

## DR KAI SYNG TAN (KAI) FRSA SFHEA (January 2018)

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RUN! RUN! RUN! [www.kaisyngtan.com](http://www.kaisyngtan.com) RUN! RUN! RUN! Biennale [www.kaisyngtan.com/r3fest](http://www.kaisyngtan.com/r3fest)

Arts Council England/Unlimited commission #MagicCarpet: [www.kaisyngtan.com/magiccarpet](http://www.kaisyngtan.com/magiccarpet)

Portfolio: <http://bit.ly/2IJ9m3W> Gallery: <http://kaisyngtan.com/portfolio/gallery/>

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Drawing on my 20-year portfolio as an artist, curator, teacher, advisor and researcher, I consider my role as a leader as a connector, disrupter and 'running-messenger' who is 'ill-disciplined', situated within/between/across/beyond artistic/disciplinary/geopolitical boundaries to engineer spaces of 'productive antagonisms' (Latham and Tan 2016). Characterised by agility, exuberance, hyperactivity, as well as a risk-taking sensibility and refusal to be pinned down, this framework is (in)formed by the collaging of a range of concepts and practices including the Chinese Daoist body-mind-world poetics, and turbocharged by my lived experience of Attention Deficit/Hyperactivity Disorder (ADHD), dyspraxia and dyslexia. This vision and approach has been further shaped by my training in the 'wild west' and 'far east' (PhD, UCL Slade School of Fine Art; MA Distinction, Excellence Award, Musashino Art University; BA Fine Art first class honours Slade; School of Art Institute of Chicago).

Through installation, performance, drawing, film, critical text and curatorial practice, my practice-led research investigates the body and mind in motion (and commotion) as a methodology/metaphor to engage with self, others, the city and non-logocentric modes of thinking, and to interrogate/reimagine the world that is in motion (and commotion) around us. I activate everyday mobilities such as, running (since 2009), islandhopping (2002-2005), swimming/crawling/hula-hooping/drowning (since 1992) and mind wandering/ADHD (current) as critical/creative modes of interrogation/intervention. When it comes to teaching, I specialise in creating innovative student-centred, research inquiry-based learning environments that foreground the messiness and joys of working with and through difference. Since 1998, I have taught in the practice, theory and history of fine art, media art, film and higher education (BA-PhD), including at Royal College of Art, University College London, Goldsmith's University, Tama Arts University (Tokyo), Australian National University and LASALLE College of Arts (Singapore). I enjoy being a critical friend and mentor to students who are international, BAME, disabled, or mature.

Known for my 'eclectic style and cheeky attitude' (Sydney Morning Herald), 'radical interdisciplinarity' (Dr Alan Latham, UCL), I have been described as 'not only a talented artist but also a great scholar' (Cinema South Festival) with a 'sardonic humour but also a sharp intelligence which makes her a self-reflexive, incisive artist of South East Asia' (Singapore International Festival of Arts Director Keng Sen Ong). My work has appeared in 400 shows including Documenta, Royal Geographical Society, Biennale of Sydney, MOMA, ZKM/Centre for Art and Media, Institute of Contemporary Arts and Moscow International Performing Arts Centre. Recognition includes San Francisco International Film Festival Golden Gate Award, Artangle Open 100 and the Young Artist Award (given by the President of Singapore). Collections include the Museum of London and Fukuoka Art Museum. Publications include *Sport in Society* (Routledge), *Cultural Geographies* (Sage), Live Arts Developmental Agency Study Guide and Royal Society of the Arts blog. Of my RUN! RUN! RUN! Biennale, the *Guardian* urges academics to 'take a leaf out of its book' (2014), and I went on BBC Radio 3 talking about on running as an artistic discourse (Free Thinking January 2017). Co-created with disabled colleagues, the Opening and Closing Ceremonies of the 8th ASEAN Para Games (for which I was Visual Director) was applauded by the Singapore Prime Minister as 'spectacular'. Collaborators have included media collective VideoArt Centre Tokyo, Dumb Type choreographer and dancer Takao Kawaguchi (Tokyo), composers Professor Christophe Charles (Tokyo) and Philip Tan (Singapore). Curators I have work with include Rikrit Tiravanija (NYC/Berlin), Keng Sen Ong (Singapore) and Dr Charles Merewether (Australia). I have been billed with Yayoi Kusama, Fluxus artist Ilmura Takahiko and avant garde filmmaker Toshio Matsumoto.

Currently, I am Artist in Residence and Visiting Researcher at the Social Genetic and Developmental Psychiatry Centre at Kings College London (KCL), working on an Unlimited/Arts Council England main commission with Professor of Psychiatry Philip Asherson. I am also a Visiting Fellow at the Institute of Advanced Studies at UCL, Centre for Mobilities Research at Lancaster University, and Arts and Humanities Research Council Peer Review College member. In addition, I am Director of RUN! RUN! RUN!, an interdisciplinary research framework that I founded (2014) and co-run with Dr Alan Latham (UCL Geography). I also co-manage the Running Cultures Research Group, a 60-member JISC mail community. Members for both networks hail from Chicago, Cardiff, Sao Paulo, Malmo and Singapore.

## RESEARCH INTERESTS

- Research-practice-teaching nexus. The practice-theory dynamic. Innovative possibilities of 'practice-led research' and 'publication'. Areas: installation, performance, drawing, mapping.
- Creative collisions and 'productive antagonisms': working with artists, academics and non-academics across disciplinary (Latham and Tan, 2016), artistic, cultural and geopolitical boundaries.
- Body and mind in motion as creative and critical toolkits to engage with self, community, technology, place (in particular the city) and non-logocentric modes of thinking.
- Running as arts and humanities discourse; running as methodology, metaphor, material. 'Running studies'.
- Cultural (not just medical) narratives in wellness. Chinese Taoist mind-body poetics and disability perspectives as counterpoints to Cartesian and medical models. Making and conceptualising 'neurodiverse art'. Complicating dominant discourses on wellbeing via through an 'ill-disciplined' approach
- Widening access: working with 'non-traditional' students. Internationalisation.

## QUALIFICATIONS

- 2014: PhD in Fine Art (practice-related). Slade School of Fine Art, University College London (UCL), UK.
- 2005: M.A., Imaging Arts & Sciences. Distinction. Excellence Award. Musashino Art University, Tokyo, Japan.
- 2003 Language examination for Japanese University Admission. Tokyo Japanese Language Centre of Japan Student Services Organization.
- 1998: B.A. in Fine Art. First Class Honours. Slade School of Fine Art. Top student (83%).
- 1996: (Exchange Programme, 1 term). 16mm Filmmaking, Sound, Art History, Art & Technology, School of Art Institute of Chicago, USA.

## ESTEEM ITEMS

### Awards and Shortlists

- 2017 Unlimited Main Commissions award.
- 2017 Invited speaker. BBC Radio 3 *Free Thinking* on running and thinking.
- 2016-2017 International Commissions Panel member, Unlimited.
- 2016: BBC / AHRC New Generations Thinkers finalist (60 from 1000 entries). UK.
- 2016: NESTA New Radicals Award Nomination. UK.
- 2016: Official Competition (216 from 2680 entries). Annecy International Animated Film Festival. France.
- 2016: Presenter. Royal Geographical Society Conference. UK.
- 2015: Opening and Closing Ceremonies, 8<sup>th</sup> ASEAN Para Games. Visual Director, Communications Director.
- 2015: Leverhulme Prize nomination. UK.
- 2015: Presenter. Association of American Geographers Annual Conference. Chicago, USA.
- 2015: Yinka Shonibare's Guest Projects shortlist (final 4). UK.
- 2014: Artangel Open100. Great North Run Moving Images Commission shortlist (final 4). UK.
- 2014: UCL Centre for Humanities Interdisciplinary Research Projects shortlist (final 3). UK.
- 2012: Documenta 2012 participation (European Artistic Research Network conference). Kassel, Germany.
- 2012: London Ambassador Excellence Award. Greater London Authority, UK.
- 2009: Life! Best Multimedia Design Award nomination for Vagina Monologues. Singapore.
- 2008: Artist representing Singapore. Guangzhou Triennale. China.
- 2008: Artist representing Singapore. Asian Art Biennale, Bangladesh, Nanjing Triennale. China.
- 2007: Young Artist Award (£5000). Received from the Singapore President. Singapore.
- 2007: Permanent public display. Land Transport Authority commission. Singapore.
- 2006: Artist representing Singapore. Biennale of Sydney. Sydney, Australia.
- 2004: Japanese Experimental Cinema Programme. New York Film Anthology, MOMA, USA. With Toshio Matsumoto.
- 2003: President's Young Talents Award. Singapore Art Museum. Singapore.
- 2001: Official Selection. Yamagata International Documentary Film Festival New Currents. Japan.
- 1999: Golden Gate New Visions Merit Award. 42nd San Francisco International Film Festival. USA.
- 1994: 8th Panasonic Video Awards. Singapore.
- 1993: The Most Promising Young Artist Award. UOB 12th Painting of the Year. Singapore. £500 prize.
- 1992: Certificate of Distinction. Phillippe Charriol Contemporary Art Competition, Singapore.

