



Silas Fong  
works 2008-2018

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2008-2013





## False Public Space – In a Poetic/Private Tone

Leung Mee-ping

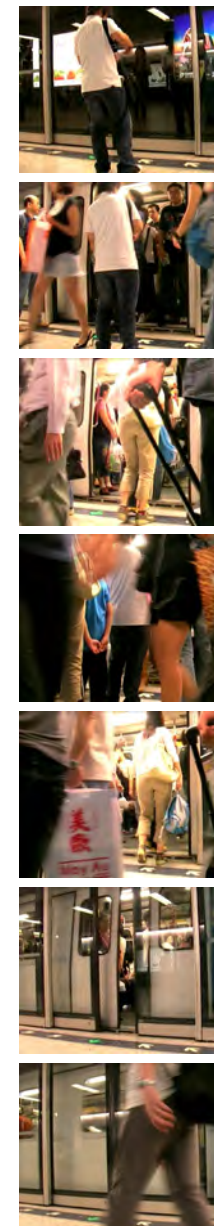
2008

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 it is 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 *Opening Performance*. These works portray the people, known and unknown, he encountered in his public life, but the people inside did not appear as the same individuals as 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 their 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.

Translated by Susie Law

Text written for the solo exhibition titled *Anonymity – The Debut Solo Exhibition of Silas Fong* in Artist Commune, Hong Kong in 2008



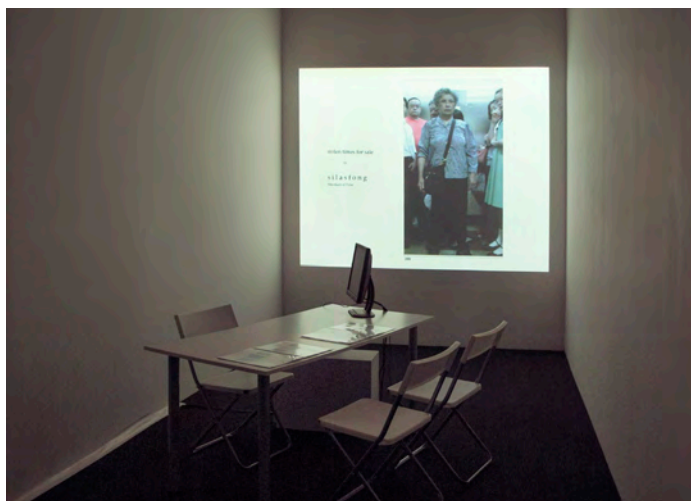
*When the door opens* | 2008 | Single channel video | 7'50"



SOLD

6 SECONDS FOR \$60

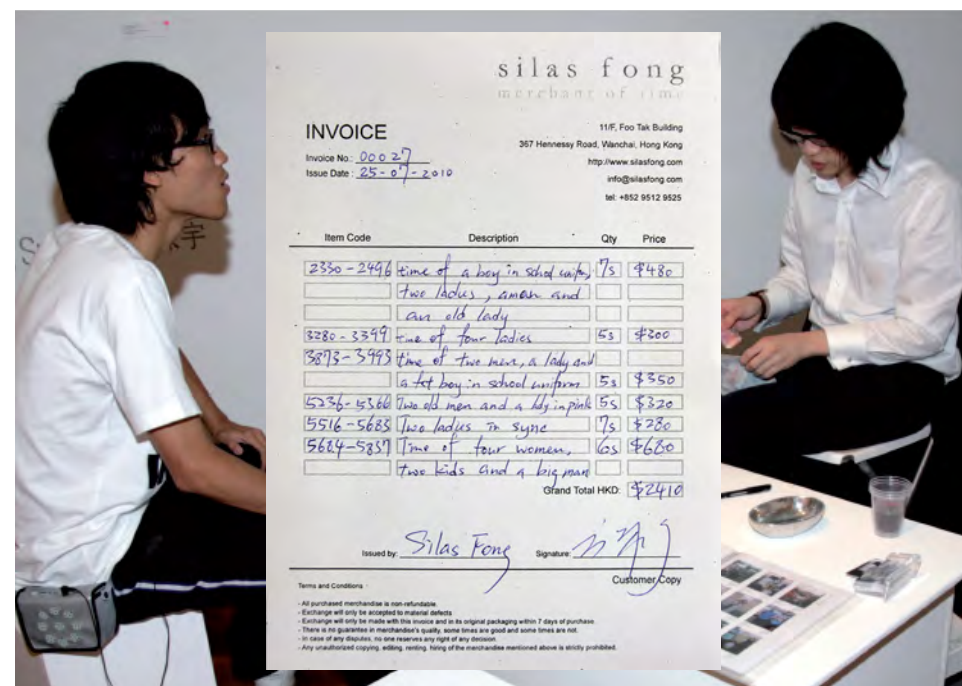




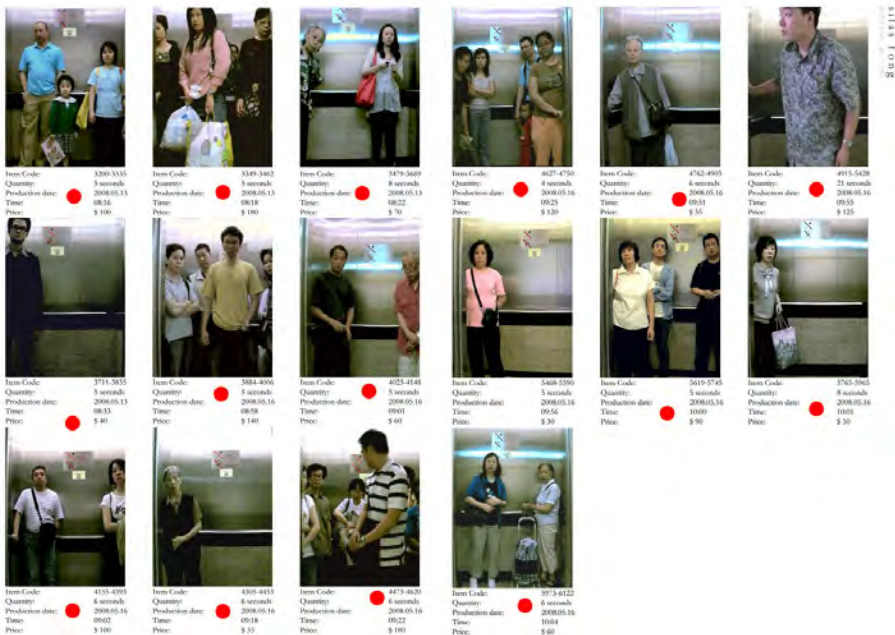
We are merchants  
Everyday we purchase  
Time for money  
Money for time

I sell stolen times  
For reasonable prices

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







Pirated DVD Packaging

The artist steals time from strangers through pressing the buttons of the elevators during the rush hour. The stolen times are recorded as video and are being exhibited in gallery and museum. Visitors can purchase with money and take away these times. They are extracted into a DVD 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.

## Expanded Time

Alvaro Rodriguez Fominaya

2009

When American photographer Walker Evans trawled the New York subway taking his “subway portraits” at the end of the 1930s and early 1940s, he anticipated the collective anguish and alienation of the metropolis. With a hidden camera, Walker Evans would take the portraits of his unsuspected sitters, bringing the art of portraiture into the realms of life in the twentieth century. In similar ways, Silas Fong adopts strategies that continue this research well into the twenty-first century. But as times have changed, the camera is shown in full flare, challenging the sitter to react, or to model suitably. Many things have been transformed after Warhol’s 15 minutes of fame or Guy Debord’s culture of spectacle, resulting in new behavioural patterns. On the other hand, life in the Big City—New York or Hong Kong—still is a fertile terrain for solitude, and as the artist puts it well: anonymity.

