when she takes her marathon running online. Benjamin Forster's pictograms are relayed as SMSs from a textured sculptural station in the gallery to the flat screens of our phones. In Jurek In an era of unpreceder not all journeys are unc for example, are grante enjoy a status that asylu Vance's affecting video hand-coloured map of ni Europe is a reminder th historically prescribed. *drift*, Charles Lim Yi Yor transgressive figure ad between Singapore and and Richard Lewer also surrounding the region' national borders throu 'found map' work.

CIRCLE OI

A CLOCKV AROUND THE 23. 2012: Invited curator and Advisory Board Member, of the first Delhi International Film Festival, India. I initiated a partnership or association between the DIFF and the Slade. A film about Kaidie was also screened. Films I curated include that by Slade lecturer Liz Rideal and researcher Patricia Townsend.

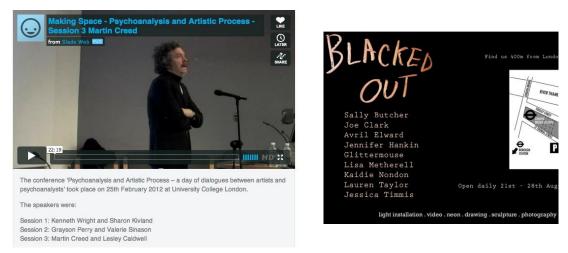
> **DELHI INTERNATIONAL FILM FESTIVAL 2012** 21-27, December Sirifort Auditorium & NDMC Convention Centre Our Partners An Initiative by Supported by C ¢ C Radisson MAGNAT **UCI** n & Digital Marketing Partr Admission www.delhiinternationalfilmfestival.com Email:1diff2012@gmail.com for 3 Only Note: Please be Seated by 4P.M.

<http://www.delhiinternationalfilmfestival.com/component/content/article/48>

24. 2012 Summer: Digital print. Representative of Singapore contingent. *Lens On Twelve* Photographic show at Connaught Brown gallery in Piccadilly Circus, London, with a new digital collage, UK. The image is sold to a private collector and now graces his 'world'. Artists exhibiting include Marie-Jo Lafontaine, Antonio Muntadas, Chen Chieh-Jen and Jun Nguyen-Hatsushiba. http://lensontwelve.com/>



- 25. 2012 February: UK: 'The Creative Process of Running'. Video installation. *Making Space, PhD exhibition* and Conference. Slade Research Centre. The conference features Grayson Perry and Martin Creed. http://kaisyngtan.com/3rdlifekaidie.com/2012/02/slade-phd-event/ http://www.station.com/2012/02/slade-phd-event/
- 26. 2010 August 21-28: Video installation. Exhibited as invited artist. *Blacked Out*. London, UK. http://www.arch897.com/>http://www.facebook.com/notes.php?drafts&id=100000400581501#!/event.php?eid=142351552457401&ref=ts



- 27. 2012 October, 2011 October: 'Cultural Bloomsbury Guide On Art & Society'. *Bloomsbury Festival*. London, UK. < www.culturalbloomsbury.org/>< bloomsburyfestival.org.uk/>



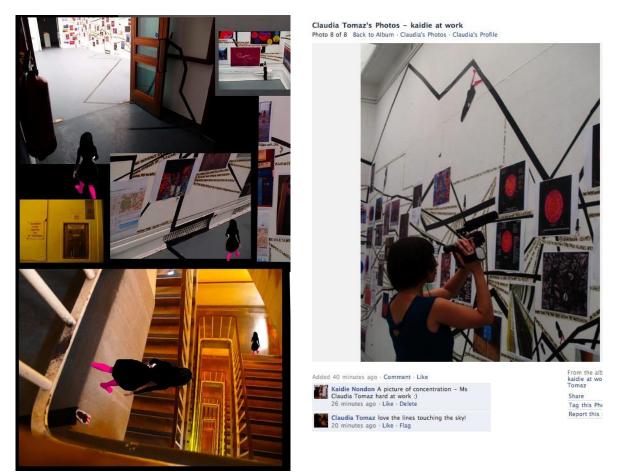


29. 2010 October 7-11: Invited as Featured Artist at *Art Singapore: The Contemporary Asian Art Fair.* I conducted a Skype performance, exhibited digital prints and screened a 50-minute film. This was the first time new media art was featured in this exhibition. Curated by Meena Mylvaganam. http://www.artabase.net/exhibition/2644-sony-new-media-space

<http://www.prnasia.com/pr/10/07/100142112-1.html> <http://www.artsingapore.net/index.php>



30. 2010 June 25-30: '14-metre Meta-Map'. *PhD exhibition*. Slade Research Centre. This is a big map consisting of a plethora of maps from Kaidie's World – from which yet new digital maps were generated. http://kaisyngtan.com/3rdlifekaidie/category/mandalasmaps-of-kaidies-cosmologies/



31. 2010 July: Film collaboration with award-winning filmmaker Claudia Tomaz (Venice and Locarno Film Festivals). 2 shorts were made: *Kaidie and the Meaning of Life 3.0* (12 minutes) and *Run Kaidie Run* (10 minutes) http://www.youtube.com/watch?v=SjSQrcU5HMU&feature=context-chv>

About KAIDIE and the Meaning of Life 3.0



Kaidie runs in London and online! An immensely poetic, philosophical and fun quest for A Meaning of life 3.0! Meet the multi-talented artist and filmmaker at work, while she makes her wall map installation. Creating and performing Kaidie for 1000 days is Kai Syng Tan! Don't miss this inspiring conversation about Kaidie's runs, maps, journeys, web 2.0 collaborations and more...

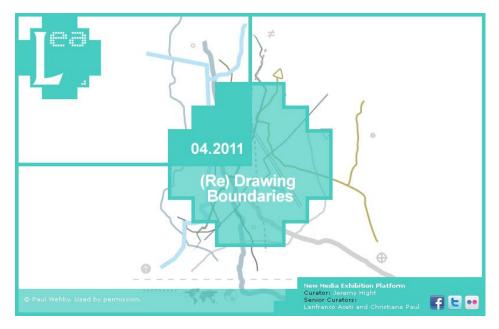
TO BE CONTINUED... This is part 1. Part 2 coming soon!



