

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.

EDUCATION

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| 2006 | Royal Melbourne Institute of Technology, Bachelor of Fine (Media Arts) |
| 2000 | Ngee Ann Polytechnic, Diploma in Film Sound & Video |

GROUP EXHIBITIONS

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| 2023 | <i>A Shared Room</i> , curated by Priti Mahajan, Art Dubai Digit 2023, Dubai, UAE.

<i>Backroads</i> , curated by Hilary Yeo, Endless Return and Refraction DAO, Kuala Lumpur. |
| 2022 | <i>Contemporary Gestures</i> , curated by Rafi Abdullah, The L Space, online.

<i>Inhuman Ecstasies- Solidarities with the Technosentience Come</i> , curated by Bras Basah Open, Kult Gallery, Singap |
| 2021 | <i>Only Losers Left Alive</i> curated by Louis Ho, Yeo Worksho Singapore. |

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

SELECTED COMMISSIONS

2022 *EGREGORE*, Cake Theatre Singapore, Singapore

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

2021 *Demon States*, Singapore International Festival of the Art:
Singapore

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

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

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

Gohead Gostan, National Museum of Singapore, Singapo

SELECTED COLLABORATIONS

2023 *Rubber Mermaid's Escape Room*, in collaboration with Be
Apple, Vector by Dance Nucleus, Esplanade, Singapore

2022 *RATA: new grounds new sounds*, in collaboration with RA
Orkestra, Esplanade, Singapore

Palimpsest, in collaboration with William Chan, Night Fes:
Singapore 2022, Singapore

2021 *Cosmic Wander: Yishun is Burning*, in collaboration with C
Ka Fai, Singapore Art Museum, Singapore

2019 *Unbearable Darkness*, in collaboration with Choy Ka Fai,
Dance Experiment, Kyoto

COLLECTIONS

Australian Centre for the Moving Image (ACMI), Melbourne

SELECTED PRESS

- 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 physical CLOT Magazine, June 2020
- Keng Yang Shuen. 'Media Artist Brandon Tay Creates Surreal Animations Adapted From His Dreams', Female, October 2019
- 2019 Anandita Thakur. 'Brandon Tay's Facade: Digitalised Reflections and the Urban Anthropomorphic', The Curator February, 2019