

方 琛 宇

於香港成長及接受教育，2008年畢業於香港浸會大學視覺藝術系。除藝術創作外，他亦有志從事研究，行政，策展及評論等不同藝術範疇。方氏曾以混合媒介、攝影及裝置等媒介創作，透過介入各種關係進行探索。特別關注日常生活、感知、時間、金錢、陌生人及大眾媒體等題材之相互關係。最近以錄像、行爲藝術及超媒體進行一系列試驗。

聯展	2008	‘視界2.0 - 鏡像中國’ 德國柏林藝術大學主樓展廳 ‘出爐2008’ 大專藝術畢業生群展，牛棚藝術村藝術公社 ‘Current’ 畢業展，香港浸會大學視覺藝術院畫廊 ‘Arrest’ 牛棚藝術村N5單位
	2007	‘觀察與研究’ 香港浸會大學視覺藝術院畫廊 ‘我不會觀賞它，卻只會用它’ 香港浸會大學視覺藝術院畫廊 ‘極樂’ 聯校多媒體作品展 香港浸會大學視覺藝術院畫廊
獎項	2006	‘視覺藝術院成立展’ ，香港浸會大學視覺藝術院畫廊
	2008	‘傑出作品獎’ 香港浸會大學視術藝術院畢業展

收藏 澳門藝術館

Silas FONG Sum-yu

Born and based in Hong Kong. Fong received his BA (Hons) Visual Arts from the Academy of Visual Arts, Hong Kong Baptist University in 2008. He is looking forward to projects in art practice, research, administration, exhibition curation, criticism and writing. Fong worked on mixed media, photography and installation. He is especially interested in daily life, perception, time, relationship, money, stranger and the mass media. His research bases on engagement into social and personal relationships. Recently, he experiments ideas through video, performance and hypermedia.

Exhibitions	2008	‘Augen-Blick 2.0 - Mirroring China’ Fyoer und Quergalerie, Universität der Künste, Berlin ‘New Trend 2008’ Artist Commune, Cattle Depot Artists Village, Hong Kong ‘Current’, Graduation Show, Academy of Visual Arts, Hong Kong Baptist University ‘Arrest”, No. N5, Cattle Depot Artists Village, Hong Kong
	2007	‘Observation and Investigation’, Academy of Visual Arts, Hong Kong Baptist University ‘I don’t look at it, I just use it.’, Academy of Visual Arts, Hong Kong Baptist University ‘Bliss’, Joint-University Multimedia Exhibition, Academy of Visual Arts, Hong Kong Baptist University
	2006	‘Inauguration Exhibition’, Academy of Visual Arts, Hong Kong Baptist University
Award	2008	Outstanding Work, Graduation Show, Academy of Visual Arts, Hong Kong Baptist University

Collection	Macao Museum of art	www.silasfong.com
------------	---------------------	-------------------

地點．藝術公社 香港九龍土瓜灣馬頭角道63號牛棚藝術村12號單位

Venue . Artist Commune, Cattle Depot Artists Village, 63 Ma Tau Kok Road, To Kwa Wan, Kowloon, Hong Kong

日期．二零零八年十一月一日至十九日 開放時間．星期二至星期日，下午十二時至晚上八時
Dates. 1 - 19 Nov 2008 Opening Hours. Tue - Sun, 12 - 8pm

策展人．羅偉珊 統籌． 蟻穎琳 校對． 郭麗麗
Curator. Susie LAW Wai-shan Coordinator. Ant NGAI Wing-lam Copyeditor. Lily KWOK

編輯及設計．方琛宇 鳴謝．梁美萍
Editor & Designer. Silas FONG Sum-yu Acknowledgements. LEUNG Mee-ping

聯絡．羅偉珊 電話． 電郵．
Contact. Susie LAW Wai-shan Tel. +852 96021229 Email. lawai3@gmail.com

主辦．  **藝術公社** © 版權所有 不得翻印 2008 初版
Presenter. **ARTIST COMMUNE** All rights reserved First Published 2008

偽公共的空間 — 私/詩人的語調

探究公共空間的作品，常以私人空間作為切入點來辯證公共空間的公共性概念。例如早前有藝術家群「騎劫」本土各類公共空間，把原本是屬於「公共」卻被商販「私有化」佔用的空間重新詮釋，引發藝術真正介入了現實生活的空間，作出抗衡，改變現實。如此的公共藝術，是不是藝術已不再重要，因為它已成爲既認真又輕鬆的生活本身。

像許多年輕一代的創作人，方琛宇亦以身邊的日常生活現象爲切入點。可以說，他的作品大部份都介入公共的空間，如《販賣偷來的時間》、《跟蹤陌生人》、《當門打開》和《藝術地圖》，作品中呈現了他個人在公共生活中接觸過的人，有認識的或不認識的，這些人物卻沒有在他的作品中展現個別現實的面貌。如果以介入公共空間的創作來定性他作品的公共性的話，似乎他與現實生活隔了一層。他注意的或者把玩的，也許僅是公共空間人物的影子。既然是影子，他作品的詮釋開放性則較大，因而，一般同類創作可能引起的空間政治問題，在他的作品中並不明確。在我看來，他藉介入公共空間反而體現 / 創造了其私人的存在空間。在裡面，他慢慢囑咐他的詩，一如他現實生活中講話的語調。

