

**BRANDON TAY** (b. 1981, Singapore)

Brandon Tay is a Singaporean artist whose work explores emergent complexities in digital materials. Starting out as a prominent figure in Singapore's underground audio-visual scene, he has more recently expanded his practice into one that engages with varying permutations of projection mapping, digital, computer-generated imagery (CGI), time-based and new media, game environment art.

In his practice, he complicates distinctions between the tangible and incorporeal, both in composition and well as subject matter, often looking into thematics surrounding the relationships between history and futurity, digital materiality, and contemporary philosophies. Brandon views digital materials as irreducible components that combine dynamically to create a more complex whole. Working with diverse components, whether fragments of 3D geometry, prompt tokens or 3D avatars of human beings, he combines these with out-of-context factors — such as doom-scrolling induced trance states, automatic writing, game physics and the likes — to simulate something that feels larger than its parts in unpredictable ways.

As a collaborator and individually, his work has been shown at Art Dubai, tanzhaus nrw Düsseldorf, Kyoto Dance Experiment, Singapore International Festival of the Arts and M1 Fringe Festival Singapore.

**SOLO EXHIBITIONS**

2023 *Form & Agency*, curated by Rafi Abdullah, Yeo Workshop, Singapore

**EDUCATION**

2006 Royal Melbourne Institute of Technology, Bachelor of Fine Arts (Media Arts)

2000 Ngee Ann Polytechnic, Diploma in Film Sound & Video

**GROUP EXHIBITIONS**

2024 *A Semester of Bits & Atoms*, curated by Filippo Rosati, Transmedia Research Institute, Fano, Italy

Art Dubai 2024, presented by Yeo Workshop, Madinat Jumeirah Conference & Events Centre, Dubai, United Arab Emirates.

2023 *A Shared Room*, curated by Priti Mahajan, Art Dubai Digital 2023, Dubai, United Arab Emirates.

*Backroads*, curated by Hilary Yeo, Endless Return and Refraction DAO, Kuala Lumpur.

2022 *Contemporary Gestures*, curated by Rafi Abdullah, The Upside Space, online.

*Inhuman Ecstasies- Solidarities with the Technosentiences to Come*, curated by Bras Basah Open, Kult Gallery, Singapore

2021 *Only Losers Left Alive* curated by Louis Ho, Yeo Workshop, Singapore.

2017 *Cannot be bo(a)rdered*, curated by Iman Ismail, L'Espace Communes, Paris.

## **SELECTED COMMISSIONS**

2022 *EGREGORE*, Cake Theatre Singapore, Singapore

*non-breaking spaces*, Singapore International Festival of the Arts, Singapore

2021 *Demon States*, Singapore International Festival of the Arts, Singapore

2019 *The Land Above*, Singapore Night Festival 2019, Singapore

2018 *Anticipation of One*, Singapore International Festival of the Arts, Singapore

2015 *Typology*, Singapore Inside Out, Beijing, London, New York City, Singapore

*Gohead Gostan*, National Museum of Singapore, Singapore

## **SELECTED RESIDENCIES**

2024 *Medialab Matadero LAB #03- Synthetic Minds*, Medialab Matadero, Madrid

*A Semester of Bits and Atoms*, Transmedia Research Institute,  
Fano

## SELECTED COLLABORATIONS

- 2024 *Hulubalang X Brandon Tay*, in collaboration with Hulubalang,  
Fiber Festival, Bimhuis, Amstersdam, Netherlands
- Hulubalang X Brandon Tay*, in collaboration with Hulubalang,  
SOFT CENTRE, State Library of Victoria, Melbourne, Australia
- Gabber Modus Operandi X Brandon Tay*, in collaboration with  
Gabber Modus Operandi, Now or Never Festival, Royal  
Exhibition Building, Melbourne, Australia
- 2023 *Rubber Mermaid's Escape Room*, in collaboration with Betty  
Apple, Vector by Dance Nucleus, Esplanade, Singapore
- 2022 *RATA: new grounds new sounds*, in collaboration with RATA  
Orkestra, Esplanade, Singapore
- Palimpsest*, in collaboration with William Chan, Night Festival  
Singapore 2022, Singapore
- 2021 *Cosmic Wander: Yishun is Burning*, in collaboration with Choy  
Ka Fai, Singapore Art Museum, Singapore
- 2019 *Unbearable Darkness*, in collaboration with Choy Ka Fai, Kyoto  
Dance Experiment, Kyoto

## COLLECTIONS

Australian Centre for the Moving Image (ACMI), Melbourne

## SELECTED PRESS

- 2024 Sarah Swan, 'The Exploding Chameleon', Galleries West, April  
2024
- Xue, 'How do we manifest our way out of boring futures (and  
boring art)?', 11xue11 Substack, February 2024

- 2023 Dana Dawud, 'Brandon Tay' Coeval Magazine, November 2023
- Clara Peh. 'What's Next for Digital Art?', Grazia, March 2023
- Nadya Wang. 'Review of Art Dubai', Art & Market, March 2023
- 2022 Sabiq Rafid. 'Anise and Brandon Tay talk apocalyptic digital exhibition Non-Breaking Space at SIFA 2022, melding new tech with artistic curiosity', Hear65, April 2022
- Sheryl Gwee 'Lite Bytes to +EAT with SIFA's Life Profusion', Plural Art, June 2022
- 2020 so-far and CLOT Magazine. 'In conversation: Jamie de los Rios & Brandon Tay discuss the meaning of new physicalities', CLOT Magazine, June 2020
- Keng Yang Shuen. 'Media Artist Brandon Tay Creates Surreal Animations Adapted From His Dreams', Female, October 2020
- 2019 Anandita Thakur. 'Brandon Tay's Facade: Digitalised Reflections and the Urban Anthropomorphic', The Curator Mag, February, 2019