

DR KAI SYNG TAN (KAI) FRSA SFHEA | CV (July 2018)

kai.tan@kcl.ac.uk @kaisyngtan @wesatonamat

RUN! RUN! RUN! www.kaisyngtan.com RUN! RUN! RUN! Biennale www.kaisyngtan.com/r3fest

Unlimited commission #MagicCarpet: www.kaisyngtan.com/magiccarpet

Portfolio: <http://bit.ly/2LJ9m3W> Gallery: <http://kaisyngtan.com/portfolio/gallery/>

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I am an artist, lecturer and curator. My practice and research straddle within, between and beyond the art and academic worlds. I am fascinated by the body and mind in motion (and commotion) as a methodology and metaphor to engage with self, others, the city and non-logocentric modes of thinking, and to interrogate and reimagine the world that is in motion (and commotion) around us. I activate everyday mobilities such as, running, islandhopping, swimming/crawling/hula-hooping/drowning and mind wandering as critical and creative modes of interrogation and intervention. By extension, I consider my own role as a connector, disrupter and 'running-messenger' who is 'ill-disciplined', situated within, between and across artistic, disciplinary and 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 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). As a teacher, 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, UCL, Goldsmith's University, Australian National University and LASALLE College of Arts (Singapore). I particularly enjoy mentoring students who are international, BAME, disabled, or mature.

I am recognised for my 'eclectic style and cheeky attitude' (Sydney Morning Herald), 'radical interdisciplinarity' (Professor Alan Latham, UCL). I am 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 performance, critical text, film and installation have appeared in 450 platforms including at Documenta, Royal Geographical Society, Biennale of Sydney, Tokyo Fashion Week and Medical Research Council Preview Festival. Venues include Southbank Centre, MOMA (New York), ZKM / Karlsruhe Centre for Art and Media, Institute of Contemporary Arts, Tokyo Metropolitan Photography Museum, South London Gallery and Moscow International Performing Arts Centre. Recognition includes San Francisco International Film Festival Golden Gate Award, Artangle Open 100 and the Young Artist Award (conferred 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. Collaborators have included Professor Helen Chatterjee MBE (creative health), 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. Of my RUN! RUN! RUN! Biennale, the *Guardian* urges academics to 'take a leaf out of its book' (2014), and I was invited to speak 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'.

I am Visiting Researcher and the first Artist in Residence at the Social Genetic and Developmental Psychiatry Centre, Institute of Psychiatry, Psychology and Neuroscience at Kings College London (KCL). Mentored by the eminent Professor of Psychiatry Philip Asherson (2017 NIHR Senior Investigator Award), I am working on an Unlimited commission funded by the Arts Council England exploring mind wandering and how it relates to creativity and Attention Deficit Hyperactivity Disorder. I am also Arts and Humanities Research Council Peer Review College member, Director of RUN! RUN! RUN!, Research Committee Member of

RESEARCH INTERESTS

- Research-practice-teaching nexus. The practice-theory dynamic. Innovative possibilities of 'practice-led research' and 'publication'. Areas: installation, performance, drawing, mapping.
- Arts in health. Cultural narratives in wellness. Neuro-diversity and visual art. Complicating dominant discourses on wellbeing via through an 'ill-disciplined' approach. Chinese Taoist mind-body poetics and disability perspectives as counterpoints to Cartesian and medical models.
- 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'.
- 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.
 1998: B.A. in Fine Art. First Class Honours. Slade School of Fine Art. Top student (83%).
 1996: (Exchange). School of Art Institute of Chicago, USA. 16mm Film, Sound, Art History, Art & Technology,

HIGHLIGHTS

- 2017: Unlimited Main Commissions award.
 2017: Invited speaker. BBC Radio 3 Free Thinking on running and thinking.
 2016-7 International Commissions Panel member, Unlimited.
 2016: BBC / AHRC New Generations Thinkers finalist (60 from 1000 entries). 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, 8th ASEAN Para Games. Visual Director, Communications Director.
 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 (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: Representing Singapore: Guangzhou Triennale & Nanjing Triennale. China. Asian Art Biennale, Bangladesh.
 2007: Young Artist Award (£5000). Received from the Singapore President. Singapore.
 2007: Permanent public display. Land Transport Authority commission (£25,000). 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

- 2018: Research Committee member. UK Adult ADHD Network (UKAAN).
 2018: Advisor. PsychArt (supported by Royal College of Psychiatrists, on creativity, art and psychiatry).
 2016: Senior Fellow. Higher Education Academy. UK. PR099243.
 2015-8: 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.
 From 2013: Visual Director, Communications Director. Philbeat, Singapore.
 From 2010: Member. Goodenough College. UK.

