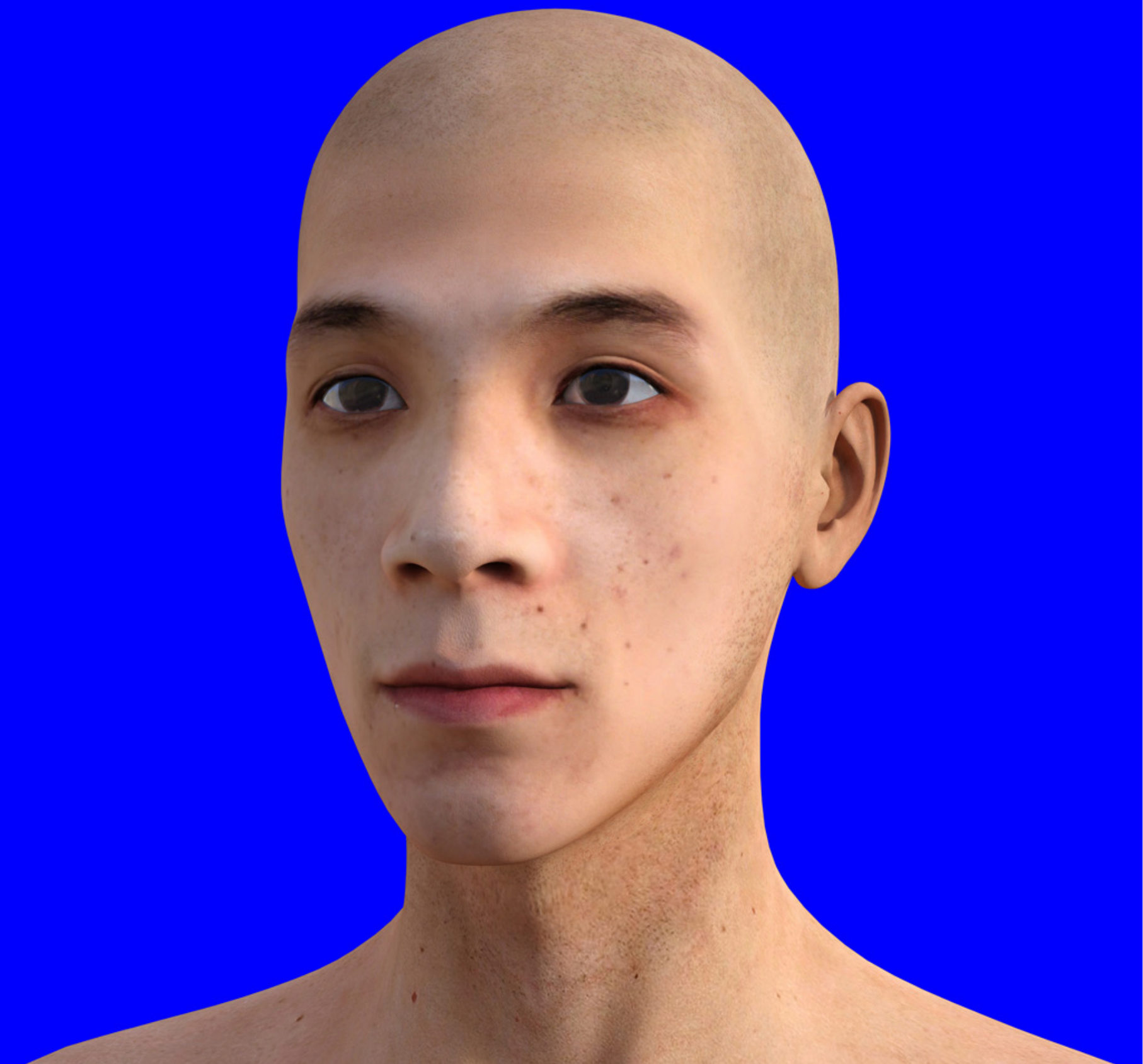


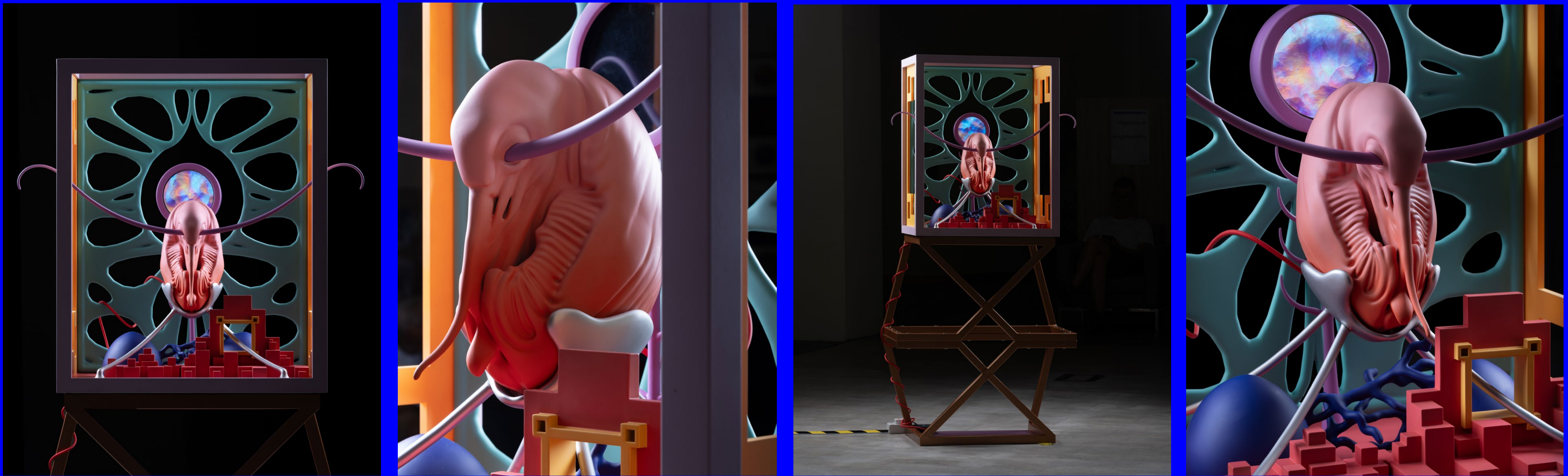
## BRANDON TAY (b. 1981, Singapore)

Brandon Tay is a Singapore-born, Shanghai-based artist whose work explores the shifting boundaries between technology, fiction, and material form. Working through sculpture, simulation, and moving image, he creates objects that blur distinctions between system and symbol — between what we know and what we imagine..

Tay has exhibited both individually and collaboratively at major international platforms such as the Singapore Biennale, Transmediale, the National Communications Museum (Melbourne), Art Dubai, and Frieze Seoul, among others.