## Membership of Professional Bodies

- 2016: Senior Fellow. Higher Education Academy. UK. PR099243.
- 2015-2018: Arts and Humanities Research Council Peer Review College Member UK. PID T89064H. Specialisms: art practice-led research; interdisciplinary collaboration and running as a creative discourse.
- From 2015: Member. Place Alliance, a movement for place quality, University College London UK.
- From 2014: Fellow. Royal Society for the Arts UK. Membership number 8044270.
- From 2014: Director, Founder. RUN! RUN! RUN! International Body For Research.
- From 2014: Member. Running Cultures Research Group (RCRG). Manager. RCRG JISCMail mailing list UK.
- 2013: Associate Fellow. Higher Education Academy. UK. PR061725.
- 2013 onwards: Visual Director, Communications Director. Philbeat, Singapore.
- 2010 onwards: Member. Goodenough College. UK.

## Grants (total: approximately £444,617)

- 2017: Centre for Contemporary Art, Nanyang Technological University. Singapore.
- 2017: Center for Mobilities Research Fellowship. Lancaster University. UK.
- 2017: King's College London, King's Artists programme. UK.
- 2017: Arts Council England via Unlimited, Main Commission award. UK.
- 2015: Commission by Ministry of Culture, Community and Arts, ASEAN Para Games. Singapore.
- 2014-2017: Research grants, Leeds College of Art. UK.
- 2016: Research grant for RUN! RUN! RUN! Biennale 2016, Leeds College of Art. UK.
- 2014: AHRC Creative Fellowship fund via Prof Gregg Whelan. Joint Faculty of Interdisciplinary Graduate Studies, UCL. For RUN! RUN! RUN! International Festival of Running. UK.
- 2012: Travel grant from Slade School UCL to participate in dOCUMENTA 13, Germany.
- 2011: Travel grant from UCL Graduate School to participate in Soft Borders, Brazil.
- 2010: Villa Straeuli Artist-in-residency. Winterthur. Switzerland.
- 2009: UCL Overseas Graduate & Graduate Research Scholarships. UK.
- 2009: Development grant, National Arts Council. Singapore.
- 2007: National Arts Council for Trade Routes/Converging Cultures.
- 2007: Young Artist Award. Received from the Singapore President. Singapore.
- 2007: Commission by Land Transport Authority for permanent artwork. Singapore.
- 2006: Biennale of Sydney. Australia.
- 2006: NIFCA-Theatreworks artist-in-residency award.
- 1998-2008: Around 10 National Arts Council project & travel grants. Singapore.
- 2004: Flying Circus project artist-in-residency. Theatreworks, Singapore.
- 2002: Japanese Chambers of Commerce Industry Scholarship. For MA studies. Singapore.
- 1997: UCL Sessional Prize for outstanding academic results. UK.
- 1997: Slade School of Fine Art Project Grant. UK.
- 1994: Singapore's Shell-National Arts Council Art Scholarship. For BA studies. Singapore.
- 1993: The Most Promising Young Artist Award. UOB 12th Painting of the Year. Singapore.

## Artist-in-Residency Awards

- 2018-2019: Centre for Contemporary Art, Nanyang Technological University, Singapore. Nominated by Amanda Heng.
- 2017-2018: King's Artist, King's College London.
- 2015: Centre for Contemporary Art, Warsaw, Poland.
- 2012: Slade Summer Residency, London, UK.
- 2010: Villa Straeuli, Winterthur. Switzerland.
- 2009: Mixed Bathing World Festival. Japan Foundation. Beppu, Japan.
- 2007: Trade Routes/Converging Cultures. National Arts Council. Manila, Dumaguete, Philippines.
- 2006: Biennale of Sydney. Perth, Canberra, Sydney, Australia.
- 2006: NIFCA-Theatreworks. Suomenlinna, Finland.
- 2004: Flying Circus Project. Theatreworks Singapore. With Atlas Group, Jerome Bel.

## Collections, Permanent Exhibitions

- 2016: Department of Geography, UCL, UK.  
 2016: Wellcome Trust Images Library. UK. <http://bit.ly/2q7zlxN>  
 2015: Leeds College of Art. UK.  
 2013: Museum of London. London, UK.  
 2010 onwards: Private collections in London (3), Manchester, Bradford, UK, and Singapore.  
 2007: Land Transport Authority. Singapore.  
 2000: Fukuoka Art Museum. Japan.  
 1993: United Overseas Bank. Singapore.

## CAREER HISTORY

### Lecturer, Pathway Leader, Tutor, Assessor (See page 20 for summary of subjects taught)

- 2017: Invited Tutor by Professor Michael Newman for Sports Collaborative Seminar, MFA programme, Goldsmiths University.  
 From 2014: External Examiner. Bachelor of Art Education. Singapore Institute of Management University.  
 From 2014: Peer Supporter to LCA colleagues on PhD studies, CPD, research. UK.  
 2014: Tutor. Open College of Arts, UK.  
 2013-4: Tutor. UCL. In Teaching in Higher Education, to PhD students, School of Life and Medical Studies.  
 2013: Visiting Lecturer. Critical & Historical Studies Programme, Royal College of Art.  
 2010: Visiting Assessor, Visiting Lecturer. Foundational Course, London College of Communication. UK.  
 2009: Keynote Speaker. Art & Music Education Conference, Ministry of Education, Singapore.  
 2005-9: Pathway Leader. Full-time Lecturer. Faculty of Media Arts, LASALLE College of the Arts, Singapore (then validated by Open University).

- Taught BA Animation Art, BA Video Art, BA Interactive Art, including major curriculum components in Video Art (18 hours per week)
- Supervised BA and MA thesis projects
- Led Video Art in innovations, enhancements, strategies
- Administered, coordinated, designed all operational aspects of teaching, learning and course delivery for Video Art
- Coordinated, organised, conducted assessment activities
- Redesigned programme according to QAA benchmarks. Programme successfully re-validated by Open University (2008)
- Ensured learning & teaching strategy of programme was effectively delivered
- Interviewed, selected prospective students and lecturers
- Developed staffing profiles in terms of research, qualifications
- Managed 5 staff members each term
- Coordinated with Learning Centre, Student Services, Marketing and Academic Administration
- Boosted profile of Video Art nationally and internationally, initiating collaborations (e.g. with Fashion School, Music) and external partnership (e.g. Theatrework), and curated a programme for 'Sight Media Festival' in Tokyo
- Represented College in Tokyo to facilitate partnership with Keio University
- Organised talks, workshops by noted local, global artists, curators
- Provided pastoral care
- Contributed to policy-planning, examinations in Faculty
- Elected as member of planning committees at College-level

Additionally, delivered lectures, seminars, tutorials at The Puttnam School of Film and Fine Art. Supervised MA thesis projects at Fine Art.

- 2002-2009: Visiting / Adjunct Lecturer. Including:  
 - School of Film & Video, Edith Cowen University. Australia.

- School of Art, Design and Media, Nanyang Technological University. Singapore.
- Photomedia, School of Arts, Australian National University. Australia.
- School of Contemporary Arts, University of New South Wales. Australia.
- Tama Art University, Japan.
- Tokyo Film College, Japan.
- Multimedia. LASALLE-SIA College of the Arts, Singapore.
- Silliman University, Dumaguete, Philippines.
- School of the Arts. In Digital Arts. Singapore.

- 1998-2001: Full-time Lecturer. School of Film and Media Studies, Ngee Ann Polytechnic, Singapore. Diploma in Film, Sound and Video, Diploma in Mass Media.
- Led, designed and taught courses Film Theory & Aesthetics, Film History, Set Design, Storyboarding for Multimedia;
  - Proposed, designed & successfully ran 'Experimental Projects' course;
  - Assisted in the coordination and teaching of 16mm Filmmaking course;
  - Supervised thesis films and sound projects.

## Researcher

- 2017-2018: Visiting Fellow, Centre for Mobilities Research (CEMORE). Lancaster University.
- Work with Cemore Director Dr Jen Southern to conceptualise Art and Mobilities Colloquium, and to facilitate its first meeting.
  - Aim: to open up a critical and creative space to develop conversations exploring the synergies between art and mobilities.
  - Previous Fellows include Dr Bradley L. Garrett, well-known for his urban exploration exploits.
- 2017-2018: Visiting Researcher, MRC Genetic & Developmental Psychiatry Centre, King's College London. UK.
- Mentor: Philip Asherson, Professor of Molecular Psychiatry
  - Project: 'We Sat On a Mat and Had a Chat and Made Maps! #MagicCarpet', one of six works commissioned by Unlimited in its Main Commissions strand for its 2017 awards. #MagicCarpet weaves science and art together to open up a creative space where conversations about mind-wandering and the boundaries between normal/abnormal behaviour take off. At its heart is a tapestry artwork which people can sit on to chat and make drawings to capture their discussions.
  - Activities during the residency include: participating in seminars, meetings and research trials; running workshops with students and staff; holding public dissemination events including an exhibition, and training student interns (paid) to enable them to gain transferable skills.
- 2017-2018: UCL Visiting Research Fellowship, Institute of Advanced Studies.
- Collaborator: Dr Alan Latham, Department of Geography.
  - Activities include: delivering one Talking Points Seminar, presenting research in IAS forums.
- 2014-2017: Research Fellow (permanent contract). Leeds College of Art, UK.
- Developed research culture through conducting high-quality relevant research.
  - Engaged in full-time in research and its dissemination.
  - REF 2021 Steering Committee Member. Research Committee Member. CREST (Consortium for Research Excellence, Support and Training) repository reviewer.
  - Involved in joint bid with Salford University for HEFCE's 'Catalyst Fund: Innovations in learning and teaching, and addressing barriers to student success'.
- 2014 onwards: Director, Curator, Producer, Founder. *RUN! RUN! RUN! Biennale #r3fest*. [kaisyngtan.com/r3fest](http://kaisyngtan.com/r3fest)
- #r3fest is a pioneering biannual interdisciplinary programme exploring running as an arts & humanities discourse.
  - Duties include:
    - Strategic planning.
    - Selecting and working with co- and guest-curators.
    - Recruiting and managing volunteers.