AWARDS & GRANTS (Total: approximately £444,617)

2018: £500 bursary for a-n Visual Arts Coaching Course. UK.
 2017: £3000 (approximated). Centre for Contemporary Art, Nanyang Technological University. Singapore.
 2017: £1000. Centre for Mobilities Research Fellowship. Lancaster University. UK.
 2017: £5000. King's College London, King's Artists programme. UK.
 2017: £46,127. Arts Council England via Unlimited, Main Commission award. UK.
 2015: Commission. ASEAN Para Games ceremonies. Singapore.
 2014-7: £5000 annually. Research grant, Leeds Arts University. UK.
 2016: £2000. Research grant for RUN! RUN! RUN! Biennale 2016, Leeds Arts University. UK.
 2014: £200, AHRC Creative Fellowship fund via Prof Gregg Whelan. £700, Joint Faculty of Interdisciplinary Graduate Studies, UCL. For RUN! RUN! RUN! International Festival of Running. UK.
 2012: £500. Travel grant from Slade School UCL to participate in Documenta 13, Germany.
 2011: £1260. Travel grant from UCL Graduate School to participate in Soft Borders, Brazil.
 2010: £1000. Villa Straeuli Artist-in-residency. Winterthur. Switzerland.
 2009: £107,520 UCL Overseas Graduate (£57,750) & Graduate Research (£49,770) Scholarships.UK.
 2009: £30,000. Development grant, National Arts Council. Singapore.
 2007: £2000. National Arts Council for Trade Routes/Converging Cultures.
 2007: £5000. Young Artist Award. Received from the Singapore President. Singapore.
 2007: £25,000. Commission by Land Transport Authority for permanent artwork. Singapore.
 2006: £5000. Biennale of Sydney. Australia. From National Arts Council Singapore.
 2006: £2000. NIFCA-Theatreworks artist-in-residency award.
 1998-2008: £500-£6,000. Around 10 National Arts Council project & travel grants. Singapore.
 2004: £2000. Flying Circus project artist-in-residency. Theatreworks, Singapore.
 2002: £50,000. Japanese Chambers of Commerce Industry Scholarship. For MA studies. Singapore.
 1997: £40. UCL Sessional Prize for outstanding academic results. UK.
 1997: £30. Slade School of Fine Art Project Grant. UK.
 1994: £50,000. Singapore's Shell-National Arts Council Art Scholarship. For BA studies. Singapore.
 1993: £500. The Most Promising Young Artist Award. UOB 12th Painting of the Year. Singapore.

ARTIST-IN-RESIDENCY AWARDS

2018-9: Centre for Contemporary Art, Nanyang Technological University, Singapore. Nominated by Amanda Heng.
 2017-8: 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, Helsinki
 2004: Flying Circus Project. Theatreworks Singapore. With Atlas Group, Jerome Bel.

COLLECTIONS, PERMANENT EXHIBITIONS

2016: Wellcome Trust Images Library. UK. <http://bit.ly/2q7zlxN>
 2016: Department of Geography, UCL, UK.
 2015: Leeds Arts University. UK. | 2013: Museum of London. London, UK.
 From 2010: 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.

EMPLOYMENT: LECTURER

Visiting Lecturer, Visiting Artist

2018: Paris School of Arts and Culture, University of Kent, France.
 2018: MA Art and Science, Central Saint Martins, University of the Arts London.
 2018: Birkbeck Institute of Humanities, Birkbeck Institute for Social Research and Birkbeck Gender and Sexuality
 2018: BSc Nursing, Guy's Hospital, King's College London.
 2018: King's Undergraduate Medical Education in the Community (KUMEC), Fac. of Life Sciences & Medicine, KCL.
 2017: MFA, Goldsmiths University. Invited by Professor Michael Newman.
 2015: University of Helsinki. Invited by Sirpa Tani, Professor of Geography and Environmental Education. Finland.
 2013: Critical & Historical Studies Programme, Royal College of Art. Invited by Dr Sarah Teasley.
 2010: Foundational Course, London College of Communication
 2010: School of Art, Design & Media, Nanyang Technological University. School of the Arts, Singapore
 2008: Silliman University, Dumaguete, Philippines
 2006: School of Film & Video, Edith Cowen University, Photomedia, School of Arts, Australian National University, School of Contemporary Arts, University of New South Wales, Australia
 2004: Tama Art University, Tokyo Film College, Japan.
 1998, 2001: LASALLE-SIA College of the Arts, Singapore.

Examiner

2014-7: BA Art Education programme, Singapore Institute of Management SIM University.
 2010: Visiting Assessor, Visiting Lecturer. Foundational Course, London College of Communication. UK.