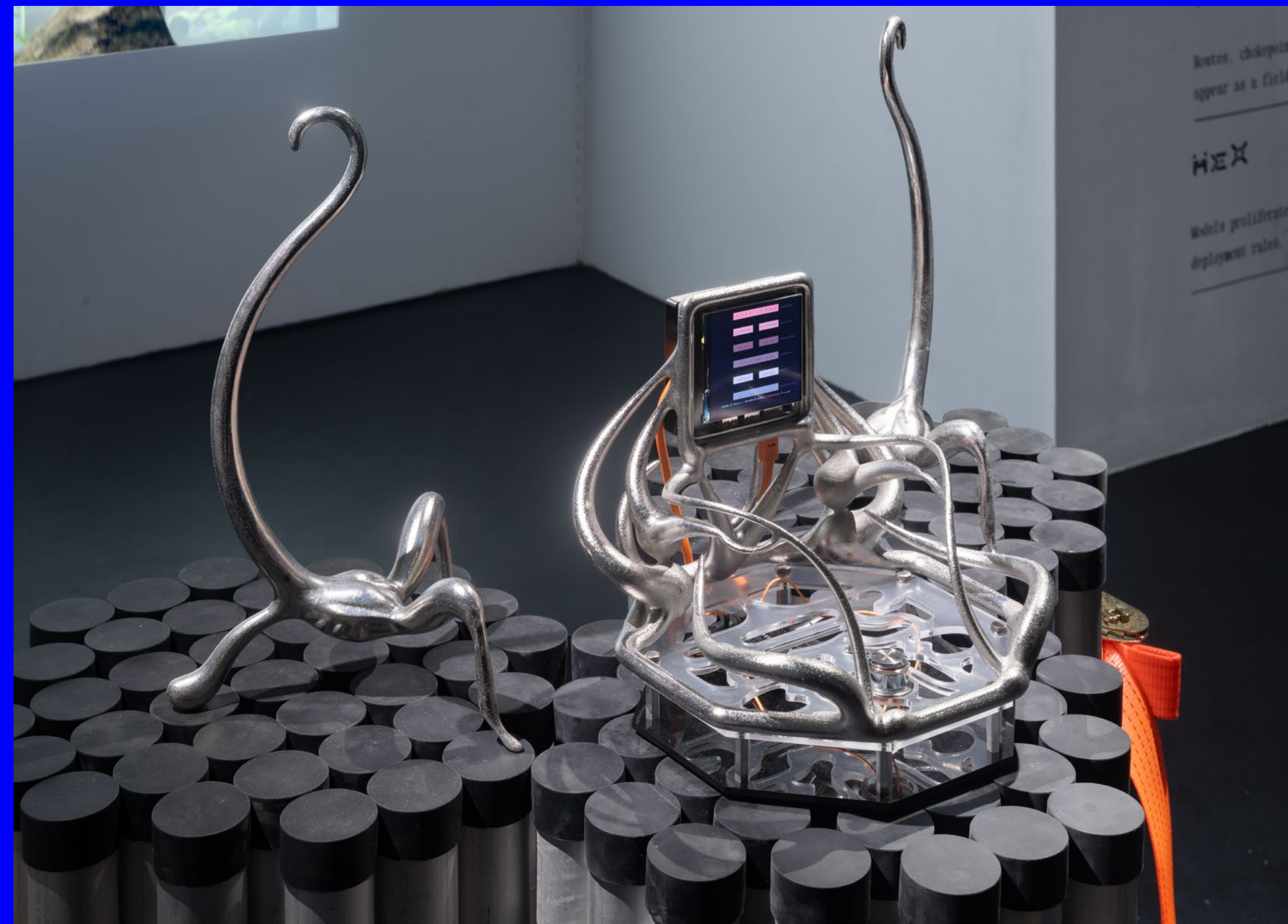
email: [me@brandontay.net](mailto:me@brandontay.net)





ZAURAN (thin call/quiet loop) (2026)

Zauran departs from a speculative mythos in which ecological memory is carried not through writing but through biological repetition. In the Sangkalan archipelago, the Zauran bird is the island's long memory — a species whose call is subtly altered each generation by the sap of the Ta'Lur fruit, itself a concentrate of everything the ecosystem has metabolised: pollination cycles, tidal chemistry, the small accumulated weather of a season. No individual bird holds the record. The record is the species doing what it has always done, slightly differently each time. The people of Sangkalan trace this aerial ledger in looping linework and pressure-marked curves — a notation system that renders the canopy's memory visible without relying on sound. The work uses this fiction to reframe two inherited concepts. An ecosystem, understood through Sangkalan, is already a technology — a substrate for inscription, distribution, and verification running on inheritance rather than silicon. And a distributed ledger, stripped to its logic, is revealed as something far older than its engineering: a protocol that biological systems have been executing for as long as there have been species. Consensus, replication, immutability through repetition — the architectures we associate with computation were never invented. They were already running.

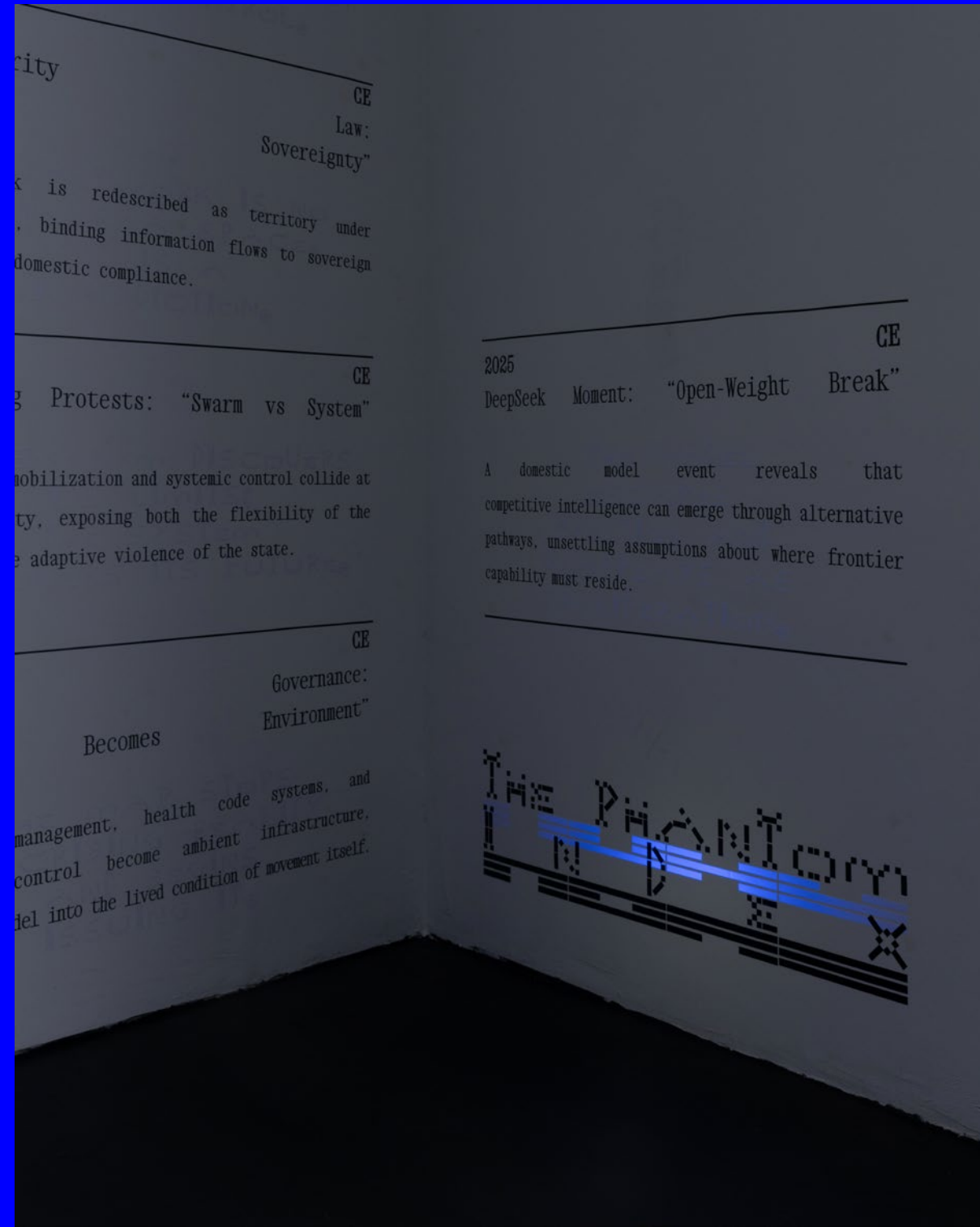
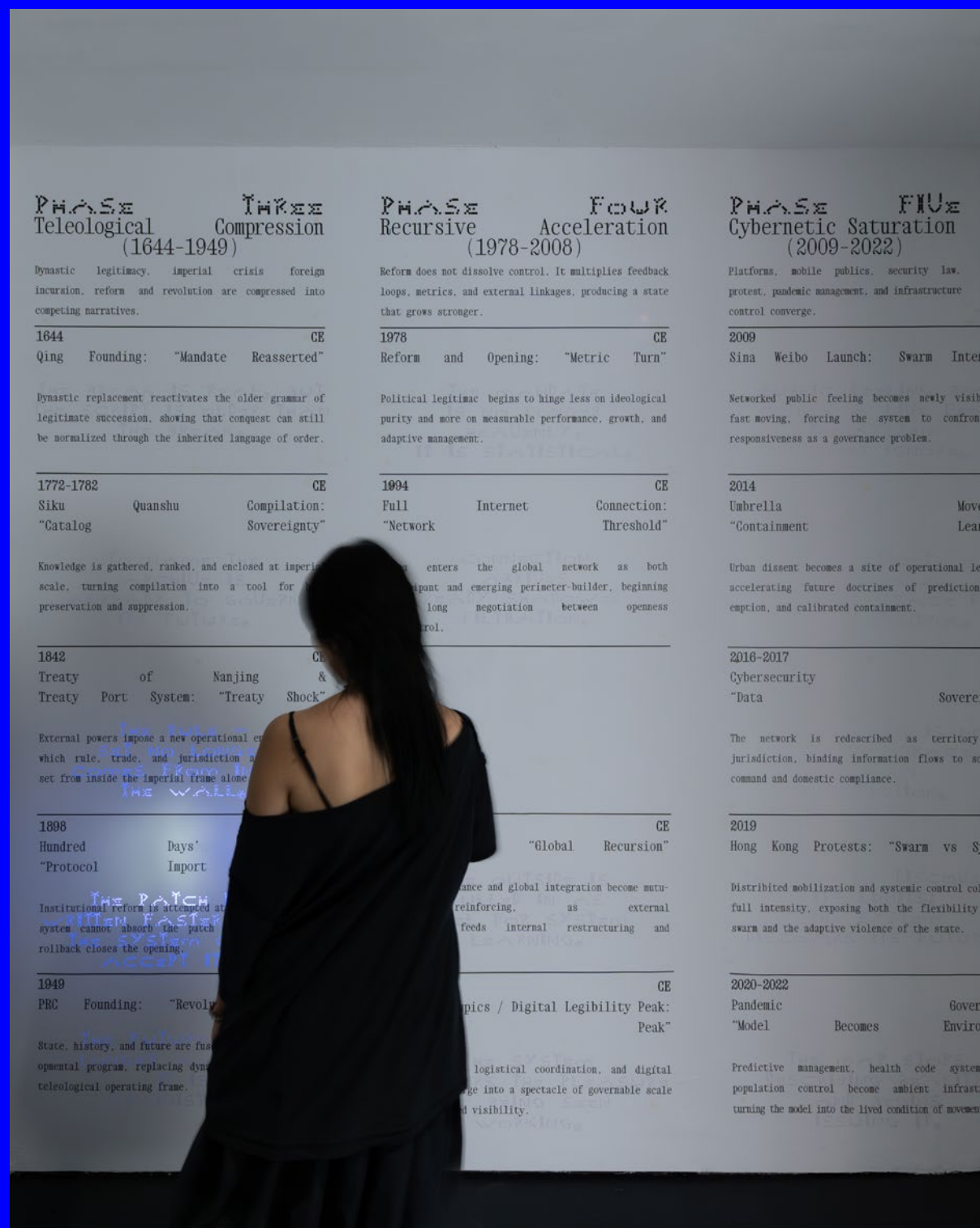