- Applying for grants.
  - Sending out call for works. Selecting works. Designing programme.
  - Designing, disseminating publicity materials.
  - Designing online resource.
  - Coordinating schedules of presenters.
  - Applying for and preparing sites. Coordinating catering, equipment loan.
- First run: then called *RUN! RUN! RUN! An International Festival of Running 1.0*.
    - Funded by UCL and AHRC. Venue: Slade Research Centre.
    - Co-curator: Dr Alan Latham (UCL Geography). Co-host: Jo Volley (UCL Slade).
    - Attended by 50 artists, academics and community leaders from 30 institutions, including the Universities of Harvard and Oxford, Goodgym and the Sri Chimnoy Centre.
    - Praised by the *Guardian* for its 'positive atmosphere'.
    - Helped pave way for efforts by attendees, including ESRC-funded *Running Dialogues* by a University of Kent Reader.
    - A University of Falmouth professor curated a running-themed performance festival in Finland, ANTI Contemporary Festival 2015.
    - An Associate Lecturer at London Metropolitan University created an arts programme *Running Wild* at Fermynwoods Contemporary Art.
    - A University of Grenoble PhD student created a 6-hour running event for the Festival of Grenoble, which myself and his students participated.
- 2016 run: 3-city programme with focus on running as metaphor and methodology, and highlighting the work of female colleagues.
    - Discussion at Leeds College of Art, film screening at UCL, live art at Cardiff Metropolitan University's National Indoor Athletic Centre.
    - Guest presenters: 30 artists, academics and runners from 18 institutions and charities.
    - Including UN Human Rights lawyer and Founder of Free To Run (running charity for women and girls in Afghanistan and other conflict areas) and A Mile in Her Shoes (running group for homeless women in London).
    - Trained two early-career researchers: a retiree (former Principal Lecturer and Director of Student Experience, Director of Learning & Teaching, Cardiff School of Art & Design), and a PhD Fine Art graduate (Central St Martins).
    - Ben Graham, Director, Headway East London: 'good fun and quite inspiring!'.
    - Sarah Brown, Principal Keeper, Leeds Art Gallery: 'a very inspiring and stimulating'; 'extraordinary people and their work'.
    - Julien Carrel, Director of the L'Entorse festival in France which explores the sport-art entanglements: 'very interesting perspectives'.

2014 onwards: Director, Researcher, Founder. RUN! RUN! RUN! International Body for Running. [kaisyngtan.com](http://kaisyngtan.com)

- Interdisciplinary research and practice framework. Co-director: Dr Alan Latham (UCL Geography)
- Set up after success of RUN! RUN! RUN! Biennale 2014.
- Situated within and beyond the artistic and academic worlds.
- Lead, design, run solo and collaborative activities that blend practice-learning-research.
- World-facing, rigorous, disruptive, accessible.
- Projects shortlisted in: Artangel Open 100, Great North Run Moving Images Commission (2014).
- Presentation venues include dOCUMENTA (Germany), Warsaw Centre for Contemporary Arts and Association of American Geographers Annual Meeting (2015).
- Unusual learning environments successfully designed including: UCL Art Museum Learning and Access programme exploring correlation between movement and creative thinking (2015).
- Another took place at Whitworth Art Gallery, where nurses participated in a walk as part of a module on wellbeing (2016).
- Branches are in London, Cardiff and Singapore. 12 Research Associates and Advisory Board members include senior academics and community experts
- Also manager of Jiscmail group Running Cultures, for the discussion of social, cultural and political agency of running. Membership: 60, by academics, artists and friends from NGOs and charities.

2012: Intern. Department of Paintings, Prints and Drawings, Museum of London.

2009: Volunteer. Curator's Assistant. National Art Gallery, Singapore.

## Visual Director, Curator

2017-2018: Principal investigator of Unlimited/Arts Council England commission #MagicCarpet.

2017: ROAM! ROAM! ROAM! Practice-led research-programme. Leeds College of Art. UK.

2016: Curator, Coordinator. UniSIM (Singapore)-Leeds College of Art exchange: Webinar. UK.

2015: Opening & Closing Ceremonies, 8<sup>th</sup> ASEAN Para Games (APG), Singapore.

- South East Asia's Paralympics. Welcomed 3000 athletes, officials, and head of states from 10 nations.
- Commissioned by Sport Singapore and overseen by Ministry of Culture, Community and Youth.
- Directed by acclaimed Singaporean Creative Director Philip Tan of Philbeat.
- Multimillion-dollar, multi-media Ceremonies was entitled Celebrate the Extraordinary
- Created with and for people of all abilities.
- Appointed Visual Director and Communications Director by Philbeat.
- Worked closely with Tan (collaborator since 1998) to hone ceremonies' bold central message, of celebrating mental and physical ability of all.
- Ethos reflected in working method: worked with disabled professionals and students in creative team, production crew and on stage.
- As Visual Director: Handpicked and directed 10 Associate Visual Directors, who in turn led other professionals and students (from HEIs, primary and special schools). Total number in core visual team: 40.
- As Communication Director: Led another team of writers, a lyricist and a graphic designer, to work on the dramaturgical direction of the shows, train hosts and sign-language interpreters, develop the contents, tone and aesthetics of the official programme publications.
- Two multimedia live performances played to 7000-strong audience at Singapore Indoor Stadium and 3000-strong audiences at Marina Bay Sands ballroom.
- Other outputs include programme booklets (also in Braille), which are distributed to libraries and films.
- Games were said to have set a new precedent not just for Para Games in the South East Asian region, but with broader implications for inclusivity.
- With 'best ever' Games being held, ceremonies advanced the disability discourse in Singapore and the region, departing from the dominant mode of charity and sentimentality.
- Firsts include: live broadcast to 3 countries. Live streaming on Youtube to 600 million in the region and beyond. Incorporation of live interpretation and live captioning.
- Commissioned films include one subsequently shown at the prestigious Annecy International Animated Film Festival (France, 2016).
- A partnering school found the process 'exceptional' in letting 'the status of our students with disabilities soar to great heights in an international platform' (Metta School).
- For the Singapore Association for the Deaf, the Ceremonies marked 'a giant step' towards inclusivity.
- Having learnt that 'community art' can be of high calibre, the arts industry is normalising conventions pioneered, including incorporating sign language as performative elements.

2015: *RUN! RUN! RUN!* programme at ANTI Contemporary Art Festival, Finland.

2013: Visual Director. Performance in Closing Ceremony, 27<sup>th</sup> South East Asian Games, Myanmar.

2012: Invited Curator, Delhi International Film Festival, India.

2008: Curator. Programme of South East Asian films, 7<sup>th</sup> Cinema South Festival in Sderot, Israel.

2005: Curator. 30-minute programme of Video Art. SIGHT Media Festival, Tokyo, Japan.

2004: Curator. Performer. 2 events, Tokyo Wonder Site, Japan.

2004: Curator. Opening event of exhibition *Twilight Tomorrow*. Designed publicity materials. Wrote an essay about 'laptop cinema performance' movement. Singapore Art Museum.

2004: Curator, Artist, Speaker, Performer, Moderator. Solo exhibition ISLANDHOPPING. ASK Gallery. Chaired discussion with pioneer video artist Takahiko Iimura, Tokyo, Japan.

## Mentor, Advisor, Panel Member, Reviewer

2018: Mind and Body advisory group member, King's Health Partners, UK.

2017: Mind and Body Champion, King's Health Partners, UK.

2017 onwards: Mentor to professional services staff, Institute of Psychiatry, Psychology and Neuroscience, KCL.

2017: Peer reviewer for *Sport in Society: Cultures, Commerce, Media, Politics*. Journal, Routledge Taylor and Francis.

2016: International Commissions Panel member. Unlimited. UK. Other panel members were from Arts Council England, British Council, Southbank Centre, Tramway. Approved project funding up to £120,000 each.

2015–2018: Arts and Humanities Research Council Peer Review College Member UK.  
 2012: Advisory Board Member. Delhi International Film Festival, India. Initiated partnership with Slade School.  
 2007–12: Expert Panel Member. Approved funding bids up to £125,000. Media Development Authority.  
 2008: Digital Arts Consultant. School of the Arts, Singapore.  
 2008: Mentor. To young film curators from secondary schools, Asian Film Archive, Singapore.  
 2008: Judge. *Fly By Night*, an annual filmmaking competition, Singapore.  
 2005: Judge. Scholarship Selection Panel, Japanese Chambers of Commerce & Industry, Singapore.  
 2000–5: Panel member and focus group member. Ministry of Education, Ministry of Communications and Information, National Arts Council (New Media Arts Fund), Singapore.  
 1999: Committee Member. Ministry of Education's Video Awards, Singapore.  
 1998–9: Activities Chair. Thomson Video Club Management Committee, Singapore. Also Chairperson of organising committee of Singapore's First Junior Video Awards. Organised and conducted video-making workshops.