The place of the human being in the metropolis and the multiple possibilities of socialisation have been major preoccupations for philosophers and artists akin, as twentieth century has meant society moved deeper into the urban landscape. Recognition of the Other and its nature has most intrigued us. Translating ourselves into the public space, where fortuitous encounters are fostered, has provided us with an ephemeral knowledge of the Other. These issues have informed Silas Fong most recent production: *Stolen times for sale*, *When the door opens* and *Surveil the strangers* are good examples of this research within his work. Digital technology, including video, web access and mobile phone, update this sociological quest. A definition of each project explains the procedures and rules that the artist has established. For *Stolen times for sale*, the artist writes: ‘The performer steals time from strangers through pressing the buttons of the elevators’.

In his works there is a reflection on the notion of time. The video entitled *When the door opens* shows footage of the brief instant when the doors open at a MTR train, at which time the artist sets the footage into slow motion, effectively ‘freezing’ time, providing us with a contradicting measure of the rhythm of the urban web. The accelerated path in this interstitial ‘locus’ suddenly becomes a choreographed series of beautiful movements that capture our imagination. It is in the idea of the expansion of time, where we revel, and where he delves into the nature of this time based media. As we always want to be supersized, this concept of expanded time suitably fits into our twenty-first century essence.

*Stolen times for sale* is another of his recent projects that deal with related issues. On this occasion there is a performative edge to the video. Although the performer is hidden behind the camera and we only witness the consequence of his action. His simple action – pressing the elevator call button—generates a sequence of reactions. We suddenly view the occupiers of the elevator peer through the open door. It also connects with this notion of relayed or expanded time, his actions originating a relational performance. In a second stage of the project, during the public showing of the video, the gallery visitors get the chance to purchase these ‘stolen times’. As Silas Fong describes, ‘The video sequences, once sold, are replaced by “SOLD – XX SECONDS FOR \$ XXX”.’ This results in the video becoming a work in progress, subject to continuous transformation, where the end would only come when all the sequences have been allocated with new ‘owners’ of this time.

It was only natural that Silas Fong turned his eyes into the public bus system, having already explored the MTR as a ground for his work. Bus transportation invested him with a higher number of possibilities related, not only to the subjects of his video performances, but also to the surrounding urban landscape. His latest work, *In Some Seconds*, takes us into the realm of experience. The artist is not just preoccupied with the production of the images, but this time he applies the idea of circulation to his video installation. Armed with a video camera inside a bus, he shot from the left side of the bus, thus filming a footage that shows us the life on the other side of the window. Passersby are invited to react to this filming as the artist reuses some of his tactics. The resulting video is exhibited in a life-size two channel projection; the visitor being sandwiched in between the two screens showing mirror like images. This idea of spatialization of video connects with the development of the genre of the installation. Sculptural qualities are linked to the moving images, enhancing the experience of the viewer, who at this stage is transformed into a visitor. Other issues, such as the representation of the real are also brought in through this strategy, adding complexity to what was originally a simple idea. Although the themes of Silas Fong’s work go back to the origins of video and its relation to experimental cinema, the way he resolves these dilemmas are only possible with the current technological and conceptual development. This is because of the way he uses space, but most importantly because of the use of a 16:9 panoramic ratio, which enhances the cinematic aspect of the work and points towards a departure from 1970’s video art.

Text written for the group exhibition titled *Some Rooms* in Osage Gallery, Hong Kong in 2009





*In Some Seconds* | 2009 | Video installation | 16'44", 16'41"



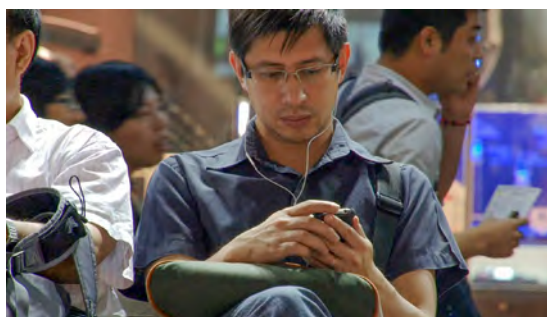
In the space with high pedestrian flow in the city, there is full of delicate communication between people. Artist reconstructs the relationship upon the escalators and the story of people by 3 video channels abreast.

Different numbers of people, movements, and ups and downs are strewn at random through time and space. Strangers that never met are arranged to stare at and pass by each other in the overlapping space. This highlights the artist and the audience, staying aloof but being in the story at the same time.

With a dramatic arrangement, the artist shows his imagination of the cityscape and reflection on interpersonal relationship in the public.

Chan Yeuk Ming





At Times Square in Hong Kong, I look at people staying on the bench, who are probably waiting for someone.

*Waiting* | 2009 | Dual channel video projection | 43'

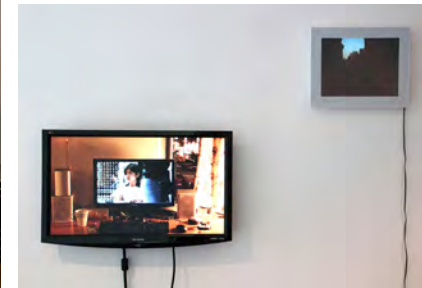


The exhibition is a video installation consisting of 26 videos, slide shows and text captions. The videos are captured by telecine super 8 film, webcam, cellphone, camera and digital video of different qualities.

With *Memoriescape*, Fong investigates how the temporality of memory comes into play. In our consciousness, the images that one sees prompt an associate with images drawn from our memory. This often triggers flashbacks and even imagined events. Our minds are often a sequence of randomly connected scenes. Is there an ordering for memories? Are they organized chronologically or dependent on one's state of mind, or an inseparable mixture of both?

By using his biography as a specimen, Fong choreographs an experience of immersing in memories and imagination by letting moving images appear and disappear. The scenes are drawn from personal encounters with conflict, the youthful urge to search for something not known, people to empathize with and places imbued with affection. According to Fong, the work is an on-going fragmented narrative that raises the question: "do we want to forget, or not?"

Aenon Loo



*Memoriescape* | 2011 | Solo exhibition | Gallery Exit, Hong Kong



Dear Stranger,

Are there people in your social networks that you don't even know, that you have never met, that you are not too familiar with. There maybe someone whom you are curious about, and have even watched for some time.

Have you ever thought of knowing them further without exposing yourself?

If you have, we can help.

This is an invitation to enjoy our service.

We would help you to interview these strangers, and you would have the chance to comment on your strangers freely. We assure you that your identity would be kept confidential.

If you are intrigued, please kindly contact us by email via [isp@silasfong.com](mailto:isp@silasfong.com) now.


Yours sincerely,

Silas Fong

Interview Service Provider





A photograph of a bed with a white sheet and a colorful blanket, with a beam of sunlight hitting the wall and the bed.

2014-2018



## Flat D, 6/F, Aldrich Garden

Anthony Yung

2015

'Flat D, 6/F, Aldrich Garden' is the title of this exhibition but also the artist's home address. This implies a doubleness: an address is functional and indicative – as a concept, it is most commonly understandable – but at the same time it is also meaningless because it is not meant to help you to find the place, as for the audience of this exhibition it refers to a place so far away that it may as well not exist. Such a conceptual doubleness epitomizes Silas Fong's artistic project in temporal experiences and psychological activities – things that are utterly personal, yet also entirely common.