HEX STATE SERVER consists of an interactive sculpture, a real-time game engine simulation, and a companion display operating as a single system. The sculpture is the input; the simulation is the process; the display names what the process has returned.

The system is governed by a six-line binary grammar derived from the formal logic of the I Ching — not as cosmological metaphor, but as operational architecture. Each line occupies a defined position within a derivation axis: Substrate, Shift, and Syntax describe internal conditions (the foundation, the vector of movement, the governing order); Surface, Swarm, and Spectre describe external manifestations (the interface, the distribution of agency, the temporal shadow). A six-bit combination resolves these two domains into a single complementary binary — Modifier / Modifier : Subject / Subject : State / State — producing one of 64 discrete world-states.

Each state is a microfiction: a looping AI-generated video sequence accompanied by low-volume narration describing the conditions of a world under administration. Technological, ecological, political, and ontological conditions are rendered as discrete states of existence — not predictions, but derivations. The system does not forecast what will happen. It names what is already in operation.

The physical sculpture houses the entropy source. When a participant engages with it, a signal ruptures the simulation's equilibrium, collapsing the system's potentiality into a single state. The companion display registers the outcome: the state index, the triad title, and the six-line configuration that produced it. The 64 states are fully known in advance. What remains contingent is which one the system returns.



Phantom Index is a spatial diagram executed across gallery walls in vinyl, developed in collaboration with graphic designer Darius Ou. It traces the I Ching as a prototypical computational system through six phases of Chinese history, arguing that what has been classified as cosmological practice was always also operational infrastructure — a binary mechanism for processing uncertainty into governable information. The installation operates on two simultaneous layers. The visible surface maps the hardware: divination artifacts, administrative practices, and governance technologies from the Shang Dynasty oracle bones through contemporary data sovereignty regimes. These are presented not as cultural history but as successive protocol upgrades — each node tagged with the conditions it encodes and the systems it anticipates. A second layer, activated by UV light, runs beneath the visible surface. These shadow captions reframe each node in system language, exposing the computational logic latent within the historical record. The timeline terminates in seven conditions, not conclusions: Ghost Media, Logistics Ontology, Permissioned Reality, Interface Ritual, Zones Without Territory, Model Contagion, and Substrate Leakage. These are not predictions. They are the present, named as a state the system has already entered.



### ENTRY 7

Water, 1896

The apparatus shown here was used to study the properties of water. It was designed to measure the amount of water that is absorbed by a substance. The apparatus consists of a glass vessel containing a substance to be studied, and a graduated tube containing water. The water level in the tube rises as the substance absorbs water.

This apparatus was used to study the properties of water. It was designed to measure the amount of water that is absorbed by a substance. The apparatus consists of a glass vessel containing a substance to be studied, and a graduated tube containing water. The water level in the tube rises as the substance absorbs water.

### ENTRY 8

Water, 1896

The apparatus shown here was used to study the properties of water. It was designed to measure the amount of water that is absorbed by a substance. The apparatus consists of a glass vessel containing a substance to be studied, and a graduated tube containing water. The water level in the tube rises as the substance absorbs water.

### ENTRY 9

Water, 1896

The apparatus shown here was used to study the properties of water. It was designed to measure the amount of water that is absorbed by a substance. The apparatus consists of a glass vessel containing a substance to be studied, and a graduated tube containing water. The water level in the tube rises as the substance absorbs water.

### ENTRY 10

Water, 1896

The apparatus shown here was used to study the properties of water. It was designed to measure the amount of water that is absorbed by a substance. The apparatus consists of a glass vessel containing a substance to be studied, and a graduated tube containing water. The water level in the tube rises as the substance absorbs water.

### ENTRY 11

Water, 1896

The apparatus shown here was used to study the properties of water. It was designed to measure the amount of water that is absorbed by a substance. The apparatus consists of a glass vessel containing a substance to be studied, and a graduated tube containing water. The water level in the tube rises as the substance absorbs water.

### ENTRY 12

Earth, 1896

The apparatus shown here was used to study the properties of Earth. It was designed to measure the amount of Earth that is absorbed by a substance. The apparatus consists of a glass vessel containing a substance to be studied, and a graduated tube containing Earth. The Earth level in the tube rises as the substance absorbs Earth.

The apparatus shown here was used to study the properties of Earth. It was designed to measure the amount of Earth that is absorbed by a substance. The apparatus consists of a glass vessel containing a substance to be studied, and a graduated tube containing Earth. The Earth level in the tube rises as the substance absorbs Earth.





The paired sculptures "Serpent Vessel" and "Votive Spiral" draw inspiration from pivotal moments in scientific history. "Serpent Vessel" references Friedrich August Kekulé's famous dream of an ouroboros (a serpent eating its own tail) that led to his discovery of benzene's ring structure, while "Votive Spiral" embodies James Watson and Francis Crick's revelation of DNA's double helix structure.

In this speculative world, these dream-inspired scientific breakthroughs catalyze a fusion of science and spirituality. The artworks imagine a society where Eugene Thacker's concept of "biomedia" intertwines with theocratic structures, birthing novel forms of control and liberation that mirror our own world in unexpected ways.