- 32. 2010 January 26: Performance-Lecture and screening of new film based on Kaidie's pilgrimage to Heidiland to search for her friend, Heidi. Villa Straeuli, Winterthur, Switzerland. http://www.youtube.com/kaidie3rdlife#p/a/u/2/C9A6Y0f0xKk
- 33. 2010 April 19: Meeting with public in 'Phuket 2.0', built by Thai urban planner Chuthatip Achavasmit, in 'Second Life'. This was the 'conclusion' of 'Kaidie's Dis-Location', during which Kaidie was kidnapped by Chutha Achavasmit/Chutha Indigo/the Good Pirate. ">http://www.youtube.com/kaidie3rdlife#p/a/u/1/_kKhyl_I6hQ>

	(AIDIE ('Kaidie Absent') and THE GOOD PIRATE ('Chutha) 'LIVE'!	CHAT LIVE mm FADDE aka Koldie Absent ************************************
Type:	Trips – Day Trip	MUKE
ate:	Monday, 19 April 2010	
ime:	15:00 - 17:00	
ocation:	Phuket 2.0 in Second Life (coordinates to be announced soon) GMT 15:00 SLT $07:00$	CATT 75:00 SLT 07:00
escription	1	Invite people to come
	ie been doing in Second Life? What does her kidnapper The Good Pirate want? What	Promote event with an advertisement
	in Phuket 2.0? What does Phuket 2.0 offer us? Why has The Good Pirate built ? How is it different from Phuket? Is it different from Phuket? What can Phuket 2.0	Edit Guest List
i cuai riluket	: now is it unrefert non rinket: is it unrefert nom rinket? What can rinket 2.0	

34. 2011 August. *Leonardo New Media Exhibition: Re-Drawing Boundaries.* Curator: Jeremy Hight. Senior curators: Lanfranco Aceti and Christiane Paul. Other artists in the series include Teri Reub, Jeremy Wood, Mez, Stanza. The following pages contain an extract of the curator's statement, and my interview with him. http://www.leoalmanac.org/lea-new-media-exhibition-interview-with-kai-syng-tan/



LEA New Media Exhibition Re-Drawing Boundaries Curator: Jeremy Hight Senior Curators: Lanfranco Aceti and Christiane Paul

This exhibition presents key innovators in Locative Media, New Media and Mapping in a show that works to display not only fields and works but more of cross pollinations, progressions, the need to move beyond labels just like the importance of reconsidering borders on maps, what space is and what pragmatic tools and previous forms can do.

The selected artists are:

Kate Armstrong, Alan Bigelow, Louisa Bufardeci, Laura Beloff, J.R Carpenter, Jonah Brucker Cohen, Vuk Cosic, Fallen Fruit, Luka Frelih, Buckminster Fuller, Rolf Van Gelder, Natalie Jeremijenko, Carmin Karasic, Paula Levine, Mez, Lize Mogel, Jason Nelson, Christian Nold, Esther Polak, Proboscis, Kate Pullinger, Carlo Ratti, Douglas Repetto, Teri Rueb, Stanza, Jen Southern, Kai Syng Tan, Jeffrey Valance, Sarah Willams, Jeremy Wood, Tim Wright.

We are in an age of cartographic awareness that is arguably unprecedented, but is of a malleable map, of layered spaces, of maps in new contexts. Boundaries are not the only things that are being reconsidered on maps: mapping systems and our base sense of space. It is how we see and share information, communicate, react and remember. The sea change is occurring right now and it is being led by the ideas of works of these radical thinkers and others who are making the static map and our sense of space open up.

The range of works in this exhibit have not only shown in Biennials in some cases or started whole fields of work in others, but more importantly, show in them a connectivity of exploration and practice between many people and works in differently named fields. Data is not just cold measure; place is not static; function can be many fold and startlingly so by intention. Space and location are not simply to be marked or named. There are histories, tensions, conflicts, stories, many types of data and ways of measure.

vww.leoalmanac.org/lea-new-media-exhibition-re-drawing-boundaries/

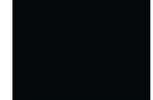


LEA New Media Exhibition Re-Drawing Boundaries Focus On: KAI SWNG TAM Curator: Jareny Hight Senior Curators: Lanfrance Aceti and Christiane Paul LeA Editorial Assistant: Ebru Surek

LAR detomal Assessmit: Even Survey Kai Syng Tan Collects influences into ventures not only belonging to the genre of 'locative medic,' but also performance, exectly and you be and the second second presents the artworks including her virtual avatar kaide that explore digital realities as well as ask important questions about the construction of identity. In the interview, she refers hereaf as the personal procount' we'l which also embrances technological conditions of today.

Interpretent enterpretent of the structure o



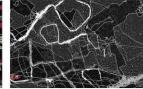


3.0, 2.0, 1.0! Ready, Get Set, Gol Run For (Y)Our Lives!, 2010, Kai Syng Tan. All images and video material are the copyright of the artist and cannot be used or altered in any way without the express consent of the artist.



Second Lives, 2010, Kai Syng Tan. All images and video material are the copyright of the artist and cannot be used or altered in any way without the express consent of the artist





Installation, 2010, Kai Syng Tan. All images and video GPS Maze, 2010, Kai Syng Tan. All images and video material are the copyright of the artist and cannot be used or are the copyright of the artist and cannot be used or any way without the express consent of the artist.

INTERVIEW WITH Kai Syng Tan

L^{ea}

by Jeremy Hight, online via email correspondence, May 2011

Re-Drawing Boundaries, Leonardo Electronic Almanac New Media Exhibition Curator: Jeremy Hight Senior Curators: Lanfranco Aceti and Christiane Paul

Who were some of your early influences? Who are some of your more recent influences in your work?

Everyone/everything comes from somewhere, and we come from many different places indeed, but if there is any one single work that encapsulates many of our life-long leitmotifs, and shaped our approach to art (and even life?), it has to be Chris Marker's Sans Soleil (1983) which we experienced for the first time when I was 19 years old, fresh off the boat in London. It screwed us up big time -we cried buckets at the afternoon matinee at the Everyman Cinema. For us, the film crystallises powerfully the notions of restlessness as a philosophical and political approach to life, and related to that, the notions of plurality, multiplicity, resistance of definition. And talk about violent contradictions: the film is political and philosophical yet unapologetically poetic and personal too; aggressively rigorous theoretically, but trivial, light, indulgent and flecking hilarious; full of pathos albeit without any sentimentality; defiantly subjective but at the same time self-deprecating; utterly cynical yet simultaneously life-affirming;