## Volunteer

2017: Marshall, World Naked Bike Ride Manchester.  
 2016: Designer of publicity material. Wildcatz Canoe Polo club. Manchester, UK  
 2016: Designer of early logo. Bspoke, an ethical mobile cafe. Manchester, UK.  
 2016: Donations to Wikipedia, Guardian, MS Trust, *Migrant Journal*, Headway East London, Doctors of the World, Goodenough College, and peers' participation in marathons.  
 2014: Gardener. Brunswick Square Gardens. London, UK.  
 2010–2012: Fundraiser as marathon runner, including Shelter (£1520), 2011 Virgin London Marathon.  
 2013: Photographer, helper. Lewisham Homes. Football, gardening, dance activities.  
 2013: Helper. Art workshop, Get More Bikes, London, UK.  
 2012: London Ambassador. 2012 Olympics. Attained Excellence Award. Greater London Council.  
 2012: Helper. Art workshop, 'Johnnie' Johnson Housing, Manchester.  
 2011–2013: Bloomsbury Festival Guide. On Art & Society. Bloomsbury Festival. London, UK.  
 2011–2014: Cultural Bloomsbury Guide. London, UK.  
 2010: Facilitator. Mapping session with Dr. Jamie O'Brien, Headway East London.  
 2006: Japanese-English Interpreter for Mom/n/dad productions. RESFEST, Singapore.

## Artist

From 1994: 450 exhibitions in museums, galleries, film festivals, theatre in 60 cities.

## OTHER TRAINING, SKILLS (See page 21 for summary of additional training since 2014)

- Completed training in Data Protection, Prevent, and Diversity & Equality.
- Certified first aider (until 2018).
- Adept in range of softwares for art-production, learning and teaching, remote artistic collaboration, project management and research (Adobe, Final Cut Pro, Avid, Wordpress, Weebly, Scrivener, etc). Mac and Windows.
- Languages: Spoken: English, Mandarin, Japanese. Writing & Reading: English, Chinese, Japanese.
- Classical piano Grade 8. Passed ABRSM Theory and Practical (Distinctions) exams. 1990-1.
- Perfect pitch. Perfect hearing.

## PEER REVIEW

### Teaching

'The external assessor has demonstrated an exemplary thoroughness with admirable professionalism. [...] We should use her more often where possible. – **SIM University Assistant Provost Associate Professor Cheah Horn Mun. 2016. Singapore.**

'Your paper is overflowing with so many complex and fascinating ideas but is also underpinned by a strong pedagogic structure. [...] I was very impressed at how you link your artistic and pedagogic practice and it makes for a very strong application'. – **Professor Patsy Cullen, Principal Fellow of the Higher Education Academy, on my Senior Fellowship application.**



‘Our meetings have given me continued higher level of learning that can improve my personal development as an artist. This formalisation of learning is important to me, as it provides discipline, focus and a framework in which to grow. You have helped guide and encourage me. Your strong work ethic is an inspiration. I have enjoyed the discussions and critical feedback and how you make me feel equal as a fellow professional. I am learning a lot, and without doubt the ROAM! ROAM! ROAM! meetings have been useful, without them I wouldn’t have been able to consolidate our ideas. Access to your office is very useful as it encourages a continuity of thought. It is a kind of refuge, a safe haven. I like knowing it’s there, somewhere to reflect and debate with likeminded people. [...] This is the beginning, it will be interesting to see where it takes us’. — **Granville Lythe, 59, Leeds College of Arts Staff and Alumni (access course). 2016.**

‘You’ve taught me how to think. You have equipped me with the tools that enables me to view my work from a multifaceted perspective — while doing it’  
— **Michael Larsson. Collaborator. Former student. Sweden 2015.**

‘She instigated and implemented major changes for the for the academic and artistic direction of the Video Art Pathway, resulting in a new and improved course design that matches international quality standards for Video Art at tertiary education level. Tan Kai Syng established herself as an excellent leader for the Video Art Pathway and respected team worker’. — **Dean Wolfgang Muench. Faculty of Media Arts, LASALLE College of the Arts, where I was Pathway Leader for Video Art. 2009. Singapore.**

‘Without you I would not have been the person I am today’ — **Former student Vassili Sibirius from Sweden. 2011.**

‘I’ve met only one Singaporean when I was there, it was she who always listen student’s voice and very eager to give everything whatever she knew. I was very lucky for meeting with such a kind [...] teacher’.  
— **Former student Nyi Lyn Seck Myanmar. 2005.**

## **RUN! RUN! RUN!**

‘Kai has been instrumental in the UK and lots of other contexts in pulling together all sorts of writers, artists, academics and performance-makers to come together and to start to form what might become to be called ‘Running Studies’ and Kai has been absolutely central in this. She introduced me to a whole lot of people.’  
— **Professor Gregg Whelan. Curator. ANTI Festival. Kuopio, Finland. 2015. [goo.gl/gWqph7](http://goo.gl/gWqph7)**

‘Dr Tan’s PhD thesis was an exceptional piece of work; [...]. What was most impressive about the dissertation was the ease and lucidity with which the dissertation moved between popular culture, literatures from a diverse range of academic disciplines, and the world of fine art. In my own research I have been exploring the relationship between urban environment and practices of physical fitness. Examining Dr Tan’s PhD suggested a whole range of productive new ways of thinking about these relationships; it’s a really high quality dissertation that does that. [...] Collaborating with Dr Tan has been an intellectually energising experience. In all sorts of ways it has challenged me to rethink how I go about doing my research. And it has informed much of my recent work. [...] Among the many impressive dimensions of the proposal is the centrality it gives to public engagement, along with its radical interdisciplinarity. Dr Tan has extensive experience configuring such interdisciplinary dialogues [...] Dr Tan will produce research that is intellectually challenging, radically interdisciplinary and important.’  
— **Dr Alan Latham on PhD thesis which he examined and current collaborations.**

‘I think it worked really well – especially considering how diverse the crowd was. Well done! It was good fun and quite inspiring! Danny was very happy he came [...], and was intrigued by how deep and interesting the discussions after the films were.’ — **Ben Graham, Director of Development, Headway East London, who attended the event with member Danny Harding. On RUN! RUN! RUN! Biennale #r3fest 2016**

‘I loved the workshop – I don’t get enough opportunities to meet people from such a wide variety of professions (or obsessions!) who share a passion for running in one form or another.’ – **Professor Anson MacKay, former Vice Dean for Social Science, UCL.**

‘It was a very inspiring and stimulating afternoon – with a great introduction to some extraordinary people and their work.’ – **Sarah Brown, Principal Keeper, Leeds Art Gallery, Chair of Leeds Leg.**

‘Many thanks for inviting me today – it was a very good session overall, informative, interesting and well organised.’ – **Dr Doug Sandle BA. Phd. CPsychol. AFBPsS. FRSA, Chair of Fields of Vision.**

‘I just want to say that I have not stopped thinking about “method and metaphor” in art practice [...]. The time with you continues to influence me in a good way.’ – **Lois Bentley, student volunteer (access course), Leeds College of Art.**

‘Caught a lot of very interesting perspectives.’ – **Ju-lien Carrel, Director, L’Entorse festival, Lille, France, that explores the sport-art entanglement.**

‘Perhaps other conferences could take a leaf out of #r3fest’s book.’ — **Dr Alex Lockwood. *Guardian*. On RUN! RUN! RUN! International Festival of Running #r3fest 2014. UK.**

‘Possibly the best conference ever.’ — **Dr Sarah Petts. On #r3fest. 2014. UK.**

‘I loved the atmosphere and feel of the Festival [...] You leave me and my Camden colleagues with lots of ideas for the future.’ — **Peter Twist, City of London Guide, Trainer. 2014.**

‘I think you got the tone, timing, and mix of speakers/activities/displays just right. After going to this kind of event I’ll find it even more difficult to summon up the enthusiasm for a more conventional academic conference. And 8-minute slots are the way to go.’ — **Associate Professor of Human Geography Dr Derek McCormack. Oxford University. 2014**

‘I really enjoyed it, and have come away very inspired.’ - **Devashishu Torpy. Sri Chimnoy Centre. 2014.**

‘There were also Pecha Kucha nights and a half-day symposium, a revelation from which was RUN! RUN! RUN! International Body for Research, an art and sociology collaboration.’ – **Megan Garrett-Jones, Real Time Arts Magazine, Australia, 2015**

‘The ANTI festival project was very interesting and we have nice memories about it.’ – **Maria Ikonen, parent of participant. Finland. 2015.**

‘And what such interesting work! Very critical and at the same time playful (not an easy task when problematizing such difficult issues).’ — **Fernanda Duarte. Review Editor (Art). *Transfers Interdisciplinary Journal of Mobility Studies*. USA. 2016.**

‘I really like your research and practice and believe that you’re on to something.’ — **Dr Martine Rouleau. UCL Art Museum. 2014. UK.**

‘I really enjoyed the workshop! Thanks once again for a fascinating day!’ — **Musician Estie McLaurin. Participant. Running-Creativity Workshop. 2014.**