"Serpent Vessel" blends biomechanical elements with circular motifs reminiscent of the Sedlec Ossuary's bone constructions, representing the cyclical nature of Kekulé's ouroboros vision. Meanwhile, "Votive Spiral" embodies the helical form that transcends the boundary between scientific discovery and mystical revelation. Together, these pieces examine the fascinating connection between organic matter—akin to the physical remains of saints—and its significance as "hardware" for divinity.

By reimagining these scientific epiphanies as mystical experiences with far-reaching consequences, these sculptures invite viewers to contemplate how intuitive leaps and subconscious revelations can radically alter the course of history, challenging our understanding of progress, belief, and the body's role in an increasingly biotechnological world. Commissioned by the Singapore Biennale 2025

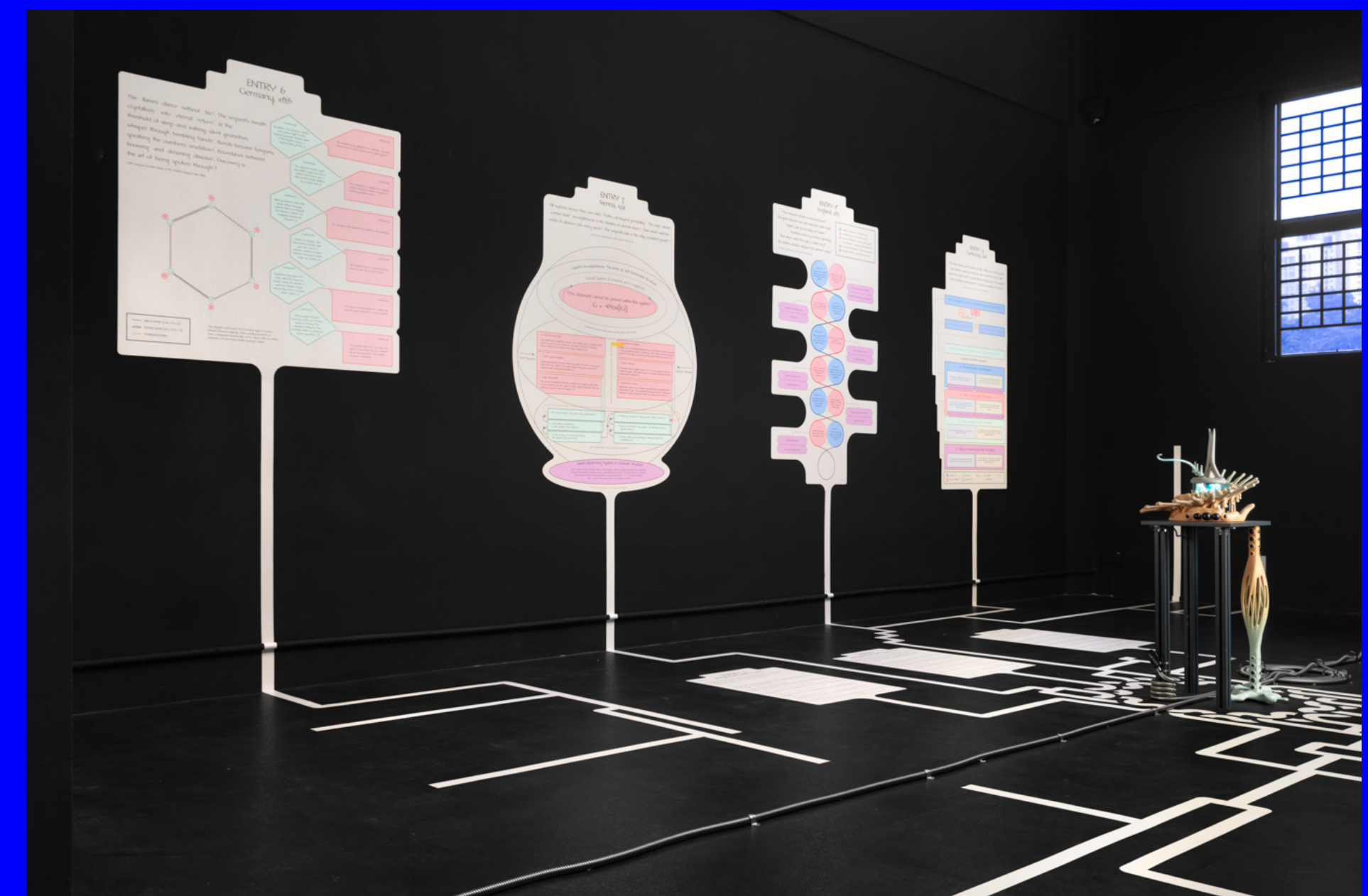
"Ophidian Codex" extends the recursive cosmology established by Serpent Vessel and Votive Spiral, shifting the focus from sculptural form to the textual architectures that scaffold scientific and mystical thought. If the paired sculptures embody the material residues of revelation, Ophidian Codex maps the discursive terrain that allows such revelations to take hold.

The work unfolds as a looping textual timeline—part archive, part prophecy—tracing the strange lineage that links Kekulé's dream of the ouroboros to the spiraling logic of the double helix. Drawing from the recursive methods of alchemical manuscripts, technical documentation, and hyperstitional footnotes, the Codex treats language as a living substrate: something that mutates, replicates, and occasionally erupts into insight.

Within this speculative world, the Codex functions as both scripture and operating manual. It imagines a society where intuitive breakthroughs are treated not as moments of individual genius but as contact events—encounters between human cognition and forces that exceed it. Here, text becomes biomedica in Eugene Thacker's sense: a conduit through which scientific diagrams, mystical symbols, and fragmented histories intertwine to form new modes of governance, belief, and resistance.

Running across the walls as a continuous inscription, Ophidian Codex positions writing itself as a kind of serpentine organism—looping back on its own references, shedding and reforming meanings. Like the physical remains of saints functioning as hardware for divinity, the Codex proposes that language can act as a vessel for revelation, capable of transmitting intuitions that destabilize linear histories and open alternate futures.

Commissioned by the Singapore Biennale 2025, Ophidian Codex completes the triad by revealing the textual engine beneath the sculptures—suggesting that every breakthrough, whether scientific or mystical, leaves behind not just artifacts, but instructions for worlds yet to come.