Lecturer

2005-9: Pathway Leader. Full-time Lecturer. Faculty of Media Arts, LASALLE College of the Arts, Singapore.
 Additionally, delivered lectures, seminars, tutorials at The Puttnam School of Film and Fine Art. Also supervised MA thesis projects at Fine Art.
 1998-2001: Full-time Lecturer. School of Film and Media Studies, Ngee Ann Polytechnic, Singapore.

Tutor

2014-2017: Peer Supporter to colleagues on PhD studies, CPD and research. Leeds Arts University UK.
 2014: Tutor. DR4DRS: Drawing 1: Drawing Skills. AH4WSA: History of Art I: Western Art. AH4UVC: Visual Studies: Understanding Visual Culture. Open College of Arts, UK.
 2013-4: Tutor. In Teaching in Higher Education, to PhD students in Psychology and Language Sciences, School of Life and Medical Studies, University College London.

EMPLOYMENT: RESEARCHER

2017-8: Visiting Fellow, Centre for Mobilities Research (CEMORE). Lancaster University.
 2017-8: Visiting Researcher, Social, Genetic & Developmental Psychiatry Centre (SGDP), King's College London.
 2017-8: Visiting Fellow, UCL Institute of Advanced Studies.
 2014-7: Research Fellow (permanent contract). Leeds Arts University UK.
 2014 onwards: Director, Curator, Producer, Founder. RUN! RUN! RUN! Biennale #r3fest. kaisyngtan.com/r3fest
 2014 onwards: Director, Researcher, Founder. RUN! RUN! RUN! International Body for Running. kaisyngtan.com
 2012: Intern. Department of Paintings, Prints and Drawings, Museum of London.
 2009: Volunteer. Curator's Assistant. National Art Gallery, Singapore.

EMPLOYMENT: VISUAL DIRECTOR, CURATOR

2017-8: Unlimited/Arts Council England commission #MagicCarpet.
 2017: ROAM! ROAM! ROAM! Practice-led research-programme. Leeds Art University
 2015: Opening & Closing Ceremonies, 8th ASEAN Para Games (APG), Singapore.
 2015: RUN! RUN! RUN! at ANTI Contemporary Art Festival, Kuopio, Finland: participatory activity with local children aged 7-14 teaching running 'masterclasses' to adults (top age: 82) and making them re-learn playfulness, giggling and new ways to relate to their body, the city and other bodies and mind around them.
 2013: Visual Director. Performance in Closing Ceremony, 27th South East Asian Games, Myanmar. Worked closely with the Creative Director Philip Tan of Philbeat

- 2012: Invited Curator, Delhi International Film Festival, India. Curated a film programme of works by students and staff members of the Slade School of Fine Art
- 2008: Invited Curator. Programme of South East Asian films, 7th Cinema South Festival in Sderot, Israel. I curated a programme of films by regional auteurs including Apichatpong Weerasethakul. I held a talk with audiences after each screening, and wrote two essays
- 2005: Curator. 30-minute programme of Video Art. SIGHT Media Festival, Tokyo, Japan. The Festival included deaf artists and was held in the Sony building in Tokyo
- 2004: Curator. Performer. 2 sound events, Tokyo Wonder Site, Japan. Worked with 4 artists.
- 2004: Invited 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

EMPLOYMENT: MENTOR, ADVISOR; OTHER PROFESSIONAL PRACTICE

- 2017-8: Advise Health Inequalities Research Network Innovation group (HERON) on ways to increase participation for people with psychosis in exercise activities. KCL-UCL.
- 2018: Reviewer, Journal of Fine Art Research. | 2017: Mind and Body Champion. King's Health Partners, UK.
- 2017: Mentor in scheme for professional services staff, Inst. of Psychiatry, Psychology & Neuroscience, KCL.
- 2017: Advise colleagues in arts and health on art-health possibilities.
- 2017: Peer reviewer, Sport in Society: Cultures, Commerce, Media, Politics. Journal. Taylor and Francis.
- 2016: International Commissions Panel member. Unlimited. Other panel members were from Arts Council England, British Council, Southbank Centre. Approved project funding up to £120,000 each.
- 2015-8: Arts and Humanities Research Council Peer Review College Member UK.
- 2012: Advisory Board Member. Delhi International Film Festival, India. Initiated partnership with Slade.
- 2007-12: Expert Panel Member. Approved funding bids up to £125,000. Media Development Authority.
- 2009: Keynote Speaker. Art & Music Education Conference, Ministry of Education, 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.
- 2002-5: As mature student, 'played the role of advisor to younger students. She has showed to these students many of her works, which I believe have been highly stimulating to them' (Professor Christophe Charles 2009). Musashino Art University.
- 2000-5: Panel 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 ran workshops.