‘[...] the arts and writing also dominated the discussion [at Running Dialogues], with artist Kai Syng Tan presenting a Prezi like no other.’ — **Katy Kennedy. Surrey University. 2015.**

## 8th ASEAN Para Games Ceremonies

‘... a spectacular ceremony.’ — **Prime Minister of Singapore Lee Hsien Loong. 2015.**

‘Your team have been most open-minded, thoughtful and accommodating to our suggestions and inputs in making the event a truly accessible one for our community. With “live” captioning has been offered for such a big event and at a national level for the first time, the ASEAN Para Games Opening and Closing Ceremonies mark a giant step towards an inclusive Singaporean society.’ — **Deputy Director Alvan Yap. Singapore Association for the Deaf. 2015. Singapore.**

‘Congratulations for the picture perfect Opening Ceremony. I believe the wonderful extraordinary experience will be engraved in the mind and heart for the rest of their lives. Thanks for giving us the opportunity to be part of this once in a life time journey and do let me affirm that your hard work and creative mind had captured the heart of the audience yesterday. You’ve created exceptional work in letting the status of our students with disabilities and let them soar to greater heights in an international platform. Kudos to your team!’ — **Vice-Principal Anuwar Abdul Wahab. Metta School. 2015. Singapore.**

## #MagicCarpet

‘The project is a very exciting and innovative integration of art and science and functions as a wonderful platform for the clinical and scientific community to develop an interesting dialogue with Kai, and to find new, exciting and innovative ways to communicate the science of ADHD through her art.’ - **Philip Asherson. Professor of Molecular Psychiatry, KCL.**

‘The artists of Headway East London always benefit from collaborating with other artists and professionals. It gives them the opportunity to tell their story and share ideas. [...] [W]e feel that it will be great platform for the artists to share their thoughts about mind wandering and what that might mean to them in particular since their brain injury.’ — **Michelle Carlile, Submit to Love Studio Manager, Headway East London (charity for people affected by brain injury), #MagicCarpet Partner. 2017.**

‘Fantastic to be involved #MagicCarpet @wesatonamat discussing mind wandering & ADHD. – **Professor Helen Chatterjee MBE. 2017.**

‘Please keep creating awareness!’ – **Anusha Ramji. 2017.**

## Leadership and innovation

‘Kai [...] is very exciting to work with. She contributed to both local and national training with health care professionals and researchers. [...] She has integrated extremely well into our scientific community becoming a key member of our research team, sharing and developing ideas, and making important contributions to the dissemination of science to the public. — **Professor Philip Asherson (Mentor, October 2017)**

‘Tan Kai Syng is one of the most prolific young artists of Singapore. Well versed in video, sound and electronic media, she has created wide ranging works bordering between discourse and personal reflection. Her works often reveal her sardonic humour but also a sharp intelligence which makes her a self reflexive, incisive artist of South East Asia now. [...] Being a versatile straddler between academician and practising artist demonstrates her agility in moving between different fields of knowledge as well as diverse disciplines. She has a wryness which stands her in good stead [...] she is a very talented interdisciplinary artist [...]. She moves restlessly from one medium to another which is part of the joy of her work. She has proven herself to be immensely attractive to students who follow her classes with avid involvement, she can be an amazing source of inspiration’. – **Singapore International Festival of Arts Director Keng Sen Ong, 2009.**

‘[...] she’s one of Asia’s most talented and promising artists [...] It is our honor to host not only a talented artist but also a great scholar. The importance of Kai Syng for this program is tremendous [...] she’s the brain behind [the South East Asian Cinema Program] and the main player in it.’ – **Dr Erez Pery. Program Director, Cinema South International Film Festival. Israel. 2008.**

‘Singaporean artist Kai Syng Tan [is] known for her eclectic style and cheeky attitude to the art world [...].’ — **Tracey Clement. Cover, Sydney Herald Tribune. 2006.**

‘Kai has a global / international vision in art production and education, and I am certain that her collaborators including myself have all had a valuable experience while working with her. She was always able to overcome all technical problems and provide on time a highly professional outcome.’ – **Composer Professor Christophe Charles, Tokyo, Japan. 2009.**

‘Kai is a media artist to look out for’ – **Johan Pijnappel. Art It. 2005. Japan.**

‘The work of Tan Kai Syng engages with the disorientation and realities of urban life. Although originally trained as a painter and sculptor, Tan has established herself as one of the foremost video artists in Singa-

pore, engaging with the medium in interesting and often innovative ways’. — **Dr Eugene Tan. 2007. Contemporary Art In Singapore. Eds Nadarajan G, Storer, R. & Tan, E. Institute of Contemporary Arts. Singapore. 142.**

‘Tan Kai Syng’s two TV screen pieces stood out easily as the exhibition’s most potent and engaging; both works spare a credit to the medium. [...] Tan’s TV work offers spare, elegant visuals that [...], bring the viewer into the piece’s hauntingly lyrical, abstracted narrative. [...] [It] shows an artistic mastery uncommon in a medium where technical competence is more frequent than aesthetic intelligence.’ — **Iola Lenzi. 2003. ‘President’s Young Talents’. The Arts Magazine. Singapore.**

‘As expected, Kai brought imagination and flair to the project. However she also worked to a demanding deadline, and responded well to suggestions and feedback. Kai was a good communicator, and she was proactive about sending updates and following up the project. Kai was imaginative and professional and I would recommend her to anyone looking for creative video work within a short time frame.’ — **Digital Curator Ellie Miles. Museum of London, 2013.**

‘She has the unusual distinction of being highly creative, intellectually able and positively self disciplined. [...] I believe that she will contribute to the educational needs of students in terms of practice, and equally in theory. She is also an accomplished writer and is poised to establish herself professionally as a practicing video and filmmaker. In education her pedagogic and communicative skills and devotion to the notion of scholarship will also be significant.’ – **Performance artist Stuart Brisley. 1998.**

‘Kai Syng Tan confronts her new social surrounding with the strategy of a research in progress that is an unusual mix of critical engagement, intellectual references and not to forget a very, very special way of engaging humour.’ — **Johan Pijnappel. ‘Kai Syng Tan’. Biennale of Sydney (catalogue). 268-269. 2006.**

‘The room Tan Kai Syng devised for the exhibition ‘Politics of Fun’ in the House of World Cultures is overwhelming. [...] Even an email from her is brimming with information. She rejoices in communication, and her guises are protean. Within a brief conversation she is the humorous cynic, the attentive listener and so on and so forth. Whether she is gathering, making or showing things, she is wholly engrossed’. — **Susanne Messmer. ‘The Manic Collector’. culturebase.net. Germany. 2005.**

‘She was very friendly and informative and we very much enjoyed this insight into Bloomsbury life’. — **Chris Crowley. 2012. On my guided tour, Bloomsbury Festival. UK.**

‘Kai is unusually perceptive.’ — **Artist. Bruce Mclean. 1994.**

‘I enjoy your trademark use of irony and humour and love of language’. — **Curator Jasmin Stephens. Perth, Australia. 2012.**

## EXHIBITIONS (SELECTED FROM MORE THAN 450)

### As Visual Director and Curator

- 2018: #MagicCarpet tapestry art installation tour. With #MagicCarpet production manager Alessandra Cianetti.
- 2017: ROAM! ROAM! ROAM! Movement II. Exhibition, interventions. Leeds College of Art. UK.
- 2016: Official selection. Bucheon International Animation Festival. Korea.
- 2016: Official selection. Ottawa International Animation Festival. Canada.
- 2016: Official competition (216 from 2680 entries). Annecy International Animated Film Festival.
- 2016: RUN! RUN! RUN! Biennale 2016 #r3fest. With 2 regional coordinators. In partnership with Leeds College of Art, University College London, Cardiff Metropolitan University.
- 2015: ASEAN Para Games. Opening & Closing Ceremonies. Commissioned by Sport Singapore.
- 2015: RUN! RUN! RUN! LEEDS. In partnership with Leeds Art Gallery. Leeds, UK.
- 2014: RUN! RUN! RUN! An International Festival of Running 1.0. Slade Research Centre. London, UK.
- 2013: South East Asian Games Closing Performance. Myanmar. Commissioned by Sport Singapore.
- 2008: Points of View from South East Asia. 5-film programme. Cinema South Festival, Israel.
- 2005: Video Art programme. SIGHT Media Festival. Tokyo, Japan.
- 2004: Two multimedia performances with musician Christophe Charles and dancer Takao Kawaguchi. Tokyo Wonder Site. Tokyo, Japan.
- 2004: Opening event for exhibition Twilight Tomorrow. Singapore Art Museum. Singapore.