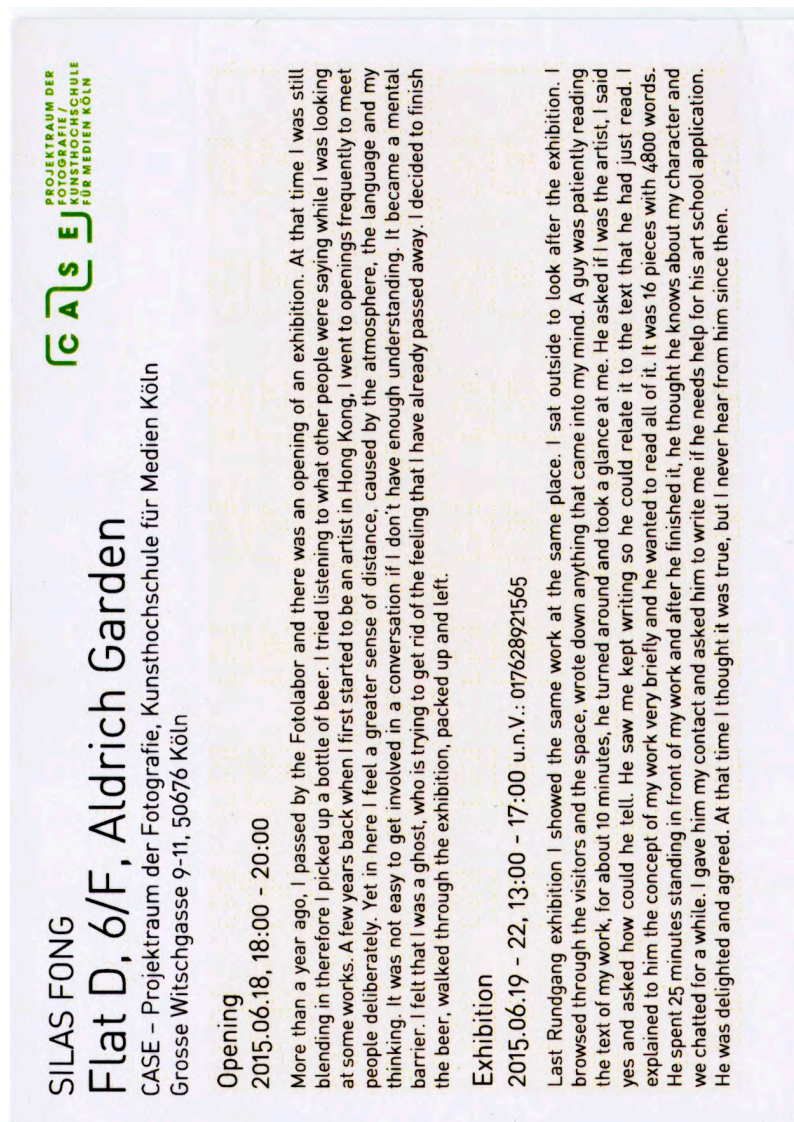
The address is also giving us hints with which to understand the exhibition: first of all, it brings us to Hong Kong. A global financial center built first by manufacturing industries (the predecessor of 'the world's factory'), then by financial-trading freedoms, the city likes to evaluate its business and its people in terms of productivity and efficiency. In this society of pragmatism, wasting time is no different to burning billnotes. Growing up here, people pick up an almost ethical obligation to spend time in the 'correct way', and for the younger generation to not do so is a major rebellion. With this context in mind, Fong's works are actually a research on sheer unproductivity, on the moments that we learn to feel guilty and negative about. He questions if these moments really are worthless and whether our personal histories are not in fact constituted within all these 'ahistorical times'.

The address also brings us to *Flat D*, a piece that was first shown in the Hong Kong Art Centre in 2015. There, Fong had taken corner of the exhibition space and reconstructed it into his bedroom at home. He then invited visitors to spend ten minutes in this room. With the time set to precisely 10 minutes, and the fact that there was not anything at all in the room to look at or contemplate, visitors could do nothing but go with whatever came up their minds. Coming inside *Flat D*, their plans, their experiences of the day were interrupted, though voluntarily, and now they had to stop and think about the interrupted. Eventually, the piece provided an experience and a question: what does this interruption, these ten minutes that are cut out of our life, mean to us?

Three other pieces within the exhibition (*Work Report for Museum Ludwig*, *Attendance Report for Academy of Media Arts Cologne* and *Passenger Report for Meinfernbus*) can be seen as elements of 'fieldworks' relating to such research – with pictures and texts, he documents the activities of his mind during long hours undertaking internship duties in a museum, attending classes and taking long bus rides. These records may remind us of the typical texts of 'stream of consciousness', in particular Camus's *Outsider*, but literariness is not Fong's main concern here. What he tries to explore is the common rather than the unique – he wants these records to remind us of our own experiences. Think about it, we all talk to ourselves during moments of boredom and distraction, when in our minds words start to flow randomly, unbounded from social norms (manners, ethics, and so on) and a chain of memories appears, no matter how irrelevant they are to the things immediately surrounding us. Using the artist's own experiences as case studies, these pieces ask us to pay attention to these conversations we have with ourselves.

Even two years ago, Fong was already a considerably experienced artist. Coming to 'study' in Germany, what is the most precious to him is perhaps not the new information to even methodologies, but the unfamiliar environment, a sense of distance and indifference that provokes thoughts and experiences. For as we can tell from these works, the core theme of Fong's practice is an inevitable loneliness, and art is a tool to process and transcend it and make us understand ourselves better. In this sense, we may see the last work in this exhibition as a beautiful metaphor – *Afternoons* (2015) is a series of books, but books with no words, no knowledge, no 'history' – just the sunlight that changes as time goes by. It symbolizes what Fong attempts to create with art: a sensitivity to the subtleties of our time and our mind.

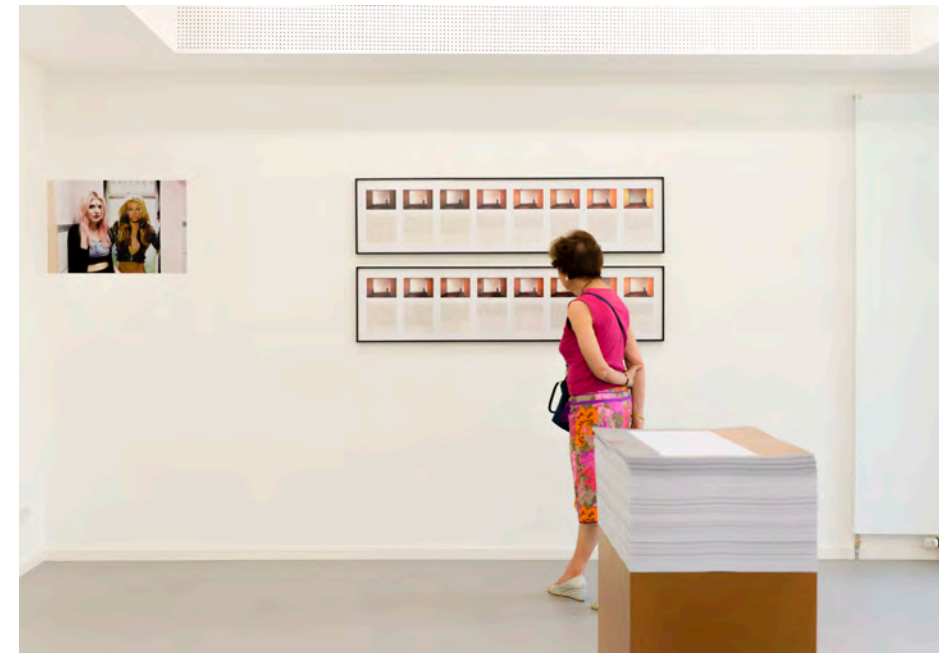
Written and published for the solo exhibition with the same title in Case – Project Space of Photography, Academy of Media Arts Cologne, Germany in 2015



Invitation card for the solo exhibition *Flat D, 6/F, Aldrich Garden*

In April 2014, I managed to get a part-time job. I was excited but nervous. It was to work as a performer in Museum Ludwig. I had to dress formal and look decent. So I bought a suit. On the opening day, the artist guided three of us, the 'name announcers', by himself. We had to stand at an exact position at the exhibition entrance. We had to ask every visitor for their names and then announce them really loudly into the exhibition space. The job was in shift-based. Each shift lasted for 4 hours. I worked 4 shifts a week.

A colleague asked me another day, 'How do you feel standing 4 hours straight?' 'I don't feel anything anymore. I just look at the white wall', I smiled.