EMPLOYMENT: ARTIST See Publications and Exhibitions list for detail

- From 1994: 450 exhibitions in museums, galleries, film festivals, theatre in 60 cities.
- Includes: Documenta (2012), Biennale of Sydney (2006), ANTI Festival of Contemporary Art (Finland) (2015)
- Venues: Southbank Centre, Art Worker's Guild (2018), MOMA (New York) (2004), Centre Pompidou (1999), Center for Art and Media Karlsruhe (Germany) (2013), Moscow International House of Music (2008), of Contemporary Arts (2005), Tokyo Metropolitan Museum of Photography (2004), Total Museum of Contemporary Art (Korea) (2017),

VOLUNTARY WORK

- 2017: Marshall, World Naked Bike Ride Manchester.
- 2016: Designer of publicity material. Wildcatz Canoe Polo club. Manchester, UK
- 2016: Designer of early logo. B'spoke, 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. London, UK.
- 2010-2: 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.
 2011-3: Bloomsbury Festival Guide. On Art & Society. London. | 2011-4: Cultural Bloomsbury Guide. London.
 2010: Facilitator. Mapping session with Dr. Jamie O'Brien, Headway East London.
 2006: Japanese-English Interpreter for Mom/n/dad productions. RESFEST, Singapore.

OTHER QUALIFICATIONS (See page 16 for other additional training since 2014)

- 2018: RD1st (Relational Dynamics) /CAW (Coaching Culture At Work) Accredited Coach. Accreditation by Culture at work Ltd and Relational Dynamics 1st Ltd
- 2018: Certified mental health first aider. King's College London.
- 2016: Certified first aider, valid until 2019. Leeds Arts University.
- 2018: General Data Protection Regulation. 2017: Prevent; Diversity & Equality. 2016: Data Protection.
- 2003: Language examination for Japanese University Admission. Tokyo Japanese Language Centre of Japan Student Services Organization.
- 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.

REFEREES: AVAILABLE UPON REQUEST

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'. – Professor Patsy Cullen, Principal Fellow, Higher Education Academy, on my Senior Fellowship paper.

'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 Arts University 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. 2009. Singapore.

'There is a sense of excitement in relation to the dialogue between teacher and learner and a vividly expressed conviction of the benefits which both [...] can gain from their shared journey'. —Principal

Teaching Fellow, Associate Director (Staff Development), UCL Centre for the Advancement of Learning & Teaching Dr Rosalind Duhs, 2013. UK.

'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'. — Ex-student Nyi Lyn Seck from Myanmar. 2005.

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. — Prof Philip Asherson. 2017.

'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.' — Professor Alan Latham on PhD thesis which he examined and current collaborations.

'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 story, 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 Pi-jannapel. 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 Singapore, 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 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.’ — Lola 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.

‘You are one of the most positive and energetic people I know!! Really inspiring to work with you!!’ — Elisa Itkonen. Curator. ANTI-Festival. Finland. 2015.

‘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. 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 a mature, intelligent, outgoing and cheerful young woman with a good sense of humour.’ — Artist Professor Susan Collins. Slade Professor, Slade School of Fine Art. 2010.

‘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.

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

‘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.’ — Prof Anson MacKay, UCL ex-Vice Dean for Social Science, 2016.

‘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. 2016.

‘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. 2016.

‘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, volunteer, Leeds Arts University. 2016.

'Caught a lot of very interesting perspectives.' – Julien Carrel, Director, L'Entorse festival, Lille, France, that explores the sport-art entanglement. 2016.

'I enjoyed your film best actually. I think you have an energy and approach which is a bit more exciting than many academics and therefore more accessible. And fun.' – Hackney Tours/Simon Cole. 2016.

'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.

'Possibly the best conference ever.' – Dr Sarah Petts. On #r3fest. 2014.

'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.' – Professor of Human Geography Dr Derek McCormack. Oxford University. 2014

'I really enjoyed it. I've 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).' – Dr Fernanda Duarte. Review Editor (Art). Transfers Interdisciplinary Journal of Mobility Studies. USA. 2016.

'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.

'What you have to offer [is] the golden ticket: exciting artistic/philosophical urban-cultural runs, for all ages, which are low cost for museums to run [...] a fantastic, sustainable wellbeing opportunity.' – Krisztina Lackoi. Research Coordinator, National Alliance for Museums, Health and Wellbeing. 2016.

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 Psychiatry, KCL. 2017.