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affirmative of the power of art but at the same time ruthlessly shredding itself apart; fully-packed and self-contained as a work, yet simultaneously expansive, ungraspable and open-ended. Prior to that we had already been practicing (allegedly professionally since the age of 4, according to our biological mother, when we won an art competition), but Sans Solei/ defined for us what the most interesting art could be, and made us want to make work like Sans Solei/ and even make *ourselves* and *our life/lives* like Sans Solei/ itself, tool

These traits can be seen to different degrees in our other influences (early and recent), who include: Paul Cezanne, EM Cioran, Jean-Luc Godard, Alain Resnais, Agnes Varda, Maguerite Duras, Laurence Sterne, Andrei Tarkovsky, Dziga Vertov, Roland Barthes, Glenn Gould, Peter Kubelka, Martin Arnold, Maya Deren, Kathy Acker, Taka limura, Stan Brakhage, Pier Paolo Pasolini, Tsai Ming Liang, Garin Nugruho, Apichatpong Weerasethakul, Jan Svankmejer and Werner Herzog. Influences specific to our current research A Rough Guide To The Meaning of A Life 3.0: Kaidie's 1000-Day Trans-Dimensional Run 12.12.2009-09.09.2012 include: Michel de Montaigne and Sei Shonagon (the diary form); Jonathan Swift's Gulliver's Travel, Virginia Woolf's Orlando, Dante's Divine Comedy, and the works of Bruce Chatwin (travel): Masaki Fujihata. Blast Theory (locative art); Tehching Hsieh (durational performance); the Lumiere brothers' actualities and Michael Apted's Seven Up (the 'realist' tradition of cinema); JS Bach, Steve Reich, Samuel Beckett (repetition, cyclical nature of life); Lao Zi's Dao De Jing, Albert Camus's Myth of Sisyphus, Miguel de Cervantes' Don Quixote and of course, the brilliant Monty Python's The Meaning of Life (absurdity).

How has your trajectory from painting to video to locative media come to be and how have these different threads infused your current aesthetics, conceptualism and sensibilities? This is a good question. We will respond to this in

a two-fold manner: 1) our actual journey from the 'old media' art (painting, sculpture and so on) to

'new media' (including locative media) over the past decades, as well as 2) with respect to the primary theme of our work, which is about location and journeys.

Location -- and dis-location-- is a leitmotif of our work. life, and lifelong work, from our earliest 'mature' paintings (aged 14) to our current work (Kaidie). Our earliest drawings were invariably of other, imaginary, faraway lands, often infused with quasi- sciencefictional or fantastical aesthetics. After having had enough of painting large (or shall we say 'large' in so far as they were approximately equivalent to my physical size) oil canvasses and building even larger sculptural installations, we started experimenting with photography and video in about when we were 18. It was in the wild wild west end of London (to be exact, Gower Street) that all notions of 'art' that we had had were shattered in all directions. It was at the Slade School that we were confronted and challenged, head on, by all sorts of things that called themselves art and artists. That opened the path for us to explore with a wide range of forms (sound art, text, hypertext, performance art, etc). Our Chris-Marker epiphanic encounter launched our 15-year-long investigation with the film and video (and later digital video) medium (cinema screening, installation, 'live' VJ performance, performance-lecture et al) as a means to imagine / interpret / critically question the/our reality/'realities', and we found it satisfying in offering a coherent bringing-together of our various loves: of the imagemusic (having tinkled the ivories for 11 years) -text (for all our pretentious philosophical and semiotic inquiries). This coincided with our (self-)consciousness of the increasingly media-saturated environment of ours. The truth was also that by then we had lost faith in the creation of a single grand, perfect statement in one 'good' image (in oil or watercolour or acrylic), and instead enjoyed the layering and sequencing -or mapping-of images and sound through time and space. We had also decided at that point to stop 'making' 'things' and to stop adding objects to the world, but instead work on editing, arranging or rearranging things that are already existing (including image and sound). This manifested as a montage

style of editing in our film and videos, which was an extension of the compulsive collaging and layering style of our 2D still works. Most importantly, the 'abandonment' of painting and sculpture and turn to what we perceived to be media that is less tangible or impermanent was related to a decision to slowly but surely strip ourselves of things, and to always be on the move, in transit, and not fixed in a single country/city/ place/locale, to understand that everything (ourselves included) is transient and to follow the (Buddhist) dictum of non-attachment Everyone knows that one travels best when one travels lightest, when one is one (solitary, with neither companion, family, memory nor history), carrying no baggage, with nothing to declare at the Customs. Finally -or shall we say at this point in time- with Kaidie, we are moving closer to a total abandonment of the production of objects in the primary world, and instead only of image, sound and text on that exists in the 'cloud' of the Internet, in the 'nonspace' or 'ether' of Cyberspace. Kaidie is a product of and response to the technological conditions of today. With mobile technologies, we are location-independent, and can work and indeed, live anywhere. Kaidie is a manifestation of such a 'digital nomad' that we are or can be. Kaidie traverses the world(s) by running across dimensions, in the primary world as well as the worlds opened up by the Internet. Some of our traverses can be tracked (via GPS, for those occurring in the primary world. See <http://www. gpsies.com/mapUser.do?username=3rdlifekaidie> for instance), while others are mapped imaginatively (see <http://3rdlifekaidie.com/category/mandalasmapsof-kaidies-cosmologies/> for instance) Kaidie is by definition un-pindownable, located as she is dislocated. (Hence, we do not classify our current venture as only belonging to the genre of 'locative media', but performance, essay/diary, collaborative digital (and non-digital) storytelling as well, i.e. inter- or hopefully trans-disciplinary!) Kaidie is a manifestation of our desire and principle to refuse to be stationary, to be still. Having come from a place that is small, a wanderlust has besotted us early on, since we were 14 -- What is out there? Surely there is more to life than this!'. Today, we are still asking this question, and Kaidie is our respond to this nagging question,

by running across realities. Kaidie is us, and is also everyone else; Kaidie is specific as she is generic.

Interestingly, if you were to ask us, 'what next' with regards to our artistic journey, we would not be able to answer, more so now, since we are beginning to 'return' to the 2D form of painting again!... (gasps of horror?...)

You are also a musician...What do your other interests and skills bring to your work as an artist and in your process?