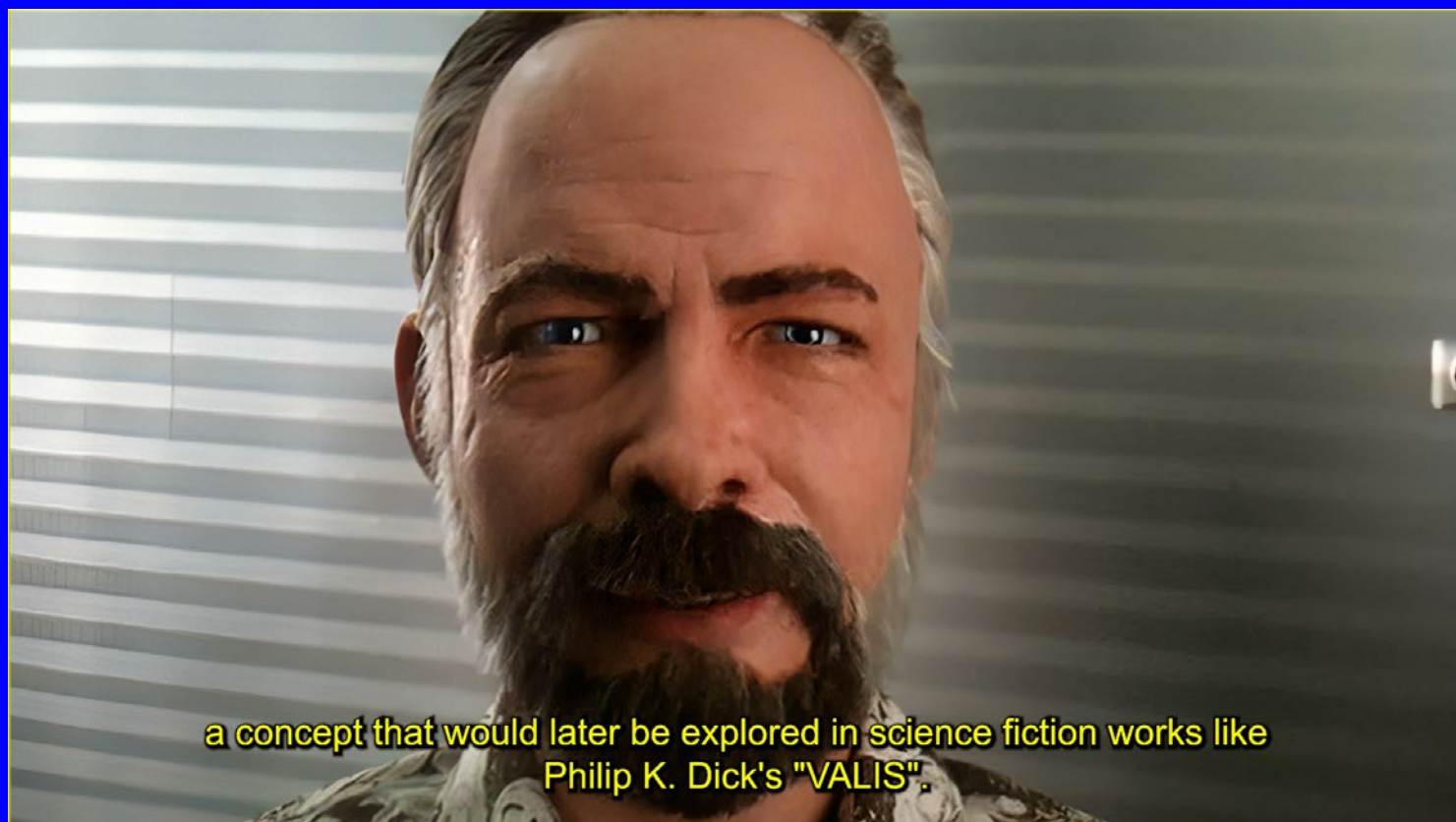


DOOMSCROLL DREAMACHINE reframes Brion Gysin's flicker device through the compulsions of infinite scroll. Where the original Dreamachine used stroboscopic light to induce trance, this work uses LED fan displays and projected feeds to entrain vision through the micro-temporal rhythms of contemporary attention — the fragment, the swipe, the endless downward pull. Doomscrolling becomes an altered-state technology, a feedback loop where perception is modulated by the infrastructures of the feed.

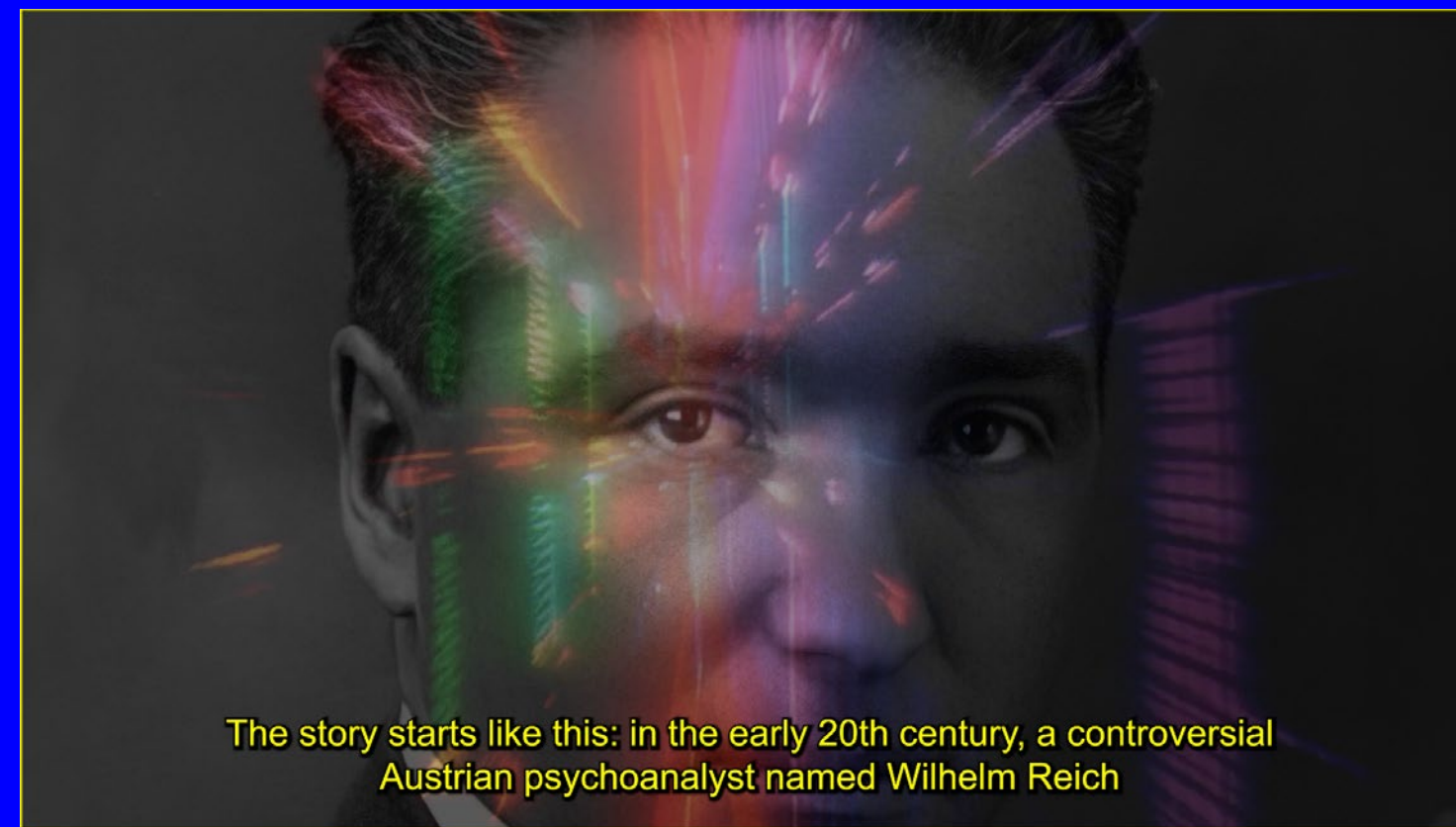
A UV-printed canvas, mounted as a suspended scroll with aluminium finials, extends this entrainment into a visual timeline. It acts as a speculative media archaeology: cut-up and fold-in logics moving through broadcast culture, network aesthetics, and algorithmic patterning until they congeal as the present loop. The scroll format recalls both the banner and the unspooling feed, collapsing media history into patterned surface.

A surrounding soundscape carries the circuit further. Built from pulses, degraded fragments of online audio, and drifting tonal residues, it moves between overload and dissociation — echoing the cognitive drift embedded in the act of scrolling itself.

Screen, canvas, and sound align as a ritual protocol, framing doomscrolling not merely as a contemporary pathology but as an involuntary dream-machine: a system where text, image, and frequency combine to rewrite perception from within.