'Fantastic to be involved #MagicCarpet @we-satonamat discussing mind wandering & ADHD. – Professor Helen Chatterjee MBE. 2017.

'Rich, layered, detailed, worked, overworked and a perfect example of #creativecase where #ADHD is no barrier but instead a creative impetus. We can't wait to see the full tapestry unveiled! – Jo Verrent, Senior Producer, Unlimited. 2018.

'Incredible work here from @kaisyngtan as her @weareunltd tapestry commission @wesatonamat #MagicCarpet is literally woven into being. Fascinating piece & process with layer upon layer of image and meaning #mindwandering – Unlimited. 2018.

'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. They in particular love the opportunity of showcasing their talents and nothing better than engaging in a workshop in which to do this. [...] [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.

'Excellent' – Roundabout, UK dramatherapy charity, on photo essay on neurodiversity. 2018.

'Great exploration of ADHD as a way of knowing & being' – Assistant Professor Dr Jess Hughes, Reading Area Community College, USA. 2018.

'Great piece, really interesting research' – Tracy Turner, PhD researcher. 2018.

'Please keep creating awareness!' –Anusha Ramji. 2017.

'I wanted to congratulate you and thank you for an amazing event yesterday. Your event was so innovative and really brought art and science together, two disciplines that are so far-fetched from each other. I learned more about the mind, ADHD and how important art is in navigating various outlets and that was more valuable to me in terms of what I would have learned in a classroom setting. The connection between art and science is so essential, and you were able to impact and educate individuals so effectively and bring awareness at the

same time. Your event was exceptional as it encouraged everyone to step outside of their comfort zone and try to understand their own inhibitions in terms of ADHD and of other people as well. [...] I hope that you continue to get funding and make your vision even better and more accessible to all. Due to my ADHD, I have always struggled making friends or having access to specialists and your event was able to break both barriers and provide a 'family' as well as imparting useful skills in return. Art in that case served as a process to educate me and to connect me with people that are just like me, something that I am extremely grateful to you for. – Shushank Chibber, Cancer Researcher and Social Anthropolgy MA student.

'Great chats with arts assassins. So good to have had intergenerational conversations. Informative + surprising'. 'It was a mind opening experience'. 'Beautiful experience'. 'Very fun & engaging! Talking with strangers is nice:'. 'Helped me talk to others, I am normally an introvert who watches.' 'What you did do was create a safe + wonderful way to be open to each other.' –comments by attendees of 'speed dating' style event at South London Gallery

'Your carpet is magic'. – Dr Jolanta Zanelli, Divisional Manager Academic Psychiatry and Business Manager Psychosis Studies, KCL.

'Kai was so charismatic and engaging, the children loved her. Don't forget us next year!'- teacher Jolanta Nowakowska. Lyndhurst Primary School

'At all times I have found Kai a hard-working, insightful, caring, reliable, dependable, honest, and inspirational person to work with and share both personal and professional life. [...] Kai is a person of integrity, generosity, compassion, and kindness. She has a natural ability for showing empathy and demonstrates unconditional positive regard, guidance, and support to those who are fortunate to have her in their lives. I believe she possesses both the intellectual capacity and personal qualities for success. Kai has a gift for bringing out the best in people, a genuine catalyst of personal improvement' – Alessandra Cianetti, Arts Production Manager of #MagicCarpet.

LINKS

- RUN! RUN! RUN! www.kaisyngtan.com Biennale www.kaisyngtan.com/r3fest @kaisyngtan
- Unlimited/Arts Council England commission: www.wesatonamat.weebly.com @wesatonamat
- Tan, K.S., 2018. What else could 'neurodiversity' look like? [online] Disability Arts Online. Available at: <http://disabilityarts.online/magazine/opinion/else-neurodiversity-look-like/>

- 'An exploration of running as metaphor, methodology, material through the RUN! RUN! RUN! Biennale #r3fest 2016'. In Sport in Society: Cultures, Commerce, Media, Politics. February, 1–17. Routledge Taylor and Francis. ISSN 1743-0437. <http://dx.doi.org/10.1080/17430437.2018.1430488>
 - BBC Radio 3 Free Thinking: 11 January 2017 panel <http://www.bbc.co.uk/programmes/b087yrll>
 - On running across borders, published on LADA study guide: <http://bit.ly/2rlqXil>
 - Leonardo Electronic Almanac New Media Exhibition 2011 curated by Lanfranco Aceti www.leoalmanac.org/lea-new-media-exhibition-interview-with-kai-syng-tan
- JISC mail: search 'Running cultures' <https://www.jiscmail.ac.uk/lists/RUNNING-CULTURES.html>