### As Artist: Group Exhibitions

- 2018: Arts in Mind Festival, Institute of Psychiatry, Psychology and Neuroscience, KCL, UK.
- 2017: #MagicCarpet Open Studio exhibition and panel discussion.
- 2017: *Art of Things: Actors. Singapore Open Media Art Festival.* Total Museum of Contemporary Art, Seoul, Korea.
- 2017: Monologue/Dialogues exhibition, performance. Curated by Professor Andrew Stahl. London. UK.
- 2017: Performance and exhibition. MRC Festival Preview Event, MRC Social, Genetic and Developmental Psychiatry (SGDP), KCL. Part of annual Medical Research Council Festival of Medical Research (England, Scotland and Wales, online and in Africa).
- 2017: Performance and exhibition. UK Adult ADHD Network (UKAAN) 7th Congress. Mermaid Conference and Events Centre, which will welcome 600 world-leading clinicians and researchers in ADHD.
- 2016: Wellcome Trust Images. <http://bit.ly/2q7zlxN>
- 2016: Fete de Tuiles. Grenoble, France. Commission: participatory art performance.
- 2016: Pedagogy Research Cluster exhibition. Leeds College of Art. UK.
- 2015: Anti-Adult RUN! RUN! RUN! Masterclass. Anti Festival. Kuopio, Finland.
- 2015: Exparte. Singapore Tourism Board. Brick Lane Art Gallery. London, UK.
- 2014: Running and Creativity Workshop. Commissioned by UCL Art Museum. London, UK.
- 2014: RUN! RUN! RUN! Stratford. In AHRC and Arts Council-funded Pop Up Pop Up. London, UK.
- 2013: Move on Asia. ZKM, Center for Art and Media Karlsruhe, Germany.
- 2013: Move on Asia. Beijing Commune in China; Alternative Space Loop in Korea et al.
- 2012: dOCUMENTA 13. Kassel, Germany. Funded by Slade School of Fine Art.
- 2012: Making Space. Slade Research Centre. Keynote speakers: Grayson Perry, Martin Creed. UK.
- 2011: Leonardo New Media Exhibition. Curators: Lanfranco Aceti, Christiane Paul. With Teri Reub, Mez.
- 2010: Featured Artist. Art Singapore: The Contemporary Asian Art Fair. Performance, exhibition.
- 2010: Permanent public video installation. Commissioned by Land Transport Authority. Singapore.
- 2008: 8Qrate. 8Q Singapore Art Museum Contemporary Art Space. Singapore.
- 2007: Curating Lab. Singapore Art Show. Singapore.

- 2007: Soft Power. Zendai Museum of Modern Art. Curated by Shen Qibin. Shanghai, China.
- 2007: Asia-Europe Mediations. Poznan National Museum, Poland. With Song Dong.
- 2007: Asia-Europe Mediations. Kunsthalles Faust, Hannover, Germany. With Song Dong.
- 2006: Out of The Internet. Multimedia Art Asia Pacific MAAP. State Library of Queensland. Australia.
- 2006: Goteborg Open Lab. Curated by Ong Keng Sen. Goteborg, Sweden.
- 2005: Contemporary Art from South East Asia. House of World Cultures. Curator: Rikrit Tiravanija. Germany.
- 2005: Digital Paradise: Media Art from Singapore. Daejeon Museum of Art. Korea.
- 2005: 3rd Women's Arts Festival Fantastic Asia. Feminist Artists' Network. With Yayoi Kusama. Sung Kok Art Museum, Korea.
- 2004: Singapore Season. Performance, exhibition, screening. Institute of Contemporary Arts. UK.
- 2004: 'Live' performance. Nippon International Performance Art Festival. Die Pratzte. Tokyo, Japan.
- 2004: 'Live' performance. With Christophe Charles. Tokyo Metropolitan Museum of Photography.
- 2003: 'Live' performance. With Christophe Charles. Tokyo Designers' Week. Japan.
- 2003: 'Live' performance, screening. Outlounge and Pola Annex Museum. Tokyo, Japan.
- 2003: President's Young Talents Exhibition. Singapore Art Museum. Singapore.
- 2002: Sonic Process: European-Asian collaborative exhibition. Centre Georges Pompidou. France.
- 2001: Shot In The Face. Earl Lu Gallery. With Song Dong and Zhang Peili. Singapore.
- 1993: UOB 12th Painting of the Year Exhibition. Singapore.
- 1992: Phillippe Charriol Contemporary Art Exhibition. Singapore.

### **As Artist: representing Singapore**

- 2012: Lens On Twelve. Connaught Brown Gallery. With Marie-Jo Lafontaine. London, UK.
- 2008: Guangzhou Triennale. Curators and artists include Sarat Maharaj, Werner Herzog. China.
- 2006: Biennale of Sydney. Australia. Antony Gormley was UK representative. Curated by Dr Charles Merewether.
- 2003: Open 2003, 6th International Exhibition of Sculpture & Installations. Venice, Italy.

### **As Artist: Solo Exhibitions**

- 2018 September-2019February: Solo exhibition. Social, Genetic and Environmental Psychiatry Centre, KCL, UK.
- 2012: 20 Ways Running Can Change Your World. Slade Summer Residency. London, UK.
- 2005: Kai Syng Tan Special Film Programme. Space NEO. With curator Fujioka Asako. Tokyo, Japan.
- 2005: ISLANDHOPPING London Leg. Institute of Contemporary Arts. London, UK.
- 2004: ISLANDHOPPING. ASK Gallery. Commissioned by Alpha M Project. Tokyo, Japan.
- 2004: Tan Kai Syng Special Programme. Yamagata In Tokyo 2004: Documentary Dream Show. Japan.
- 1999: Pardon My French!, Screening and installation. Alliance Francaise de Singapour. Singapore.

### **As Filmmaker**

- 2013: Museum of London. London, UK.
- 2007: Showcase of Singapore Film and Video (1967-2007). Asian Film Archive. Candida Arts Trust. UK.
- 2004: Japanese Experimental Cinema Programme. New York Film Anthology, MOMA, USA. With Toshio Matsumoto.
- 2002: Parthenon Tama Asian Documentary Festival. Tokyo, Japan.
- 2002: Video Programme. Copenhagen, Denmark.
- 2002: Yamagata in Tokyo Festival POST-FICTION! Box Higashi Nakano cinema. Tokyo, Japan.
- 2001: Official Selection. Yamagata International Documentary Film Festival. 'New Currents'. Japan.
- 2001: Outer Limits: A showcase of International Film and Video Art. Video Lounge. New York, USA.
- 2000: Official Selection. Transmediale. Germany.
- 2000: Fukuoka Art Museum. Film screening, Japan.
- 1999: Official selection. 42nd San Francisco International Film Festival. Golden Gate Award. USA.
- 1997: Official selection. British Short Film Festival. Empire Leicester Square. London, UK.
- 1994: Official selection. 8th Panasonic Video Awards with stop-motion animation. Singapore.

### **As Theatre Designer**

- 2008: Vagina Monologues. Drama Centre. Singapore.
- 2008: Spotlight Singapore in Moscow. Moscow International Performance Arts Centre Dom Muzyki. Russia.

2001: Woman On A Tree. Singapore Arts Festival. Jubilee Hall. Singapore.

## PUBLICATION

- 2019: Forthcoming: Mobilities, Literature, Culture edited collection (Palgrave). Second stage of proposal accepted by Editors (Marian Aguiar, Charlotte Mathieson, Lynne Pearce).
- 2018: Forthcoming: Live Art Development Agency publication on South East Asian Live Art artists.
- 2018: Forthcoming: 'An exploration of running as metaphor, methodology, material through the RUN! RUN! RUN! Biennale #r3fest 2016'. In *Sport in Society: Cultures, Commerce, Media, Politics*. Journal, Routledge Taylor and Francis. ISSN 1743-0437.
- 2018: Forthcoming: scientific paper (third author). With Natali Bozhilova, Philip Asherson.
- 2017: Forthcoming: #MagicCarpet blog syndicate. Disability Arts Online.
- 2017: Tan, Kai Syng, and Andrew Stahl. 2017. "A Reflection on Monologue Dialogue 4: Mysticism and Insecurity. Art In An Insecure Age." London. Slade School of Fine Art website. Slade School of Fine Art. <http://www.ucl.ac.uk/slade/monologue/monologue-final-2.pdf>.
- 2017: Tan, K. S. 'Hand-in-Hand: Activating the Body in Motion to Re-Connect with Ourselves and Others amidst a World in Motion and Commotion'. In: Drevon, G., Gwiazdzinski, L., Klein, O. and Benayoun, M. (2017). *Chronotopies: Lecture et écriture des mondes en mouvement (Chronotopies: Time, Art and Cartography. Representations of Populations and Territories in Motion)* [Grenoble]: Elya éditions. pp. 59-69. ISBN:9791091336109.
- 2017: Tan, Kai Syng, and Philip Asherson. 2017. "Come Sit on a Mat with an Artist and a Psychiatrist to Have a Chat about Mind Wandering, Gingerbread Men, Shark Baits, and the Interface of Normal/abnormal Behaviour." Mind the Gap Blog, May 12. <http://bit.ly/2qzn5za> MiND the Gap is a joint scientific blog of several multi-center projects on developmental psychiatry, funded by the European Union.
- 2017: Cianetti, Alessandra ed. 2016. "Kai Syng Tan (October 2016)." In *Performing Borders: A Study Room Guide on Physical and Conceptual Borders within Live Art - Catalogue*, 92–108. Live Art Development Agency Study Guide P3043. Live Art Development Agency. <http://bit.ly/2rlqXjl>
- 2016: Latham, Alan, and Kai Syng Tan. "Running into Each Other: Run! Run! Run! A Festival and a Collaboration." *Cultural Geographies* (Sage), April. doi:10.1177/1474474017702511.
- 2016: "What Has Running Got to Do with Our Divided World? - RSA." Royal Society of the Arts Blog. November 16. <http://bit.ly/2g1jAdr>
- 2016: 'Tough Ultramarathons and Life on the Run'. 'Mobility and Art' section. Transfers, an international peer-reviewed journal (Berghahn) Transfers 6 (3): 130–37. [Doi:10.3167/TRANS.2016.060311](https://doi.org/10.3167/TRANS.2016.060311). ISSN 2045-4813 (Print). ISSN 2045-4821 (Online).
- 2016: Performing Borders: Conversations on Live Art/ Crossings/ Europe. <http://bit.ly/2e3VXzK>
- 2016: AHRC Peer Review Council Newsletter. Reflection on Horizon Scanning workshop.
- 2016: *Terrifying and Terrific Years*. Japanese Chamber of Commerce and Industry 50th anniversary magazine.
- 2016: Editor, Useful Journal, joint SIM University-Leeds College of Art webinar.
- 2015: 8th ASEAN Para Games Opening and Closing Ceremony programme booklets (as Editor and Communications Director leading team).
- 2015: PhD by Design Instant Journal. Co-authored with ten other academics who attended the PhD by Design conference on practice-based research, Leeds College of Art, UK.
- 2014: RUN! RUN! RUN! Highgate Harriers Gate. Issue #29.
- 2012: 'Monster'. In: Casarino, C, Sawhney, S and Mowitt, J, ed. 2012. *Cultural Critique* Number 80. 105-107. University of Minnesota Press. DOI: 10.5749/culturalcritique.80.2012.0105
- 2010: 'A Mini Rough Guide To The Rough Guide'. In: Gabriel, M., ed. 2011. Upgrade! Soft Borders, pp.111-117.
- 2010: 'My Time Interview: Kaidie and Life 3.0'. In: Neuhaus, F., ed. 2010. Urban Tick.
- 2008: Two commissioned essays for 7th Cinema South Festival Catalogue. Israel.
- 2007: 'The Rather Terrible Slaughter of the Tour Guide!' In: Shen, Q., ed. Soft Power. China. 165-170.
- 2007: 'Dis-eases/Cease-Fires'. In: Wendland, T., ed. Asia Europe Mediations: Contemporary Asian and European Art. 78-79.
- 2005: 'Programme notes: Works by Video Art students'. Sight Media Festival Programme 2005. Japan.
- 2005: ISLANDHOPPING 2002-2005 Japan. MA thesis written in the Japanese language. 130 pages.
- 2005: 'ISLANDHOPPING'. In: Musashino Art University Exhibition 2004 Catalogue. Musashino Art University. Japan. 185-186.