Not having played since we were 15, we would not dare describe ourselves as musicians, as that would be a huge insult to musicians, although you have struck a chord indeed, for we still nurse the fantasy of being a (mature) concert pianist. 11 years of music lessons however have indeed shaped the way we structure our world(s), in that we think about it in terms of such notions as tempo, rhythm, repetition, cycles, variations on themes, and so on, Which coincides with what we learn from Kaidie's current vocation or obsession of long-distance running (which is perhaps what drew us to it in the first place?) Sadly, making art, having an interest in music and running sums up the 'interests and skills' of our life/lives. We wish we could boast of exquisite culinary skills like Peter Kubelka (or chess-playing like Marcel Duchamp) and discuss how that enriches in our work/lives, but our expertise lies only in mastering the microwave. Does that count?

Can the semiotic read and construct of an avatar bringing a new aspect and opening new possibilities and discussions/context to location aware art?

We would hope sol As mentioned, our avatar, Kaidie, is a proxy of us. Kaidie is what we are already doing, a manifestation of all that which is already happening. Several readers have told us how Kaidie does what they want to do, and embodies their subconsciousness as digital nomads. Kaidie as a concept is not radical at all, but hopefully just a little more heightened and coherent as a visual form (or data?). Kaidie is us, and is also everyone else;

Kaidie is specific as she is generic.

How different is Kaidie from Kai Syng?

We play only one dimension of Kaidie (i.e. real life). So there are limitations, for Kaidie would have been able to fly (literally and metaphorically) without this flesh-and-blood baggage that is Kai Syng. In another words. Kaidie is the epitome of what we would have liked to be. While the locomotion of flying would have been so much more poetic (think lcarus, and the dreamy mode of flight in Second Life for instance), Kai Syng cannot fly. However, Kai Syng could run (in fact anybody too -which is one of the reasons why we have selected running as our strategy) and Kai Syng has picked up running for the project. That Kaidie is always-mediated (or rather, compromised) by the dynamics of the real world (including all the limitations and flaws of Kai Syng's) is important. In so many ways, it would have been much easier to have cooked up Kaidie as a purely imaginary figure that works perfectly on paper and on screen; Kai Syng's being interrupts that, and always pulls us back to reality. Which really is the point of this work -and, if we may say so, at the risk of sounding grandiose- the point of why we do what we do as artists, that is, to use (our) art to look at (our) reality.

So Kaidie is a more complete (and improved/ evolved!) version of Kai Syng, although there are many overlaps. Hence, the use of the personal plural pronoun of 'we' in the work. Rather than the majestic plural, or the 'we' purloined by Margaret Thatcher ('Our money') and the current Coalition government ('We're in this together') that attempts to implicate us, our work embraces and celebrates the different and conflicting 'us' in the various dimensions as we traverse them. One of the reasons why we engage in trans-dimensional running is to precisely reject any notion of singularity or homogeneity. Following this, the first person plural that is foregrounded in this thesis is an inclusive 'we' that carries multiple meanings that shift according to the contexts of discussion. When we throw ourselves into testing out the notion of trans-dimensional running in real life, we are no longer merely a hypothetical 'one',

but personified in a specific character called Kaidie. Kaidie is not any 'one', but anyone could be Kaidie (although currently, she is the only character testing out our theory of trans-dimensional running). Instead of an 'Other', or a distancing 'they', Kaidie embodies 'us'. And, as Sherry Turkle says, instead of 'Who Am I', the more pertinent question in the Internetmediated reality would be 'Who Am We?'. With the ubiquity of social-media platform since 2004. this question has taken on even more urgency. As exemplified by Wikipedia and Youtube, the user can be producer, and the client contents-creator at the same time. Hence, 'we' can refers to us who assume the multifarious identities of audience-author-actor that each of us can assume in Web 2.0, while at the same time encompassing the 'you' of Youtube. 'my' of 'Myspace' and 'i' of iPhone and the plethora of Apple products. Thus, the 'we' in the work can be the reader (you, who run with the author in our 1000-day journey) and author, or the artist (Kai Syng Tan) and the actor-protagonist of the case study of the thesis (Kaidie).

Is there a pun/commentary on lifespan and data in the last three letters of Kaidie's name?

Yes indeed. To attach death to one's name (and life) is to remind us of one's/our mortality. 'Kaidie' also tells us that Kai (Kai Syng Tan) has died. The artist has been named as the 'mother' of Kaidie in her Facebook profile (http://www.facebook.com/3rdlifeKaidie?sk=info) and has been explicitly declared dead from the beginning of the narrative (http://3rdlifekaidie.com/2009/12/tabula-rasa), the same way readers know that the premise of this project is that we have a limited lifespan (of 1000-days), that Kaidie exists for the single reason of running to look for the/a 'Meaning of Life' and must expire on the last day of the Nondon Olympics on 09.09.2012.

Yet there is a secondary character in Kaidie's life called 'Kailive' (or 'Kailives'), who had first appeared to be Kaidie's stand-in when the latter was kidnapped into Second Life (http://3rdlifekaidie. com/2010/03/kaidie-absent) in March 2010. 'Kailive' is also our real-life manifestation when we perform 'live', allowing us to talk about 'Kaidie' as third person and also allowing us to generate a degree of critical distance from Kaidie in our pseudoaustere lecture-performances (http://3rdlifekaidie. com/2010/09/drha)

What of Web 1.0, 2.0, 3.0 and 4.0 has Kaidie run through? What comment is being made of such designations and delineations in your work? That there is more to life than *this*, is a running

leitmotif of the view of the world many of us hold. Over and above the primary world (which we call 'Life 1.0'), we have always run a additional layer (which we call 'Life 2.0'), to enable us to run away from the gravity of daily life. In this internal world, we can let our imagination run wild. In the last decade, the Internet -in particular the so-called 'Web 2.0' or social media of the past decade-has further expanded our Life 2.0. In this online life, we are able to run about anytime, anywhere and as anybody. Recently, the emergence of the so-called 'Web 3.0' has added yet another new layer to our lives. Not only can we now store and access our data on the 'cloud' online, we can carry wireless, portable computer devices (such as 3G smartphones, and 'tablets' like the iPad) in our pockets, thus rendering us location-independent. Gone are the days of 'surfing' the Internet at our desks; we can now run about online while we are also running about offline, outdoors. In this new, hybridised life that we term 'Life 3.0', we now virtually have the whole (virtual) world on our hands as we run about in Life 1.0. Before we run out of breath and the next laver of Life - Life 4.0 - encroaches, we run into the question: how can we run our lives in order to get the best of all worlds of our technologically-layered multiverse today? It is against this ever-growing multilayered mise-en-scene, we propose the tactic of 'trans-dimensional running' to run -that is, to navigate, negotiate and manage-our Lives. The methodology refers to running in the physical, virtual and metaphorical senses, in dimensions physical, non-physical and metaphysical, with the assistance of the Internet community, our fertile

imagination, a state of mindfulness and an attitude of playfulness. The tactic of trans-dimensional running is as much a visceral counterstrike as it is a celebration of our technologically-expanded Lives. It is a playful, personal, philosophical, political, poetic and phantastical means of running our mad and marvellous multiverse today, as well as subsequent layers of lives to come. The same way Sisyphus made himself happy when stuck in a neverending existence of work, we can adopt the tactic of transdimensional running as a means run our lives and get the best of all worlds. After all, as if in a video game when we have endless lives, life goes on; or rather, lives go on.

