Brandon Tay is a Singaporean artist whose work explores emergent complexities in digital materials. 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 Medialab Matadero

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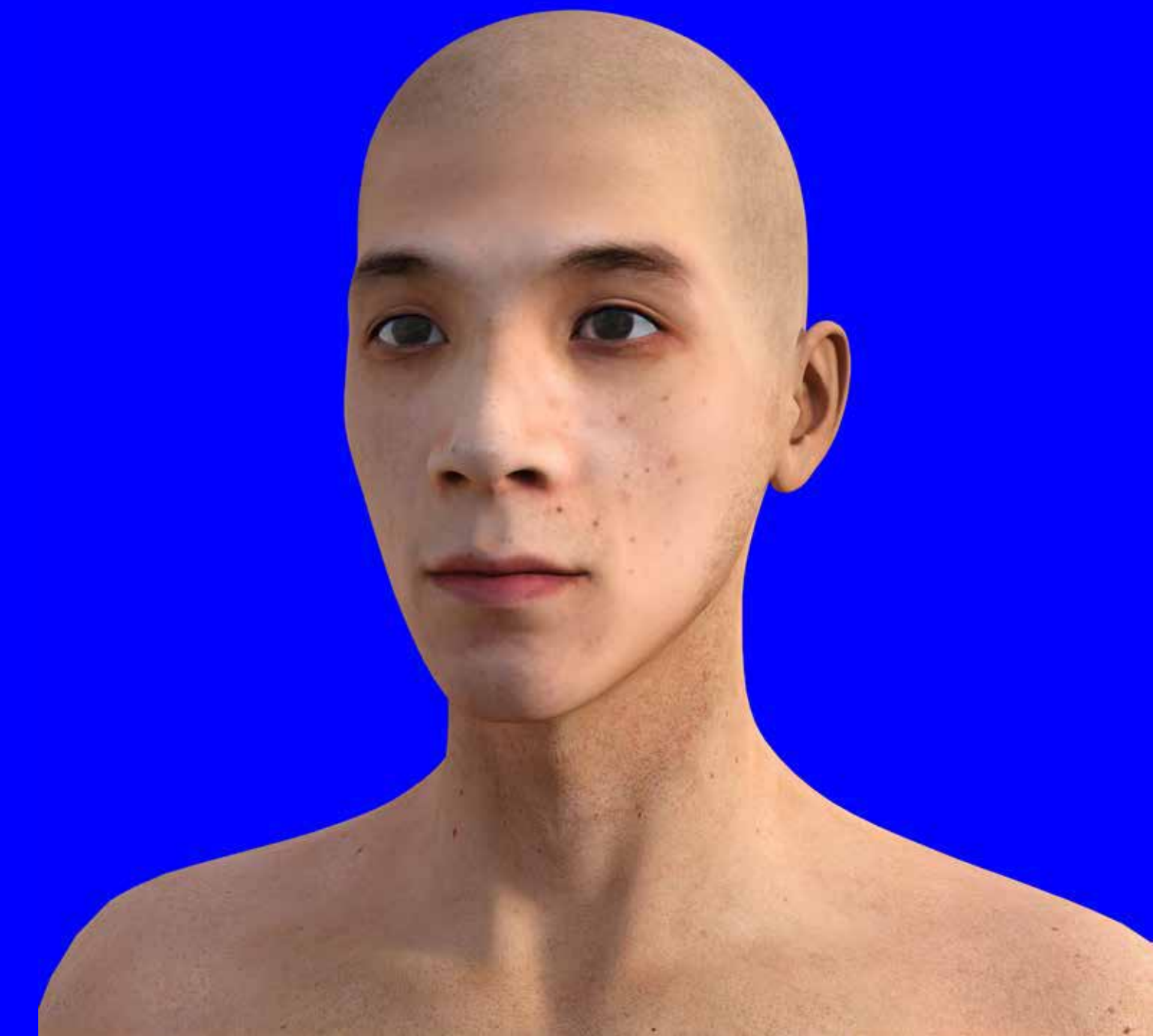
EMULATOR—ORGONOMIC EFFIGY

This sculpture, measuring 49.5cm * 49.5cm * 30cm, is a figurative study of the main character from the EMULATOR film. Created using 3D printed aluminum with an automotive paint finish, it emphasizes the unique aspects of the Emulator's "cognitive camouflage."