- 2004: Commissioned essay 'One of the Greatest Shows On Earth'. In: Yap, J., ed. *Twilight Tomorrow*. Singapore Art Museum. 18-23.
- 2002: 'Tremblings Measuring Nothing On Any Scale'. *iSh* magazine. Singapore.
- 2000: *Strokes & Overlaps*. Distributed by Select Books. Also housed in National Library Singapore. 54 pages, paperback. ISBN: 9810429150 <http://bit.ly/2ilQDLM>
- 2000: 'DENSE'. Interview in M. O'Neil ed. *Lien* magazine. May-August. Alliance Francaise du Singapour. 16-19.
- 1998: 'The Fine Art Awards...' across 13 pages in Proud, D. ed. *The Slade Journal*, Vol.2. Slade School.
- 1995: 'Babe Babe My Lovely Babe'. In: T. Sharp, ed. *Small Talk*. Arrival Press. UK.

## CONFERENCE PRESENTATION, CHAIRING

- 2018: Arts and Mobilities meeting. Centre for Mobilities Research (CEMORE), Lancaster University.
- 2018: Social, Genetic & Developmental Psychiatry (SGDP) weekly seminar. With Professor Philip Asherson. KCL.
- 2017: Talking Points. UCL Institute of Advanced Studies. Chair: Professor Megan Vaughan.
- 2017: #MagicCarpet Open Studio panel discussion. *Mind Wandering: Worst Enemy or Best Friend?* With Professor Philip Asherson, Professor Helen Chatterjee and others. SGDP, KCL.
- 2017: Launch of Kings Artists scheme at Bush House, Kings College London. With Professor Philip Asherson.
- 2017: Invited Speaker with Professor Philip Asherson. PsychArt 2017. Supported by Royal College of Psychiatrists, celebrating creativity, the arts and psychiatry.
- 2017: Invited Speaker. Hidden Projects (on invisible disability). Brighton Dome.
- 2017: Invited panel member. Dyspla Festival (celebrating neurodiversity). New Theatre Royal (Portsmouth).
- 2017: Nordic Geographer's Meeting. Theme: Geographies of Inequalities. University of Stockholm. Sweden.
- 2017: Chair, convenor of discussion with representatives from NESTA, British Council and Artsadmin at Monologue/Dialogues exhibition seminar. Koppel Project. London, UK.
- 2017: Mobilities, Literature and Culture Conference. Lancaster University, UK.
- 2017: International Visual Methods Conference: Visualising the City. Singapore Institute of Technology.
- 2017: Invited Speaker. Singapore Open Media Art Festival 2017: Art of Things. Korea-Singapore media art forum. Institute of Contemporary Arts Singapore.
- 2016: Chair, convener. RUN! RUN! RUN! Biennale 2016 #r3fest. With 2 regional coordinators. In partnership with Leeds College of Art, University College London, Cardiff Metropolitan University.
- 2016: Presenter. *Beyond Interdisciplinarity: Situating practice in the art-geography nexus*. RGS-IBG 2016 Royal Geographical Society, London, UK.
- 2016: Presenter. Royal Society for the Arts Fellowship Engage Series 2016. UK.
- 2016: Presenter. 3 posters. Museums for Health and Wellbeing Conference. Whitworth Gallery, Manchester, UK.
- 2015: Invited Speaker. University of Helsinki at the invitation of Professor Sirpa Tani, Professor of Geography and Environmental Education. Finland.
- 2015: Participant. Being Human Festival. Leeds College of Art.
- 2015: Invited Speaker. Anti-Festival Conference on endurance. Kuopio Academy of Design. Finland.
- 2015: Invited Speaker. Anti-Festival Pecha Kucha. Pub Pannuhuone. Kuopio, Finland.
- 2015: Invited Speaker. Fermynwoods Contemporary Arts. UK.
- 2015: Invited Speaker. Running and Landscapes conference. Swedish University of Agricultural Sciences University. Malmo. Sweden.
- 2015: Association of American Geographers Annual Conference. Chicago, USA.
- 2015: Invited Speaker. ESRC-funded Running Dialogues. London, UK.
- 2015: Participant. Workshop at Feminisms, Power and Pedagogy: 10th Biennial Conference of the Gender and Education Association with Leeds College of Art Colleagues. UK.
- 2015: Chair and Discussant. PhD by Design Conference. Leeds College of Art. UK.
- 2014: Convener, Chair. RUN! RUN! RUN! International Festival of Running. Slade Research Centre.
- 2014: Invited Speaker. South East Asian Arts Festival. London, UK.
- 2014: Presenter. Synergize2014. Lancaster University. Lancaster, UK.
- 2014: Presenter. Sensingsite. Central St Martins. London, UK.
- 2014: Invited Speaker. Time-Based Media Art Programme. UCL Art Museum. UK.
- 2013: Invited Speaker. PolyPly 24. Royal Holloway University. UK.
- 2013: Invited Speaker. Presented to postgraduate students of critical studies. Topic: TRAND 5: Whatever Next? London 2013 and Beyond. Royal College of Art, London. Convened by Dr Sarah Teasley, Mr Joe Kerr. Other presenters: Will Self, Iain Sinclair. UK.

- 2012: Participant. European Art Research Network Conference. dOCUMENTA 13. Kassel, Germany.
- 2012: Presenter. Annual Research Day. Centre for Mobilities Research. Lancaster University, Lancaster.
- 2010: Luce Irigaray's Sexuate Subjects: Politics, Poetics and Ethics. University College London, UK.
- 2010: Upgrade! Soft Borders New Media International Conference. Sao Paulo, Brazil.
- 2010: Digital Research in the Humanities and Arts Conference. Brunel University, London, UK. Keynote: Stelarc.
- 2010: Off the Shelf Word and Image Festival. University College London, UK.
- 2009: Keynote Speaker. Art & Music Education Conference, Ministry of Education, Singapore.
- 2009: Invited Speaker. Human-Machine Relationships in 20-Century East Asia Conference, Oxford University.
- 2007: Invited Speaker. Singapore Art Show. National Museum Singapore.
- 2006: Invited Speaker. 1) Round-table discussion. National Museum of Canberra. 2) Teaching of Art Practice Symposium, College of Fine Arts, University of New South Wales. Sydney. 3) Museum of Sydney. Australia.
- 2005: Invited Speaker. Making Music & Video in Real Time. Musashino Art University, Japan.
- 2005: Invited Speaker. Design Communications Department, Tama Art University. Tokyo, Japan.
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- RUN! RUN! RUN! [www.kaisynqtan.com](http://www.kaisynqtan.com) Biennale [www.kaisynqtan.com/r3fest](http://www.kaisynqtan.com/r3fest) @kaisynqtan
- Unlimited/Arts Council England commission: [www.wesatonamat.weebly.com](http://www.wesatonamat.weebly.com) @wesatonamat [goo.gl/i6u70D](http://goo.gl/i6u70D) <http://bit.ly/2qzn5za>
- BBC Radio 3 Free Thinking: 11 January 2017 panel <http://www.bbc.co.uk/programmes/b087yrll>
- Review of RUN! RUN! RUN! Biennale by Dr David Hindley (Nottingham Trent University) <http://bit.ly/2iL0dGw>
- On running across borders, published on LADA study guide: <http://bit.ly/2rlqXjl>
- Curatorial framework of RUN! RUN! RUN! Biennale on Royal Society of the Arts blog <http://bit.ly/2g1jAdr>
- 8th ASEAN Para Games Opening and Closing Ceremonies 2015 [goo.gl/ndN2ye](http://goo.gl/ndN2ye)
- JISC mail: search 'Running cultures'