Silas Fong | *Work Report for Museum Ludwig* | Lambda print on aluminium dibond | 156 cm x 38 cm (Two in a set) | 2014





2014-06-19  
13:00

A girl poses like horse stance in front of me while reading the booklet. Does she not knowing the gaze of others? A big group of Dutch students enter the venue. They are very loud and their names are very difficult to pronounce. What should I do? Let's go to heaven. The sunlight...why would someone say human like natural light? It's too bright. The light from the main entrance is gone. The bright light makes me sleepy. Many people love going to museum. Is it because of its tranquility? It is difficult to find a place to walk around quietly in a hectic and populous city. Besides parks, the only choice is museums. Since a month ago I can pronounce the German "R". I was happy for a short while. It is quite difficult for a Hong Konger to do that. But after a while I feel it's not so useful. It is only for place's and people's names. This family should have just finished travelling. They all look so tanned. Rosche and Martie are a very polite Spanish couple. A lady looks at me with a smile. She may know the trick already. Has she come before? I don't remember her at all. It would be fantastic if my home has such tall walls. I just realize the lunch time at school will be passed when I get off from work. Should I still go there? It shouldn't be flea biting me. It's just my skin getting too dry. Does Gabi still works at AAA? Go Neumarkt and eat.

An excerpt from *Work Report for Museum Ludwig*





2014-06-21

10:00

The weather is a bit cool, apparently only 10-15°C. My tummy doesn't feel well. I had many dreams last night. That's why I am still not awake, totally dizzy. The sound of running water, hiking along the stream, Pat Sin Leng... I have not yet tried hiking outside Hong Kong. The landscapes. I should be there two hours earlier for The Libertines concert. I will bring food and drinks, like picnic. The security guard I saw at last concert was too huge. I don't understand why bulky guys instead of muscular guys are hired to be security guards. What's happening at my back? In a Saturday morning like this, it is a bit too empty. Maybe most of them are tourists, so they are more attracted to the permanent collection. They just skipped the special exhibition. I can't even stand firm, feeling too dizzy. Halogen light bulb really consumes energy very quickly. The same 9V battery, with LED light can last few times longer. What if someone stab me with a knife from behind? Dizziness plus standing here equals floating. The sun in Truman Show suddenly rises. The people living there could get all blind. The director was Peter Weir, is he the one who also directed Picnic at Hanging Rock? Just 6 visitors came for the first half hour. Is it a joke? I think of this character, Comedian. I really like him, very humane but also tragic. Some visitors thought I was interested in them after I asked their names. I feel that many people have as many fantasies as me on strangers. Why on Saturday there are fewer visitors than Friday? Is that because of the night life on Friday so they can't wake up? Normally, when the weather is cloudy, a lot of visitors come. My father also likes to write on very tiny notepads. The words become so small. Obviously he is a big man with big hands. It certainly proves that the size of handwritten words is not related to the type of body figure. Certain kind of people has an obsession to write within frames. It's parallel to their character to go by the book.

*An excerpt from Work Report for Museum Ludwig*

*Table, grey plastic tray, watch, attendant in formal wear, wooden door, soundproof walls and ceiling, laminate flooring, wall skirting, aluminum window with sanded glass, air conditioner, wall paint, steel wall hanger, used window curtain, light bulb, kinetic light system*

In front of a door, there is a person sitting on a chair. When you get close, this person greets you and asks if you want to enter. However, you are only allowed to enter by yourself, without any mobile phone, camera, electronic devices and books, etc. After you entry, the door would be locked, and it would only be unlocked after 10 minutes. You would sign an agreement to confirm your decision at your own risk. Inquiries about the details behind the door would not be entertained. Every visitor is only allowed to enter the door once for the whole exhibition period.



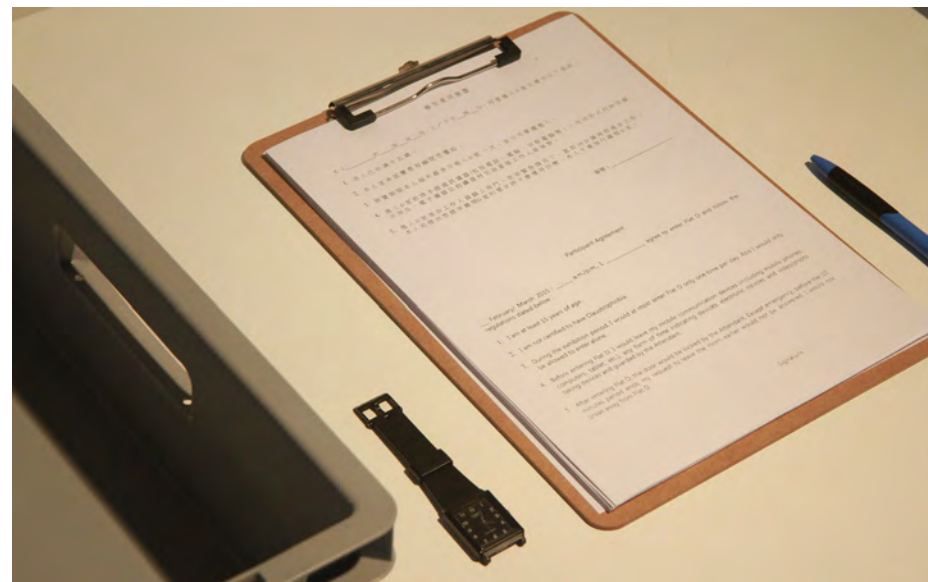
*Flat D* | 2015 | Durational installation | 300 cm x 220 cm x 250 cm | 10 minutes

## 參加者同意書

本人\_\_\_\_\_於\_\_\_\_年\_\_月\_\_日，上／下午\_\_時\_\_分，同意進入D室及遵守以下規則：

1. 本人已年滿十五歲。
2. 本人並未証實患有幽閉恐懼症。
3. 展覽期間本人每天最多只進入D室一次，並只可單獨進入。
4. 進入D室前將手提通訊儀器(包括電話、電腦、平板電腦等)、任何形式的時間顯示用品、電子儀器及拍攝器材交由當值工作人員保管。
5. 進入D室後由工作人員鎖上房門。在非緊急情況下，直到10分鐘時限過去之前，本人若提出想提早離開D室的要求將不會獲得回應。本人不會強行離開D室。

簽署：\_\_\_\_\_



## Participant Agreement

\_\_\_ February/ March 2015, \_\_:\_\_\_ a.m./p.m., I, \_\_\_\_\_, agree to enter Flat D and follow the regulations stated below:

1. I am at least 15 years of age.
2. I am not certified to have Claustrophobia.
3. During the exhibition period, I would at most enter Flat D only one time per day. And I would only be allowed to enter alone.
4. Before entering Flat D, I would leave my mobile communication devices (including mobile phones, computers, tablet, etc.), any form of time indicating devices, electronic devices and video/photo taking devices and guarded by the Attendant.
5. After entering Flat D, the door would be locked by the Attendant. Except emergency, before the 10 minutes period ends, my request to leave the room earlier would not be answered. I would not break away from Flat D.

Signature: \_\_\_\_\_



Silas Fong | *Flat D* | Durational installation | 300 cm x 220 cm x 250 cm | 10 minutes | 2015











2014-11-10 14:20

Case, Projektraum der Fotografie, Witschgasse 9 – 11


She is wearing a backpack written 'flâneur'. Today, a classmate has made a work titled „flag“. It is a flag with wind constantly blowing on it inside a transparent showcase. They have been talking about the flag for 1 hour. Hye Kyoung is right about it: Sometimes one really doesn't want to attend the classes. Because it doesn't feel so meaningful. Is it really true that people have so much to talk about it? It's for me not so interesting. Sorry, I don't really like the work. But the question is whether are the commentaries given out of respect or are they given as people really have so much genuine thought on it? Even if I could perfectly understand German, it may still be boring. It is the third time today. The whole class just laughed. No idea what just happened. Some months ago I might have felt embarrassed. Sometimes there might be people understanding nothing but laugh. What is 'Papaguy'? What the hell is that? I have heard this word for 10 times! What is about Carsten Höller and Pierre Huyghe. So people are talking about Tino Sehgal. I have seen it. His work was in Documenta, right? Yesterday the man I met in the U-Bahn was really disturbing. Recently, I have seen quite many discriminative people. Andreas Fraser, finally they are talking something not about the flag. Who is he? Is he the one who asked me to send him the documentation photos of Rundgang some months ago? Why it is always dark in the class. I feel so sleepy. I only hear the fan spinning.