The work explores the space between real and virtual by incorporating features often seen as flaws in AI-generated images — such as extra limbs, hands, and faces. By adopting these characteristics, the figure transforms into an ambiguous state, blurring the lines between physical and digital existence.

This piece invites viewers to consider the evolving relationship between tangible and virtual realities in our increasingly digitized world.

EMULATOR

EMULATOR (2024) is a hybrid speculative film/essay that interrogates the influ-
ence of psychedelics and the California Ideology on the trajectory of computing,
both in our consensual reality and an alternate timeline. In the latter, Wilheim
Reich's Orgone theory catalyzes the emergence of wetware and a collapsed,
post—AI world, where the miraculous and absurd outputs of fleshy AIs are traf-
ficked by the eponymous Emulators, who mimic these flawed artifacts as a form
of cognitive camouflage.
Presented as part of the Semester of Bits and Atoms at the Transmedia Re-
search Institute in Fano, Italy.
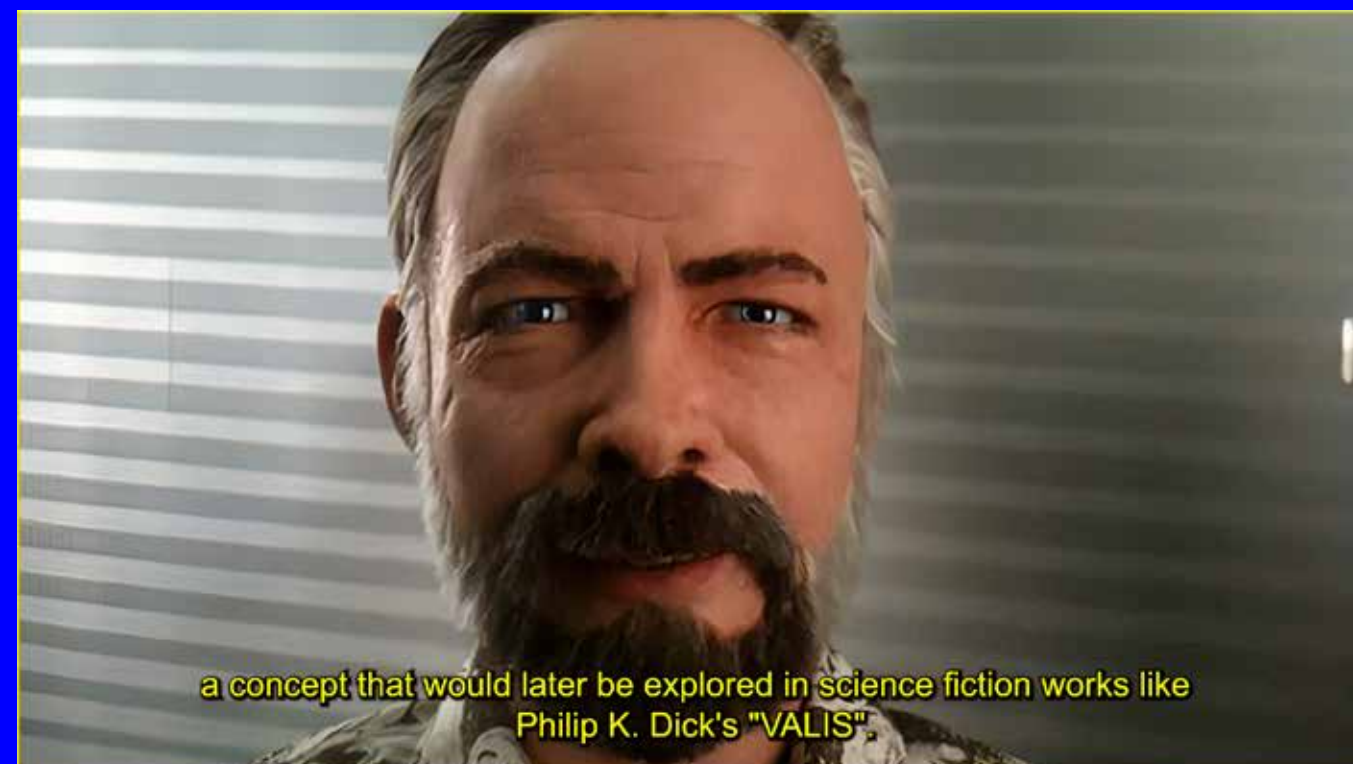
HULABALANG