What is this cartographic moment we are in? Where may we be going in the near future with gps, gis, ar and cross platform functionality and its growing ubiquity?

We are in an extremely exciting cartographic moment now, we think. With gps, gis, augmented reality and so on, we are viewing, or once again returning to the view of, reality as a multiverse, i.e., a reality that contains many (variations and layers of) realities. As writer Margaret Wertheim argues, techno-utopianists of the 1990s considered Cyberspace as the contemporary equivalent of the pre-Cartesian notion of a transcendent 'soulspace'. Indeed, a certain 'Doug' was quoted by Sherry Turkle in saving: 'I split my mind, I'm getting better at it. I can see myself as being two or three or more... I go from window to window... And then I'll get a real-time message and I guess that's Real Life. [...] Real Life is just one more window and it's usually not my best ... ' Today, Doug would have enioved the so-called 'Web 2.0'. Online worlds. such as the suitably-named 'Second Life', is but one of such world-within-worlds. The proliferation of wireless, portable computer devices has freed us from the desk indoors, encouraging us to run about not only online, but while we are also on the run offline, outdoors. We now virtually have the whole (virtual) world on our hands as we run about in Life 1.0. Geolocative functions of application softwares enable us to superimpose our Life 2.0 onto Life 1.0

in hybrid realities, inviting us to return to the view of the world as one with multiple layers. In some ways this worldview is consistent with many a wise nonwestern cosmologies (such as Buddhist) that view our physical life and the physical world as only one amongst other possible lives and worlds. And, as Turkle predicted, instead of selecting either/or, we accommodate all worlds in our lives. Hence, rather than being divided by the new world of seemingly endless possibilities, we add layers upon layers, and this can only be, well, augmented even more in the near future. Plurality and multiplicity can only be exciting, for more possibilities are opened out, and more worlds for us to run! Rather than staying locked in from fear, we move. The more we move, the more we venture new frontiers, the more our world(s) expand, and so do our mind. Needless to say, we are terribly excited.

What are you working on in the near future?

In the nearest future, in next 500 days of Kaidie's life, there will be a couple of specific explorations including a collaboration with a Japanese media artist. It has also always been a desire of ours to run Singapore -- short of politically-ruling it, the next best way we could 'run' it is to do so physically. So we plan to run 41.8km from West-East (which is slightly less the distance of a marathon), as well as 22.5km from North-South (which is slightly more than the distance of a half-marathon). It will be stifling. Nonetheless, some humidity won't defeat Kaidie and we will persevere. Then, the larger ongoing project we are working on is our written thesis for our PhD at the Slade School of Fine Art. Kaidie's work is only one aspect of the PhD, and the written component (of 60,000-80,000 words, in which we theorise the methodology of trans-dimensional running) is the real pain in Kaidie's arse as we run. We hope to get this completed on the same day that Kaidie dies (in 500 days' time). Let's keep our fingers (and eyes) crossed.

With regards to the next nearest future: It will be interesting to find out what happens after Fall 2012, after Kaidie's death. Will there be afterlives of Kaidie (with 4thlifekaidie for instance)? Will we continue to run (or engage in other modes of locomotion)? Will there be other forms of the work (such as a novel or non-fictional publication)? Or, will there be a definitive (happily-ever-after) closure, a clean wiping out, where we close our blog and leave all social media (since 'Kai Syng Tan' has no presence in any of the networks and no website)? Will we 'return' to the 'old media' of painting, almost to make a point about 'having moved on' from Kaidie's project (except that this 'moving on' is a regression?!) Will we stop running and finally settle down in Nondon, or rather London, which remains our favourite city in this world? Will we re-learn the piano again? Will be stop making art and travel the world? Or will we abandon the world(s), and live the life of the perfect hermit? Your guess is as good as ours. As always, any suggestions and advice welcome. Please write us (dislocation@3rdlifekaidie.com)



35. 2013 August 26 - September 6: 'A Run-down of Kaidie's Trans-Run': Workshop, talk, exhibition, and interactive performance. Slade Summer Research Residency. Slade School of Fine Art, UK.

Home The Villa Sträuli Events Artists-in-Residence News / Info Contact	Past Events (in German) The Villa Sträuli's Event Series	Deutsch	
Tuesday, January 26, 06.00 p.m. Meet-the-Artist free admission	Kaidie in Heidiland. Artist-In-Residence Kai Syng Tan presents her work. Is it reality? Is it fantasy? Spending just under a week in Switzerland, Singaporean artisk, Kai Syng Tan sips into the role of Kaidie, travelling to the Heidiland region, visiting her Facebook friend Heidi, and drawing inspiration from her adventures, mythoojies, and high spirits. Follow Kaidies adventure: http://www.3rdlifekaidie.com		villa sträuli

36. January 2010: At Villa Straeuli. Winterthur, Switzerland. Hold first-ever real-world premiere of *Kaidie's Trans-Run* in the forms of performance-lecture and film screening. http://www.villastraeuli.ch/artistsArchive_en.shtml



- 37. 2013 Spring: *MoL UnEarths 03.06.2012!* Film Commission by Museum of London on Queen Elizabeth's Diamond Jubilee.
- *38.* 2012: Nominated for the Sovereign Art Foundation Prize with permanent installation *The Never-Ending Underwater Adventures!*
- 39. 2010 October: Performer in Michael Duffy's video installation, *Surround*, at the Schwartz Gallery. London UK. http://www.schwartzgallery.co.uk/site/
- 40. 2010 June: Assistant to new media art unit Thomson & Craighead in their large-scale commission by the Museum of London, *London Wall*. With Guy Gormley. London, UK. http://www.thomson-craighead.net/docs/londonwall.html