*An excerpt from Attendance Report for Academy of Media Arts Cologne*



## A photograph of a lecture hall setup. A large, rectangular projection screen is the central focus, displaying a blank, slightly textured white surface. Above the screen, a projector is mounted on a ceiling rail. To the left and right of the screen, there are black speakers mounted on the wall. In the foreground, the tops of several black chairs are visible, suggesting an audience seating area. The room has light-colored walls and a simple, functional design.

panthers and drawings. I am immediately reminded of a video on YouTube of a girl's work that is criticized too harshly and she can't help but kick and break her paintings. It is a setup to show my classmate's painting here is unbreakable, because it is not mounted on a frame, it is a bit unusual to look at paintings in a photography course. Discussion by 'outsiders' who, in my opinion, seems buy all the 'other' effects she has handy. The room is slightly bad, another person is talking about the good things about the painting, and she is mounted on a wall, it is incomplete. Other classmates say the mounting looks cheap. It is too bright and another classmate uses his hands. If there were a bad here, I would jump on it and start snoring in 10 seconds. Have a strange feeling. Finished presenting my works and have not paid attention to anything. See Slaz/Naz/haman. I am not sure how the kid has used his hands. After eating I know I don't know. I cannot work. The room is bad. It is quite chaotic.



2004-2005, 16/14  
 Case, Projektraum der Fotografie, Große Witschgasse 9 – 11

There are only 5 people when Bender. What is going on? Only know this is the name of the classroom who taught me how to prepare the photos for mounting. (Is it not his name... is it I don't know it is the most fun. The whole class is helping a classroom to correct the English text for his diploma. Why don't we talk about the content? That would be more meaningful. I remember the mountain port, the mountain built of water. English language is not just for British or American. It is for the whole world. The last English class is the international one. Last time she criticizes my work as you can always do whatever you want to do. They are the works and I don't like the Irish talking about it during the 15 minutes before I arrived. Only the 2 English people, the artist and professor are speaking

A photograph of a large, empty conference room. A long, light-colored table is set up with several black chairs along one side. On the table, there are some papers and a small black bag. The room has a high ceiling with recessed lighting and a plain white wall.

2014-1-12 14:14  
Case, Projektraum der Fotografie, Große Witschgasse 9 - III  
10 minutes before, people already arrived. But they didn't see anyone else so they left. And so 3 or 4 people come and go just like that. I sit by the window. And later on everyone sits by the window although there are many chairs in the room. A classmate brought some



51



2015.01.21 at 08:45

from Köln ZOB am HBF to Berlin ZOB (line number 038)

09:15. Those lorries are like transformers. Oh no, they are like a lot of machos lining up along the highway to Bonn. It's quite funny. Another day I read an article that claimed Americans are the worst tourists, worse than Mainland Chinese. I was surprised. And maybe they have not witnessed what is happening in Hong Kong. But sitting behind me is a rather annoying couple. She bangs the tray table attached to my seats up and down for many times with no regard for how she affects me. It is already 9 o'clock and the sun is still very much tilted, like sunrise, because Germany is situated rather up north in Europe. The girl sitting two rows in front of me ties up her hair. The sunshine on her ponytail looks beautiful. I really want to take a picture of it. But I don't want to see her face. Now I take a nap. My mother always tells me not to fall asleep during a long-distance bus ride. How could one not to fall asleep in an 8 hour bus trip? Where is it here? Why is there snow?