Hulabalang is a musical project by Gabber Modus Operandi co—founder Kasimyn which interrogates Indonesia's history of colonisation and conflict. My contribution is creating an audio visual accompaniment for performance, where we explore how to visualize the "post colonial hauntology", a liminal space in which the traumas of the past are reinterpreted by the atem—poral lens of generative ai, and the subjectivities of the colonialized are erased, creating only the absences and haunted spaces where recognition and healing are yet to be addressed and confronted.

My first using CLIP techniques to analyze and process Kasimyn's archives of dutch colonial photography, I then translate the resulting prompts into stable diffusion, creating a series of landscapes and figures which are then erased via NVIDIA's background subtraction technologies, resulting only in the spaces and blanks where these imagined subjects are. Tightly synced to the perfor—mance setup, these are then projected on stage as part of the live perfor—mance. This project premiered in the Unsound Festival 2023, Krakow.

FORM AND AGENCY

Form and Agency was the first solo presentation of works by Brandon Tay held at Yeo Workshop, Singapore between August and September 2023. As the focal point of the exhibition, 5 "models" created from a combination of 3d printed resin, custom built embedded screens and electronics, serve as artifacts recovered from a a range of speculative potentialities. From collapsed worlds wrecked by bio-engineered computation, to cultures founded on the confluence of divinitation and artificial intelligence. These futures are mapped with an online component, a collaborative wiki which connects with both real and fictitious information, an open repository to facillitate worldbuilding.

Another component of the project is a digital terrarium of sorts, an environment created in Unity that envisions these models as memetic agents, interacting with each other in a flat ontology that materializes the transmission of concepts and ideas as predator/prey relations in real time.

For more information: www.formandagency.net
To access the wiki: https://form-and-agency.fandom.com/

SKHROL

Skhrol is a series of 3 Ai generated videos that explore the phenomenon of doomscrolling, taking the position that doomscrolling is a form of algorithimic submission, a trance-state that can alter our cognition if we consciously engage with it as such. Created from abstracted screen recordings of my personal feeds though Amazon, instagram and Twitter, these feeds are then fed through a free-form diffusion process, allowing the AI to dream its own in-tepretations of what it sees from my daily acitivities.

Conversations around AI in the mainstream currently revolve around alignment, bias and the ethics of data collection. I believe there is some utility in as-suming the perspective of the inhuman, of seeing the world from the novel viewpoints of how neural networks and machine learning sees. This project was presented in Contemporary Gestures, an online exhibition curated by To New En-tities, and hosted by The Upside Space, in Art Dubai 2023

PHANTOM LIMB

Phantom Limb is a project that utlizes the "inpainting" method common in gen-
erative AI methdologies to extend images as a form of automatic writing. By
re-iterating the same set of prompts (randomly generated through a stochastic
process) and extending the image vertically, one can trace the "thinking" a
model performs as a chain of associations, a visual babble that we as the
viewer complete by our own interpretations of meaning.