41. 2013: Video installation 'Islandhopping: Re-imagining 15 February 1942 – 15 August 1945' at travelling exhibition Move on Asia. At various sites including ZKM, Centre for Art and Media, Karlsruhe, Germany; Beijing Commune in China; City Gallery in Wellington, New Zealand; Alternative Space Loop. Curated by Jinsuk Suh (Loop) and Fabian Offert (ZKM). Exhibiting artists include Chen Chieh-Jen, Gao Shi Qiang and Song Dong. <http://on1.zkm.de/zkm/stories/storyReader\$8253> <http://www.moveonasia.net/>



: ZKM :: Artikel :: Exhibitions 2013 | Move on Asia

Exhibitions 2013

February 9-August 4, 2013 Move on Asia Video Art in Asia 2002 to 2012



An exhibition at the ZKM | Media Museum Opening: Fri, February 8, 2013, 7 p.m., ZKM_Foyer

→ Information auf Deutsch

The "Discovery of a new continent of art" (Peter Weibel) was already an object of the exhibition at the ZKM | Karlsruhe in 2007 curated by Wonil Rhee entitled "Thermocline of Art. New Asian Waves". The largescale show on the newest tendencies in the Asian art scene prompted huge international attention. The rapid development in the sphere of the Asiatic "moving image" required a continuation and presentation of this theme already after six years. Under the multi-layered title "Move



• MONDAY, APRIL 29, 2013

42. Tan, K. and Tan, C. 2013 April 29. ' The Boy Who Couldn't Go To School'. The Straits Times. <http://www.moe.gov.sq/media/news/files/2013/04/20130429-st-the-boy-who-couldnt-</p> p.18. go-to-school.pdf>

A18 | OPINION

The boy who couldn't go to school

...went on to marry the girl who worked at the bookshop. Together, they raised three children who went on to win nine scholarships and grants for their higher education. Today, one is a fund manager, one a musician and one an artist. A Singaporean family tells its success story.



school at 17!" The young man had an inexpen-sive hobby, which was reading books in a small bookshop. He met and fell in love with the young woman working there. Ang Geok Aye had a similar sto-ry to Tan's. She had to leave school early, enjoyed writing, had

ving marbles in the sandpit. throwing marbles in the sandpit. Philip specialised in "catching ghosts" in the boys' toilet in pri-mary school. Way before we sub-jected our own children to "mind-enrichment" course sys-tems such as MindChamps, our mother was exercising our mind with creating mirging and murdae mother was exercising our mind with creative quizzes and puzzles

clarinet and drums. We even went clarinet and drums. We even went for drawing classes and private piano lessons. Learning these skills meant that we could enter-tain ourselves by reconstructing scenes of wars - by drawing on pa-per, and creating our own sound effects to enliven them. Philip was year similar to our Philip was very similar to our

sound designer well-known for his exuberant improvisational skills and energetic percussive compositions. He has led tens of thousands of spectators in musi-cal jamming sessions at the Na-tional Day Parade (2003 and 2008), won the Life! Theatre Awarde for Music sequence it impre-Awards for Music several times

- 43. Tan, K, 2008. 'Monster'. In: Casarino, C, Sawhney, S and Mowitt, J, ed. 2012. Cultural Critique Number 80, a peer-reviewed publication by University of Minnesota Press. Images from my film, 'Monster', which premiered at a conference on human and machines at the Oxford University, 2008, are distributed across pp.105-107; p.130; p.150; p.182; p.205. Watch the film at: <http://www.youtube.com/watch?v=R81spXU2QAc>
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- 45. Tan, K. 2012. 'Kaidie's PhotoFinish'. In: Connaught Brown Gallery, ed. 2012. Lens on Twelve: The Games: Inspiring Images, pp. 36-37. The exhibition showcases international artists' works that respond to the 2012 London Olympics. I was selected as Singapore representative. The catalogue contains a write up similar to this.



Mr Tan Chio Lin and his wife Ang Geok Aye (front row) at the Istana in 2007, with (from left) Mr Philip Tan, his wife Arleen Teo, Mr Tan Chin Hwee's wife Michelle Lee, Ms Tan Kai Syng and Mr Tan Chin Hwee. PhOTO: COURTESY OF TAN CHIN HWEE

THE STRAITS TIMES

Not the end

Not the end Toy and the set of th

or Philip. You must know some

GALLERY ABOUT CONTACT YOUR PURCHASES (0) LANGUAGES **2010**



SINGAPORE

Kai Syng Tan Kaidie's 2012 Nondon Olympic Finish

LENS ON

TWELVE

76.2 ! 101.6 cm 30 x 40 inches Edition of 5 Digital C-Type Premier Lambda Print in Black Frame

< PREVIOUS

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ABOUT THE WORK

This new digital collage features Kai Syng Tan's fictional character 'Kaidie' from Kaidie's 1000-Day Trans-Run 12.12.2009 – 09.09.2012. Kaidie, who yields from a city called 'Nondon', runs for 1000 days in search of the 'Meaning of Life', but must die on the last day of the 2012 Nondon Olympics. Kaidie not only runs physically but met aphorically to-and-fro and beyond dimensions physical, virtual, digital and imaginary.

Kaidie's 2012 Nondon Olympics Photo Finish captures Kaidie's final, finest split-second splithair moments, in wondrous freeze-frames. On the cusp of reaching the finishing line; will the Meaning of Life become apparent?

BIOGRAPHY

Named 'one of Singapore's foremost artists', Tan's work has been shown in more than 45 cities (Biennale of Sydney, Transmediale, ICA London, Guangzhou Triennale, Yamagata International Film Festival). She has won awards at the San Francisco International Film Festival and the prestigious Young Artist Award in Singapore. Her permanent video installation is on display in a subway station in Singapore. Playing Kaidie is part of her research; since its launch, Kaidie's website <3rdlifekaidie.com> has seen more than 550,000 visitors.