（譯自方琛宇詩集《偷來的時間》）

梁美萍

（譯自梁美萍詩集《多餘的詩》）

False Public Space — In a poetic/private tone

Concerning the works of art on public spaces, there are numerous example in which private spaces are intervened in order to discuss its publicness. Recently there is an artists' group ‘hijacked’ various local public spheres, redefining the spaces which have been ‘privatized’ by commercial organizations. This literally involves art into our living spaces, but also counteracts the power and changes the reality. Being art or not for such kind of public art no longer makes any significance as these works are already a part of the serious yet relaxing livelihood.

Similar to the young artists of his generation, Silas Fong begins with scenes from his daily life. To a certain extent, he engages into public space by works like ‘Stolen times for sale’, ‘Surveil the strangers’, ‘When the door opens’ and ‘Art maps’. These works portray the people that he encountered in his public life, known and unknown. However the people did not appear as the same individuals as in his work than in the reality. If we define the publicness of his works with references to those who interferes the public spaces, he seemed to be distanced from the real life. The characters in the public space he focuses on or plays with might only be shadows. Therefore the interpretation of his work is wide-opened while his position, when dealing with space politics, remains vague. For me, his engagement into public space in fact reflected/created his private space of existence. Inside, he slowly tastes his poems, just like the tone he talks in the actual life.

（譯自方琛宇詩集《偷來的時間》）

LEUNG Mee-ping (Translated by Lily KWOK)

不知名

年輕藝術家方琛宇在日常生活中擅用匿名者的角色，探究各種人與人之間的關係，其着眼點在於表現公共與私人之間的拉鋸。方氏靜靜地攝取了處於實在與虛擬空間中不確定而又隨機的美學特質，表現於攝影、錄像、裝置及行爲藝術中。

不知名：未知或陌生的狀態或特性。當此詞出現在眼前或浮現在腦海時會有甚麼感覺？匿名地接觸其他人或被其他人接觸的感覺又是怎樣？到底是未知引發好奇心還是好奇心促成更多的未知？我們每天上班上學、到餐廳用膳或瀏覽網站途中，總會遇上許多過路人。於我們來說，他們都是沒有名字、陌生又遙遠的。這是否意味著我們跟這些人就沒有相互關係？正因為地點及身分均不熟悉，一些不知名的感覺與關係隨之而生。從另一方面理解「不知名」就是不著名，亦是方氏對其作為新晉藝術家於本地藝壇地位的一種解讀。

隨着虛擬世界興起，我們更活在一個陌生的氛圍中，不自覺地成爲匿名者。一直將真實身份隱藏的英國藝術家班克斯（BANKSY）說過：「在未來，每人都會匿名十五分鐘」。身份不明的人到處可見，他們陌生卻親密，令人著迷。是次展覽嘗試向觀者展示一種一直潛藏於我們身上的未知狀態。

羅偉珊 策展人

Anonymity

（譯自方琛宇詩集《偷來的時間》）

Young artist Silas Fong Sum-yu is making good use of being anonymous in his everyday life to investigate the relation between people, focus on the tension between public and private. Silas Fong silently captured the aesthetics features of uncertainty and randomness in tangible places and intangible spaces. Silas Fong shows his disillusion through investigation in the form of photograph, video, installation and performance.

Anonymity: the quality or state of being unknown or unacknowledged. What is the feeling of approaching someone or being approached anonymously? Does anonymity induce curiosity or curiosity generates anonymity? Everyday when we are going to work, eating in restaurant or surfing on internet, we would come across hundreds of strangers, they are nameless, unidentified and incognito. Does that mean we have no connections with them? Anonymous feelings and relations are being generated when location and people are unidentified. The artist takes an anonymous role in the local art scene, suggesting his state of emergence and not being well-known.

We are living in the world full of strangeness. We could be anonymous easily or unconsciously. British artist BANKSY, who never shows his real identity to the public, have ever said, ‘In the future, everyone will be anonymous for 15 minutes’. Unidentified persons are everywhere, strange yet intimate and fascinating. The exhibition is in anonymity, however anonymity is our innermost quality.

Susie L Curator



不知名 Anonymity

（譯自方琛宇詩集《偷來的時間》）

方 琛 宇 首 個 個 人 展 覽
The Debut Solo Exhibition of Silas Fong

Art map

2008 Business cards/Performance
Dimension variable

I always attend art events and exhibitions' opening because I like to collect as many business cards as I can. Since March 2008, I have collected many cards and witnessed numerous magnificent events in the Hong Kong art scene. I try to draw a chart of ecology by selecting some representing events and their corresponding cards.