*An excerpt from Passenger Report for Meinfernbus*

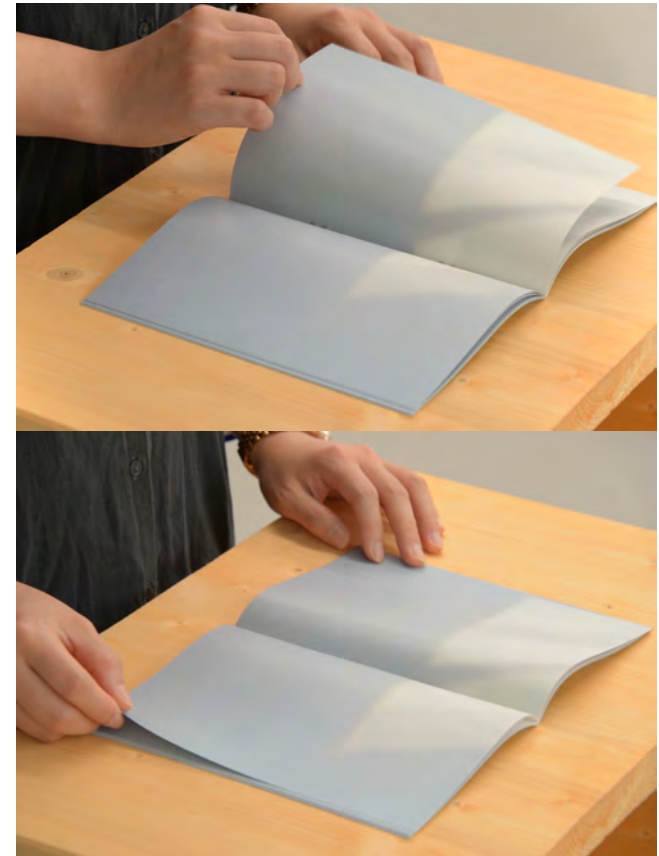


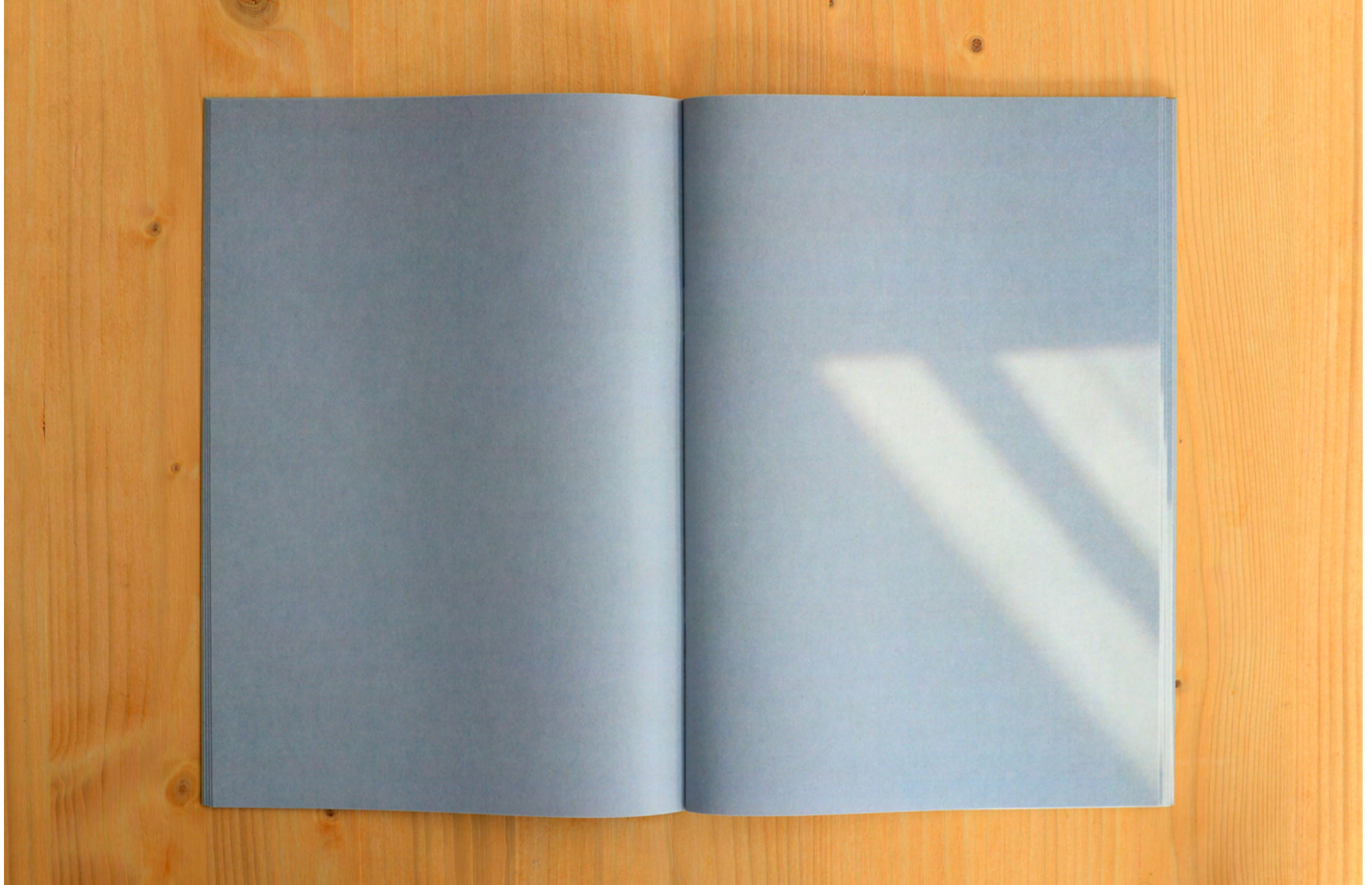




*On passage of time and perception in banal rituals*

During my stay in Berlin, I lived in a tranquil area, a residential habitat. It was a bit far from the centre. But I enjoyed very much the combination of the greenery and the houses with little traffic. It slowed down the time and refined my vision. As nothing really special happened from day to day. I waited for the sunlight to fall on my reading table. It moved softly across and slipped away. From the shadow I saw changes of weather. I saw the temperature and the color of light. The observation was then documented by photographs and printed on a special kind of paper. This paper allowed an obscure touch while reading the shadow and light. The papers were made into books of 20 afternoons and stored into light-tight photopaper bags to 'seal' the passed time. The books were displayed on a wooden reading desk specifically designed as an installation.









‘When I listen to footsteps, I remember the time at home when I was a child. I was awake and pretended to be sleeping. My mother came in and checked my blanket. I could tell who was that person by the sound when the slippers hit the floor. She always said I put my ears in the living room.’



Right: *Light from the Window* | 2016 | Paint on wall | 300 x 250 cm | Goethe Institut-Hongkong





*Photograph* | 2015 | Digital print on wallpaper | 60 cm x 60 cm





*Photograph* | 2015 | Digital print on wallpaper | 60 cm x 60 cm







How often is the floor being swept?



*Timesheets* | 2016 | Artist's book, 80 pages, hardcover | 30 cm x 30 cm x 2 cm





Silas Fong | *Dadaepo* | 59.4 cm x 42 cm | A digital photo printed on tracing paper with a home printer, scanned and printed again | 2016

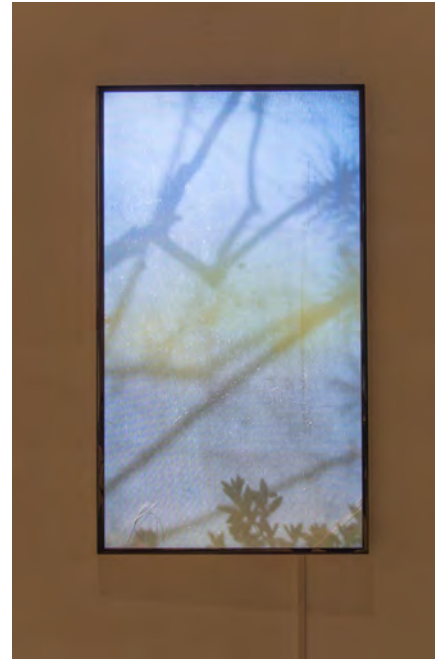








*There is No Time* | 300 cm x 450 cm, 120 cm x 80 cm | Print on Banner, Poster | 2016



*Shadow on the Window* | 123 cm x 80 cm, 15 minutes | Timelapse Video on LED TV | 2016







Silas Fong | *Television, Photographs, Table, Stone* | Size Variable | Print on Banner, Color Print, Table, Stone, Digital Video | 2017









*Television, Photographs, Table, Stone* | 2017 | chi K11 Art Space, Hong Kong





*In-Attention* | Bed, Colour Print, Digital Projection on Wall, Digital Videos on TVs, Stool, Film Negatives, LED Light Panel, Microscope | 2017

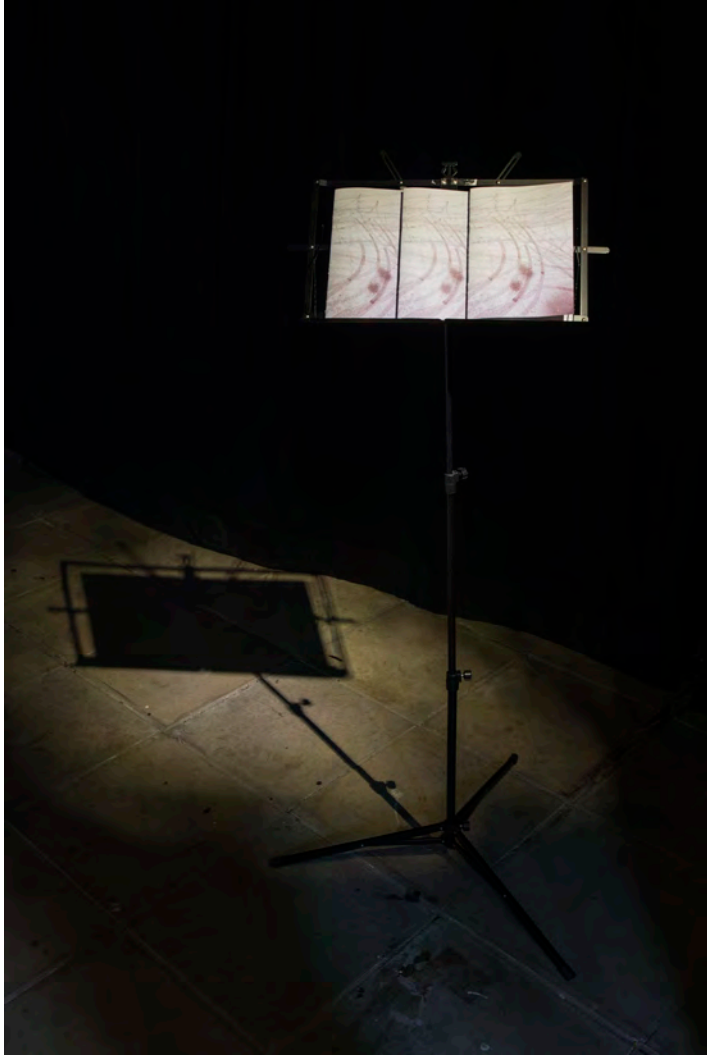




*In-Attention* | 2017 | Gallery Exit, Hong Kong



*Stopping By Woods On A Snowy Evening* | Solo Exhibition | 2018 | Videotage, Hong Kong

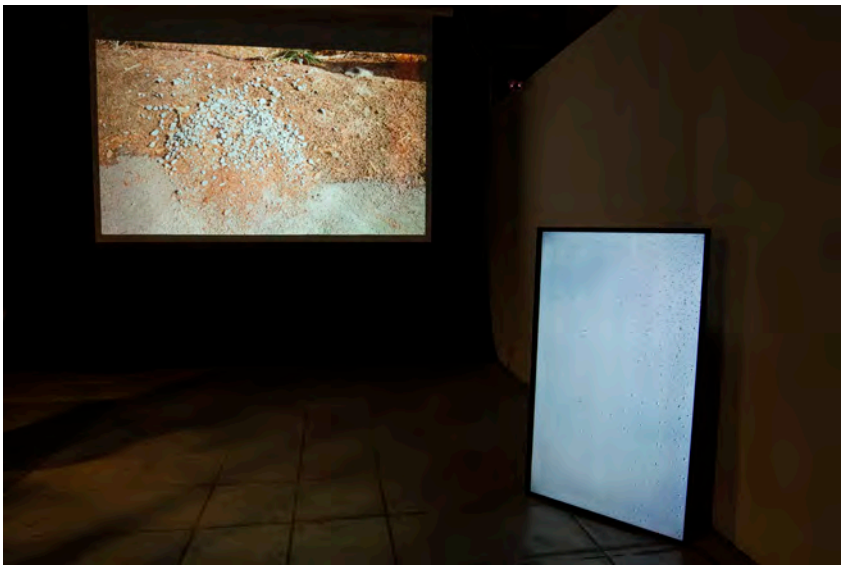


At the entrance, visitor picks up one of the catalogues and misses out the two others which look seemingly identical. In fact, each catalogue contains a different text that guides the visitor to an alternative experience of the same exhibition.