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46. Tan, K, 2010. 'My Time Interview: Kaidie and Life 3.0'. In: Neuhaus, F, ed. 2010. *Blog of Urban Tick*. http://urbantick.blogspot.com/2010/05/mytime-interview-kaidie-and-life-30.html

The latest blog posts from the Centre for Advanced Spatial Analysis (CASA) and UCL Geography This blog syndicates blogs written by members of the CASA research unit and associated researchers in the Geography department at University College London. To leave a comment, click on a post's title, to go to the source blog.	Contributing Blogs Atex Singleton Areaprofiles Digital Urban GENeSIS GIS and Agent-Based Modelling
How to Add Anything to the Internet of Things: Creating he Geography of Everything Posted on May 19th, 2010 Andy (Digital Urban) © CASA	 GiScience Output Area Classification Paul Longley Po Ve Sham – Muki Haklay's personal blog
very object in existence can be targed with any media. linked to tell a story, to recount its memories in MyTime Interview – Kaidie and Life 3.0 © Posted on May 19th, 2010	Population Geography RG

In an interview series urbanTick is looking closely at meaning and implications of time in everyday life situations. In the form of dialogs different aspects are explored, with the idea to highlight characteristic The main interest is circling around the construction and implementation of different concepts of time between independent but related areas of activity, such as leisure and work, privat and public, reality and virtual. This interview series will not be continuos, but more adhoc, so you might want to use the interview tag to catch up with the rest.

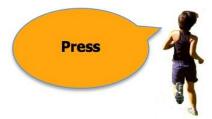
<u>3rdiffeKaidie</u> is the latest incarnation of artist/curator/educator <u>Kai Syng Tan</u> as part of her PhD researd at the Slade School of Fine Art, University College London. Trained in London, Chicago and Tokyo, the diehard Singaporean posits herself as a traveler/tourist. Kai Syng's interdisciplinary work has been shown in more than 40 cities (Guangzhou Triennale, Biennale of Sydney, ICA London). Kai Syng has won several grants (scholarships), residencies (NIFCA in Helsinki, Japan Foundation in Beppu), and awards (SFIFF merit award, Young Artist Award, Most Promising Young Artist Award). Kai is advisor in digital arts in panels in Singapore, and for 7 years, she was film lecturer and ran a Video Art degree programme. Her large-scale permanent artwork is on display in a central subway Station in Singapore.



Image by Kaidie / Time heals no wounds

urbanTick: How does time pass in relation to your life of 1000 days?

3rdlifekaidie: Kaidie is alive from 12.12.2009 to the last day of the London Olympics, 09.09.2012. (Do not that the dates form a pseudo-pallindrome of sorts!) As we speak, Kaidie is already 150 days-oid, and h



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Strokes of Genius

Singapore, with our own burgeoning set of artists and boasting a vantage location for the confluence of eastern and western visions, is set to be a busy centre for the arts in 2011, thanks to Art Stage Singapore and the Singapore Biennale. Here, we ask a few stars of Singapore's art movement to present a piece of art for Singapore Tatler with their own interpretations of "The Spirit of High Society".





KAI SYNG TAN

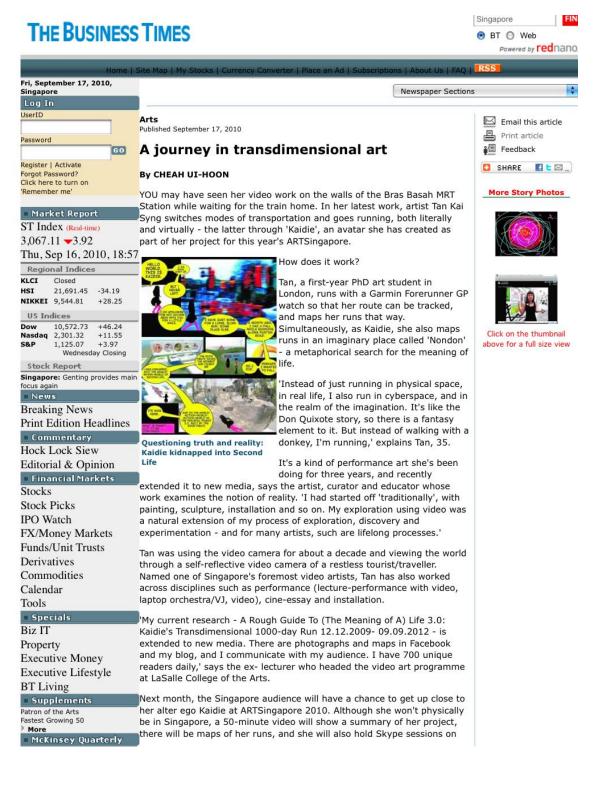
EXALSYING TAXN. The save of yoker from the primary discourse of my work – lenjey throwing, and locating (or rather, dislocating) myself in unfamiliar environments so as to be moved, convertinential and chillenged. As my local changes, so does the them, tone and language of my work as it seeks to communicate to different groups of local audience", says Tain, on her wardeturk-filed inspirations. Currently pursuing a PHO in her art at the Sade School of Fine Art, University College London, Tain's latest undertaining involves at here your performance (written, film, music and magery) of a character called Kaidle who runs for Lood ough a cross realise circles and circles, in search of the "meaning of If e", and the online multimeda initialization receives pool unque readers. Tain's resume boasts resultations, drow this, tota and "the" performances in low-ray o circle to roles such as digital artic consultant and adjunct incture at the School of the Arts. (SOTA), committee member, curator and writter – all of which she considers extensions of her creative practice.

"WHIRLWINDS"

I chose this work to a

This photograph shows lights racing brough the city of London on a dark winter afternoon. I imagine high society to be a dynamic, liberal, social group that is open to change and capable of elping others and contributing to ingapore's high society as it is also in eference to the turbulent times we ive in today and how things are sceptible to sudden change.

59. Cheah, U-H, 2010. 'A Journey in Transdimensional Art'. The Business Times. 17 September. About my exhibition as Featured Artist at *ArtSingapore*, a contemporary art fair. I also attach the press release of the event.



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d the latest jobs at ww.st701.com The idea for her transdimensional runs came about because of her persona as a restless traveller, she explains. Her previous project (which was shown at the Sydney Biennale) featured island hopping in Japan,

where she collected stories of Japanese who lived through World War II. It also contained interviews of the other side - her uncle's account of the war and the Japanese Occupation of Singapore, for example.

Why is her video work different from documentary films? 'Because my work questions what is truth and reality. It's not a straight documentary and there isn't an overarching voice of God telling viewers what to think,' she explains, adding that her work is more like an essay film. When it was presented at the Sydney Biennale, it was also presented as a pseudo museum.

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For her present project, she picked up running. The idea was to explore cyberspace since it's so much a part of real life today that one can be anybody on the Net, and can travel or surf anywhere. 'We tend to have five or six windows up on our computer screens at a time, so we're surfing anywhere - that's a kind of travelling. The Internet is a powerful medium today, and it's invading our real life. Some see it as a kind of threat, or you can see it as a way the world is bigger today. Which is why I'm exploring two spaces simultaneously.'