藝術地圖

2008 名片/行爲 尺寸不一

我經常出席藝術活動和展覽的開幕酒會，因為我喜歡收到不同的名片。自零八年三月，我收藏了數十張名片，見證了多件香港藝壇盛事。在其中我選了一些不同的代表活動，希望以名片繪出一幅藝壇生態圖。



販賣偷來的時間

2008 錄像裝置/行爲

'我們都是商人 每天賣時間 買時間 我以合理的價錢 販賣偷來的時間'
方琛宇是全港首位致力為顧客提供價錢至抵、高質素新鮮時間的商人。

透過升降機的按鍵，陌生人的時間被偷走，這些偷來的時間被攝成錄像在畫廊中展出。參觀者可自由選購時間，表演者將它放進光碟隨顧客帶走。被偷來的時間根據長度、片中人數、他們的年齡、外貌及反應，價格各有不同。而已售的時間片段，即時被換上“已售 - XX秒 XXX元”的字樣，與還未被出售的錄像繼續播放。



Stolen times for sale

2008 Video Installation/ Performance

'We are merchants
Everyday we purchase
Time for money Money for time

I sell the stolen times
For reasonable price'

Silas Fong is the first merchant in Hong Kong, for giving customers outstanding value for money, the highest quality in fresh time.

The performer steals time from strangers through pressing the buttons of elevators. The stolen times are recorded as video and are being exhibited in a gallery. Visitors can purchase and take away these times, which are then extracted into a CD with money from the performer. According to the duration, number of people involved, their approximate age, appearance and response, prices for stolen times are different. The video sequences once sold are replaced by "SOLD - XX SECONDS FOR \$XXX", and are being shown together with the unsold ones.

當門打開

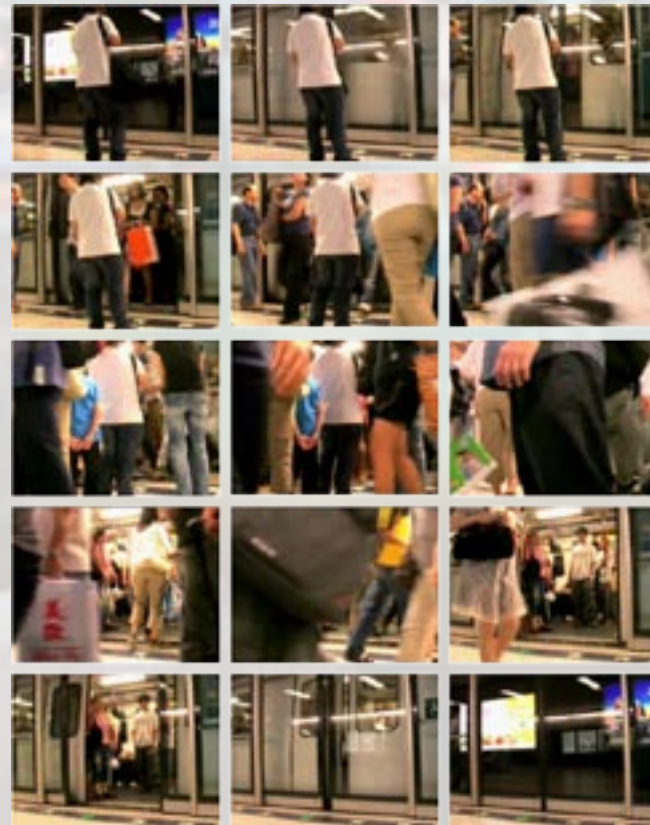
2008 數碼錄像
彩色和聲音 7'46"

時間流動和空間轉化。地下鐵月台幕門前，長鏡頭內的人來人往，時間快慢交接，空間結合散落，時密時鬆。人潮與時空編織出一曲城市生活的交響樂。

When the door opens

2008 Digital Video
Colour & Sound 7'46"

Flow of time and spatial transformation. A long take in the platform of a MTR (metro) station at the doors with people going in and out. Time goes fast and slow. Space are integrated and separated, dense and loose. The relation of time, space and people weaves a symphony of city life.



裡/外

2008 燈箱
37.5厘米 x 25厘米 (一組四個)

誰在一個陌生地方，
跟蹤着誰。

Inside/Outside

2008 Light boxes
25 cm x 37.5 cm (4 in a set)

Who, is in a strange place, tracking someone.



silasfong.com/strangers

跟蹤陌生人

2008 網誌/電腦裝置
尺寸可變

因好奇，為刺激。在你身邊有一些你從未見過的、不認識的、不熟悉的、令你有興趣的和你監視已久的人來來往往。偷窺他們，忘記你的罪惡感，跟隨你的好奇心去分享對他們的所知，就像其他人一般。

Surveil the strangers

2008 Weblog/Computer installation
Dimension variable

Because you are curious, because you feel excited Around you, there are people that you have never seen, that you don't know, that you are not familiar with, that you are curious of, that you have watched for some time. Surveil them, forget your sense of guilty, follow your curiosity, share what you know about them like everyone does.