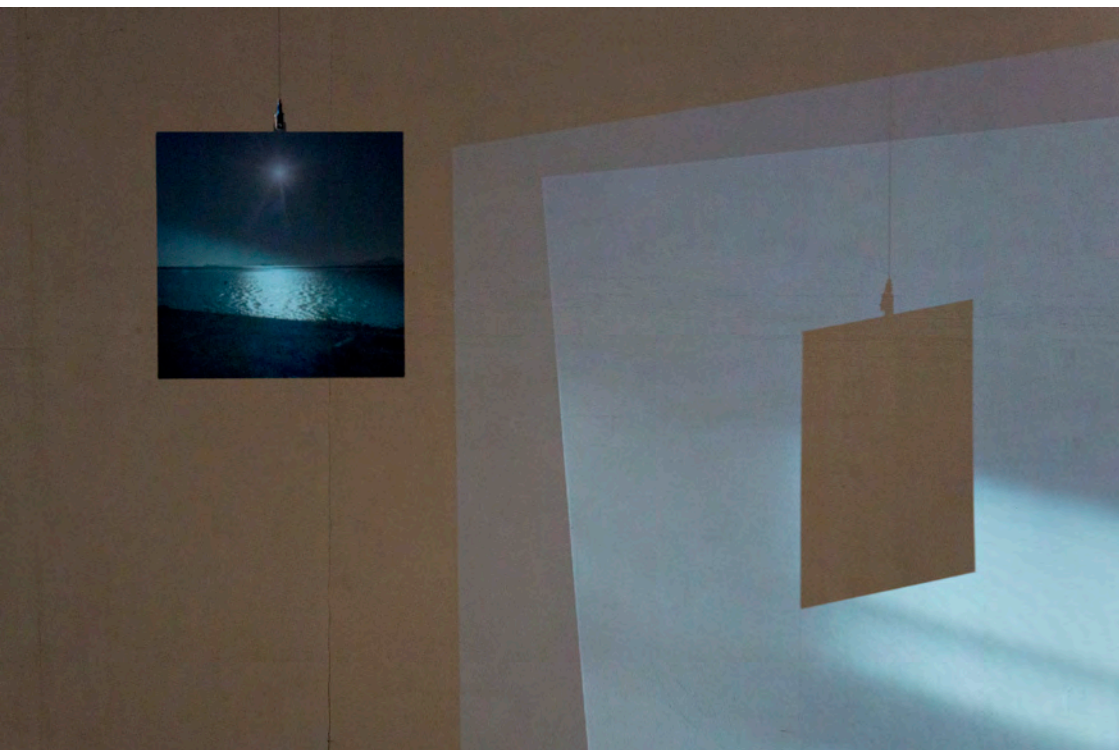












Quick view - 10 minutes video works excerpt

<https://youtu.be/MCSX6qnm7M0>

Afternoons - Documentation

I <https://youtu.be/chGusBhj3HE>

II [https://youtu.be/Fe\\_j5TB1tYU](https://youtu.be/Fe_j5TB1tYU)

Flat D - Instructional video

<https://youtu.be/vB48reXShus>

Interview Service Provider

I <https://youtu.be/6U4qAltWH7Y>

II [https://youtu.be/SPnqmAH\\_MpE](https://youtu.be/SPnqmAH_MpE)

III [https://youtu.be/99iN\\_p1qKEo](https://youtu.be/99iN_p1qKEo)

Sitcom: Trivial

<https://youtu.be/Lxr0x8YX8KQ>

Memoriescape - Documentation

<http://youtu.be/L7hqB0qUI2A?hd=1>

Working in Hollywood - Excerpt

<https://youtu.be/HDJoiQRrM8>

Towards the Air

<https://youtu.be/DZDJxVtNfA>

Waiting - Excerpt

<https://youtu.be/COgyxJhyWRQ>

Asleep

<https://youtu.be/gWN5bFul65A>

Upon the Escalator

I <https://youtu.be/p9EJ4ZWVTrM>

II [https://youtu.be/r5Z8\\_jJ-2v8](https://youtu.be/r5Z8_jJ-2v8)

In Some Seconds - Documentation

<https://youtu.be/jXYD4Zfl6R4>

Stolen Times for Sale

Documentation [https://youtu.be/h\\_\\_efRtXJRg](https://youtu.be/h__efRtXJRg)

Full Video <https://youtu.be/a97uKTXNf0c>

When the Door Opens

<https://youtu.be/T7BZm0gUj0k>

Screen Time

<https://youtu.be/lxGUtEVNl00>

Focus Test

<https://youtu.be/iMnII0Y8-50>

The subject matter of my work is the perception and the value of time in different situations that affect my daily life priority. 'Spend time where it's worth it; don't waste your time on trivial things' are the most common lines heard in Hong Kong. But what is worth more? What is trivial? Who have the right to judge for you? By raising such questions, I can re-evaluate my own world view. I try to retain my own time and pace, and demonstrate to others.

The idea is to observe and notice the overlooked details in daily life and transform them into temporal, spatial and psychological experience. These artistic experiences may provoke audiences to understand and reflect on their values and modes of life. It particularly deals with the value in my home town Hong Kong

To document everyday life is to look at the mundane and the repetitive. This allows me to grasp the slowness of time and more importantly to look at myself. These documents are in-depth self-portraits and personal accounts. By slowing down my pace and reviewing these documents, which are most common to everyone, I can understand myself better and be more connected to other people.

The speed of urban daily life blows away our ability to deliberate and almost forces us to live in the same way. We do not own our time anymore, but are convinced to spend all on unnecessary and unwanted activities. However, if we could retrieve a sensitivity to our *trivial* personal feelings, beware of the choices we actually have, we can choose different ways of living. Ways which are more humane than mass-produced. A better life.

2016





## Silas Fong 方琛宇

Silas Fong is a contemporary artist born in Hong Kong in 1985. He furthered his studies in Academy of Media Arts Cologne from 2013-2015. He received his MFA from Chinese University of Hong Kong in 2012 and BA from Hong Kong Baptist University in 2008. His video, installation and photographic works have been invited to be presented in exhibitions and festivals including Goethe-Institut Hongkong, Animamix Biennale, Dresden Cynetart 2013, Microwave International New Media Festival, City Gallery Wellington, ZKM, Saatchi Gallery London, Alternative Space Loop, Taipei Soka Art Center, Seoul International New Media Festival 2011, Hong Kong Museum of Art and Liverpool Biennial 2010. He won the Young Artist Award from Hong Kong Contemporary Art Biennial in 2009 and was named one of Asia's leading design talents in the 2010's by Perspective Magazine. In 2011 he was invited to participate in a residency program 'Summertime Electrified' organized by Timelab in Gent, Belgium. In 2013 and 2016, he participated in artist residencies in GlogauAIR, Berlin and Hong-ti Art Center, Busan respectively. Fong is invited to work as Assistant Professor in the Department of Photography, Colloège of Arts in Chung-Ang University in Seoul starting from September 2017.