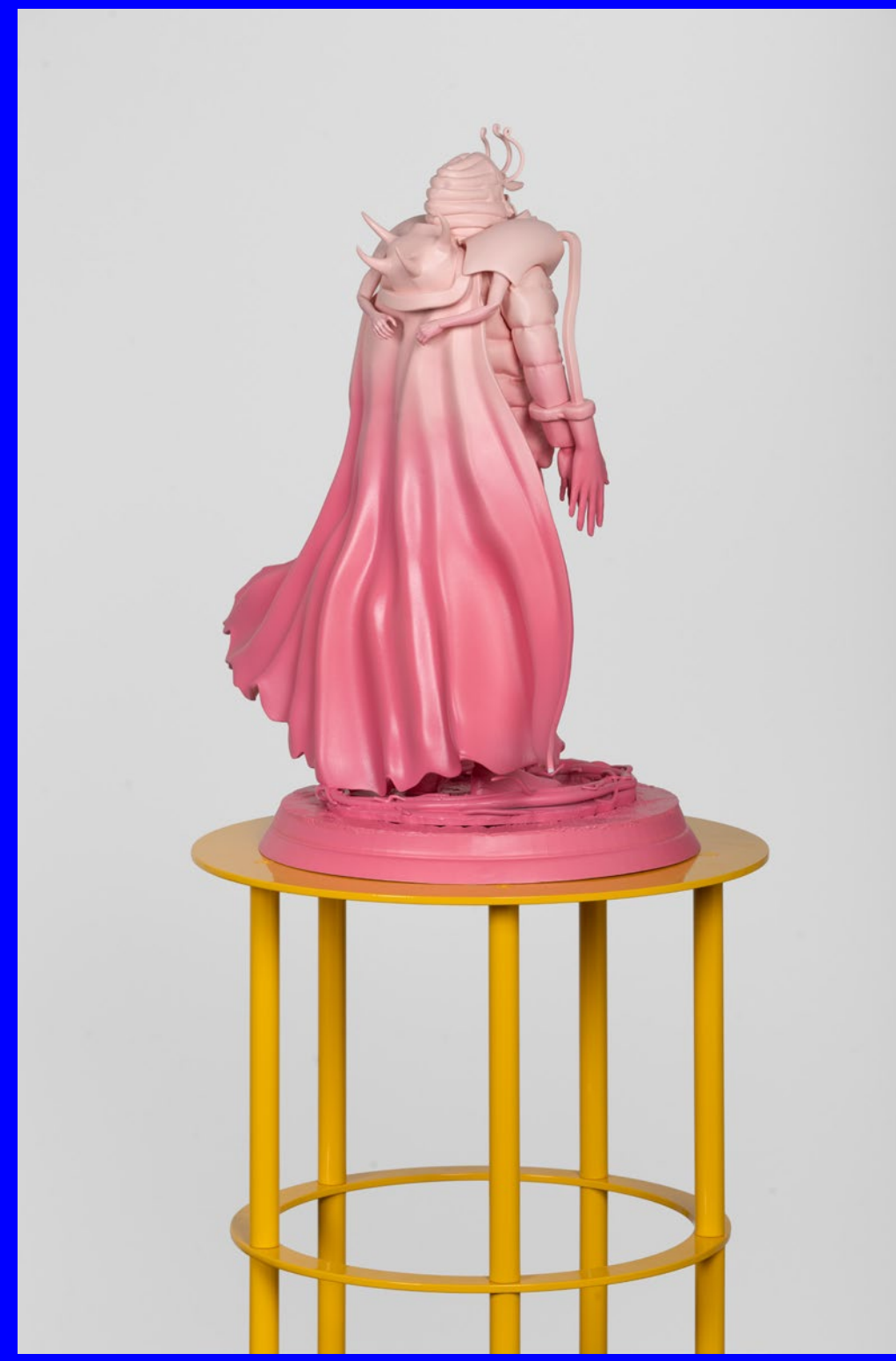
a concept that would later be explored in science fiction works like Philip K. Dick's "VALIS"



The story starts like this: in the early 20th century, a controversial Austrian psychoanalyst named Wilhelm Reich

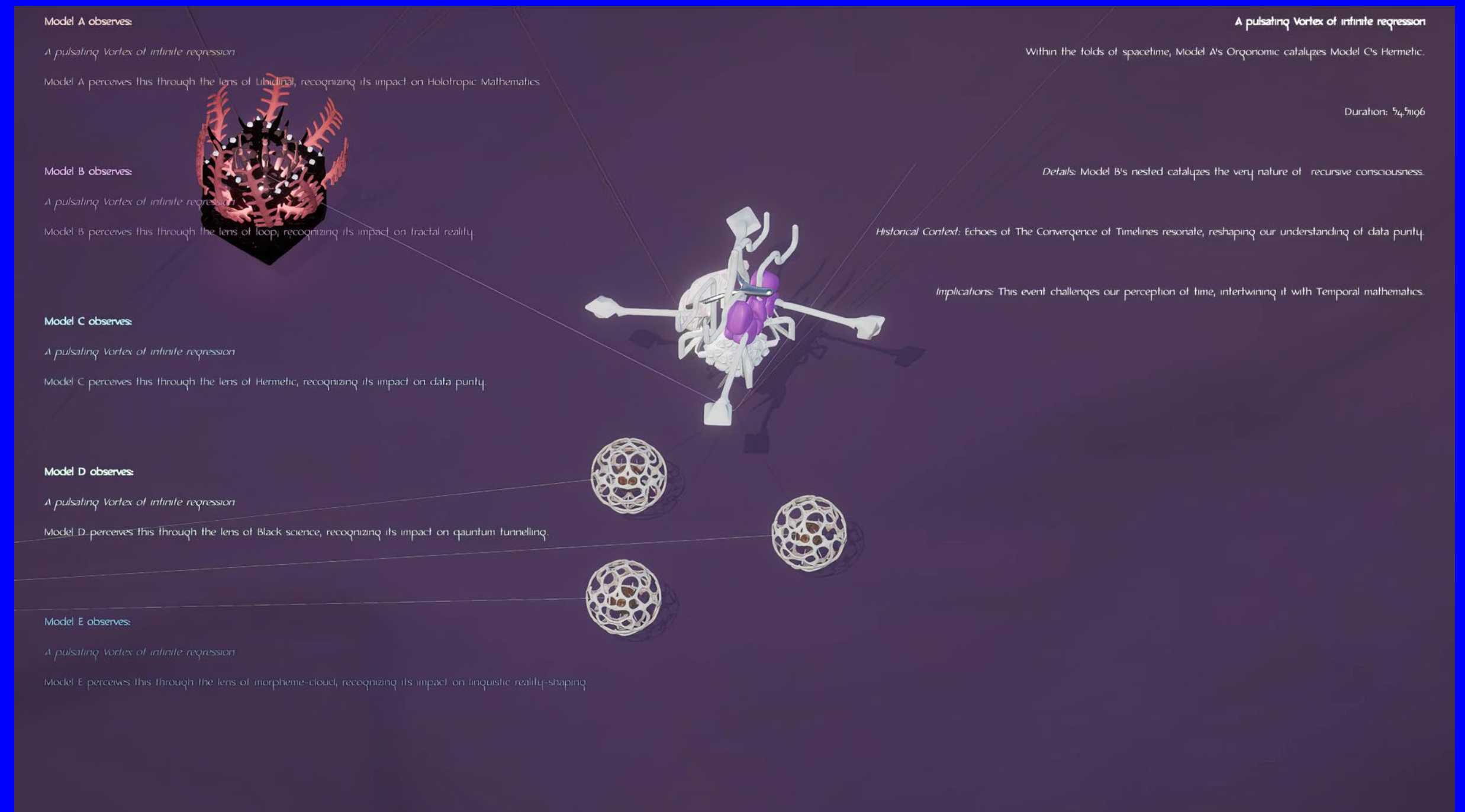
EMULATOR (2024) is a hybrid speculative film/essay that interrogates the influence of psychedelics and the California Ideology on the trajectory of computing, both in our consensual reality and an alternate timeline. In the latter, Wilhelm Reich's Orgone theory catalyzes the emergence of wetware and a collapsed, post-AI world, where the miraculous and absurd outputs of fleshy AIs are trafficked 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 Research Institute in Fano, Italy.



EMULATOR: ORGONOMIC EFFIGY 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 piece 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. Presented at Frieze Seoul 2024, with Yeo Workshop



One or Several Agents: Machinic Animism views ideas and concepts as beings with their own agency in a complex ecosystem where they function as predators, prey, and mates. Extending the ontological turn in philosophy (De Castro, Kohn), this framework suggests thoughts that withstand rational scrutiny possess life force.