Like my other projects the position Im proposing is one of adopting the novel
viewpoint of the technology, and exploring the possibility of what it means to
think as an AI. This project was exhibited at the Backroads Festival Kuala
Lumpur, hosted by the Refractions DAO
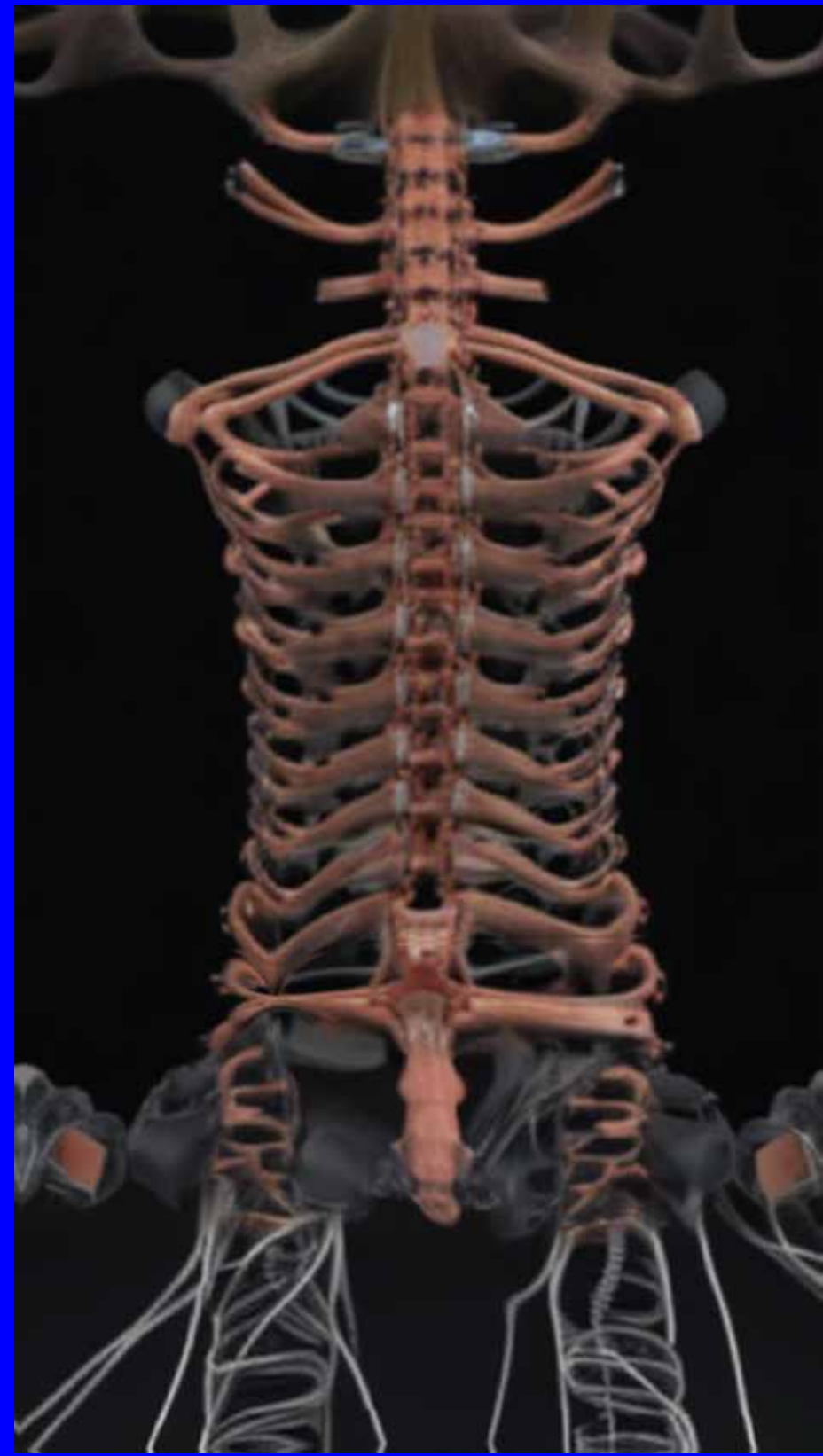
DEATH SPIRAL

DEATH SPIRAL is a film that explores the tropes of acceleration and transcendence, as seen in the Starchild sequence in 2001 Space Odyssey, the apocalyptic animation of the End of Evangelion, and other sci fi films. We live in a world where perceptions of time are no longer discrete but fluid, and constantly reinterpreted and reaccessed as technology and trans-global communications make time less of a constant but more of a medium in which culture and communication flow, rising as fluids do, to a boiling point in which perceptions of time are transmuted in something stranger. Created using a combination of CGI imagery and real time images, accompanied by a series of large scale aluminium prints, the project was presented in Singapore as part of a group exhibition, " Only Losers Left Alive" curated by Louis Ho, at Yeo Workshop Singapore, 2021.