### Solo Exhibitions

2018 Stopping By Woods On A Snowy Evening | Videotage, Hong Kong

2016 There Is No Time | Hong-ti Art Center, Busan

Piccoloministr. 316 | Goethe-Gallery, Goethe-Institut Hongkong, Hong Kong

2015 Flat D, 6/F, Aldrich Garden | Case - Project Space of Photography, Academy of Media Arts Cologne

2012 Sitcom | Observation Society, Guangzhou

2011 Memory Disorder | Gallery Exit, Hong Kong

2008 Anonymity - The Debut Solo Exhibition of Silas Fong | Artist Commune, Hong Kong

### Group Exhibitions

2017 Up Close Yet Unfamiliar | AMC Lab, Seoul

Mark CHUNG, Silas FONG, Nicole WONG | Gallery Exit, Hong Kong

2016 Through the Lens | chi K11 Art Space, Hong Kong

Time Test: International Video Art Research Exhibition | CAFA Art Museum, Beijing

POST PiXEL.: Animamix Biennale 2016 | Run Run Shaw Creative Media Centre, Hong Kong

2015 Black Bile | 100 ft. PARK, Hong Kong

Both Sides Now 2 | chi K11 art space, Hong Kong; Ray Art Center, Shanghai

15 Invitations: a short history of the art book bag (and the things that go in them) | Asia Art Archive, Hong Kong

The Shifting Territory | Museum of Contemporary Art, Taipei

Rundgang | Academy of Media Arts Cologne, Germany

after/image | Pure Art Foundation, Hong Kong

2014 DIY Future - New Media Arts Exhibition | Hong Kong City Hall

alle berichten darüber - documentary photography | Case - Project Space of Photography, Academy of Media Arts Cologne, Germany

Looking at the Big Sky | National Gallery of Iceland, Reykjavík, Iceland

2013 Cynetart International Festival for Computer Based Art | Festspielhaus Hellerau, Dresden

Microwave International New Media Arts Festival 2013 | Hong Kong Film Archive, Hong Kong

HARD WARE SOFT CORE | team titanic, Berlin

OPEN STUDIOS | GlogauAIR, Berlin

inToAsia: Time-based Art Festival 2013 – "MicroCities" | The NARS Foundation, Long Island City, New York

Hong Kong Eye | ArtisTree, Hong Kong; Clipper Lounge, Mandarin Oriental, Hong Kong

Sky++, Digital Community Arts Exhibition | Goethe-Gallery, Goethe-Institut Hongkong

Moving on Asia: Towards a New Art Network 2004–2013 | City Gallery Wellington, Wellington, New Zealand

Move on Asia Video Art in Asia 2002 to 2012 | Media Museum, ZKM, Karlsruhe, Germany

2012 Hong Kong Eye - Contemporary Hong Kong Art | Saatchi Gallery, London

Move on Asia | Alternative Space Loop, Seoul

Inventing Dreams | Weeds Studio, Hong Kong

Running on the Sidelines - Hong Kong New Media Art Exhibition | Soka Art Center, Taipei

AVA x JCTIC | CVA Exhibition Hall, Hong Kong Baptist University, Hong Kong

2011 Detour 2011: Use-less | Former Police Married Quarter, Central, Hong Kong

Video Art For All - International Video Art Festival 2011 | Orient Foundation, Paraca Luis De Camoes, Macau

Nightlight | Greylight Projects, Hoensbroek, The Netherlands

	The 11th Seoul International New Media Festival   Media Theater i-Gong, Seoul, Korea
	The Order of Things   Netfilmmakers, Copenhagen, Denmark; Videotage, Hong Kong
	Liverpool Biennial 2010 Screening at LOOP   Alternative Space LOOP, Seoul, Korea
2010	Experimenta Mostra De Videos - Homemade video from Hong Kong   SESC Campinas, Brazil
	Liverpool Biennial 2010: Media Landscape, Zone East   Contemporary Urban Centre, Liverpool, UK; Korean Cultural Centre UK, London, UK
	Work in Spreading: Images of Circulation and Retranslation   Iberia Center for Contemporary Art, Beijing, China
	Move On Asia 2010 Single Channel Video Art Festival ( <i>Touring Exhibition</i> )   Para/Site Art Space, Hong Kong; Tate Modern, London; Alternative Space LOOP, Seoul, Korea
	Art Taipei 2010   Taipei World Trade Center, Taipei
	Hong Kong Contemporary Art Biennial Award 2009   Hong Kong Museum of Art, Hong Kong
	Re-Orientation   Former Police Married Quarter, Hong Kong
2009	Mirror Stage   Hong Kong Visual Arts Centre, Hong Kong
	a place changes as we look   agnes b.'s LIBRAIRIE GALERIE, Hong Kong
	Cross   YY9 Gallery, Hong Kong
	This is Hong Kong ( <i>Touring Exhibition</i> )   Kunsthalle Wien, Vienna, Austria; Kuandu Museum of Fine Arts, Taipei, Taiwan; Map Office, Hong Kong; Casa Asia, Madrid, Spain; IFA Gallery, Berlin, Germany; East Side Projects Birmingham, England; subvision. art. festival. off., subvision, Hamburg, Germany; Alternative Space Loop, Seoul, Korea; LOOP Festival, Casa Asia, Barcelona, Spain
	Macau City Fringe   Tap Seac Square, Macau
	Feigned Innocence   Osage Kwun Tong, Hong Kong
	The 14th ifva (Interactive Media Category) Finalist Works Exhibition   Pao Galleries, Hong Kong Arts Centre, Hong Kong
	Some rooms   Osage Kwun Tong, Hong Kong
2008	Live Herring '08 - Media Art Exhibition   The Jyväskylä Art Museum, Jyväskylä, Finland
	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 Exhibition   AVA Gallery, Academy of Visual Arts, Hong Kong Baptist University

	Arrest - An exhibition of frozen time and space   No. N5, Cattle Depot Artists Village, Hong Kong
2007	Observation and Investigation, Installation Art Exhibition   AVA Gallery, Academy of Visual Arts, Hong Kong Baptist University
	I don't look at it, I just use it - Everyday Design-Exhibition   AVA Gallery, Academy of Visual Arts, Hong Kong Baptist University

## Stage and Performance

2012	The Rising Stars of Asia - Hong Kong Epilogue   Asia Society Hong Kong Center
2011	New Stage Series: Tree Rhapsody   Drama Theatre, HK Academy for Performing Arts, Hong Kong
2010	Scenes from Childhood   Foyer, Hong Kong Cultural Centre, Hong Kong
	Brian Eno's Music for Airports - New Audio-Visual Counterpoint   Black Box Theatre, Kwai Tsing Theatre, Hong Kong
2009	Architecture is ... Discourse with music   Studio Theatre, Hong Kong Cultural Centre, Hong Kong

## Artist in Residence

2016	Hongti Art Center, Busan
2016	Oi!, Hong Kong
2013	GlogauAir, Berlin
2011	Summercamp Electrified 2011, Timelab, Gent, Belgium
2010	City as Play: HK - Japan Cultural Exchange Programme, Co-organised by Osage Art Foundation and Museum of Contemporary Art Tokyo

## Awards & Achievements

2016	HKADC Delegation in Gwangju Biennale 2016, Hong Kong Arts Development Council
2015	Finalist , Media Art Category, The 20th Hong Kong Independent Short Film and Video Awards
2013	Prof. Maiching Kao Fine Arts Fund, Chinese University of Hong Kong
2010	Young Artist Award, Hong Kong Contemporary Art Biennial Awards, Hong Kong Museum of Art
2009	Gold Award, Interactive Media Category, The 14th Hong Kong Independent Short Film and Video Awards
2008	Collection of Documentaries of Chinese Performance Art, Macao Museum of Art, Macao
	Outstanding work, Graduation show, Academy of Visual Arts, Hong Kong Baptist University





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