This concept materializes as an autonomous WebGL game where ideological factions, represented as atavistic agents and pawns, coexist symbiotically. Their interactions generate procedural narratives offering glimpses into possible futures—futures that diverge from our timeline through alternative relationships with technology. The self-running simulation builds on humans' historical tendency to seek meaning through non-human entities, from Parrot Astrology to games as governmental models and cognitive tools. Presented at Open Systems 2.0, Singapore Art Museum, 2025



sculpture with  
embossed  
metal plates  
and LCD  
display with  
programmable  
loop  
60 cm x 40 cm  
x 40 cm  
Preparation  
details from  
the Age of  
Collapse  
Model of  
Marine Food  
web  
of painted  
sculpture with  
embossed  
metal plates  
and LCD  
display with  
programmable  
loop  
60 cm x 40 cm  
x 40 cm  
Preparation  
details of the  
Collapse  
Thematic



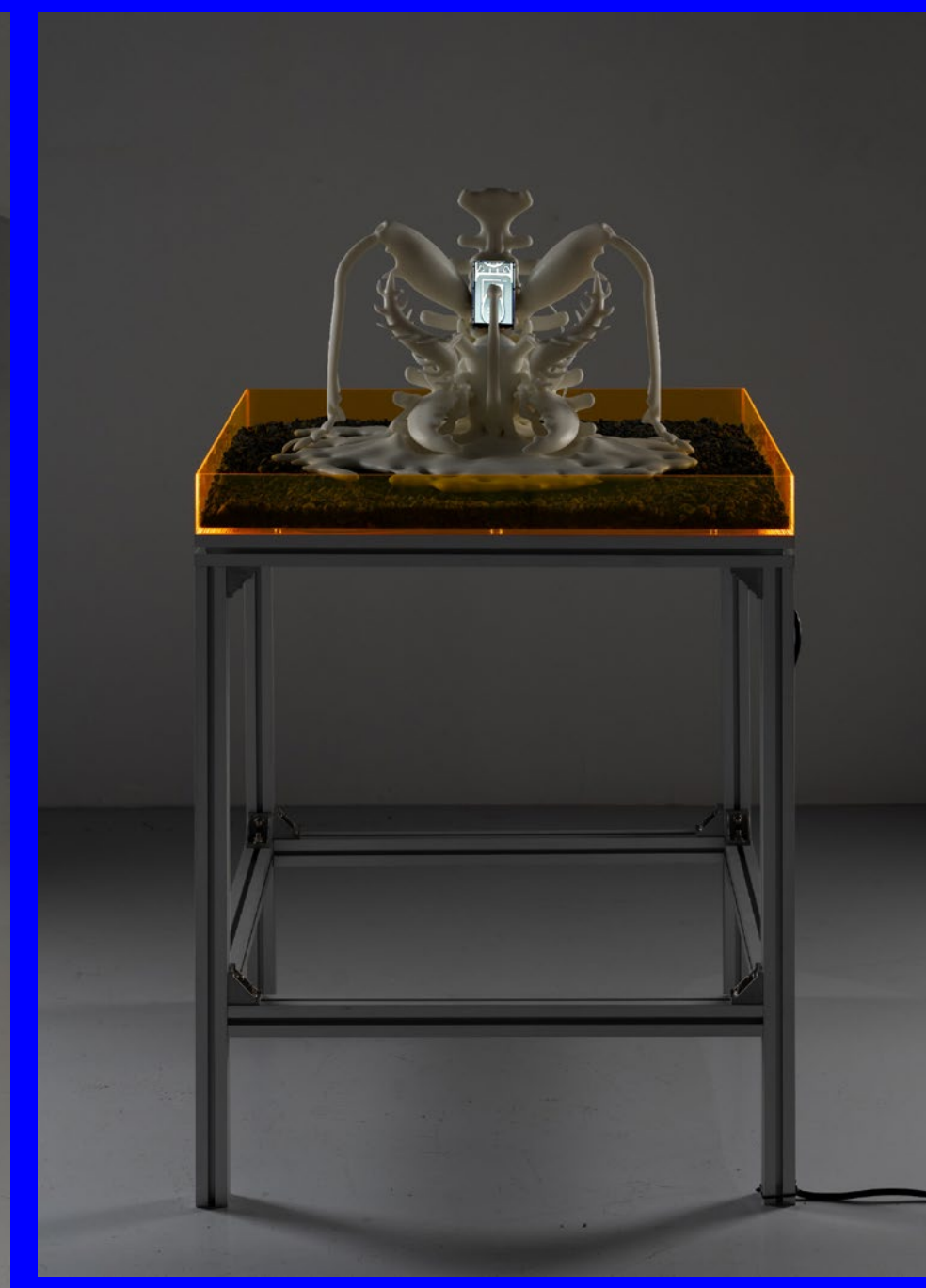
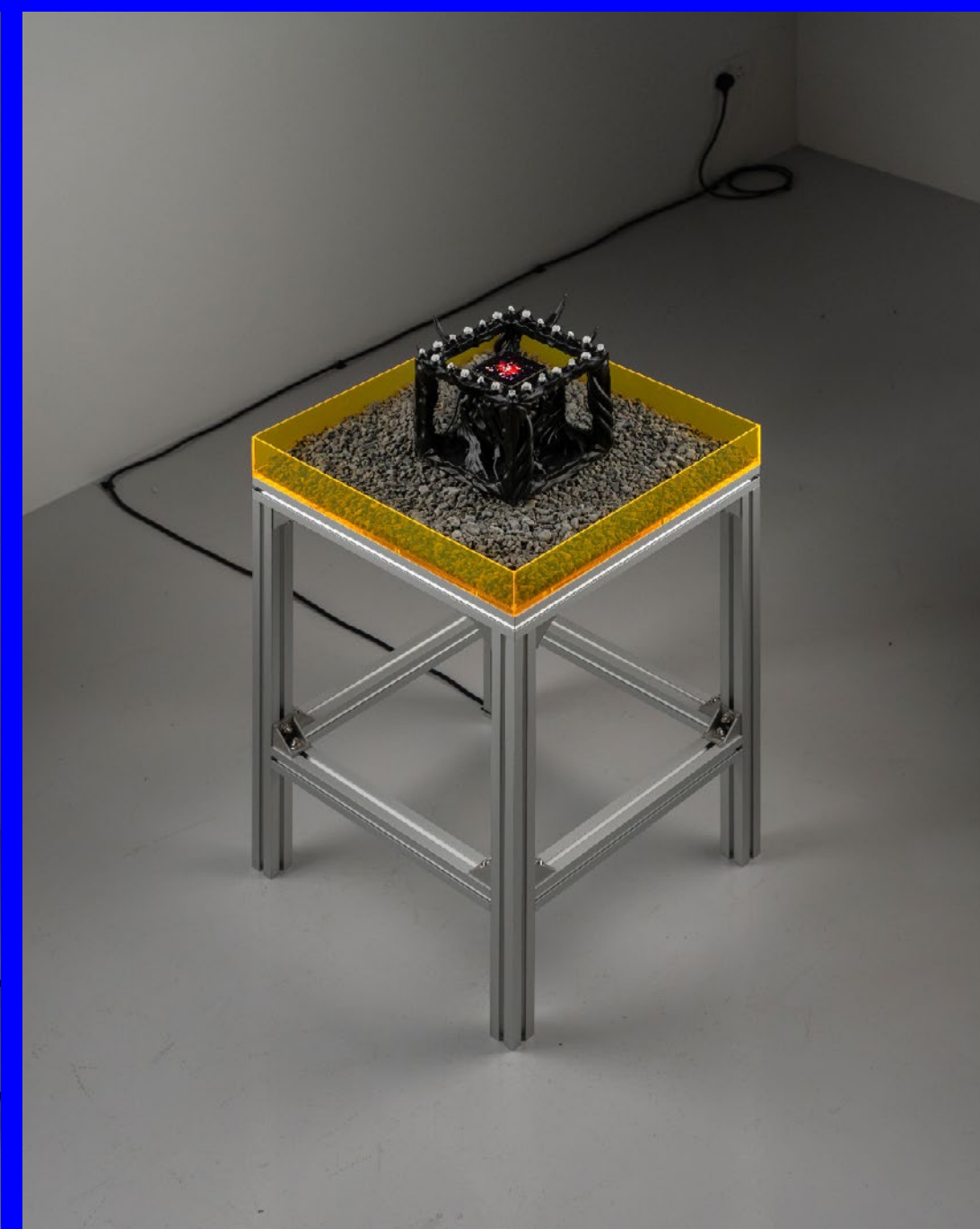