### REFERENCES AVAILABLE ON REQUEST

## APPENDIX I: SUMMARY OF COURSES TAUGHT SINCE 1998

<p><b>1998-2014:</b></p> <p><b>University College London 2013-4:</b></p> <ul style="list-style-type: none"> <li>-Teaching in Higher Education</li> <li>-HEA Portfolio</li> </ul> <p><b>Open College of the Arts (BA Painting) 2014:</b></p> <ul style="list-style-type: none"> <li>-DR4DRS: Drawing 1: Drawing Skills</li> <li>-AH4WSA: History of Art I: Western Art</li> <li>-AH4UVC: Visual Studies: Understanding Visual Culture</li> </ul> <p><b>LASALLE College of the Arts (Singapore) 2005-2009:</b></p> <p>Faculty of Media Art: BA Animation Art, BA Interactive Art, BA Video Art:</p> <ul style="list-style-type: none"> <li>-Dissertation Projects</li> <li>-Assessments</li> </ul> <p>BA Video Art Core subjects:</p> <ul style="list-style-type: none"> <li>- Practice</li> <li>- Seminar</li> </ul> <p>Faculty of Fine Art:</p> <ul style="list-style-type: none"> <li>-MA Dissertation Projects</li> </ul> <p>Puttnam School of Film:</p> <p>BA film critique</p> <p><b>School of the Arts (Singapore) 2009:</b></p> <ul style="list-style-type: none"> <li>- International Baccalaureate Level 2: Digital Art</li> </ul> <p><b>LASALLE College of the Arts (Singapore) 2001:</b></p> <ul style="list-style-type: none"> <li>- Multimedia Art Diploma</li> </ul> <p><b>Ngee Ann Polytechnic (Singapore) 1998-2001:</b></p> <p>Diploma in Film, Sound and Video:</p> <ul style="list-style-type: none"> <li>- Film History</li> <li>- Film Theory &amp; Aesthetics</li> <li>- 16mm Filmmaking</li> <li>- Experimental Projects</li> <li>- Dissertation Projects</li> </ul> <p>Diploma in Mass Media:</p> <ul style="list-style-type: none"> <li>-Multimedia Storyboarding</li> </ul>	<p><b>Since 2014:</b></p> <p><b>Singapore Institute of Management University. Singapore. External Examiner, Bachelor of Art Education:</b></p> <ul style="list-style-type: none"> <li>-BAE207 Art and New Media Technologies</li> <li>-BAE203 Study of Visual Images in Schools</li> <li>-BAE 101 World Art and Social Spaces.</li> </ul> <p><b>Leeds College of Art:</b></p> <ul style="list-style-type: none"> <li>-Peer supporter to colleagues on their PhD, CPD and research</li> <li>--Peer supporter to a 59-year old Interdisciplinary Fine Art graduate</li> <li>--Peer supporter to 2 colleagues under ROAM! ROAM! ROAM!, a practice-led learning environment that I set up</li> <li>-Coordinator of international exchange with SIM University (Singapore)</li> <li>- Under RUN! RUN! RUN! Leeds, another practice-led learning environment that I initiated: presentations, group runs and cycles, discussions with colleagues. In partnership with Leeds Art Gallery 2015. In collaboration with Crossing Borders Research Cluster 2014-2015.</li> </ul> <p><b>RUN! RUN! RUN! International Body for Running:</b></p> <ul style="list-style-type: none"> <li>- RUN! RUN! RUN! Biennale 2016 #r3fest: led two Early Career Researchers to co-curate 3 events in 3 cities</li> <li>- #r3fest 2014: led volunteers to prepare exhibition site, catering. Created innovative event of workshops, short talks, lectures, tours, attended by 50 senior academics from 25 institutions worldwide.</li> <li>-With 12 research associates and advisors including senior academics and PhD researchers.</li> </ul> <p><b>ASEAN Para Games Ceremonies 2014-2015:</b></p> <ul style="list-style-type: none"> <li>- Created learning environments and approached HEIs to collaborate. Examples:</li> <li>- Supervised lecturer of School of InfoComm Technology of Ngee Ann Polytechnic, whose team consisted of a teaching associate and four students who made short films as final thesis projects.</li> <li>- Paired professionals with disabled or younger practitioners</li> </ul>
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## APPENDIX II: SUMMARY OF ADDITIONAL TRAINING RECEIVED SINCE 2014

Description	Details
Interdisciplinary research (ongoing)	<ul style="list-style-type: none"> <li>- 2017-2018: weekly seminar at UCL Institute of Advanced Studies</li> <li>- 2017: Birkbeck Centre for Medical Humanities: Putting Theory into Practice: Exploring the role of Practice-based Medical Humanities</li> <li>- 2017: Changing Disciplines for the Better with UCL Professor Nick Tyler</li> <li>- 2014: RUN! RUN! RUN! International Festival, UCL Slade Research Centre</li> <li>- 2016: RUN! RUN! RUN! Leeds: workshops; seminars; lunch meetings; lunchtime presentations, Leeds College of Art (LCA)</li> <li>- 2015: Brains in the Making (on collaboration between neuroscientists and people from Arts and Humanities), Durham University</li> <li>- 2015: Negotiating Practice: CREST (Consortium for Research Excellence, Support and Training) workshop for arts and humanities scholars and medics.</li> <li>- Synergize2014: Making Collaborative Research Happen workshop, Lancaster University</li> </ul>
AHRC and RCUK - run	<ul style="list-style-type: none"> <li>- 2017 AHRC leadership Research Community Engagement event, Brunel University</li> <li>- 2016: AHRC's Global Challenges Research Fund Town Meeting</li> <li>- 2016: AHRC horizon scanning workshop, AHRC (selected to attend)</li> <li>- 2015 Peer Review College training</li> </ul>
On the Research Excellence Framework and research in general	<ul style="list-style-type: none"> <li>- 2017: Research Grant Application; Managing Research, KCL</li> <li>- CREST workshop for Early Career Researchers, London</li> <li>- Workshop by Professor in Creative Practice Dr Steve Swindells (Huddersfield), LCA</li> <li>- Research Impact &amp; Public Engagement workshop run by Jobs.ac.uk, Warwick University</li> <li>- Impact and Engagement seminar, Manchester Metropolitan University</li> <li>- UCA Webinar Series: Funding Proposals – Do's and Don'ts</li> </ul>
On art and design practice-related/-based/-led research	<ul style="list-style-type: none"> <li>- RUN! RUN! RUN! International Festival, Slade Research Centre</li> <li>- RUN! RUN! RUN! Leeds: workshops; seminars; lunchtime presentations, LCA</li> <li>- PhD by Design workshop, LCA</li> <li>- Research Dissemination Day activities: poster presentations, lectures, workshops, LCA</li> </ul>
Leadership, disability, others	<ul style="list-style-type: none"> <li>- 2017: IoPPN Professional Services Mentoring Programme, KCL</li> <li>- 2017: DAS350 - Assistive software productivity workshop</li> <li>- 2017: KCL's Disability and Inclusion session with Samina Zaman</li> <li>- 2018: Camden College: Introduction to Tapestry and Cloth Weaving Workshop</li> <li>- 2017: Wellcome Trust Unlimited Day</li> </ul>
Psychiatry, Neuroscience, genetics at the Social, Genetic and Developmental Psychiatry and Institute of Psychiatry, Psychology and Neuroscience from 2017	<ul style="list-style-type: none"> <li>- UK Adult ADHD Network Executive Committee meeting</li> <li>- HM Prison ISIS (Category C male young offenders Institution) visit, as part of CIAO II research study with Professor Philip Asherson</li> <li>- Electroencephalogram (EEG) lecture demonstration</li> <li>- Seminar: PHARMACOGENETICS IN MAJOR DEPRESSIVE DISORDER – A FRESH VIEW. Professor Bertram Mueller-Myhsok, MD Max Planck Institute of Psychiatry</li> <li>- Seminar: Precision medicine and global mental health by Prof Gunter Schumann</li> <li>- Seminar: PRETERM BIRTH AND ADHD Prof Jonna Kuntsi</li> <li>- Panel: Women in Mind: Fiona Caldicott, Shami Chakrabarti &amp; Abigail Burdess.</li> <li>- Seminar: DNA Matters: The Essence of Human Individuality by Professor Robert Plomin</li> <li>- Seminar: Dr Stuart Ritchie: intelligence and school and IQ</li> <li>- Lectures by Professor of Cognitive Neuropsychiatry Anthony David: The Strange Case of Dr Sacks; Knowing me knowing you: Insight in psychiatry and medicine; Fighting Stigma in Mental Health – and losing (Panel Discussion)</li> </ul>