Using Don Quixote as her literary reference, hers is a process of 'digital storytelling' to an Internet audience. She could have done it purely in imagination, 'but I wanted to really run as well, so I live my character. And this is also why my work is performance, because I'm actually doing it,' Tan explains. Her running is also inspired by a rich tradition of artists who walk and stroll the streets - personalising the space in a new way. 'It's the concept of the flaneur, from the French verb flaner, meaning 'to stroll'.'

Artists have always walked to see the world, 'but with running, I move faster - which is more relevant in today's context as a metaphor of how quickly technology is changing', she adds.

So far, her experience running in London has been great, Tan says. 'When I run, no one sees me as a small exotic 'other', but as a 'local' who has an ownership of the space!' she declares.

Artist Tan Kai Syng's new media art installation at ARTSingapore, Oct 8-11, at Suntec, is the first for the art fair, which is celebrating its 10th anniversary this year. Those who want to track her runs now can visit http://3rdlifekaidie.com, or find her on twitter (3rdlifekaidie), add her as a Facebook friend (Kaidie Nondon) or be her best second life friend (Kaidie Absent). A preview of ARTSingapore will be held at Ion Orchard from Sept 22 to Oct 4



MEDIA RELEASE

ARTSingapore 2010 to Feature Award-Winning Multimedia Artist Tan Kai Syng in ARTSingapore's SONY New Media Space

SINGAPORE, 2 August 2010 – Asia's longest running contemporary art fair will feature its first ever New Media Installation¹ this October at SUNTEC Singapore as part of its 10th year celebrations.

Titled A Rough Guide To (The Meaning Of A) Life 3.0: Moving Images and Meeting Kaidie (A)Live in Singapore!, the multimedia presentation will feature artist Tan Kai Syng's online alter-ego Kaidie in her epic quest to find the meaning of life. The installation will include a short film as well as 'live' sessions which will allow visitors to interact with Kaidie in Nondon via web-chat. Prior to this special upcoming appearance, Kaidie has also made appearances as a 3rd-Lifer-In-Residency in Villa Straeuli, Winterthur, Switzerland and at the Slade Centre of Research in London (http://3rdlifekaidie.com/2010/06/phd-show-5/).

Born in Singapore, Kai Syng has won many awards and grants throughout her career: at age 18, she was named "The Most Promising Young Artist" at the UOB Painting of the Year; and in 1998, the San Francisco International Film Festival Golden Gates Award New Visions Video Merit Award. Her work has been exhibited in more than 40 cities such as the Guangzhou Triennale 2009, Asia Art Biennale 2009 and ICA London 2005. Currently a scholarship MPhil/PhD student in Fine Media Art at the prestigious Slade School of Fine Art in London, the artist has also worked as an art educator and consultant to numerous digital art projects.

Kai Syng currently has a permanent video installation, *The Amazing Neverending Underwater Adventures* at the Bras Basah MRT station on the Circle Line in Singapore. Commissioned by the Land Transport Authority, this is the only station with a video artwork. (Mayo Martin of the *Today* newspaper named this his favourite artwork of the Circle Line.)²

Fair Director of ARTSingapore 2010, Chen Shen Po, said, "This is the first time that ARTSingapore will be featuring a New Media exhibit by a Singapore artist. Artworks utilising multimedia technologies which engage multiple senses have been gaining in momentum in the art world, and Kai Syng's installation will give visitors to ARTSingapore an introduction to this growing medium. We are also very happy that SONY Singapore has agreed to be our sponsor for this very special exhibit."

² http://www.todayonline.com/Arts/EDC100430-0000050/The-Circle-Line-show



¹ In 2008, ARTSingapore featured the father of Video Art, Korean-American Nam June Paik

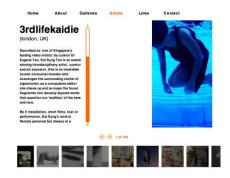


60. Tan, C, 2010. 'Art Fair Takes Boutique Route' The Straits Times. 9 October. p. E2.

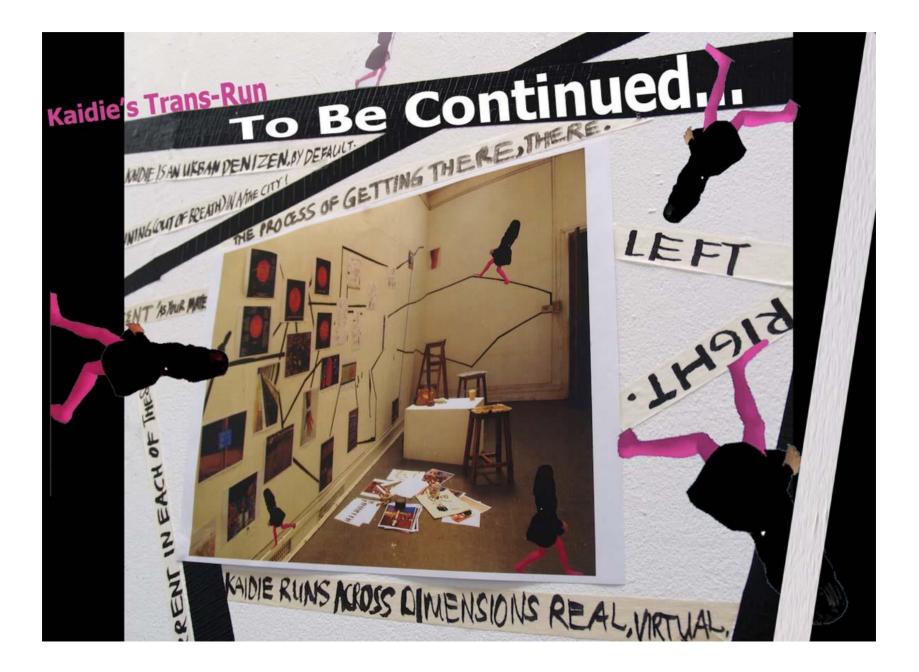
61. M, Martin, 2010 March 23. 'iPlay', on Singapore artists who mobilise social media in their work. *Today*. Singapore Press Holdings.



- 62. Profile on Vegas Spray, a Brisbane-run site <http://vegasspray.com/brisbane-artist/kadie-3rd-life/>
- 63. Representation by Artinno







FOR ARCHIVE OF ARTWORKS 2009-2013:

http://www.kaisyngtan.com/3rdlifekaidie

TO RUN WITH KAI 2014 ONWARDS:

http://www.kaisyngtan.com