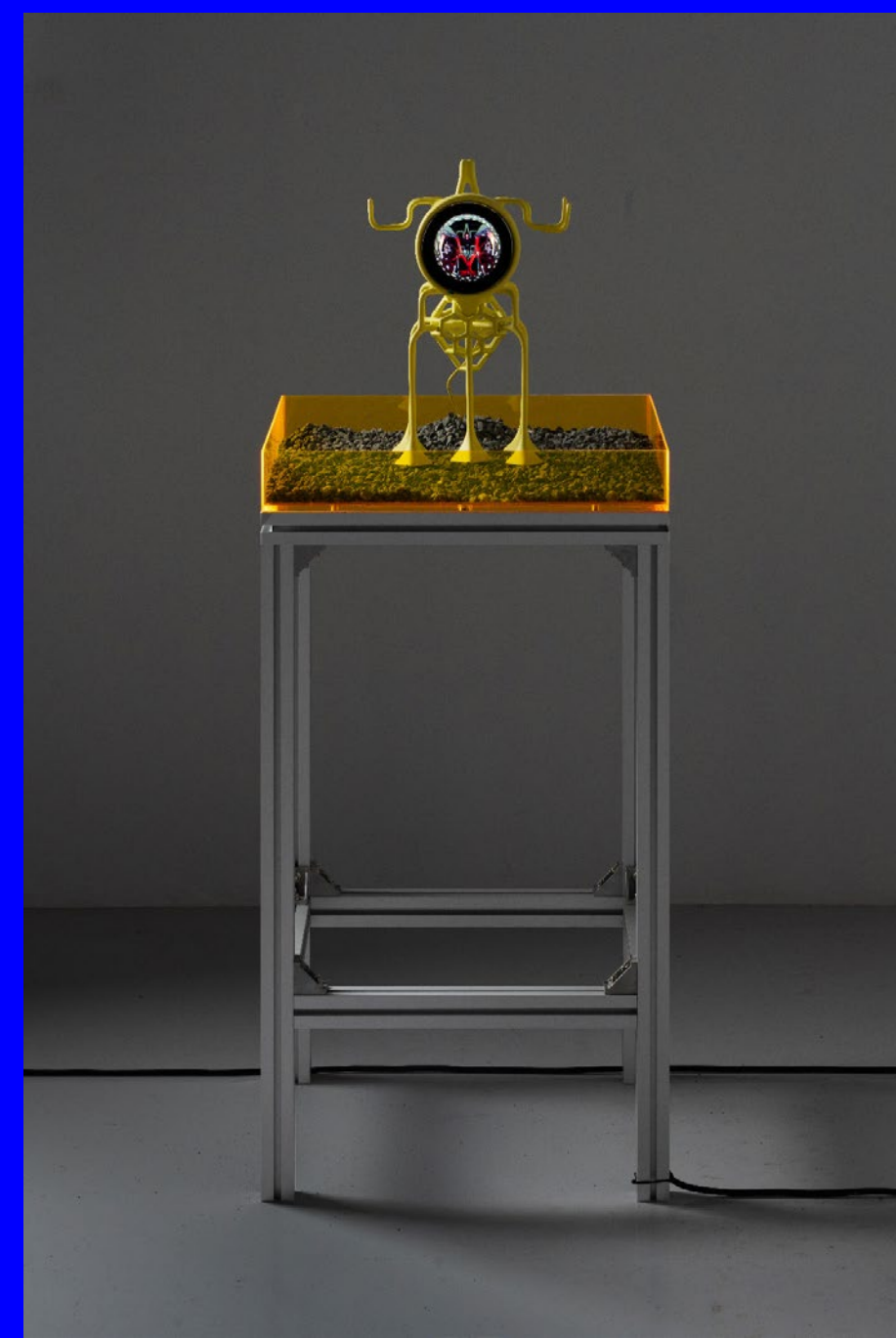
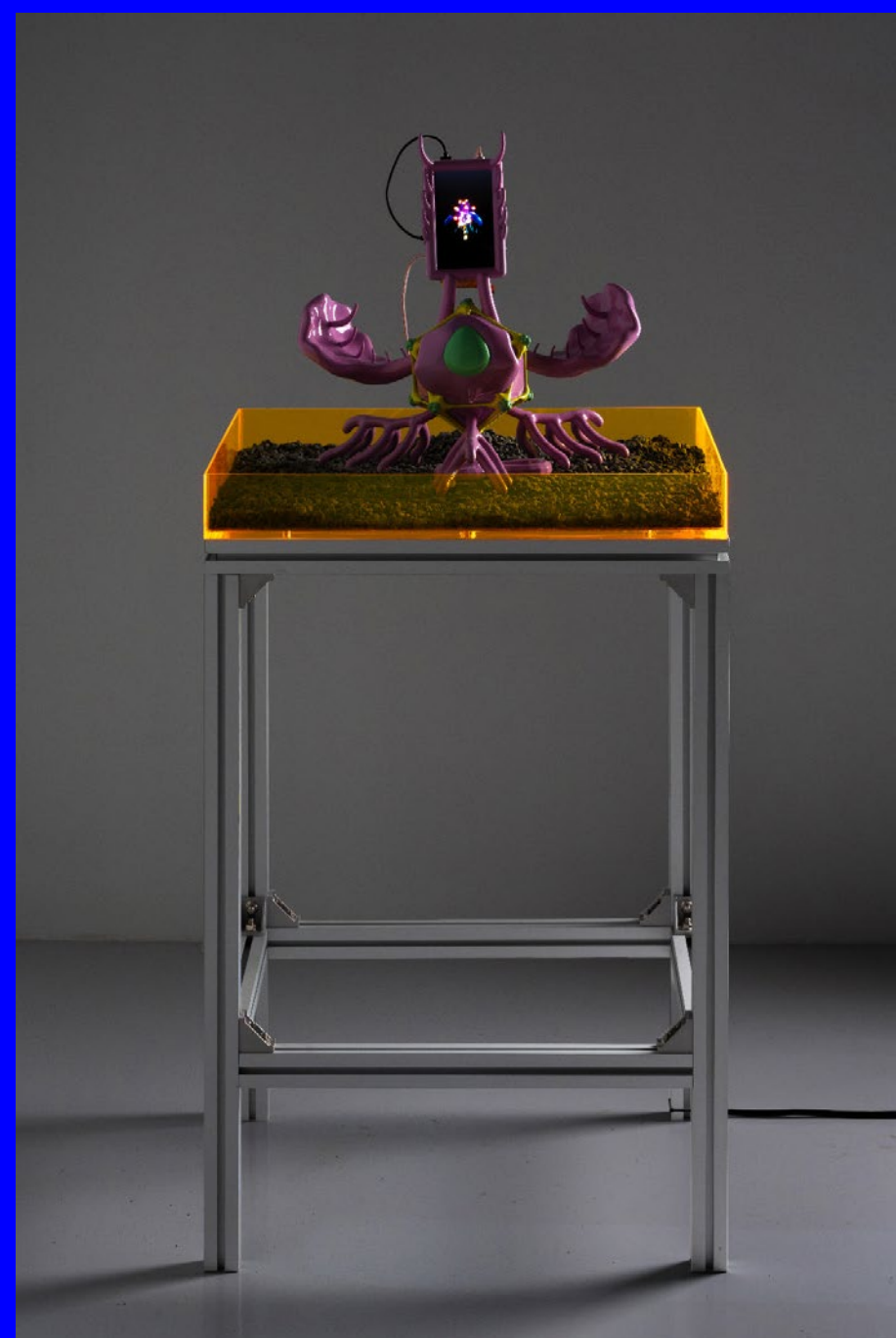
Model E >  
Nomad Lens

3d printed  
sculpture with  
embedded  
media display  
and LCD  
display with  
dynamic video  
loop

66 cm x 36 cm  
x 52 cm

Provenance:  
Semiotics of  
the 21st  
Century- Post  
LLM Linguistic  
Theory





"MODELS A-E" presents alternative technological histories through physical and digital mediums. The work features 3D-printed sculptures with embedded displays alongside a collaborative wiki, each representing "what if" scenarios where technology evolved differently—creating timelines with functional wetware, biological encryption as theology, and other speculative outcomes. The installation borrows presentation styles from natural history museums and wiki taxonomies to build convincing worlds. These physical and virtual components function both together and independently, suggesting artifacts from parallel realities just beyond our reach. This work was featured in the solo exhibition "Form and Agency" at Yeo Workshop.